Luciano Azzigotti

Composer

Full CV

Oslo · Bern · Buenos Aires
zztt.org | luciano@zztt.org

I compose relationships between bodies, materials and environments. Musical writing, instrument building and the invention of systems are variations of the same gesture: exploring how sound emerges from feedback and material interaction, and how notation operates as a technology of memory and control.

Current appointments

2026– **Norwegian Academy of Music (NMH)**
PhD Fellow in Artistic Research, Oslo. NordART — The Arne Nordheim Centre; affiliated with MishMash — Centre for AI and Creativity. Project

2021– **HEM Genève**
Lecturer in Internet Music, Master in Multimedia Composition; Department of New Media Composition.

2013– **UNTREF**
Faculty, Music degree, Argentina. Curriculum design and teaching in Instruments, Science and Music, and Composition Seminars.

Compositional landmarks

2019 / 2026 **Apomixis**
Generative cycle for a four-manual Klais organ and automated MIDI system. An autonomous system proliferates the instrument's possibilities from within, extending human gesture into automata musical systems. Support: Fondo Nacional de las Artes. Presented at HELIX, Palacio Libertad, Buenos Aires (2026).

2024 **The Entanglement**
Orchestral music for Pensamento Cintilante, choreography by Luis Garay. Commission: Teatro Municipal de São Paulo.

2022 **Plerome**
Two percussionists traverse a performative video game where micropercussive actions oscillate between real and virtual scales. Commission: reConvert project.

2021 **Kokon**
Extended harp; Gunnhildur Einarsdóttir, Darmstadt Summer Course.

2017 **El universo en un hilo**
Chamber opera commissioned by Teatro Argentino de La Plata.

2009–2010 **Kimi / Spam**
Generative and interactive scores for ensembles; distributed performance and algorithmic notation.

Film music & sound

2021 **A Simple Room**
Original music for the short film by Nicolás Dolensky.

2020 **El prófugo / The Intruder**
Original film score; film selected for Berlinale 2020.

La familia sumergida / A Family Submerged
Original film score for María Alché.

2017 **Zama**
Sound objects as leitmotifs for Lucrecia Martel's film.

Commissions & collaborations

2022 FNOBA: project with choreographer Luis Garay.

2020 New-opera residency, CETC Teatro Colón, Buenos Aires.

2020 Passepartout Duo: commission for sensors and augmented percussion.

2020 Between Feathers: commission for flute, accordion, percussion and voice.

2018 Teatro Nacional Cervantes / eCO: composition residency and 2110, trumpet, interactive percussion and spatial system.

2017 Commission for flautist Eva Furrer, Klangforum Wien.

2015 Commission for Karin Hellqvist and Heloisa Amaral, violin and piano.

Selected commissions and collaborators: reConvert, HKB Bern, Ensemble Neo, Bruno Mesz and Anna D'Errico.

Awards & support

2022 **Cóndor de Plata**
Original film music, El prófugo / The Intruder.

2022 First prize, Nueva Ópera Festival, for the choreographic work Mente Desnuda.

2021 Berlinale Talents, selected composer.

2019 Fondo Nacional de las Artes: creation award for Apomixis, algorithmic pieces for organ.

2018 Ernst von Siemens Musikstiftung support for Festival TACEC–Container.

Juan Carlos Paz
National Composition Award, instrumental music category, Aquenios.

2016 Goethe-Institut grant for participation in Darmstadt Summer Course.

2015 Art Mentor Foundation Lucerne support for taPeTe.

2011–2015 Buenos Aires Cultural Promotion Council support for conDiT, taPeTe, organ restoration and concert projects.

2010 Fondo Nacional de las Artes, creation award.

2010 Melos–Gandini scholarship; one year of composition studies with Gerardo Gandini.

2010 Innovar National Science and Innovation Competition: DiGLO and Kimi selected.

2008 Selected artist, CCEBA Generative Art programme.

2008 Conseil des arts et des lettres du Québec production scholarship with Lévy Bourbonnais.

2007 Selected artist, Fundación Telefónica Interactivos programme.

Discography

2017 Vilanos, on MEI Música para flautas — La región más alta del aire, donde se engendran los cometas. INAMU.

Catalogue · Instrumental & vocal music

2023 **Incursion**
Extended tuba, Jack Adler McKean; presented in concert and research contexts including Harvard University.

2022 **Mycelium**
Harp, Gabriela Czerednikow, Biblioteca Nacional.

