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MA/IN 10

CATALOGUE 2016-2026

A CURA DI
AMBRA BENVENUTO
ANTONIO MASTROGIACOMO

IL Sileno Edizioni

MA/IN 10
a cura di Ambra Benvenuto, Antonio Mastrogiacomo

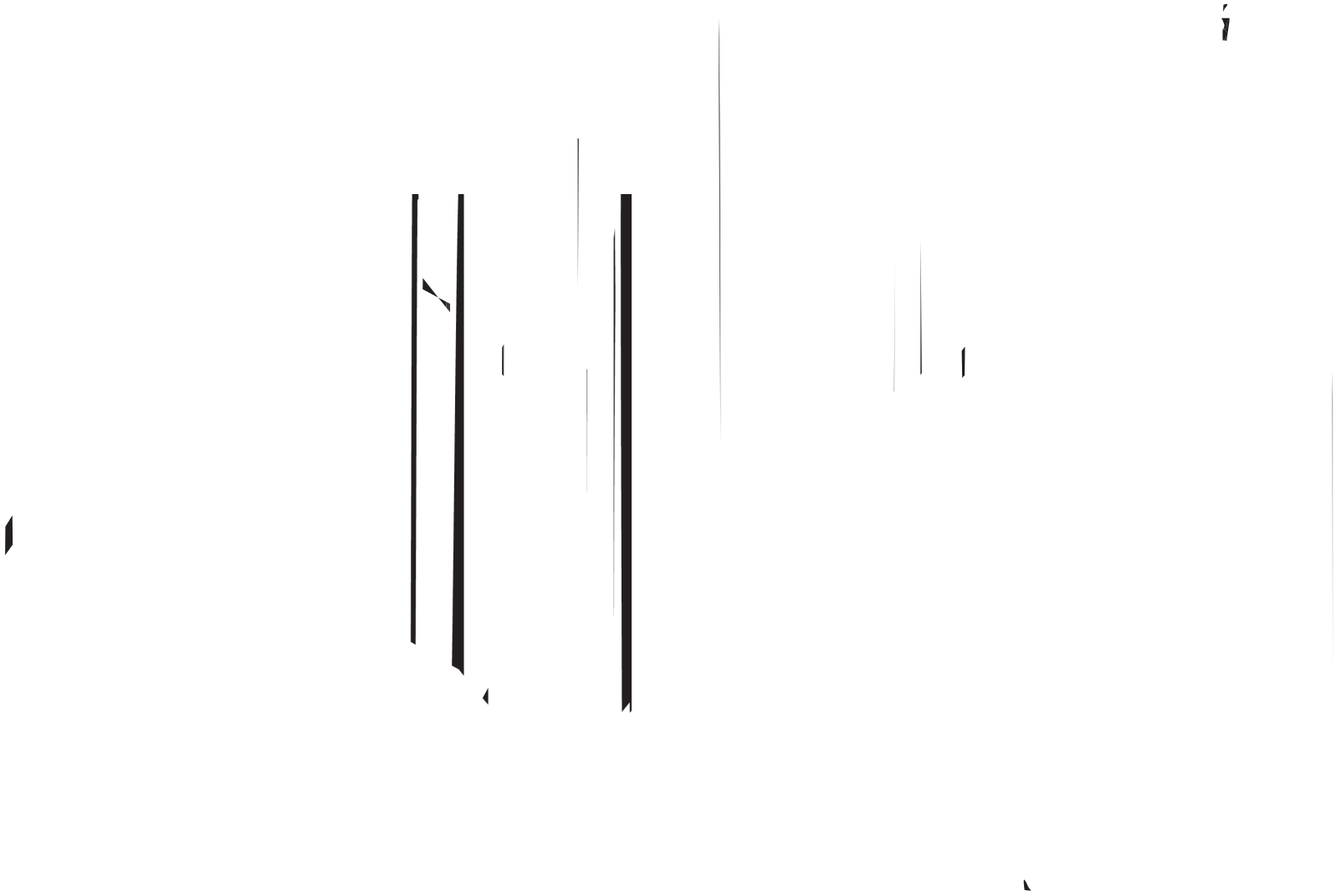
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ABSTRACT

MA/IN festival has traced a singular path through the landscape of electroacoustic music and digital arts, moving between Matera, Potenza, and Lecce. Founded in 2016 as Matera Intermedia, the festival emerged in a season still shaped by traditional paradigms of sound processing; it now operates amid generative artificial intelligence, real-time algorithms, and pervasive synthetic reproduction. Across this arc, MA/IN has resisted becoming either a celebratory festival or a specialist enclave, positioning itself instead as a critical filter — translating international research into situated, collective listening.

Rooted deliberately in Southern Italy, the festival has treated its geography as a cultural stance: asserting that artistic and technological excellence are not the preserve of major metropolitan centers. Its identity rests on a few constant principles — an unwavering dialogue between performance and technology, disciplinary openness across acousmatic music, live performance, and sound art, a balance between established authors and emerging voices, and a sustained investment in education through the MA/IN Academy.

Ten editions have built a dense international network spanning research centres, festivals, and institutions across Europe and beyond. Marking its tenth anniversary with Christian Fennesz and Luca Francesconi, MA/IN presents this catalogue as an act of living memory — gathering voices, images, and names to hold together a decade otherwise dispersed across single, unrepeatable events, and to project it forward.

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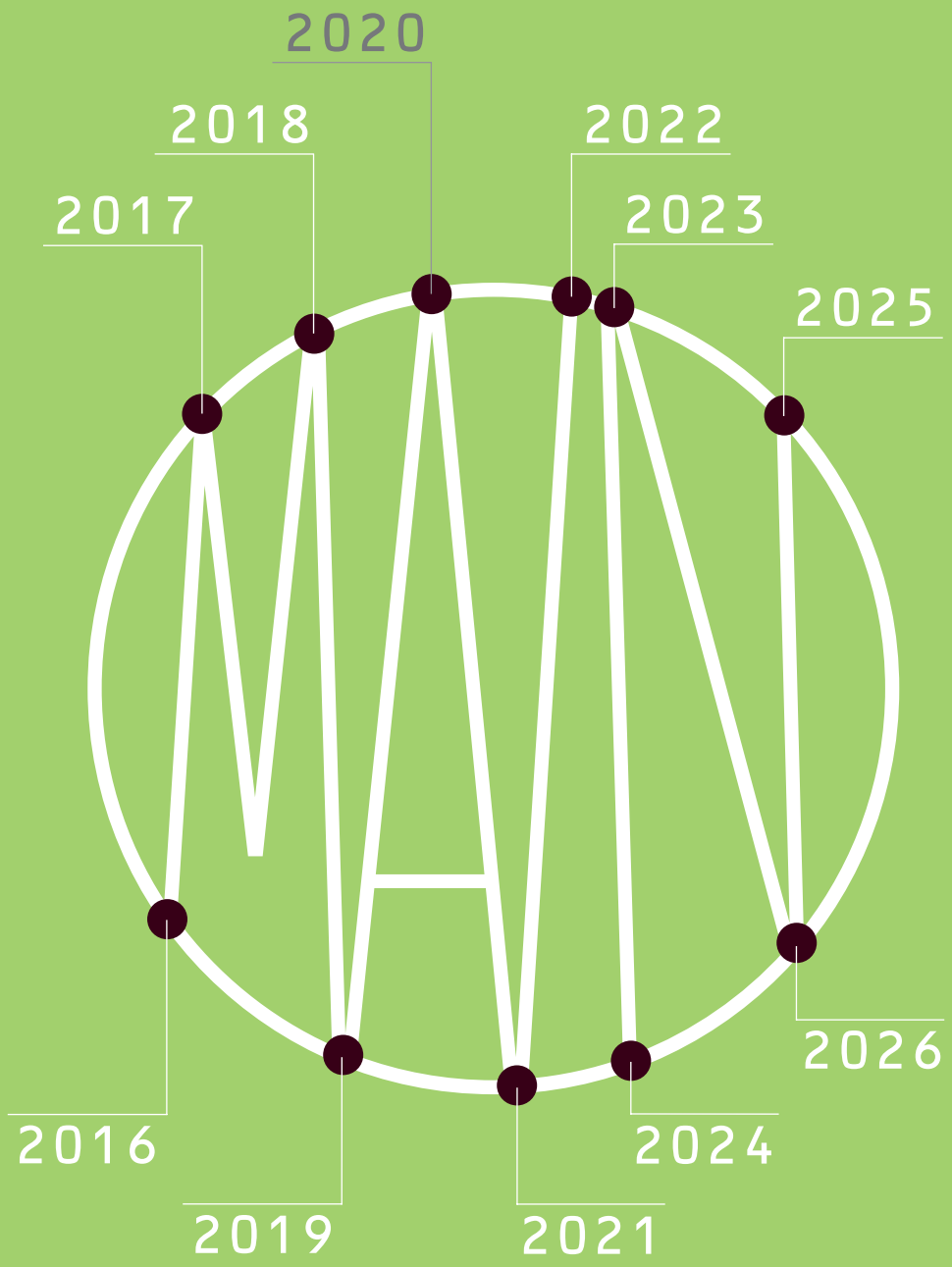
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PROLOGUE




2020
2018
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Dedicated to departed friends:
to Eraldo Bocca, generous spirit and creator of the AUDIOR acousmonium;
to Francis Dhomont, undisputed giant of acousmatic music.

To take stock of ten years of activity in the field of electroacoustic and digital arts is to reckon with a decade of aesthetic and technological mutation without precedent.

In 2016, when the festival took its first steps, the media art landscape still rested on traditional paradigms of processing and synthesis; today we find ourselves operating in the age of generative artificial intelligence, real-time compositional algorithms, and ubiquitous synthetic reproducibility. Over this span of time, musical syntax has undergone a profound transformation: the polarization between academic rigor and hyper-expressive, immersive, or conceptual impulses has progressively dissolved in favor of hybrid, fluid forms. At the same time, the perceptual regime of the listener has radically changed. Languages once confined to avant-garde experimentation – digital discontinuity, glitch, the "non-linear" – have been rapidly absorbed by mass media, advertising communication, and the architectures of everyday consumption. If, on one hand, this acceleration and the sheer frequency of information flows have made the contemporary public more literate and more inclined to welcome complex formal structures, on the other hand communicative hypersaturation breeds a habituation that risks anesthetizing the sense of wonder: in a hyper-fast visual and sonic ecosystem, where everything is consumed instantly and seems already seen, heard, and filed away, the very act of invention and of deep listening demands continuous and radical redefinition. Alongside this aesthetic challenge stands a singular geopolitical and sociological dynamic. Electroacoustic and research music lives within the borders of an extremely cohesive transnational network, capable of instantly connecting research centers from Europe to the Americas, all the way to Oceania. And yet this dense global network risks, paradoxically, remaining invisible within neighboring local contexts.

Within this scenario, MA/IN has never configured itself as a mere celebratory container or a specialist bubble, but as a critical reagent: a platform capable of intercepting the state of the art at international level in order to bring it down to earth, turning technological complexity into a shared, deep, and situated listening experience. In 2016, when we made the initial gesture of building a festival entirely dedicated to electroacoustic music and digital art, those languages were, in Italy, an almost niche territory: cultivated with rigor in a handful of research centers, but rarely carried beyond the

walls of the conservatories. We did so, moreover, in the heart of Southern Italy, starting out from Matera (born as Matera Intermedia). Ten years on, that gesture strikes us as even more necessary than it was then – and no less urgent. We live in a time when sound and image are everywhere, and precisely for this reason are ever harder to truly hear and truly see. Artificial intelligence generates music on demand, algorithms compose soundtracks in a matter of seconds, images multiply endlessly on the screens we carry in our pockets. Within this scenario, we have never thought of MA/IN as a nostalgic refuge from technology, but exactly the opposite: as a space in which technology is interrogated, taken apart, and put in the service of conscious artistic research. Acousmatic music, sound art, video art, hybrid performance – the languages we present each year share a common premise, one that is also our own: that technology, used with critical intent, can still produce authentic experiences of listening and seeing, capable of slowing the gaze rather than scattering it. To make a festival of electroacoustic music and digital art, today, means for us asserting the need for spaces dedicated to slow listening and conscious seeing, in a time that tends to deny both.

Operating in Southern Italy, moving today between the cities of Matera, Potenza, and Lecce, has represented from the very start a precise political and cultural choice. We are aware that we act in a territory that, in the field of digital and sonic experimentation, has long been – and largely remains – underserved. Bringing an international, itinerant festival to these provinces means asserting, with force, that artistic quality and technological innovation are not geographical privileges but cultural rights that must also inhabit places far removed from the great metropolitan circuits. Thanks to the support of the Ministry of Culture under the FUS fund, we have turned "extraordinary places" into stages for the unheard-of, showing that Southern Italy can be a center of excellence in production, and not merely a terminal for reception. This choice carries, for us, a value that extends beyond artistic programming. Operating steadily, edition after edition, means building an audience where none existed, cultivating skills where those skills struggled to find professional outlets, offering students and young composers a real context in which to test their own research. Behind ten editions lie precise choices, not improvised ones. Over time we have built a recognizable identity founded on a few principles we have held onto even as the program has evolved.

The first is a defining trait that sets us clearly apart from other contemporary music festivals: the mandatory relationship with technology. MA/IN programs exclusively electroacoustic repertoire; every instrumental performance must necessarily engage in dialogue with electronics or multimedia, confronting today's technological state of the art.

The second is disciplinary openness: we do not treat acousmatic music, mixed media, audiovisual work, live performance, and sound art as separate categories, but as languages in continuous dialogue, often within the same evening, in the same space.

The third is the balance between established research and new generations: in every edition we hold together the presence of internationally recognized authors and the discovery of new voices. For eight editions, this search took the form of a competitive Call for Works that gathered thousands of submissions, evaluated by juries of the highest caliber and supported by strategic partnerships such as Cycling '74, INA GRM, Ableton, and Derivative (TouchDesigner). A major effort of international relations that, over the past two years, has shed its skin to become OPEN MA/IN: no longer a competition with prizes, but an open window through which the artistic direction welcomes and selects proposals to weave organically into a program that is today entirely curated.

The fourth is the choice to give the festival, each year, a theme that shapes its overall dramaturgy – from the homage to György Ligeti in the edition dedicated to *Ramifications to Out of Memory*, with which in 2025 we reflected on memory and its loss in an age of digital hyper-archiving.

Finally, the vital investment in the Educational sphere. Through the MA/IN Academy we offer young composers the chance to write pieces performed specifically by professional musicians, alongside masterclasses and outreach projects of great impact, such as the *Disordinata storia della musica elettroacustica* curated by Luca Iavarone and Alberto Gatti, or Giacomo Fronzi's reflections in *PLAY~ il performativo in*

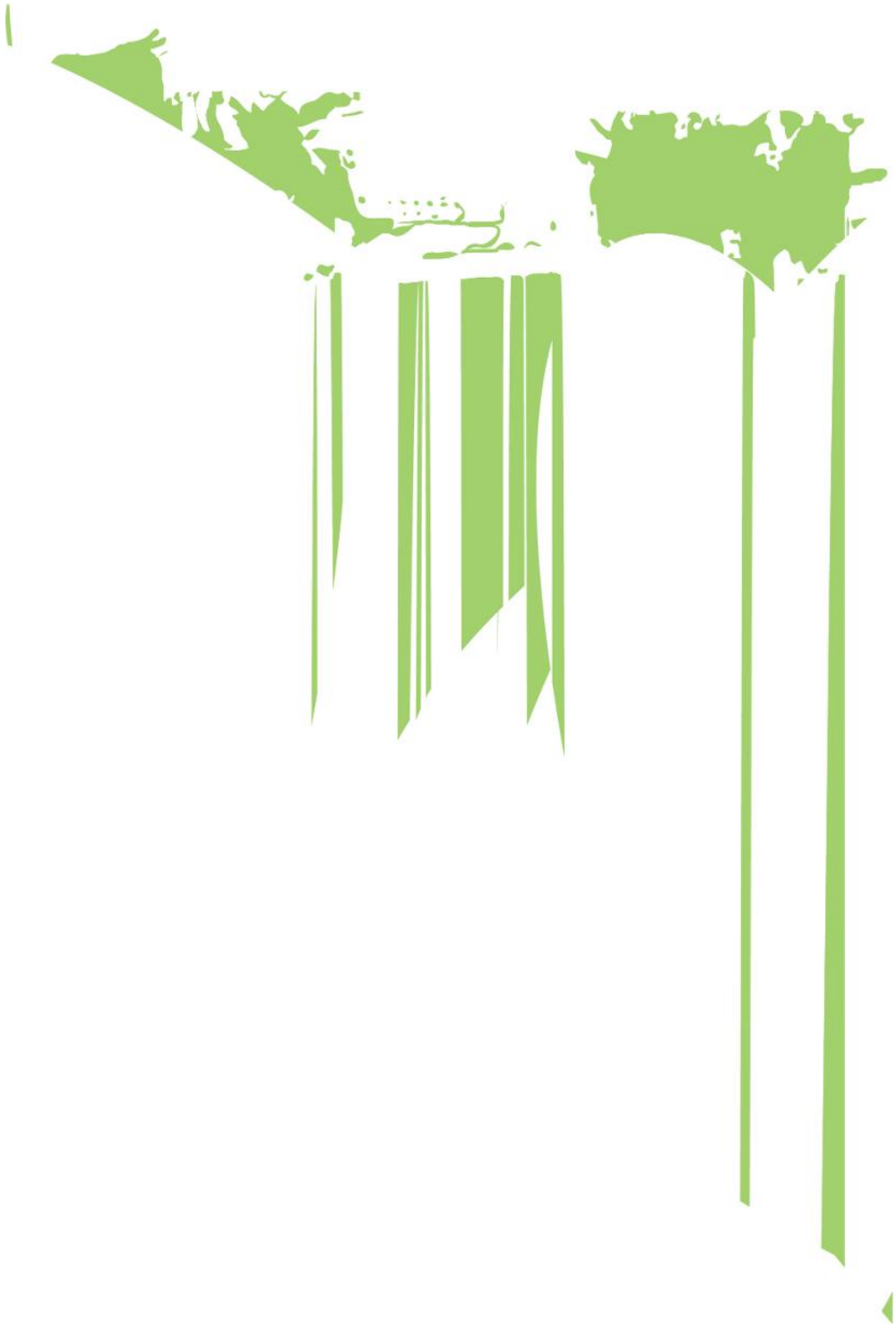
musica. We are convinced that a festival which does not train those who will come after it risks exhausting itself as a single event and never becoming a community.

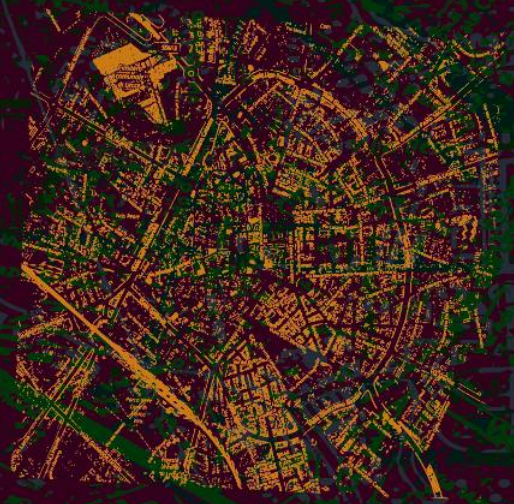
Over ten years we have built a network of artists and institutions that confirms the festival's international breadth. Among the presences that have most closely marked our path, we recall our collaboration with Kassel Jaeger, alias François Bonnet, director of INA-GRM in Paris, Robert Henke, among the reference names in electronic music, and Pierre Jodlowski, a prolific composer and performer, among the most interesting and significant figures of his generation. And then Ryoichi Kurokawa, with whom in 2019 we shared a pivotal chapter: within the *IN VITRØ* project, organized for Matera 2019 European Capital of Culture, MA/IN hosted the major production and world premiere of *Subassemblies*, co-produced together with Scopitone, Mutek, and Stereolux. Nor can we omit names such as Natasha Barrett, Nicolas Bernier, Nonotak Studio, Martin Messier, and the many young authors arriving from every continent: a research community that we have watched grow progressively, leading MA/IN to curate programs abroad as well, through international exchanges with the MIXTUR festival in Barcelona and MEN (Musica Electronica Nova) in Wrocław, and partnerships with institutions such as the University of Huddersfield (CeReNeM), ZKM (Center for Art and Media – Karlsruhe), and Gaudeamus Muziekweek. On the national front, alongside the structural collaborations for this tenth edition with CRM (Rome) and AGON (Milan) – which host our works within their own programs – we have consolidated networks with the Spaziomusica festival and the Tempo Reale research center in Florence, and signed vital territorial partnerships with the Conservatories of Matera, Lecce, and Potenza. To this we can add the recent programs hosted at the KORA center (in collaboration with the Ramdom association) and the fundamental, long-standing media partnership with RAI Radio3.

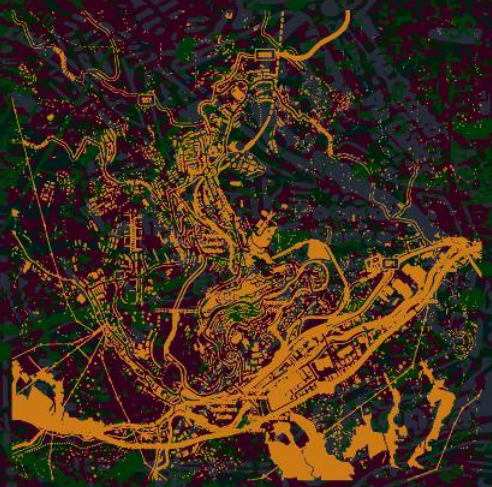
We do not intend here to parade a list of names, but to offer concrete proof that a festival rooted in Basilicata and Salento can become an international hub for contemporary sonic research. The presence of Christian Fennesz and Luca Francesconi for our tenth anniversary represents the perfect synthesis of this research: an iconic guitarist and performer of the electronic scene alongside a great master of contemporary composition. Two key figures capable of putting immediate sonic exploration into dialogue with the complexity of contemporary compositional writing, redefining the relationship between gesture, technology, and listening space.

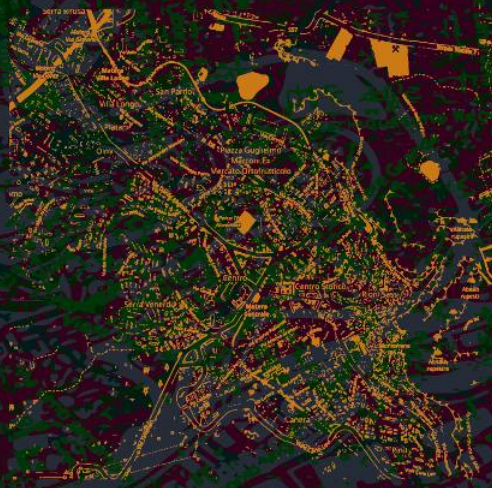
A festival, by its very nature, is an ephemeral experience: a concert happens once, an installation is dismantled, a performance lives in the unrepeatable instant of its unfolding. It is precisely this fragility that makes necessary, today, ten years after the first edition, a catalogue that gathers and fixes the path we have taken. We do not intend it as a mere celebratory archive, but as a tool of active memory: a way of giving back coherence and visibility to a body of work we have built, edition after edition, often without the time to stop and look back. Bringing together in a single volume the voices of those who have passed through MA/IN – the international jury, the institutions and partners who have made its continuity possible, the ensembles, the composers, the audience itself – means, for us, restoring to the festival its choral dimension, one that no single edition can fully contain. It also means leaving behind a trace that will be useful to those who, in years to come, wish to study how we built, in this corner of Southern Italy, one of the most solid experiences on the Italian scene dedicated to the electroacoustic and digital arts. Ten years are, for us, a milestone, but above all a vantage point from which to look ahead: this catalogue does not close a decade – it makes it available, to those who lived it with us, and to those who, from here, will begin to listen.

Giulio Colangelo, Cesare Saldicco, Vittorio Montalti, Leanna Ciciriello, Delio Colangelo










Bullona
Porta Volta
Porta Garibaldi
Porta Nuova
Fiera
Porta Sempione
Porta Venezia
Porta Magenta
Porta Vittoria
Porta Genova
Porta Romana
Porta Vigentina

Lecce
Teatro Paisiello
Manifatture KNOS
KORA – Castrignano De' Greci
Conservatorio di Lecce "Tito Schipa"
Officine Ergot
Officine Cantelmo

Potenza
Auditorium del Conservatorio "Gesualdo da Venosa"
Teatro Francesco Stabile
Cineteatro Don Bosco

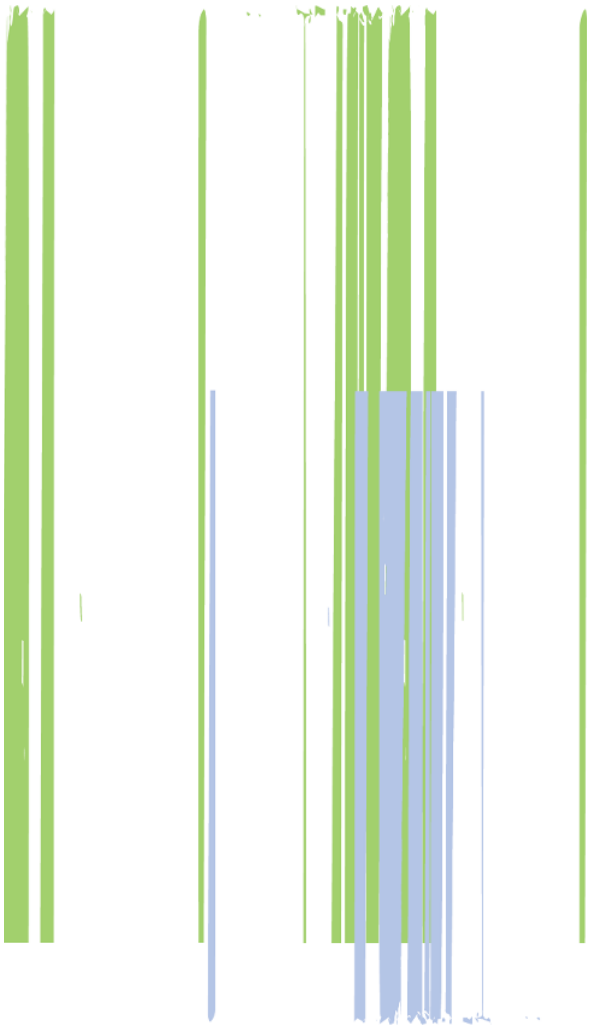
Matera
Auditorium Casa Cava
Cinema Il Piccolo
Le Monacelle
Cineteatro Guerrieri
Fondazione Sassi
Fondazione Matera-Basilicata 2019
Palombaro Lungo
MUSMA

Extra locations
Monticchio – Monastero di Sant'Ippolito
Brienza – Castello Caracciolo
Avigliano – Chiostro del Comune
Sasso di Castalda – Teatro comunale "Mariele Ventre"

Milano – Agon

Firenze – Tempo Reale

Roma – CRM - Goethe Institut Rom



VOICES

JURY PANEL

Since the origins of MA/IN, the decision to launch a call for works and establish the MA/IN AWARD arose from the desire to offer an international platform for dialogue surrounding new forms of sound and digital research. Right from the first edition, which received over 600 submissions, a top-tier jury panel was formed: a crossroads where leading academic figures, instrumental composers, media artists, performers, and acousmatic creators met in an open, multidisciplinary evaluation process. Seeing artists who serve as benchmark figures in art music and academia, together with professionals from diverse backgrounds, generously accept the invitation and offer their expertise pro bono was the festival's first fundamental vote of confidence.
Over its eight competitive editions – before evolving into the OPEN MA/IN format, centered on a non-competitive curatorial selection – the MA/IN AWARD served as a solid launchpad for many artists who still cite that milestone as a key step in their careers. We owe a profound debt of gratitude to every juror for their invaluable contributions over the years. Among them, a special and moving tribute goes to Francis Dhomont: a giant of acousmatic music who joined the jury with the enthusiasm, rigor, and extraordinary generosity of true masters.

Giulio Colangelo

MA/IN AWARD
THE JURY

2016

Åke Parmerud
Alessandro Cipriani
Elio Martusciello
Fabrizio Festa
Giampiero Gemini
Gilles Gobeil
Leigh Landy
Ludger Brümmer
Wayne Siegel

2017

Agostino Di Scipio
Silvia Lanzalone
Panayiotis Kokoras
Oscar Bianchi
Christina Kubisch
Pierre Jodlowski
Marta Gentilucci
Valerio Murat
Ou Yun
Robert Normandeau
Cat Hope
Fabrizio Casti

2018

Alexander Khubeev
Stefan Prins
Candas Sisman
Jagoda Szmytka
Justė Janulytė
Manuella Blackburn
Matteo Franceschini
Yan Maresz
Cathy Van Eck

2019

Kathy Hinde
Emanuele Casale
Cod.Act
Francis Dhomont
Lucia Ronchetti
João Pedro Oliveira
Barry Truax
Hanna Hartman
Brigitta Muntendorf

MA/IN AWARD
THE JURY

2021

Patricia Alessandrini
Carmine Emanuele Cella
Alessandro Cipriani
Elżbieta Sikora
Hèctor Parra
Ryoichi Kurokawa
Seung-Won Oh
Christopher Trapani
Manuel Rocha Iturbide
Laura Bianchini

2022

Annette Vande Gorne
Horacio Vaggione
Sarah Nemtsov
Daniele Ghisi
Marco Donnarumma
Anna Korsun
Fabio Cifariello Ciardi
Flavia Mazzanti
Gregory Charette

2023

Sungji Hong
Luigi Ceccarelli
Nicolas Bernier
Daniela Terranova
Michelangelo Lupone
James Dashow
Elsa Justel
Marcin Stanczyk
MDI Ensemble

2024

Robert Henke
Malika Kishino
Pasquale Corrado
Diana Soh
Robin Rimbaud (aka Scanner)
Mariam Gviniashvili
Francesco Giomi
Andrea Szigetvári
Zeno Baldi

Tenured Professor of Electroacoustic Music Composition; SISS audiovisual works competition, Conservatory "L. Refice" of Frosinone

Years of participation in the MA/IN Panel Jury: 2016, 2021



Image credits:
Alessandro Cipriani

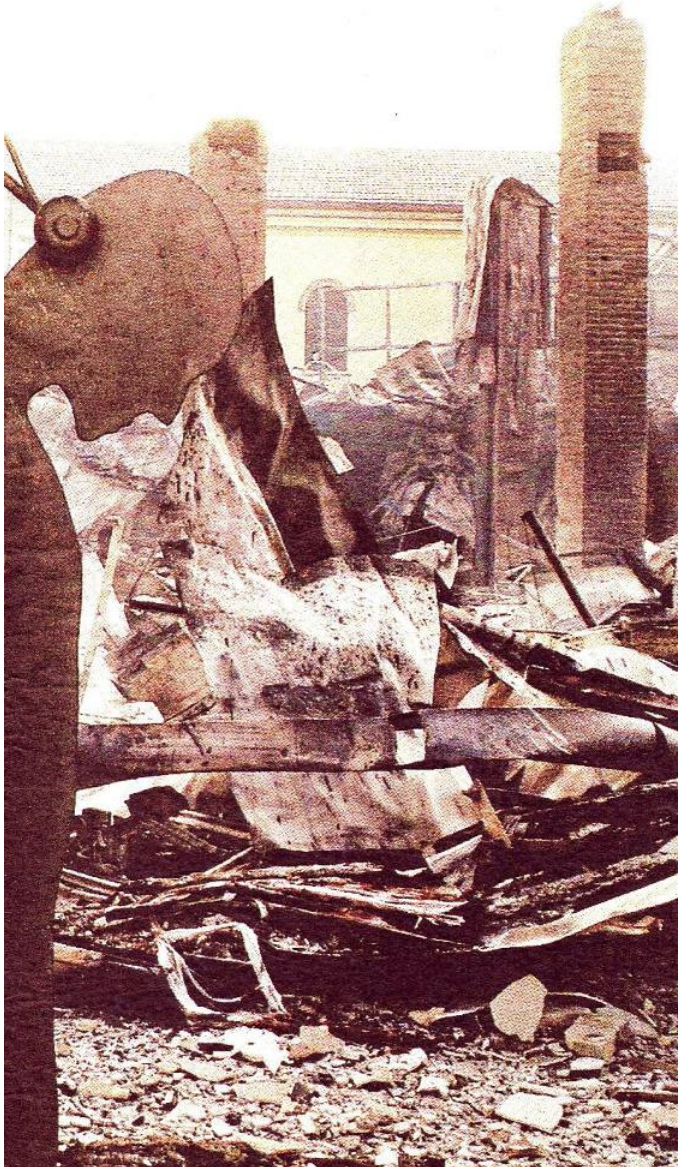
The importance of festival calls for artistic production

Open calls are the best way to reach artists all over the world and to bring emerging artists to light—artists who would otherwise struggle to gain visibility. I believe they are one of the most important means for the dissemination of art and for communication among artists.

The role of festivals in the internationalization of musical practices

Festivals are one of the most important means of fostering dialogue among artists and, more broadly, among cultures from different countries; in this sense, through such dialogue, they promote peace and understanding between different worlds.

AGOSTINO DI SCIPIO [ITA]



Tenured Professor in Electroacoustic Music Composition, Coordinator of the Doctoral Board of the Doctoral Programme in Artistic Research, Conservatory "A. Casella" of L'Aquila

Year of participation in the MA/IN Panel Jury: 2017

Image credits:
Città della scienza, Naples

The importance of festival calls for artistic production

Relevant for professional skills, not essential for artistic experience.

The role of festivals in the internationalization of musical practices

Very relevant, but at risk of standardization and academization of compositional and performative practices.

PIERRE JODLOWSKI [FRA]

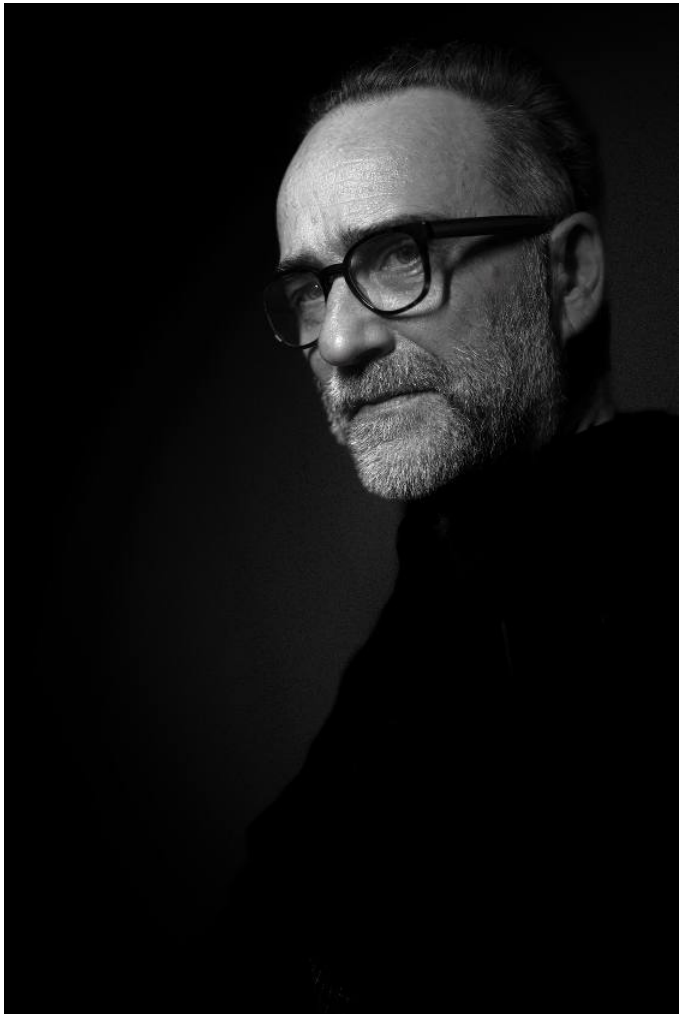


Image credits:
Gilles Vidal

Composer, teacher
IRCAM

Year of participation in the MA/IN Panel Jury: 2017

The importance of festival calls for artistic production

The festival has been, over the years, developing incredibly fast and strongly. It has become a reference institution in Italy and Europe. I have been very impressed by the quality and engagement of the team and its organization. In our world, dominated by commercial practices, the role of such a festival is essential in order to preserve the diversity of musical production and acces to means for artists and research purposes.

The role of festivals in the internationalization of musical practices

In Europe, most of the countries have between 5 and 10 festivals dedicated to contemporary music. It is in fact very important that the South of Italy can count on a festival to represent this aesthetic and promote it, both for artists and for the local population. Contemporary music is not an exclusive practice and having been invited to the festival twice, I could measure how much it is also part of the general cultural ecosystem, which is very relevant for its legitimacy.

PANAYIOTIS KOKORAS [USA]



Image credits:
studiovd gr

Professor and Director at the Center of Experimental Music and Intermedia, University of North Texas

Year of participation in the MA/IN Panel Jury: 2017

The importance of festival calls for artistic production

Festival calls have often been a catalyst in my own practice. They create a clear moment of focus, encouraging new work to emerge under specific conditions while still leaving space for experimentation. Beyond opportunity, they shape artistic dialogue by bringing together diverse approaches and voices. In this sense, they are not only mechanisms for selection, but meaningful drivers of artistic production and renewal.

The role of festivals in the internationalization of musical practices

Festivals have been essential in connecting my work to an international community. They create spaces where different artistic languages meet, often leading to unexpected exchanges and collaborations. Festivals play a crucial role in expanding perspectives and fostering a truly global artistic environment.



Image credits:
Maria Cristina Valeri

Professor of Electronic Music Composition, head of the Department of New Technologies and New Languages, Conservatory "G.Martucci" of Salerno, Italy

Year of participation in the MA/IN Panel Jury: 2017

The importance of festival calls for artistic production

Within the context of the MA/IN Festival, the international call is configured as a device for activating artistic production. As a member of the jury in the 2017 edition, I was able to observe how, through the call, processes of creation oriented toward public presentation are triggered. The festival's focus on electroacoustic and intermedia arts fosters experimental practices and the emergence of new languages. The international dimension of the jury ensures a plurality of perspectives and contributes to defining a shared critical context. In this sense, the call is configured as a productive space and a device of cultural mediation.

The role of festivals in the internationalization of musical practices

The MA/IN Festival is configured as a platform for the internationalization of contemporary musical practices. As a member of the jury in 2017, I was able to observe the geographical and cultural heterogeneity of the proposals, indicating an effective global openness. Through the call and the selection processes, the festival promotes the circulation of works, languages, and aesthetic models, fostering the creation of networks among artists, institutions, and research centers. In this framework, MA/IN acts not only as a space for presentation, but as an active device in the formation of a transnational artistic community.

Professor of Multimedia, Conservatory "L. Refice" of Frosinone

Year of participation in the MA/IN Panel Jury: 2017



Image credits:
Andrea Centrella

The importance of festival calls for artistic production

Open calls are an essential tool for monitoring contemporary production that develops beyond established institutional or commercial paths. For a juror, these calls are essential for identifying the evolution of creative languages and providing artists with a necessary platform for validation. They act as a catalyst for the creation of new works, ensuring the aesthetic diversity and research quality vital to the renewal of today's artistic landscape.

The role of festivals in the internationalization of musical practices

Festivals act as nodes in a global network that facilitates the exchange of performance practices and creative models across different geographical areas. Their role in internationalization lies in overcoming local boundaries and fostering direct comparison between different schools and traditions. This circulation of ideas and expertise helps define shared quality standards, elevating the professional level of participants and creating stable international collaboration opportunities.

