

LATAM NIME Zine 2026

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Abstract

The Latin American (LATAM) NIME Network was created in 2021 by a collective of Latin American academics and artists. Since its creation, the network has explored ways of bringing LATAM NIME practitioners together through initiatives such as academic publications, workshops, gatherings, and mentorship programmes. This zine contributes to these efforts by presenting a collective editorial project that shares previous and ongoing works from members of the LATAM NIME community. The zine's 13 entries were gathered through an open call circulated within the LATAM NIME community WhatsApp group. Contributors are artists, technologists, musicians, researchers, and educators from Argentina, Brazil, Chile, Colombia, and Mexico. The works featured range from digital musical instruments and software to mobile applications, neural synthesis, poetry, and essays, engaging with decolonial perspectives, ancestral knowledge, and Latin American narratives.

Additional Key Words and Phrases: LATAM NIME, Decolonial Perspectives, Pluralism

1 Project Description

The LATAM NIME 2026 Zine is a collaborative editorial project made by members of the LATAM NIME Network. Instead of being a typical catalogue or academic collection, the zine intentionally values diversity, variety, and multiple perspectives in both its methods and its message.

Rather than a typical catalogue or academic collection, this zine foregrounds collective, process-oriented, and multilingual modes of knowledge sharing that complement digital musical instrument design. By adopting the zine format, it offers a situated, community-led form of documentation that makes visible ongoing practices, diverse voices, and alternative forms of authorship. For the NIME community, it presents an accessible entry point and a replicable model for plural, decolonial, and collaborative dissemination, contributing to the LATAM NIME research network through these values.

This Zine welcomes many ways of sharing ideas, such as technical descriptions, poetry, essays, visual art, and texts in different languages. These forms appear side by side, without any set order or style. We chose this format because self-publishing and sharing knowledge together have a long history in Latin America. For us, the zine highlights the importance of process, participation, and local knowledge, emphasising ongoing exploration and shared authorship over final answers or strict authorship. In this way, the zine serves as an open record of ongoing work in digital musical instrument design, sound experiments, and artistic research, instead of being a final or complete statement.

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Fig. 1. The LATAM NIME Zine. First Issue.

We collected contributions for the zine by sharing an open call in the LATAM NIME community WhatsApp group. The call was open to everyone and did not set strict rules, focusing on encouraging participation. We made small edits to submissions for clarity and consistency, but kept each author’s unique voice, language, and style. The mix of writing styles, from poetry to CV-like descriptions, is a deliberate choice that shows the range of experiences and involvement within our community. We understand this zine as an open point of entry for practitioners at different stages of their artistic and research trajectories.

This zine brings together digital musical instruments, software, poems, and essays from the LATAM NIME community. It features two software projects: INTIMAL App (c) by Ximena Alarcón Díaz [1] and the Progressive-Adaptive Music Generator (PAMG) by Alvaro Lopez Duarte [6]. There is also a bilingual poem by Patricia Cadavid called “De mis NIMES he aprendido” (From my NIMES I have learned) and an essay by Gustavo Guzman titled “The Desire Continuum”. Most of the zine’s entries are instruments, which showcase existing and upcoming works:

- Knurl by Rafaele Andrade [5]
- Electronic_Khipu_ by Patricia Cadavid [4]
- Hypercuica by Luam Clarindo
- FrankNitStein by Teo Dannemann
- Smoking Mirror by Juan Duarte [3]
- Semilla.AI by Moisés Horta
- Kraakavera by Juan Martinez Avila [2]
- Bandoneon 2.0 by Juan Ramos [7]
- Ehecatl by Manuel Ruiz
- Bucles by Daniel Upegui Flórez

The zine will be distributed digitally, with printed copies brought to NIME 2026 subject to available resources.

1.1 LATAM NIME Community values and collective ethos

We are a collective of Latin American researchers, artists, and practitioners committed to reimagining musical and sonic futures rooted in our territories, languages, and narratives. We cherish the unique diversity of our region and strive to amplify its voices, placing decolonial perspectives at the centre of discourse on music technology.

Since 2021, we have gathered with this purpose—first at the 8th Brazilian Symposium on Computer Music, and then strengthening bonds through workshops, mentorship programs, and NIME-related encounters. We build our practice on the wisdom of our communities and ancestral knowledge, refusing to separate past from present innovation.

Our ethos is built on facilitating horizontal, multilingual spaces attentive to our realities—sharing knowledge and experiences, fostering regional solidarity, and actively working towards accessibility and inclusion. Our ultimate goal is to establish an ecosystem where Latin American perspectives flourish in critical, affirmative, and celebratory dialogue with the global discourse on experimental music innovation.

2 Individual submissions

Here we include each of the author’s textual submissions, such as their bios and project descriptions, as featured in the zine.