2021 **Limo**
Extended bass drum and six micro-fingers. Material erosion and amplification become a continuous compositional process. Performed by Luis Azcona Delgado.

2021 **Kokon**
Extended harp; Gunnhildur Einarsdóttir, Darmstadt Summer Course.

2021 **Hyperincursion**
Amplified tuba and video.

2020 **Gamic**
Quartet and DIY modifications, Between Feathers Ensemble, Echoraum, Vienna.

2019 / 2026 **Apomixis**
Generative cycle for a four-manual Klais organ and automated MIDI system. An autonomous system proliferates the instrument's possibilities from within, extending human gesture into automata musical systems. Support: Fondo Nacional de las Artes. Presented at HELIX, Palacio Libertad, Buenos Aires (2026).

2019–2021 **The Language / El lenguaje**
Polyphonic choir and orchestra; Teatro General San Martín contemporary music series.

2017 **Zeno**
Flute, saxophone, percussion and cello, Container#GVA Ensemble.

2017 **Bulle**
Flute, Géraldine Thébault, Biblioteca Nacional.

2016 **La Brana**
Choir and audio scores, Las Palmas de Gran Canaria Conservatory.

2016 / rev. 2022 **Espinor**
Guitar, Ricardo Cuadros Pradilla; Festival Guitarras del Mundo.

2016 **Sinapis**
Organ, San Antonio de Padua.

2015 **Floema**
Sextet, Echoraum, Vienna, conDiT.container.

2014 **Aquenios**
Saxophone quartet, 7 minutes; Cuarteto Argentino de Saxofones.

2014 **Vilanos**
Two amplified flutes, 12 minutes; MEI Música para flautas.

2014 **Microbeatlogic 2**
Two percussionists, 8 minutes; Darmstadt Summer Course.

2014 **Komorebi**
Pyroelectrical musical instruments, 20 minutes, Rhiz, Vienna.

2013 **Cismogén**
Choir and two percussionists, 8 minutes, TACEC.

2013 **Microbeatlogic**
Two percussionists, 7 minutes, conDiT / Teatro Argentino de La Plata.

2013 **Cronémicas**
Three percussionists, 5 minutes; Impuls Academy, Graz.

2011 **Retorno**
Seven instruments, 5 minutes.

2011 **Numb Zeros**
Piano, 7 minutes.

2010 **Qualia**
Seven instruments, 7 minutes, Biblioteca Nacional.

2009–2010 **Kimi / Spam**
Generative and interactive scores for ensembles; distributed performance and algorithmic notation.

2009 **Iedro**
Piano, 4 minutes; Bruno Mesz.

2009 **El Tiempo y el Otro**
Five instruments, 5 minutes.

2006 **Ovital**
Piano, cello and flute.

Ludovico Machine
Sextet and electronics, Schallfeld Ensemble, Darmstadt.

Catalogue · Stage works & performance environments

2024 **The Entanglement**
Orchestral music for Pensamento Cintilante, choreography by Luis Garay. Commission: Teatro Municipal de São Paulo.

2023 **The Purjinke Collective**
Trio and space. Commission: Hochschule der Künste Bern / 4tetlaboratoire. Premiere: 23 January 2023, Romanesco Duo and Lis Marti, Playtime Festival, HKB Auditorium, Bern.

2022 **Ita y los Cristales**
Mezzosoprano and ten instruments, 40 minutes; HKB master's examination.

2022 **The Whorl / El Verticilo**
Networked choir, HKB Bern.

2022 **Plerome**
Two percussionists traverse a performative video game where micropercussive actions oscillate between real and virtual scales. Commission: reConvert project.

2020 **Panspermic**
Two percussionists, soprano, laser and PVC sphere. A feedback circuit couples microphones, transducers and membranes; sound information projects a vector-laser space.

2018 **2110**
Trumpet, percussion and immersive environment, Teatro Nacional Cervantes.

2017 **El universo en un hilo**
Chamber opera commissioned by Teatro Argentino de La Plata.

2015 **Bioma consurgens**
Ensemble and immersive environment, Tecnópolis / conDiT.SCIME.

2015 **Te nombro Azul**
Video-opera for sextet and video, Centro Cultural Recoleta; Teresa Pereda and Juan Pablo Ferlat.

2012 **Actividad Mental**
Dance and electronics, 40 minutes; choreographer Luis Garay, FIBA / SESC São Paulo.

2011 **Epinicios y Agonales**
Running choir and interactive scores, 40 minutes, conDiT Buenos Aires.

