

# 50 years ESB: Festival – Biographies

## Table of Contents

Symposium: Present and future of electronic studios.....	2
Introduction .....	2
Keynotes.....	2
Laetitia Sonami.....	2
Anna Schürmer.....	3
Laura Zattra.....	3
Panel 1.....	4
Miriam Akkermann.....	4
Michael Harenberg.....	4
Christoph Seibert.....	5
Ramon De Marco .....	5
Volker Böhm.....	5
Panel 2.....	6
Angela Ida De Benedictis.....	6
Germán Toro-Pérez.....	6
Michelle Ziegler .....	7
Nicolas Donin .....	7
Svetlana Maraš.....	8
Panel 3.....	9
Christina Dörfling.....	9
Serge Lemouton.....	9
Felix Marzillier.....	10
Matthias Kassel.....	10
Tatiana Eichenberger.....	10
Lecture-Workshops.....	11
Mats Lindström.....	11
François Bonnet.....	11
Concerts.....	12
Vinyl-terror & -horror.....	12
Andreas Eduardo Frank.....	12
AGF.....	13
ESB Noise Ensemble.....	13
Andrea Neumann & Mads Emil Nielsen.....	13
Andrea Neumann .....	13
Mads Emil Nielsen .....	14
Laetitia Sonami.....	14

# Symposium: Present and future of electronic studios

## Introduction

The Electronic Studio Basel (ESB) is celebrating its 50th anniversary. On this occasion, the studio is taking the opportunity to reflect and reconstruct its history, while also considering its own future and the future of electronic studios at educational institutions in general.

The Research Centre of the Basel University of Music FHNW, in collaboration with the Electronic Studio have initiated the research project «Archive of the Future. 50 Years of Electronic Studio Basel» with the aim of researching, compiling and writing the studio's history as well as designing an archive of the studio that encompasses the past but will also serve in the future.

In the context of the celebrations, a festival will be carried out between 26-28 March 2026. The symposium will take place alongside a rich artistic programme and an exhibition on the history of the studio that will open on the first evening, 26 March 2026.

While the exhibition looks back at the past, the symposium is dedicated to the present and, in particular, to the future of the Basel electronic studio but also electronic studios at educational institutions in general. The exchange between practice and theory – artistic professionals and educators as well as academics – is at the centre of attention, posing the following key question: How shall electronic studios respond to the latest technological and social developments and where do they position themselves in the near future as institutions providing high-quality education for artistic audio professionals? The following three main subject areas will be addressed and discussed: *electroacoustic music and education*, *technical & social infrastructure of electronic studios* and *archiving and production of electroacoustic music*.

## Keynotes

### Laetitia Sonami

Laetitia Sonami's visionary contributions have expanded the boundaries of sound and technology over the course of several decades. Since the late 1980s, Sonami has demonstrated a deep engagement with gesture-based performance, real-time sound synthesis, interactive systems, and embodied interfaces, establishing herself as a central figure in the development of sensor-driven musical performance and experimental electronic composition.

Sonami created several unique instruments for live performance. In 1991 she devised her first lady's glove. It became her primary instrument for the next 25 years at which point she devised the Spring Spyre which applies Machine Learning to real time control of audio synthesis. The lady's ball(s) conceived during the pandemic is the most minimal instrument she can imagine. Sonami's work bridges the technological, the mechanical and the uncanny, exploring the

fragile terrain where body, memory, language, and machine intersect. Her practice articulates a critical approach to technology — eschewing dominant paradigms of control and mastery in favour of embodied knowledge, contingency and unpredictability.

Sonami has collaborated with video artists and musicians, such as Paul DeMarinis, SUE-C, James Fei, Zeena Parkins and David Wessel. She has exhibited and performed at major international festivals and venues and has mentored and inspired many young artists with her approach to sound and technology as spaces of curious inquiry.

In 2025 Sonami received the Giga-Herz Lifetime Achievement award. Black Truffle recently released an LP of two recent works and Lovely Music just released a double CD of earlier works.