University lecturer, Keele University, United Kingdom

Year of participation in the MA/IN Panel Jury: 2018



Image credits:
Decoy Media

The importance of festival calls for artistic production

MA/IN festival is an important platform for electroacoustic music. The festival stimulates international artist to create and submit works to its annual Call for Works and then presents cutting edge music within the festival. The artistic curation is also very unique as new aesthetics and points of view are presented.

The role of festivals in the internationalization of musical practices

Festivals such as MA/IN are essential to the internationalisation of contemporary musical practices, providing platforms where composers, musicians and audiences from different countries exchange ideas and showcase new ideas. For electroacoustic music in particular, they play a vital role in cultivating audiences for experimental and sound-based practices that are often underrepresented in mainstream programming. As a composer, I have found festivals to be invaluable spaces for sharing my work, receiving feedback, and building international artistic relationships. My experience as a jury member for MA/IN's Call for Works has given me insight into current music making and the innovative new voices in electroacoustic music. Its always a pleasure to hear new contributions which come from all over the world.



Image credits:
Sasha Golikova

Composer

Year of participation in the MA/IN Panel Jury: 2018

The importance of festival calls for artistic production

Calls for scores sometimes may play a huge role in bringing a piece to life beyond the page: selection typically means a recording, or even a premiere, giving the work an actual performer and an audience it might not otherwise reach. Just as importantly, being chosen functions as a real marker for the composer: a sign that the piece resonates with others and is recognized as valuable by fellow musicians, not merely a welcome addition to a CV.
Sometimes the theme of a call itself can be unexpected, and calls for projects in particular can go further, prompting composers toward ideas they might not have pursued otherwise. Thus, calls can open the door for young composers to their first opportunities, while also giving pieces that had unjustly been overlooked or unable to find a performer a chance to finally be heard.

The role of festivals in the internationalization of musical practices

For many composers, festival calls are the first (sometimes the only) chance to have their music performed outside their home country. This matters enormously for those based in places where opportunities for contemporary music are limited, since it opens a rare path to being heard internationally.
Beyond the performance itself, calls create direct contact with new performers, ensembles, and audiences from other countries. These connections often lead to further collaborations, going well beyond a single piece or event. In this way, festivals act as connecting points in a wider network, helping musical practices cross borders and allowing contemporary music to grow as a truly international art form, rather than staying local.

Professor of Electronic Music Composition, Conservatory of Paris

Year of participation in the MA/IN Panel Jury: 2018

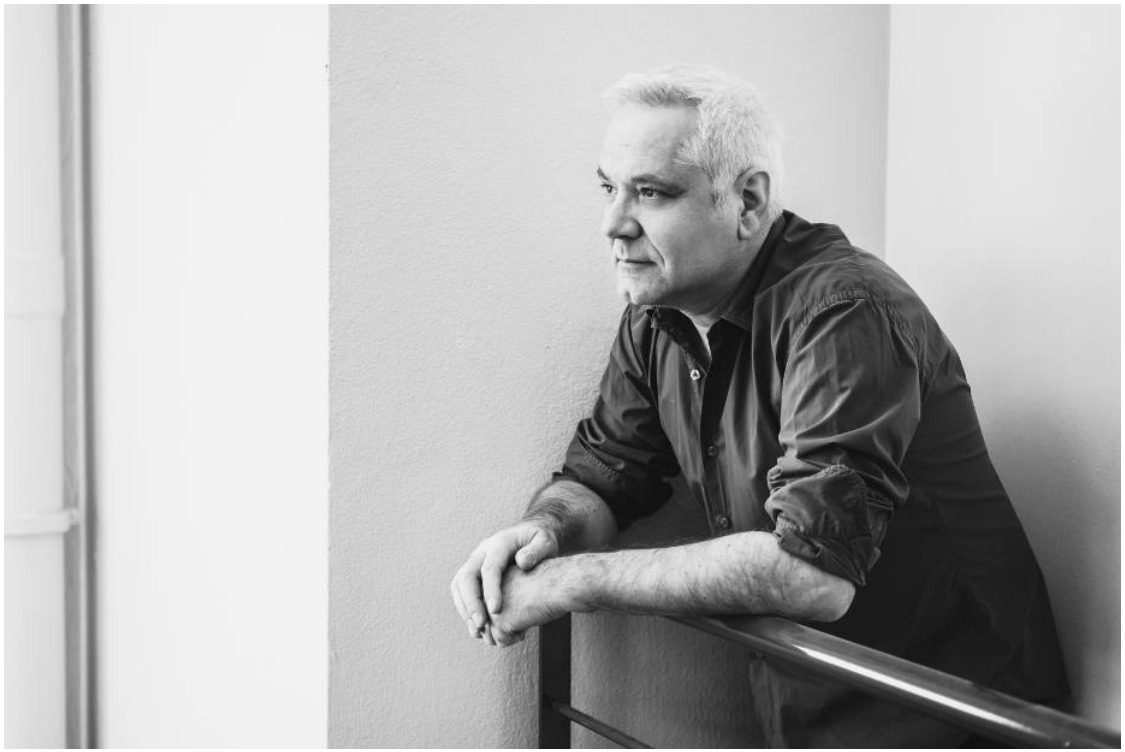


Image credits:
Alice Blangero

The importance of festival calls for artistic production

A call for works is never merely an administrative act. It is an invitation to exist — to declare that something new is worth making and worth hearing. For many composers, especially those at the beginning of their path, a festival call is often the first external reason to finish a piece, to take a
risk, to send work out into the world. It shapes careers, encourages experimentation, and reminds us that contemporary music is not a closed club but a conversation in progress — one that needs new voices, every year, to remain alive.

The role of festivals in the internationalization of musical practices

There is something generous and necessary about rooting cutting-edge digital culture in a landscape that carries its own deep sonic memory. Being involved with MA/IN as a jury member has reminded me that the most interesting questions in our field are never purely technical. They are always, in the end, about listening: what we hear, how we hear it, and who we share it with. Ten years of asking those questions together is worth celebrating.

EMANUELE CASALE [ITA]

Composer

Year of participation in the MA/IN Panel Jury:
2019



Image credits:
Emanuele Casale

The importance of festival calls for artistic production

*The MA/IN Festival has become a well-established presence in the landscape of contemporary music thanks to its sustained commitment to a field that is both highly specialized and essential: experimental electronic music. At a time when the term *electronic music* encompasses a wide variety of practices, from large-scale productions to diverse forms of entertainment, the festival has consistently focused on artistic research. It supports a musical language grounded in experimentation, artistic exploration, and critical inquiry, encouraging works that renew the relationship between sound, technology, and musical thought.*

The role of festivals in the internationalization of musical practices

By maintaining a clear and coherent artistic vision over the years, the MA/IN Festival has become a point of reference for composers, performers, and emerging composers. Its commitment to experimental electronic music has fostered a shared space for artistic reflection and attentive listening, promoting a musical culture based on experimentation and critical engagement. In this way, the festival contributes to the circulation of research-oriented musical practices and strengthens their visibility within the international contemporary music community.

Artists

Year of participation in the MA/IN Panel Jury: 2019

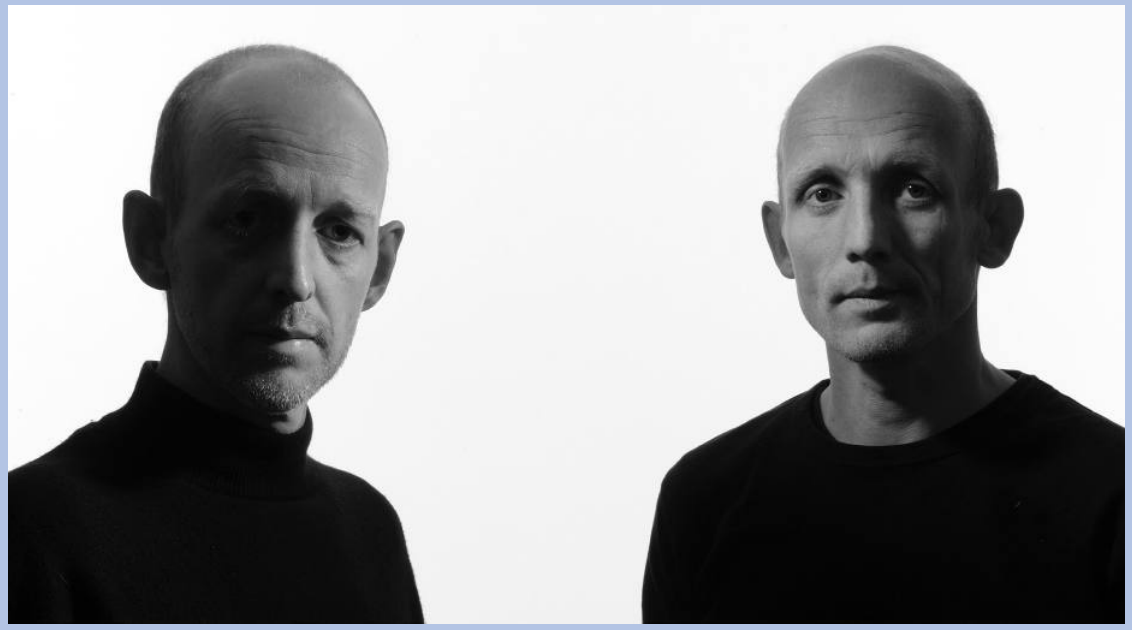


Image credits:
Xavier Voirol

The importance of festival calls for artistic production

Open calls are essential. For all artists, showing their work is a condition for existing. Without real opportunities to present a piece, a lot of creativity stays invisible or silent. An open call can become a decisive moment: it allows artists to produce, finish, share, and simply keep going. For organizers, it is just as demanding. Receiving many proposals, looking at them seriously, making choices, building a coherent program: it is a huge amount of work. An invitation-based program starts from known references. An open program means building a vision from material that is unpredictable and uneven. It also creates space for great discoveries that refresh the festival. Programming a festival is also an act of creation. It takes intuition and courage. That risk is what gives a festival its strength, its identity, and its modern spirit. Respect to those who do it.

The role of festivals in the internationalization of musical practices

Festivals like MA/IN Festival play an important role in the international development of musical practices. They create places where artists, audiences, and professionals from different countries can meet and exchange directly. They help works circulate and support artists in building international networks and collaborations. In the field of experimental and interdisciplinary music, festivals are especially important. They often work as artistic laboratories. They make it possible to try new forms, bring different aesthetic traditions into dialogue, and give visibility to emerging practices that are often less present in traditional institutional circuits.

PATRICIA ALESSANDRINI
[USA/SWI/FRA]

Assistant Professor, Center for Computer Research in Music and Acoustics (CCRMA), Stanford University; Professeure ordinaire de recherche artistique HEMU – Haute École de Musique et Conservatoire de Lausanne; HES-SO Haute école spécialisée de Suisse occidentale

Year of participation in the MA/IN Panel Jury: 2021



Image credits:
Michael Zerban

The importance of festival calls for artistic production

MA/IN constitutes an important opportunity for creators to present interdisciplinary work as part of a highly international community in a warm and welcoming environment, set in some of Italy's richest historical sites.

The role of festivals in the internationalization of musical practices

Interdisciplinary festivals such as MA/IN are vitally important in connecting artists working in digital media internationally. Particularly at a moment in which numerous festivals are subject to austerity measures, it is vitally important to celebrate the accomplishments of MA/IN in fostering digital creation, a great service to both artists in this medium and the public as a whole. While there is a digital divide worldwide that still needs to be addressed — particularly in non-WEIRD (Western, Educated, Industrialized, Rich, Democratic) societies — digital cultural expression can nonetheless provide an important outlet for artistic expression in contexts where more traditional musical and other artistic forms may be less accessible. Accessibility has been an important theme in my own work, and I look forward to seeing MA/IN thrive in the future by further expanding the reach and inclusivity of digital cultural expression.

MANUEL ROCHA ITURBIDE [MEX]



Image credits:
Llaguno

Professor and Researcher, Universidad Autónoma Metropolitana

Year of participation in the MA/IN Panel Jury: 2021

The importance of festival calls for artistic production

Festival Calls are very important because it enables composers from all over the world and from different generations to know each other, and to have a creative symmetry does normally does not exist in the geopolitical world in which we all live.

The role of festivals in the internationalization of musical practices

The same reasons I have explained before.

CHRISTOPHER TRAPANI [USA]



Image credits:
Esin Pektas

Assistant Professor of Experimental Music and Digital Media, Louisiana State University

Year of participation in the MA/IN Panel Jury: 2021

The importance of festival calls for artistic production

Festival gatherings are important places to exchange ideas and to meet other members of a community. MA/IN provides a platform where composers and players encounter previously unfamiliar music and broaden their horizons.

The role of festivals in the internationalization of musical practices

It has been heartening to watch MA/IN grow and gain an international reputation, bringing composers from around the world to Southern Italy. Their contribution to the region is significant: a cosmopolitan presence for this culturally rich area.

FABIO CIFARIELLO CIARDI [ITA]



Image credits:
Paolo Boretti

Composer and member of Edison Studio; tenured Professor of Composition, Conservatory "F.A. Bonporti" of Trento e Riva del Garda

Year of participation in the MA/IN Panel Jury: 2022

The importance of festival calls for artistic production

Calls for artistic production are a key opportunity for cutting-edge audiovisual artists. In this respect, the number of applications for the MA/IN calls is evidence of a success that deserves the attention of experts, researchers, and all technology enthusiasts.

The role of festivals in the internationalization of musical practices

International festivals such as MA/IN provide an invaluable opportunity to exchange musical practices. The continuity of their history is the best demonstration of their value in promoting musical practices at the crossroads of music, images, and technologies.



Image credits:
Project Cho

Associate Professor of Composition, University of North Texas

Year of participation in the MA/IN Panel Jury: 2023

The importance of festival calls for artistic production

Festivals play a vital role in connecting artists across cultures by enabling the circulation of repertoire, ideas, and artistic perspectives beyond national borders. They create spaces for meaningful dialogue, collaboration, and lasting professional relationships, thereby strengthening the global contemporary music community.

The role of festivals in the internationalization of musical practices

My experience at MA/IN has demonstrated how festivals foster artistic production through dedicated performers, technical expertise, and a high level of professionalism. These initiatives inspire creative ambition and help sustain the vitality of contemporary musical practice.



Image credits:
Elsa Justel

Independent composer, Foundation Destellos

Year of participation in the MA/IN Panel Jury: 2023

The importance of festival calls for artistic production

I think it is important as a stimulus for composers, but also for the development and diffusion of Electroacoustic music.

The role of festivals in the internationalization of musical practices

Also as for competitions, the exchange and diffusion of different tendencies, styles and conceptions of EM.

MARCIN STAŃCZYK [POL]



Image credits:
Aleksandra Chciuk

Composer, IRCAM, The Grazyna and Kiejstut Bacewicz Academy of Music in Lodz, Poland

Year of participation in the MA/IN Panel Jury: 2023

The importance of festival calls for artistic production

From my perspective as a member of the MA/IN Festival jury in 2023, open calls for artistic production play an important structuring role in shaping today's electroacoustic and experimental music landscape. They create a space where artistic risk is encouraged, allowing composers and sound artists to develop works that might otherwise remain unrealized. Such initiatives provide not only opportunities for presentation but also validation, dialogue, attentive expert listening, and comparison across heterogeneous aesthetic approaches within an international jury context.

The role of festivals in the internationalization of musical practices

MA/IN Festival fosters encounters between artists, researchers, and audiences from diverse cultural and aesthetic backgrounds, enabling a dynamic exchange of ideas and methodologies. Through curated programs, competitions, and informal conversations, it contributes to the formation of an international community that transcends geographical and institutional boundaries. In this way, festivals, apart from presenting innovative ideas and high-level artistic productions, actively participate in shaping the evolution of the field by encouraging hybridization, dialogue, and the continuous redefinition of artistic languages on a global scale.



Image credits:
Balint Laczko

Composer, Sound Artist,Visual Artist

Year of participation in the MA/IN Panel Jury: 2024

The importance of festival calls for artistic production

Open calls are crucial for artistic production for several reasons, most importantly because they create opportunities for visibility and exposure. They enable work to reach new audiences, often leading to future collaborations. At the same time, they provide a structure of recognition and support, helping practitioners situate their work within a wider context. Open calls also encourage the development of new projects by offering concrete goals, deadlines, and resources, while maintaining a degree of accessibility that allows emerging voices to enter the field alongside more established ones.

The role of festivals in the internationalization of musical practices

By bringing together different cultural perspectives and artistic approaches, festivals support exchange and dialogue between practitioners from various contexts, while also encouraging experimentation and creation. They act as important meeting points where networks can grow, collaborations can emerge, and local scenes can connect to a broader international context, strengthening diversity and innovation in music.



Image credits:
Alberto Novelli

Composer

Year of participation in the MA/IN Panel Jury: 2024

The importance of festival calls for artistic production

The importance of the opportunity to have one's compositions performed and made public. A musical work is not complete merely as notes on paper; it is realized only when it is performed by musicians in a fitting setting and reaches an audience. Festival calls provide exactly that opportunity. Beyond this, open calls matter for their fairness and openness: they create a space where works are judged on their own merit, without reliance on connections or reputation. In this way, the door is opened to composers who are unknown, young, or from abroad.

The role of festivals in the internationalization of musical practices

With the growth of online technology, the internationalization of musical practice has become possible to a degree incomparable with fifty years ago. Ideally, festivals would be places where music of diverse character, developed within different cultures, is performed and enjoyed by audiences. Yet in today's flood of information, there is also a risk: works may converge around contemporary trends and fashions—both musical and conceptual—swept along by the currents of the moment. Precisely for this reason, festivals bear a curatorial responsibility: not merely to open their doors internationally, but to actively safeguard diversity and resist the homogenizing pull of fashion, so that genuinely distinct voices—not only those echoing the current mainstream—reach the audience. Above all, festivals must select and present music of true quality.

ROBIN RIMBAUD [UK]



Image credits:
Jonathan Stewart

Music composer
Director Scannerdot Ltd

Year of participation in the MA/IN Panel Jury: 2024

The importance of festival calls for artistic production

Festival calls remain vital engines for artistic production, creating moments of urgency that transform ideas into realised work. They offer artists a clear framework that can help sharpen focus and provoke experimentation. Beyond funding and visibility, calls foster dialogue between artists and curators, encouraging work that responds to contemporary issues and shared cultural spaces. They also democratise opportunity, opening doors to emerging voices who might otherwise remain unheard. In this way, festival calls don't just select art—they actively shape its creation, nurturing risk, collaboration, and the continual evolution of artistic practice.

The role of festivals in the internationalization of musical practices

Festivals play a crucial role in the internationalisation of musical practices by acting as meeting points where artists, audiences, and ideas circulate across borders. They create spaces for encounter, enabling musicians from different cultural contexts to share approaches, collaborate, and reinterpret traditions in new ways. Through curated programmes, festivals introduce audiences to unfamiliar sounds while situating local practices within a global dialogue. They also provide networks that extend beyond the event itself, fostering touring, partnerships, and long-term exchange. In doing so, festivals don't simply present music—they actively reshape how it travels, evolves, and connects across cultures.

Composer

Year of participation in the MA/IN Panel Jury: 2024

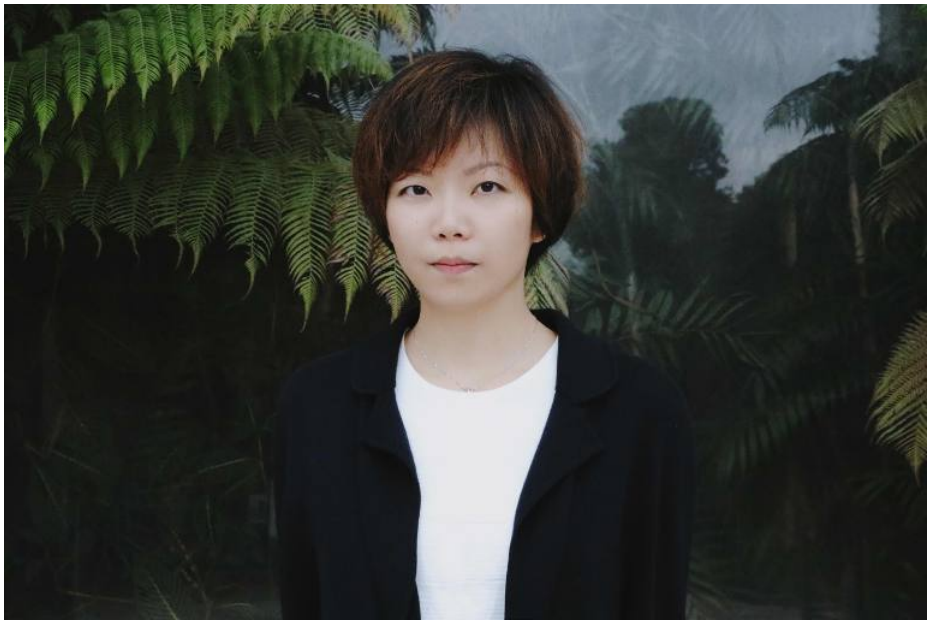


Image credits:
Daniel Campbell

The importance of festival calls for artistic production

It is an opportunity for young artists to be presented and it encourages in a way risks-taking and articulation of new ideas with specific directions or context in mind. It also creates a community of past, present and future participants. At its best, festival calls foster experimentation and not just competition alone and creates spaces where new languages can eventually emerge.

The role of festivals in the internationalization of musical practices

International festivals encourage dialogue and become a meeting point of different musical traditions and practices. Its role in connecting artists across the globe is important in creating a large (sometimes virtual) community in which and exchange of ideas can flourish. It also helps young artist to affirm their beliefs and artistic ideals and thus develop their unique voices.



COMPOSER / PERFORMER

We invited those who have taken to our stage over the years – as composers, performers, and often both – to leave us a written trace of their encounter with MA/IN. The responses collected here have come from across the world: from Japan and Norway, Canada and Vietnam, as well as, of course, from throughout Italy. They are the voices of composers, performers, and ensembles, many of whom have returned to the festival on more than one occasion. Read side by side, these accounts are striking for the words that recur throughout them: surprise, at encountering in Basilicata and Salento a degree of care and artistic excellence rarely expected so far from the major cultural centres; gratitude, for the warmth of a team that many describe as something close to a family; and a sense of attachment that extends well beyond a single engagement, capable of turning a date in the calendar into a lasting point of reference within an artist's creative practice. It is no coincidence that several artists have returned to MA/IN at significant moments in their careers. Some have entrusted the festival with the world premiere of a major work; others have chosen to return ten years after a debut, to take stock of how both the work and their relationship to it had evolved. Still others have found in our distinctive venues the ideal setting for a piece that might not have achieved the same resonance elsewhere. These voices are more than expressions of customary thanks. They offer the most immediate testimony to what it means, for artists engaged in sonic and visual research today, to find a space in which their work is recognised, supported, and allowed to flourish.

Cesare Saldicco

ELEONORA CLAPS [ITA]



Image credits:
Antonio Chianese

Soprano, Performer

Years of participation at MA/IN: 2016, 2017, 2018, 2019, 2021, 2022, 2023, 2024, 2025, 2026

VOX NOVA (2021)*, ELECTROVOICE BOX* (2024)
Since the festival's inaugural edition, Eleonora Claps has been one of its leading interpreters, making a significant contribution to the development and dissemination of the contemporary repertoire for voice and electronics through the performance of numerous works, including many world premieres by both established and emerging composers. A landmark in this long-standing collaboration was the 2017 (Call for Voice and Electronics), dedicated to her artistic profile and organized in partnership with the Signal Festival (Cagliari), culminating in the world premiere performances of the selected compositions. Among the projects presented at the festival, VOX NOVA (2021), realized in collaboration with the Dissonanzen Festival, explored the expressive and theatrical potential of the electroacoustic voice. The program featured Kaija Saariaho's *Lohn* alongside three newly commissioned world premieres by emerging composers, all inspired by Ronald D. Laing's *The Divided Self* and united by the theme of madness. In 2024, she introduced *ELECTROVOICE BOX*, the first chapter of an ongoing concert series conceived as a platform for exploring the interaction between voice and electronics. Designed as both an artistic and educational format, the project investigates the aesthetic, technical, and performative dimensions of this repertoire while fostering a deeper understanding of one of the most vibrant areas of contemporary electroacoustic music.

Comment on the performance at the festival

Over the past ten years, Eleonora Claps presence at the festival has reflected a shared commitment to artistic research, experimentation, and the continuous expansion of the repertoire for voice and electronics. Through close collaboration with composers, curators, and partner institutions, her performances have contributed to the creation, premiere, and dissemination of new works, fostering dialogue between artistic practice and technological innovation. As a resident performer since the festival's inaugural edition, she has witnessed and actively contributed to its artistic evolution, participating in projects that have strengthened its international profile and its role as a platform for new electroacoustic creation. Her long-standing collaboration with the festival embodies a shared vision of performance as a space for experimentation, exchange, and the ongoing development of contemporary musical language.

STYLIANOS DIMOU [GRE]



Image credits:
Tomas Tereka

Composer, Associate Professor of Composition at the Grieg Academy University of Bergen

Years of participation at MA/IN: 2016, 2024

Hyoidal Echoic Nexus (2024) for percussion and electronics explores mechanical resonances through an intricate web of percussive textures and electronic layers, forming an "echoic nexus" where vibrations converge and disperse. Mechanical noise elements highlight rigid yet resonant qualities, alluding to an artificial hyoid bone, and produce a sound environment that cycles through phases of buildup and decay. This nexus acts as a focal point for layered, machine-like rhythms, behaviours, and pulsating resonances, forming a dynamic space that amplifies and refracts sound. Through this interplay, the piece shapes an immersive auditory experience in which mechanical acoustics pulse, echo, and connect within a resonant core. The piece was commissioned by KEYHOLE and LOXOSconcept, with the support of the MA/IN festival, and is heartily dedicated to Fabio Macchia.

Comment on the performance at the festival

My sincere thanks go to everyone who helped bring this piece to the stage. From our very first exchanges through to the premiere itself, I was met with a level of collegiality, warmth, and professionalism that made the entire process a genuine pleasure. Every question was welcomed, every logistical challenge handled with care and patience, and every rehearsal felt like a shared act of discovery rather than mere preparation. It's rare to encounter a production team and festival environment so generous with their time, expertise, and attention — and rarer still to feel so consistently supported and welcomed as a composer at every stage of the journey. This piece exists in its finished form because of that collective care, and I am deeply grateful to Keyhole, LOXOSconcept, and the MA/IN festival for making it possible. The dedication of this work to Fabio Macchia carries that same spirit of gratitude — for the trust, artistry, and friendship that shaped this collaboration from beginning to end.

FABIO MACCHIA [ITA]



Image credits:
Giulio Colangelo e Dino Santoro

Percussionist & Performer

Years of participation at MA/IN: 2016, 2021, 2024

Perc+ (2021)
Demian Rudel Rey, *Endriago* (2018) for marimba and electronics
João Pedro Oliveira, *Vox Sum Vitae* (2011) for vibraphone and electronics
Leanna Ciciriello, *Anti-Edipo* (2021) for percussion and electronics
Panayiotis Kokoras, *t-totum* (2009) for snare drum and electronic

Indeterminate State (2024)
Maurizio Azzan, *Of Debris and Dust* (2024) for metal objects and electronics
Stylianos Dimou, *Hyoidal Echoic Nexsus* (2024) for percussion and electronics
Giulio Colangelo, *Extravaganza* (2024) for percussion, electronics, actuated snares and reactive lights
Cesare Saldicco, *La meccanica dei numeri e delle ombre* (2024) for percussions, electronics, tablet and integrated lighting system
Marta Gentilucci, *re//pattering* (2024) for percussion solo and electronics

Comment on the performance at the festival

My collaboration with the MA/IN Festival has developed through an ongoing exploration of the expressive possibilities of contemporary percussion and electronics.
In 2021, with PERC+*, I presented a programme focused on mixed repertoire for percussion and electronics, exploring the interaction between instrumental gesture, sound spatialization, and digital technologies through works by contemporary composers.*
In 2024, this path evolved into Indeterminate State*, an original project created during an artistic residency at the festival. In the work, percussion instruments rooted in ancestral and traditional practices enter into dialogue with electronic composition, creating an immersive experience. The project reflects my personal research into the relationship between sonic memory, territorial identity, and contemporary languages, combining musical experimentation with the enhancement of cultural heritage.*

GIANPAOLO ANTONGIROLAMI [ITA]



Image credits:
Nico Macina

Saxophone player and tenured professor, Conservatory "G. B. Pergolesi" of Fermo Contemporary music, improvisation, electroacoustic music

Years of participation at MA/IN: 2017, 2019

2017
Carmine Emanuele Cella, *Improvviso Statico* (2012) for alto sax and live electronics
Agostino Di Scipio, *Kairos* (1991-92, rev. 2004-05) for soprano sax, fixed media and live electronics

2019
Cesare Saldicco, *Spire VII* (2019) for soprano sax and live electronics
Panayiotis Kokoras, *Rhino* (2017) for baritone sax and fixed media

Comment on the performance at the festival

Taking part in the MA/IN Festival has been, for me, an artistic and personal experience of great significance. I had the privilege of being invited on two different occasions, and each time I encountered a project that combines artistic vision, outstanding organization, and genuine care for the artists involved.

Over the years, MA/IN has established a distinctive identity by fostering a meaningful dialogue between digital art, experimental music, and contemporary artistic practices. Its interdisciplinary approach, commitment to artistic research, support for emerging artists, and openness to international collaboration make it a dynamic platform that offers not only performances, but also opportunities for exchange, creation, and professional growth.
What makes the experience even more remarkable is the extraordinary setting of Matera. With its millennia-old history and unique atmosphere, the city resonates naturally with the most innovative artistic expressions, demonstrating how cultural heritage and experimentation can coexist and enrich one another. Performing in such an environment becomes much more than a concert—it is a truly immersive artistic experience.
Celebrating ten years of activity is a testament to a clear vision, passionate commitment, and the ability to evolve while remaining true to the festival's identity. I warmly congratulate the entire MA/IN team and sincerely hope the festival will continue to inspire artists and audiences alike, remaining an international reference point for artistic research, innovation, and intercultural dialogue.

PIER ALFEO [ITA]



Image credits:
LOXOS / Donato Corbo

Electronic Music Composer, Sound Artist

Year of participation at MA/IN: 2018

Interferences Quartet. Here, noise is not waste but compositional material: a signal that moves through bodies and ecosystems and is reintegrated as a sonic object. The work originates from ARPA FVG's study *Noise and Vibrations*, which examines the effects of infrasound produced by wind turbines, airports, and industrial plants. The study identifies, within the 10–16 Hz range, a constant peak at 12.5 Hz—a threshold perceived more by the body than by the ear. These frequencies are organized to set loudspeakers into mechanical vibration, while their pneumatic movements generate complex rhythmic patterns. In this way, a source of noise pollution is transformed into an electroacoustic and kinetic system for musical performance. The result is an unconventional quartet in which the performers are vibrating cones and the score emerges from their own physical nature. The work amplifies what the ear cannot perceive, staging the fragile relationship between human beings, machines, and nature.

Comment on the performance at the festival

Presenting Interferences Quartet at MA/IN Matera Intermedia in 2018, where it received an Honourable Mention, marked an important milestone for me. What remains most vivid in my memory is not the recognition itself, but a particular image of the audience: the children who could not tear themselves away from the work, mesmerized by the sound and its kinetic movement, as though they were watching something alive. Their reaction gave me a new clarity about the work and has guided my artistic path ever since. I remain deeply grateful to the festival for that encounter and for the space it offered the piece. MA/IN has been, and continues to be, a vital resource for this field in Southern Italy, as well as a genuine bridge between the Italian scene and international contexts. It is an honour for me to be part of its history on the occasion of this tenth anniversary.

VIRGINIA GUIDI [ITA]

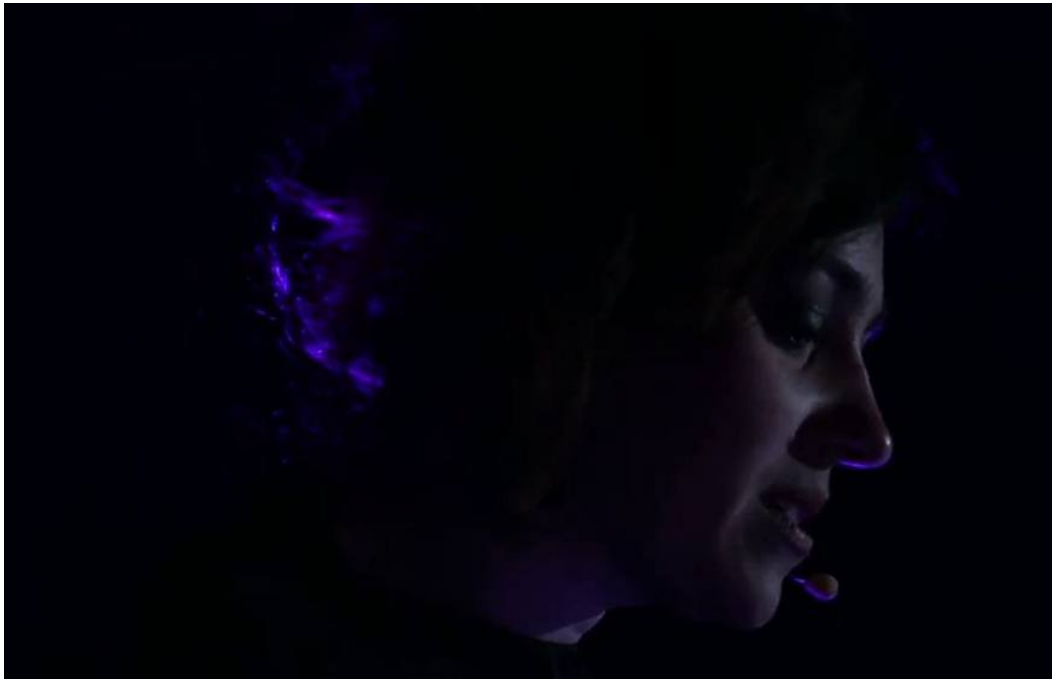


Image credits:
LOXOSconcept / Donato Corbo

Contemporary singer, Performer

Year of participation at MA/IN: 2018

Nathaniel Haering, *<MEDICAL TEXT P.57>* (2017) for voice and electronics
James O'Callaghan, *Xeno* (2017) for voice and electronics

Comment on the performance at the festival

Taking part in MA/IN 2018 in Matera was one of the most inspiring and rewarding experiences of my career. I truly enjoyed every moment of the festival. The composers were incredibly kind and inspiring and I'm still in touch with both of them after all these years! Performing their beautiful works was a real pleasure and an unforgettable artistic experience. The stunning venues, the professionalism of the staff, the excellent organization and the warm hospitality made everything even more special. It is wonderful to see the festival grow bigger and stronger every year. The entire team deserves this success for their passion, dedication and commitment to creating such a unique and meaningful artistic event.

ZENO BALDI [ITA]



Image credits:
Dino Santoro

Composer & Performer
Experimental Music

Years of participation at MA/IN: 2019, 2023

Slate PetalS (2023) seeks to explore (vocal) sound through an immersion in the electro-acoustic world, investigating new possible interactions between the human voice and electronics.
The work is based on texts and fragments by the English poet Anthony Etherin, whose poetry is characterised by acrobatic linguistic restrictions that reveal the intrinsic beauty of language. The voice projects into space different degrees of perception between proximity and distance: it hides and emerges from the stage of intelligibility in a network of morphing and mimetic relations through the resonances of various surfaces, such as the bronze of a suspended cymbal, the membrane of a drum, or the wood of a table amplified by a piezoelectric microphone.
This process leads to a "concealment" of vocal characteristics, which are not only amplified and processed, but rather used as midi trigger of rhythmic impulses and virtual (sampled, mapped, processed) musical events.

Comment on the performance at the festival

MA/IN has been a great Festival and context for presenting a new version of my piece Slate PetalS *for voice and live electronics. The piece, originally performed by Ljuba Bergamelli (voice) and myself (live electronics) has been expanded adding a third performer (Jacopo Cenni), in charge of new/extra layers of live electronics, and live control on stage lights who follow the piece's dramaturgy. The venue was ideal for this version of the work, and the public seemed to be engaged and appreciating our performance. We really enjoyed being there, and we loved the time spent with all the festival's crew, who we deeply thank for this opportunity.*

FRANCESCO DILLON [ITA]



Image credits:
Flavio Iannello

Cello player, Performer

Year of participation at MA/IN: 2019

Sergio Lanz, *Χθων. Mistero musicale intorno a Demetra (2019)* for female voice, alto flute, cello and electronics
Juste Janulyte, *Psalms* (2008) for solo cello and pre-recorded cellos
Alexander Khubeev, *Cryptocalypse* (2013) for cello solo and electronics

Comment on the performance at the festival

I have an indelible memory of my participation in MA/IN. In 2019, closely tied to the festival's venues: deeply evocative spaces that host its concerts and performances. Their material presence and the ancestral memory they seem to release enter into dialogue with the unprecedented sounds of electronic experimentation, creating a unique relationship between past and present. The setting of the Sassi, the stone, and the layers of history give the events a particular depth, while the festival's strong international outlook brings this heritage into contact with artistic languages and research from around the world. Festivals like this are especially valuable because they seem to move in an "obstinate and contrary" direction to the dominant tendencies of contemporary life. At a time shaped by speed and consumption, the festival's experimental vocation creates a precious space for freedom, research, and possibility.



Image credits:
Giovanni William Palmisano

Tenured Professor of Accordion, Conservatory "Tito Schipa" of Lecce
Composer & Performer

Years of participation at MA/IN: 2019, 2022

2019
Agostino Di Scipio, *Soglie di pressione. Aria, intermezzo, fuga* (2019) for bayan and electronics
Germano Scurti, *Interludio* (2019) for bayan and electronics
In Matera, I gave the world premiere of Agostino Di Scipio's Soglie di pressione. Aria, intermezzo e fuga, *as well as the world premiere of my own work,* Interludio.

2022
Giulio Colangelo, *Hyperion* (2022) for bayan and electronics
Daniele Ghisi, *Fly bayan* (2022) for bayan and electronics
Pasquale Corrado, *Hight Light Night* (2022) for bayan and electronics
Germano Scurti, *Postludio* (2022) for bayan and electronics
2022 - *In Potenza, the second part of the project begun in 2019 featured further world premieres of works by Giulio Colangelo, Daniele Ghisi, Pasquale Corrado, and once again a work of mine, retitled* Postludio.

Comment on the performance at the festival

The entire Memorie al futuro project was produced by MA/IN. We succeeded in creating new works for accordion and electronics with a distinctly unsettling character, involving several of the Italian composers whom I admire most. The aim was precisely to bring significant new works for this instrumental combination into being. They are highly complex and technically demanding pieces, pushing instrumental performance almost to its limits. I am very happy to have taken part in this festival, which I consider truly unique in Italy. I can only offer my warmest praise to the Artistic Director for his vision, as well as to the curators who work alongside him. So, happy birthday, MA/IN—and here's to at least another ten years!



Image credits:
Raffaele Palladino

Tenured professor of Composition, Conservatory "L. Campiani" of Mantova

Years of participation at MA/IN: 2021, 2024, 2025

Maurizio Azzan, *Aria(e). Tre studi sull'aura* (2018) for voice, percussion and electroacoustic device
Maurizio Azzan, *Of Debris and Dust* (2024) for metal objects and electronics
Maurizio Azzan, *Time turns the shadows* (2025) for electric guitar, theorbo, accordion and electronics

Comment on the performance at the festival

Over the years, MA/IN has become a place of encounter and experimentation to which I have grown deeply attached. Of the three concerts featuring my works over the years, I particularly cherish the one in June 2021 with Eleonora Claps and Fabio Macchia, which brought me to Matera for the first time, and the world premiere of Of Debris and Dust in December 2024, once again with Fabio, a dear friend and the work's dedicatee. These two concerts were wonderful artistic and personal experiences that gave me moments of profound emotion and remain especially meaningful to me.