Catalogue · Installations & media

2014 **Event Horizon**
Installation for flash, subwoofer and motor, Panal 361.

2014 **1978**
Sound installation with Roberto Jacoby and Nacho Marchiano, Centro Cultural Haroldo Conti.

2009 **Eccomi**
Robotic installation and generative scores, cheLA, Buenos Aires.

2009 **CantaParaMi**
Interactive sound installation, cheLA.

2008 **Azul Pensar Hasta 88 Contar**
Video sonification and installation, Objeto A.

2008 **Osmos**
Interactive sound installation, Objeto A.

2008 **Humus**
Video sonification for Teresa Pereda, thisisnotagallery, Buenos Aires.

2008 **Sympathetic Twins**
Interactive installation design for Todd Shalom, Issue Project Room, New York.

2007 **Torrentes Extenderse**
Video sonification, Dardo Rocha / Zemos98, Seville.

2007 **Blanco**
Interactive installation, Fundación Telefónica.

2007 **Máquina Pignatari**
Generative video, Dardo Rocha.

2007 **Serie RAW**
Video sonification, cheLA.

2006 **Neavrianto**
Metamedia, Fundación Telefónica.

Teaching & curriculum

2018–2020 **Undergraduate thesis supervision**
UNTREF: two completed undergraduate final projects recorded in the institutional CV.

2022 **Hola estigmergia**
PlanVes II distinction, UNTREF, for innovative teaching methods: decentralised educational environments and indirect interaction in the Instruments course.

2017 UNTREF: Composition Seminars I–III, Language and Music, introduced in 2017.

UNTREF: Science and Music; course and curriculum design.

2014 UNTREF: Instrument II, Voice and Technology.

2014 UNTREF: Instrument I, Acoustics and New Organology.

2014–2015 UNTREF: Composition Workshops III–IV.

2013 UNTREF: Music Fundamentals.

2008–2012 Teaching assistant, Contemporary Musical Languages II, Universidad Nacional de La Plata.

Creation of the Performance Lab, UNTREF; interdisciplinary performance and contemporary instrumental practice.

Research programme

2026– **Speculative Organology**
Development of an AI Framework for the Creation of Musical Instruments and Fictional Objects. The project inverts organology: from classifying existing instruments to generating new ones, across acoustic, ontological and fictional layers. Project

Composition as systems invention: feedback, material interaction and embodied performance. Notation operates as measurement and memory; tools and infrastructures are developed as compositional methods.

Planned doctoral outputs: four physical prototypes, three virtual instruments, the 60-minute concert work BIOME CONSURGENS, publications and open repositories of CAD, code and datasets.

Research tools & technical practice

2012 **KimiWeb**
Author and project lead of a language and online environment for dynamic musical scores, supporting writing, performance and exchange among composers.

2022 **MUSIC V**
MUSICV programming for the SNSF project In hommage from the multitude.

2010 Technology and test design for music-oriented experiments, Human Memory Research Team, Faculty of Sciences, Universidad de Buenos Aires; director Héctor Maldonado.

2008–2009 **DiGLO**
Software development for music psychology research with CONICET, UBACyT and UNLP; team led by Favio Shifres, Silvia Español and María Isabel Martínez.

Audio and interaction: Max/MSP, Pure Data, SuperCollider. Programming: JavaScript, C++, MySQL and Fortran.

Dynamic notation; feedback instruments; interactive installation; networked performance; audiovisual and spatial systems; curriculum design.

Writings & publications

2025 **El retiro del objeto artístico**
Research writing, DaMus / UNA.

2025 **El retroflujo en los instrumentos ubicuos**
Research writing on cultural transduction and Kazadi wa Mukuna.

2022 **Decentering Vibration**
Music's turn towards shaping realities. Master's dissertation, HKB.

2022 **M5live**
A historical online environment for electronic music. With Nemanja Radivojević; real-time interaction and collaborative online synthesis with MUSIC V.

2015 Philosophical Matrices of Experimental Music, CIA3 magazine.

Iedro for piano, Plurentes, no. 2.

2010 Qualia for seven instruments, Melos Ediciones Musicales, Buenos Aires.

2009 **Image-schemas in parental performance**
With Isabel Martínez and Silvia Español. Proceedings of the 7th Triennial Conference of the European Society for the Cognitive Sciences of Music, Jyväskylä.

Talks & conferences

2025 Speculative Organology, Faculty of Arts, Universidad Nacional de La Plata.

2023 Harvard University: Instruments, Interfaces, Infrastructures, interdisciplinary conference on musical media; concert and lecture.