[sonami.net](http://sonami.net)

## Anna Schürmer

Anna Schürmer has been a junior professor of musicology at the Cologne University of Music and Dance since 2023, where she advocates interdisciplinary positions in the context of music and media culture (*Sound Studies*). On a discursive level, her work engages with intersectional approaches to music and sound research (*Queer Musicology*), speculative forms of music-related knowledge production (Musicking Future – Futuring Music), and auditory perspectives within artistic research (*Acoustic Research*). She pays particular attention to contemporary art music and electronic music, spanning electroacoustic composition and club-based practices (*Diskursdisko*). Beyond academia, Anna works as a freelance music journalist and curator: she hosts programs, curates projects, and writes regularly for print, radio, and online media.

[interpolationen.de](http://interpolationen.de)

## Laura Zattra

Laura Zattra is Full Professor of Musicology and Music History at the Conservatory of Udine and Associate Researcher at the Analyse des Pratiques Musicales group at IRCAM (Paris). She earned her PhD at the University of Trento and the Sorbonne University and previously worked as a researcher at the University of Padua (2004–2012) and lecturer in electroacoustic music, sound design, and applied music (2013–2024). Her research focuses on the history and creative practices of electronic and computer music, combining philology, oral history, and ethnography. She is a pioneer in applying philological methods to the analysis of computer music. Zattra is co-founder of the Risme Digitali and MEDEG (Musica Elettronica Donne e Genere) research groups, and founder of the website dedicated to Teresa Rampazzi. She has authored or co-authored several books, including *Studiare la Computer Music* (2011), *Live-Electronic Music* (Routledge 2018), *La notazione della musica elettroacustica* (2019), *Inventare gli arnesi della propria espressione* (2021) and has published over 100 scholarly articles. Since 2002 she has collaborated on the RAMHO project at IRCAM, dedicated to the oral history of acoustics and electronic music research in France and the world.

[laurazattra.com](http://laurazattra.com)

## **Panel 1: Electroacoustic music and education**

Chair: Volker Böhm

Over the past 50 years, the ESB has been educating professional artists in electroacoustic music, such as composers, audio designers, and sound artists. Its teaching program has always responded to developments in the field of audio technology. Where does this education stand today, in the “post-digital age” and with the increasing use of technologies such as machine learning, neural networks, deep learning, and generative models, which are referred to as artificial intelligence? What competencies should be conveyed to future audio professionals? Shall the education delve deeper into various technologies? Shall historical, aesthetic, philosophical, and ethical reflections on technological developments, the discourse on how to deal with them, and their social impact be integrated into education? Where is the artistic education of audio professionals heading, and where will it stand in 5-10 years?

### **Miriam Akkermann**

Miriam Akkermann is musicologist and sound artist. Her research areas include music of the 20th and 21st century, computer music/music technology, musical performance practices, archiving music in the digital age, as well as the effect of music on sleep. In addition, she examines practices of intercultural curation in the context of contemporary music. She received a PhD in musicology from the Berlin University of the Arts, and completed her habilitation at Bayreuth University. As a musician and sound artist, she performs with flute and live electronic, and creates compositions and sound installations, that have been shown at concerts, festivals and exhibitions, in Europe, North America, and Asia. From 2024-2026, she was Ernst-von-Siemens endowed professor for new music at FU Berlin. Since March 2026, she holds the professorship for systematic musicology at TU Dortmund.

miriam-akkermann.de

### **Michael Harenberg**

Prof. Dr. Michael Harenberg studied systematic musicology in Giessen and composition in Darmstadt. He completed a PhD in media studies at the University of Basel on the aesthetics of virtual instruments under Prof. Dr Georg Christoph Tholen. His work, both compositional and theoretical, focuses on computer-generated music within instrumental, installation-based and improvised settings, as well as on physicality in the digital realm. He has received various awards and scholarships, and has been involved in research projects, international lectures and publications. From 2002 to 2022, he was co-head of the ‘Sound Arts’ programme at the Bern University of the Arts, where he continues to teach composition and media theory until July 2026. From 2000 to 2012 he was on the board of the “German Society for Electroacoustic Music” (DEGEM), serving as its first chairman from 2004 to 2012 and remaining responsible for DEGEM WebRadio@ZKM until 2015. In the winter semester of 2016/17, he was awarded the DAAD’s Edgar Varèse Guest Professorship for Computer Music at the Technical University of Berlin.