LUCA IAVARONE / ALBERTO GATTI
[ITA]



Image credits:
Dino Santoro

Performer, Speaker

Years of participation at MA/IN: 2022, 2023, 2024

Disordinata storia dell'elettronica, 3 voll

Comment on the performance at the festival

Is it still possible today to write new music, different from that of the past? Can we invent new musical instruments or create sounds from scratch? And can technology help us face these challenges? These are some of the questions that the pioneers of electronic music asked themselves. What do we mean by electronic music? How should it be listened to? Is it music for dancing, or not? Is it music or noise? And why should I sit in a room and listen to strange sounds coming from one or more loudspeakers? These are the questions explored in Disordinata storia dell'elettronica, a series of talks aimed at presenting electronic music from a different perspective, free from technicalities and heavy philosophical frameworks.

ALBERTO NOVELLO [ITA]



Image credits:
Erin McKinney

Tenured professor of Multimedia, Conservatory "C. Pollini" of Padova Audiovisual
Composer & Performer

Year of participation at MA/IN: 2022

BLACKLIGHT. Choreography for Ultraviolet Laser Light on Photosensitive Surface. BLACKLIGHT uses the UV component of laser light to paint evolving worlds on a photosensitive canvas, while its driving signals resonate through speakers as sound. In contrast to the frenetic yet precise movements of the laser, intricate structures slowly emerge from the phosphor—resembling cities, forests, and alien architectures. *BLACKLIGHT* emphasizes extended temporal perception: light reveals what lies hidden, phosphor preserves each trace, and duration becomes visible. It becomes a journey through non-Euclidean geometries and across temporal scales, where the audience drifts between scales, free to move as swiftly as the laser's pulse or as gently as the phosphor's decay. The very signals that guide the laser beam and shape the light are also routed through the speakers, generating the soundscape of the entire piece, weaving a synaesthetic dialogue where sight and hearing converge. The audience can uncover and explore sonic details simply by gazing at the light. To watch the light is to listen to it; to listen is to glimpse its shape.

Comment on the performance at the festival

It was an amazing space and a very enthusiastic crowd.

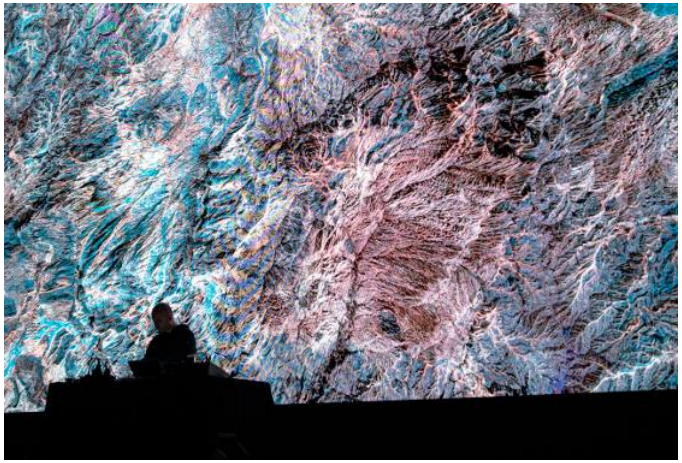


Image credits:
Kim Sarah

Professor of Multimedia, Conservatory "A. Vivaldi" of Alessandria
Composer & Performer, Audiovisual Composition

Year of participation at MA/IN: 2022

LATENTSCAPE offers a visually immersive journey through digital boundless territories. The project's visual component transforms data into landscapes reminiscent of geological formations such as cracks, erosions, mountains and unrealistic shapes. Colors and textures within these digital terrains want to evoke a sense of emotional depth. These landscapes, generated using Machine Learning processes like GANs (Generative Adversarial Networks), capture the essence of topographical surfaces. The intentional misleading of training datasets results in unexpected and captivating visual outcomes, portraying imaginary virtual landscapes rich in complexity, textures, and flows. The sound library of *LATENTSCAPE* is crafted through SampleRNN architecture trained on a diverse datasets of sounds ranging from traditional musical piece, vocal music to radio transmissions and field recordings. Live sounds and music score are produced by blending different sonic scenarios, creating an aural counterpoint that mirrors the diversity and depth of the visual landscapes. The result is an engaging sonic experience that serves as a parallel layer to the visual storytelling. All elevation maps used to crete each different landscape are generated by Machine Learning processes such as GANs, trained with datasets composed of publicly available satellite imagery, mixed and weighted with datasets of different kinds, to mislead the training phase and lead to unexpected results. The landscapes and music, with their topological and timbral diversity, depict the meeting points of human data as the fusion of thoughts, feelings and experiences.

Comment on the performance at the festival

A valuable experience at what is undoubtedly one of the leading cultural appointment in Italy thanks to its meticulously curated international programming, offering a perfect mix between experimentation, audiovisual art and electroacoustic music.

ALBERTO BARBERIS,
BERA ROMAIRONE [ITA]



Image credits:
Giovani William Palmisano

Composer and Critical Coder, Performer and Saxophonist Contemporary Multimedia

Year of participation at MA/IN: 2023

Oratorio Virtuale is an electroacoustic rework of the baroque oratorio *San Giovanni Battista* composed in 1675 by Alessandro Stradella. An A/V experience of strong emotional impact, that explodes as an act of rebellion of ancestral and proto-human forces. During the show, fragments of the original baroque music undergo processes of electronic transfiguration, while the classical compositional elements are reshaped in an acoustic and electronic hybrid form. Together, the images of the original sounds generate an evolving real-time visual 3D particle system, which supports the electro-musical metamorphosis of the original storytelling, giving it a renewed expressive force. The result is a vibrant work, ancient and modern, rich in iridescent electroacoustic textures that alternates moments of instrumental rarefaction with dramatic noise/IDM bursts, weaving a network of unexpected relationships with the original work and its meaning.

Comment on the performance at the festival

We remember sharing the stage with some brilliant musicians and receiving a warm welcome from the organisers. The audience was completely captivated by our world, and the connection was truly special.

AMMA ATERIA [HKG/USA]



Image credits:
MA/IN

Composer & Performer
Electronic - Psychoacoustics

Year of participation at MA/IN: 2025

With *The Entropic Arias*, Amma Ateria sonically encapsulates her post-concussion neurogenesis as it enters stages of maximal entropy. Out of 270 sonic fragments, a series of movements emerges – each an abstraction navigating the acceleration of entropy toward a state of equilibrium. This work unfolds as an immersive audiovisual memento, revealing symbolisms of interchanging sacred secular metamorphosis in hypnosis states, blurring the line between collapse and emergence, mirroring dissonance: harmony, limerence: surrender. It invites audiences into a space where breakdowns – sonic or cognitive – become thresholds for clarity and balance for meditation.

Comment on the performance at the festival

To output sound for the festival at KORA Contemporary Arts Center in Castrignano de' Greci was really memorable for me, the internal walls of the former castle & external courtyard created a new sense of expansion for me in terms of meaning & how sound traveled from daylight to dusk. It was joyful to work with the team & engineers, as well as spending time to connect and reflect on the relationship to compositions among us at the festival.

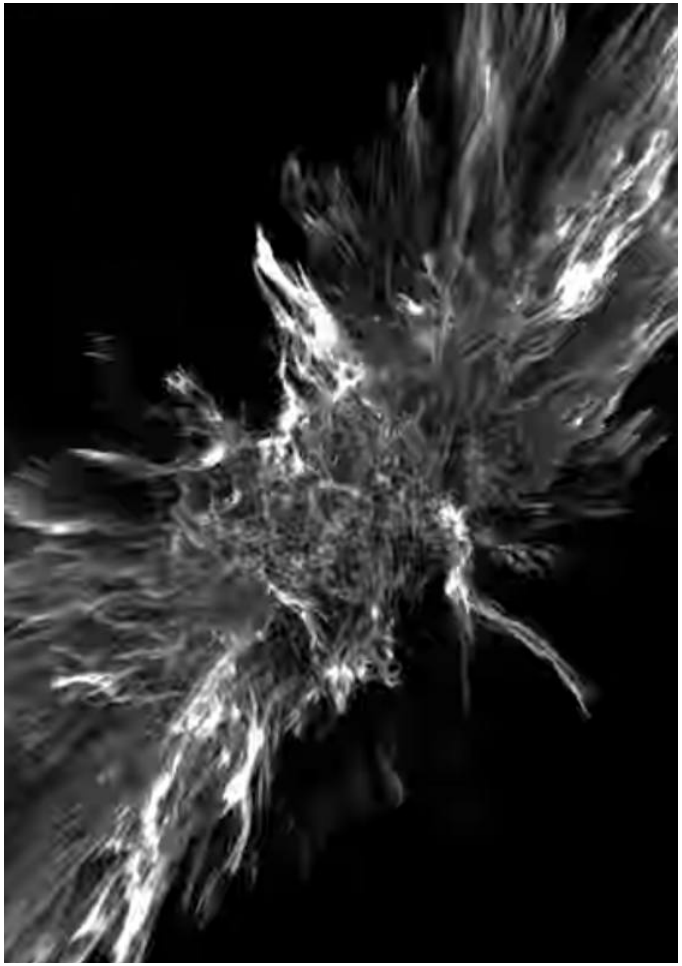


Image credits:
Mariam Gviniashvili

Composer, Performer, Visual Artist
Experimental electroacoustic music, visual media

Year of participation at MA/IN: 2025

Interference (audiovisual). Glitches, errors, and interruptions are no longer rare accidents - they shape how we listen, think, and connect. The piece reflects on the subtle distortions that bend meaning, and the tension between signal and noise. It is less about single events than about the atmosphere of interference itself, where order and disturbance exist side by side. Chaos at one scale is a pattern at another, and apparent behavior emerges from the interaction of countless fragments of another world.

Comment on the performance at the festival

It's a fixed media work; therefore, it has not been performed, and no photos of a performance are available. Therefore, I am attaching a promo picture for the work.



Image credits:
Dino Santoro

Professor of Composition, Conservatory "E.R. Duni" of Matera

Year of participation at MA/IN: 2025

Study for a Landscape II is one of the works in the *Landscape cycle* for electric guitar and electronics, composed for Pierpaolo Di Napoli. The compositional core of the work lies in the use of the loop, conceived not merely as a process of repetition but as a generative device capable of producing a dense contrapuntal texture that unfolds like a slow, vertiginous sonic kaleidoscope. The gradual layering of musical materials creates an ever-changing soundscape in which the perception of time and sonic space is continuously expanded and reconfigured. In several sections of the work, the guitar undergoes a digital scordatura of one third of a tone. The superimposition of conventionally tuned and microtonally altered materials gives rise to an uncanny harmonic universe that, while retaining a subtle connection to the almost triadic character of its original materials, is progressively reshaped through a new microtonal perspective.

Comment on the performance at the festival

Study for a Landscape II *was performed in the inspiring setting of the Teatro Stabile di Potenza as part of a project by the ensemble* Azione Improvvisa*, a musical collective distinguished by its highly unconventional instrumentation and unique timbral identity. The concert brought together three works united by a shared commitment to sonic exploration, yet characterized by profoundly different musical languages and aesthetic approaches. It was precisely this diversity that shaped a remarkably balanced programme, in which each work found its own place within a coherent listening experience rich in contrasts.*
Pierpaolo Di Napoli's performance conveyed the complexity of the work with remarkable sensitivity. Through meticulous attention to detail and a profound understanding of the compositional intentions, his interpretation brought to light the structural and timbral elements of the score, giving natural expression to the sonic landscape embedded within the writing.

RICCARDO TESORINI [ITA]



Image credits:
Giovanni William Palmisano

Composer & Performer
Experimental, electronic, acousmatic, A/V, improvisation

Years of participation at MA/IN: 2022, 2023, 2025

Rather than fall, A/V, 2022
HyperReal, acousmatic, 2023
Laminar Flow, live w/ Haou Nebout, 2025

Comment on the performance at the festival

In fluid dynamics, laminar flow describes the motion of infinitesimal layers sliding in parallel, without turbulence or mixing, each preserving its own molecular composition. Even at a microscopic level, every section remains distinct, yet the overall result is a single coherent flow, shaped by the sum of its trajectories. This principle inspires Laminar Flow*, an electroacoustic improvisation in which three sound currents – Andrea Fabris' drums and live electronics, Riccardo Tesorini's modular synthesizers, and Biagio Cavallo's digital processing – evolve as independent yet complementary layers, intertwining into a shared continuum. Subtle timbral and dynamic variations shape a landscape in constant expansion and contraction, evoking the tension and cohesion of a collective ritual. In this way, the trio Haou Nebout envisions a sonic world where distinct musical currents intertwine, echoing the measured flow of individual elements – a living space where sound is inhabited, constructed, and transformed, and where performers and listeners become part of the same, ever-evolving ritual.*

DOUGLAS MCCAUSLAND [USA]



Image credits:
LOXOS / Donato Corbo

Composer & Performer
Electronic

Year of participation at MA/IN: 2022

For the 2022 edition of MA/IN, I proposed a performance of my then still in-progress project *ENTANGLEMENT*. I performed three sections of what would later become a much larger project. *ENTANGLEMENT* is an intermedia work for live-electronics performer, higher order ambisonics audio, video projection, and programmed lights. It is the culmination of over a decade of research and creative practice in electronic music, and later became a collection of ten visceral and dynamic personal reflections. Aesthetically, *ENTANGLEMENT* demands us to experience the contrast of extremes: tension and release, density and stasis, and – sometimes – discomfort and catharsis. Performance of this work is facilitated by a bespoke electronic performance interface (MH2 / CH2) which, with the assistance of supervised machine-learning processes, leverages the hands and gestures of the performer to afford a high-degree of control over an array of digital synthesis engines and spatial controls.

Comment on the performance at the festival

My experience at MA/IN was thrilling, wonderful, and incredibly welcoming. I performed at Casa Cava in Matera in the 2022 edition of MA/IN. That was my first, and still only, opportunity to perform in a cave. Everything about that performance felt electric to me. The work I was performing was brand new and challenging, the MA/IN team was attentive and dynamic, the performance venue was beautiful and novel, and the audience was engaged and responsive. My time with MA/IN was phenomenal, and I look back on that performance fondly.

MATTEO FRANCESCHINI (TOVEL)
[ITA]

Composer and Performer
Contemporary, Experimental, Electronic Music
Year of participation at MA/IN: 2022

THE ACT OF TOUCH (performance)
Tovel [aka Matteo Franceschini], music & live concept
Jacopo Mazzonelli, artworks & live concept
live electronics, Tovel (aka Matteo Franceschini)
performers: Jacopo Mazzonelli, Eleonora Wegher
score published by Casa Ricordi
with the support of Galleria Giovanni Bonelli, Paolo Maria Deanesi Gallery, Lorenzo Lomonaco, Giorgio Fasol, MART – Galleria Civica di Trento, Margherita de Pilati, Festival GAMO, Le Murate PAC

Comment on the performance at the festival

The piano is undoubtedly the instrument that most represents the flowering of Western musical culture since the late 18th century to today. In this sense, the musical performance The Act of Touch*, built on the artist Jacopo Mazzonelli's opera* ABCDEFG*, allows a path to backward, a kind of regress to the essential, a path of creative "purification" devoted to capturing the deepest image of what is being written: the material, the white keys, the seven notes, the alternating stave space. Under the pseudonym Tovel, composer Matteo Franceschini relaunches the figure of the author/interpreter with the aim of experimenting with a new sound "from the inside"; direct involvement as a performer and the inevitable work to close contact with musicians presents itself as a true creative act. Jacopo Mazzonelli makes sculptures, assemblages and installations that investigate the wide border zone between visual arts and music. The investigation on the perception of rhythm and the becoming of time is accompanied to by that on the "musical gesture" understood as that which underlies the performance and not the sound produced: working on the interpretation and visualization of the sound dimension, the artist is confronted with instruments that he deconstructs, transforms and recomposes.*

The Act of Touch *throws the viewer inside an unexpected soundscape, where organized sound becomes apparent after a complex itinerary of material exploration. Ordered on multiple visual and conceptual levels, the performance takes the form of a gradual and conscious discovery of identity - a journey of knowledge and development that the use of the seven modified pianos/sculpture enables - where acoustic writing merges with electronic manipulation in real time. The new physiognomy of the pianos and the transformation of its materials is outlined as the starting point for a reflection on the very nature of the relationship between sound and matter.*
The performance is a project of Tovel and Jacopo Mazzonelli, who together with pianist Eleonora Wegher are also direct performers.

NICOLAS BERNIER [CAN]

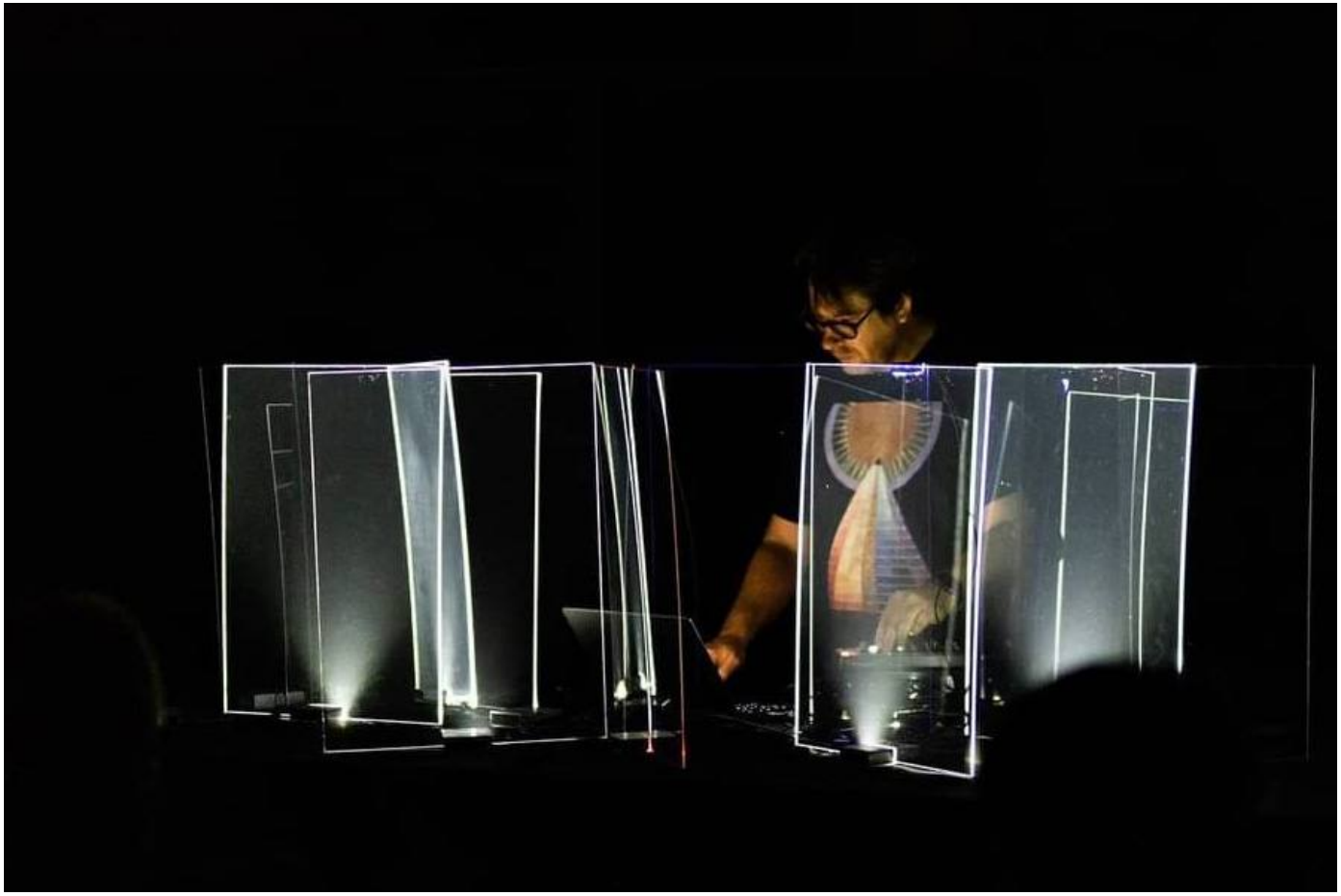


Image credits:
Giovanni William Palmisano

Composer / Performer, Université de Montréal
Experimental, electronic, digital arts

Year of participation at MA/IN: 2023

Frequencies (synthetic variations)

Comment on the performance at the festival

There was something electric in the music and in air.

RYOICHI KUROKAWA [JPN/DE]



Image credits:
Dino Santoro

Audiovisual artist

Year of participation at MA/IN: 2023

Subassemblies is a project which pursues the relationship between nature and human-made through a perspective of architectural scale, and it consists of several different presentation formats such as concert, installation, printings(sculptures) and screening. Main sources of this project are 3d data by laser scanning, thermal images and filmed footages at human-made architecture, ruins and nature, and those are distorted and reconstructed into each modules as subassemblies to create a renewed timeline with layers of order and disorder while exposing force of both nature and art. This piece is composed of a single screen, 16ch surround lighting and 4.1ch sound system.

Comment on the performance at the festival

Subassemblies *is a project co-produced with LOXOSconcept (Matera 2019) – the organization behind MA/IN Festival – together with MUTEK, Stereolux/Scopitone, and TodaysArt. Its Italian premiere took place at Matera 2019, and it was later presented again at MA/IN in 2023. I felt that the festival, held not in major metropolitan centers but in culturally deep regional cities, has a highly distinctive character rooted in electro-acoustic practices. I was honored to have been able to work with such organizations.*

KASSEL JAEGER (FRANÇOIS J. BONNET) [FRA/CH]



Image credits:
Giovanni William Palmisano

Performer, INA GRM
Experimental Electronic

Year of participation at MA/IN: 2023

Exhibits (live performance)

Comment on the performance at the festival

MA/IN festival offers a unique opportunity to immerse oneself in a special listening environment, exploring experimental music in a high-quality setting that showcases a wide variety of aesthetics and artistic approaches. It is a vital event that has flourished and grown over the past 10 years. It is a rare occasion and a major event in southern Italy.

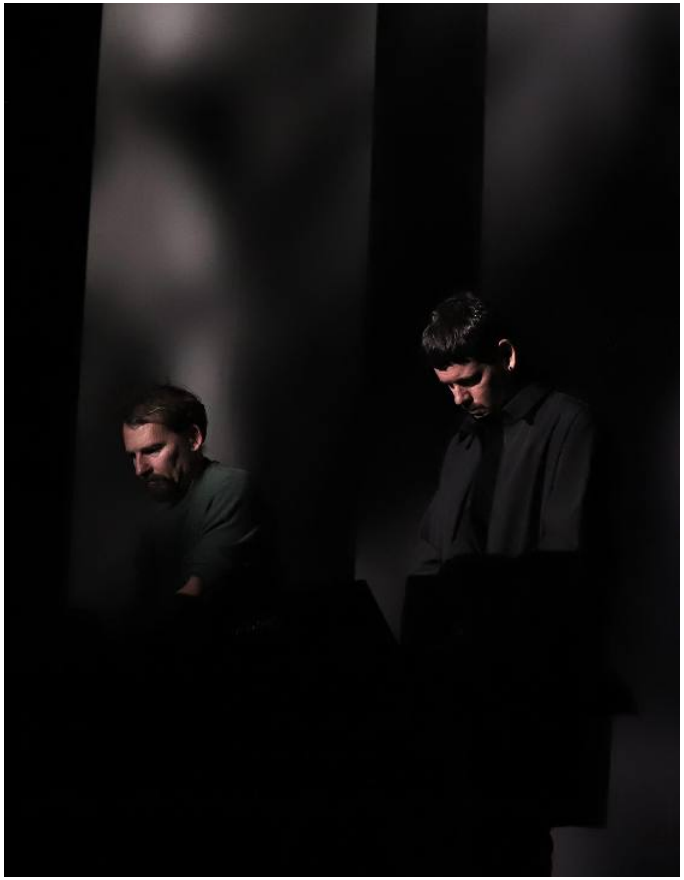


Image credits:
Dino Santoro

Composer & Performer
Audiovisual art

Years of participation at MA/IN: 2024, 2026

SYNSPECIES (audiovisual performance). The self-titled audiovisual performance *SYNSPECIES* explores unnatural oneiric fields inhabited by multi-scaled audiovisual objects that are cross pollinating, mutating, adopting and fighting for their space and existence. They co-create a world of unreal physicality that is constantly kneaded by violent forces. Their existence appears to us as fractured narratives in the perceptual phenomena that resemble a chain of synchronised chaos. *SYNSPECIES* feed on tangles made by computer-based code and analogue signals. They originate from algorithmic computer-generated sound, Stockholm's EMS Buchla and Serge modular systems, and 3D geometry synthesis. The vivid abstract architectures of *SYNSPECIES* fluctuate in an ambiguous pulsating time, hybridising and shaping new spaces confined in a perpetual disintegration process. This project explores the states of bewilderment and the viscerality, framed in a sacred vastness.

Comment on the performance at the festival

I have always felt a special connection to performing in places where experimental audiovisual art is not part of everyday cultural life. I come from a small and remote town myself, where encountering this kind of work was incredibly rare if not impossible. When I experienced a first audiovisual performance around 20 years ago, it opened up an entirely new world and quietly changed the course of my life. Ever since, I have carried the hope that each performance might do the same for at least someone in the audience. That is why I deeply value festivals like MA/IN and the opportunity to share this work in places like Potenza, where a single evening can become the beginning of someone's own creative journey.

MARTA GENTILUCCI [ITA/FR]



Image credits:
Raffaele Palladino

Composer
Contemporary, electronic

Year of participation at MA/IN: 2024

re//patterning (for percussion solo and electronics) in collaboration with Fabio Macchia for the Indeterminate State project.

Comment on the performance at the festival

The collaboration with Fabio Macchia has been central to the development of re//patterning, emerging from a close exchange between compositional thinking and embodied performance practice. Working together on the selection of instruments and observing his interaction with drums and metallic objects allowed the material to grow directly from his approach to percussion. The electronics operate as an extension of the instrumental body, amplifying resonances and unfolding their temporal traces. The sonic material thus moves between gesture and matter, where repetition transforms and patterns become sites of indeterminacy. Fabio Macchia's performance allows these elements to emerge with precision and intensity. His dedication to new music and his continuous exploration of sound have opened a space where multiple voices can coexist and resonate.



Image credits:
Giovanni William Palmisano

Performer
Contemporary, Electronic, Mixed Media Audio-visual

Year of participation at MA/IN: 2025

Tomislav Oliver & Goran Nježić, *Percées de Lumière*

Comment on the performance at the festival

Attending this concert was a truly special experience, both musically and personally. It was an incredible honor to meet Tomislav Oliver and work together on his stunning piece, Percées de Lumière. He is a fabulous artist and an incredible person; meeting him and sharing the stage with him was a wonderful experience. I was so happy to meet the MA/IN festival family, too. The atmosphere was very inspiring, full of energy, creativity and human connections.

GIACOMO FRONZI [ITA]



Image credits:
Giacomo Fronzi

Radio Presenter and Music Critic, Rai Radio3
Contemporary aesthetics, philosophy of music, contemporary music, University "A. Moro" of Bari

Year of participation at MA/IN: 2025

PLAY~ il performativo in musica (conferences about *Performing Music*)

Comment on the performance at the festival

As host of Radio3 Suite, I have always carefully followed the relationship between the festival and Rai Radio3, the broadcaster that has always provided the media partnership, demonstrating interest in the MA/IN and, in some way, thus underlining its quality. In my presentation, I focused on how the "performative turn" occurred in contemporary music. I investigated the ways in which the barriers that had separated music from the world of sound were overcome. This overcoming led to the inevitable recourse to new forms that involved a) using the body in a way different from that required for the performance of an instrumental piece; b) the use of everyday objects; c) the relationship with the audience, sometimes respectful, sometimes more aggressive.



Image credits:
Giovanni William Palmisano

Composer and media artist

Year of participation at MA/IN: 2023

HUNT. Sound theater (2022) for performer and incandescent light bulbs

Comment on the performance at the festival

I remember my participation in MA/IN in 2023 as a significant step in my artistic and professional path. While serving as a platform for experimental and research-based practices, the Festival manages to attract a diverse, curious, and open-minded audience, a very rare quality in these contexts. I also greatly appreciated the choice of presenting concerts at lively, accessible times, when people can genuinely approach and engage with these experiences. Meeting key figures from the international music scene in such an open and welcoming environment was deeply inspiring.



Image credits:
Roberto Masotti

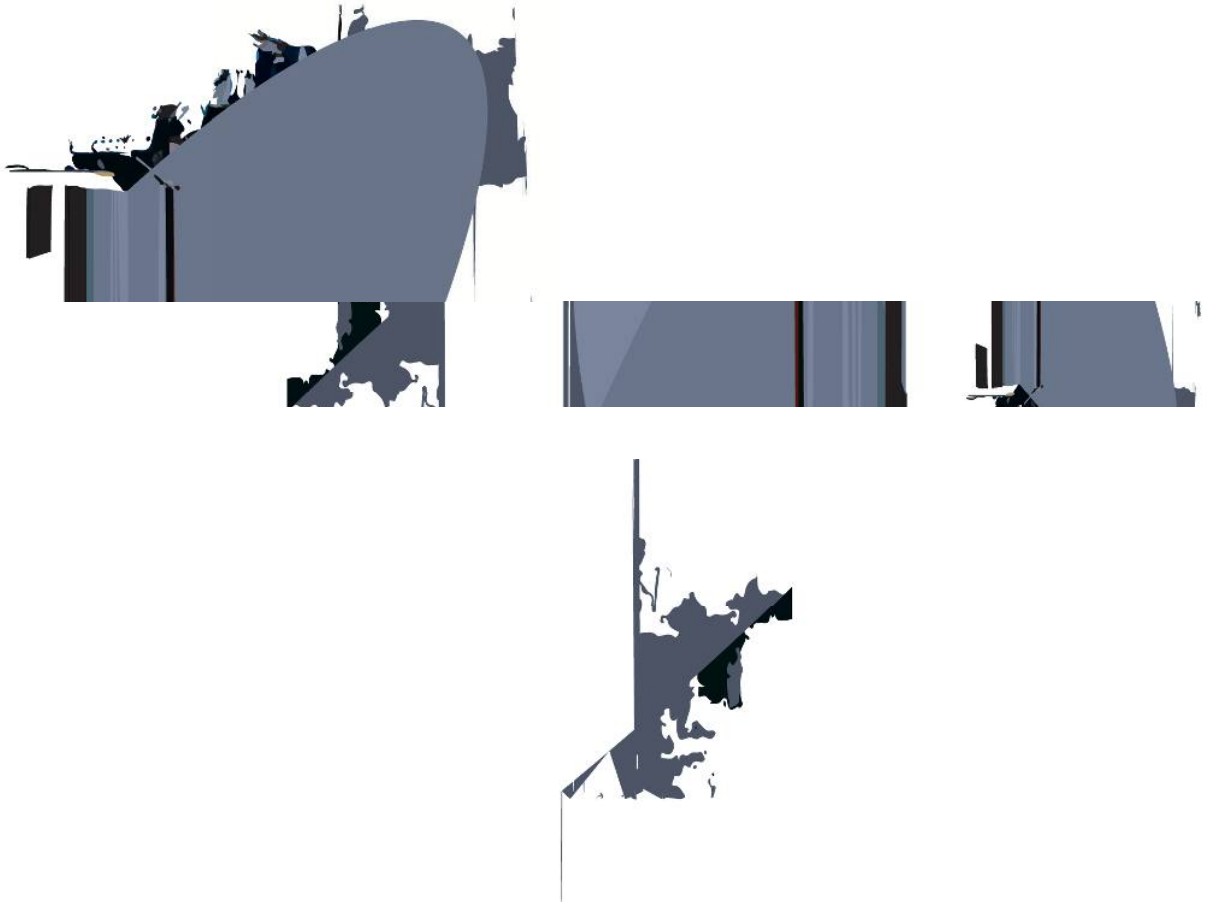
Francesco Giomi, Francesco Canavese, Stefano Rapicavoli
Electroacoustic Improvisation, Tempo Reale

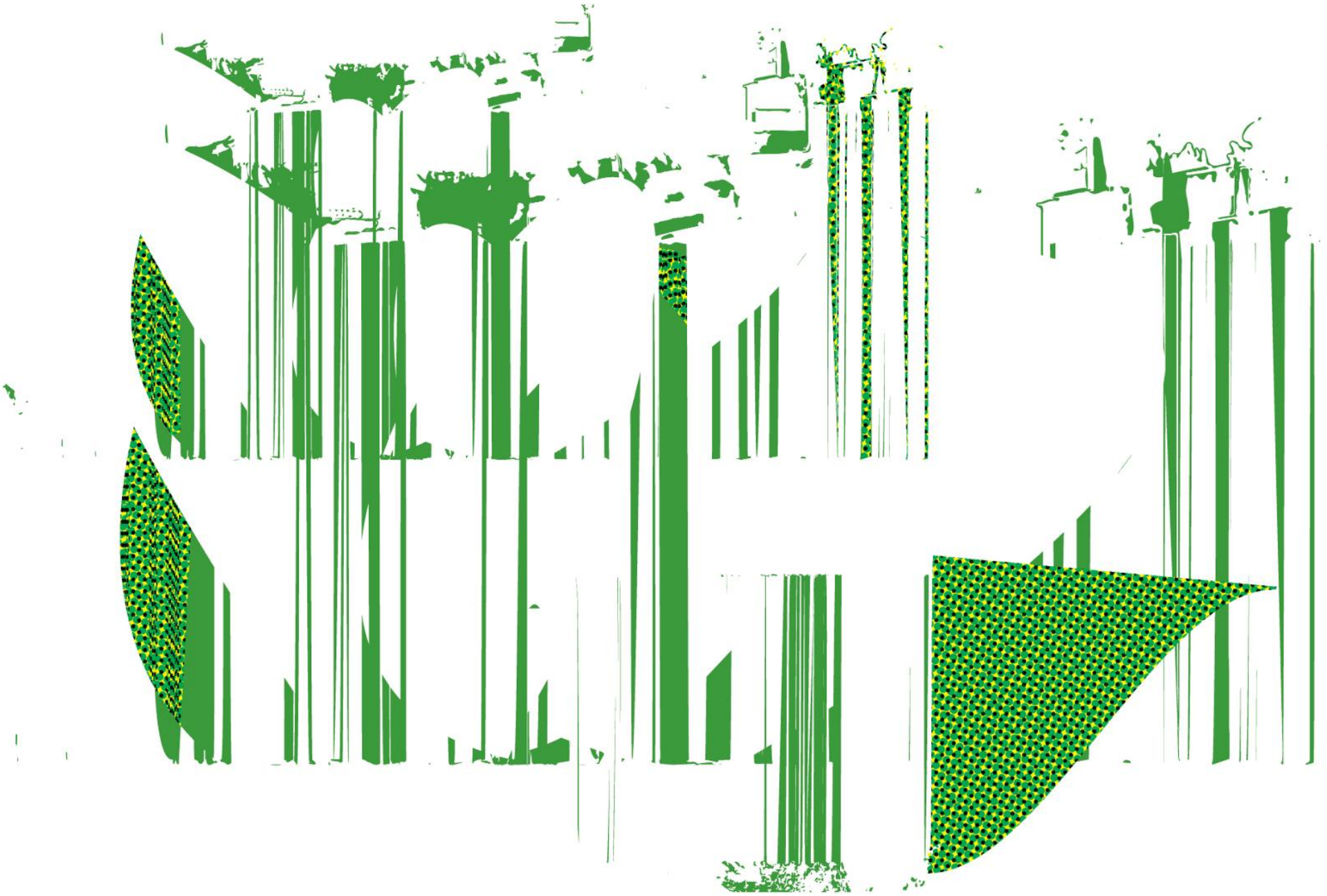
Year of participation at MA/IN: 2021

Radioscapes (for electric guitar, percussions and live electronics)

Comment on the performance at the festival

It is a great satisfaction to be in Lecce for the first time in such a stimulating and emancipated context.





ENSEMBLE

MA/IN Festival's tenth anniversary offers an opportunity to reflect on the transformation of the contemporary performer's role. Electronics lie at the heart of the festival's identity and, within this framework, we have always reserved a prominent place for mixed music: works combining acoustic instruments and electronics. This section provides a vantage point from which to observe the changing nature of performance practice, while also acknowledging the historical trajectory from which many other forms of contemporary expression have emerged. Today, ensembles increasingly incorporate works with electronics into their repertoires and collaborate directly with MA/IN's technical team in managing live electronics during performance. Presenting works by established figures alongside scores selected through our international call for works allows the festival to act as a sensitive barometer of the present, registering shifts in musical language as they unfold. With this in mind, the section brings together the memories and reflections of the ensembles and soloists who have taken part in the festival over the past ten years, sharing with us an active and sustained process of musical research.

Vittorio Montalti

MITJA QUARTET [ITA]



Image credits:
LOXOS / Donato Corbo

Giorgiana Strazzullo (violin), Lorenza Maio (violin), Carmine Caniani (viola), Veronica Fabbri (cello)
Founded in 2008
Contemporary music, electronic

Year of participation at MA/IN: 2016

Demian Rudel Rey, *Theophilus* (2016) for string quartet and electroacoustic
Theocharis Papatrechas, *Pictorial Fields: Traces in 1A.ii* (2016) for violin, cello + live electronics
Christopher Biggs, *Greed* (2012) for violin and electronics-video
Jacob Sudol, *The Floating Bridge of Dreams* (2015) for violin and live electronics

Comment on the performance at the festival

The performance venue, the Casa Cava Auditorium, already unique in itself, contributed to imbuing the performances with a sense of great magnetism and aura, as if one were at the center of the earth. The innovative techniques explored in the compositions, such as the direct relationship between the quartet and the electronics, and the score elaborated by Papatrechas's duo, with its precise indications of contact points and volume, fueled our passion for contemporary and electronic music, which we have further developed over the years.

QUARTETTO MAURICE [ITA]



Image credits:
Sophie Anne Erin

Giorgia Privitera (violin), Laura Bertolino (violin), Francesco Vernero (viola), Aline Privitera (cello)
Founded in 2002
Contemporary music for string quartet and electronics

Year of participation at MA/IN: 2021

Mauro Lanza, *The 1987 Max Headroom Broadcast Incident* (2017) for string quartet and electronics
Giulio Colangelo, *Organismo Aperto No.1* (2014) for string quartet and electronics
Fausto Romitelli, *Natura morta con fiamme* (1991) for string quartet and electronics
Silvia Berrone / Guglielmo Diana, *Arctium Machina* (2021) for string quartet and electronics
Nathan Nokes, *Alone Together* (2019) for string quartet and electronics

Comment on the performance at the festival

It was a real pleasure to present in Lecce our electronic project in 2021. Lanza and Romitelli are two of our masterpieces in this kind of repertoire; near them we enjoyed a lot to play new music by Colangelo, Nokes and the young Italian duo Berrone/Diana. We discovered a very nice place as Officine Cantelmo an entusiastic audience and an amazing staff during our staying at the Festival MA/IN.



Image credits:
LOXOS / Donato Corbo

Flavio Tanzi, Aurelio Scudetti, Pietro Pompei, Alessio Cavaliere Founded in 2012, Rome
Contemporary Music

Year of participation at MA/IN: 2022

Vittorio Montalti, *The Smell of Blue Electricity* (2018-2019) for percussion quartet and live electronics

Vittorio Montalti + Blow Up Percussion + Tempo Reale

The composer's research integrates the electronic medium into instrumental writing to extend acoustic timbres and reflect the impact of electronic sound on contemporary culture. This path has led them to engage deeply with performers and to personally play the electronics live. This approach shapes the project with Blow Up Percussion: a work conceived in synergy with the musicians and modeled on the sonic palette of percussion. The performance features the ensemble joined on stage by the composer, breaking traditional concert habits to foster a closer connection with the audience. The piece is divided into scenes focusing on fragmentation, technology, and the unconscious. To ensure a seamless fusion between acoustic and electronic writing, the expertise of Tempo Reale will guarantee a high-quality sound projection, fully enhancing the integration and artistic value of the project.

