Orpheus Instituut

EVENT

BODIES AS TRANSDUCERS

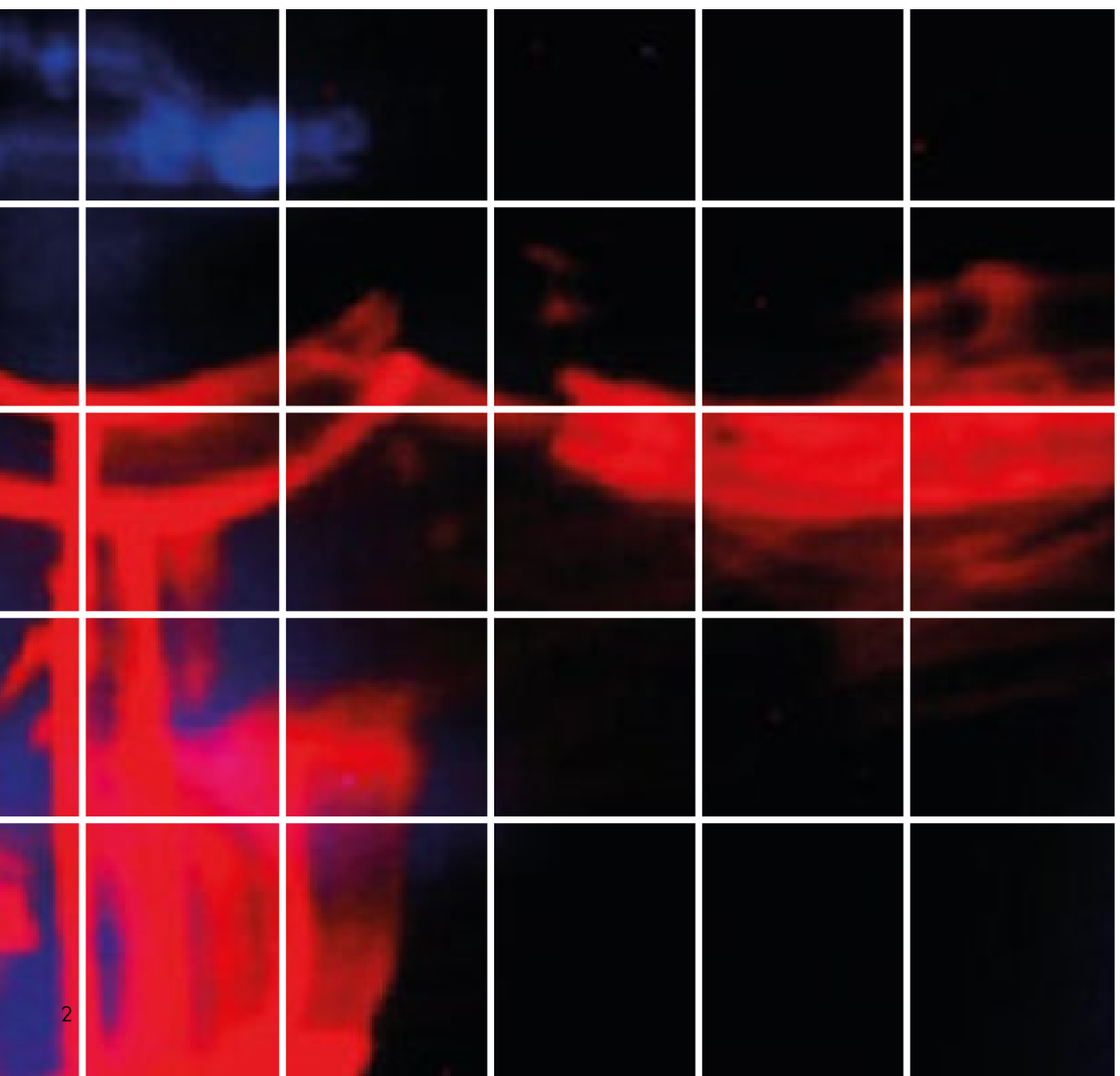
Orpheus Instituut,
Korte Meer 12,
9000 Ghent (BE)

November 5-6, 2026



Bodies as Transducers

Bodies as Transducers is the conference of REPaMS (Radically Embodied Performance as Musical Structure), organised in collaboration with the Orpheus Research Centre cluster MetamusicX. REPaMS, a Marie Skłodowska-Curie Postdoctoral Fellowship funded by the European Union through Horizon Europe (grant agreement 101146719), is an artistic research project led by Diego Castro-Magas at the Orpheus Instituut. It asks what the performer's body does to the music. Starting from the most complex guitar scores of recent decades, which specify movement in great detail, it holds that the body is one of the places where the music is made, not just a mediator. Drawing on Simondon's concept of *transduction*, Deleuze and Guattari's *multiplicities*, and Paulo de Assis's differential ontology of music and the notion of *performative transductions*, the conference reads performance as a field of energetic reconfiguration, in which the body acts as the central transductive force. Four keynotes open and close each day's sessions. **Clara Maïda**, a composer whose research crosses psychoanalysis, Deleuze and Guattari's philosophy,



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and the nanosciences, traces the transductions that writing sets off in the body, from the score as a surface of inscription to the work performed in concert. **Jean-Luc Guionnet**, saxophonist and organist, shows how Simondon's thought enters his musical practice along two paths: the line from information to signal to sign in music, and the history of his instrument becoming a mask. **Eugenie Brinkema**, a scholar of film and media who argues for the speculative value of formalist reading, takes the flare in *Anora* and the strobe in *Climax* as formal forces of light that act directly on bodies. **Scott McLaughlin**, composer and free improviser on cello and live electronics, presents the composer, in Brian Massumi's phrase, as a "helpmate to emergence," setting the conditions in which a defamiliarised instrument meets the performer's technique.

In between, eight sessions run in parallel pairs, combining conference papers and research-framed performance presentations. They take the performing body to its limits, as in a scream held in the throat, and into its couplings with instruments, scores, crystals, synthesis, and AI. Several contributions build their own transducers, from a sensor-embedded shirt worn at the piano to a finger-based instrument driven by muscular electrical activity; others return to the music of Beethoven, Paganini, Bach, and Cardew through the body that plays it. The two evening concerts bring together works connected to REPaMS and pieces by and with the keynote speakers. The first includes the world premiere of Evan Johnson's *tractatus figurarum: sloth*.

Diego Castro Magas
Orpheus Instituut
REPaMS, GA No. 101146719

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Thursday 5 November 2026

Time	Concert hall	Auditorium
08:30 - 09:00	**Registration**	
09:00 - 09:30	**Welcome and introduction:** Diego Castro Magas	
09:30 - 10:30	Keynote 1 **Clara Maïda** *Trans-ducere / "Trans-dicere": a writing of sound kinemes and a passing through bodies* Chair: Paulo de Assis	
10:30 - 11:00	**Coffee break**	
11:00 - 13:00	**Session 1 — Matter, Waves, and Non-Human Listening** Chair: Martin Zeilinger **Matt Parker** — *Listening with crystals* **Giada La Gala** — *Reality comes in waves - transducing the subject* **Herbert Baioco & Fernando Iazzetta** — *Assovios de lâmpadas - Listening as a posthuman sensibility*	**Session 2 — Threshold, Restraint, and the Body at its Limit** Chair: Diego Castro-Magas **Emil Gryesten** — *Somathemes in Beethoven's Hammerklavier Sonata* **David Nuñez** — *Breaking Apart the Instrument: Materializing Cardew's VOLO SOLO* **Tomoko Hojo** — *Thresholds of Silence: Whispered Screaming as Embodied Transduction*
13:00 - 14:30	**Lunch**	
14:30 - 16:30	**Session 3 — Coupled Systems, Nonlinearity, and Ecologies** Chair: Diego Castro-Magas **Jenn Kirby & Catherine Laws** — *Touch Transduction* **Olga Krashenko** — *Improvisation as Transductive Process: Multitemporality, Embodiment, and Composed Coincidences* **Michelle Agnes Magalhaes** — *Symphonia Botanica: Rethinking Orchestral Composition through Ecological and Indigenous Epistemologies*	**Session 4 — Instrumented Bodies: Signals, Gestures, and Transductive Interfaces** Chair: dejana sekulić **Michelle Lewis-King** — *Qiscapes 氣穴音景 Sounding the Transductive Chinese Medical Body* **João Pedro Coimbra** — *EMMA: From Muscular Electrical Activity to Sound, Performance, and Composition* **Gabriele Boccio** — *Prolonged Bouncing: understanding extended string playing techniques as transductive interfaces*
16:30 - 17:00	**Coffee break**	
17:00 - 18:00	Keynote 2 **Jean-Luc Guionnet** *Simondon: Masks & Signals* Chair: Diego Castro-Magas	
18:00 - 18:30	**Break**	
18:30 - 19:30	**Concert 1** **Ned McGowan**, flute — improvisation · Evan Johnson — *tractatus figurarum: sloth* (2026, world premiere), **Diego Castro-Magas**, guitar · **Jean-Luc Guionnet**, saxophone — L'épaisseur de l'air" (Thickness of air - Dëgëraayub ngelaw li - 空気の濃さ - Dikte van de lucht - El espesor del aire - Dicke der Luft - 空气厚度 - سمك الهواء...) (improvisation)	
19:45	**Dinner** (in house)	

Friday 6 November 2026

Time	Concert hall	Auditorium
09:00 - 09:30	**Coffee**	
09:30 - 10:30	Keynote 3 **Eugenie Brinkema** *Of Strobes and Flares: Bodies, Force, Sensation, Light* Chair: Diego Castro-Magas	
10:30 - 11:00	**Coffee break**	
11:00 - 13:00	**Session 5 — Notation as Diagram: Scores, Tablatures, and the Pre-Individual Field** Chair: Emil Gryesten **Paola Muñoz Manuguián**— *Folding Membranes: Transduction, Time, and Knowledge between Body and Instrument* **Diego Castro-Magas & dejana sekulić** — *Musical Particles as Formal Affects: Embodied Negotiations of Complex Notation* **Ned McGowan** — *The Body as Threshold: Improvisation, Notation, and the Redistribution of Agency in Torrent*	**Session 6 — Improvisation, Comprovisation, and Composed Emergence** - Chair: Adam Łukawski **Bibiana Bragagnolo & Danilo Rossetti** — Some things stay the same only by changing: *performing-composing interactions, transductions and worlding emergence* **Pía Baltazar** — *Electroacoustic Comprovisation as Transductive Field: Bodies, Apparatuses, Material Agency* **Luc Döbereiner** — *Transductive Synthesis: Composing with Coupled Nonlinear Processes*
13:00 - 14:30	**Lunch**	
14:30 - 16:30	**Session 7 — The Instrument as Transducer: Affordance, Ecology, Materiality** Chair: Diego Castro-Magas **Marco Fusi** — *What Instruments Do to Us? Instrumental Affordances and Ecologies of Creative Music Practices* **Laura Andriani** — *The Violinist's Body as Transducer: From Paganini's Technique to Transferable Performative Strategies* **Tom Bruges** — *An Organic-Organology of Fingernails*	**Session 8 — Algorithm, AI, and Displaced Agency** Chair: Adam Łukawski **Eun Seong Hong** — *Beyond the Note: AI and the Sonic Afterlife of Bach's Goldberg Variations at the Piano* **Serge Verstockt** — *"De Schemerzone": EntangledMatches* **Joaquin Macedo** — *Body as medium, sound as abject (A speculation on the ontology of sound)*
16:30 - 17:00	**Coffee break**	
17:00 - 18:00	Keynote 4 **Scott McLaughlin** *The composer as a helpmate to emergence* Chair: Luk Vaes	
18:00 - 18:30	**Break**	
18:30 - 19:30	**Concert 2** **Clara Maïda** — *(a)utom@ton, electroacoustic work with video* **Scott McLaughlin**, **Marco Fusi** — *one bird, many songs*, for electromagnetic prepared viola d'amore **Diego Castro-Magas, dejana sekulić & Nicolás Kliwadenko** — *the friction of a gesture* (improvisation)	
19:30 - 1945	**Wrap-up** (**Diego Castro magas**)	

Keynotes



Keynote 1 Clara Maïda

Trans-ducere / "Trans-dicere": a writing of sound kinemes and a passing through bodies

Thursday 5 November, 09:30–10:30 · Concert Hall

Chair: Paulo de Assis

Derived from the prefix" trans" ("across", "to pass through") and the Latin word "ducere" ("to lead to"), a transducer can therefore be regarded as that which facilitates the passage from one state to another.