## Christoph Seibert

Christoph Seibert is professor of music informatics at the IMWI | Institute for Music Informatics and Musicology at the HfM | University of Music Karlsruhe. He was PostDoc at the Max Planck Institute for Empirical Aesthetics in Frankfurt/Main. After studies in musicology and sound/video engineering, he pursued a PhD on music and affectivity at the HfM | University of Music Karlsruhe. As a sound director he held a scholarship with the International Ensemble Modern Academy and subsequently worked with many different composers and ensembles. His audiovisual works were shown at various festivals. His research draws on diverse perspectives and methods from philosophy, empirical research, and music technology to forge transdisciplinary music research. His current research agenda includes situated aesthetics, concert research, music and AI, and interactions between technology and musical practice.

[hfm-karlsruhe.de/prof-dr-christoph-seibert](http://hfm-karlsruhe.de/prof-dr-christoph-seibert)

## Ramon De Marco

Ramon De Marco (\*1975) studied Audio Design at the Basel University of Music (1995–2000). After developing the Sound Design Studio at SRF Virus (Swiss National Radio) and working as project manager at Fabrica, Benetton's research and communication centre in Treviso, he co-founded Idee und Klang Audio Design with Daniel Dettwiler in 2005. In 2022 he co-founded the startup AUDIOBREEZE with Peter Philippe Weiss.

His work focuses on multidimensional compositions for spaces, sound scenography, and intelligent sound systems for media and architecture. He realised international projects such as the BMW Museum in Munich, the First World War Galleries at the Imperial War Museum London, the National Museum of Qatar in Doha, and the award-winning exhibition *Sounds of Silence* at the Museum of Communication in Bern.

As a sound artist he has presented works at institutions and festivals including the Centre Pompidou (Paris), Outer Ear Festival (Chicago), and Experimenta Design (Lisbon). He held artist residencies in Venice and Ladakh.

Since 2010 he has been teaching sound design and acoustics at FHNW Basel and ZHdK Zurich and lectures internationally. In 2021 he published *Sound Scenography – The Art of Designing Sound for Spaces*. In 2023 he co-founded the Swiss Society for Acoustic Ecology (SSAE).

[ideeundklang.com](http://ideeundklang.com)

## Volker Böhm

Volker Böhm, born 1971 in Freiburg (Germany), lives and works as a musician, audio designer and programmer in Basel. In addition to his teaching activities at the Electronic Studio of the Basel Academy of Music, he realises art, music and media projects in the fields of new music, theatre, (sound) installation and electro-acoustic improvisation.

[vboehm.net](http://vboehm.net)

## **Panel 2: Technical & social infrastructure of electronic studios**

Chair: Svetlana Maraš

Throughout its 50-year history, ESB has kept pace with technological developments – from the analogue to the digital age. For a long time, electronic studios were the only places where composers could access technologies and equipment that were not available elsewhere and had the unique opportunity to work with them. What function do these studios still fulfil today, when the technology of an entire studio is available in a small device? What technical equipment should a future electronic studio provide? Since their emergence in the 1950s, electronic studios have also been an important social space, a place for experimentation and collaboration between composers and musicians together with technicians and engineers. Is this function still relevant today? Do we still need electronic studios at educational institutions such as music academies and universities? What role do they play in the “post-digital age”? Will electronic studios still exist as physical spaces at educational institutions in the near future, or are we facing their “extinction”?

### **Angela Ida De Benedictis**

Angela Ida De Benedictis studied musicology and musical philology at the University of Pavia (Cremona), completing her PhD in 2001 with a dissertation on radio play and radiophonic art. In 2005-07 she held a two-year Alexander von Humboldt Foundation fellowship for postdoctoral research on music and technology at Humboldt University Berlin. Since 2014 she has been a member of the Scientific Board of the Paul Sacher Foundation (Basel) as musicologist and curator of music manuscripts, and is currently responsible for over thirty collections, including those of Luciano Berio, Pierre Boulez, Helmut Lachenmann, and Bruno Maderna. She was Assistant Professor at the University of Pavia and obtained the Scientific Qualification for Full Professor in 2014; she also taught at Universities of Padua, Salerno, and Bern among others. She is Scientific Director of the Centro Studi Luciano Berio and a member of the Scientific Committee of the Luigi Nono Foundation. Her research focuses on contemporary and electronic music, music and media technology, philology and creative processes, 20th-century analysis, musical theatre, notation, performance, and radio studies.