Comment on the performance at the festival

The concert at the MA/IN Festival in Potenza was the perfect culmination of this research journey. In a leading setting for digital arts and contemporary music, the onstage synergy between the Blow Up Percussion ensemble and the composer—performing the live electronics—truly captivated the audience. The performance proved that electronics are not just a support element, but a true "instrument among instruments" capable of amplifying and deconstructing the sonic palette of percussion. The different scenes, balancing fragmentation and subconscious suggestions, broke down the distance of the traditional concert hall, creating an immersive experience and a magnetic bond with the listeners. Special thanks go to the Tempo Reale team, whose flawless sound design ensured a top-tier acoustic projection, fully enhancing every nuance of this compelling dialogue between the acoustic and digital worlds.



Image credits:
Dino Santoro

Elia Leon Mariani (violin), Paolo Fumagalli (viola), Giorgio Casati (cello), Sonia Formenti (flute), Paolo Casiraghi (clarinet), Luca Ieracitano (percussion)
Founded in 2022, Milan
Contemporary music, experimental, electronic

Year of participation at MA/IN: 2023

Nathaniel Haering, *To facilitate friction* (2020) for violin and live electronics
German Toro Perez, *Rulfo/ecos II* (2006) for a string trio - violin, viola, cello - and live electronics
Aureliano Cattaneo, *Trio III* (2005) for violin, cello and accordion
Elliott Lupp, *Strix* (2021) for cello and electronics
James O'Callaghan, *Doubt is a body* (2018) for violin and electronics
Carlo Ciceri, *Cruda* (2012) for electric string trio and electronics

Comment on the performance at the festival

We took part in the MA/IN Festival with a lecture-concert and two concerts for string trio and electronics. On every occasion, we were delighted by the strong turnout and the attentive audience, particularly the many young people and students from the Potenza Conservatory. The outstanding professionalism of the organization and the excellent technical support for the electronic component enabled us to perform the works at their very best, while the wonderful hospitality and warm welcome made the whole experience complete. Congratulations on your excellent work. We would be very happy to return!

ENSEMBLE L'ARSENALE [ITA]



Image credits:
Matteo de Mayda

Livia Rado (soprano), Igor Zobin (accordion), Ilario Morciano (saxophone), Roberto Durante (synth, piano), Filippo Perocco (electric guitar)
Founded in 2005, Treviso
Promotion of contemporary music (commissions, concerts, collaborations)

Year of participation at MA/IN: 2021

Jacob TV, *Grab it!* (1999) for tenor sax and speech grooves in unison
Monte Taylor, *Sigil II: Amistad* (2019) for alto saxophone and 8-ch live-electronics
Juan Arrojo, *Sussurro* (2013) for female voice and electronics
Luigi Ceccarelli, *Il contatore di nuvole* (2012) for piano and prepared piano samples
Stefano Pierini, *Rizoma* (2016) for soprano, ensemble and electronics
Eric Maestri, *E i tifoni i maremoti* (2020) for soprano, saxophone, and electronics
Nosferatu (live performance soundtrack), music by Filippo Perocco performed by Ensemble L'Arsenale

Comment on the performance at the festival

Our performances at MA/IN was the occasion to meet colleagues (composers and instrumentalists), bringing also our commission works in a wonderful special place such as the city of Matera and Casa Cava.

SYNTAX ENSEMBLE [ITA]



Image credits:
Dino Santoro

Pasquale Corrado (conductor), Maurilio Cacciatore (electronics), Francesco D'Orazio (violin and electric violin), Fernando Caida Greco (cello), Marco Ignoti (clarinets and wind controller), Maruta Staravoitava (flutes), Anna D'Errico (piano and keyboards), Valentina Coladonato (voice), Dario Savron (percussions)
Founded in 2018, Milan
Contemporary music

Year of participation at MA/IN: 2024

Mauro Lanza, *The Lincolnshire Poacher* (2022) for ensemble
Nahuel Eduardo Litwin, *Close your eyes and see* (2022) for piano, percussions and electronics

Comment on the performance at the festival

An intense and inspiring experience. Many thanks to the MA/IN Festival for the warm welcome and for creating a space for connection and exchange dedicated to contemporary music.

AZIONE_IMPROVVISA ENSEMBLE
[ITA]



Image credits:
Dino Santoro

Contemporary music

Year of participation at MA/IN: 2025

Mauro Lanza, *You can easily return to the past but no one is there anymore* (2024) for 3 electrified instruments and computer voices
Maurizio Azzan, *Time turns the shadows* (2025) for electric guitar, theorbo, accordion and electronics
Anna Sowa, *Minimal Animal* (2024) for accordion and electronics
Roberto Vetrano, *Study for a Landscape II* (2025) for electric guitar and electronics

Comment on the performance at the festival

It was a true privilege for Azione_Improvvisa Ensemble to present the Wunderkammer project as part of the 2025 MA/IN Festival in Potenza. The performance, held last October at the Teatro Stabile, marked a significant milestone in our collective's history, representing our debut in Southern Italy. This stage of the tour offered a valuable opportunity for cultural dissemination, enabling us to introduce new audiences to an artistic project originally conceived in Trento and already presented at prestigious European venues. Participating in MA/IN was a source of great pride. Now in its tenth edition, the festival once again proved to be a benchmark of excellence—closely aligned with the most innovative developments on the international scene. We would also like to extend our sincere appreciation to the organizers for their outstanding curation and artistic vision, which provided an ideal platform for presenting contemporary sonic research.

ICARUS ENSEMBLE [ITA]

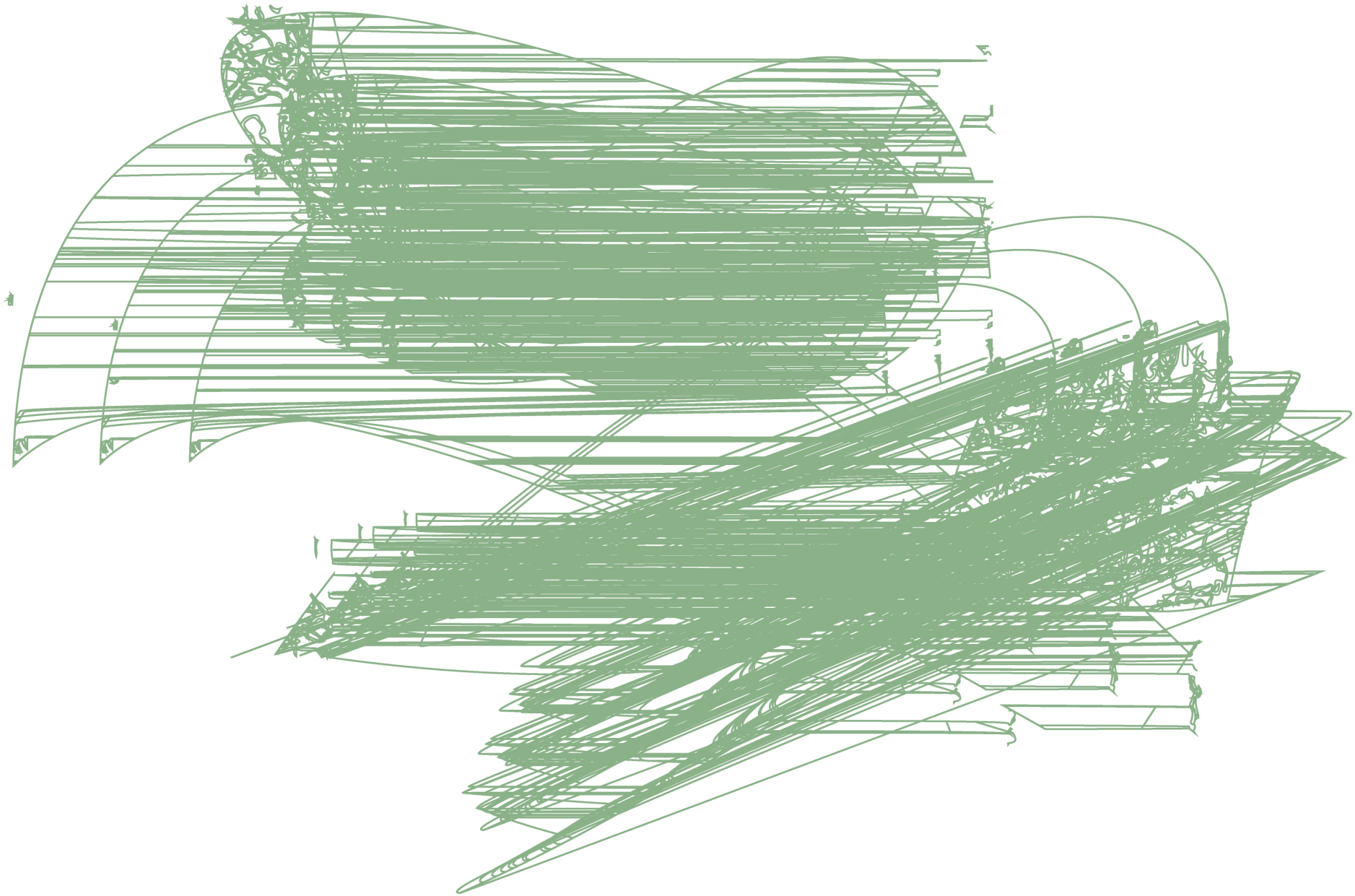


Image credits:
Andrea Mazzoni

Luca Colardo (cello), Giorgio Genta (guitar), Maria Gilda Gianolio (harp), Orfeo Manfredi (oboe), Yoko Morimyo (violin), Francesco Pedrazzini (percussions), Diego Petrella (piano), Benedetta Polimeni (flute), Martino Tubertini (bassoon)
Contemporary music, electronic
Founded in 2020, Reggio Emilia

Year of participation at MA/IN: 2026

Luca Francesconi, *Lips, Eyes, Bang* (1998) for ensemble, actress/singer, real time audio and video
Alexander Schubert, *Serious Smile* (2014) for sensor-equipped ensemble (piano, percussion, cello, conductor) and live-electronics



INSTITUTIONS

The MA/IN Festival is an event deeply rooted in its territory, having built solid relationships over time with institutions, local authorities, conservatories, and private entities: a network of collaborations that sustains its growth and broadens its cultural reach. Since 2021, the festival has been a concert programming project supported by the National Fund for Live Performance (FNSV) of the Ministry of Culture, with the support of the regions of Basilicata and Puglia. In addition to the municipalities of Matera, Potenza, and Lecce, the festival's fixed venues, over the years it has also branched out toward smaller towns, such as Avigliano, Castrignano de' Greci, Rionero in Vulture, Brienza, Ferrandina, Montescaglioso, and Irsina.
The collaboration with the Conservatories of Potenza, Matera, and Lecce is fundamental to the MA/IN Academy, a training and mentoring program aimed at strengthening young experimental composition and promoting local talent, through workshops and meetings with invited composers. Also significant is the collaboration with the Banca di Credito Cooperativo della Basilicata, a partner that believes in culture as a driver of development and social inclusion.For communication, the festival can rely on its long-standing collaboration with Rai: in particular, with Radio 3 Suite, which has enabled the annual broadcast of a world-premiere concert to an audience passionate about art music.
Finally, MA/IN looks toward an international dimension: starting with its collaboration with Matera European Capital of Culture 2019, it has established partnerships with European production centres to promote the circulation of experimental works and artistic mobility, including ZKM, Gaudeamus Muziekweek, Tempo Reale, CeReNeM, Spaziomusica, and many others.

Delio Colangelo



Name of the partner institution: Gaudeamus

Contact / Representative: Henk Heuvelmans

Role / Affiliation: Director

Name of the institution / organization: Exchanges and coproductions

Field of activity: music

Affiliation / project of reference: works of international competitions of sound installations and performances of works with live-electronics

Country of reference: Netherlands

Years of collaboration with MA/IN: 2018, 2019

The importance of acting as an artistic community in partnerships

The exchanges of musicians, composers and their ideas is essential for the continuous development of the sector. It is always very inspiring to work in different circumstances and surroundings, meeting other people and cultures with their own history. Being together offers more opportunities to artists.

The importance of developing festivals as individual associations

For the diversity in arts it is crucial that festivals can develop their own identity, including their own specialities and expertise, and their own atmosphere to attract a diverse audience, in addition to other local activities around them.

CENTRO RICERCHE MUSICALI
CRM – ETS



Logo credits:
Artescienza

Name of the partner institution:
Centro Ricerche Musicali CRM - ETS

Contact / Representative:
Michelangelo Lupone

Role / Affiliation: Director

Name of the institution / organization: Centro Ricerche Musicali CRM - ETS / ARTESCIENZA

Field of activity: music

Affiliation / project of reference: Centro Ricerche Musicali CRM - ETS / ARTESCIENZA

Country of reference: Italy

Year of collaboration with MA/IN: 2020

The importance of acting as an artistic community in partnerships

The collaboration between MA/IN Festival (LOXOSconcept) and ArteScienza (Centro Ricerche Musicali – CRM ETS) has developed progressively over time, evolving from a simple artistic exchange into a more structured and shared relationship that has become firmly integrated into the creative and curatorial processes of both organizations. The first contacts date back to 2020, when several video works selected by MA/IN were presented as part of the ArteScienza programme. At this initial stage, the relationship primarily involved the circulation of artistic content, enabling the works to reach new contexts and engage with different audiences. In the following years, a significant affinity between the two organizations became increasingly apparent, as both are committed to promoting innovative works and contemporary artistic languages. In particular, the dialogue between sound and image, the use of digital technologies, and a shared interest in interdisciplinary practices provided common ground and encouraged the two organizations to develop a closer relationship.

The importance of developing festivals as individual associations

MA/IN and ArteScienza share a common field of interest centred on electronic music, audiovisual art, sound art, and interdisciplinary practices. Both operate within an international context and actively contribute to the dissemination of new forms of contemporary art, promoting artistic research and encounters between different creative languages. At the same time, each maintains its own distinctive identity, making the collaboration especially valuable. MA/IN functions as a dynamic platform for research and artistic selection. Through international open calls, it identifies and promotes works by both emerging and established artists, providing visibility for experimental practices that explore sound, image, and digital media. The festival therefore plays an important role in encouraging the circulation of artworks and stimulating contemporary artistic production, with a strong focus on younger generations. ArteScienza is an international festival deeply connected to artistic and scientific research and to the creation of multimodal environments for listening and artistic experience. CRM's work

is distinguished by the development of original sound technologies and by an understanding of space as an integral element of the artwork. Its installations and concerts are not merely opportunities for presentation, but carefully designed experiences in which sound, space, and the listener enter into a dynamic relationship.

A Constructive Relationship. On the one hand, MA/IN contributes an extensive international network, strong creative vitality, and a significant presence of young artists, supporting the continuous renewal of contemporary artistic languages. On the other hand, ArteScienza provides an established context for research and the dissemination of artistic innovation, supported by extensive experience and a particular focus on modes of audience engagement and perception. This collaboration allows artworks not only to be selected and presented, but also to be enhanced within environments that expand their perceptual and spatial potential.

The transition from traditional exhibition settings to immersive listening environments represents one of the most significant aspects of this dialogue. Today, the collaboration between the two festivals constitutes a shared context in which production, selection, and audience experience are closely intertwined, giving rise to new forms of artistic engagement. In this sense, MA/IN and ArteScienza do more than simply collaborate: together, they contribute to the development of an open, dynamic, and continuously evolving cultural ecosystem.

AUDIOR

NON-PROFIT ASSOCIATION

AUDIOR
ACUSMONIUM

Name of the partner institution:
Audior non-profit association

Contact / Representative: Dante Tanzi

Role / Affiliation: President

Name of the institution / organization: Audior

Field of activity: Acousmatic music

Affiliation / project of reference: Acousmatic music concerts and interpretation workshops

Country of reference: Italy

Year of collaboration with MA/IN: 2021

The importance of acting as an artistic community in partnerships

Operating as an artistic community certainly means benefiting from shared elements, but also enriching oneself through the exchange between diverse personalities and artistic expressions.

The importance of developing festivals as individual associations

The organization of a festival by a single association requires not only strong organizational skills but also the ability to develop a project that motivates participating artists while simultaneously promoting the expression of new talents.



Logo credits:
Dissonanzen

Name of the partner institution: Dissonanzen

Contact / Representative: Tommaso Rossi

Role / Affiliation: President

Name of the institution / organization: Associazione Dissonanzen

Field of activity: Music, Education, Cultural Promotion

Affiliation / project of reference: Vox Nova

Country of reference: Italy

Year of collaboration with MA/IN: 2021

The importance of acting as an artistic community in partnerships

Creating an artistic community means building a space in which creativity, collaboration, and growth reinforce one another. Artists share not only their work, but also ideas, skills, experiences, and opportunities, giving rise to an environment that encourages innovation and meaningful exchange. An artistic community promotes inclusion, enhances the diversity of cultural expression, and makes art more accessible to the public. It also strengthens ties with the local area, fosters dialogue between generations, and contributes to social and economic development through events, workshops, and collaborative projects. In a context often marked by isolation and uncertainty, building networks enables artists to support one another, increase their visibility, and face new challenges together. An artistic community is not merely a place of cultural production, but a driving force for participation, innovation, and transformation, capable of generating collective value and inspiring change.

The importance of developing festivals as individual associations

Developing festivals as independent associations is essential to ensuring continuity, autonomy, and a lasting impact on the local area. An associative structure makes it possible to build a long-term vision, establish collaborative networks among artists, institutions, businesses, and citizens, and gain more effective access to public and private funding. Beyond organizing events, a festival operating as an association can become a permanent point of reference for the cultural community, promoting training, artistic residencies, educational activities, and participatory projects throughout the year. This model strengthens the sense of belonging, encourages international exchange, and supports the professional development of artists. It also generates economic, social, and cultural benefits by enhancing local heritage and turning culture into a tool for inclusion, innovation, and sustainable development. An independent festival is not simply an event, but a cultural ecosystem capable of creating shared value and long-term opportunities.

Name of the partner institution:
Associazione Spaziomusica

Contact / Representative: Roberto Zanata

Role / Affiliation: Artistic director

Name of the institution / organization:
Spaziomusica

Field of activity: Festivals, concerts, cultural promotion

Affiliation / project of reference:
Echoic Memory

Country of reference: Italy

Year of collaboration with MA/IN: 2023

The importance of acting as an artistic community in partnerships

Acting as an artistic community in partnerships means artists, cultural organizations, and creative groups work collectively with other sectors, institutions, or communities to achieve shared goals. This approach has become increasingly important in contemporary arts because it strengthens creativity, sustainability, and social impact.

The importance of developing festivals as individual associations

Developing festivals as individual associations is important because it allows festivals to operate with independence, clear governance, and a stronger cultural identity. When a festival becomes its own association (non-profit organization or cultural body), it gains greater flexibility in management, funding, and long-term development.



Logo credits:
Archivio di Tempo Reale

Name of the partner institution: Tempo Reale

Contact / Representative: Francesco Giomi

Role / Affiliation: Director

Name of the institution / organization:
Tempo Reale – Centro di ricerca produzione e didattica musicale

Field of activity: electronic music

Affiliation / project of reference:
Zumtrio; The Smell of Blue Electricity

Country of reference: Italy

Years of collaboration with MA/IN:
2023, 2024, 2025

The importance of acting as an artistic community in partnerships

Tempo Reale and MA/IN developed a fruitful collaboration that supported young electroacoustic composers and enhanced the visibility of their work. Through this shared activity, the two institutions promoted artistic exchange, professional growth, and public presentation opportunities for emerging composers. Particular attention was given to the circulation in Florence of works that had been distinguished in the institution's competitions, allowing them to reach a new audience in a different cultural context. This collaboration strengthened the dialogue between research, creation, and dissemination in the field of contemporary electroacoustic music.

The importance of developing festivals as individual associations

Developing festivals is important because it gives each event a clear identity, greater artistic autonomy, and the flexibility to respond to its own cultural context. An independent association can build long-term relationships with artists, audiences, and local institutions while preserving a coherent curatorial vision. It also strengthens governance, transparency, and fundraising capacity, making it easier to sustain activities over time. In addition, this structure supports continuity, professionalization, and the ability to develop projects that reflect the specific mission and values of the festival.

Name of the partner institution:
AGON acustica informatica musica

Contact / Representative: Massimo Marchi

Role / Affiliation: President

Name of the institution / organization:
AGON acustica informatica musica

Field of activity: music

Affiliation / project of reference: Stefan Prins' Piano Hero

Country of reference: Italy

Year of collaboration with MA/IN: 2024

The importance of acting as an artistic community in partnerships

The partnership makes it possible to develop complex projects by drawing on the distinctive characteristics and expertise of each participating organization. In a world where artistic boundaries can no longer be confined within traditional categories, projects can likewise no longer be conceived as the product of a single creative mind. It is therefore essential for individual skills and areas of expertise to come together in order to create artistic projects in which music, imagery, lighting, video, stage movement, and mise-en-scène form a unified whole, rather than a mere collage of different media that remain separate from one another.

The importance of developing festivals as individual associations

An organization that brings together all aspects of artistic direction, production, organization, logistics, communication, and financial management is certainly able to maintain a broad overall vision and exercise full control over every stage of the festival.

MIXTUR

Logo credits:
José Palomero

Name of the partner institution:
Festival Mixtur

Contact / Representative:
Oliver Rappoport & Oriol Saladrigues

Role / Affiliation: Artistic directors

Name of the institution / organization:
Associació Cultural Mixtur Barcelona

Field of activity: music, education

Affiliation / project of reference:
Festival Mixtur

Country of reference: Spain

Year(s) of collaboration with MA/IN:
2021

The importance of acting as an artistic community in partnerships

International partnerships among contemporary music and sound art festivals are essential to building a resilient and forward-looking artistic community. Beyond presenting works, they create long-term ecosystems where artists, curators, researchers and audiences exchange knowledge, challenge perspectives and develop new forms of collaboration. By sharing resources, expertise and networks, festivals can support artistic risk, foster emerging talent and increase the international circulation of innovative practices that would be difficult to sustain in isolation. Acting as a community also strengthens cultural diversity, encourages co-creation across borders and amplifies the social relevance of experimental artistic practices. In a rapidly changing cultural landscape, collaboration is not simply beneficial, it is a necessary strategy for ensuring artistic vitality, sustainability and meaningful international impact.

The importance of developing festivals as individual associations

As individual associations, festivals retain full independence in curatorial decisions, allowing them to shape distinctive artistic identities, respond quickly to emerging ideas and establish collaborations with flexibility and mutual interest. Independent governance also streamlines decision-making, strengthens local engagement and enables strategic investment in artists, commissions and audience development. Financial resilience and professional management further enhance their capacity to adapt to changing cultural contexts while remaining reliable international partners. Strong, self-sustaining festivals ultimately create stronger international networks, where collaboration is driven by shared values, complementary expertise and artistic freedom rather than institutional dependency.

Logo credits:
Ramdom aps

Name of the partner institution: Random

Contact / Representative:
KORA - Centro del Contemporaneo

Role / Affiliation: Partner

Name of the institution / organization:
Ramdom

Field of activity: Music, arts and cultural promotion

Affiliation / project of reference:
Music, cultural promotion

Country of reference: Italy

Year(s) of collaboration with MA/IN:
since 2023

The importance of acting as an artistic community in partnerships

Acting as an artistic community within partnerships means recognising that art is never created in isolation, but flourishes through dialogue, collaboration and the sharing of expertise. In a partnership, every artist, organisation or group brings their own vision, but the greatest value arises when these differences are transformed into a shared strength. Working as a community enables us to move beyond individual perspectives, build trust and create more inclusive projects capable of speaking to diverse audiences. Furthermore, it fosters the exchange of resources, experiences and ideas, making the creative process richer and more sustainable. An effective artistic partnership is not merely a practical arrangement, but a space for mutual care, active listening and shared responsibility. For this reason, acting as a community means giving art a stronger social role: bringing people together, fostering participation and bringing about cultural change.

The importance of developing festivals as individual associations

Developing festivals as independent associations means giving each one its own identity, a recognisable voice and a structure capable of growing over time. A festival is not just an event, but a cultural project that requires vision, continuity and responsibility. When a festival is organised as an independent association, it can better define its objectives, build solid relationships with artists, audiences and institutions, and manage its resources and activities more effectively. This independence also enables festivals to promote the local area, respond to the needs of the community and experiment with new artistic forms without losing their way. At the same time, being an association does not mean isolating oneself, but rather having a stronger foundation for collaborating with other partners. For this reason, developing festivals as individual associations helps to make them more sustainable, recognisable and capable of producing a lasting cultural impact.



GUESTBOOK

A music festival exists in the places it inhabits, in the sounds it embraces, but above all in the connections it manages to foster.
The following pages collect reflections, memories, and messages from artists from around the world who, over the past ten years, have shared a part of their journey with MA/IN. These are voices that differ in origin, language, generation, and sensibility, yet are united by their recognition of the festival as a space open to dialogue, where sound is not merely something to be presented, but something to be explored in terms of its origins, its possibilities, and its meaning.
Many of these artists discovered MA/IN through the Call for Works, which, since its very first edition, has been one of the ways the festival promotes musical research and offers visibility to emerging composers. With each new edition, the Call has become a unique vantage point for contemporary electroacoustic composition: a real-time glimpse into the practices, aesthetics, and transformations of the music being created today, all over the world.
Among these testimonies, there are recurring themes of community, growth, dialogue, the opportunity to meet artists one has long admired, to share ideas, and to build new collaborations. Some recall how MA/IN served as a constant presence even during the pandemic, when social distancing seemed to cut off any possibility of meeting in person, while others describe it as an unmissable event, a dynamic space where contemporary digital creativity finds an audience and new perspectives.
More than just a collection of messages, this guestbook is a collective portrait of an international community that continues to grow. Ten years later, this is perhaps MA/IN's most valuable achievement.

Leanna Ciciriello

PIERRE JODLOWSKI [FR]

Year of participation at MA/IN: 2022

I have been following the development of MA/IN festival since the beginning and I am just impressed how it was growing each year becoming one of the most important platforms in Italy. The richness of the programming and the focus on young artists are giving this event a strong international recognition.

MASSIMO VITO AVANTAGGIATO [ITA]

Year of participation at MA/IN: 2017

I am deeply honored to dedicate these words to the MA/IN Festival of Electroacoustic Music in Matera, a remarkable artistic platform where I had the privilege of participating in 2017 with my work Atlas of Uncertainty. Over the years, the festival has distinguished itself as a vital springboard and a space of consolidation for international artists, fostering creative dialogue, experimentation, and the courageous exploration of new sonic territories. Its commitment to artistic research and to the dissemination of electroacoustic practices has contributed significantly to shaping a vibrant and forward-looking global community. As a composer engaged in extensive international activity in the fields of electroacoustic and experimental instrumental music, I warmly acknowledge the importance of such initiatives in nurturing innovation and artistic exchange. I sincerely wish the MA/IN Festival a luminous future, rich in discoveries, collaborations, and inspiring artistic visions. May it continue to grow as a beacon for emerging and established creators alike. With esteem and gratitude, Massimo Vito Avantaggiato

ARTUN ÇEKEM [TR]

Year of participation at MA/IN: 2022

My time in Matera remains among my most cherished memories, where I had the pleasure of sharing music, late-night walks, and dinner tables with wonderful people in one of the most extraordinary places in the world. So many thanks to the MA/IN Festival staff, the fellow composers and artists, the fantastic musicians, and the warm people of Matera, all of whom made my participation in MA/IN an unforgettable experience. Thank you for creating such a unique space for artistic exchange and human connection.

SIMONE SIMS LONGO [ITA]

Years of participation at MA/IN: 2017, 2019, 2023, 2024, 2025

MA/IN is a stimulating environment for sharing contemporary sound and multimedia artistic practices: a fertile ground where emerging artists have the opportunity to meet and perform, engaging in dialogue with more established artists. Over the years, the festival has established itself as an important point of reference within the Italian landscape, thanks to the perseverance, passion, and vision of its organizers, who have believed in and supported such an ambitious project. Happy anniversary, MA/IN Festival!

BOWEN WU [CHN]

Year of participation at MA/IN: 2024

Being part of MA/IN Festival 2024 was a meaningful experience in my artistic journey. I was honoured to receive an Honorary Mention, but more importantly, it was inspiring to share my work within such an open and supportive artistic environment. Festivals like MA/IN create rare spaces where artists from different places and practices can meet, exchange ideas, and learn from each other. The conversations, encounters, and the atmosphere of the festival made the experience truly memorable. Congratulations to the MA/IN team on ten years of dedication to supporting artists and contemporary artistic dialogue. I wish the festival many more inspiring years ahead.

FILIPPO MEREU [ITA]

Years of participation at MA/IN: 2016, 2017, 2019

My heartfelt thanks to all the organizers of MA/IN for the courage and passion that brought to life a festival of remarkable artistic and cultural depth. I am grateful to have been part of this journey.

ROBERTO MAQUEDA [SP/CH (BASED)]

Year of participation at MA/IN: 2021

Grazie mille a tutto il team di MA/IN e felicitazioni per il vostro 10º anniversario! It was a pleasure to be there a few years ago – lovely locations, city, and people. For many more (!)

PANAYIOTIS KOKORAS [GR/USA]

Years of participation at MA/IN: 2016, 2017, 2018, 2019, 2021, 2022, 2023

Congratulations on your 10th anniversary. The commitment and professionalism of the MA/IN Festival reflect a decade of meaningful contributions to the field, supporting artists and advancing the discourse of electroacoustic music and digital art.

EDWIN LUCCHESI [ITA]

Year of participation at MA/IN: 2021

Ten years of signals, noise, light, and shared frequencies. When Kathodic Karma was presented at this festival, it felt like plugging into a living circuit. A space where sound, image, and people resonate together. Festivals like this are not only stages for works, but catalysts for encounters, experiments, and unexpected connections. They allow fragile ideas to become collective experiences. My gratitude goes to the team who has sustained this energy for a decade, and to the artists and audiences who keep the signal alive. May the next ten years continue to amplify curiosity, risk, and the strange beauty that emerges when technology and imagination meet. Happy 10th anniversary. Edwin Lucchesi

ABINADI MEZA [MEX]

Year of participation at MA/IN: 2024

To MA/IN: a decade of maintaining the incandescent frequency. The participation of my film Aka 赤 (Red) within the Artescienza program in Rome and in Matera provided a specific geological resonance for its cameraless 16mm substrate. The subterranean sound-forms found a physical anchor in the ancient stone and charged environments of these sites. It was an honor to have the work recognized as an Audio-Visual Award Finalist alongside such esteemed peers as Telemach Wiesinger and João Pedro Oliveira. MA/IN establishes a rare curatorial meridian where the tactile residue of 16mm film vibrates within the immersive, tectonic pressures of contemporary sound mass. Matera and Rome are sites of deep-time resonance. MA/IN has consistently provided a high-fidelity waveguide for the intersection of sound, image, and stone. Congratulations on ten years of rigorous intermedia research! Abinadi Meza, Artist, Filmmaker, Composer; Fellow of the American Academy in Rome.

VALENTIN SISMANN [FR]

Year of participation at MA/IN: 2024

Taking part in MA/IN was a real opportunity and led me to meet artists who, years later, have become my friends.

SIMON WHETHAM [UK]

Year of participation at MA/IN: 2022

I was fortunate to present part of my Channelling series of projects, Successive Actions, at the 2022 edition of MA/IN Festival in Lecce in 2022. The project has continued to evolve since then to be a fully audiovisual presentation, hosted internationally in many more festivals and events. This stage of the project was also recomposed and released as an album by Crónica of Portugal in 2024.

MARCO DIBELTULU [ITA]

Years of participation at MA/IN: 2017, 2020, 2022, 2024

The MA/IN Festival, known for its prestigious Call for Works, in the unique setting of the Sassi, allows anyone, from anywhere in the world, to submit their electroacoustic research and observe what's happening around the world: a true real-time observatory. In general, these Calls confirm the democratization and openness of contemporary music, and become vital events for electroacoustic music, which otherwise risks remaining closed within academies. I am honored to have been selected for a previous edition of the MA/IN Festival and, hoping for the continuity of this initiative, thank you to all the organizers.

E-COR ENSEMBLE (MIRJANA NARDELLI, FRANCESCO ALTILIO) [ITA]

Year of participation at MA/IN: 2016

MA/IN Festival is a constantly growing institution, playing an increasingly significant role in today's electroacoustic music scene. We are delighted to have been part of it, and we hope it will continue to strengthen its position as a point of reference for those working in the fields of art and interdisciplinary musical practices.

JAMES O'CALLAGHAN [CAN/IRL]

Years of participation at MA/IN: 2016, 2017, 2018, 2023

It's been wonderful to watch the MA/IN festival grow from having participated in the very first edition to already celebrating its 10th anniversary – My how time flies! The festival is special because it brilliantly unites many genres of experimental electronic music and new media art, and does so with a warm spirit of community. I've had the pleasure of participating four times now, and the growing organizational team and regular cast of artists feel almost like family. At the same time, there is always something new to discover at MA/IN, with exciting visiting artists from around the world, different locations, and well-considered partnerships with other organizations and ensembles. Long live MA/IN!

ORESTIS KARAMANLIS [GR]

Year of participation at MA/IN: 2020

I remember the wonderful Casa Cava hall in Matera and how beautiful it was performing in this obscure and unique underground cave. Truly an exceptional experience!

LIOR EYTAN [IL]

Year of participation at MA/IN: 2017

My piece Mitgardim for cello and electronics was performed at the MA/IN Festival in 2017, where it received an honorable Mention. I remain very grateful for the opportunity to be part of this beautiful festival, and also for the sensitive and committed performance, in the wonderful hands of Nicola Baroni. Looking back, the festival was very significant for me. It was one of the first times my work received this kind of recognition, and it marked an important moment in my development as a composer. Many thanks to the wonderful team, and congratulations on your 10th anniversary.

ESS WHITELEY [USA]

Year of participation at MA/IN: 2016

I'm extremely grateful to the MA/IN Festival for their fantastic programming and support for adventurous acousmatic, electroacoustic, and intermedia compositions. I was honored to have my work awarded by them in 2016, which was a major milestone for my practice and meant a lot to me personally. Thank you, MA/IN!

TATSURU ARAI [JPN]

Year of participation at MA/IN: 2018

Congratulations to the MA/IN Festival on a decade of artistic brilliance! As a festival that boldly explores the intersection of technology and creativity, MA/IN has become a vibrant community that nurtures the experimental spirit. Being part of this journey remains a truly cherished memory for me. I am deeply honored to have my work recognized by such a forward-thinking institution. Thank you for ten years of inspiration and for providing a platform where innovation truly thrives.

FELIPE OTONDO [CHL]

Year of participation at MA/IN: 2016

I received the Award of Distinction at the MA/IN Festival in 2016 for my work Night Study 2. The festival offered a valuable context to present my work internationally and to engage with a wide range of electroacoustic and intermedia practices. The recognition helped increase the visibility of my work and led to further performance and collaboration opportunities.

FERNANDO HESTER [ITA]

Year of participation at MA/IN: 2024

Being part of MA/IN has been a turning point for my journey as a composer. MA/IN is a unique container for artistic experiences where I got to share my music and my vision with extraordinary artists from all over the world. I will forever be thankful for this opportunity.

ADAM STANOVIC [UK]

Year of participation at MA/IN: 2024

Over the past ten years, I have been constantly influenced and inspired by the works of my various students and colleagues in the University of Sheffield Sound Studios (USSS) (UK)... to the point that my musical ideas and interests have been profoundly shaped by the people that I have had the pleasure of working with. In early 2022, I left Sheffield's music department, and this piece was my parting 'gift': an homage to my amazing colleagues, students, and friends that have been – and continue to be – such an inspiration. It contains references to around 30 of my students and their unique interests, but starts with a lengthy pastiche of Adrian Moore's Counterattack. To US.S..S... is, in a sense, my view on where acousmatic music is going; a blending, fusing, integration of ideas old and new, clichéd and novel, emerging and disappearing... In my postmodern 'toast' to the University of Sheffield Sound Studios (USSS), therefore, please raise your glasses 'To Us...' or rather, 'To USSS...' or rather, 'To US.S..S...'.

JOÃO CASTRO PINTO [PT]

Years of participation at MA/IN: 2021, 2024

It was a pleasure to have participated in 2 editions of MA/IN Festival. The 1st was during the 2021 edition (November 12, 2021), following an invitation to join the concert program of the AUDIOR acousmonium with my piece "Rugitus" (2016), a work that had also been selected in the international INA-GRM Banc d'Essai 2016 international competition, and which I spatialized in Paris via GRM's acousmonium (October 2016). The 2nd occasion was in 2024, when I was among the finalist composers in the festival's acousmatic music competition with the piece "Circumsphere to bounce and rebounce" (2024), included in MA/IN Mixtape 2024 (this work was also a finalist in the Métamorphoses 2024 and received second prize ex aequo in the international Destellos 2024 competition). With its high-quality programming and the wide range / diversity of events and artistic offerings, the MA/IN Festival has, over its ten years of activity, firmly established itself as a landmark in international experimental music. I wish that the MA/IN Festival continues for many more years to come, and I hope to participate in future editions, as I also look forward to keeping up with the new projects the festival will present, since it is always an excellent way to discover what is happening in contemporary experimental music worldwide. Congratulations to the MA/IN artistic direction and production team, as well as to all the participating artists and keep up the excellent work!!! João Castro Pinto

TASOS ASONITIS [GR]

Year of participation at MA/IN: 2023

MA/IN Festival has been a wonderful experience for me. During my 3-day stay in Lecce in 2023, I had the chance to meet brilliant people and perform alongside artists I have been admiring for long, a testimony that MA/IN has built a great community over the years. Thank you for the beautiful memories MA/IN, and here's to many more creative years ahead!

ZURIÑE F GERENABARRENA [ES]

Year of participation at MA/IN: 2018

It's been a pleasure to be part of this festival as a composer. I remember how excited I was to learn I'd won the acousmatic prize. I've seen how each edition has been filled with numerous composers and wonderful music. Congratulations to the entire team for all this great work, and I hope the festival has a long and successful live. Bravi!

ALEX K BUCK [BR]

Years of participation at MA/IN: 2018, 2020, 2022, 2024

I first submitted work to Matera Intermedia in 2018 without knowing quite what to expect. What I found was a curatorial eye genuinely interested in breadth: not just geographic diversity as a checkbox, but the kind of programmatic diversity that puts works and practices in honest dialogue. Over four editions of participation, I watched the festival grow without losing that sensibility. MA/IN has been an important platform for Studio PANaroma – one of the most important centers devoted to Electroacoustic Music in Latin America – allowing our work to find its place in a genuinely international conversation, as it should. Ten years is not a long time in the history of culture, but it is a long time to sustain an independent festival with integrity and a curatorial vision that keeps the Experimental Music scene fresh. Congratulations on the milestone, and on the discipline it took to get there.

