

#1



zine

|JUN 2026|

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

Written by Gustavo Guzmán

LATAM NIME ZINE #1 Jun-2026

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<https://latam.nime.org/>

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Juan Mariano Ramos - Manuel Ruiz - Daniel Upegui Flórez

Somos un colectivo de personas latinoamericanas dedicadas a la investigación, las artes y la práctica sonora, comprometidas con reimaginar futuros musicales y aurales arraigados en nuestros territorios, lenguas y narrativas. Reivindicamos la diversidad única de nuestra región y buscamos amplificar sus voces, situando perspectivas decoloniales en el centro del discurso sobre la tecnología musical.

Desde 2021, nos hemos reunido con este propósito: primero en el 8.º Simposio Brasileño de Cómputo Musical, y luego estrechando lazos a través de talleres, programas de mentoría y encuentros en el contexto NIME. Así, forjamos nuestra práctica desde la sabiduría de nuestras comunidades y el conocimiento ancestral, rechazando separar el pasado de la innovación presente.

Nuestros valores se sustentan en facilitar espacios horizontales, multilingües y atentos a nuestras realidades para compartir conocimientos y experiencias, fomentar la solidaridad regional y trabajar activamente por la accesibilidad y la inclusión. Nuestro objetivo último es establecer un ecosistema donde las perspectivas latinoamericanas florezcan en diálogo crítico, afirmativo y celebratorio con el discurso global sobre la innovación en música experimental.

Somos um coletivo de pesquisadores, artistas e profissionais latino-americanos comprometidos em reimaginar futuros musicais e sonoros enraizados em nossos territórios, línguas e narrativas. Celebramos a diversidade de nossa região e buscamos amplificar suas vozes, colocando em primeiro plano as perspectivas decoloniais na tecnologia musical.

Desde 2021, nos reunimos intencionalmente – primeiro no 8º Simposio Brasileiro de Cómputo Musical, depois expandindo por meio de workshops, programas de mentoría e encontros vinculados à NIME. Construímos nossa prática com base na sabedoria de nossas comunidades e no conhecimento ancestral, recusando-nos a separar o passado da inovação presente.

Nossos valores se baseiam na criação de espaços horizontais e multilingües, atentos às nossas realidades, com o objetivo de compartilhar conhecimentos e experiências, promover a solidariedade regional e trabalhar ativamente pela acessibilidade e inclusão. Nosso objetivo final é estabelecer um ecossistema em que as perspectivas latino-americanas possam florescer em um diálogo crítico, afirmativo e comemorativo com o discurso global sobre a inovação na música experimental.

Escrito por Gustavo Guzmán

Escrito por Gustavo Guzmán
Tradução feita por Luam Clarindo

Rafaele Andrade

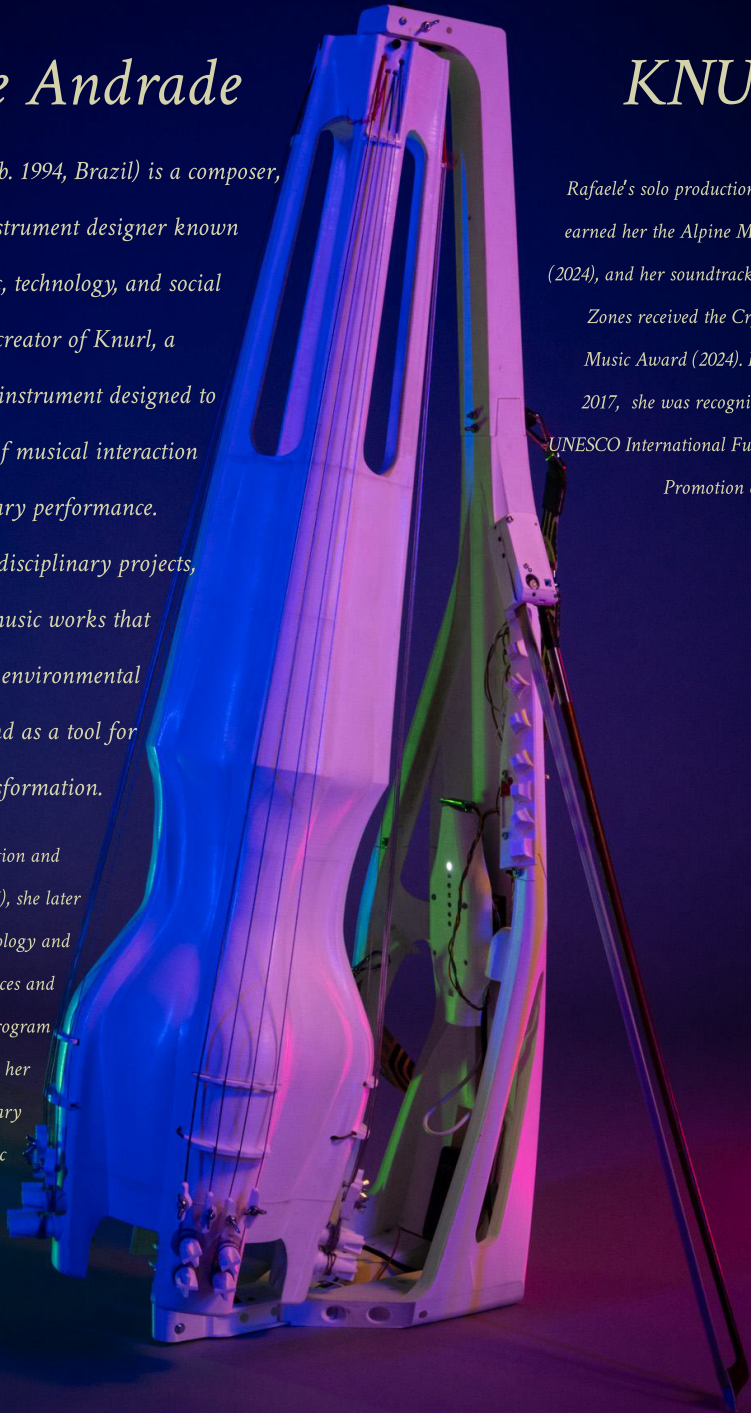
Rafaele Andrade (b. 1994, Brazil) is a composer, performer, and instrument designer known for blending music, technology, and social impact. She is the creator of Knurl, a 3D-printed string instrument designed to foster new forms of musical interaction and interdisciplinary performance.