[paul-sacher-stiftung.academia.edu/AngelaIdaDeBenedictis](http://paul-sacher-stiftung.academia.edu/AngelaIdaDeBenedictis)

### **Germán Toro-Pérez**

Studies in music theory at the Universidad de los Andes, Bogotá and composition at the University of Music and Performing Arts, Vienna. Studies on electroacoustics and computer music in Vienna and Paris. Toro-Pérez was head of the computer music course (1999-2006) and visiting professor for composition (2006-7) at the University of Music and Performing Arts, Vienna. Since 2007 he is professor for electroacoustic composition and head of the ICST - Institute for Computer Music and Sound Technology – at the Zurich University of the Arts. His output includes instrumental, electroacoustic compositions and cross-disciplinary works. His music theater work Journey to Comala after Pedro Páramo by Juan Rulfo was premiered

2017 in Zurich. Recent pieces were commissioned by the Mondrian Ensemble, Basel, the ORF Radio Symphonie Orchestra/Wien Modern, the ensemble sojus21, Zurich, and the ensemble XXI Jahrhundert, Vienna.

Publications in the fields of composition, theory and aesthetics of electroacoustic music, artistic research, and the performance practice of electroacoustic music. His current research topic at ICST is the pedagogy of electronic music for children.

toro-perez.com

## Michelle Ziegler

Michelle Ziegler is a musicologist and cultural manager. She is currently head of the SNF project «Interaction and Collaboration. Composing in Electronic Studios 1948–1971» at the Bern Academy of the Arts. Since 2024, she is the Deputy Director of the Seewen Museum of Music Automats. She received her doctorate in musicology from the University of Bern in the SNF project «Das Auge komponiert» at the Bern Academy of the Arts and then worked as a postdoc in the archive of the Paul Sacher Stiftung in Basel and at the Chair of History of Technology at ETH Zurich. She has authored numerous scientific publications and has been a lecturer at universities in Basel, Bern and Vienna. Her research areas include music of the 20th and 21st centuries, music and technology, archival practices and digital historiography. In addition, she has organised and curated various music and cultural projects including «Zwei Tage Strom», a festival for electronic music in Zurich, and an exhibition at the Kunstmuseum Solothurn.

## Nicolas Donin

Nicolas Donin is Professor and Chair of musicology at the University of Geneva. From 2002-2021, he was head of the Analysis of Musical Practices research group at IRCAM-Centre Pompidou (Paris) and principal investigator of two research programs (funded by the Agence Nationale de la Recherche) focusing on the musicology of creative process (MuTeC, 2009-2011), and gesture-based composition (GEMME, 2012-2016). His projects include long-term collaborations with composers Georges Aperghis, Florence Baschet, Stefano Gervasoni, and Philippe Leroux. He has published extensively on the history of music since the late 19th-century, with a focus on contemporary composition and performance, using methodologies from musicology, social sciences and cognitive studies. More recent teaching and research have focused on ecomusicology. He edited *Composer dans l'Anthropocène*, a themed issue of *Circuit* (vol. 32(2), 2022), and co-edited (with Isabelle Moindrot and François Ribac) *Music and the Performing Arts in the Anthropocene: Nature, Materialities and Ecological Transformation* (Routledge, 2026). His output also includes multimedia music analyses and documentary shortfilms on collaborative creative processes in IRCAM's studios.

## **Svetlana Maraš**

Svetlana Maraš (1985) is a composer and sound artist working in the field of experimental music.

Maraš is Professor of Creative Music Technology and Co-head of Electronic Studio at Hochschule für Musik FHNW, Basel. She is former head of Electronic Studio at Radio Belgrade.

Maraš regularly performs live electronic music and this is part of her ongoing practice. Conceived as a hybrid technological instrument, her setup is focused on unlocking the hidden creative potential of commercial, affordable devices, enabling virtuosic real-time manipulation of electronic sound. She prioritises time-specific and contextual performance over the recording format, which she approaches critically and uses only selectively.

Her work strongly focuses on sound installations which employ existing technologies to construct complex signal-chain ecosystems. She also builds custom instruments, merging her interest in objects, circuitry, performative interaction (by others), and sculpture.

From 2016-2021, she was composer in residence and artistic director at Radio Belgrade's Electronic studio, where she established numerous programs such as artistic residencies, educational courses and most notably, restoration of EMS Synthi 100.