I came up with the term "transdicere" to suggest that writing is a form of saying something ("dicere" in Latin) that crosses through, sets in motion through speech and induces a whole series of transductions that involve the various dimensions of the body at every stage of creation, from the score being written to the work performed by musicians in concert.

As the first stage of transduction, of "transdiction", the score presents a space for psychocorporal projection, a surface of inscription upon which the assembling of signs traced is devoted to be transmuted into sound trajectories.

I have coined the word pulson to describe the transfer that operates between drive-based flows, the unconscious psychic energy involved in the act of writing, the composition of networks of sound wave-particles whose articulation is constantly shifting, generating an oscillatory sonic field within which ephemeral figures emerge and dissolve in one single movement.

How can we capture this precariousness of matter whose becoming may lead just as easily to cohesion to disintegration? Any object formed from an arrangement of minimal elements has the potential to take on an entirely different form with every recombination of its particles.

The composition approach consists of constantly positioning oneself at the very edge: that of the psychic experience of composition; that of the instruments, by exploring all their resources and systematically subverting their functionalities, thereby revealing mutant instruments; that of the performers, by opting for an extreme speed of articulation of sonic events which demands their intense physical commitment.

All these successive transductions produce a sonic object whose components overgo what is written in the score, creating a space of circulation, hybridisation and transmutation of bodies.

Bio

Clara Maïda is a composer who develops an interdisciplinary research and artistic creation at the intersection of music composition, psychoanalysis, Deleuze/Guattari's philosophy, and nanosciences. She investigates the relations between sonic structures and unconscious psychic processes, a ramified and kinetic musical writing and neuronal networks, sound rhizomes, elastic and metamorphic conceptions of space–time. She also explores in her writing and through electronics the hybridisation sound/noise, instrumental/urban machinic sounds. Guest Composer of the Berliner Künstlerprogramm of the DAAD in 2007, she has received international awards and grants, with works commissioned, premiered, and broadcast worldwide. Her practice extends across instrumental and electroacoustic composition, multimedia installations, transdisciplinary publications, and invited lectures internationally.



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Keynote 2 Jean-Luc Guionnet

Simondon: Masks & Signals

Thursday 5 November, 17:00–18:00 · Concert Hall

Chair: Diego Castro-Magas

First I have to let you know that I am not a professional philosopher. However, I will try to explain and show you how the theory of Simondon is included in the whole process of my musical practice. I'll do it by choosing two paths or entries among many others that, year after year, I dug in the corpus of Simondon's thought. The first one is following a line: information/signal/sign in music (1), the second is a change: what happens when the history of one's instrument is becoming a mask—per sona (2), both of them being rooted in the individuation of sounds as an open field of musical problems: the central difference between sound and sounds in music.

1. I would sum up the first entry as follows: when the sound of any machine is informing about its functioning and about its structure, there's then no real difference between this sound and what we are used to calling music. So: what if I listen to the sound of an ensemble of improvisers as if this ensemble was a machine? And else, what if the musical instrument is informing the listener in real time about its operating regime?

2. The second entry is intimately connected to my life with the solo alto sax. Simondon brought me out of the long crisis I experienced in my relation with the solo alto sax by driving me to this point: Adolphe Sax is the author of what I play.

I always thought that the artistic part of a motorbike was more the engine than the color of the body.

Bio

Jean-Luc Guionnet studied philosophy of art and visual arts at the Sorbonne (Paris 1). A saxophonist and organist, he works across sound installations, electroacoustic and instrumental composition, improvisation, music for the stage, radio, and drawing. His practice approaches sound and listening through the instrument, through collaboration, and through theoretical questions: the thickness of the air, the instrument as affective automaton, sound as a signature of space. His recordings appear on labels worldwide, and his writings on metaphysics, sound, and art inform lectures in French and English.



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Keynote 3 Eugenie Brinkema

Of Strobes and Flares: Bodies, Force, Sensation, Light

Friday 6 November, 09:30–10:30 · Concert Hall

Chair: Diego Castro-Magas

This talk departs from the question: what is formally enabled by a reading of light that redirects it from its role as that which illuminates bodies to regard it as a formal force that acts directly on (and thereby reimagines) bodies? Focusing on two aesthetic schemas—the flare in Sean Baker's film *Anora* and the strobe in Gaspar Noé's film *Climax*—I draw on Deleuze's account of the violence of sensation in order to explore the relationship between light, color, and rhythm as forces that deform, overwhelm, and modulate what we might think of as a body. Radical formalism enables a speculative exploration of the question of what light can do to a body—and what kinds of bodies cinematic light can formally imagine or give rise to.

Bio

Eugenie Brinkema is Professor of Contemporary Literature and Media at the Massachusetts Institute of Technology, status-only Professor of Cinema Studies at the University of Toronto, and affiliated faculty at the University of Amsterdam. Her research in film and media studies focuses on violence, affect, sexuality, aesthetics, and ethics. In dialogue with critical theory and continental philosophy, she argues for the speculative value of formalist readings in texts ranging from horror films to works of the new European extremism, from gonzo pornography to contemporary photography. Her articles have appeared in numerous journals, including *Angelaki*, *Camera Obscura*, *Criticism*, *differences*, *Discourse*, *film-philosophy*, *Genre*, *The Journal of Speculative Philosophy*, *LIT*, *New Literary History*, *qui parle*, and *World Picture*. Her books include *The Forms of the Affects* (2014) and *Life-Destroying Diagrams* (2022), both published with Duke University Press. She is currently working on a book about color.



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Keynote 4 Scott McLaughlin

The composer as a helpmate to emergence

Friday 6 November, 17:00–18:00 · Concert Hall

Chair: Luk Vaes

This talk addresses the act and techniques of composition as an 'allagmatics' that embraces Simondon's commitment to energetic processes and ontogenesis via a material indeterminacy of the instrument. Brian Massumi describes it perfectly as the composer being a 'helpmate to emergence', a commitment to 'a primacy of processes of becoming over the states of being through which they pass'. For me, this manifests in a fascination with the performer-instrument apparatus as a question of transduction in the performative milieu of an instrument that has been defamiliarised in some way. This talk focuses on examples for bowed strings (with Marco Fusi) involving preparations that intervene in the instrument-body's resonances but still engage with the performer's embodied knowledge: technique is not undone, merely made strange to the performer by continuously re-situating affordances. When specificity of pitch and rhythm is removed in favour of immanent structures of resonant potentials, the performer becomes an 'operator of forces' (Sauvagnargues, in De Assis), with the composer setting out the environment, the constraints and conditions that allow for a 'form-taking activity' (Massumi) to happen; a formalism of the indeterminate.

Bio

Scott McLaughlin is an Irish composer and free-improviser (cello and live electronics), and Associate Professor in Composition and Music Technology at the University of Leeds. His work explores the physical materiality of sound, contingency, and indeterminacy in performance, often drawing on experimental and spectral approaches alongside dynamical systems theory and philosophy. Through practice-led research, he investigates resonance, perceptual ambiguity, and recursive feedback processes in constraint-based open-form composition. McLaughlin's music has been widely performed internationally, and he was awarded an AHRC Leadership Fellowship (2019–21) for The Garden of Forking Paths, a project on composing with the indeterminacies of the clarinet.

Sessions

Session 1 Matter, Waves, and Non-Human Listening

Thursday 5 November, 11:00–13:00 · Concert Hall

Chair: Martin Zeilinger

P Matt Parker — *Listening with crystals*

P Giada La Gala — *Reality comes in waves - transducing the subject*

PP Herbert Baioco & Fernando Iazzetta — A*ssovios de lâmpadas - Listening as a posthuman sensibility*

Listening with crystals

Matt Parker

Conference paper (20' + 10' discussion)

This artistic research project approaches performance as a transductive encounter between body, crystal, and environment. Centred on Rochelle salt, a seventeenth-century synthetic crystal later used in early piezoelectric microphones and sonar, the work reactivates an obsolete material as a site of energetic and conceptual experimentation. Historically formed from wine lees and salt-marsh residues in La Rochelle, Rochelle salt later became a powerful transducer capable of converting pressure into electrical charge. Today, I grow these crystals both at home and in laboratory settings before integrating them into an experimental sound arts practice.

Drawing on Gilbert Simondon's concept of transduction, the project understands crystal growth, sonic vibration, and bodily gesture as parallel processes of individuation. A crystal forms when conditions of saturation allow matter to organise itself into structure; similarly, performance unfolds through micro-events where muscular force, sensory attention, and material resistance converge into sound. Each contact between hand and crystal, circuit and vibration, generates what might be understood as a "musical particle": a fleeting alignment of human and nonhuman agencies that produces sonic form.

In this practice, the crystal is the performing body. I participate with crystals in ongoing energetic reconfigurations. The fragile crystal, susceptible to humidity, fracture, and dissolution, demands attunement and responsiveness. As crystal-borne piezoelectric transducers, sound emerges from mutual transformation: bodily pressure becomes charge, charge becomes signal, and signal becomes an audible event.

By staging encounters between historical material, contemporary technology, and embodied gesture, Listening with Crystals explores performance as epistemic experimentation. It proposes transduction as both a technical operation and an artistic method, demonstrating how creativity arises through dynamic concatenations of bodies, instruments, and matter in continuous differentiation.



Bio

Matt Parker is a critical sound explorer; an artist researching the resonances between things. His research engages with sound studies, media ecology, field recording and environmental humanities through a spectral art practice. His current book project, *En/Counters with Wavefields: How Landscapes Become Stories of Technology*, investigates how sonic, electromagnetic, and vibrational phenomena shape our cultural and ecological relationships with media infrastructures. He is an Assistant Professor in International Communications at the University of Nottingham, Ningbo, China. www.earthkeptwarm.com

Reality comes in waves - transducing the subject

Giada La Gala

Conference paper (20' + 10' discussion)

Transduction is the process by which potentialities take form—a continuous transformation that propagates signals across disparate media and scales. It is the act of becoming, where information flows between seemingly separate systems: from photons to phonons, from sense to sense, and from the microscopic to the human scale. This research investigates transduction as a crossroads of intuition, propagating initial potentials into new ways of seeing and hearing.

