This paper explores the authors’ aesthetic vision and approach in devising new interfaces for live electronic music that involves sounding sculptures and original Max/MSP software. The Electroshop ensemble is presented, focusing on its sounding sculptures which are instrumental sound-based artworks comprising both mechanical and non-mechanical gesture. The position adopted in this research is that new musical interfaces demand new musical contexts, and vice-versa. The use of new interfaces reflects the aim of creating a unique work of art where fine arts, sound, programming, interaction paradigms between performers, composition and performance create an intermedial experience.