MAXIME CORBEIL-PERRON [CAN]

Year of participation at MA/IN: 2021

Congratulations dear MA/IN team on your 10th anniversary! That is amazing. Unfortunately we never met in person because of the pandemic, so I truly hope we'll be crossing paths someday. Cheers :)

HOYONG LEE [KR]

Year of participation at MA/IN: 2016

I sincerely congratulate the MA/IN Festival on its 10th anniversary! I consider it a great honor to celebrate this meaningful 10th anniversary, especially as the winner of the 1st MA/IN Festival Award of Distinction in 2016 and subsequently inducted into the Hall of Fame. I also send my applause and encouragement with great pride in the fact that ten years have already passed and this festival has grown significantly to a global scale. The live performance held ten years ago in the winter at the Casa Cava auditorium in Sassi di Matera was a special and wondrous experience that defined my artistic journey. In particular, the interaction and collaboration with many world-class artists who participated in the festival—especially communicating and exchanging ideas with pioneering artists such as LOXOSconcept—have been unforgettable memories. My experiences in Matera and the honor of winning the award have served as an important foundation for my academic and experimental development over the past decade. These experiences empower me to move forward with pride, maintaining my identity as a researcher pursuing deeper and more diverse sound experiments. I look forward to the MA/IN Festival continuing to flourish as an important hub and mecca for the global intermedia arts community, and especially as a platform that fosters the challenges and development of young sound experimental artists. Congratulations once again!

COD.ACT [CH]

Year of participation at MA/IN: 2018

What makes MA/IN Festival stand out is quite rare. Its interdisciplinary approach is neither artificial nor driven by trends. Visual, kinetic and performative arts meet a real contemporary musical thinking, with writing, composition and interpretation at its core. This living connection between movement and music, with the research, precision and high standards it requires, is what we seek in our own work. Being awarded in this context was a special honor for us. For ten years, MA/IN has consistently and rigorously defended an essential space.

NATHANIEL HAERING [USA]

Years of participation at MA/IN: 2018, 2023

MA/IN Festival was a phenomenal experience and I am honored and grateful to have been a part of it - I cannot thank everyone enough for their incredible support, truly extraordinary performances, and for putting on such an excellent festival!

GEORGIA KALODIKI [GR]

Year of participation at MA/IN: 2016

My piece Seashore is an acousmatic piece written in 2016 and awarded with honourable distinction in Matera 2016 Festival. It is an aesthetic representation and extension of the percussive elements that exist and occur at seashore through close inspection. The use of prerecorded materials from percussion instruments as well as everyday percussive sounds and materials takes place. The basic idea refers to the concept of abstraction and gradual reduction of information.

F. C. ZUKE [USA]

Year of participation at MA/IN: 2016

I was lucky enough to be a part of the first MA/IN Festival in 2016. That opportunity was the first major success I had as an artist and it is satisfying to look back on what has stemmed from that opportunity over the past ten years. I would like to thank the organizers of this festival and those who have devoted their labor to promoting underrepresented forms of art, music, and the moving image. I am looking forward to the future of MA/IN.

LINE KATCHO [CAN]

Year of participation at MA/IN: 2016

Congratulations on 10 years of great festivals!! I am proud to see it lasting, having been a part of the first edition!!

DIEGO RATTO [ITA]

Year of participation at MA/IN: 2017, 2024

Being part of the MA/IN Festival has been a meaningful milestone in my artistic journey. Having my work Echoss selected in 2017 was an encouraging moment early in my career, and returning in 2024 with MEMORIA, which received an Honorable Mention, made that connection with the festival even more special. What I value most about MA/IN is its commitment to creating a space where artists from different backgrounds can share deeply personal and experimental voices. The festival has consistently celebrated work that challenges, questions, and connects, fostering a genuine sense of artistic dialogue. Looking back over the years, I am grateful to have been part of this community and to see how the festival has grown while remaining true to its spirit of discovery and exchange. It is an honor to be included in the celebration of its 10th anniversary, and I look forward to seeing how MA/IN continues to inspire and support artists in the years ahead. Congratulations to Giulio Colangelo and everyone who has contributed to making MA/IN such an important platform for contemporary artistic expression.

MARIN ESCANDE [FR]

Year of participation at MA/IN: 2020

It was a pleasure to be part of the MA/IN program. I deeply appreciate its curatorial vision, which embraces bold and uncompromising aesthetic choices. Spaces that take artistic risks and defend a strong vision are more important than ever.

PAWEL JANICKI [PL]

Year of participation at MA/IN: 2021

Because the festival appreciated my work during the pandemic turmoil, on the one hand I could not participate physically, but on the other, it gave me a sense of overcoming isolation. I guess you could say that MA/IN helped me stay on course, which is what I wanted and still want. Thank you, friends!

MANFREDI CLEMENTE [ITA]

Year of participation at MA/IN: 2023

Your festival is something rare and precious in the Italian panorama – and rarer still for choosing to grow in the south. Thank you, truly, for everything you give to our territory.

ALEXIS LANGEVIN-TÉTRAULT [CAN]

Year of participation at MA/IN: 2026

A festival is a small, peaceful revolution. A rare moment where raw and visceral human emotions are expressed in community and safety. Bodies vibrating to the same frequencies. Hearts beating at the same pace. Loneliness dissolving into the crowd. It is a unique and significant experience, a pause in the banality of life that allows humanity to shine.

RICARDO DE ARMAS [ARG]

Years of participation at MA/IN: 2016, 2018

Congratulations to MA/IN FESTIVAL on its tenth anniversary – a decade of sustained work, aesthetic openness, and commitment to contemporary sound creation. Over the years, the festival has become a vital platform for the dissemination of electroacoustic music and sound art, fostering meaningful encounters among composers, performers, researchers, and audiences. MA/IN FESTIVAL does more than present works: it builds community, encourages international exchange, and strengthens networks that allow our artistic productions to circulate and resonate beyond borders. Its role is invaluable for those of us working with technological media, as it offers a space of attentive listening, thoughtful curation, and artistic projection. I am deeply happy and honored to have participated in the 2016 and 2018 editions, and to have had my works selected and programmed in such a prestigious event. Being part of this festival has been a meaningful experience in my artistic journey. I wish MA/IN FESTIVAL many more years of continued growth, expansion, and essential contribution to contemporary music and sound art.

JOHN WIGGINS [USA]

Year of participation at MA/IN: 2017

"Dialogues With Elsa" – 3:55 Elsa Justel's life's work is truly inspiring to me. She is enlightened in her use of sound, space and time. I learned so much from listening to her that in 2019 I sent her my CD "The Listened To Sound". And to my delight she wrote me back and wanted to hear more! I told her I was trying to pace my pieces and dynamics like her and over the years she would listened to my works in progress and given me notes – this was so important to me. I made this piece as if WITH Elsa Justel in my studio, in conversation, trying my best to impress her. Thank you Elsa Justel. John Wiggins

JONGA NA [KR]

Year of participation at MA/IN: 2025

A precious ten years alongside worldwide sound adventurers – heartfelt congratulations to MA/IN for leading the way. May there be many more times to share the twisted, complex and breathtakingly BEAUTIFUL aesthetics of deep listening. With sincere respect, greetings from South Korea.

JOÃO PEDRO OLIVEIRA [USA/PT]

Year of participation at MA/IN: *2016, 2017, 2018, 2021, 2022, 2024*

Excellent performances, excellent organization.

NIKOLAS FOTIADIS [GR]

Years of participation at MA/IN: 2024, 2025

Being part of MA/IN was a meaningful moment in my artistic path. MA/IN made space for listening and feeling. Thank you for creating a space where artists can truly be seen and heard.

PATRICK HARTONO [VN/IDN]

Year of participation at MA/IN: 2025

I wasn't able to attend the festival where my work was screened/performed because at that time I had to move to Vietnam from London. However, this means a lot to me. Why? Because the work carries a very deep message – about the current condition of the forests in Papua, the land where my ancestors first arrived in Indonesia. Right now, the situation is not good. There is so much environmental damage caused by humans, from mining to palm oil plantations – much of it driven by human activity. Greetings from Ho Chi Minh City to all of you.

THEODOROS KARKATSELAS [GR]

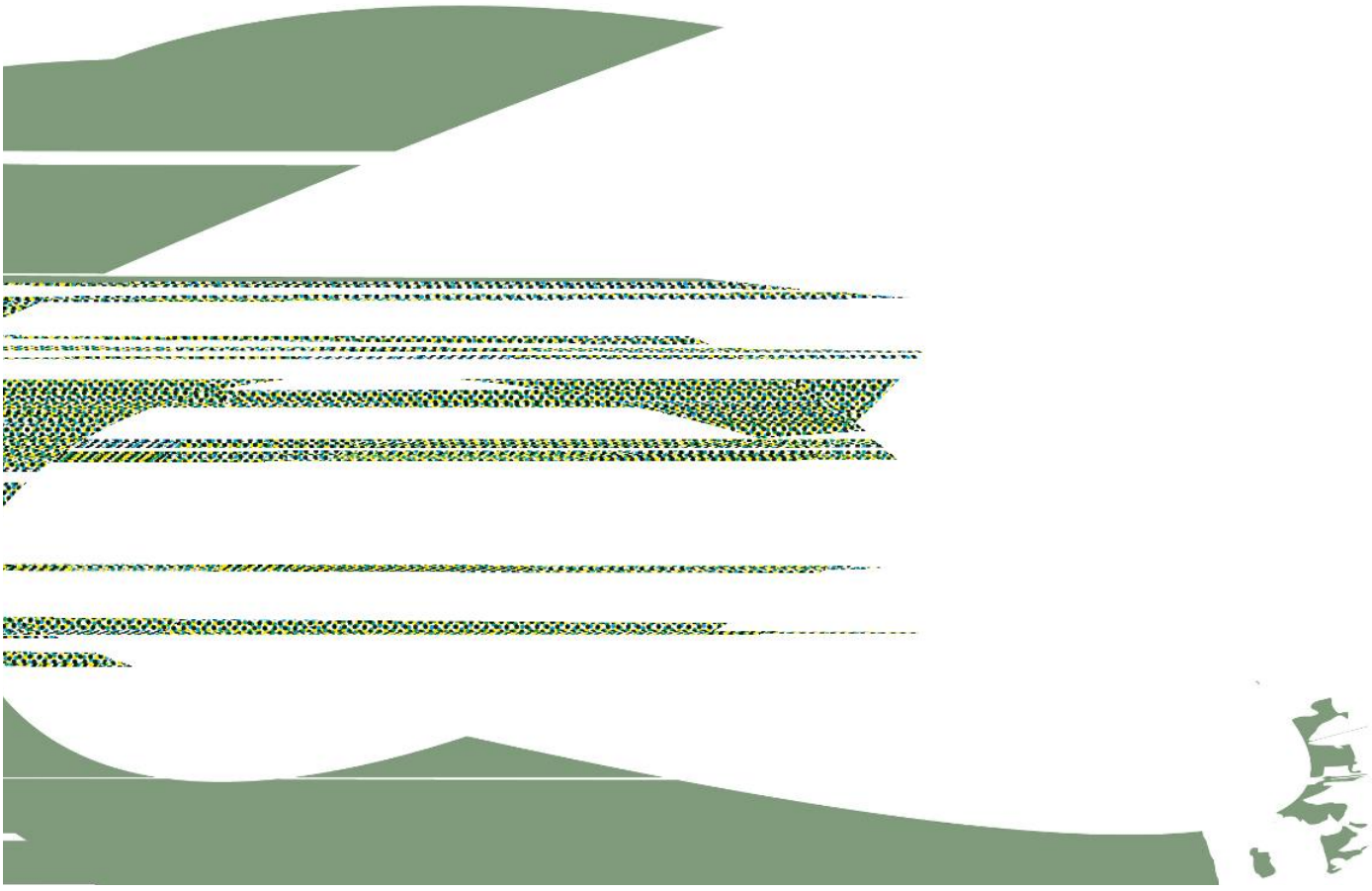
Year of participation at MA/IN: 2025

Congratulations to the MA/IN Festival on 10 years of inspiring art and innovation. It was an honor to be part of this journey, and I wish the festival many more years of creativity, collaboration, and success.

NATASHA BARRETT [N]

Year of participation at MA/IN: 2025

I was happy to part of this fabulous festival!



ORIGINS

Ten years ago it was little more than an idea discussed around a table; a project sketched out on a sheet of paper. No one could have known how far it would go. And perhaps that was precisely the beauty of it. When we put together the first edition, with Giulio Colangelo and Donato Corbo, we realized right away how difficult it would be to take care of every aspect. Even now, looking back, I remember my struggles with the purely organizational side of the festival. Perhaps because I came from years spent on the other side: performances, exhibitions, contests, residencies; I was used to experiencing events as an author and performer, watching their magic from the most visible side. Suddenly finding myself building that same magic from the inside put me to the test. Programming, organization, relationships, unforeseen problems: work that is often invisible, but essential. And yet it was precisely there that I learned some of the most important lessons of my artistic and emotional journey. Meanwhile the performers arrived, the works, the ideas. The world arrived in Matera. And there was Casa Cava, playing its part with discretion and authority: the stone, the silence, that acoustics capable of turning listening into an experience. Today I follow MA/IN as a spectator. And every year I find something of those first editions again: the energy of possibility, the curiosity, the desire to explore new sonic spectrums. People usually say: "Ten years, and you wouldn't know it". In the case of MA/IN, perhaps the opposite is true: ten years, and you feel every one of them. Feeling hundreds of sounds, languages, experiments. Feeling artists arriving from different places and cultures. Feeling dialogues, collaborations, visions come to life. Feeling an idea turns into a recognized, eagerly awaited event. The best ideas, after all, are the ones that at some point stop belonging to those who first imagined them. Ten years later, the signal is still on. And it keeps broadcasting on the main channel: MA/IN.

Valerio De Bonis (co-founder of MA/IN and co-director from 2016 to 2018)



Image credits:
Angelo Gabriele Mazzolla

The three founders of MA/IN:
Valerio De Bonis, (Giulio Colangelo, Donato Corbo)

ORIGINS



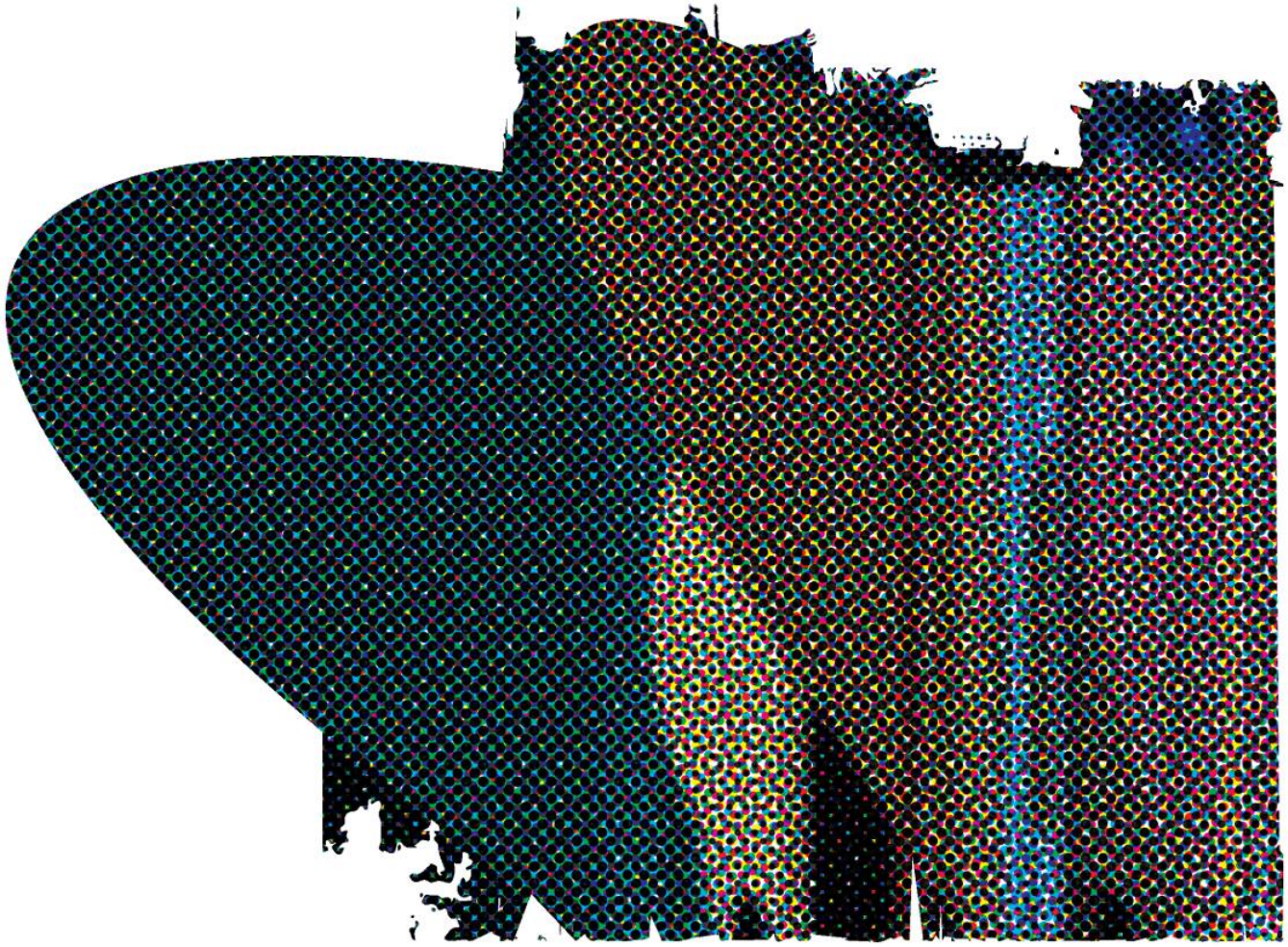


MA/IN Festival was officially founded in 2016, but the idea behind it began taking shape years earlier, during our academic training and our first self-organized experiments. In that period, together with Giulio Colangelo and Valerio De Bonis, we founded LOXOSconcept: an artistic collective made up of the three of us, initially created with the goal of designing media and sound art installations. It was the natural unfolding of opportunities that transformed that creative nucleus into a structured production organization, capable of conceiving and running a festival. Driven by complementary paths and a solid friendship, we threw ourselves into an undertaking that at the time seemed impossible: bringing a major international festival of electronic music and intermedia art to Southern Italy. We chose Casa Cava, in the heart of Matera, as the festival's first home, driven by the desire to stay rooted in the territory and to turn Basilicata into a true hub of experiences, in dialogue with the community, associations, and institutions. From the very first steps, we also put ourselves on the line artistically, weaving our own visions into the program to make the extraordinary diversity of the international contemporary scene accessible to all. In ten years, what began as a small shared dream has grown into a solid, internationally recognized reality. The team has been enriched with excellent new talent, and the very concept of "territory" has expanded beyond the borders of Basilicata, steadily bringing Puglia into a widespread cultural network. Today we celebrate 10 years of MA/IN: a decade of achievements, international guests, and visions that have redrawn the landscape of contemporary experimentation in Southern Italy.

Donato Corbo (co-founder of MA/IN and co-director from 2016 to 2019)

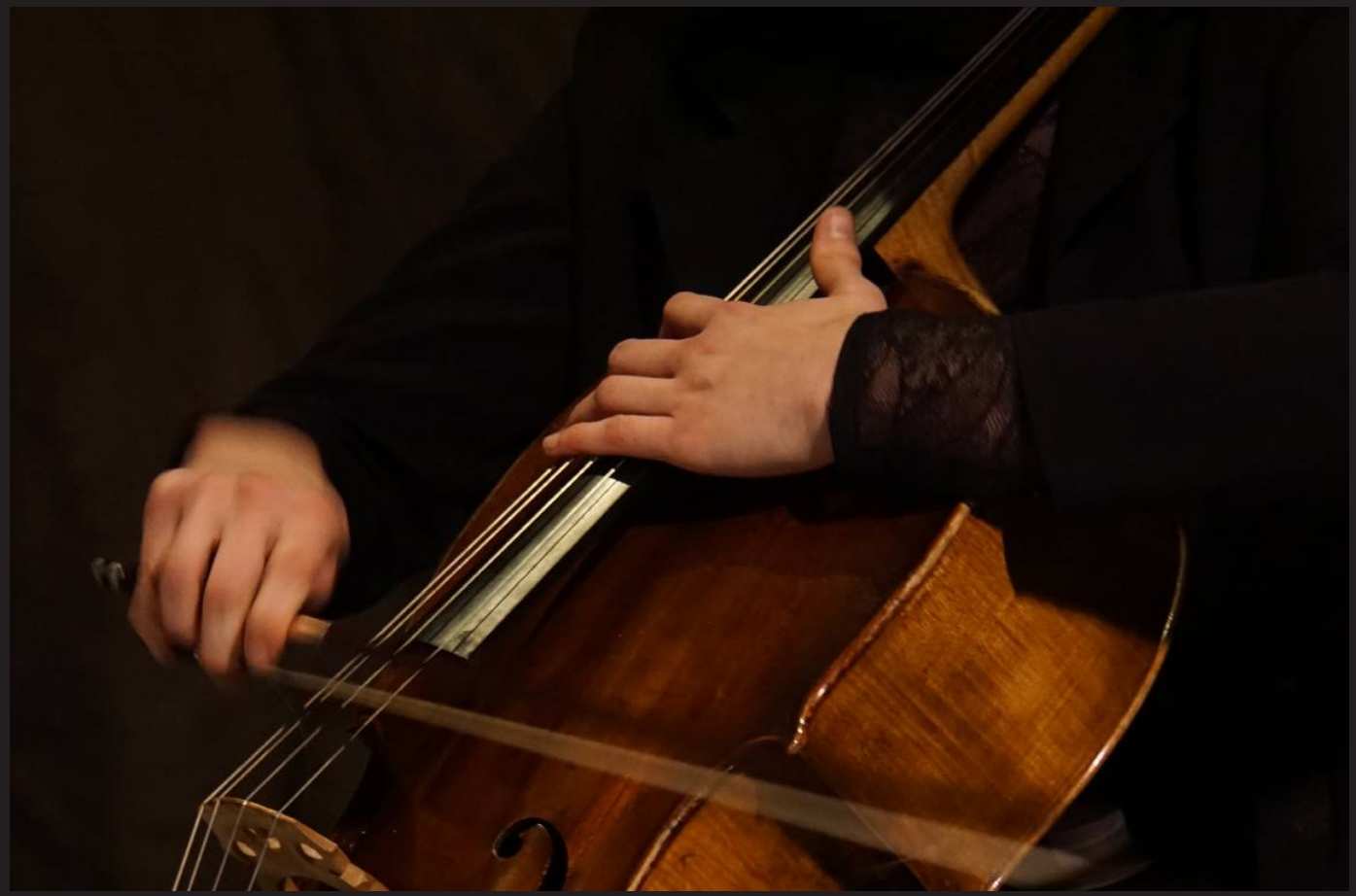
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Angelo Gabriele Mazzolla

The three founders of MA/IN:
(Valerio De Bonis), Giulio Colangelo, Donato Corbo



MEMORIES

2016 © LOXOS/DONATO CORBO













2017 © ANGELO GABRIELE MAZZOLLA










MATERA 2019



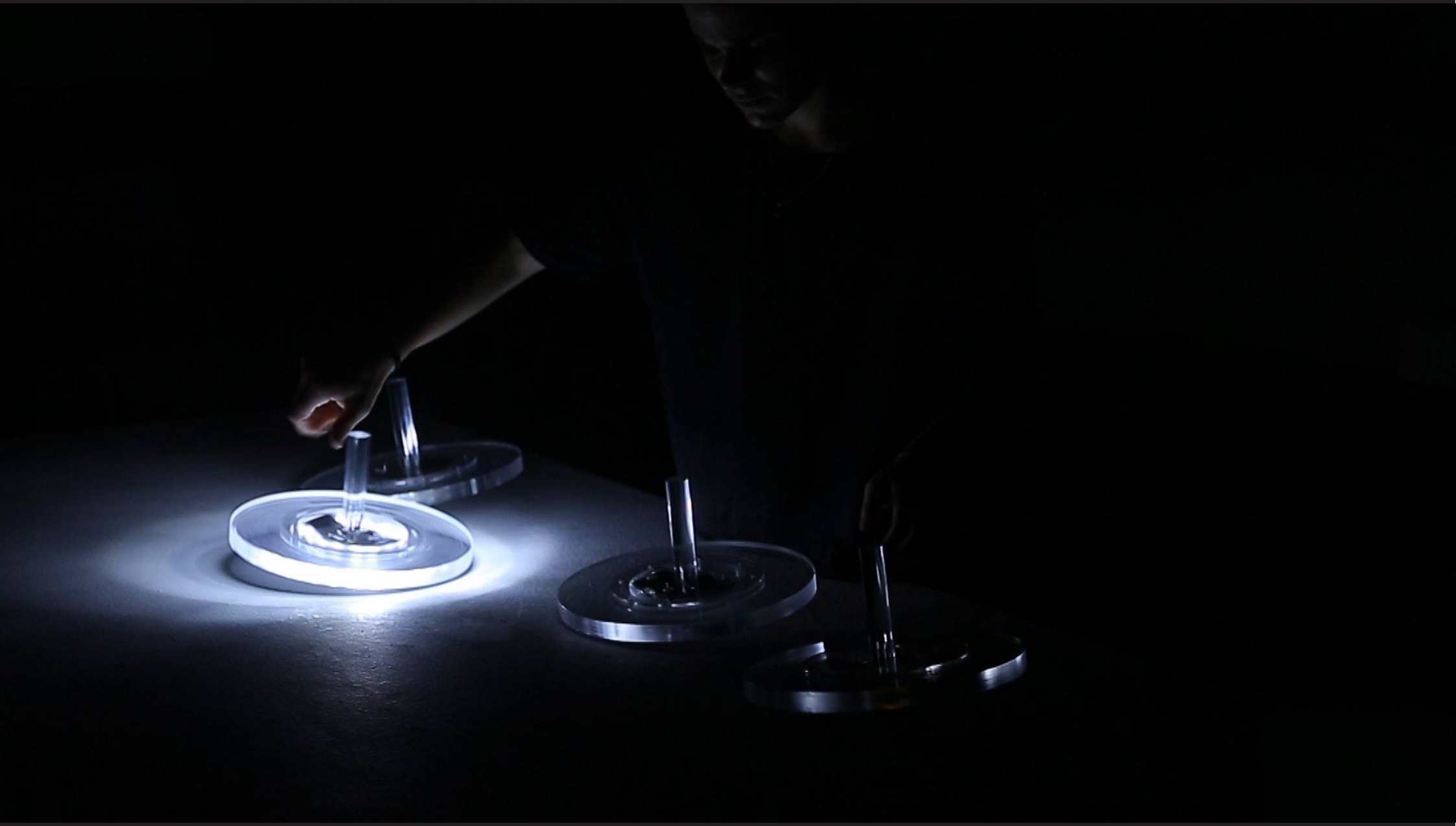

MAIN







2018 © LOXOS/DONATO CORBO














ORA TOCCA LA MANO
NOW TOUCH THE HAND

2019 © DINO SANTORO



















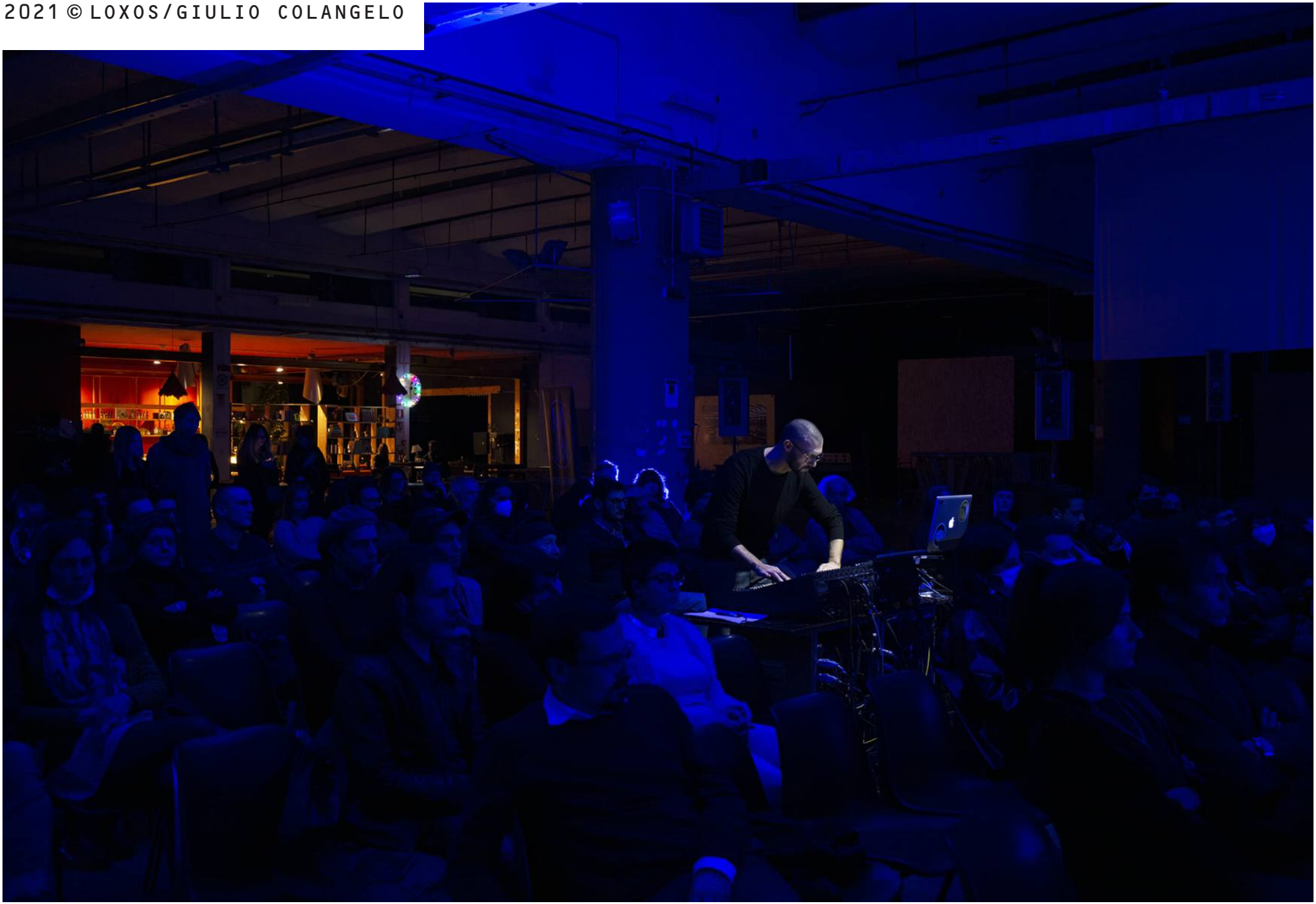








2021 © LOXOS/GIULIO COLANGELO






NO MORE
LONELY NIGHTS



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Arte Musica
Matera

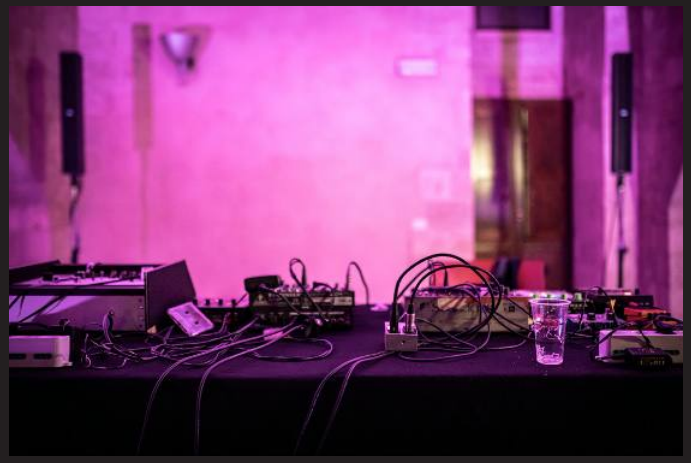

The Book
of the
Vampires


MA
IN
INTERMEDIA FESTIVAL

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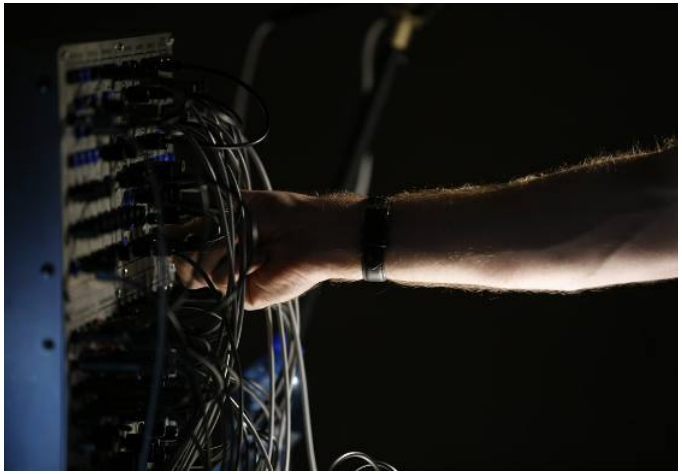
















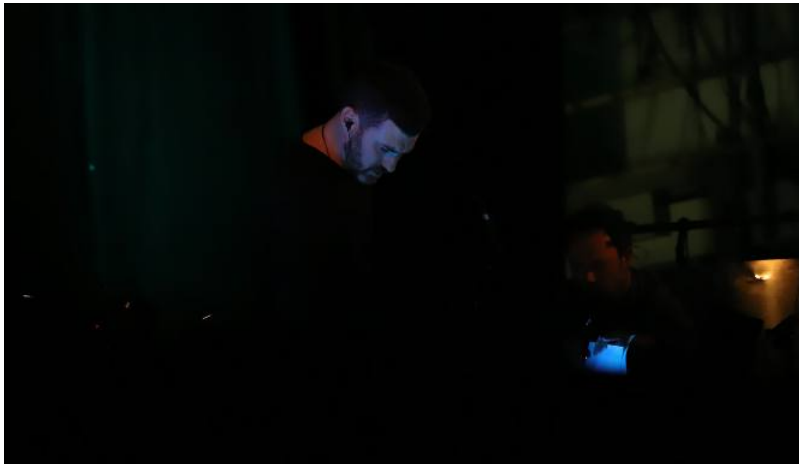
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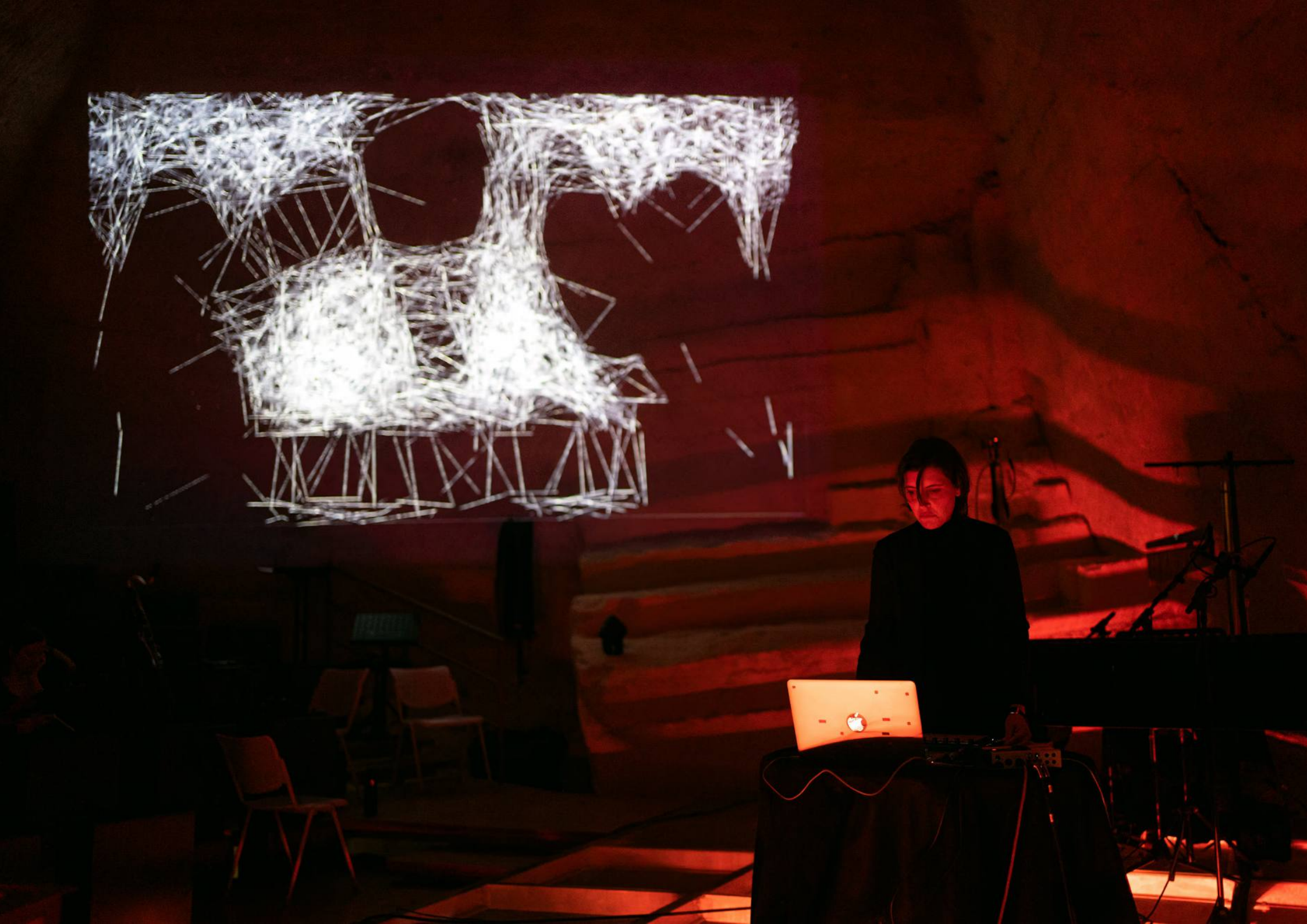