Drawing from laboratory research in phonon-to-photon transduction, this work stages the tension between synthetic quantum systems—where particles of light and sound oscillate as delicate filaments—and the detached human observer. In the lab, these particles act as transducers that get dressed with information, yet the body remains distant. These systems felt like an encapsulated gestating potential: a distant scale nurtured within the mind. To challenge the hegemonic distances of the subject/object divide, this project reinserts the body as the primary site of resonance. The initial nanophotonic system is transformed into a large-scale experimental transducer, where the wave-like nature of reality is enhanced at the visible and hearable levels, mediated by the spontaneous movements of the body.

Central to this work is the assertion of the subject within the experimental event. Following the premise that quantum information constitutes the non-sharable basis of consciousness (Faggin & D'Ariano, 2022), the research emphasizes the privacy of qualia. Rather than being measured or communicated, this individual experience is transduced to resonate beyond its private boundaries. Through a performative gesture of entangling meaning and questioning control, particles of light are transduced to gesture and gesture to sound waves. In this shared vibrational field, the practitioner's private quantum state is amplified and propagated, seeking a direct entanglement with the audience's own experience as the heart of the experimental event.



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Bio

Giada La Gala is an Italian researcher and artist based in Amsterdam with a background in experimental quantum physics. Following a PhD and postdoctoral research, she has reconfigured her inquiry toward the humanities, philosophy, and art. Through a practice centered on sound and performance, she interrogates how scientific knowledge is embodied and questioned in the presence of vibrant relations and processes. A graduate of the Sandberg Instituut and a current participant in the Postnatural Independent Program, she curates an art and quantum program at the University of Amsterdam. Her work has been presented at venues including Rewire, Het Hem, and Garage Noord.

Assovios de lâmpadas - Listening as a posthuman sensibility

Herbert Baioco & Fernando Iazzetta

Research-framed performance presentation (30' + 10' discussion)

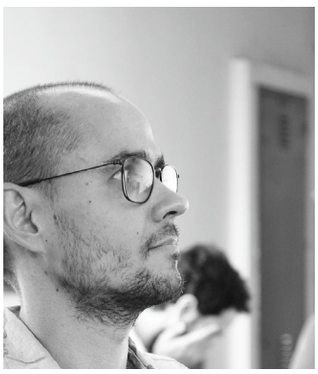
In recent years, we have seen a growing interest in shifting the focus of the aesthetic experience away from the human in the field of artistic creation. Debates around posthumanism and the non-human agency have inspired the production of works in which objects, technical systems, and non-human beings act as contingent co-authors, while human action is shared with materials, machines and environments. It is not merely a matter of recognizing the agency of these elements, but of highlighting the interdependence between often-neglected aspects such as vibration, noise, latency, erosion, failure, climate, and matter.

The concept of interaction, central to discussions about art and technological mediation since the 1980s, can be rethought in terms of what Karen Barad calls intra-action. While interaction generally presupposes a relationship between separate, pre-existing entities, intra-action posits that such entities constitute one another through—and in the very moment of—their relationships. They do not pre-exist the encounter, but emerge from the material-discursive arrangement in which they develop.

From this perspective, this work seeks to discuss the processes involved in the performance *Assovios de lâmpadas*, which uses resistive sensors to explore the possibility of "hearing light." The work is organized through the use of sound transducers that make normally imperceptible processes of energy transformation audible. The performative device articulates electrical circuits, luminosity, material vibration, listening, and bodily action, producing a relational field in which the human and the non-human co-constitute one another.

The performance explores modes of existence shared among bodies, objects, and energy flows. In this sense, *Assovios de lâmpadas* invites us to consider listening as an expanded practice and artistic creation as a privileged space for experimenting with posthuman forms of sensibility, in which agency is distributed among multiple material and immaterial actors.

Bios



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Herbert Baioco is an artist, researcher, and educator based in São Paulo, Brazil. In his artistic projects, he explores the intersection of sound experimentation and contemporary art through creative expressions in various projects focused on listening and the creation of machines for listening and imagining. He holds a master's degree in Artistic Processes from Universidade Federal Fluminense and is a PhD student in Sonology at Universidade de São Paulo where he is a member of the NuSom - Sonology Research Center. site: herbertbaioco.org



Fernando Iazzetta is a Full Professor in the Music and Technology program of the Music Department at the School of Communications and Arts, University of São Paulo, where he also directs NuSom – the Sonology Research Center. He is the founder and director of Berro, a digital label dedicated to the production of experimental music and sound art, as well as publications in the field of sound studies. As a composer and performer, he has created works that explore experimentalism, interactivity, and electroacoustic techniques. His academic research focuses on experimental forms of music and sound art, as well as critical approaches to listening. He is the author of the book *Música e Mediação Tecnológica* (Perspectiva, 2009) and co-editor, with Rui Chaves, of *Make it Heard: a history of Brazilian Sound Art* (Bloomsbury, 2019). Since 2008, he has been a researcher at CNPq (National Council for Scientific and Technological Development).

Session 2 Threshold, Restraint, and the Body at its Limit

Thursday 5 November, 11:00–13:00 · Auditorium

Chair: Diego Castro-Magas

PP Emil Gryesten — *Somathemes in Beethoven's Hammerklavier Sonata*

PP David Nuñez — *Breaking Apart the Instrument: Materializing Cardew's VOLO SOLO*

PP Tomoko Hojo — *Thresholds of Silence: Whispered Screaming as Embodied Transduction*

Somathemes in Beethoven's Hammerklavier Sonata

Emil Gryesten

Research-framed performance presentation (30' + 10' discussion)

This research-framed performance presentation examines somathemes as figures of embodied transduction in musical performance. In Roland Barthes's essay "Rasch" (1975), he coins the term somathemes (somatèmes), defined as minimal units of embodied affective intensity: local condensations of psychosomatic energy through which musical signifying takes place beyond the limits of score-centred semiology. From this perspective, interpretation emerges as an imaginative and embodied praxis in which musical sense is generated through touch, gesture, resonance, and metaphorical imaginative projection.

Beethoven's Piano Sonata in B-flat major, Op. 106 ("Hammerklavier", 1818), constitutes a privileged site for such an inquiry. The complex and stylistically pluralistic idiom of late Beethoven—marked by dense counterpoint, proto-Wagnerian harmonic language, and extreme exploration of the sonical and technical possibilities of the pianoforte—exposes performance to states of overextension, resistance, and saturation. Gryesten proposes that these conditions function as generative thresholds in which bodily gesture, emotional expression, and sonic articulation converge.

In this context, somathemes function as a promising performance strategy for highly demanding repertoire: a mode of working from somatic impulse to gesture, from gesture to sound, and from sound to musical structure. Attempting to realise the Hammerklavier through exhaustive note-by-note control approaches impossibility; engaging instead with its somathematic forces allows the notes to arise as consequences of bodily gesture, through which tonal and formal structures unfold with organic coherence.

The performance will present radically experimental reinterpretations of excerpts from the first, third, and fourth movements, including a rendering of the Adagio for electric piano and live electronics. These reperformances treat the sonata as an experimental system in which gesture, metaphor, technology, and sonic articulation enter into differential relations. In this sense, the Hammerklavier functions as a creative, experimental laboratory for exploring somathemes as units of embodied transduction.



Bio

Emil Gryesten is a pianist and artistic researcher. He is currently a docARTES PhD candidate at the Orpheus Institute, in association with the University of Antwerp and the Royal Conservatoire Antwerp, and a member of the MetamusicX research cluster at the Orpheus Institute. His doctoral research focuses on metaphor and embodiment in relation to experimental performance practices in 19th-century piano repertoire.

Gryesten is a Lecturer in piano and chamber music at the Royal Danish Academy of Music in Copenhagen, where he has taught since 2017. As a performer, he maintains an active international career as a soloist and chamber musician across Europe, Asia, and the USA, including a debut at Carnegie Hall. He is a prizewinner of several competitions, including first prizes at the Steinway Competition and the Nordic Pianist Competition. His discography includes eight CD releases and numerous recordings for DR (Danish Broadcasting Corporation) and YLE.

Breaking Apart the Instrument: Materializing Cardew's VOLO SOLO

David Nuñez

Research-framed performance presentation (30' + 10' discussion)

This proposal consists of a performance based on Cornelius Cardew's piece *VOLO SOLO*, for a virtuoso performer on any instrument (1965), drawing further guidance from Cardew's text "On the Role of the Instructions of Indeterminate Music", in which the author uses *VOLO SOLO* as an example. Personally, I start from the premise that, due to the radical nature of its instructions, a performance of this work could naturally fall within the realm of performative transduction.

As an example of the radicalism to which I refer, we can consider the following phrase, taken from the score's instructions

"Play as many of the written notes as possible, and to play them as fast as physically possible; the instrument should seem to be breaking apart"

In the text "On the Role of the Instructions of Indeterminate Music", Cardew notes, referring to *VOLO SOLO*: "What the listener can hear and appreciate are the errors in the interpretation. If the piece were performed by a machine, this interest would disappear and with it the composition."

Naturally, any attempt to present *VOLO SOLO* before an audience involves a dynamic operation radically different from conventional performance. The energy contained in the form of writing, particularly in the form of instructions, can only be put into practice in a dynamic way in which written material and bodies move towards a new and complex materiality.

What I propose is to accompany my version of *VOLO SOLO* for solo violin with a record of the preparatory work. This record is intended to include videos and readings of my own writings documenting the process.



©Koen Broos

Bio

Venezuelan violinist and composer. He earned his Master's in Violin Performance from the Royal Conservatory of Brussels (KBC). Currently a PhD candidate at the University of Huddersfield, England, with the thesis "The Well-Tempered Communality: Musicking at the Limits of the Work-Concept."

He is Lecturer in Violin and Chamber Music at the Pontificia Universidad Católica de Chile. He served as Artistic Director of the UNTREF String Quartet at Universidad Nacional Tres de Febrero, Argentina, from 2011 to 2021. He is an Advisory Board Member of *Pilacremus* journal, Universidad Autónoma de México. His work connects performance and composition.

Thresholds of Silence: Whispered Screaming as Embodied Transduction

Tomoko Hojo

Research-framed performance presentation (30' + 10' discussion)

This lecture-recital examines Whispered Screaming, an ongoing vocal practice in which the impulse to scream is physically restrained in the throat, producing not a full voice but traces of pressure, breath, friction, muscular tension, and sonic leakage. Rather than treating silence as absence, the presentation approaches it as a threshold state in which voicing is blocked yet continues to insist through the body.

The project is informed by my longer engagement with Yoko Ono's voice and scream, and by a broader concern with how women's vocal expressions have been historically pathologized, dismissed, or absorbed into familiar visual and sonic codes before they could be heard on their own terms. In this context, Whispered Screaming does not seek to recover an "authentic" lost voice, but to expose the bodily conditions under which voice is constrained, internalized, and only partially released.

Combining live demonstration, reflection on performance practice, and critical discussion, I propose the body as a transductive and epistemic interface: a site where social pressure, historical memory, affect, and vocal impulse are converted into minute sonic and physical phenomena. By focusing on the unstable boundary between sound and non-sound, utterance and blockage, the lecture-recital asks how suppressed voices may become perceptible not through clarity or amplification, but through friction, effort, and the residual traces of interrupted voicing.



rikiya nakamura, ©Tokyo Arts and Space

Bio

Tomoko Hojo is an artist and researcher working in the fluid space between sound, music, and performance. Her recent work explores historically silenced voices, with a focus on bodily restraint, suppressed vocality, and the thresholds between sound and non-sound. A recurring strand of her research has been Yoko Ono's voice and scream, through which she examines gender, history, and the politics of audibility. She is currently an assistant professor at the Faculty of Design, Kyushu University.