Through her interdisciplinary projects, Rafaele 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.

KNURL

Rafaele's solo production *Tropicos* 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 recognized by the UNESCO International Fund for the Promotion of Culture



iara

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.

<https://www.ximenaalarcon.net/intimal-app>

@ximesonic (Instagram)

Ximena Alarcón

yemanjá

mar

rio

De mis NIMÉs he aprendido...

Haciendo una retrospectiva de la creación y performance de instrumentos estos años, ha llegado a mi mente que las NIMÉs que han salido de mis manos he aprendido la paciencia. Y no solo con ellas, porque a veces sean entes testarudos que parecen tener vida propia (para mí, la tienen) y mi afán ansioso no entienda que todo lo valioso ha llevado, lleva y llevará tiempo. Sino también conmigo misma, con mis procesos propios y compartidos, con cada descubrimiento evidente, que a mis ojos es luz que brilla por primera vez.

Á veces destellante, a veces cegadora. He aprendido el respeto: por esos procesos, por la historia, por quienes abrieron camino. Conocer el otro lado de un pasado del que no tuve el privilegio de aprender, pero que recorre mi sangre en una memoria viajera. Ellos siempre me enseñan algo y pueden pasar meses sin encontrarnos... pero la chispa está presente. Resiliencia... y sí, por cursi que suene, mis NIMÉs, a las que se les desdibuja cada día más la N, siempre me esperan sin rencor ni reproches, quizás con algún remilque nuevo, pero nada que un tutorial no pueda solucionar. De mis instrumentos he aprendido que puedo soñar con otros mundos posibles mientras hablo con ellos y toco con mis pies el suelo presente. Que puedo transmitir con sonido, emociones profundas y difíciles sin poseer la destreza técnica del conservatorio. Que la ritualidad está implícita en la práctica y que cada performance es única, cada ensayo es único, cada interacción, así parezca *Déjà vu*, es diferente a su manera. Me han enseñado que, como si fuera una o 1000 personas a las que tenga alrededor en performance, el respeto por las voluntades y energías que me acompañan es siempre el mismo. Me han enseñado a abrazar la imperfección y la contradicción como parte de lo que soy. Que no tengo la agencia total sobre ellos y eso está bien. Que no hay que tener miedo a que no exista un control absoluto, porque, de alguna manera, son como una metáfora de la vida y, en la mía, no tengo control de todo, y eso está bien. Porque, en su creación, los cables que los conectan se parecen a los nervios de mi cuerpo. Y a veces tengo que parar y ver qué está pasando, reconectar, cambiar, y quizás volver a soldar, para seguir en la ruta. Ambas tenemos milindres que nos vamos resolviendo a lo largo del camino.