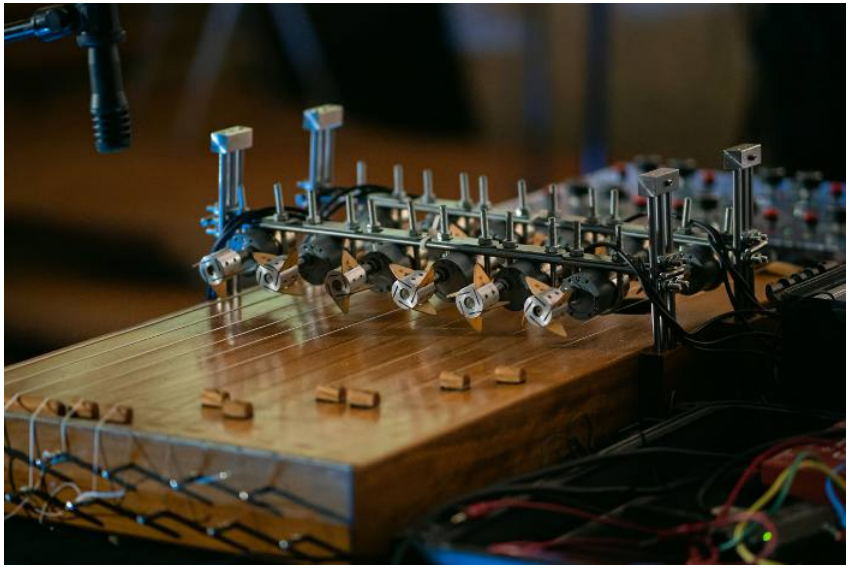


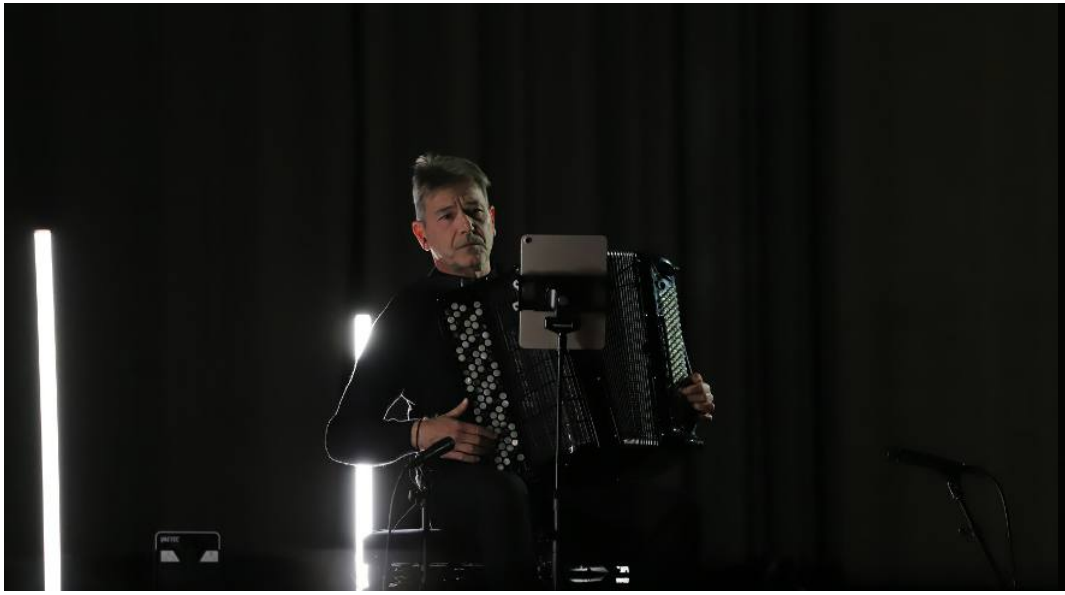



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ELECTROACOUSTIC MUSIC • DIGITAL ART
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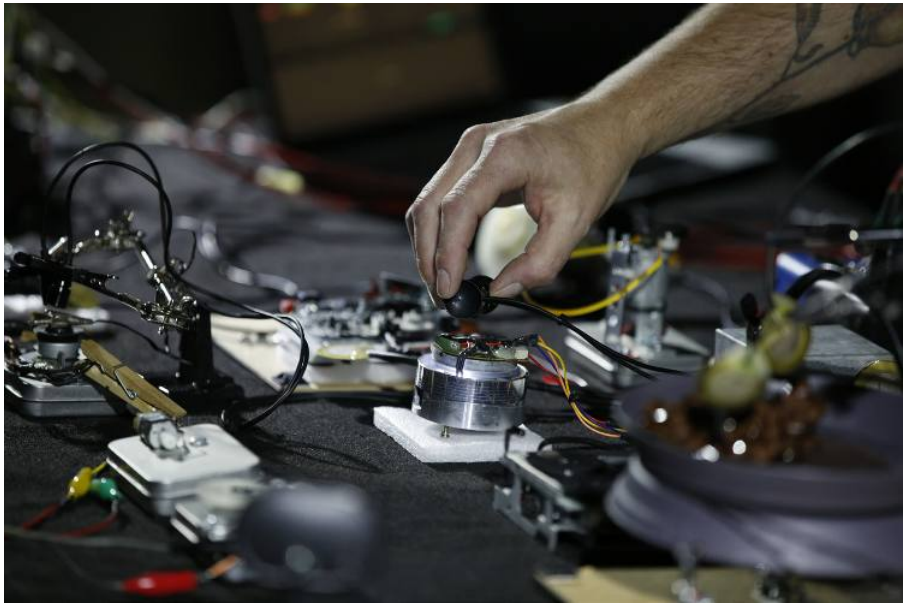












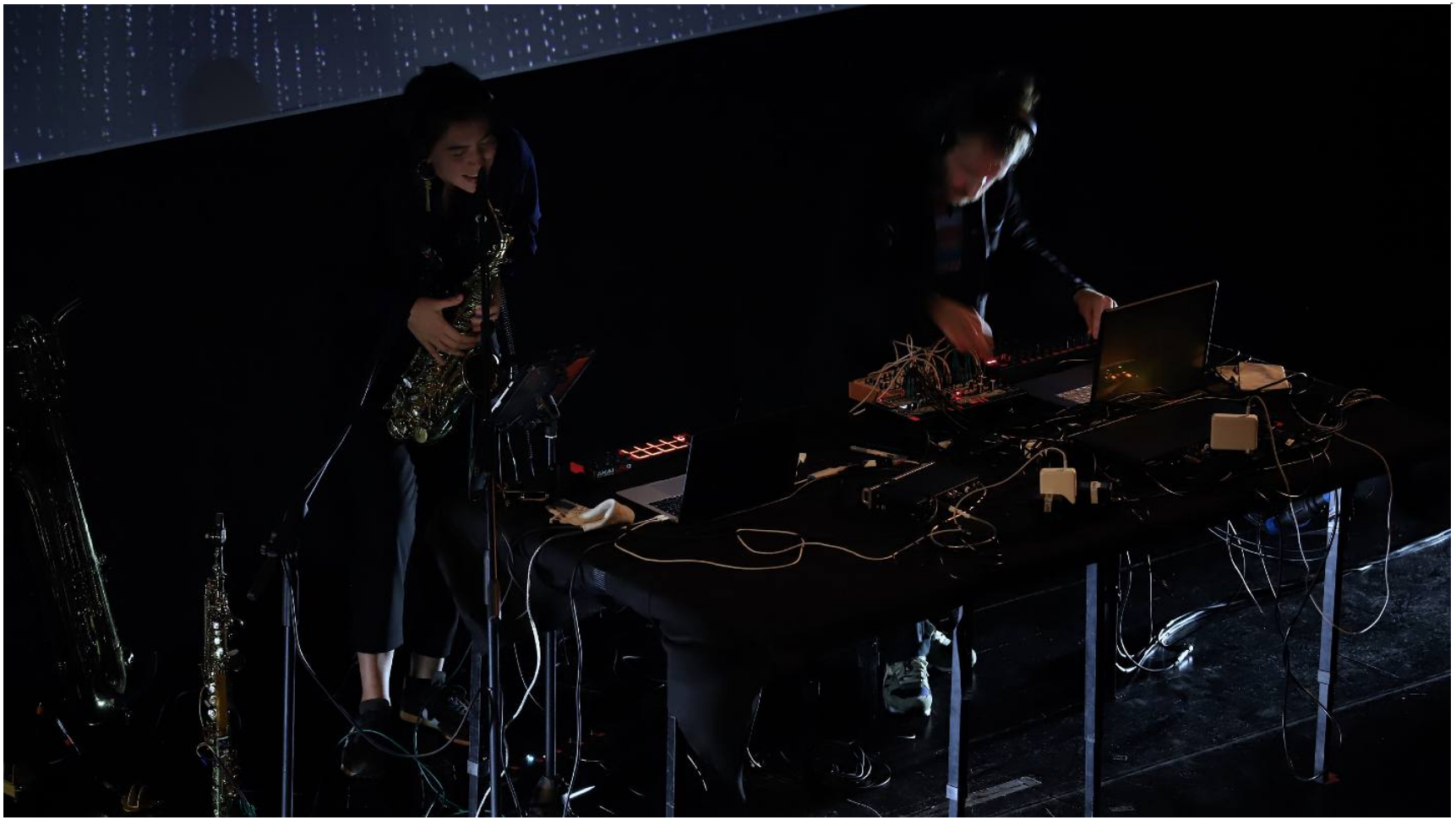





Nutri

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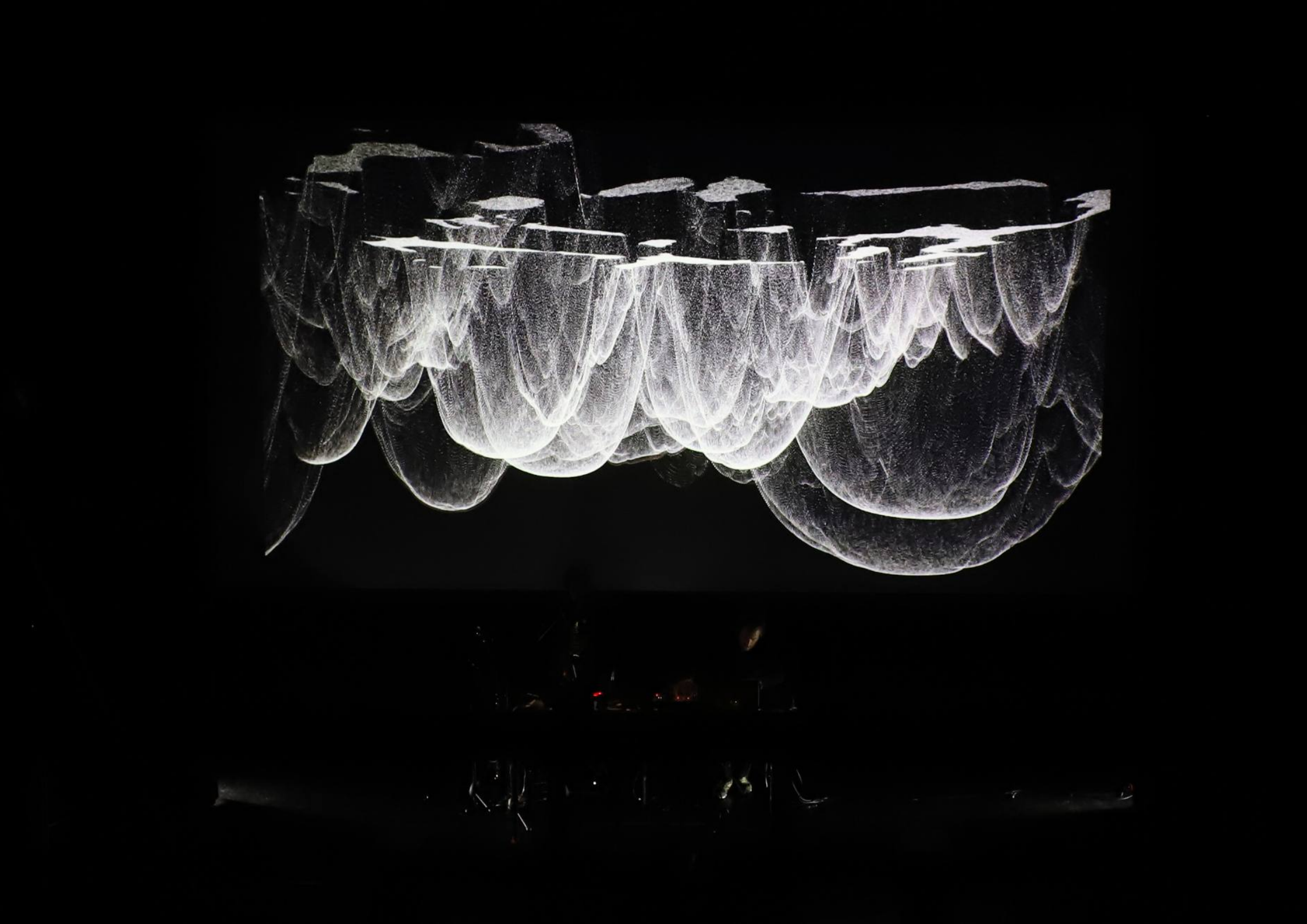













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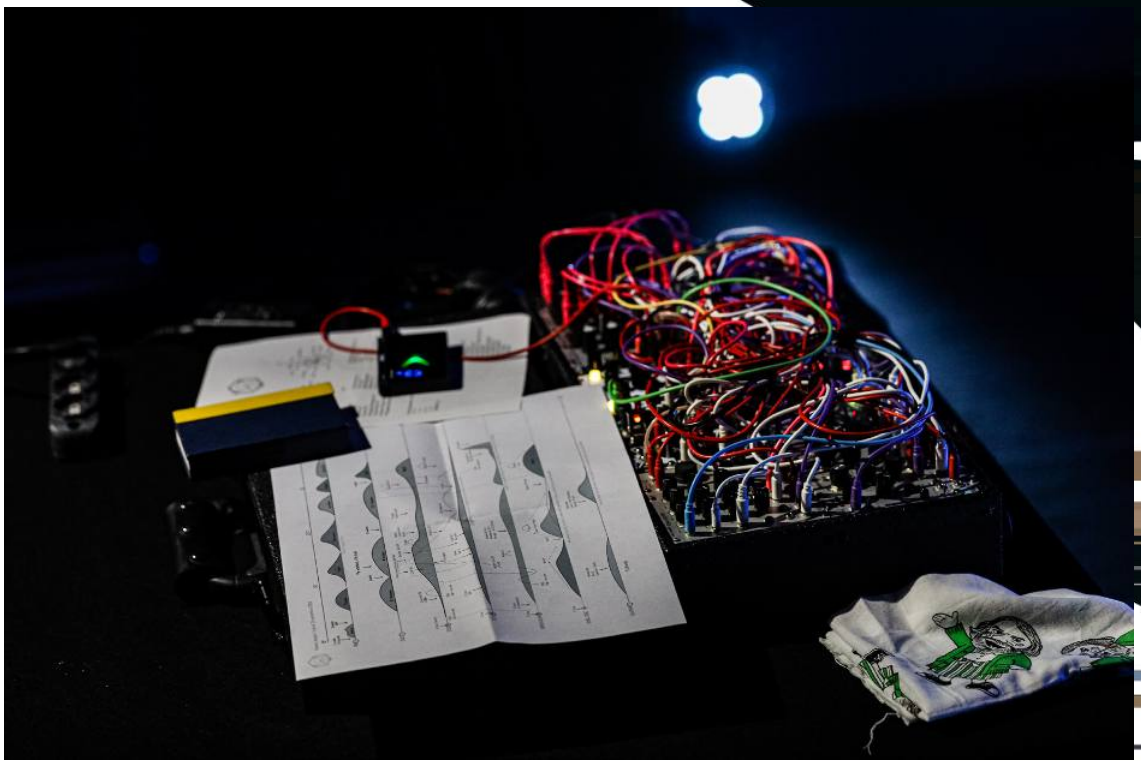















CASTRIGNANO DE' GRECI // LECCE // POTENZA // MATERA
MA IN FESTIVAL 2023
DAL
9 SETTEMBRE
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11 NOVEMBRE
// PROGRAMMA //
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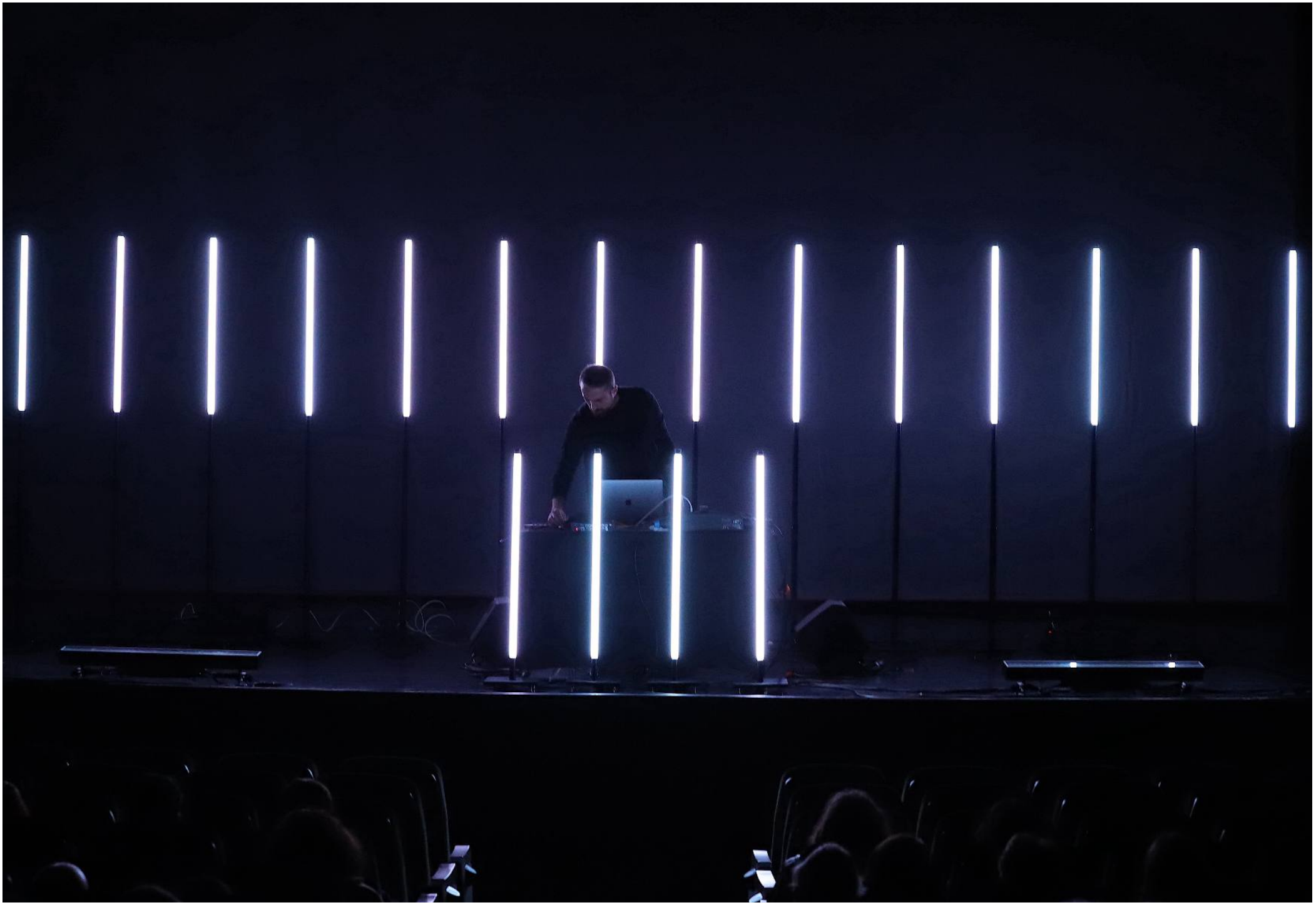




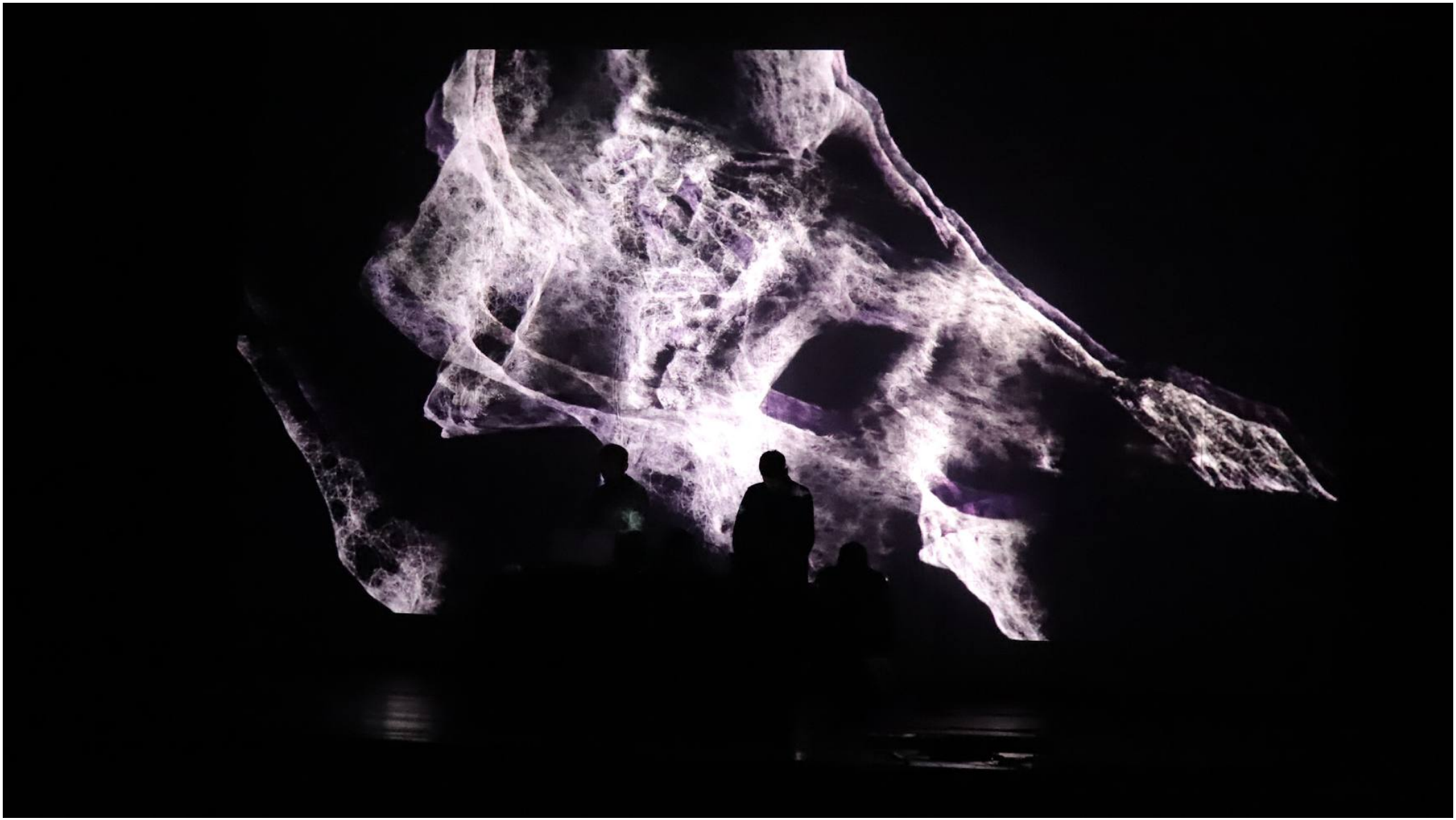


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firefly







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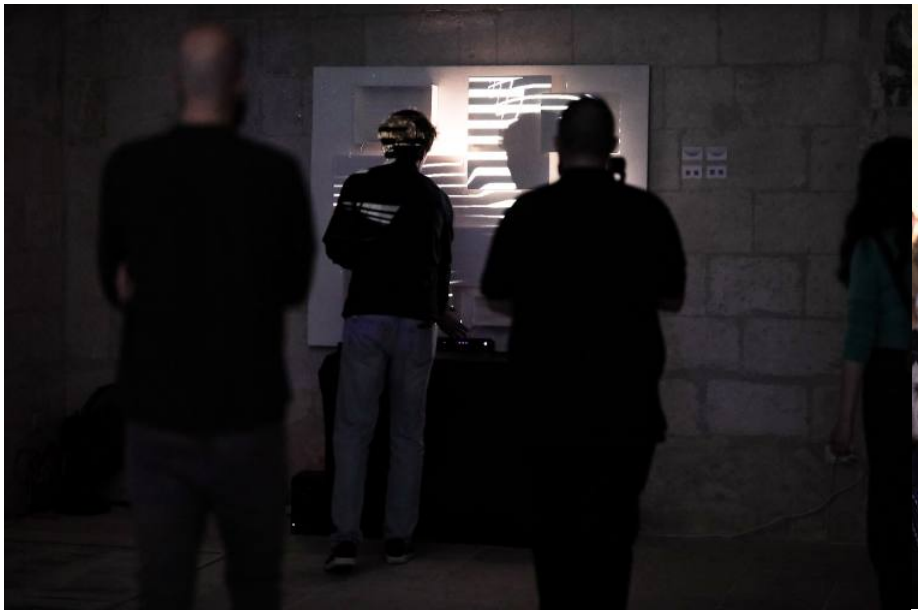















MAVIN













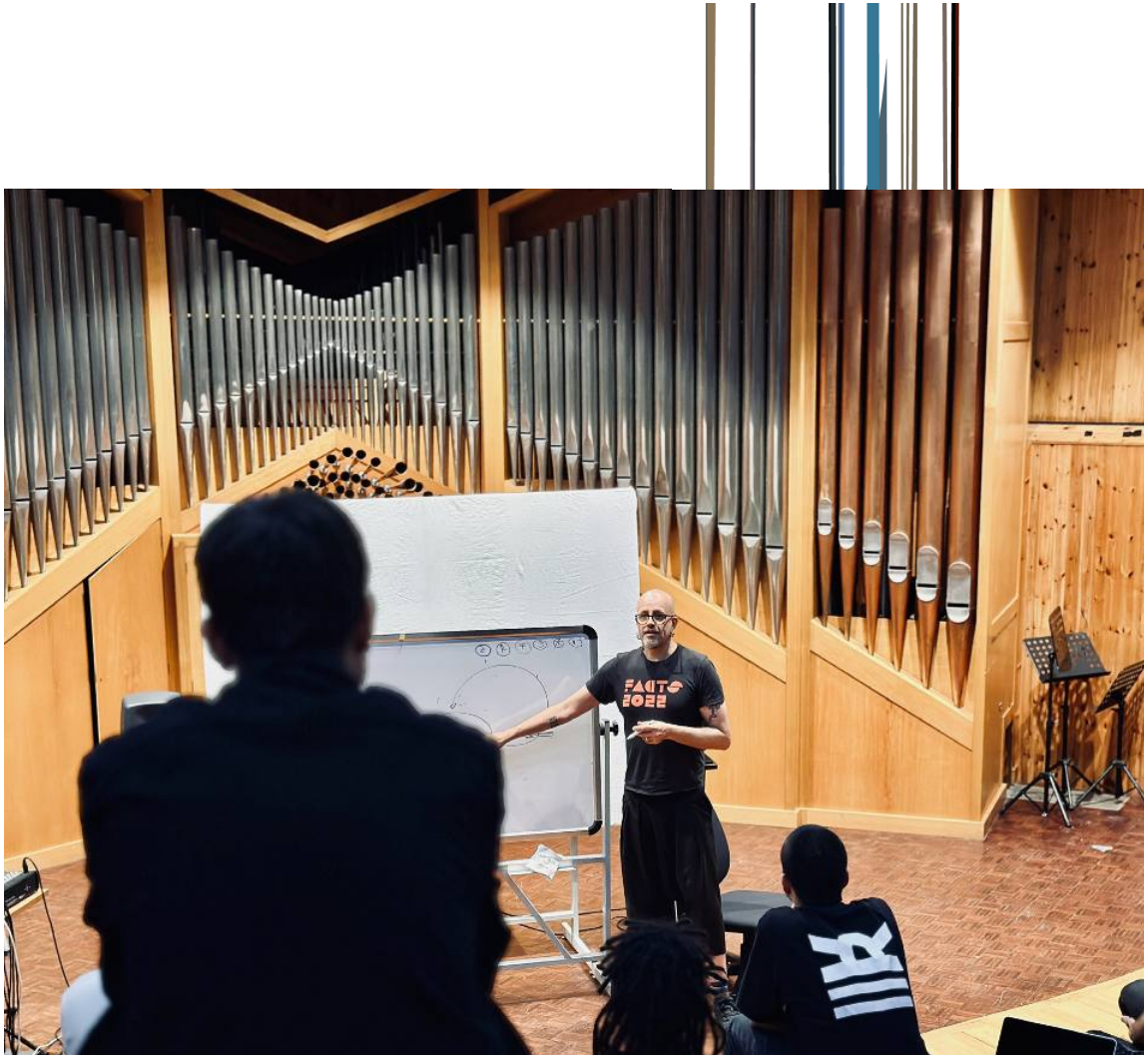









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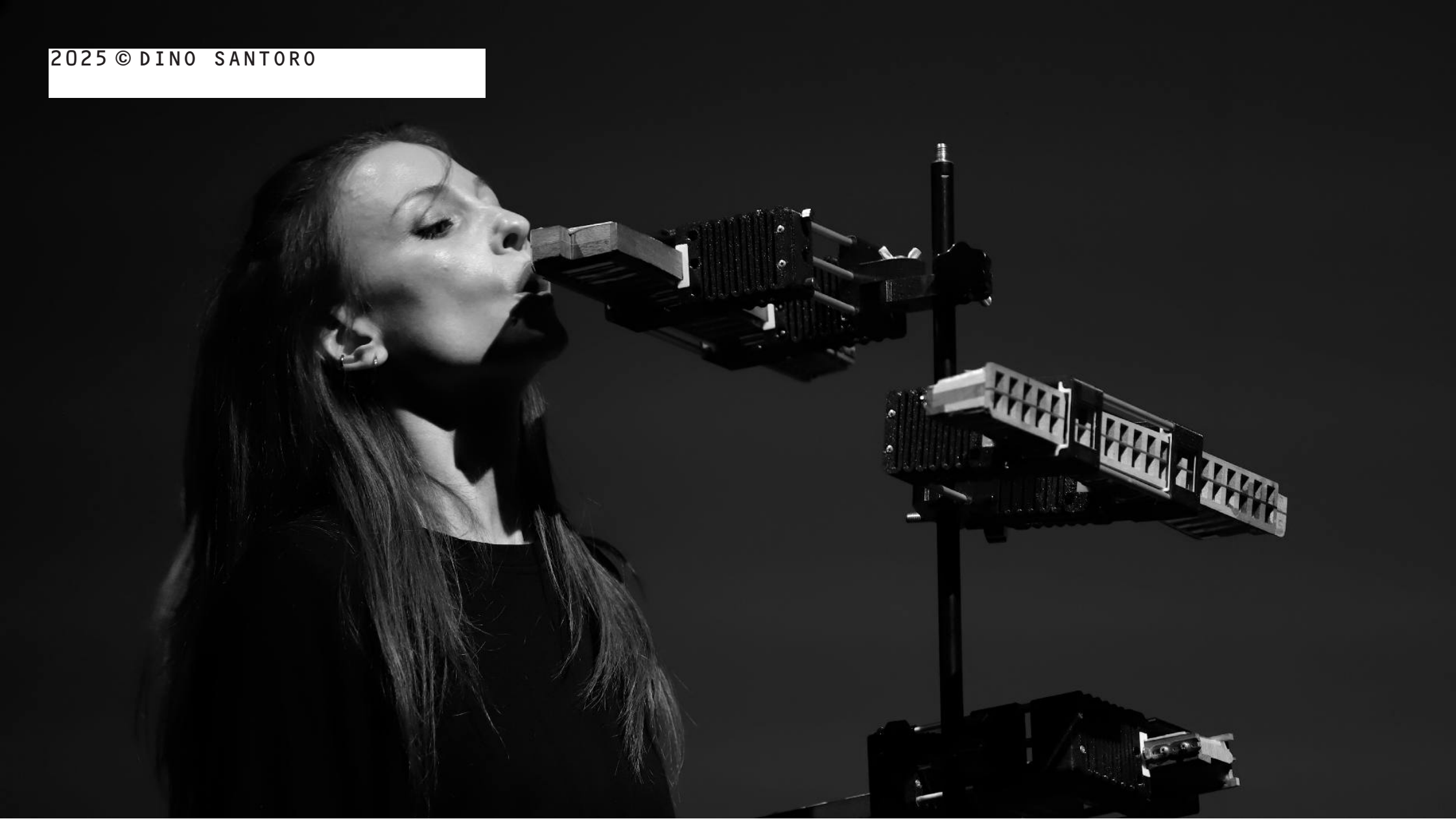



majestic


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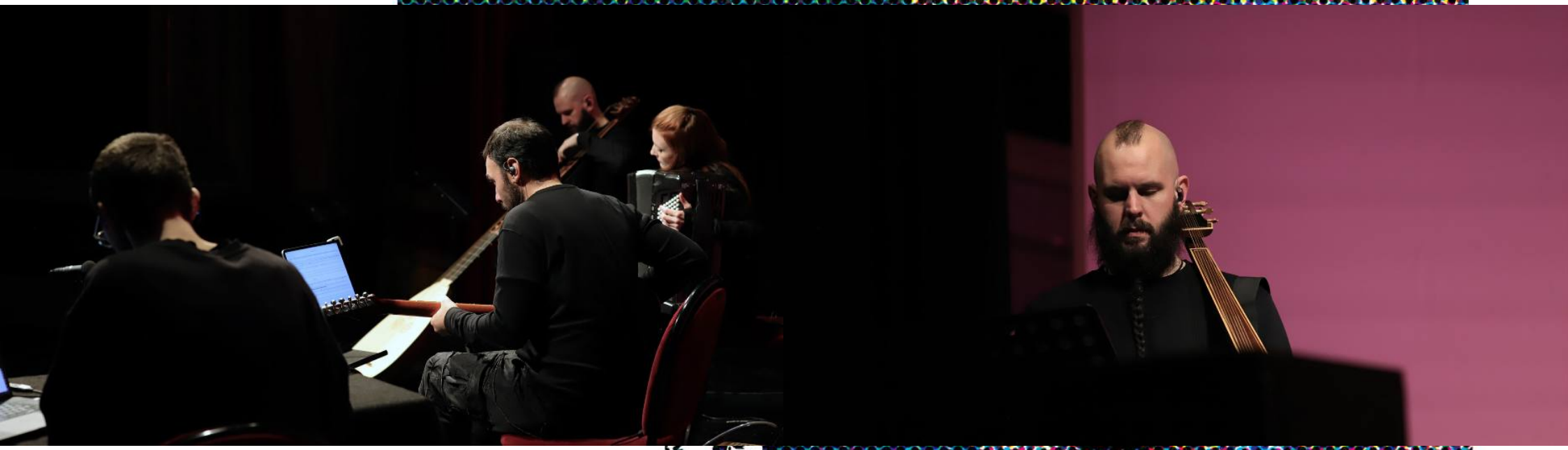



Ludwig


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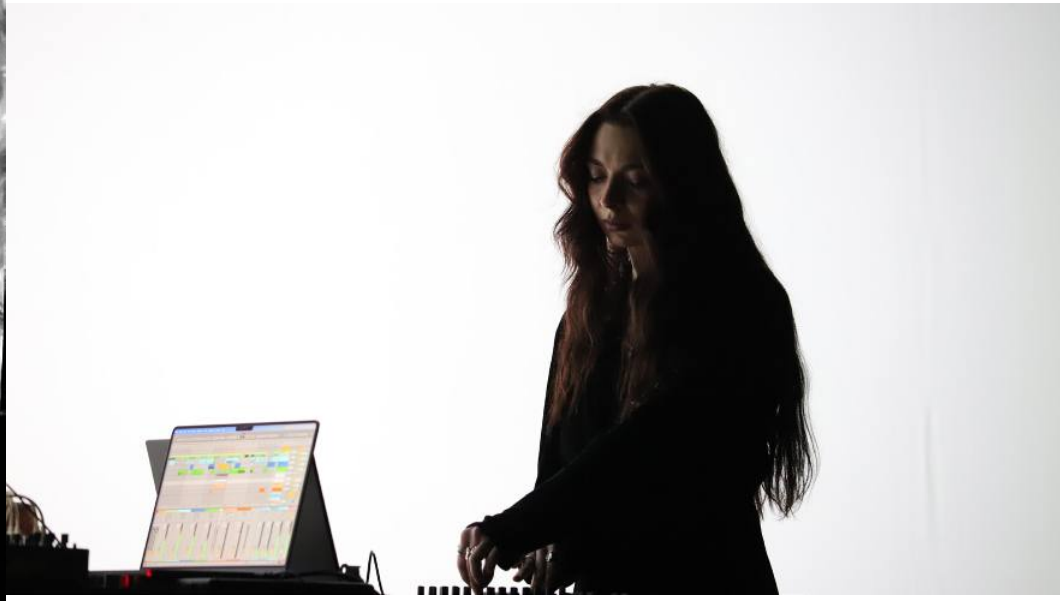








