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# Press Release

MICAELA TROMBINI (ARG)



Micaela Trombini presents two complementary works that deepen her aesthetic exploration of the intimate, the metaphysical, and the algorithmic: “The Ghost in the projector beam” and “The dream breathes with me”.

# “The Ghost in the projector beam”



**The Ghost in the projector beam** is the ritual of listening to our own rituals: an intimate double where the void thickens, and a slight deviation is enough for echoes to become substance.

It is the faint, persistent hum of a forgotten liturgy: the residual frequency of a rite that consumed its gods and now venerates only the void.

This album documents a metaphysical symbiosis with SuperCollider.

I approached the code as a living organism, cultivating conditions through new instruments and deep automation. In this space, I became a listener, allowing the generative compositions to grow, evolve, and ultimately speak through me.

## “The dream breathes with me”



**The dream breathes with me** is a rite of synchrony between who we are when awake and who we become when we stop holding ourselves together. A soft, breath-like transition between wakefulness and release.

The following experimental artists were part of this dream:

\unexCoder

Nicolás Onischuk

David Adam

Gabriel Valansi

Guido Di Lorenzo y Santiago Villa (Dislexxic Crew)

Pinx

Federico Manfredi

Federico Seineldín



**Micaela Trombini** is an Argentine sound artist, composer, and educator whose practice unfolds at the intersection of algorithmic processes, experimental electronics, and biological data sonification. Her work investigates how code can function as both a generative system and a critical material, using computational structures not as neutral tools but as agents capable of producing friction, unpredictability, and new modes of listening.

Through creative coding, microcontroller systems, and bio-informatic sensing, Trombini develops pieces that translate physiological signals from plants, microorganisms, and living systems into complex sonic environments. Her approach prioritizes algorithmic noise, real-time data streams, and signal instability as compositional strategies, situating error, mutation, and deviation at the center of her sound vocabulary.

With an expanding international presence, Trombini has shown her work and performed across Europe—including Spain, France, Germany, the Netherlands, Belgium, Czech Republic, and Austria—developing collaborations within experimental, academic, and underground circuits. Parallel to her artistic work, she maintains a strong commitment to education and technological democratization, designing workshops and programs that introduce diverse audiences to electronics, creative coding, sonic experimentation, and art-science methodologies.