Session 3 — Coupled Systems, Nonlinearity, and Ecologies

Thursday 5 November, 14:30–16:30 · Concert Hall

Chair: Diego Castro-Magas

PP Jenn Kirby & Catherine Laws — *Touch Transduction*

PP Olga Krashenko — *Improvisation as Transductive Process: Multitemporality, Embodiment, and Composed Coincidences*

P Michelle Agnes Magalhaes — *Symphonia Botanica: Rethinking Orchestral Composition through Ecological and Indigenous Epistemologies*

Touch Transduction

Jenn Kirby & Catherine Laws

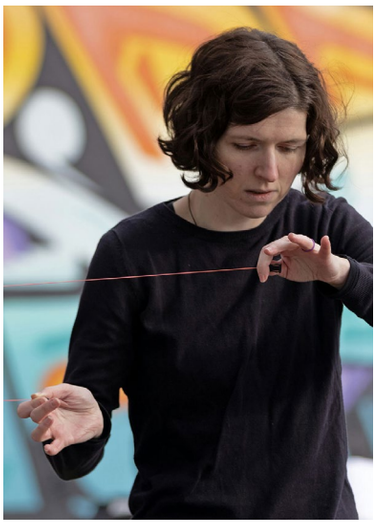
Research-framed performance presentation (30' + 10' discussion)

Touch Transduction investigates the body – and especially touch – as a transducing site in piano performance, through a wearable instrument: a sensor-embedded shirt made for and in collaboration with the performer, through workshops. The artistic research uses experimental and improvisatory processes to disrupt intuitive musical touch, intervening creatively in performance to expose and scrutinise its operation. Developing the shirt has facilitated an interrogation not so much of the interface of touch itself, but more its dependence upon preparatory and ancillary movement: its production from integrated embodiment.

The shirt's capacitive touch sensors trigger samples: sounds are produced through bodily movement as contact between skin and shirt material comes and goes, notably during ordinarily silent movements towards piano touch. A key emergent insight was that sounds produced during preparation interrupt intention and reshape the unfolding performance: preparation, hesitation, interruption, and re-decision become audible and visible musical material. This is heightened when the samples are piano-derived: the experiential similarity of sensor- and performer-provoked sound shifts the situation beyond gesture sonification into exploration of physical-affective energies in a dynamic entanglement of human-nonhuman tactility. This rejects autonomy defined as individual control, and reframes it as the capacity to respond meaningfully to events that gradually unfold in a transductive process. The sonic intervention in the preparations provides a "structural germ", carrying information for potential outcomes that require decisions that lead to the next event. Performance becomes through this relational activity. For the performer this produces a continuous negotiation between listening, withdrawal, redirection, and action; compositionally it repositions intention and bodily preparation as primary musical parameters.

This presentation will include a performance of *slowly, becoming*, Kirby and Laws will articulate an interaction grammar of preparation, touch, and after-touch, examining how asymmetries between acoustic piano sound and wearable-triggered piano resonances preserve perceptual clarity and differentiation while enabling entanglement.

Bios



© Daryl Feehely

Jenn Kirby is a composer, performer, and creative technologist whose practice explores embodied interaction and sensor-based musical systems. Working with software, sensors, voice, and hybrid instruments, her work foregrounds physicality and moves between composition, improvisation, and performance research. Her current research focuses on agency and the interaction between sound, body, and technology through the design and use of wearable musical instruments. Kirby is a Lecturer in Music and co-director of the Music, Technology, and Interaction research centre at University of Liverpool, and regularly collaborates with performers, ensembles, and artists across experimental and interdisciplinary contexts.



© Michiel Devijver

Catherine Laws is a pianist specializing in new music and interdisciplinary practices. She is Professor of Music at the University of York and a Research Fellow at the Orpheus Institute, Ghent. Alongside Emily Worthington, she leads the research cluster 'Performance and Embodiment' – a partnership between her two institutions. Her current project is entitled 'Musical Touch and Vicarious Perception'. Recent outcomes include her multimedia performance project, *Hands On!*, premiered in June, a series of 'piano films' developed with film maker Minyung Im, and the publications *Voices, Bodies, Practices: Performing Musical Subjectivities* and *Performance, Subjectivity, and Experimentation* (Leuven University Press, 2020; 2019).

Improvisation as Transductive Process: Multitemporality, Embodiment, and Composed Coincidences

Olga Krashenko

Research-framed performance presentation (30' + 10' discussion)

This contribution examines improvisation as a transductive process in musical composition and performance, where sound emerges through continuous transformations between body, instrument, perception, and material. Rather than treating composition as the organization of predefined structures, this approach considers improvisation as a method of searching, discovering, and generating musical material in real time.

In my practice-based research, improvisation functions as a space in which new sounds, timbres, and playing techniques are developed through direct engagement with instruments, voice, and sound-producing objects. These processes often produce singular sonic events that are difficult or impossible to reproduce, existing as traces of embodied interaction. Recording technologies further extend this process, allowing for reflection, selection, and the possibility of composing both with and beyond notation.

This method also introduces a specific form of musical temporality. Instead of relying on fixed metric proportions or regular divisions, the compositional process integrates multiple coexisting pulsations, irregularities, and fluctuations, drawing on embodied rhythms such as breath or heartbeat. The resulting structures exceed simple arithmetic organization, generating what I describe as "composed coincidences": moments where independent temporal layers converge without being fully predetermined.

From this perspective, the performing body is not a medium of execution but a central transductive force, continuously converting sensory, motor, and imaginative energies into sound. Improvisation becomes a site of interaction between human and nonhuman agents, where instruments, materials, and recording technologies participate in shaping musical outcomes.

The presentation may take the form of a research-framed performance, including short live or recorded examples, demonstrating how improvisatory processes operate as transductive events and generate new forms of musical knowledge.



Bio

Olga Krashenko is a composer, performer, and PhD researcher in music composition at Maynooth University. Her work develops an improvisatory compositional method combining synaesthetic perception and the artistic-philosophical framework of Musical Holes. Her music has been performed internationally by leading soloists and ensembles, and her opera *Macondo* was released by ACEL (France, 2021). She is the author of Research on Musical Holes (2024) and has published on music, listening, and synaesthesia in international journals.

Symphonia Botanica: Rethinking Orchestral Composition through Ecological and Indigenous Epistemologies

Michelle Agnes Magalhaes

Conference paper (20' + 10' discussion)

Symphonia Botanica proposes a radical reimagining of collective musical composition by establishing a dialogue between Western ecological philosophies and South American indigenous thought. This artistic research project questions traditional orchestral hierarchies to develop compositional practices grounded in relational and ecosystemic principles.

The theoretical framework articulates three major axes: ecological approaches from Gregory Bateson, Gilles Deleuze, and Félix Guattari; concepts of autopoiesis and self-organization developed by Francisco Varela; and Brazilian indigenous epistemologies, notably through the thought of Davi Kopenawa (Yanomami) and Ailton Krenak. This theoretical convergence enables us to reconceive the orchestra not as a vertical hierarchical structure, but as a sonic ecosystem where each element participates in the collective emergence of musical meaning.

The developed methodology organizes the orchestra into heterogeneous subgroups—varying by instruments and skill levels—fostering interaction between musicians and their environment. This approach cultivates deeper levels of listening and collaboration, transforming orchestral performance into a self-organizing process comparable to the living systems studied by Varela.

The exploration of indigenous sonic cosmologies constitutes this research's most innovative contribution. The Yanomami Amoa hi (Tree of Songs/Chants) offers a sophisticated cosmological model of mythological polyphony where sonic relationships mirror ecological interconnections. This arboreal metaphor presents musical multiplicity as a structuring principle, integrating human and non-human expressions within a sonic continuum. The Yanomami conception reveals how multi-layered sonic environments can inform contemporary compositional practices.

The Kamayurá sound classification system provides a complementary perspective by dissolving boundaries between human and non-human sound producers. Their phono-auditory worldview—what they term "world hearing"—recognizes sonic communication between all entities: humans, animals, spirits. This capacity to perceive and interact with sounds considered "inaudible" by Western standards opens alternative possibilities for acoustic-musical perception and composition.

The project's transcontinental dimension—Europe and South America—enables diversification of proposed practices and invites comparative reflections on their resonance across both cultural contexts. The workshops and compositions developed concretely test how these theoretical frameworks can transform orchestral practice.

Bio

Michelle Agnes Magalhaes is a Brazilian-French composer, improviser, and researcher based in Paris, working across instrumental, orchestral, vocal, chamber, and interactive electronic music.

Her compositional approach conceives the musical score as a living web—anchored in bodily knowledge—that remains open to internal and external interactions. Rather than seeking control, her scores create "conditions" for emergence, revealing phenomena indirectly through a musical architecture of openness.



© Camille Mcouat

Notable works include *Mobile* (2012), exploring the piano's sonic possibilities through a poetics of transcendence; *Before the Volcanoes Sing* with Clarissa Tossin and Jared Katz, featuring 3D-printed pre-Columbian instruments; and *Constella(c)tions* (2019) with Frédéric Bevilacqua (IRCAM).

Fellow at Harvard University's Radcliffe Institute (2017-2018) and UNESCO-Aschberg (2003), her music has been performed by ICE, Talea Ensemble, L'Itinéraire, PHACE, and major orchestras across the Americas and Europe.

Currently artistic researcher at the Royal Conservatory of Brussels, professor at Francis Poulenc Conservatory, and artistic co-director of Soundinitiative ensemble.

Session 4 — Instrumented Bodies: Signals, Gestures, and Transductive Interfaces

Thursday 5 November, 14:30–16:30 · Auditorium

Chair: dejana sekulić

PP Michelle Lewis-King — *Qiscapes 氣穴音景: Sounding the Transductive Chinese Medical Body*

P João Pedro Coimbra — *EMMA: From Muscular Electrical Activity to Sound, Performance, and Composition*

P Gabriele Boccio — *Prolonged Bouncing: understanding extended string playing techniques as transductive interfaces*

Qiscapes 氣穴音景: Sounding the Transductive Chinese Medical Body

Michelle Lewis-King

Research-framed performance presentation (30' + 10' discussion)

Qiscapes 氣穴音景 is a live performance research series that uses pulse diagnosis and the acupunctosonoscope — a biosonic instrument combining a clinical acupuncture point device with Max/MSP, a microcontroller, and a soundcard — to amplify and spatialise the live bioelectric activity ("qi 氣") flowing through acupuncture points within participants' bodies in real time. Each performance generates a unique spatial soundscape shaped entirely by bio-signal expression through the meridian networks of audience participants' bodies, evidencing phenomena that classical Chinese medical texts describe but biomedicine typically dismisses.

This research-framed performance enacts, and critically reflects on, the body as a transductive instrument: a site where bioelectric, and conceptual energetics are continuously converted into sonic form through the encounter between human body, clinical device, and digital environment. Not simply a measurement tool the acupunctosonoscope is itself a transductive assemblage that co-constitutes the very phenomenon it ostensibly detects, drawing performer, participant, instrument, and surrounding environs into quantum fields of individuation.