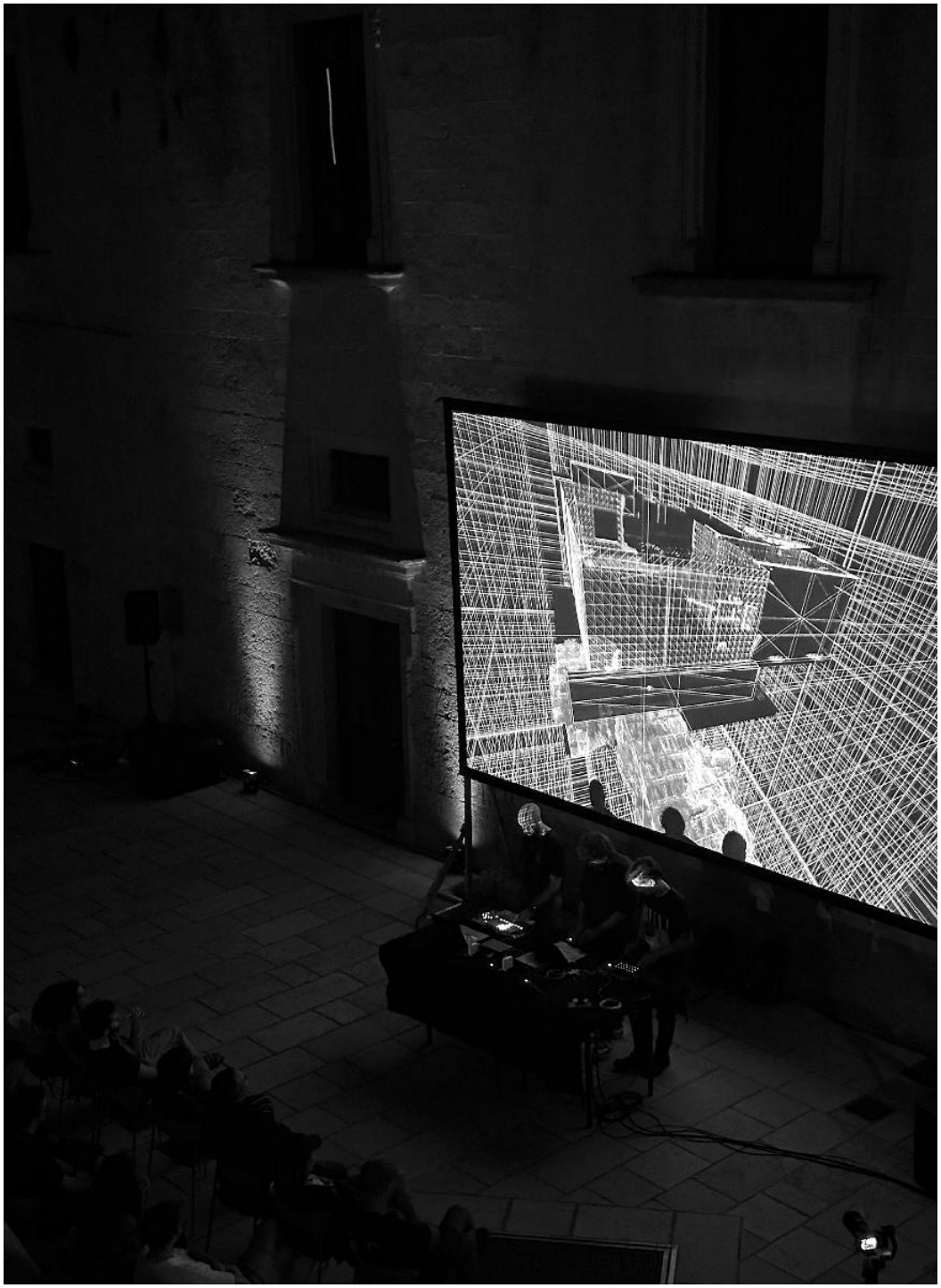


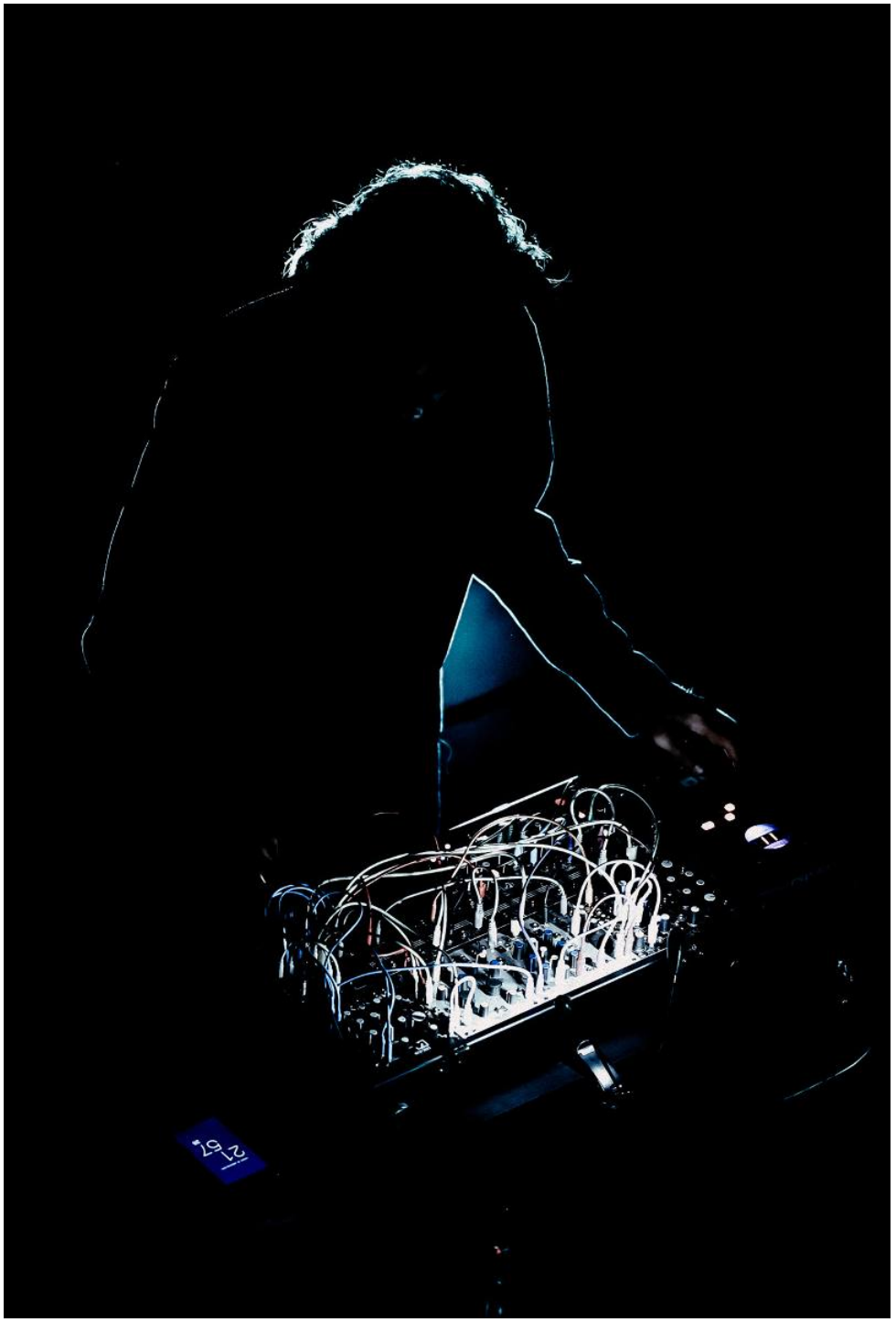


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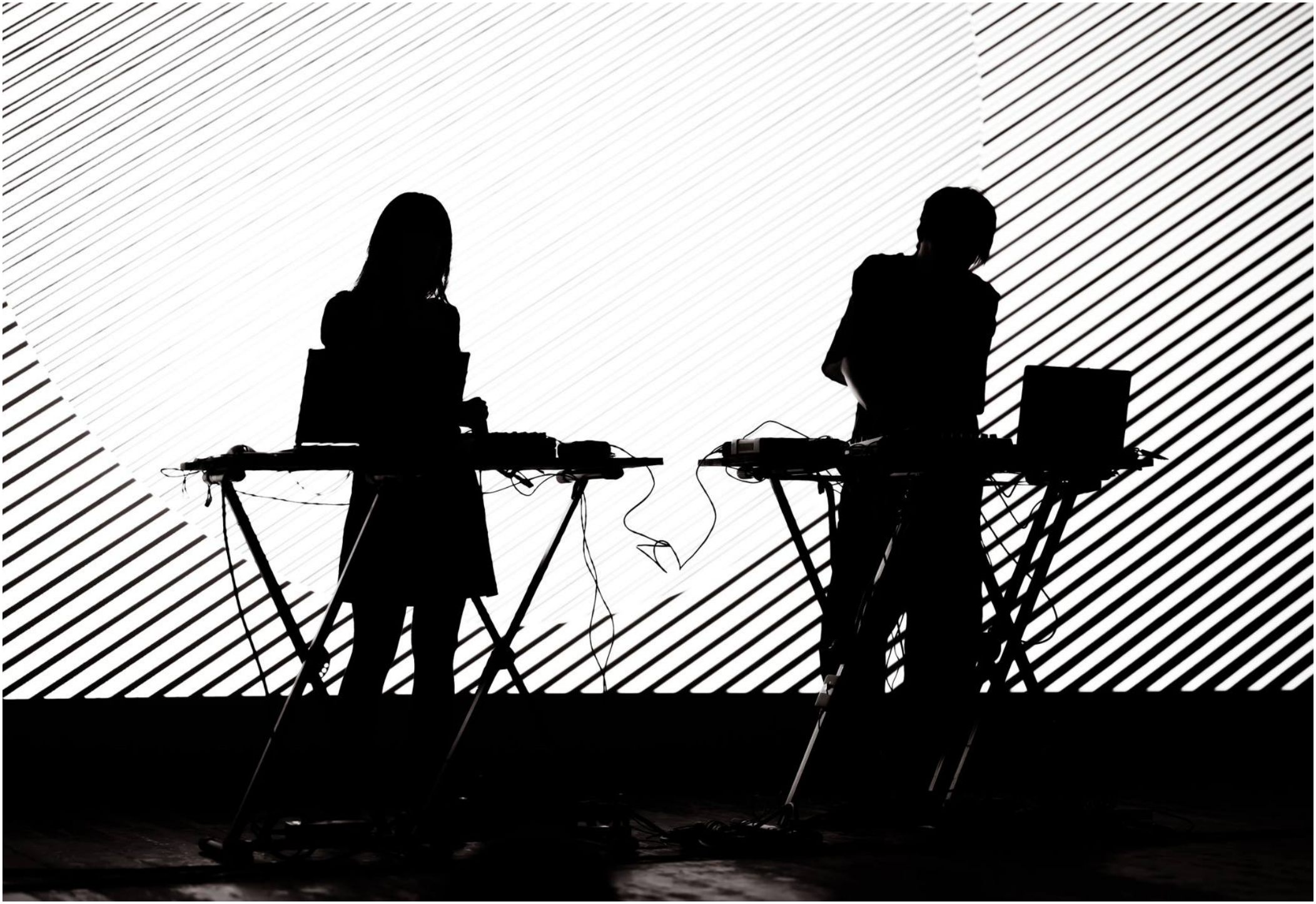


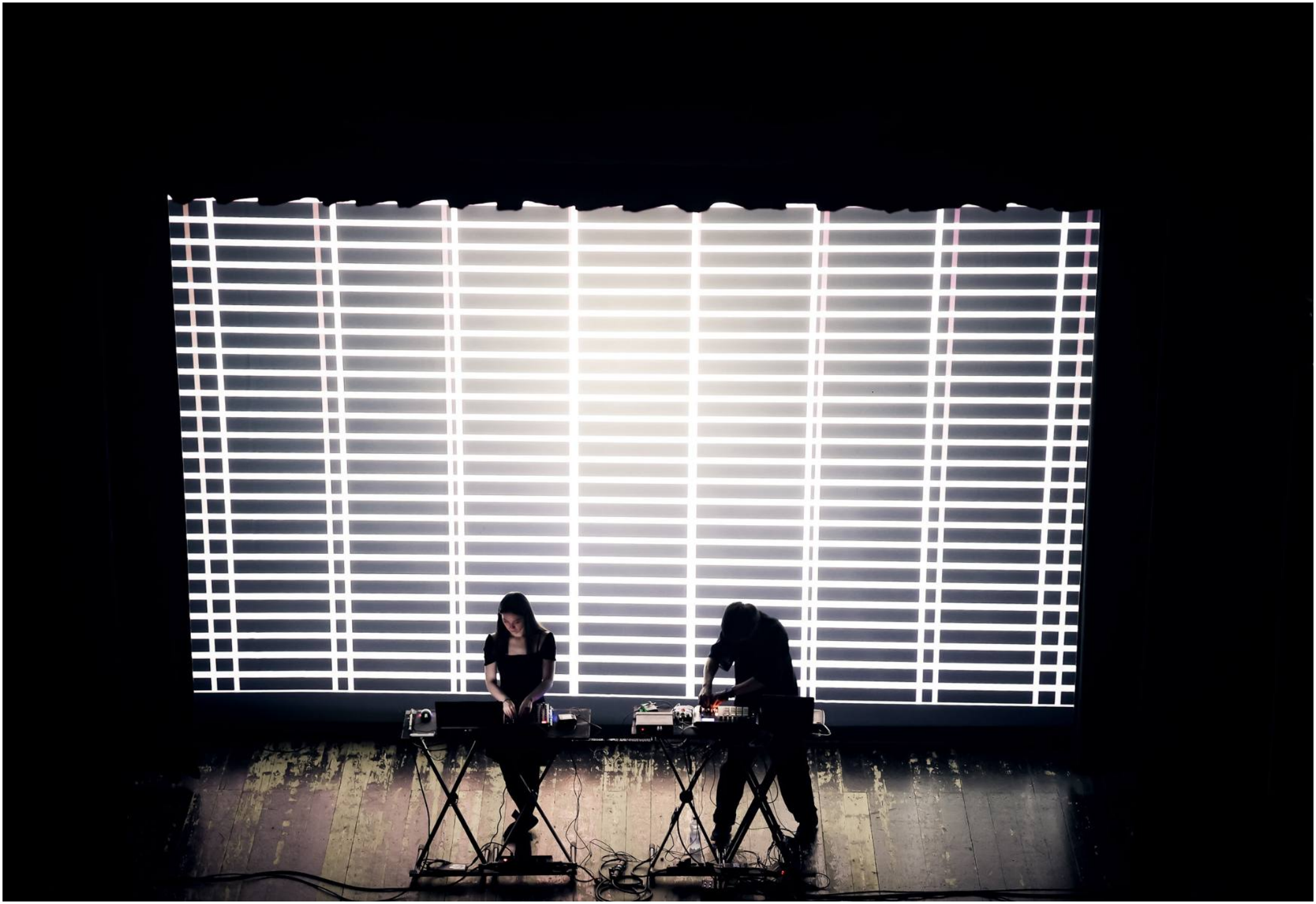








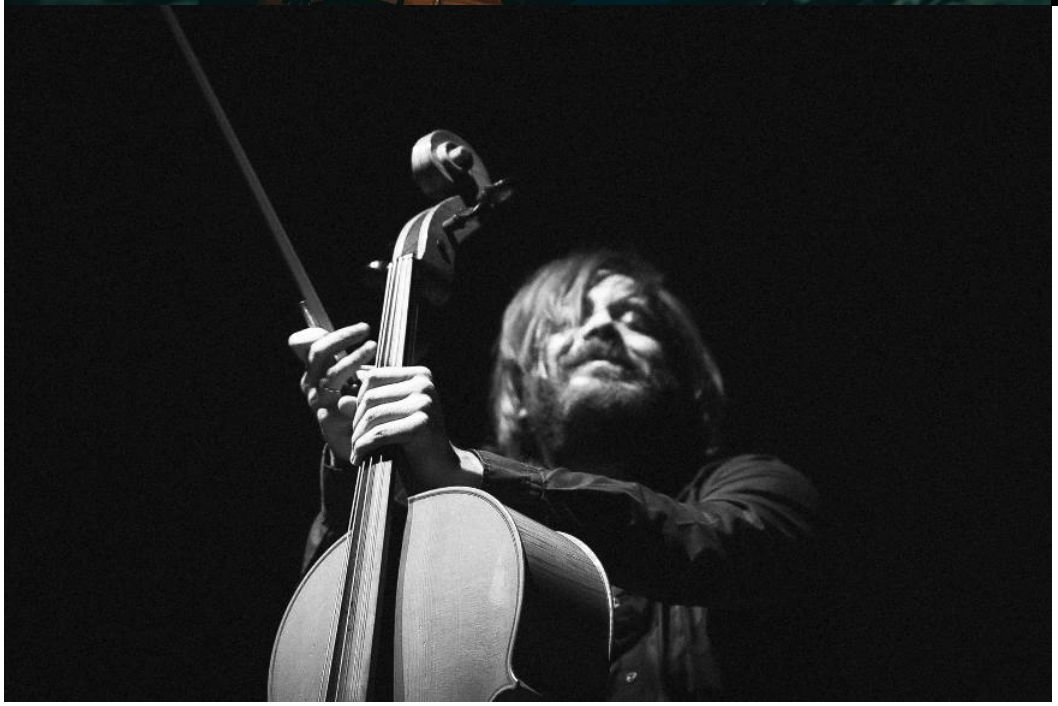


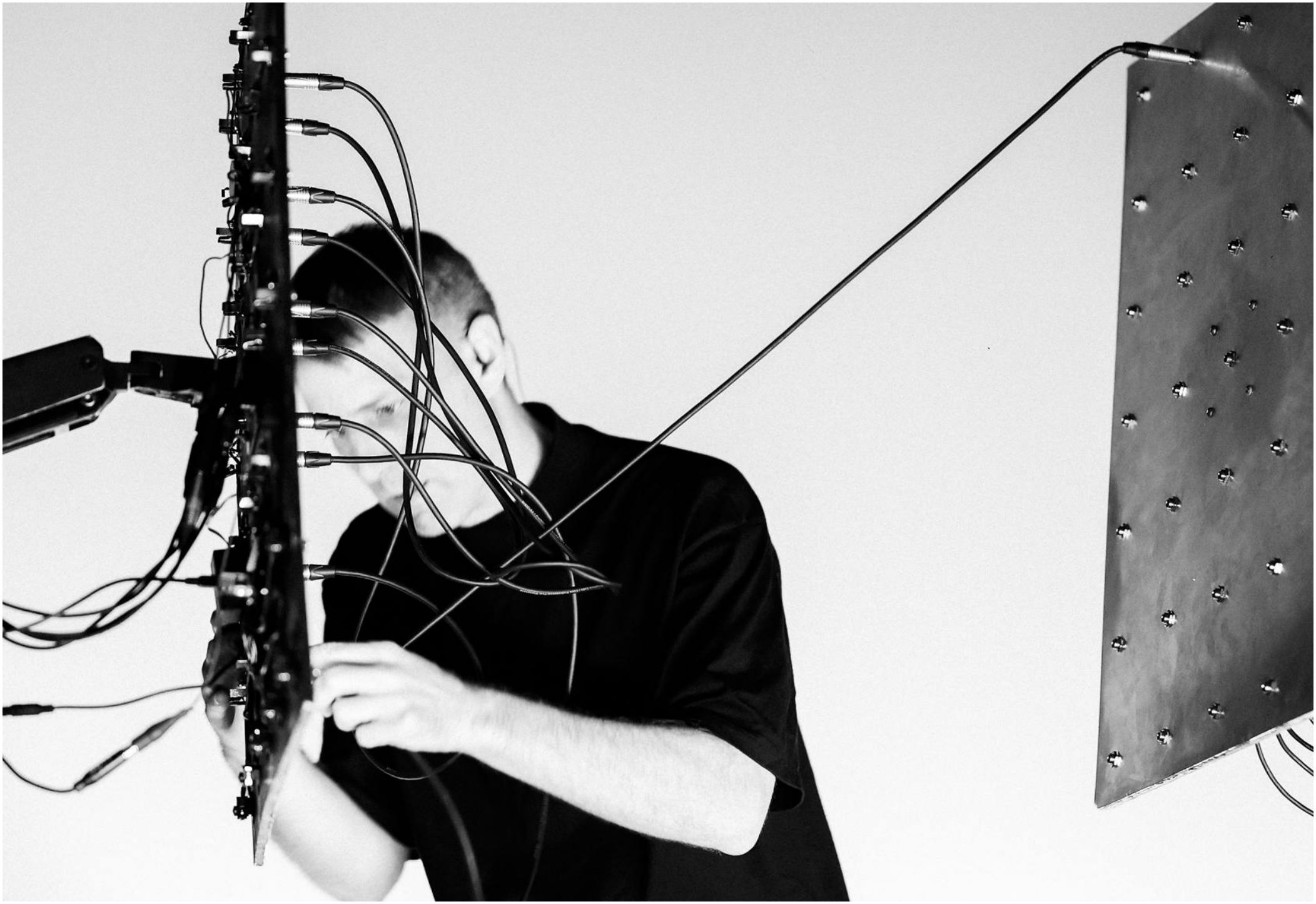


















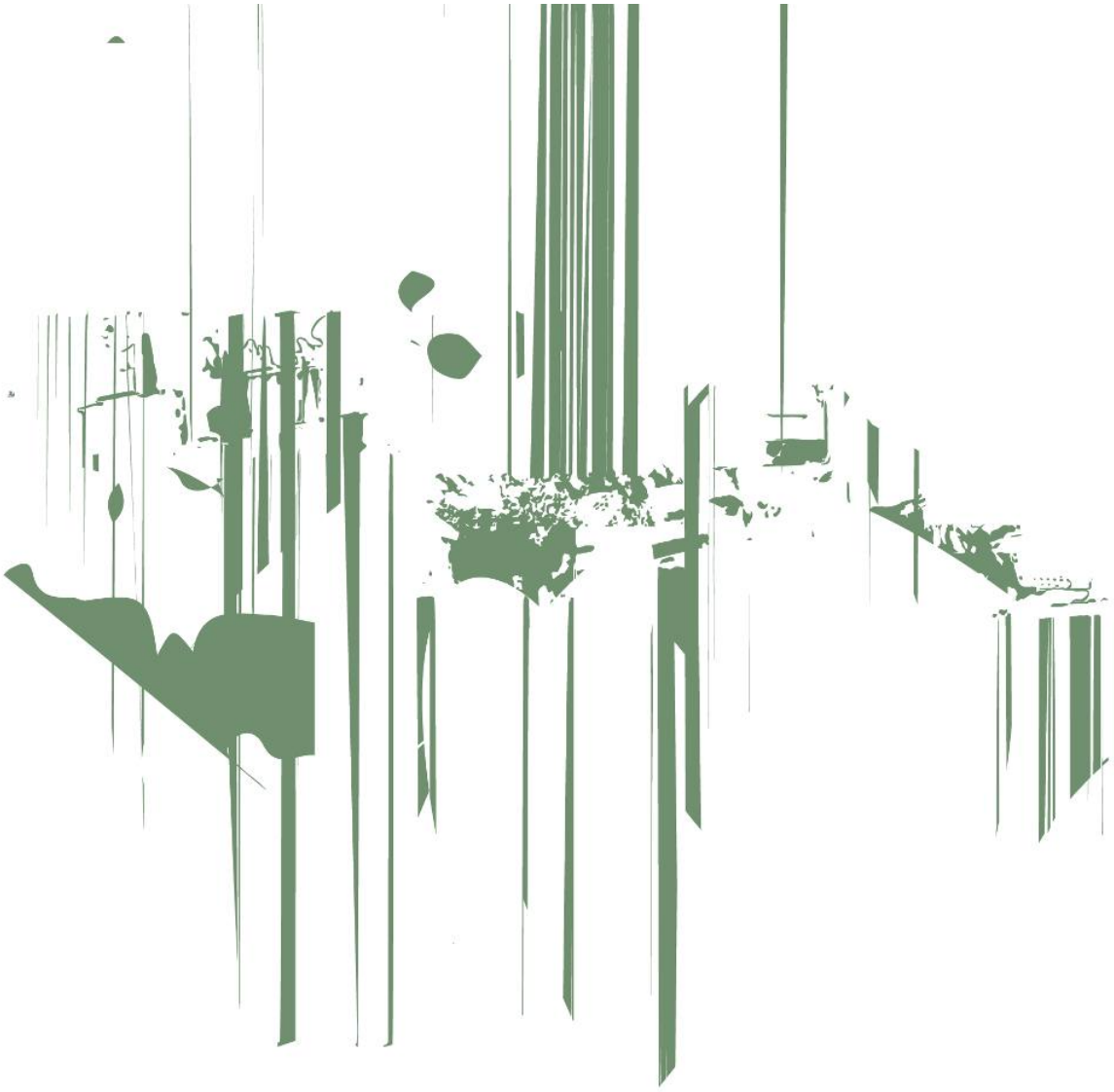









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ARCHIVE

EXPANDING ELECTROACOUSTIC PRACTICE

Music, as any form of organized sound, will continue to exist, and listeners and musicians will continue to argue and obsess over its meaning and significance. But the rituals and expectations surrounding this experience have changed and promise to continue to do so.

Johanna Demers, Listening through the noise. The aesthetics of experimental electronic music

The programme presented in this section reflects the diversity that defines electroacoustic art today. Organised into the categories of *Acousmatic, Audiovisual, Mixed Media, Live Performance, Audiovisual Installations, Sound Art, Performer* and *Masterclass*, it does not propose a taxonomy of genres but rather a constellation of artistic configurations sharing common genealogies while exploring distinct modes of creation, presentation, and knowledge production. These categories are best understood as curatorial perspectives on an expanded field whose defining quality lies in its openness to continual transformation.

Over the past decades, electroacoustic art has evolved well beyond the technological and aesthetic paradigms that originally shaped its identity. Its historical foundations lie in the experimental traditions of the second half of the twentieth century, when recording technologies, electronic synthesis, and studio-based composition profoundly redefined musical thought and established sound itself as a primary site of artistic inquiry. The present landscape, however, is characterised by a radically different media ecology. Real-time computation, immersive audio, networked environments, generative systems, artificial intelligence, and increasingly accessible creative technologies have reshaped not only the means of production but also the ways in which works are conceived, experienced, disseminated, and critically interpreted.

This transformation extends far beyond technological innovation alone. Rather than functioning as an autonomous medium, sound now operates as a relational dimension within complex assemblages of images, performative bodies, architectural spaces, interactive interfaces, computational processes, and participatory environments. Listening remains the epistemological core of electroacoustic art, yet it has itself become embodied, multimodal, and spatially situated. Artistic works unfold across multiple layers of mediation, where visuality, gesture, computation, and spatiality are no longer external components but integral dimensions of the aesthetic experience. Viewed from this perspective, the categories adopted by MA/IN do not define separate artistic territories but reveal complementary approaches to a shared field of inquiry. *Acousmatic* works continue to investigate the expressive and perceptual potential of spatial listening. *Audiovisual* projects explore structural relationships between sound and image, where neither medium assumes a subordinate role. *Mixed Media* works embrace hybridity as both methodo-

logy and aesthetic condition, bringing together heterogeneous materials, technologies, and artistic languages within integrated compositional frameworks. *Live Performances* foreground the dynamic interplay between human agency and technological processes, emphasising presence, contingency, and real-time interaction. *Audiovisual Installations* extend electroacoustic thinking into immersive environments, where space itself becomes an active compositional parameter and the audience assumes an embodied role in the unfolding of the work. *Sound Art* expands these perspectives beyond the concert format, engaging with environmental, sculptural, conceptual, and site-responsive practices in which sound operates as material, medium, and critical discourse. *Performer* category acknowledges the central role of artistic interpretation and performative expertise in shaping the sonic identity of contemporary electroacoustic practice, recognising performance itself as a creative act rather than a merely reproductive one. Finally, the inclusion of *Masterclass* recognises artistic research as an essential dimension of the festival, affirming the production and transmission of knowledge as inseparable from creative experimentation.

The boundaries between these categories remain intentionally porous. Individual works frequently inhabit several of them simultaneously, while artists move fluidly across composition, performance, audiovisual creation, installation, software development, research, and pedagogy without adhering to fixed disciplinary identities. The programme therefore reflects neither separation nor hierarchy but an ecology of interconnected practices through which electroacoustic art continually redefines itself.

As MA/IN celebrates its tenth edition, this plurality stands as one of its defining achievements. The festival presents a living ecosystem in which historical continuity and technological innovation converge through critical experimentation, interdisciplinary dialogue, and expanded forms of listening. The works gathered in the following pages bear witness to the vitality of a field that continues to reinvent itself by questioning its own boundaries and cultivating new relationships between sound, technology, artistic research, and human experience.

Antonio Mastrogiacomo





ACOUSMATIC

Alejandro Albornoz, *Apenas Paisaje*, 2025

Francesco Altieri, *Momenti di Respiro*, 2017

James Andean, *Valdrada*, 2019

Nicoletta Andreuccetti, *Living Voices*, 2016

Devin Ashton-Beaucage, *ES6*, 2016

Andrew Babcock, *Ventriloquy*, 2017

Boyi Bai, *Fractured Ceremonies*, 2025

Edoardo Maria Bellucci, *Free Field – Interazione/Riflessione*, 2022

David Berezan, *Starboard*, 2017

Bruno Bernard, *Lune(s)*, 2025

Alexix Blais, *Animal_Farm*, 2024

Daniel Blinkhorn, *Kibuyu*, 2017

Daniel Blinkhorn, *Valiha*, 2019

Hector Bravo Benard, *Broken Hourglass*, 2025

Darien Brito + Debris [2], *Volatility*, 2016

Alex Buck, *Screaming Trees*, 2021

Alex Buck, *Fantasia Essata*, 2018

Alex Buck, *Does It Matter?*, 2022

François Buffet, *Anabasis*, 2021

María Emilia Sosa Cacace, *Las Moradas de la Anaconda Profunda (El Camino del Dopatubinü)*, 2025

Rodrigo Cadiz, *War of the Currents*, 2017

Rocío Cano Valiño, *Tâches*, 2017

Rocío Cano Valiño, *Astérion*, 2021

João Castro Pinto, *Rugitus*, 2021

Lieutenant Caramel, *Le Tramway est entré dans ma tête*, 2021

Kyong Mee Choi, *Rare Yet Soft*, 2016

Alessandro Cipriani, *al nur (la luce)*, 2016

Manfredi Clemente, *Hajime yori kotoba shirazariki*, 2023

Vincenzo Core + Fabio Scacchioli, *Miss Candace Hilligoss' Flickering Halo*, 2016

Federico Costanza, *Nitido*, 2016

Alessandro Di Maio, *Transversal Third*, 2016

Marco Dibeltulu, *Sguardo Contemporaneo*, 2017

Francis Dhomont, *Phoenix XXI*, 2017

Francis Dhomont, *Perpetuum Mobile (Pluies Fantômes)*, 2021

Roberto Doati, De Convolutione, *Ovvero Come Scegliere Conchiglie sulla Spiaggia*, 2025

Dariush Derakhshani, *Pārsa*, 2022

Denis Dufour, *Rivage de la Soif*, 2021

Rodney DuPlessis, *Psi*, 2022

e-cor ensemble, *Vormittagsspuk (Ghosts before breakfast)*, 2016

Marin Escande, *30ha*, 2021

Ali Nader Esfahani, *Sonances of the bizarre*, 2016

Tyler Entelisand, *Brake*, 2016

Abe King Euro, *Public Catharsis*, 2016

Mirtru Escalona-Mijares, *L'Ermitage au Toit de Chaume*, 2017

Dario Felli, *I musicanti*, 2016

John Fireman, *Not Found*, 2025

Evelyn Frosini, *Samoa*, 2017

Ricardo De Armas, *Dos piezas subliminales y un fragmento despiadado*, 2016

Reuben De Lautour, *Transcoding*, 2017

Cláudio de Pina, *Борискa Колокола*, 2019

Mirko Ettore D'Agostino, *6 A.M.*, 2017

Nikolaos Fotiadis, *Echoes of Climate*, 2025

Antonio Forastiero, *Reflections*, 2022

Nicola Fumo Frattegiani, *Banlieue Cuivrée*, 2021

Pablo Geeraert + Joseph Sims, *Esquisse d'une Sandbox*, 2022

Kosmas Giannoutakis, *Cecia Project*, 2021

Zuriñe Gerenabarrena Award of Distinction, *Fyr*, 2018

Ana Gnjatovic, *Phonation 2 – Memoires*, 2017

Damian Gorandi, Albures, *chistes y entresueños*, 2016

Damian Gorandi, *La Machinerie d'un Imaginaire*, 2017

Katarina Gryvul, *Pasaż Róży*, 2022

Alessandro Guerri, *zaga_suji*, 2016

Jeffrey Hass, *Labyrinths*, 2016

Hanna Hartman, *Black bat*, 2016

Vera Ivanova, *Panic. Melancholy*, 2016

Daniel Judlovski, *Los Tiempos de l'Abismo*, 2021

Elsa Justel, *Cercles et Surfaces*, 2017

Georgia Kalodiki, *Seashore*, 2016

Konstantinos Karathanasis, *Ode to Kitchen*, 2025

Theodoros Karkatselas, *Lacuum*, 2025

Line Katcho, *Simulacre*, 2016

Ryan Laney, *Light Rail*, 2016

Alexis Langevin-Tétrault, *Dévorer l'espace*, 2016

Lai Yee Lee, *Heaven in Spiritual Darkness*, 2025

Sangwon Lee, *Rollyphony*, 2016

Hoyong Lee, *Habits of 0&1*, 2016

Sarah LeMieux, *We Are All One Luminous Fractal Thing*, 2025

Philip Liu, *Electro-Ethnomusic 2*, 2025

Simone Sims Longo, *Rusolenta*, 2025

Roeland Luyten, *Helena*, 2016

Francesco Marchionna, *I Giorni Sospesi*, 2017

Riccardo Marogna, *Ossi di Seppia*, 2017

Emma Margetson, *Broken Ethereality*, 2016

Emma Margetson, *Distorted Illusions*, 2021

Mario Mary, *Sal*, 2016

Mario Mary, *Le Sophistiqué Son du Dasien*, 2019

Mario Mary, *Pedro en su Laberinto*, 2025

Filippo Mereu, *Lamie*, 2016

Filippo Mereu, *Social Machine*, 2017

Filippo Mereu, *This Is Not a Violin*, 2019

Marco Molteni, *Rubber, Lime & Glue (ePWsM 04)*, 2016

Marco Molteni, *Effimere Emergenze, Eremi, Eclissi*, 2017

Sara Montagni, *LT*, 2025

Luca Mucci, *Uneven Tide*, 2025

Jonga Na, *Feedbacker*, 2025

Cameron Naylor, *Foxglove*, 2023

David Q. Nguyen, *Adumbrations*, 2021

Litwin Nahuel, *Asfalto*, 2019

Mei-fang Lin, *Entre le son et la lumière*, 2016

Robert Normandeau, J*eu de Langues*, 2017

Adrian Moore, *Inside and out...again*, 2016

James O'Callaghan, *Isomorphic*, 2016

James O'Callaghan, *If (and Only If) I Am Among*, 2018

Paul Oehlers, *Flux Hammer*, 2017

João Pedro Oliveira, *N'Vi'ah*, 2021

Levy Oliveira, *Hyperesthesia*, 2017

Pauline Oliveros, *Grains*, 2022

Felipe Otondo, *Night study 2*, 2016

Andrián Pertout, *Pañc hazar chakra kai andar*, 2016

Pauline Patie, *Bulle d'Air*, 2022

Gianluca Pompilio, *Heliocline*, 2025

Michele Quinto, *Fuori dal Mantice*, 2022

Paul Ramage, *Le 7ème Anneau de Saturne*, 2021

Diego Ratto, *Echoss*, 2017

Diego Ratto, *Memoria*, 2024

Leah Reid, *Reverie*, 2021

David Rossato, *Archetexture #3 – Window*, 2025

Stéphane Roy, *Après, les Cendres*, 2025

Michael Ryan, *Machine Topographies*, 2025

Giovanni Salice, *Nanosound*, 2016

Ayako Sato, *Journal M*, 2025

Robert Seaback, *In Surge*, 2018

Pierre-Luc Senécal, *Public Gardens*, 2017

Semiosphera, *Shrine v2.4.2*, 2016

Eunsong Shin, *Hyperfocus*, 2025

Jorge Sad Levi, *Va(a)utour(s)*, 2017

Ewan Stefani, *The Astronomer*, 2017

Nikos Stavropoulos, *Karst Grotto*, 2018

Nikos Stavropoulos, *Akousma*, 2021

Nikos Stavropoulos, *Khemenu*, 2023

Hayley Suviste, *Kinesis*, 2018

Fred Szymanski, *Turbulence – Convections*, 2016

Fred Szymanski, *Scree*, 2017

The Secret World of Bookends, *The Secret World of Bookends*, 2017

Hugo Vasco Reis, *A cor do pensamento*, 2016

Gerald Trimmel, *Embracing the Ghosts*, 2025

Matteo Tundo, *Frantumi*, 2022

Yu Chung Tseng, *Tunares*, 2025

Andrea Veneri, *Siblox*, 2019

Kyle Vanderburg, *Tempest in a Teakettle*, 2017

Kyle Vanderburg, *Blueprints of Eternity*, 2021

John Wiggins, *String II*, 2017

Bihe Wen, *Regression*, 2016

Jung-Woong Oh, *Missing Time*, 2017

Tolga Yayalar, *Impulse Impromptu II*, 2025

Ni Zheng, *Abyssal*, 2022

Eric Zurbin, *Flint Playground*, 2018

AWARD OF DISTINCTION

2016 – Felipe Otondo, *Night study 2* [ex aequo]

2016 – Hoyong Lee, *Habits of 0&1* [ex aequo]

2018 – Zuriñe Gerenabarrena, *Fyr*

2019 – Daniel Blinkhorn, *Valiha*

2021 – Nikos Stavropoulos, *Claustro*

2022 – Pauline Patie, *Bulle d'air*

2023 – Cameron Naylor, *Foxglove*

2024 – Alexis Blais, *animal_farm*

HONORABLE MENTION

2016 – Mario Mary, *Sal*

2016 – Georgia Kalodiki, *Seashore*

2017 – John Wiggins, *String II*

2017 – Reuben De Lautour, *Transcoding*

2018 – Hayley Suviste, *Kinesis*

2018 – James O'Callaghan, *If (and only if) I am among*

2018 – Eric Zurbin, *Flint Playground*

2019 – James Andean, *Valdrada*

2021 – Marin Escande, *зона*

2021 – Joao Pedro Oliveira, *N'Vi'ah*

2022 – Rodney DuPlessis, *Psi*

2022 – Alex Buck, *Does it Matter?*

2023 – Nikos Stavropoulos, *Khemenu*

2023 – Manfredi Clemente, *Hajime yori kotoba shirazariki*

2024 – Fernando Hester, *Zooming*

2024 – Diego Ratto, *Memoria*

AUDIOVISUAL

Alfredo Ardia, *Rami*, 2017

Tasos Asonitis, *Exhibits*, 2023

Massimo Vito Avantaggiato, *Atlas of Uncertainty*, 2017

Peder Baratt-Due, *One man, Eight Cameras*, 2016

Natasha Barrett, *Ghosts of the Children*, 2025

Bret Battey, *Estuaries 2*, 2017

Marisa Benito, *Artificio*, 2016

Tristan Berger, *Recognizer*, 2017

Samuel Béland, *Naïca*, 2017

Nicolas Bernier, *Visions Couleurs*, 2025

David Bird, *What Glows Is Fuchsia*, 2023

Francesco Bossi, *Urban Landscape Fractures - Milano*, 2016

Rossella Calella, *Lightbending*, 2023

Luca Carillo, *Waya*, 2025

Fabrizio Casti + Sandro Mungianu (Spaziomusica), *Echoic Memory*, 2023

Alessandro Cipriani, Guido Latini, *The Last Shipwreck*, 2021

Enzo Cillo, *What Remains*, 2017

Kyong Mee Choi, *Tender Spirit II*, 2016

Vijay Comino + Nicola Moretti, *Asse, Moto, Proiezione, Cesura*, 2025

Maxime Corbeil-Perron, *Displacement*, 2019

Walter Corneli & Luca Rautti, *Percorsi*, 2017

Crea K//Lab, *Chamber of Visions*, 2024

Mauro Di Ciocia, *Leafless*, 2021

Gordon Delap, *Ora Obscura*, 2024

Andrea Familiari, *Untitled*, 2017

Francesca Fabrizi, *Pareti di Carta*, 2025

Federica Foglia, *Negative / Positive Film*, 2024

Luis Fonseca, *Hometown*, 2016

Nicola Fumo Frattegiani, *Luar*, 2023

Mariam Gviniashvili, *Interference*, 2025

Matthew Grouse + Andy Sowerby, *Eye of the Storm*, 2019

Graycode + Jiiiiin, *#include red*, 2016

Cem Güven + Erman-Germán, *Flurry Flare*, 2024

Patrick Hartono, *Hutan Plastik*, 2025

Seyed Ali Hosseini, *Delirium*, 2025

Jennifer Eliz Hutt, *He war*, 2016

Mikel Kuehn, *...Lilac Shrieks and Scarlet Bellowings...*, 2017

Silvia Lanzalone, *Ombre, Penombre, Bagliori*, 2017

Lilia Li-Mi-Yan + Katherina Sadovsky, *When the Hawk Comes*, 2025

Simone Longo, *Immagine*, 2019

Chris Lortie, *Lost : Marbles*, 2016

Anthony Lyons, *Cosmos*, 2017

Tommaso Marzini Della Ragione + Giacomo Nannetti, *_Unfortunate_Event*, 2024

Abinadi Meza, *Aka* 赤, 2024

David Merrill, *A Temple Garden*, 2025

Shihua Ma, *Hyper Construction*, 2023

Matteo Marson, *Chora*, 2018

Flavia Mazzanti, *Sympoietic Bodies*, 2021

Flavia Mazzanti, *NEXUM*, 2022

Timothy Moyers, *Golden Cuttlefish*, 2024

Timothy Moyers, *Strahlung*, 2024

Leah Muir + Michael Weilacher, *8 to 8*, 2016

Valerio Murat, *Al Signore delle Ombre*, 2017

Raphaël Néron, *Aptosi*, 2019

Isandro Ojeda, *Initial #1.0*, 2021

João Pedro Oliveira, *Tesseract*, 2018

João Pedro Oliveira, *Storms*, 2024

Clelia Patrono, *Hyperscape*, 2017

Bill Psarras, *Messenger*, 2016

Michele Quinto, *Liminal Spaces*, 2025

Daniel Rozenhall + Sten Backman, *Den förföljdes gryning*, 2022

Cesare Saldicco, *I camminatori, resoconto audiovisivo per isole erranti*, 2016

Cesare Saldicco, *Shadow Puppet Sketch*, 2017

Cesare Saldicco, *Autumn of the Nations*, 2021

Candas Sisman, *Flux*, 2018

Amanda Stuart, *Oceana*, 2023

Carlo Siega, *Surfaces & Textures #2.1_Earthy*, 2024

Valentin Sismann, *Self-Portrait*, 2024

Edmar Soria, *Homemorphism Phi(0)*, 2023

Edmar Soria, *Silistrato*, 2025

Daniel Swilley, *SlipGrid*, 2024

Fred Szymanski, *Tor*, 2023

Haozhe Tan, *If the Struggle Brings You the Color of Existence*, 2025

Sebastiano Trombatore, *Jupiter*, 2017

Matteo Tundo + Pietro Dossena, *Cyanotype*, 2025

Charlie Tweed, *Umwelt/4470 – Part I*, 2024

Beth Walker, *Beneath*, 2023

Josh Weissbach, *For All Audiences*, 2024

Andrew Wharton + Ess Whiteley, *.noocambridæ.*, 2025

Telemach Wiesinger, *Turbulence*, 2024

Bowen Wu, *Mixobloodify*, 2024

Roberto Zanata, *Cagliari Resonance*, 2018

F.C. Zuke, *Graveyard Shift*, 2016

Rebeca Žukovitš, *Mantodea*, 2025

Rebeca Žukovitš, *Upe*, 2023

AWARD OF DISTINCTION

2016 – Line Katcho, *Simulacre*

2017 – Tristan Berger, *Recognizer* [ex aequo]