2023 Composition and Research symposium, Gustav Mahler Privatuniversität, Klagenfurt.

2022 Composing Hyperreality, WebAudio seminar, HEM Genève.

2018 Mundos Sonoros symposium, UNTREF Performance Lab.

2017 Extended Techniques on the Harp: notation and performance, DaMus / UNA.

2016 21 / XXI Century Music, DaMus / UNA.

2016 Networking Performance, Goldsmiths, University of London.

Musical Contexts, UNILA, Federal University of Latin American Integration.

How Robots Listen to the World: lectures in Gran Canaria and Badajoz.

Writing Strategies, Conservatoire populaire de musique, danse et théâtre, Genève.

2015 Philosophical Matrices of Experimental Music, UNTREF / Centro Cultural Borges research days.

2015 Musical Fields, Processing + Pure Data meeting, Centro Cultural Matienzo.

2015 Musical Creation in Argentina after 2001, Forum Nueva Música Córdoba; round table with Marcos Franciosi and others.

2014 conDiT project presentation, Echoraum, Vienna.

2009 Generative Sound, Image and Design, Universidad de Buenos Aires.

Curatorial practice & platforms

2018 **TACEC**
Artistic director, Teatro Argentino de La Plata. Creation of glipTA and Festival TACEC.

2016 **container**
Founder of an ensemble and platform for contemporary and experimental music.

2016 **Musiki**
Open musical knowledge repository, founded in 2016 and used as a learning platform for UNTREF courses; student projects contribute to its shared structure.

2014–2017 Restoration of the Laukhuff organ at San Antonio de Padua; New Organ Music concert series.

2015 General producer, Nadar Ensemble visit to Argentina.

2015 SCIME, extended music series: Michael Maierhof and Rei Nakamura in Buenos Aires; artistic direction of Exit F.

2014–2016 conDiT@UNTREF masterclasses with Stefan Prins, Karin Hellqvist, Heloisa Amaral, Rei Nakamura, Coro de Cámara Siglo XXI and MEI flautas.

2014 Artistic director, Escrituras Argentinas, contemporary music series, Teatro General San Martín.

2013 Artistic director, Gaudeamus Argentina Composition Prize with Ensemble Modelo62.

2013 General producer, Institute of Sonology day, conDiT, Buenos Aires.

2012 Founder and director, Espiral, musical thinking magazine. ISSN 2314-1654.

2011 **conDiT**
Founder, Buenos Aires: platform for experimental music, commissioning and concert production.

2006–2007 Founder, Magma composers' collective, Universidad Nacional de La Plata.

Residencies

2019 / 2024 Residency, Visby International Centre for Composers, Sweden.

2020 Composer in residence, Britten-Pears Foundation, Aldeburgh, UK.

2012 RITL–REMAP summer programme, Formello, Italy; selected interactive artist.

2008–2010 Artist in residence, cheLA, in collaboration with UCLA / REMAP.

Education

2020–2022 MA in Composition and Creative Practice, Bern University of the Arts (HKB), Switzerland.

Previous doctoral research at the Freiburg–Bern graduate school for artistic research.

2002 Degree in Composition, Universidad Nacional de La Plata, Argentina. Composition studies with Mariano Etkin.

1985–1992 Diploma in Piano and Music Language, Conservatorio Alberto Williams, Buenos Aires.

Further composition studies and encounters with Gerardo Gandini, Rebecca Saunders and Pierluigi Billone.