Maraš has presented her work internationally, at venues, festivals and events such as Palais de Tokyo (Paris), Kunstmuseum (Basel), Haus der Kunst (Munich), Ruhr Triennial, CTM (Berlin), Ars Electronica (Linz), Wien Modern, House of Electronic Arts (Basel), Espace Multimedia Gantner (Bourogne), Musikprotokoll (Graz), Heroines of Sound (Berlin), Onassis Cultural Centre (Athens), Stadttheater (Bern), Museum of Contemporary Art (Belgrade), Izlog Suvremenog Zvuka (Zagreb), Blurred edges (Hamburg), ICMC (New York), International Rostrum of Composers (Wroclaw), ISEA (Dubai), International Music Institute (Darmstadt), Orpheus Institute (Ghent) and numerous other places. She regularly gives lectures and workshops as an invited guest at international institutions and festivals.

[svetlanamaras.com](http://svetlanamaras.com)

## **Panel 3: Archiving and production of electroacoustic music**

Chair: Tatiana Eichenberger

The ESB has always focused on its primary goal of training the next generation of artistic audio professionals, while also engaging in extensive production and concert activities. For this reason, its activities have only been archived marginally. That is why the ESB intends to establish an archive that encompasses the past but should also be of use in the future. An archiving process needs to be defined so that in future, all students – before leaving ESB – hand over their productions created during their studies to the archive. As is generally known, a recording of a performance cannot adequately document the live experience. Given the diversity of technologies and approaches used in the production of electroacoustic music, the question arises as to what exactly should be documented and archived. How should such a documentation look like? Where exactly does the archiving process actually begin? With the first recorded, generated, or programmed sound? With the first conceptual idea? In other words, what should such an archive look like and what should be archived in it?

### **Christina Dörfling**

Christina Dörfling researches and teaches as a PostDoc at the Institute for Music and Media Studies at Humboldt-University Berlin. Among other things with a focus on the knowledge history of sound and music technologies and media archaeology. In 2019, she received her PhD from the UdK Berlin with a dissertation on sound and circuitry of early electrophones. Subsequently, she worked on "Music objects of popular culture" (HfM Weimar), "Music instrument patents" (GStA/SIM Berlin), and as a substitute professor for Musicology/Sound Studies (University of Bonn). Most recently, she published on petrosounds through the lens of the gas organ Pyrophon, examined the material conditions of machine listening in her article 'Silicon Listening,' and investigated material flows and supply chains of early acoustic infrastructures by analyzing early wire recorders and the BBC Empire Service. Her research practice incorporates hands-on soldering activities.

### **Serge Lemouton**

Serge Lemouton studied violin, musicology, composition and computer music, in Paris Sorbonne University and "Conservatoire National Supérieur de Musique de Lyon". In 1992, he joined the musical assistant/Computer Music Producer team at IRCAM. He has worked with the IRCAM researchers to develop computer tools and has taken part in the production of numerous composers' musical projects. He was responsible for the production and performance in real-time of several of Philippe Manoury's works including K..., la frontière, On-Iron and La Nuit de Gutenberg. He also developed several computer music programs: a C-version of Chant (1990) for Macintosh, numerous external objects for Max/MSP. He is currently working on score following systems, analysis of instrumental gesture and constraint

programming for computer assisted composition. His current work leads him to study the transmission and preservation of the computer music repertoire.

[serge.lemouton.free.fr](http://serge.lemouton.free.fr)

## **Felix Marzillier**

Felix Marzillier studied piano, musicology, and history in Berlin. From 2019 to 2025 he was a research associate for the *Bernd Alois Zimmermann Complete Edition* at the Berlin-Brandenburg Academy of Sciences and Humanities. In 2023 he published an article on Zimmermann's tape composition *Tratto*, and in 2025 he edited the critical edition of the orchestral work *Photoptosis*. Since September 2025 he has been a research associate at the Music Archive of the Academy of Arts in Berlin, where he supervises numerous twentieth-century composers' archives, including the artistic estate of Thomas Kessler. One of his main areas of work is the archiving and accessibility of digital music collections.

His doctoral project examines the reception of Ezra Pound in contemporary music after 1945, focusing on the tensions between art and politics. He has received several artistic awards in the field of jazz as well as research fellowships in Rome, Basel, and Venice.