2017 – Joao Pedro Oliveira, *Neshamah* [ex aequo]

2018 – Joao Pedro Oliveira, *Tesseract*

2022 – Daniel Rozenhall + Sten Backman, *Den förföljdes gryning*

2023 – Tasos Asonitis, *Exhibits*

HONORABLE MENTION

2016 – Fred Szymanski, *Turbulence – Convections*

2017 – Samuel Béland, *Naica*

2019 – Simone Longo, *Immagine*

2022 – João Pedro Oliveira, *Coalescence*

2022 – Mengtai Zhang + Lemon Guo, *Diagnosia*

2024 – Bowen Wu, *Mixobloodify*



MIXED MEDIA

Patricia Alessandrini, *Menus Morceaux Par un Autre Moi Réunis*, 2017

Talia Amar, *MutaMorphosis*, 2019

Nicoletta Andreuccetti, *Notturno Sole*, 2019

Juan Arrojo, *Sussurro*, 2021

Ainolnaim Azizol, *Julajuli*, 2018

Maurizio Azzan, *Aria(e). Tre Studi sull'Aura*, 2021

Zeno Baldi, *Kintsugi*, 2019

Silvia Berrone, Guglielmo Diana, *Arctium Machina*, 2021

Christopher Biggs, *Greed*, 2016

Jesse Broekman, *La Voz Ausente*, 2019

Fabrizio Casti, *Abstract Song*, 2017

Carlos De Castellarnau, *Natura Morta*, 2017

Luigi Ceccarelli, *Il Contatore di Nuvole*, 2021

Carmine Emanuele Cella, *Improvviso Statico*, 2017

Leanna Ciciriello, *No Machine Gun*, 2022

Giulio Colangelo, *Organismo Aperto No. 1*, 2021

Giulio Colangelo, *Thauma [Dialogue for Percussive Amplified Guitars]*, 2017

Gerardo De Pasquale, *Del Dolore e Altre Passioni (Lamento I)*, 2017

Agostino Di Scipio, *Kairos*, 2017

Agostino Di Scipio, *Soglie di Pressione (Aria, Intermezzo, Fuga)*, 2019

Stylianos Dimou, *my grounding | surrounding [it]_self / h_I.*, 2016

Lior Eytan, *Mitgardim*, 2017

Daniel Fawcett, *Radiant Cry*, 2017

Giampiero Gemini, *Flamma Inveniat*, 2016

Paolo Geminiani, *Gesture Without Motion*, 2017

Marta Gentilucci, *Exercise de Stratigraphie*, 2017

Nathaniel Haering, *Medical Text p.57*, 2018

Sungji Hong, *Shine*, 2021

Justė Janulytė, *Psalms*, 2019

Pierre Jodlowsky, *Mad Max*, 2022

Pierre Jodlowsky, *Something out of Apocalypse*, 2017

Hyunsuk Jun, *Typewriter*, 2019

Alexander Khubeev, *Cryptocalypse*, 2019

Panayiotis Kokoras, *Mutation*, 2016

Panayiotis Kokoras, *Rhino*, 2019

Mikel Kuehn, *Rite of Passage*, 2019

Sergio Lanza, *Χθων (Chthon) Mistero Musicale Intorno a Demetra*, 2019

Mauro Lanza, *The 1987 Max Headroom Broadcast Incident*, 2021

Eric Maestri, *E i Tifoni i Maremoti*, 2021

Eyal Margalit, *Dulab Hijaz*, 2016

Marco Marinoni, *Yo no Naka Ya*, 2017

Fabio Monni, *Del Buio e di Altri Luoghi*, 2017

Vittorio Montalti, *Labyrintes*, 2021

Vittorio Montalti + Blow Up Percussion (Flavio Tanzi, Aurelio Scudetti, Luca Giacobbe, Pietro Pompei) + Tempo Reale, *The Smell of Blue Electricity*, 2022

Nathan Nokes, *Alone Together*, 2021

James O'Callaghan, *For or From*, 2017

James O'Callaghan, *Xeno-*, 2018

João Pedro Oliveira, *Heavy Metals*, 2016

Theocharis Papatrechas, *Pictorial Fields: Traces in 1A.II*, 2016

Stefano Pierini, *Rizoma I*, 2021

Francesco Rizzo, *Deus ex Machina*, 2022

Fausto Romitelli, *Natura Morta con Fiamme*, 2021

Alessio Rossato, *Veglia*, 2017

Demian Rudel Rey, *Endriago*, 2019

Demian Rudel Rey, *Theophilus*, 2016

Cesare Saldicco, *Spire VII*, 2019

Sergio Andres Santi, *Uira*, 2018

Salvatore Sciarrino, *Studio n. 1*, 2017

Germano Scurti, *Interludio*, 2019

Germano Scurti, *Memorie al Futuro*, 2022

Luciano Signore, *Eclissi*, 2022

Jacob Sudol, *The Floating Bridge of Dreams*, 2016

Jacob Sudol, *Vanished into the Clouds (雲隠)*, 2017

Monte Taylor, *Sigil II: Amistad*, 2021

Brian Topp, *Ljós*, 2017

Matteo Traverso, *Osteoporosi*, 2016

Jacob TV, *Grab It!*, 2021

Jasper Vanpaemel, *Sleep-Walking*, 2019

Steve Wanna, *Edge of Sound*, 2017

Roberto Zanata, *Meccanica I*, 2017

AWARD OF DISTINCTION

2016 – Demian Rudel Rey, *Theophilus*

2017 – Alessio Rossato, *Veglia*

2018 – Nathaniel Haering, *Medical Text p.57*

2019 – Panayiotis Kokoras, *Rhino* [ex aequo]

2019 – Cesare Saldicco, *Spire VII* [ex aequo]

2021 – Nathan Nokes, *Alone Together*

2022 – Andrea Nicoli, *Macchina per frantumare gli specchi*

2023 – Elliott Lupp, *Strix*

2024 – Nahuel Eduardo Litwin, *Close your eyes and see*

HONORABLE MENTION

2016 – João Pedro Oliveira, *Heavy Metals*

2016 – Panayiotis Kokoras, *Mutation*

2017 – Lior Eytan, *Mitgardim*

2017 – Jacob Sudol, *Vanished Into The Clouds*

2018 – Maximilian Marcoll, *Amproprification #6*

2019 – Terri Hron, *Beast Calls: Susi Spinus*

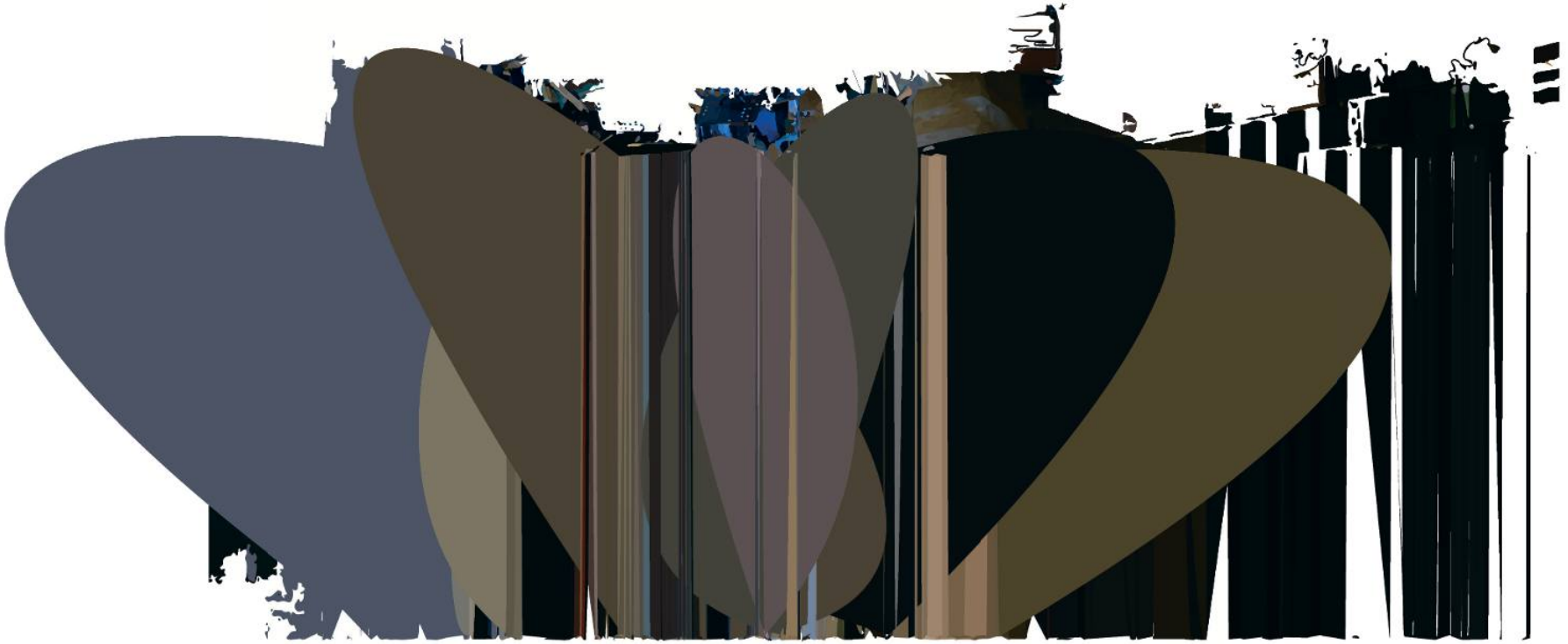
2021 – Orestis Karamanlis, *BitVox*

2022 – Raphaël Languillat, *Crucifixion (perugino)*

2022 – Panayiotis Kokoras, *Stone Age*

2023 – Nathaniel Haering, *To Facilitate Friction*

2024 – Bethany Younge, *At Midnight I Walked into the Middle of the Desert*



LIVE PERFORMANCE

Michele Abolaffio, *Synaesthesia*, 2017

Eve Aboulkheir, *Guilin Synthetic Daydream*, 2021

Acre, *Acre*, 2023

Pier Alfeo, *Everything Plus One*, 2022

Amiangelika & 1100, *Blck Sun*, 2025

Thomas Ankersmit, *Thomas Ankersmit*, 2022

D. Antezza + P. Basile + D. Pitoia, *Resonancias*, 2024

Tasos Asonitis, *Exhibits*, 2023

Amma Ateria, *The Entropic Arias [Open Ma/In]*, 2025

Azione_Improvvisa Ensemble, *Wunderkammer I; Wunderkammer II*, 2025

Zeno Baldi, Ljuba Bergamelli, Jacopo Cenni, *Slate Petals*, 2023

Lorenzo Ballerini + Massimo D'Amato, *Aeterna*, 2024

Alberto Barberis, Bera Romairone & Rajan Craveri, *Oratorio Virtuale*, 2023

Rabih Beaini, *Rabih Beaini*, 2024

Nicolas Bernier, *Frequencies – Synthetic Variations*, 2023

David Bird, *The Divided Self*, 2021

Myriam Bleau, *Soft Revolvers*, 2018

Blabla Trains, *Imaginary Trainscape*, 2018

François Bonnet, *Érosions*, 2021

Kesse Broekman, *The Empty Ecliptic + Electronics*, 2022

Rossella Calella, *Lightbending*, 2023

Christian Campobasso, *Ishtar's Star*, 2023

Francesco Casciaro + Andrea Gozzi, *Dot Plot*, 2019

Emanuele Casale, *5*, 2022

Milos Cathals, *Ode 2*, 2017

Aureliano Cattaneo, *Trio III*, 2023

Jacopo Cenni, *Hunt Sound Theatre*, 2023

Artur Çekem, *A Night of Music in the Uncanny Valley – Part II*, 2022

Carlo Ciceri, *Cruda*, 2023

Leanna Ciciriello, *Anti-Edipo*, 2021

Leanna Ciciriello, *Cortocircuito Emozionale*, 2022

Eleonora Claps + Francesco Rizzo, *Electrovoice Box*, 2024

Giulio Colangelo, *Hyperion*, 2022

Donato Corbo / Domenico Filitti / Luca Acito, *Immagiscenza*, 2017

Vincenzo Core + Fabio Scacchioli, *Stanze*, 2024

Pasquale Corrado, *High Light Night 2*, 2022

Federico Costanza, *La Misteriosa Voce di Skip James*, 2021

Rosario De Luca, *Break a Leg*, 2021

Gerardo De Pasquale, Davide Mosconi: *Sezione Aurea / Sezione Ritmica*, 2019

Pietro De Ruggeri, *Mars.iye*, 2024

Mario De Vega, *Mario De Vega*, 2022

Balandino Di Donato, *Disembodied Voice*, 2021

Mauro Diciocia, *Politiche della Frattura*, 2021

Discomateria, *Discomateria*, 2022

Giorgio Distante + Giulia Maria Falzea, *The Minimal Self*, 2023

Tadej Droljc + Elias Merino, *Synspecies*, 2024

Dotzerosix, *Boatnoa*, 2024

Edison Studio, *The Battleship Potemkin*, 2018

Electropolis, *Electropolis*, 2023

Laura Faoro, *Ceci n'est pas une flûte*, 2021

Simone Faraci, *Xiamma*, 2025

Ivan Fedele, *Suite Francese Vib*, 2025

Bazil Félix, *Tortilla's discussion*, 2016

Marta Gentilucci, *As Far as the Eye Can See*, 2021

Daniele Ghisi, *Fly*, 2022

Mariam Giviniashvili, *Deconstruction*, 2021

Alex Guevara, *Phantoms of Existence*, 2024

F. Gualazzi, A. Damiani, A. Lorrai, *Mflute*, 2018

Fredrik Gran, *Economy of Leisure*, 2018

Nathaniel Haering, *To Facilitate Friction*, 2023

Jonathan Harvey, *Ricercare una Melodia*, 2022

Robert Henke, *Dust*, 2024

Heiðrikur Á Heygum, *MÓÐIR*, 2022

Kassel Jaeger aka François Bonnet, *Kassel Jaeger aka François Bonnet*, 2023

Robi Jõeleht, *Beautiful Delay [Part I – Part II]*, 2021

Liann J. Kang, *L'Amour Pur*, 2025

Orestis Karamanlis, Giorgos Gargalas, *BitVox*, 2021

Hyungjoong Kim, *Data Nature Anagenesis*, 2018

KNN, *KNN*, 2022

Panayiotis Kokoras, *T-Totum*, 2021

Panayiotis Kokoras, *Stone Age*, 2022

Ryoichi Kurokawa, *Subassemblies*, 2023

Francesco Lamagna, *Isneyma*, 2025

Raphael Languillat, *Crucifixion (Perugino)*, 2022

Laptop Ensemble, *Acustico / Elettronico*, 2025

Lettera 22, *Lettera 22*, 2022

Simone Longo, *Neutro*, 2017

Simone Sims Longo, *Paesaggi Integrati*, 2024

Elliott Lupp, *Strix*, 2023

Fabio Macchia, *Perc[+]*, 2021

Fabio Macchia, *Indeterminate State*, 2024

Fabio Machiavelli, *Machine Inside Me*, 2024

Yan Maresz, *Link*, 2022

Douglas McCausland, *Why Do You Distort Your Face?*, 2022

Claudio Merlet, *Extended Psalter*, 2022

Martin Messier, *Field*, 2025

Mdi Ensemble, *#Stringtrio + #Electronics*, Trio, 2023

Monocolor, *Refractive Index*, 2024

Vittorio Montalti, *Labyrinthes*, 2021

MaterElettrica, *Hesed*, 2016

MaterElettrica, *Rosso Cenere*, 2017

Mute Experimental, *Audiovisual Mutations: Nosferatu il Vampiro (1922), Silent Film of Friedrich Wilhelm Murnau (60')*, 2021

Haou Nebout, *Laminar Flow*, 2025

Sarah Nemtsov, *Amplified Imagination*, 2022

Andrea Nicoli, *Macchina per Frantumare gli Specchi*, 2022

Nonotak, *Eclipse*, 2025

Donatello Notarnicola, *Frequenze Limite: Interferenze*, 2025

Alberto Novello, *Blacklight*, 2022

Erik Nystrom, *Spheroid*, 2017

James O'Callaghan, *Doubt Is a Body*, 2023

Tomislav Oliver + Goran Nježić, *Percées de Lumière*, 2025

João Pedro Oliveira, *Vox Sum Vitae*, 2021

João Pedro Oliveira, *Coalescence*, 2022

Lorenzo Pandolfi, *Cronografia di un Corpo*, 2021

Åke Parmerud, *Les Flutes en Feu*, 2021

Francesco Perissi, *qul/Ora*, 2016

Diego Petrella + Massimo Marchi, *Piano Hero*, 2024

Plaid + Bruno Zamborlin, Tatsuru Arai, *Matters-Ton Trainscape*, 2018

Vincenzo Procino, *GraLunari*, 2021

Vincenzo Procino, Francesco Rizzo, *The [K] Zone*, 2021

Vincenzo Procino, *Passeggiata*, 2025

Matthias Puech, *Trois Paysages Entropiques*, 2021

Francesco Rizzo, *Diploid*, 2021

Francesco Rizzo, *Origami Alpha PART 1: [E]_scape | PART 2: PAL Extinction*, 2023

Michele Marco Rossi, *Cuoio | Suite Francese Vib*, 2025

Franz Rosati, *Latentscape*, 2022

Fausto Romitelli, *Dia Nykta*, 2021

Demian Rudel Rey, *Endriago*, 2021

Kaija Saariaho, *Lohn*, 2021

Kaija Saariaho, *NoaNoa*, 2021

Giuseppe Salatino, *Burning Silence*, 2025

Cesare Saldicco, *Spire V*, 2021

Fabio Scacchioli, Vincenzo Core, *La Descrizione delle Stelle Fisse*, 2021

Germano Scurti, *Postludio*, 2022

Scanner, Harry Smith at 100, 2023

Carlo Siega, *Re///Load*, 2021

Luciano Signore, *The Breath of the Gears*, 2021

Candas Sisman, *Edicisum*, 2021

Siye Tao + Qing-Wen Yan + T.BB, *Siye Tao + Qing-Wen Yan + T.BB*, 2022

Spime.Im, *Grey Line*, 2025

Syntax Ensemble, *Pierrot Perspectivesi*, 2024

Andrea Taeggi, *Chaoticism You Can Do at Home*, 2024

Annie Tådne, *Boberg 1*, 2019

Riccardo Tesorini + Edoardo Genzolini, *Rather Than Fall*, 2022

Germán Toro Pérez, *Rulfo/Ecos II*, 2023

Touchy Toy, *Concrete Casings*, 2025

Matteo Traverso + Maria Isolina Cozzani, *Steps to Be Taken in Case of Death*, 2019

Tovel + Jacopo Mazzonelli, *The Act of Touch*, 2022

Matteo Tundo, *Cuoio*, 2025

Giulia Vismara, *Paraphernalia*, 2016

Vox Nova, Eleonora Claps, *Vox Nova*, 2021

Simon Whetham, *Successive Actions*, 2022

Steven Blake Whiteley, *[ ][ ][ ][ ][ ][ ]*, 2016

Roberto Zanata + Nicola Baroni, *Duo*, 2016

Zumtrio, *Radioscapes (50')*, 2021

AWARD OF DISTINCTION (LIVE PERFORMANCE AND SOUND ART)

2018 – Cod.Act, *ϖTon/2*

2019 – Peter van Haaften + Michael Montanaro, *Spiel*

2021 – Karl F Gerber, *For Violinautomaton*

2022 – Chi Wang, *Action-Reaction*

2023 – Roberto Alonso Trillo + Marek Poliks, *Hydra #2*

2024 – Fabio Machiavelli, *Machines Inside Me*

HONORABLE MENTION

2016 – Steven Blake Whiteley, *[ ][ ][ ][ ] [ ][ ]*

2017 – Roberta Platania, *Midnight Sun*

2017 – Miloš Cathals, *Ode 2*

2018 – Pier Alfeo, *Interferences Quartet*

2018 – Hyungjoong Kim, *Data Nature Anagenesis*

2018 – Tatsuru Arai, *Matters-ton*

2019 – Annie Tådne, *Boberg 1*

2021 – Pawel Janicki, *Ping Melody*

2022 – Simon Whetham, *Successive Actions*

2024 – Peter van Haaften + Michael Montanaro + Garnet Willis, *On Air*









SOUND INSTALLATION

Pier Alfeo, *Interferences Quartet*, 2018

Pier Alfeo, *CC.Beta*, 2022

Cod.Act, *ϖTon/2*, 2018

Francesco Enea Gueli, *Rimuginio*, 2025

Loxosconcept, *Cut It!*, 2018

LOXOS∼, *Rizoma*, 2023

Ludger Brümmer, Yannick Hofmann, Dan Wilcox, Tomasz Ciotucha, *NCS_Hypogean City*, 2019

Collettivo Agata – Giuseppe Bergamino, Marco Cucciniello, Armando Santaniello, *L'Acqua Non è Suono*, 2019

Roberta Platania, *Midnight Sun*, 2017

Vincenzo Procino, *Nebula Xenakis*, 2022

Cesare Saldicco, Giulio Colangelo, *Cabin Fever*, 2021



AUDIOVISUAL INSTALLATION

G. Catuogno + G. Colangelo + M. Quinto + G. Nuzzo, *M.A.Rea*, 2024

Crea K + Lab, *Chamber of Vision*, 2024

Francesco D'Abbraccio, *Adversarial Feelings*, 2021

Ludovico Failla + Vincenzo Core + Fabrizio Girando, *Buster Keaton Reloaded*, 2018

Nicola Fumo Frattegiani, *Bodies VS*, 2021

Edwin Lucchesi, *Kathodic Karma*, 2021

Roberto Maqueda + Lorenzo Colombo + Fernando Manassero, *Amoeba*, 2021

L. Morandotti + L. Pierobon + D. Rossato + C. Steiner, *Omphalos*, 2022

Daphne Ting-yu Chu + Teng Xue, *Parallel*, 2024

Mengtai Zhang + Lemon Guo, *Diagnosia*, 2022



PERFORMER

Michele Abolaffio, live electronics, *Ode 2*, 2017

Luca Acito, live video, *Immagiscenza*, 2017

Patricia Alessandrini, live electronics, *Menus Morceaux Par Un Autre Moi Réunis*, 2017

Gianpaolo Antongirolami, sax, *Kairos, Improvviso Statico, 2017; Rhino, Spire VII*, 2019

Giuliano Anzani, live electronics, *Ode 2*, 2017

Maurizio Azzan, electronics, *Aria(e). Tre studi sull'aura*, 2021

Zeno Baldi, live electronics, *Slate Petals*, 2023

Alberto Barberis, electronics, *Oratorio Virtuale*, 2022

Nicola Baroni, cello, *Duo*, 2016; *Mitgardim, Studio n. 1, Vanished Into The Clouds (雲隠)*, 2017

Ljuba Bergamelli, voice, *Slate Petals*, 2023

Laura Bertolino, violin, *Natura morta con fiamme, The 1987 Max Headroom Broadcast Incident, Organismo Aperto no. 1, Arctium Machina, Alone Together*, 2021

Sebastian Berweck, electronics, *Amplified Imagination*, 2022

Daniel Boeke, clarinet, *Flamma inveniat, Mutation 2016*; bass clarinets, *Rite of Passage, La Voz Ausente, Kintsugi*, 2019, *5, Oerknal*, 2022

Topp Brian, live electronics, *Ljós*, 2017

Jesse Broekman, electronics, *La Voz Ausente*, 2019

Maurilio Cacciatore, electronics, *Pierrot Perspectives*, 2024

Fernando Caida Greco, cello, *Pierrot Perspectives*, 2024

Carmine Caniani, viola, *Theophilus*, 2016

Andrea Carrozzo, sax, *Percées de lumière*, 2025

Giorgio Casati, cello, *To Facilitate Friction, Rulfo/ecos II, Trio III, Strix, Cruda*, 2023

Nicola Casetta, live electronics, *Kairos, Improvviso Statico*, 2017

Gianpaolo Cassano, DAW, MS-20, microKORG, *Rosso Cenere*, 2017

Alessandro Cazzato, violin, *Gesture Without Motion*, 2017

Jacopo Cenni, voice, live electronics, lights, *Slate Petals*, 2023

Kyriakos Charalampides, live electronics, *Ode 2*, 2017

Gregory Charette, music director and conductor, *Oerknal*, 2022

Vittorio Chittano, bayan, *Eclissi*, 2022

Giulio Cintoni, percussions, *THAUMA [dialogue for percussive amplified guitars]*, 2017

Eleonora Claps, voice, *[ ][ ][ ][ ][ ][ ]*, 2016; *Radiant Cry, Yo no naka ya, For Or From, Del Buio e di altri luoghi, Del Dolore e altre passioni*, 2017; *Χθων (Chthon) mistero musicale intorno a Demetra, Sleep-Walking*, 2019; *Aria(e). Tre studi sull'aura, Politiche della frattura, Disembodied Voice, The Divided Self, The beath of the gears, Lohn, Politiche della frattura, Disembodied Voice*, 2021; *Electrovoice Box*, 2024; *L'amour Pur*, 2025

Valentina Coladonato, voice, *Pierrot Perspectives*, 2024

Giulio Colangelo, electronics, *[ ][ ][ ][ ][ ][ ]*, *Theophilus, Greed, My grounding | surrounding [it]_self / h_l., Mutation*, 2016; *Radiant Cry, Yo no naka ya, THAUMA, Exercise de stratigraphie, Something out of Apocalypse, Edge Of Sound*, 2017; *Julajuli*, 2018; *Psalms, Cryptocalypse*, 2019; *Natura morta con fiamme, The 1987 Max Headroom Broadcast Incident, Organismo Aperto no. 1, il contatore di Nuvole, Cabin Fever, Les flutes en feu, NoaNoa, Labyrithes, Spire V, Dia Nykta*, 2021; *Memorie al futuro*, 2022

Donato Corbo, electric guitar, *Immagiscenza*, 2017

Vincenzo Core, electric guitar, *The Battleship Potemkin*, 2018

Lucio Corizzo, synth, *Rosso Cenere*, 2017

Martina Corneli, voice, *Percorsi*, 2017

Pasquale Corrado, music director and conductor, *Pierrot Perspectives*, 2024

Federico Costanza, electronics, *La misteriosa voce di Skip James*, 2021

Rajan Craveri, electronics, *Oratorio Virtuale*, 2022

Francesco D'Orazio, violin and electric violins, *Pierrot Perspectives*, 2024

Valerio De Bonis, live electronics, *The Floating Bridge of Dreams*, 2016; *Mitgardim, Vanished Into The Clouds (雲隠), Natura Morta*, 2017

Gerardo De Pasquale, live electronics, *Del Dolore e altre passioni*, 2017

Jellantsje de Vries, viola and violin, *Oerknal*, 2022

Enrico Di Felice, flute, *Abstract Song, Meccanica, For Or From*, 2017; *Uira, Julajuli*, 2018; *Χθων (Chthon) mistero musicale intorno a Demetra, MutaMorphosis, Notturno Sole*, 2019

Agostino Di Scipio, electronics, *Soglie di pressione, Interludio*, 2019

Guglielmo Diana, electronics, *Arctium Machina*, 2021

Mauro Diciocia, electronics, *The beath of the gears, Lohn, Politiche della frattura, Disembodied Voice, The divided self*, 2021.

Francesco Dillon, cello, *Χθων (Chthon) mistero musicale intorno a Demetra; Psalms; Cryptocalypse*, 2019

Roberto Durante, piano, *Il contatore di Nuvole, Rizoma I, Mute experimental | Audiovisual Mutations. Nosferatu il vampiro* (1922) *silent film of Friedrich Wilhelm Murnau*, 2021

Veronica Fabbri, cello, *Pictorial fields: traces in 1A.II, Theophilus*, 2016

Laura Faoro, bass flute, *Labyrintes, Sungji Hong, Les flutes en feu, NoaNoa, Labyrithes, Spire V, Dia Nykta*, 2021

Bazil Félix, performer, *Tortilla's discussion*, 2016

Fabrizio Festa, actor, *Rosso Cenere*, 2017

Domenico Filitti, keyboars and live eletronics, *Immagiscenza*, 2017

Canavese Francesco, electric guitar, *Radioscapes*, 2021

Paolo Fumagalli, viola, *To Facilitate Friction, Rulfo/ecos II, Trio III, Cruda*, 2023

Nunzia Gargano, synth, *Rosso Cenere*, 2017

Paolo Geminiani, electronics, *Gesture Without Motion*, 2017

Stefano Giacomelli, electronics designer, *Soglie di pressione*, 2019

Francesco Giomi, analog radio and synths, *Radioscapes*, 2021

Virginia Guidi, voice, *Medical Text p.57, xeno-*, 2018

Nathan Haering, electronics, *Medical Text p.57*, 2018

Marco Ignoti, clarinets and wind controller, *Pierrot Perspectives*, 2024

Pierre Jodlowsky, live electronics, *Mad Max*, 2022

Liann J. Kang, electronics, *L'amour Pur*, 2025

Ryoichi Kurokawa, composition, direction and programming, *Subassemblies*, 2023

Sergio Lanza, electronics, *Χθων (Chthon) mistero musicale intorno a Demetra*, 2019

Simone Longo, live multimedia, *Neutro*, 2017

Giulia Loperfido, piano and keyboards, *Pierrot Perspectives*, 2024

Chris Loupis, live electronics, *Ode 2*, 2017

Fabio Macchia, percussions, *THAUMA [dialogue for percussive amplified guitars]*, 2017; *Endriago, Typewriter*, 2019; *Endriago, T-totum, Vox Sum Vitae, As Far As The Eye Can See, Break a leg, Anti-Edipo, Perc[+], Aria(e). Tre studi sull'aura*, 2021; *Indeterminate state*, 2024

Massimo Marchi, electronics, *Piano Hero*, 2024

Ilario Marciano, sax, *Rizoma I, E i tifoni i maremoti, Mute experimental | Audiovisual Mutations. Nosferatu il vampiro* (1922) *silent film of Friedrich Wilhelm Murnau, Grab it!, Sigil II: Amistad; Sympoietic Bodies*, 2021

Elia Leon Mariani, violin, *To Facilitate Friction, Rulfo/ecos II, Trio III, Doubt is a body, Cruda*, 2023

Sergio Martinoli, violin, *Greed, The Floating Bridge of Dreams, Theophilus*, 2016

Justin Massey, sax, *Ljós*, 2017

Jacopo Mazzonelli, performer, *The act of touch*, 2022

Fabio Monni, live electronics, *Del Buio e di altri luoghi*, 2017

Vittorio Montalti, electronics, *Labyrintes*, 2021

Gabriele Morelli, alto saxophone, *Osteoporosi*, 2016

Alberto Nardelli, bayan, *Deus ex machina*, 2022

Goran Nježić, video, *Percées de lumière*, 2025

Erik Nystrom, live electronics, *Spheroid*, 2017

Tomislav Oliver, electronics, *Percées de lumière*, 2025

Theocharis Papatrechas, live electronics, *Pictorial fields: traces in 1A.II*, 2016

Francesco Pelletrino, singing bowl, clarinet, electronics, *Rituale*, 2017

Filippo Perocco, conductor, *Rizoma I, Mute experimental | Audiovisual Mutations. Nosferatu il vampiro (1922) silent film of Friedrich Wilhelm Murnau*, 2021

Michele Perrone, guitar, *Menus Morceaux Par Un Autre Moi Réunis*, 2017

Susanne Peters, flutes, *Oerknal, 5, Amplified Imagination*, 2022

Diego Petrella, piano, *Piano Hero*, 2024

Giacomo Piermatti, double bass, *The Battleship Potemkin*, 2018

Rosalba Potenza, viola, *Edge Of Sound*, 2017

Aline Privitera, cello, *Natura morta con fiamme, The 1987 Max Headroom Broadcast Incident, Organismo Aperto no. 1, Arctium Machina, Alone Together*, 2021

Giorgia Privitera, violin, *Natura morta con fiamme, The 1987 Max Headroom Broadcast Incident, Organismo Aperto no. 1, Arctium Machina, Alone Together*, 2021

Vincenzo Procino, electronics, *Endriago, Rite of Passage*, 2019; *Sigil II: Amistad; Sympoietic Bodies, Sussurro, Akousma, the [k] zone, The beath of the gears, Lohn, Politiche della frattura, Disembodied Voice, The divided self*, 2021; *Memorie al futuro*, 2022

Michele Quinto, electronics, *No machine gun, Eclissi*, 2022

Livia Rado, voice, *Sussurro, Rizoma I, E i tifoni i maremoti, Mute experimental | Audiovisual Mutations. Nosferatu il vampiro (1922) silent film of Friedrich Wilhelm Murnau*, 2021

Stefano Rapicavo, percussions, *Radioscapes*, 2021

Valentina Rizzato, voice, *Rosso Cenere*, 2017

Francesco Rizzo, electronics, *Kintsugi, Typewriter, MutaMorphosis*, 2019; *Sungji Hong, Rizoma I, Mute experimental | Audiovisual Mutations. Nosferatu il vampiro (1922) silent film of Friedrich Wilhelm Murnau, Alone Together, the [K] zone, Akousma, Endriago, T-totum, Vox Sum Vitae, As Far As The Eye Can See, Break a leg, Anti-Edipo, 2021; Deus ex machina*, 2022; *Electrovoice Box*, 2024

Bera Romairone, sax, *Oratorio Virtuale*, 2022

Tommaso Rosati, electronics, *Notturno Sole*, 2019

Alessio Rosato, live electronics, *Veglia*, 2017

Ghenadie Rotari, accordion, *Natura Morta, Exercise de stratigraphie, Something out of Apocalypse Cesare Saldicco, electronics, Spire VII*, 2019; *Les flutes en feu, NoaNoa, Labyrithes, Spire V, Dia Nykta, Cabin Fever*, 2021

Sergio Santi, electronics, *Uira*, 2018

Luca Sanzò, viola d'amore, *Veglia*, 2017

Dario Savron, percussions, *Pierrot Perspectives*, 2024

Germano Scurti, bajan, *Soglie di pressione, Interludio*, 2019; *Memorie al futuro*, 2022

Pietro Secundo, bayan, *No machine gun*, 2022

Carlo Siega, electric guitar, *Rizoma I, Mute experimental | Audiovisual Mutations. Nosferatu il vampiro (1922) silent film of Friedrich Wilhelm Murnau, Re///load*, 2021

Christian Smith, percussions, *Oerknal*, 2022

Maruta Staravoitava, flute, *Pierrot Perspectives*, 2024

Giorgiana Strazzullo, violin, *Pictorial fields: traces in 1A.II, Theophilus*, 2016

Costantino Temerario, DAW + electric guitar, *Rosso Cenere*, 2017

Tovel (a.k.a. Matteo Franceschini), live electronics, *The act of touch*, 2022

Matteo Traverso, live electronics, *Osteoporosi*, 2016

René van Munster, cello, *Oerknal*, 2022, *Stone Age, Ricercare una melodia*, 2022

Jasper Vanpaeme, leap motion / electronics, *Sleep-Walking*, 2019

Andrea Veneri, sound engineering, *The Battleship Potemkin*, 2018

Francesco Vernero, viola, *Natura morta con fiamme, The 1987 Max Headroom Broadcast Incident, Organismo Aperto no. 1, Arctium Machina, Alone Together*, 2021

Daniel Walden, piano and keyboards, *Oerknal*, 2022

Davide Wang, electronics, *Meccanica*, 2017

Eleonora Wegher, performer, *The act of touch*, 2022

Aleksander Wnuk, percussioni, *Mad Max*, 2022

Roberto Zanata, multimedia, *Duo*, 2016; electronics, *Meccanica*, 2017

Igor Zobin, accordion, *Rizoma I, Mute experimental | Audiovisual Mutations. Nosferatu il vampiro (1922) silent film of Friedrich Wilhelm Murnau*, 2021.

MASTERCLASS

Eraldo Bocca, *Elettroacustica applicata*, 2021

Andrea Borghi, *The pioneering work of Maryanne Amacher with Thomas Ankersmit* (Artist talk), 2022

Andrea Fiorito, *ABLETON LIVE 11* (workshop), 2022

Giacomo Fronzi, Play~ *Il performativo in musica [vol. 1]: Fluxus e la svolta performativa*, 2025

Robert Henke, *Masterclass*, 2024

L. Iavarone + A. Gatti, *Disordinata storia dell'elettronica* (Lecture-concert), 2022, 2023, 2024

MA/IN ACADEMY, *LIGETI100* (lecture-concert), 2023

Pierre Jodlowsky, *Introduction to an interdisciplinary approach of composition*, 2022

Emmanuel Richier, *Acousmatic music by INA Grm,* 2021

Dante Tanzi, *L'interpretazione spazializzata con l'acusmonium AUDIOR*, 2021



MA/IN CREW

ARTISTIC DIRECTION

Giulio Colangelo | Festival Manager & Artistic Director (2016–2026)
Cesare Saldicco | Co-Artistic Director (2021–2026)
Vittorio Montalti | Co-Artistic Director (2022–2026)
Leanna Ciciriello | Curator (2023-2026)

Valerio De Bonis | Co-Artistic Director (2016–2018)
Donato Corbo | Co-Artistic Director (2016–2019)

PRODUCTION & COMMUNICATION

Delio Colangelo | Project Manager & Executive Producer (2018-2026)
Leanna Ciciriello | Production & Communications Manager (2023–2026)
Dora Vigh | Production Manager (2026)
Lorenzo Rossetto | Social Media Manager (2026)
Sonia Martina | Production & Communications Manager (2022)

TECHNICAL DIRECTION, SUPERVISION & AUDIO

Francesco Rizzo | Technical Director & A/V Media Producer (2019-2026)
Gioele Nuzzo | Technical Director (2025-2026)
Michele Quinto | Audio Production Manager (2023–2026)
Vincenzo Procino | Technical Supervisor (2019-2022)
Mauro Diciocia | Technical Supervisor & Curator (2021–2022)
Domenico Filitti | Technical Supervisor (2016–2017)
Francesco Altieri | Sound Engineer (2016–2026)
Olindo Linguerri | Sound Engineer (2016–2026)
Wave Service | Technical Service (2016-2026)

GRAPHIC DESIGN

Federica Garramone | Graphic Designer (2026)
Pale Cravan | Graphic Designer (2024–2025)
Francesca Corrente | Graphic Designer (2022)
Marta Coviello | Graphic Designer (2021)

PHOTOGRAPHY & VIDEO

Donato Corbo | Media Production Manager (2016–2019)
Dino Santoro | Photographer & Videomaker (2016-2026)
Paolo Caputo | Videographer & Video Editor (2024-2026)

Official Website
https://www.mainfest.it/

Social
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YouTube: https://www.youtube.com/c/MAINfestival



MA/IN festival has traced a singular path through the landscape of electroacoustic music and digital arts, moving between Matera, Potenza, and Lecce. Founded in 2016 as Matera Intermedia, the festival emerged in a season still shaped by traditional paradigms of sound processing; it now operates amid generative artificial intelligence, real-time algorithms, and pervasive synthetic reproduction. Across this arc, MA/IN has resisted becoming either a celebratory festival or a specialist enclave, positioning itself instead as a critical filter — translating international research into situated, collective listening.

Rooted deliberately in Southern Italy, the festival has treated its geography as a cultural stance: asserting that artistic and technological excellence are not the preserve of major metropolitan centers. Its identity rests on a few constant principles — an unwavering dialogue between performance and technology, disciplinary openness across acousmatic music, live performance, and sound art, a balance between established authors and emerging voices, and a sustained investment in education through the MA/IN Academy.

Ten editions have built a dense international network spanning research centres, festivals, and institutions across Europe and beyond. Marking its tenth anniversary with Christian Fennesz and Luca Francesconi, MA/IN presents this catalogue as an act of living memory — gathering voices, images, and names to hold together a decade otherwise dispersed across single, unrepeatable events, and to project it forward.

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