The presentation opens with a brief framing of the work through the lens of Simondon's transduction and Yuk Hui's cosmotechnics, establishing the theoretical stakes of using East Asian medical epistemology as a performance methodology. The live performance proceeds as follows: audience members are invited to participate, their acupuncture points located and sounded, their internal body-landscapes made audible and spatially dynamic within the room. Post-performance discussion will address the onto-epistemological and compositional questions the work raises: What forms of knowledge are produced when the clinical encounter becomes a sonic event? How does the non-Western conception of the body as ecological and relational — as a 'body ecologic' — reframe our understanding of transductive performance? And what does it mean to compose from the body's own immanent diagram?

Qiscapes has been performed in China, the UK, and Europe, and is developed as an ongoing, open, and evolving instrument research project.



© courtesy of CoDE, Cultures of the Digital Economy Research Institute

Bio

Michelle Lewis-King is a sound artist, Chinese medicine physician, and independent researcher whose practice treats the body as both subject and instrument of enquiry. Pulse analysis and the state of the qi, channels and acupuncture-points inform an ongoing investigation into embodied listening, spatial sound, and live performance - one that engages cosmotechnics and non-Western philosophies of technology as critical frameworks. Performances include Pulse Project at 4DSOUND, TodaysArt NL, Ars Electronica, the V & A Museum. She holds a PhD in Digital Performance (Cambridge School of Art), with research published in the *Journal of Sonic Studies*, Live Interfaces and *Digital Creativity*.

EMMA: From Muscular Electrical Activity to Sound, Performance, and Composition

João Pedro Coimbra

Conference paper (20' + 10' discussion)

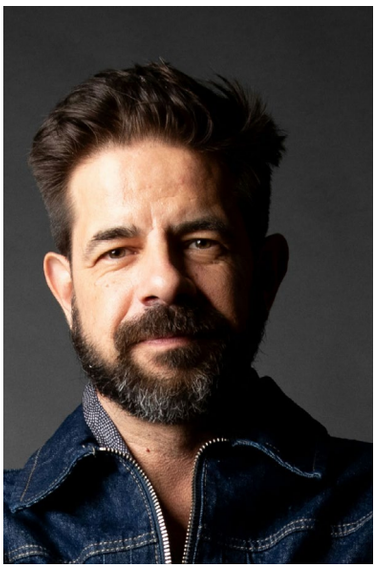
EMMA is a finger-based electromyography (EMG) digital musical instrument conceived as a transductive system in which muscular activity is continuously converted into sound through sensing, mapping, and feedback. Rather than operating as a fixed interface, EMMA individuates through use: the relationship between performer and instrument evolves as a coupled system in which gesture, signal, and sonic result recursively reorganise one another.

This process gives rise to a metastable ecosystem comprising body, hardware, and software mappings. While open to reconfiguration, the system maintains constraints that enable the emergence of technique and repertoire. Each performance or composition can thus be understood as a temporary resolution of this field—a situated negotiation between muscular energy, algorithmic processes, and sonic outcome.

Drawing on Gilbert Simondon's concept of transduction, the presentation examines how musical thinking emerges when muscular activity itself becomes a performative compositional medium. In this context, gesture is not merely a control input but a site of energetic and epistemic transformation, where physical effort, perceptual feedback, and sound production remain tightly coupled.

The presentation is structured around three pieces as case studies: (1) *EMMA* (solo), (2) *Intuition* (for EMMA and augmented piano), and (3) *The Abyss* (for EMMA and Pierrot-type ensemble). Through recorded excerpts from the three works, it shows how different compositional contexts produce distinct configurations of the system, requiring the performer to renegotiate technique, attention, and coordination. Particular focus is placed on the development of scene-based patches and poly-layered notation—combining symbolic, descriptive, and diagrammatic elements—that mediate these transductive relationships.

By situating composition as a performance-based epistemic practice, this artistic research proposes EMMA as a model for understanding musical performance as a field of ongoing epistemic and material transformation among body, instrument, and sound.



© Luís Lino

Bio

João Pedro Coimbra is a composer, performer, and artistic researcher based in Portugal. His work focuses on digital musical instruments, sound-based composition, and embodied performance, with a particular interest in how gestural and biosignal interfaces reorganise musical thought. He is currently completing an FCT-funded PhD at the University of Aveiro, where he develops EMMA, a finger-based electromyography instrument used as an epistemic tool to investigate muscular electrical activity as a compositional mediator between body and sound. His work has been presented in artistic and research contexts dedicated to experimental music and music technologies.

Prolonged Bouncing: understanding extended string playing techniques as transductive interfaces

Gabriele Boccio

Conference paper (20' + 10' discussion)

This proposal examines the *prolonged bouncing*, a particular extended string playing technique developed by Agostino Di Scipio in some of his works with strings and electronics, such as *Les débris de la contingence* (2017). It stands here as an emblematic instance of what Gilbert Simondon calls *transduction*: a process in which each phase of an operation triggers and enables the next, propagating transformation through a medium with no predetermined outcome. Unlike historically codified bow-bouncing techniques, prolonged bouncing operates simultaneously as an instance of a mechanical oscillator and as a tool for musical articulation, creating a self-sustaining, morphologically varied impulse sequence whose rate, amplitude, duration and overall timbral color resist the performer's fully deterministic control.

We argue that this gesture operates on three simultaneous transductive layers. At the mechanical level, the bow-string interaction enacts a transduction in Simondon's sense, coupling bow hair, string tension, instrument mass, and the performer's bodily effort and posture into a single dynamic system. At the electroacoustic level, a miniature microphone feeds the digital signal processing (DSP). The DSP is itself driven by some features of the mechanical bouncing, forming an overall multilayered and feedback-based "performance ecosystem". At the epistemic level, the score's graphic-textual notation functions as a performative agency that outlines forces rather than sounds, inviting the performer into a state of productive indeterminacy.

The particular embodied learning process required of the performer implies a partial suspension of acquired motor habits in favour of a non-directed, proprioceptive mode of attention. We trace the genealogy of bouncing bow techniques from Viotti and Baillot to Lachenmann and Sciarrino. Some practical examples will be considered, suggesting that this instrumental gesture exemplifies a broader compositional turn in which the body can be understood as a transductive medium through which sound material, instrument, notation, and electroacoustic processes mutually individuate.



Bio

Gabriele Boccio (Terni, 1996) is an electroacoustic composer and cellist. He earned Master's degrees cum laude in Electronic Music with Agostino Di Scipio and in Cello with Matteo Scarpelli at the Conservatory of L'Aquila, and a diploma of merit in Live Electronics with Alvise Vidolin and Nicola Bernardini at the Accademia Chigiana, Siena. He realised a version of Stockhausen's *Solo* for cello and live electronics (2017) and is a three-time finalist in Electronic Music at the National Arts Prize (2019, 2022, 2023). His works have been performed at festivals including Nuova Consonanza, ArteScienza, Ecos Urbanos (Mexico) and MUSLAB (Ecuador). His writings have appeared in *Echo Journal*, *Musica/Realtà* and in conference proceedings of GATM and EMS Network. Since 2024 he has been a PhD candidate in Artistic Research in Music at the Conservatory "Alfredo Casella", L'Aquila, investigating performance and compositional practices for bowed string instruments with live electronics.

Session 5 Notation as Diagram: Scores, Tablatures, and the Pre-Individual Field

Friday 6 November, 11:00–13:00 · Concert Hall

Chair: Emil Gryesten

P Paola Muñoz Manuguián — *Folding Membranes: Transduction, Time, and Knowledge between Body and Instrument*

P Diego Castro-Magas & dejana sekulić — *Musical Particles as Formal Affects: Embodied Conversations within Complex Notation*

PP Ned McGowan — *The Body as Threshold: Improvisation, Notation, and the Redistribution of Agency in Torrent*

Folding Membranes: Transduction, Time, and Knowledge between Body and Instrument

Paola Muñoz Manuguián

Conference paper (20' + 10' discussion)

If musical performance can be understood as a continuous process of individuation — in dialogue with Paulo de Assis's differential ontology and the philosophy of Gilbert Simondon — where, exactly, does transduction take place? This paper argues that it resides neither in the body alone nor, primarily, in the contact between body and instrument, but in a membrane already at work within the body, before any contact: one in which corporeal memory preconfigures, without determining, the body's actions.

This mechanism functions as a membrane system — a chronogenetic interface that generates, at once, the distinction between interior and exterior as relative, metastable terms, and the temporality of performance itself. The interior condenses the performer's sedimented past; the exterior, the imminent future of sound. The present, then, emerges as the active edge where the two are negotiated (Simondon 2009: 339–340). From this perspective, the body-instrument contact constitutes the first visible fold of this membrane.

I developed this hypothesis in my study of *Solo* (1965–66) by Karlheinz Stockhausen. In this work, the feedback system returns the performer's transformed past, folding the membrane onto itself and multiplying it across three simultaneous surfaces: body–instrument, performer–electronics, and performer–operator. These interactions generate a looping temporality in which past and future intersect in the immediacy of performance, giving rise to events no stratum of the assemblage could have anticipated.

This paper seeks to present performance as the unfolding and refolding of topological-chronological membranes, within a horizontality between memory, body, and action.



Bio

Paola Muñoz Manuguián is a Chilean recorder player and researcher. She has performed with ensembles in Chile, France, and the United Kingdom, engaging with notated repertoire as well as free improvisation, collective creation, and mixed-media practices. Her research explores the creative and epistemic potential emerging from the study of musical works, focusing on how this process transforms the performer's agency.

Her discography includes *Al aire interrogado* (2004), *Matters of Fact* (2013), and *Movimiento Paralelo* (2018). In collaboration with composer Morales Ossio, she published *Nueva música para flautas dulces* (2004). She is a member of Taller Ciclo, the Taller de Música Contemporánea, and the duo Movimiento Paralelo.

She is the founder of flautadulcecontemporanea.com and a doctoral candidate in the PhD in Arts programme at the Pontificia Universidad Católica de Chile.

Musical Particles as Formal Affects: Embodied Conversations within Complex Notation

Diego Castro-Magas & dejana sekulić

Conference paper (20' + 10' discussion)

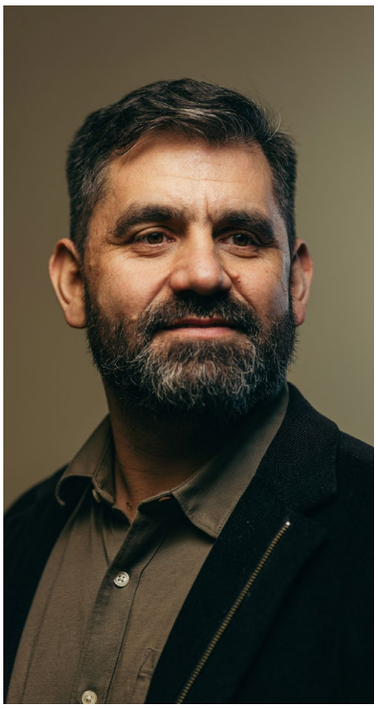
This paper questions the ontological assumption that musical works are fixed and self-identical entities persisting across performances. Highly prescriptive and detailed notational developments, such as those associated with complex music, seem to reinforce this assumption. Within this context, we approach a main research question: Is the performer's embodied negotiation of such notations an emergent epistemic object, or merely the reproduction of a pre-given one?