## **Matthias Kassel**

Matthias Kassel studied musicology and German language and literature in Freiburg im Breisgau. He has been a curator at the Paul Sacher Foundation since 1995. Here he is responsible for collections from composers like, among others, Mauricio Kagel, Erik Oña, Steve Reich, and Jürg Wyttenbach. Another current focus of his work is the concept and implementation of the digital long-term archive.

## **Tatiana Eichenberger**

Tatiana Eichenberger researches at the intersection of media studies and musicology. She studied musicology and media studies at the University of Basel and previously completed her musical training at the Bern University of the Arts (flute concert and teaching diploma). In 2022, she defended her dissertation at the University of Basel on the emergence of electronic studios at the broadcasting corporations in Europe in the post-war years and their significance in the transformation process of the audio arts into the electronic age. Since 2022, Eichenberger has been researching composition commissions of Swiss radio as part of the project «Music Promotion through the Ether» at the Zurich University of the Arts (ZHdK). Since the end of 2024, Eichenberger has been part of the Basel University of Music's project dedicated to the 50th anniversary of its Electronic Studio (ESB) and is working on compiling its archive and drawing up the studio's history.

[orcid.org/0009-0001-7744-5177](https://orcid.org/0009-0001-7744-5177)

## Lecture-Workshops

### Mats Lindström

Mats Lindström works with electronic music as a composer, sound artist, and musician. He is also active in the visual arts and has collaborated in theatre, opera, and dance, as well as composed works for radio and installations. He often builds electronic instruments and devices, specially constructed for each project. His most recent project is The Control Unit – a newly formed collective of musicians comprising Lindström and Joachim Nordwall from iDEAL Recordings alongside the Argentinian experimental Bandoneon player Mercedes Krapovickas and the British artist Paul Purgas of the electronic music project Emptyset. As their first collaboration they set out to explore the continuum of ideas and methods initiated by the American avant-garde composer David Tudor, ahead of a wider centenary programme exploring his life and work during 2026. For this project Lindström has been experimenting with live treatment of the instrument signals as well as the use of new lo-fi speakers and some serious electronic feedback. He has been the studio director at Elektronmusikstudion EMS in Stockholm since 2004.

### François Bonnet

François J. Bonnet is a Franco-Swiss composer and theorist. He has been director of the Groupe de Recherches Musicales de l'Institut National de l'Audiovisuel (INA GRM) since 2018. His music, often presented under the project Kassel Jaeger, has been presented all over the world, at festivals such as Musica in Strasbourg, Ultima in Oslo, MaerzMusik in Berlin, La Biennale Di Venezia in Venice, Festival d'Automne in Paris, Semibreve in Braga, and in prestigious venues such as the Whitney Museum of American Arts in New York, the Accademia Musicale Chigiana in Siena, SuperDeluxe in Tokyo, Pionner Works in Brooklyn, Ex Teresa in Mexico City and La Maison de la Radio et de la Musique in Paris.

Many recordings of his work have been released by world-renowned labels such as Shelter Press, Drag City, Editions Mego and Black Truffle.

François J. Bonnet has also collaborated with artists such as Éliane Radigue, Stephen O'Malley, Jim O'Rourke, Oren Ambarchi, and Gisèle Vienne, to name a few.

As a theorist, he has published the following books: *The Music to Come* (Shelter Press, 2020), *After Death* (Urbanomic, 2020), *The Infra-World* (Urbanomic, 2017) and *The Order Of Sounds* (Urbanomic, 2016).

## Concerts

### Vinyl-terror & -horror

The artist duo Vinyl-terror & -horror, consisting of Camilla Sørensen (1978) and Greta Christensen (1977), works at the intersection of sound and visual art. The duo is known for their captivating turntable concerts and immersive, humorous, post-apocalyptic sound installations.

Characteristic of their turntable performances and compositional work in general, the duo approaches the vinyl medium from a sculptural perspective, using the turntable itself and the vinyl-material as compositional agents that lead to unexpected outcomes. Vinyl-terror & -horror use manipulated records, including broken, baked, collaged 'cut-ups' on multi-pickup turntables - blending a wide range of culturally diverse musical genres in a non-hierarchical mix, such as classical, opera, folk, schlager, spoken word, hammond organ interpretations as well as horror film sound effects, pan flute bird imitations etc. into an abstract cinematic sound narrative.

### Andreas Eduardo Frank

Andreas Eduardo Frank is a composer and artistic director working in the fields of contemporary music and music theatre, with a background in experimental electronic music.