<https://www.patriciacadavid.net/>

<https://www.instagram.com/lpatriciacadavid>

Patricia Cadavid - AndinA -

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 NIMÉs and multimedia performance. Currently pursuing a PhD at UWE Bristol, she has presented her work at Ars Electronica, AD&F, UCLA, and internationally. Through her solo project AndinA, she creates noisy, percussive sound rituals that weave ancestral memory into future sonic imaginaries.

Imagen cortesía de @sabiswabis

From my NIMÉs I have learned...

Looking back on the creation and performance of instruments over these years, it has come to my mind that from the NIMÉs that have come from my hands, I have learned patience. And not only with them, because sometimes they are stubborn beings that seem to have a life of their own (to me, they do), and my anxious eagerness doesn't understand that everything valuable has taken, takes, and will take time. But also with myself, with my own processes and those I share, with each seemingly obvious discovery that, to my eyes, is a light shining for the first time. Sometimes dazzling, sometimes blinding. I have learned respect: for these processes, for history, for those who opened the way. To get to know the other side of a past I didn't have the privilege to learn from, but that runs through my blood as a travelling memory. Resilience... and yes, as cheesy as it may sound, my NIMÉs, whose N grows blurrier each day, always wait for me without resentment or reproach, perhaps with a new quirk, but nothing that a good tutorial can't fix. They always teach me something, even if months pass without us meeting... the spark remains. From my instruments, I have learned that I can dream of other possible worlds while I talk with them and keep my feet grounded in the present. That I can convey, through sound, deep and difficult emotions without having the technical skills of the conservatory. That rituality is implicit in the practice, and that every performance is unique, every rehearsal is unique, every interaction, though it may feel like *déjà vu*, is different in its own way. They have taught me that whether it is one or a thousand people around me in performance, the respect for the will and energies that accompany me is always the same. They have taught me to embrace imperfection and contradiction as part of who I am. That I do not have total agency over them, and that is okay. That there is no need to fear the absence of absolute control, because in a way they are a metaphor for life, and in my life, I do not control everything, and that is okay. Because in their creation, the cables that connect them resemble the nerves in my body. And sometimes I have to stop and see what is happening, reconnect, change, and maybe solder again, to continue on the path. We both carry twists that we deal with along the way.



Hypercuíca

Luam Clarindo is a Brazilian percussionist, researcher, and educator exploring the world of digital musical instruments. He holds a master's from the Federal University of Paraná (UFPR), Brazil, where he studied creative interactions between dance and music in free improvisation performances, and is currently pursuing a PhD in Artistic Creation at the University of Aveiro (UA), Portugal.

Hypercuíca is an augmented version of the cuíca, an Afro-Brazilian friction drum, developed as part of his artistic research. The project combines gravity sensors and digital signal processing for gesture-based sound modulation, extending traditional playing techniques into live electroacoustic improvisation contexts and experimenting with new expressive possibilities between acoustic and digital sound