Drawing on Simondon's concept of transduction and Paulo de Assis's notion of performative transductions, we approach musical works as metastable fields, with scores functioning as containers of potentials rather than fixed structures. Inspired by Deleuze and Guattari's double articulation of strata, our practice targets unstable "musical particles" that arise from the embodied mediation of notational demands, favouring individuation beyond stylistic/historical sedimentation.

Working with Aaron Cassidy's *The Pleats of Matter* and *The Crutch of Memory*, together with Dario Buccino's Hic et Nunc system, we develop a method based on iterative series of differential repetition and structured improvisational experimentation derived from the scores themselves, in order to problematise not only what a musical work is, but also what bodies can do in contemporary performance. This latter concern, related to Spinozist/Deleuzian affects, poses a further question: how do affects take shape within performative processes of individuation?

Alongside Eugenie Brinkema's radical formalism, which reads affects as exteriorities immanent to formal structures rather than as expressions of interiority or emotional states, we explore musical particles as formal/external affects. In addition to suggesting that the performer's body can operate as an external structure itself through processes of individuation, videographic analysis reveals affective forms as emergent strata. By juxtaposing iterations, isolating gestural layers, and exposing differential relations, the paper performs embodied research, rendering affective forms legible as dynamic relational intensities within the musical work understood as a metastable field.

Bios



©Michiel Devijver

Diego Castro-Magas is a Chilean guitarist specialising in contemporary performance and artistic research. Since 2025 he has been a Marie Skłodowska-Curie Postdoctoral Fellow at the Orpheus Instituut, Ghent, and Principal Investigator of the project 'Radically Embodied Performance as Musical Structure' (REPaMS). His doctoral thesis at the University of Huddersfield (2016), supervised by Philip Thomas, proposed a gesture-based approach to interpreting recent guitar music and received the Vice-Chancellor's Award.

He has worked with composers including Brian Ferneyhough, James Dillon, Michael Finnissy, Richard Barrett, Aaron Cassidy, Wieland Hoban, Evan Johnson and Hilda Paredes, premiering and performing their pieces at festivals in Latin America and Europe. His recordings appear on Huddersfield Contemporary Records/ NMC Recordings, Another Timbre and First Hand Records.

He has published in *Tempo*, *Música Hodie* and *Resonancias*, and directs the transdisciplinary journal *Artexégesis* at the Pontificia Universidad Católica de Chile, where he served as Associate Professor.



©daisyeek

dejana is a violinist-researcher, sound+silence explorer, composer-performer, and indisciplinary artist, born at 43°18'58.5"N 21°54'39.5"E. A passionate advocate for the music of our time, dejana holds a PhD from the University of Huddersfield - CeReNeM and ReCePP (UK). Her dissertation, titled "Temporality of the Impossible", explores thinking future in the present as the past in contemporary violin repertoire. In February 2022 NMC/Huddersfield Contemporary Records released her solo CD bearing the same title. She actively performs as a soloist, regularly giving premiers of new works for extended violin, she has long-term creative collaborations with musicians and artists in the contemporary and experimental fields of music and art. dejana is violinist of LAPS Ensemble (BE), and is part of the art and education research collective People Coming from NowHere. In addition to instrumental compositions, she creates and develops works in the fields of interactive sound installations and multimedia.

The Body as Threshold: Improvisation, Notation, and the Redistribution of Agency in Torrent

Ned McGowan

Research-framed performance presentation (30' + 10' discussion)

This presentation examines a compositional case study — *Torrent* (Ned McGowan, 2011) for flute — as a concentrated site where transductive processes between body, instrument, notation, and sound become visible and audible. *Torrent* originated from a single, maximally fast improvisation undertaken under an unusual constraint: the take would be transcribed as faithfully as possible, without post-hoc revision, and made available for re-performance. This procedure compresses compositional decision-making into the sounding present, placing the performing body at the center of what might be called a transductive chain: from embodied technique and tactile schemata, through the irreversible real-time event, into recording, into notation, and into the re-performing body of another musician.

The presentation traces this chain across three moments. First, it addresses the improvisation as a site of radical embodiment, where fingering pathways, breath constraints, and overlearned motor schemata co-produce musical material at the threshold of physiological limit — a process in which the body does not execute pre-formed ideas but generates them through its resistance and affordance. Second, it examines notation as selective translation: the score fixes pitch and contour while leaving temporal relations deliberately underspecified, functioning less as a transparent document than as a partial and situated interface that redistributes agency toward the re-performing body. Third, it presents performances by three flutists — including the composer — to show how the same notated line is reconstituted differently through each performer's sensorimotor repertoire, breath strategy, and interpretive stance, making re-performance a form of co-composition.

Drawing on Schön's reflection-in-action, Haraway's situated knowledge, and Schuiling's account of notation as entextualization, the presentation argues that *Torrent*'s procedure makes legible a general dynamic: that musical works are not fixed objects transmitted through notation but ongoing transductive events reconstituted at each encounter between body, score, and instrument. The lecture-recital will conclude with a live performance of a new version of *Torrent*.



Bio

Ned McGowan is a composer, flutist, improviser, and music researcher based in Amsterdam, the Netherlands. His work focuses on rhythm, speed, and intercultural collaboration, and has been performed in venues including Carnegie Hall and the Concertgebouw. He teaches composition and artistic research at HKU Utrecht Conservatory, where he chairs the Master's and Bachelor's Artistic Research curriculum, and has worked as an artistic research coach at Codarts and Fontys Academy of Music and Performing Arts. His PhD research, Speed in Music, was conducted at Leiden University within the DocARTES programme. He has received multiple prizes including the Henriette Bosmans Prize, the Harvey Gaul Composition Competition prize, and awards from the National Flute Association.

Session 6 Improvisation, Comprovisation, and Composed Emergence

Friday 6 November, 11:00–13:00 · Auditorium

Chair: Adam Łukawski

PP Bibiana Bragagnolo & Danilo Rossetti — *Some things stay the same only by changing: performing-composing interactions, transductions and worlding emergence*

P Pía Baltazar — *Electroacoustic Comprovisation as Transductive Field: Bodies, Apparatuses, Material Agency*

P Luc Döbereiner — T*ransductive Synthesis: Composing with Coupled Nonlinear Processes*

Some things stay the same only by changing*: performing-composing interactions, transductions and worlding emergence*

Bibiana Bragagnolo & Danilo Rossetti

Research-framed performance presentation (30' + 10' discussion)

The performance *Some Things Stay the Same Only by Changing* is an artistic co-creation for piano and electronic sounds by Bibiana Bragagnolo and Danilo Rossetti. It combines improvisation, prepared piano techniques, acousmatic pieces, and the reinterpretation of repertoire works, where acousmatic interludes allow for the fluid preparation and un-preparation of the piano, with those environmental sounds captured, processed, and amplified into the overall performance sonority.

The primary objective of this artistic research is to rethink the traditional concept of musical work, which is based on fidelity and reproducibility (Assis, 2018), through artistic practice. The project moves away from conceiving artistic practice in relation to fixed objects toward developing worldings, as defined by Haraway (2016).

Worlding is derived from non-representational theory and is defined as a "becoming-with" that implies performativity, functioning as an enacted and embodied way of being in the world. In this sense, worlding presents itself as a powerful tool for overcoming traditional dichotomies as musical works versus improvisation and performer versus composer, promoting artistic practices based on co-creation. Here the artists' bodies act as the central transductive force from which different worldings might emerge in each new assemblage.

In this framework, creativity is considered an emergent process, resulting from the dynamic interaction of human and non-human agents, and molded by the environment. Simondon (2012) argues that the modes of existence of technical objects aim to overcome the dualism between culture and technique, constituting a technogeographical milieu, where nature and technology converge. Moreover, his notion of transduction (Simondon, 2005) frames the thinking of performance as a transductive operation through the energetic transformation of the performers' instrumental and electronic gestures into sonic energy (Assis, 2017).

This performance is conceived as a dynamic process proposing a broad cultural perspective, where bodies exist as situated entities, bringing together social and computational technologies within an artistic environment of technodiversity.

Bios



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Bibiana Bragagnolo is an artist, pianist, teacher and researcher for the Music Graduate Program and for the Contemporary Culture Studies Post-Graduation Program at the Federal University of Mato Grosso, Brazil. PhD in Musicology and Master in Musical Performance, she coordinates two research projects: Artistic Research in Latin America: practices in the Global South (funded by CNPq) and Experimentation and Creation: declassifying performance practices. She, alongside with Dr. Leonardo Pellegrim, coordinates the research group Observatory and Artistic Research Laboratory: performance, creation and contemporary culture in Latin America. Bibiana is a CNPq Productivity Research Fellow and her main research interests are artistic research, contemporary and experimental music, and the inclusion of performance in musical analysis.



Danilo Rossetti is a composer, researcher, and performer of electroacoustic music with focus in the use of technology and interdisciplinary research. He is a professor of Composition, Electroacoustic Music and Music Technology at the Department of Arts and the Graduate in Music at UFMT, a permanent lecturer in the Graduate Studies in Music at UNICAMP, and leader of the research group “Computer-aided composition, musical analysis and performance” (UFMT/CNPq). Having earned his Ph.D. in Music Composition at UNICAMP, with a doctoral stage at the CICM of Paris 8 University, he completed postdoctoral research at NICS/UNICAMP, with funding by FAPESP. He is a member of the International Computer Music Association and the Brazilian Society of Electroacoustic Music. In 2026, he is an invited researcher in the RepMus Team at IRCAM. His compositions include different means, as instrumental (solo, chamber and orchestra), live electronics, acousmatic, telematic, and multimedia.

Electroacoustic Comprovisation as Transductive Field: Bodies, Apparatuses, Material Agency

Pía Baltazar

Conference paper (20' + 10' discussion)

Our Bodies Know More Than We Do — the title of a recent collaborative work exploring transductive resonance — encapsulates the epistemological claim at the heart of this proposal: that the comprovising body harbours a form of knowledge that exceeds its own representation, pre-reflective and infra-intentional, exercised in and through gesture before it can be thought. Drawing on enactive cognition, this presentation examines what is at stake — compositionally, technologically, politically — when electroacoustic comprovisation is understood as a field of transductive relations rather than the organisation of sonic objects.

This claim opens onto an organological dimension: technical objects — samples, algorithms, apparatuses (dispositifs) — are conditions of possibility for transductive action, through and with which the body knows and acts. Yet the depth of this knowing-in-action depends on how apparatuses are designed and used — whether they amplify the gesture-intellect synergy central to Leroi-Gourhan's thought, or externalise it. Following Stiegler's concept of de-proletarianisation, I argue that, as current generative AI offers to bypass embodied gesture entirely, this becomes an ethical and epistemological stake: a form of knowing-through-doing that cannot be externalised without being destroyed.

The question deepens further through collective comprovisation, where the transductive field unfolds across multiple bodies without hierarchical direction, as in recent work, and the gesture-intellect synergy becomes distributed and emergent. Through Rosa's theory of resonance, this field also extends to the bodies of the audience, and to the liveliness of matter itself: acoustic spaces, instrument bodies, and air move according to forces that precede intention. Because perception is always already intersensorial, this field operates across sensory registers simultaneously: sound, light, air movement, and tactile vibration are not parallel channels but facets of a single transductive event. Read through Barad's intra-action, comprovisation in this expanded sense unfolds across agentive materialities well beyond what any single medium, body, or instrument can carry alone.