His practice focuses on interdisciplinary formats that connect explorations in contemporary and experimental music with performative and spatial approaches, often developed through close artistic collaborations.

Alongside his compositional work, he is active as a curator and advocate for contemporary music in its many forms. As artistic director of Gare du Nord (Basel) and a member of the programme group of Festival Rümelingen, he develops programmes that support emerging artists and expand the contexts in which contemporary music can be experienced.

[andreas-eduardo-frank.com](http://andreas-eduardo-frank.com)

### AGF

Antye Greie-Ripatti is an artist, curator, composer, poet, feminist and network weaver. She is also known as AGF, Laub and @poemproducer.

Born in 1969 and raised in East Germany, she has lived and worked in Hailuoto, Finland since 2008. She works with language, sound, hearing, voice, moving image, poetry and communication, which finds expression in mixed media, live audiovisual performances, digital communication, sound installations, commissions for radio, film and theatre, exhibitions and conceptual works. Greie-Ripatti has released more than 30 albums and has been involved in numerous collaborations, including under the pseudonyms AGF, AGF/Delay (with Vladislav Delay), Greie Gut Fraktion (with Gudrun Gut) and The Lappetites (with Kaffe Matthews and

Eliane Radigue), including - for an extended period - with award-winning classical composer Craig Armstrong. She runs the media art production company and music label AGF Produktion.

In 2011, Greie-Ripatti founded the rural arts organisation Hai Art in Hailuoto, where she served as artistic director, executive producer and workshop leader until 2020. With Hai Art she has organised a conference on remote art, more than ten artist-in-residencies, an extensive sound programme with children in Hailuoto, the iPad Orchestra Hailuoto, Organum, the Hailuoto (mini) MediaLAB and numerous artist camps. AGF has worked as an independent curator of sound since 2011. Since 2020, she has been facilitating the internet exhibition project [rec-on.org](http://rec-on.org) with a focus on sound-political listening and being. She continues to write radio pieces, dance pieces and hosts workshops, teaches and lectures.

[poemproducer.com](http://poemproducer.com)

## **ESB Noise Ensemble**

Led by Svetlana Maraš, ESB Noise Ensemble is a space for collaboration, live performance and presentation of various creative outputs by the ESB students. Experimenting with technology, students create different formats such as audio-visual installations, live improvisations, performances with hybrid instruments and interactive sound sculptures.

## **Andrea Neumann & Mads Emil Nielsen**

Neumann and Mads Emil Nielsen's collaboration was initiated in 2014 with a common focus on creating music combining graphic scores, open improvisations and remixing.

In 2018 their duo album *Refound* was released on arbitrary (Copenhagen). In the same year they produced a 4-channel composition, presented at Geoff Stern Art Space in Berlin, and in Copenhagen and Milan.

Different musical aspects such as tactility, three-dimensionality, repetition, rhythmical elements, transparency and textural drones are common ground for the actual work.

## **Andrea Neumann**

Andrea Neumann studied classical piano at the Berlin University of the Arts. She is based in Berlin, where she works as a musician and composer in the fields of new and experimental music. Since 2020, she has taught Open Creation/Improvisation at the FHNW Academy of Music in Basel.

Since 1996, Neumann has developed and performed on her own instrument, the inside piano: a stringed aluminum frame played through preparations and amplified using a mixing console and various pickups.

As a composer-performer, she has been a central figure in the development of Berlin's Echtzeitmusik scene, both as a soloist and in numerous ensembles. Her work—including the trio Contagious (with Mieko Suzuki and Sabine Ercklentz)—explores the intersections of electronic music, improvisation, composition, performance, and sound art.

## **Mads Emil Nielsen**

Copenhagen based musician/composer Mads Emil Nielsen works with basic sound sources, often combined with short percussive and orchestral samples, and the amplification of machine produced errors. In 2014 he founded the label and artistic platform arbitrary, on which he has released the Framework series of graphic scores and recordings, as well as solo works and collaborations including Percussion Loops, the album Refound with Andrea Neumann, the Black Box series of works originally made for theatre, dance performances & radio soundtracks, and most recently the remix collaboration Framework / Zwischen Remixes with German producer Jan Jelinek (2025). He has contributed to various exhibitions, including the Notations 21 Project.

madsemilnielsen.dk

## **Laetitia Sonami**

See p. 2.