

## *Biographies*

**Luca Guidarini** was born in Rovigo in 1995; he is a musicologist, composer, and contemporary music performer. As a musicologist he is graduated from the Università di Pavia, with a thesis on Fausto Romitelli's compositional techniques. Luca Guidarini's musicological research focuses on music theory, compositional and improvisational techniques of composers and performers of the late XXth and XIXst Century. His researches were presented at many institutions and conservatories, as McGill University (Montreal), and IRCAM (Paris). As a composer, Luca studies with Giovanni Verrando and Daniele Ghisi. Luca's music deals with the relationships between the technological means, the musicians, and the performance itself, and it has been performed in festivals such as Biennale Musica di Venezia, Cerimoniali Ritmici (Rome), Crossroads Festival (Salzburg), and Incó\_ntemporanea Festival (Piacenza), collaborating with renowned soloists as Ljuba Bergamelli, Carlo Siega, Antonio Magnatta, and ensembles such as Collettivo\_21, Blow-up Percussions, Duo Dubuois. He is a member of the ensemble Collettivo\_21 as composer, electroacoustic musician, and artistic director of *Incó\_ntemporanea Festival*.

**Nicolas Collins.** New York born and raised, he spent most of the 1990s in Europe, where he was Visiting Artistic Director of Stichting STEIM (Amsterdam), and a DAAD composer-in-residence in Berlin. He has been a Professor in the Department of Sound at the School of the Art Institute of Chicago since 1999, and a Research Fellow at the Orpheus Institute (Ghent) since 2016. From 1997-2017 he was Editor-in-Chief of the Leonardo Music Journal. An early adopter of microcomputers for live performance, Collins also makes use of homemade electronic circuitry and conventional acoustic instruments. His book, *Handmade Electronic Music –The Art of Hardware Hacking* (Routledge), has influenced emerging electronic music worldwide. [www.nicolascollins.com](http://www.nicolascollins.com)

**Mauro Lanza** studied piano in Venice and computer music at Ircam. Tinged with irony, his compositions have been, since the very beginning, the result of an ever increasing effort towards an intimate fusion of classical instruments with

other less conventional sound sources (physical modelling synthesis, toy instruments, noisemakers, electromechanical devices and various other specimens of *objets trouvés*). He enjoys the clarity and the inhuman character of formalized processes, working extensively with computer algorithms. In residence at the Villa Medici from 2007 to 2008, he has been on several other residences and has undertaken various activities in the pedagogical domain (Ircam, McGill University, ESMUC, UdK). His music is published by Ricordi Milano. In 2014 he was awarded by Italy's National Association of Music Critics with the Franco Abbiati Prize.

**Alberto Novello's** practice repurposes analogue devices to investigate the connections between light and sound. His works have been presented at Centre Pompidou in Paris, Museo Reina Sofia Madrid, Bozar Bruxelles, etc. He graduated in Nuclear Physics, obtained a PhD at the TU/Eindhoven, and graduated in Electronic Music at the Institute of Sonology, Den Haag. He is professor of electronic music at Conservatory of Padua and coordinator of the SaMPL, Performance Art Center in Padua.

**Simone Pappalardo.** His research starts from the timbre and explores the physical processes that generate it through electronic lutherie instruments, interactive performances and sound art installations. The resonances of matter are stimulated and activated in particular by physical computing processes and through the use of electromagnetic fields controlled by algorithmic composition processes. His work has been presented in the most important international contemporary art and music festivals and museums. He was a resident artist at Mattatoio palazzo delle esposizioni in Rome and at the Goethe-Institut in Berlin. In 2016 he won the Media Art Festival award at the MAXXI Museum in Rome and in 2008 he received a special mention at the National Arts Award.

**Andrea Valle.** An electric bass player interested in experimental rock and in free jazz, he studied composition with Alessandro Ruo Rui in Torino, and then with Azio Corghi and Mauro Bonifacio at the Fondazione Romanini in Brescia, while attending masterclasses by Trevor Wishart and Marco Stroppa. His work as a composer is mainly focused on algorithmic methodologies, indifferently in the electro-acoustic and in the instrumental domain. In particular, he often includes in his works physical computing methodologies, allowing him to involve electro-mechanically controlled physical objects. His artistic output includes music for acoustic instruments, electronic music, music for theatre with La Fura dels Baus' founder Marcel·lí Antúnez Roca, multimedia interactive installations. He earned a PhD in Semiotics and he is currently associate professor at the University of Torino, Department of Humanities, where he teaches Semiotics and Computer music.