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Bio

Pía Baltazar is an intermedia composer and undisciplinary researcher. Trained in engineering, philosophy of art — with a focus on the relations between epistemology and aesthetics — digital creation and electroacoustic composition, her practice sits at the intersection of artistic creation, philosophy, and R&D. She co-conceived ossia, an open-source intermedia sequencer, and has been Director of Research-Creation at the Society for Arts and Technologies, Montreal. Her artistic work explores temporal textures through the interplays between the senses, embodiment, and spatiality, seeking to generate liminal states of perception through in-situ compositional and installation practices. Her theoretical research draws on situated epistemologies, enactive cognition, and process philosophy.

Transductive Synthesis: Composing with Coupled Nonlinear Processes

Luc Döbereiner

Conference paper (20' + 10' discussion)

This paper develops sound synthesis as a transductive practice for thinking the becoming of sound. Two concepts of transduction matter here. The first is the engineering sense, transduction as a membrane that converts energy from one medium to another. The second, from Gilbert Simondon, names an iterative operation that does not relate pre-given terms but produces what it relates by structuring a metastable preindividual field. Digital sound synthesis with nonlinear coupled processes is best understood in this second sense. Synthesis is not the realisation of a sonic object specified in advance but a propagating resolution of disparities between incommensurable scales held in tension within the system itself.

This becomes audible at the edge of turbulence, where systems hold themselves at the verge of multiple possible trajectories. Bifurcations, intermittency, and the metastable behaviour of feedback networks render audible a charged potential that cannot be deduced from initial conditions. Coupled nonlinear oscillators, in which boundaries and timescales come into contact and constitute form through mutual modulation, are particularly clear sites of this operation. The rhythms, timbres, and textures we hear emerge as the structuration of a metastable field that none of the coupled elements alone could specify. Form and material, slow and fast, signal and structure are not given before the operation; they are what the operation makes.

I develop this argument through technical and philosophical readings of feedback, chaos, and oscillator coupling and through recent compositions for networked performer ensembles in which musicians tend coupled synthesis processes rather than produce sound. The transductive body is at once the body of the performer, the instrument, and the synthetic process itself. Synthesis appears as a speculative practice for thinking the individuation of sound.



© Leonie Strecker

Bio

Luc Döbereiner is a composer and researcher whose work explores the fragility, contingency and materiality of sound, investigating the entanglement of social, technological and compositional systems. His music ranges from performances and fixed media to scores for soloists, choirs, and ensembles, incorporating adaptive generative processes and synthesis algorithms. He views synthesis as a processual form of computational becoming, where perceptual forms emerge from material encounters. He has collaborated with ensembles including LUX:NM, Eklekto Percussion, KNM, Schallfeld, AuditivVokal and Vertixe Sonora. He studied at the Institute of Sonology in The Hague, holds a PhD from the University of Music and Performing Arts Graz, and has held positions at the University of Huddersfield, IEM Graz, and as professor at the University of Music Trossingen.

Session 7 The Instrument as Transducer: Affordance, Ecology, Materiality

Friday 6 November, 14:30–16:30 · Concert Hall

Chair: Diego Castro-Magas

P Marco Fusi — *What Instruments Do to Us? Instrumental Affordances and Ecologies of Creative Music Practices*

PP Laura Andriani — *The Violinist's Body as Transducer: From Paganini's Technique to Transferable Performative Strategies*

P Tom Bruges — *An Organic-Organology of Fingernails*

What Instruments Do to Us? Instrumental Affordances and Ecologies of Creative Music Practices

Marco Fusi

Conference paper (20' + 10' discussion)

This presentation positions musical instruments as central actors in today's creative processes, by exploring their affordances in the context of collaborative creation, and locating them within the wider ecology of creative music practices. Rather than treating the instrument as a stable object that mediates pre-existing musical ideas, this presentation approaches it as an adaptive space for interaction. Each instrument embodies a combination of physical properties, historical repertoires, pedagogical traditions and performance techniques. Together, these elements configure a range of possibilities which both enable and constrain musical creativity. However, within collaborative artistic processes, these constraints can become flexible, and generate new possibilities as performers, composers and instruments redefine each other through experimentation, negotiation and iterative exploration.

Drawing on my experience of performing with multiple string instruments, specifically the viola and the viola d'amore, I will discuss how instrumental affordances can emerge and be observed, with particular reference to two case studies (Tim McCormack *… stretched across its axes* for viola and Scott McLaughlin *there is no gap between bird and song* for viola or viola d'amore). Techniques, gestures and sonic behaviours are not simply encountered, but actively shaped through networks of interaction between performers, instruments, notation and creative imagination. In this context, the instrument comes to be conceived as a transductive apparatus, translating creative energy, technical curiosity, embodied performing experience, tactile feedback, and conceptual intentions into sounds, while simultaneously reshaping the performer's perception of the instrument.

The presentation argues that collaborative artistic creation can be understood as a process that reconfigures the boundaries of instrumental identity. When composers and performers engage with the instrument as an open system rather than a fixed medium, its affordances become flexible and expandable. This process gives rise to new techniques, listening strategies, and compositional approaches.



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Bio

Marco Fusi is a violinist/violist, a researcher, and a passionate advocate for the music of our time. Among many collaborations with emerging and established composers, he has premiered works by Jessie Marino, Tim McCormack, Yu Kuwabara, Evan Johnson, among others. He has recorded several solo albums, published by Kairos, Col Legno, Da Vinci, Hat Hut, New Focus Recordings. Marco also plays viola d'amore, commissioning new pieces and collaborating with composers to promote and expand existing repertoire for the instrument.

After his Masters in Violin and Composition at the Conservatory of Milan, Marco received his PhD from the University of Antwerp with a dissertation on the performance practice of Giacinto Scelsi's works for string instruments.
He is currently Assistant Professor of Artistic Research at HEMU Lausanne and Associate Researcher at the Orpheus Instituut of Gent. [http://www.marcofusi.net/]

The Violinist's Body as Transducer: From Paganini's Technique to Transferable Performative Strategies

Laura Andriani

Research-framed performance presentation (30' + 10' discussion)

This project investigates violin performance through the lens of the body as a transductive and generative system, taking Niccolò Paganini's technique as a point of departure rather than an endpoint. Instead of reconstructing a historical model, the research explores how specific configurations of posture, movement, and instrumental setup generate sound through embodied processes of transformation, and how these configurations can be transferred to other repertoires.

Grounded in artistic research and practice-based experimentation, the study is developed through direct engagement with a copy of Paganini's instrument, enabling an exploration of the dynamic coupling between body and material object. Within this framework, the violinist's body is understood as an active site where muscular energy, tactile feedback, and kinaesthetic awareness are continuously translated into sonic events.

The research focuses on identifying underlying generative principles—such as balance, leverage, and distribution of effort—that do not prescribe fixed technical outcomes but instead condition the emergence of different sonic possibilities. Paganini's technique is approached here as a system that produces, rather than reproduces, sound.

A central aim of the project is to test the transferability of this generative system beyond Paganini's repertoire. By applying its principles to works from different stylistic contexts, the research examines how such a system can function as a flexible and productive framework for reconfiguring performance practices.

The presentation will take the form of a lecture-recital combining analytical commentary and live performance. Through comparative demonstrations, it will show how similar gestural configurations can generate distinct sonic events across repertoires, making perceptible the violinist's body as a transducer operating within a context-sensitive generative system.



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Bio

Laura Andriani is a violinist and artistic researcher working at the intersection of performance, embodiment, and instrumental technique. She has extensive international experience as a chamber musician. She was first violin of the Alcan String Quartet in Canada, with whom she recorded the complete Beethoven string quartet cycle, among other major projects.

In 1997, she received the Jury Special Prize at the Premio Paganini Competition for Berio's *Sequenza VIII*. Her current artistic-research practice focuses on Niccolò Paganini, including a recording of the 24 Caprices (Passacaille, 2022), and investigates violin playing as an embodied practice. She is a PhD candidate at the Orpheus Institute (docARTES).

Alongside her research activity, she teaches violin at the Conservatorio "Puccini" in La Spezia and performs internationally.

An Organic-Organology of Fingernails

Tom Bruges

Conference paper (20' + 10' discussion)

Classical guitarists' fingernails are a uniquely organic-organological object: neither performer nor instrument, not manufactured but grown; fingernails constantly replenish themselves like an organic Ship of Theseus. They are a musical appendage at the liminal space between the performer's body and the instruments which they interface. More than just a tool for music making, guitarists' fingernails are socially contingent. Affixed to the socially inscribed bodies of the performers who employ them, they exist within a broader culture of nail fashion. Nails both participate in the music that the body produces while also representing the social relations which govern it: their preparation connotes sociality. Their ephemerality precludes direct historical enquiry: not preserved for the historical record, we must resort to paintings, treatises, and in the modern day, pictures and nail paraphernalia.

Fingernails are a problematic object for musicology. Simple questions struggle to be answered: how have fingernails been employed in the past and what motivates that preparation? Are my nails a part of me and/or my instrument? What do fingernails sound like? After providing a brief exposition of the history of guitarists' fingernails (including modern practice) and the historiographical problems it poses for musicology, I will use a passage from Thomas Aquinas where he considers the question, "whether the hair and nails will rise again in the human body?" as a starting point to imagine other philosophers contemplating their nails. I will trace themes of organicism and sound: whether Kant's nails are beautiful; whether Bergson and Deleuze's nails are vital; whether Heidegger takes care [Besorgen] of his nails; whether Nancy's nails are sonorous; and how Badiou might write an inaesthetics of his nails. In doing so, I will demonstrate that the fringe status of nails reflects deeper issues in the philosophical foundations of musicology at the boundaries of life and sound.



Bio

Tom Bruges is currently studying musicology at the University of Oxford. He is completing his master's thesis on the cultural consequences of generative AI supervised by Dr Oliver Chandler whilst also pursuing research interests in late continental philosophy and early psychoacoustics. He is a classical guitarist who has studied with Craig Ogden and Prof. Stephen Goss, performing with Ensemble Isis, Hastings Philharmonic Orchestra, and as soloist in *Concierto de Aranjuez* with Oxford University Philharmonia. Most recently he has worked with Michael Finnissy for a performance of his complete works. Tom is also an advocate for new music, curating a concert series, Red Lipstick, at the JdP music building and premiering countless new works from student composers. His composition *Hawthorn Blossom* is featured on the CoMA catalogue, and has recently had his work *Wichmann(2,3)* premiered at Lá nas Árvores 2026 led by University of Évora, Portugal.

Session 8 Algorithm, AI, and Displaced Agency

Friday 6 November, 14:30–16:30 · Auditorium

Chair: Adam Łukawski

PP Eun Seong Hong — *Beyond the Note: AI and the Sonic Afterlife of Bach's Goldberg Variations at the Piano*

PP Serge Verstockt — *"De Schemerzone": EntangledMatches*

PP Joaquin Macedo — *Body as medium, sound as abject (A speculation on the ontology of sound)*

Beyond the Note: AI and the Sonic Afterlife of Bach's Goldberg Variations at the Piano

Eun Seong Hong

Research-framed performance presentation (30' + 10' discussion)

This research-framed lecture-recital examines how AI-mediated sound processing can intervene not in the production of notes, but in the sonic afterlife of acoustic piano sound. Focusing on selected passages from J.S. Bach's Goldberg Variations, it asks how listening changes when resonance, overtones, and decay become central to musical perception.