2.1 Rafaela Andrade

Rafaela Andrade (b. 1994, Brazil) is a composer, performer, and instrument designer known for blending music, technology, and social impact. She is the creator of Knurl, a 3D-printed string instrument designed to foster new forms of musical interaction and interdisciplinary performance. Through her interdisciplinary projects, Rafaela develops music works that explore social and environmental themes, using sound as a tool for dialogue and transformation. Graduated in Composition and Conducting (2011–2015), she later pursued studies in Sonology and the NAIP (New Audiences and Innovative Practices) program (2018–2022), deepening her expertise in contemporary and experimental music practices. Rafaela's solo production *Trópicos* earned her the Alpine Music Prize (2024), and her soundtrack for *Dead Zones* received the Crystal Pine Music Award (2024). Earlier, in 2017, she was recognised by the UNESCO International Fund for the Promotion of Culture.

2.2 Ximena Alarcon Diaz

INTIMAL App© is an immersive walkabout telematic listening environment that brings together a group of people in an experience of tuning in with themselves, the environment and others. The app detects users' walking rhythms to be sonified and perceived as breathing. Participants 'Tune In' using sine wave frequencies ranging between 174Hz, 396Hz and 528Hz, and state their bearings by finding their North. When used collectively, people can hear through headphones each other's walking rhythms as a "breathing" wave drone, inspiring the feeling of a collective embodied telepresence. Participants can record/upload sounds incorporating these into each others' paths.

2.3 Patricia Cadavid

Patricia Cadavid H. is a Colombian-born immigrant, artist, and researcher whose work explores how coloniality shapes new media through the lens of migration and decolonial thought. Her practice reactivates ancestral Andean interfaces through NIMEs and multimedia performance. Currently pursuing a PhD at UWE Bristol, she has presented her work at Ars Electronica, ADAF, UCLA, and internationally. Through her solo project *AndinA*, she creates noisy, percussive sound rituals that weave ancestral memory into future sonic imaginaries.

2.4 Luam Clarindo

I'm Luam Clarindo, a Brazilian percussionist, researcher, and educator exploring the world of digital musical instruments. I have been working in a project called *Hypercuica*, in which I augment the *cuica*, an Afro-Brazilian friction drum, with gravity sensors and digital signal processing for gesture based sound modulation. I hold a master's from the Federal University of Paraná (UFPR), Brazil, in which I studied creative interactions between dance and music in free improvisation performances, and am currently pursuing a PhD in Artistic Creation at University of Aveiro (UA), Portugal. I have a passion for experimental music involving percussion and electronics in live electroacoustic improvisation contexts.

2.5 Teo Dannemann

Teo Dannemann is a researcher in music technologies and music interaction. His work lies around hacking and recycling of objects and repurposing them for music or arts making. For the work shown here, called *FranKnitStein*, Teo and Jamie Bolt repurposed a hand cranked sewing machine and a wooden articulated hand to convert a myriad of movements and processes (threading, rotation, hammering) into sounds. By using Bela platform and different sensors like ultrasound distance sensor, light, and touch sensors, the series of movements create complex sound textures and patterns, coming from a combination of synthetic and sampled sounds. This instrument was granted the first place prize for the Synthux Hackathon 2023 and it was therefore presented in Superbooth Berlin.

2.6 Juan Duarte

Smoking Mirror: This instrument delves into the relation between weather data and the divinatory rituals inspired by the mythology of the Smoking Mirror (*Tezcatlipoca*). Drawing upon obsidian elements and copper traces as interactive materials, the presentation transforms weather dynamics into immersive soundscapes. The aim is to foster attunement with our natural environment through a multi-sensory experience, blending vibro-tactile and aural sensations.

Through my ongoing artistic research, I design meteorological and sonic technologies that revive pre-colonial knowledge of weather divination from ancient Mexico and other Mesoamerican cultures. This knowledge is shared through practices involving crystallized mineral artifacts, echoing contemporary divinatory techniques such as scrying and augury.

2.7 Gustavo Guzmán

I am a creator and researcher rooted in musical technology and new media, weaving transdisciplinary projects that dwell on signal processing, embodied cognition, and affective computing. I am deeply committed to using art and technology as vessels for social transformation and ecological resilience through the lens of gesture. Since 2019 my work has traced the myriad faces of the gestural across practices, disciplines, and media supported by machine learning algorithms and data-driven approaches. I have composed for film, video, and theatre, and toured extensively across Mexico, presenting solo and collaborative projects.