Seminars & academies

2024 Timbre and Orchestration Summer School, University of British Columbia, ACTOR project.

2019 Nueva Ópera Winter School, Fundación Williams / CETC Teatro Colón; active composer.

2018 Darmstadt: Composing for Harp with Gunnhildur Einarsdóttir.

2016	Darmstadt: Clockwork Orange project with Schallfeld Ensemble; Rebecca Saunders / Eva Furrer seminar.
2015	Impuls Academy, Graz: Translucent Spaces with Klaus Lang; workshops with Chaya Czernowin.
2014	Darmstadt: seminars with Mark André, Brian Ferneyhough, Clemens Gadenstätter and Jorge Sánchez-Chiong.
2013	Forum Nueva Música Córdoba, active composer with Mathias Spahlinger.
2013	Impuls Academy, Graz: George Aperghis seminar.
2012	Centro de Investigaciones Artísticas, Buenos Aires: programme with Roberto Jacoby, María Gainza and Fernanda Laguna.
2012	Teatro Colón: seminar with Synergy Vocals, Micaela Haslam and Santiago Santero.
2010	Melos–Gandini scholarship; one year of composition studies with Gerardo Gandini.
2008	Generative art with Leo Solaas, Centro Cultural de España.
2007–2008	Artificial life seminar with Emiliano Causa, Centro Cultural de España.
2007	Interactive art with Mariano Sardón and Rodrigo Alonso, Fundación Telefónica.
2007	Max/MSP with Juan Manuel Berenguer, Centro Cultural de España.
2006	Electroacoustic music with Jorge Sad, LIPM.
2006	Ensemble Adventure / Núcleo Nueva Música, Montevideo; Mariano Etkin and Coriún Aharonián.
2005	Jazz piano studies with Guillermo Romero.
2005	Composition with Julio Viera, LIPM.
2002	Max/MSP with Francisco Colasanto, LIPM.
2000	Music-theatre masterclasses with Mauricio Kagel, London.
1997	Masterclass with Dieter Schnebel, Goethe-Institut, Montevideo.

Juries & professional service

2018	Jury member, Microjornadas de Composición, Universidad Nacional de Córdoba.
2014	Jury member, Centro de Investigaciones Artísticas, with Roberto Jacoby, Vivi Tellas and others.
	Lecture committee, International Computer Music Conference, IRZU, Ljubljana.

Bibliography about the practice

2021	Pablo Araya, Ciencia y Música: Una correspondencia metafórico-analógica entre música y sistemas complejos, Editorial Académica Española.
2020	Violeta Nigro Giunta, Argentine Crisis: Soundscapes of Protest, Music, and Sound Art, in The Bloomsbury Handbook of Sonic Methodologies.
2019	Patricio Calatayud, Glosario para Partituras Digitales Dinámicas, Facultad de Música, UNAM.
2017	M. Filipe Lopes Brásio et al., QUALIA: A Software for Guided Meta-Improvisation Performance, Sound and Music Computing Conference, Espoo.
2017	Alma Laprida, Generative software in concert situation: two cases, Jornadas de Arte, Música y Tecnología, UNQ.
2013	Jeffrey Robert Trevino, Compositional and analytic applications of automated music notation via object-oriented programming, UC San Diego dissertation.
2012	Bruno Mesz, Mariano Sigman and Marcos Trevisan, A composition algorithm based on crossmodal taste-music correspondences, Frontiers in Human Neuroscience 6:71.
2009	Favio Shifres, Movement and the Practice of Meaning in Song, ESCOM proceedings.
	Ryan Ross Smith, An Atomic Approach to Animated Music Notation.

Press & critical reception

2021 Max Erwin, Tempo, Cambridge University Press: review of Kokon.

2020 Jessica Kiang, The Intruder: Film Review, Variety, 21 February.

2020 Nils Gollersrud, Loud and Clear Reviews: The Intruder.

2020 Sergio Sozzo, Berlinale70 – El prófugo, Sentieri Selvaggi.

Christian del Monte, Indie-Eye: film-score review.

2019 Mariana Ríos Urquidi, A Family Submerged. Life after Death, Diario Opinión, 28 April.

2019 Guilherme de Alencar Pinto, Panorama del Monfic: Familia Sumergida.

2018 Pedro Garay, TACEC returns: collective cooperation.

Albert Gilbert, review of Vilanos and contemporary Argentine music.

2017 Lucrecia Martel, Una película de 1790 llamada Zama, interview by Roger Koza.

2015 Victoria Cheah, Taking the Concert Hall Out of Contemporary Music, on Translucent Spaces.

2014 Federico Monjeau, Creole Avant-garde and Noise Ideology: Vilanos.

Leopoldo Estol, The Sounds of the Uncanny: Azzigotti–Marchiano–Jacoby installation.

2013 Agustín Argentino, El conDiT: una forma de llevar la música al barrio.

2013 Caitlin Smith, Blending the Auditory with the Visual at IMPULS 2013, I Care if You Listen.

2010 Federico Monjeau, Valioso estímulo a la composición, Clarín, 19 December; Qualia.

2010 Ana María Batistozzi, Malestar que no cesa, Clarín Ñ, 1 November.

2010 Diana Fernández Irusta, Los hilos terrestres, La Nación, 22 May.

2010 Marina Oybin, Rituales antes de volver a la tierra, Clarín Ñ, 18 May.

2008 Ana María Batistozzi, Clarín Ñ, 6 September: interactive work.

Languages

Spanish: native. English, French and Italian: fluent. German: intermediate.