Using a minimal live system that responds selectively to sustained low-register resonance, the project approaches piano performance as a transductive field in which the pianist's body, the instrument, acoustic space, and nonhuman mediation continuously reshape one another beyond the moment of attack. Rather than generating musical material or replacing the performer, the system functions as a constrained intervention in the after-sound of the acoustic piano.

The lecture-recital unfolds through comparative performance: acoustic and AI-mediated versions of the same musical material are placed in alternation so that the audience can encounter subtle but audible differences in resonance, continuity, and return. In this way, the presentation becomes an epistemic experiment in listening, shifting attention away from the struck note as the sole bearer of musical meaning and toward the unstable temporal field in which sound persists, disperses, and disappears.

Conceptually, the project proposes the performer as a transductive and epistemic interface. Methodologically, it treats the lecture-recital as a comparative listening experiment. Artistically, it repositions AI not as a creative substitute, but as a nonhuman participant in the afterlife of sound.



Bio

Eun Seong Hong is a Korean pianist and Professor of Piano at the Institute of Music, Pontificia Universidad Católica de Chile. Her work moves between performance and artistic research, focusing on embodiment, listening, and the physical processes through which sound emerges and persists. She has performed internationally in Chile, South Korea, India, and Austria, and was recognized by the Chilean Association of Art Critics. Her recent projects explore resonance, acoustic temporality, and the body in piano performance, often through lecture-recital formats that connect live interpretation with conceptual inquiry.

"De Schemerzone": EntangledMatches

Serge Verstockt

Research-framed performance presentation (30' + 10' discussion)

More than a century after the emergence of quantum mechanics, its conceptual implications remain difficult to translate into embodied human experience. De Schemerzone does not attempt to visualize or explain quantum mechanics. Instead, it constructs a structural homology between the mechanics of quantum measurement and contemporary algorithmic and social structures that continuously reduce complex human states into simplified outputs. Within this broader framework, the diptych *Doors of Collapse* and *EntangledMatches* investigates the tension between reduction and emergence. In this lecture performance, only *EntangledMatches — Swarm Pieces #1* is activated.

The audience becomes the performers. Participants are positioned around the space and each receive a simple sound object: a matchbox. A distributed sonic field emerges. There is no conductor, no score in the traditional sense, and no individual virtuosity directing the form. The system operates through what can be described as a mildly guided democracy: simple instructions, local decision-making, and continuous listening. The work activates spatial hearing as a primary perceptual mode: participants and listeners navigate direction, distance, and movement of sound as a collective field. A striking phenomenon can emerge: a rotating wave of sound that circulates through the group. It only arises when participants synchronize their attention.

This process resonates with the notion of dialogue described by David Bohm, where order emerges from collective interaction rather than hierarchical control. Although the work does not illustrate a scientific theory, it demonstrates a structural affinity with quantum systems: the behavior of the whole cannot be reduced to its individual components. *EntangledMatches* unfolds in what can be understood as De Schemerzone: an interval in which multiple possibilities coexist before stabilizing into temporary structures. In the context of Bodies as Transducers, the body is not a passive receiver but an active mediator: as listener, as actor, and as node in a distributed system.



Bio

Serge Verstockt (b. 1957) is a Belgian composer and media artist, and founder of Champ d'Action, an interdisciplinary platform for new music, media, and performative research. His work moves between algorithmic system design and embodied, collective experience. Trained at the Institute of Sonology in Utrecht with Gottfried Michael Koenig, he developed early compositions based on stochastic and generative processes, aiming to shift authorship from subjective choice to structured conditions.

Over time, his practice evolved toward open, participatory formats in which performers and audiences form self-organizing systems. In works such as *EntangledMatches* and *DRIE*, minimal instructions and spatial listening give rise to emergent sonic fields and collective phenomena like the "wave."

Central to his work is the notion of uncertainty as artistic material. In contrast to a culture of optimization, Verstockt embraces the glitch as a poetic rupture—revealing human presence within technological systems and opening a field of possibilities rather than fixed outcomes.

Body as medium, sound as abject (A speculation on the ontology of sound)

Joaquin Macedo

Research-framed performance presentation (30' + 10' discussion)

This lecture-performance proposes the perceiving body as a transductive and epistemic interface that does not merely receive sound, but actively constitutes it as an artistic phenomenon. Building on my doctoral dissertation Klang als para(-)sitäres Phantom (Sound as para(-)site ghost), I approach sound as an emergent product of bodily operations that transform acoustic pressure-waves into situated, relational experience. The presentation is complemented by performative demonstrations with a modular synthesizer and other sounding objects that articulate transduction as both concept and practice.

Drawing on Cécile Malaspina's notion of transduction as a noise-inflected process, and Julia Kristeva's concept of the abject as a "jettisoned object", I articulate a model of sound perception in which the body functions as a center of attraction where multiple energetic, material, and symbolic layers converge and are projected back outwards as a bodyless, dislocated yet quasi-autonomous entity: sound as artistic object. Artistic sound is thus not a signal transmitted but produced through these noisy operations.

In Malaspina's framework, transduction is never neutral; it is always entangled with noise, such that perception emerges through interference, filtering, and transformation. Kristeva's abject resonates with my definition of the Sound Object: neither subject nor fully other, but a projection of myself that sits opposite me; an acoustic signal that detaches from its source, occupies the perceiving body, and re-emerges as an autonomous, virtual presence.

Aligned with radical embodiment and artistic epistemology, the presentation foregrounds listening as a site of knowledge production. It frames performance as epistemic experimentation, demonstrating how sound comes into being through embodied transduction. Ecologies of collaboration take on a "weird" turn: the body becomes a host through which sound operates and transforms. Artistic sound thus emerges as an assemblage of acoustic, psycho-perceptual, and environmental forces; neither reducible to source, signal nor subject, but arising relationally as a para(-)site phantom.



Bio

Born in 1989 in Buenos Aires, he has lived in Berlin since 2015. He works as a composer in the fields of experimental music and artistic research. At the heart of his work lies collaboration with performers, as well as a sonic parametrisation that prioritises timbre over pitch. He understands sound as a spatial force that creates, shifts and infiltrates spaces.

He studied electronic music composition with Guillermo Pozzati at the Universidad Nacional de las Artes (UNA - Argentina) and experimental music theatre with Daniel Ott at the Berlin University of the Arts. In 2026, he defended his dissertation Klang als para(-)sitäres Phantom [Sound as para(-)site Phantom] at the Hamburg School of Music and Theatre.

He teaches at the postgraduate school of UNA and serves as a member in the editorial board of the *Journal for Artistic Research*. Together with Mathias Hinke, they form the experimental duo "Cementerio de Piñatas".

Concerts

Concert 1

Thursday 5 November, 18:30–19:30 · Concert Hall

Ned McGowan — improvisation

Ned McGowan, flute

Evan Johnson — *tractatus figurarum: sloth* (2026), for guitar (world premiere)

Diego Castro-Magas, guitar

Instruments are fundamentally amplifiers and colorizers of bodily movement and tensions, none more so than those—like the guitar—in which the musculature acts directly on a field of tension and resonance. Here those movements, though not those tensions, are reduced to a minimum: a subdued shivering, tremoring, successful and unsuccessful attempts to stop moving altogether, undergirded by, and in turn obscuring, various fragments of various chords, chorales, sequences.

The *Tractatus figurarum* is actually a brief fourteenth-century text attempting (though falling short of) a notational codification of the rhythmic practices of the ars subtilior. Mostly, though, I liked the phrase itself: a treatise on figures, rhythmic, muscular, private.

— Evan Johnson

Jean-Luc Guionnet — *L'épaisseur de l'air*, (Thickness of air - Dëgëraayub ngelaw li - 空気の濃さ - Dikte van de lucht - El espesor del aire - Dicke der Luft - 空气厚度 - سمك الهواء...) (improvisation)

Jean-Luc Guionnet, saxophone

Concert 2

Friday 6 November, 18:30–19:30 · Concert Hall

Clara Maïda — *(a)utom@ton*, electroacoustic work for four channels with animated video (10')

Scott McLaughlin, Marco Fusi — *one bird, many songs*, for electromagnetic prepared viola d'amore (c. 20')

This performance is from our work on instrumental/material agency and the fluid relationship between performer and a 'defamiliarised' instrument: asking 'how are sedimented techniques repurposed for new affordances?' Performing with a prepared, modified, and electromagnetically-actuated viola d'amore, Marco Fusi and Scott McLaughlin engage in an improvisative dialogue with material agency and technicality. Using Adam Schmidt's (LTDM) technology, the instrument's fourteen strings become an electromagnetic system where vibrations can be sustained indefinitely (via fixed/moving magnets) and resonances can pass between strings, reconfiguring the instrument at the level of its material behaviour. For Fusi, it retains continuity with established practices of fingering and bowing, while for McLaughlin it becomes legible as a feedback circuit, a topology of forces and resistances in which Fusi plays. These perspectives unfold simultaneously rather than sequentially, as they both operate on the same single instrument, entangling their actions and undermining obvious cause/effect relationships. The viola d'amore emerges as an active participant within the performance ecosystem.

Diego Castro-Magas, dejana sekulić & Nicolás Kliwadenko — *the friction of a gesture* **(improvisation)**

Diego Castro-Magas, guitar · dejana sekulić, violin · Nicolás Kliwadenko, live electronics

the friction of a gesture works with physicality from the outside— wherein Aaron Cassidy's notational approach decouples the performer's actions into independent layers—from the inside—where Dario Buccino's HN System notates stimuli and limits—and in the relation between the two. We carry these operations and processes, to lead us through familiar and new relations and allow for radically embodied performance to take place. Friction is the resistance felt when something crosses a surface: bow or nail on the string or the knob, the body pushing through its own gesture... We follow the form that takes shape as the three of us and our instruments act on between the self, the instrument, and the sound and on one another. Form and shape that are not permanently fixed, that belong to no one, but simultaneously belong to all collectively in that moment of one temporary fixity.

Bios

Nicolás Kliwadenko

Nicolás Kliwadenko is a Chilean composer, computer musician and improviser whose practice explores the interplay between structured systems, digital technologies and spontaneous musical interaction. Working across acoustic and electroacoustic contexts, he combines traditional and unconventional notation, live electronics, improvisation and experimental approaches to performance.

He holds a Bachelor's degree in Music from the Pontificia Universidad Católica de Chile and Master's degrees in Music Composition from the Universidad de Chile and Electroacoustic Music from the Institute of Sonology, Royal Conservatoire of The Hague, both with distinction. His work has been presented at festivals and venues across Europe, China, and North and South America. In 2025, he received the Konrad Boehmer Prize for Outstanding Research.

He is currently a doctoral researcher at the Orpheus Institute and a research associate at the Institute of Sonology, developing computational tools and performance strategies that explore iterative creative processes, generative systems and collaborative improvisation.

Credits

Conference organised by Diego Castro-Magas, Marie Skłodowska-Curie Postdoctoral Fellow, Orpheus Instituut, in collaboration with the Orpheus Research Centre cluster MetamusicX.

Technical team: Chonglian Yu, Massimiliano Cerioni, Nicolás Kliwadenko, and Juan Parra Cancino.

This conference is part of the project REPaMS — Radically Embodied Performance as Musical Structure, a Marie Skłodowska-Curie Postdoctoral Fellowship (grant agreement 101146719).

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