2.8 Moisés Horta

Moisés Horta Valenzuela is an artist, technologist, musician, and researcher from Tijuana, Mexico, based in Berlin. His work spans computer music, neural audio synthesis, AI, and the politics of emerging technologies, connecting ancestral knowledge with contemporary digital culture. He has presented internationally at Ars Electronica, NeurIPS ML for Creativity & Design, MUTEK México, CTM Festival, Elektronmusikstudion, and SMC, among others. He develops SEMILLA.AI, a “small data” generative AI music instrument inspired by Mesoamerican divination traditions. SEMILLA.AI powered MUTUALISMX (Other People, 2024), and his production appears on Rosalía’s LUX (2025). He currently lectures at Tangible Music Lab (Linz).

2.9 Álvaro E. López Duarte

Alvaro E. López Duarte, Ph.D, is an electronic musician, technology researcher, educator and composer. His research focuses on automated systems for music analysis, creativity, and education. His invention the Progressive Adaptive Music Generator (patent US12,427,419B2) is part of his ongoing studies involving procedural music generation in videogames, and real-time parametric scoring. His work has been featured among others in the 12th ACM SIGPLAN International Workshop on Functional Art, Music, Modelling, and Design (FARM '24), the ICMC 2025, the 5th North American Conference in Videogame Music, the Music and the Moving Image conference. His approach to interactive music generation is published in the journal SoundEffects - An Interdisciplinary Journal of Sound and Sound Experience.

2.10 Juan Martinez Avila

Juan Martinez Avila is an assistant professor in computer science at the University of Nottingham, and a human-computer interaction researcher, specialised in embodied interaction and music interaction. Juan has long-term expertise with HCI methods, such as design ethnography, co-design, and soma design which he applies to music technology, human-robot interaction and critical AI studies. His main interests at the moment are "graspable" AI, tangible interaction and personal fabrication.

2.11 Juan Mariano Ramos

I am a musician, programmer, and multimedia artist based in Argentina. I specialize in designing electronic musical instruments, synthesizers, audio processors, and instrumental acoustics. I founded Bandoneon 2.0, a project focused on the research and development of electronic bandoneons. I hold a Bachelor’s degree in Music and Technology and a PhD in Science and Technology, and work as a lecturer and researcher at UNQ and UADE. My academic work appears in journals and conferences such as Computer Music Journal, NIME, Audio Engineering Society and Aisthesis, focusing on new interfaces for musical expression. I am also a history enthusiast.

2.12 Manuel Ruiz

Manuel Ruiz, a.k.a., Manoxs, is a music technologist from Tenochtitlan (Mexico City) and currently based in Meanjin (Brisbane). He has background in music, sound design, and creative technology. He is an advocate for transdisciplinary collaboration, utilizing the power of storytelling to foster deeper understanding. His work seeks to bridge cultural heritage with modern electronics.

2.13 Daniel Upegui Flórez

Daniel Upegui Flórez is a Colombian sound artist and educator based in Medellín with a decade of experience in sound engineering for studio postproduction and live shows. Holding a BSc in Sound Engineering from Universidad de San Buenaventura, he is pursuing a BA in Digital Creation (Universidad de Antioquia) and an MA in Digital Art (ITM), while teaching at institutions like Institución Pontificia Bolivariana and Fundación Universitaria Bellas Artes. His practice explores digital art, sound art, audio sampling, synthesis, generative music systems, sonification, and AI co-creation.

Highlights include participation in Huellas de Aire by Ximena Alarcón at MAMM. Currently, he researches generative music/sonification and leads music production and sound design courses for universities.

3 Media Links

Here we feature links shared by participants to their websites or portfolios in social media:

- Rafael Andrade: www.rafaele-andrade.com
- Ximena Alarcón Díaz: <https://www.ximenaalarcon.net/intimal-app>
- Patricia Cadavid: <https://www.patriciacadavid.net/>
- Luam Clarindo: <https://www.youtube.com/@luamclarindo>
- Teo Dannemann: <https://teodannemann.wordpress.com/>
- Juan Duarte: <https://juanduarteregino.com/>
- Gustavo Guzmán: <http://gustavoguzmancom.wordpress.com>
- Moises Horta: <http://semilla.ai>
- Álvaro E. López Duarte: <https://all0sound.com/>
- Juan Martinez Avila: <https://www.avila.jp.net/>
- Juan Mariano Ramos: www.bandoneon.ar
- Manuel Ruiz: <https://cargocollective.com/mnlks/>
- Daniel Upegui Flórez: <https://www.instagram.com/masteringwaves>

4 Conclusion

This zine contributes to the LATAM NIME research network by foregrounding collective, process-oriented, and multilingual modes of knowledge sharing that sit alongside digital musical instrument design. By adopting the zine format, it offers a situated and community-led form of documentation that makes visible ongoing practices, diverse voices, and alternative forms of authorship. For the NIME community, it serves as an accessible entry point and a replicable model for plural, decolonial, and collaborative dissemination.

5 Ethical Standards

Zine contributors were asked to consent to publish their submitted entries. Only consented-for submissions will be published in the LATAM NIME 2026 Zine.

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