<https://www.youtube.com/@luamclarindo>

<https://www.instagram.com/luamclarindo/>

Luam Clarindo

Teo Dannemann

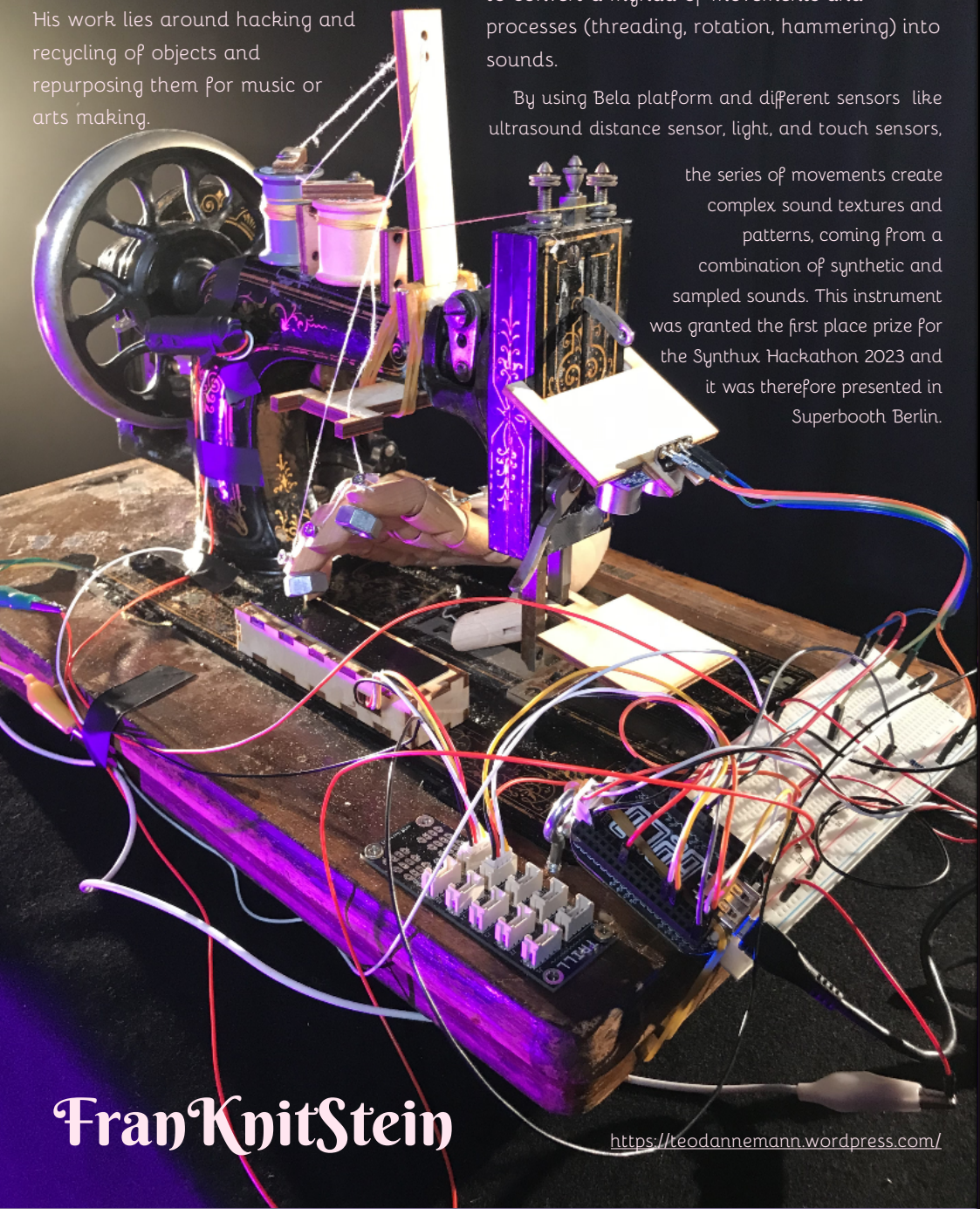
is a researcher in music technologies and music interaction.

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.

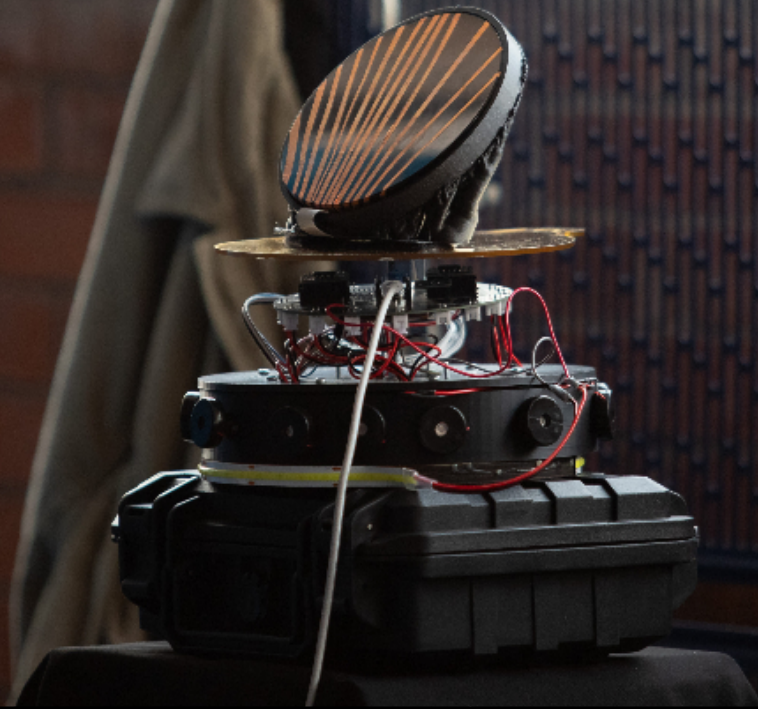
By using Bela platform and different sensors like ultrasound distance sensor, light, and touch sensors,

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.



FranKnitStein

<https://teodannemann.wordpress.com/>



SMOKING MIRROR

Juan Duarte

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.

<https://juandarteregino.com/>
<https://www.instagram.com/j.c.d.r/>

The Desire Continuum

By Gustavo Guzmán

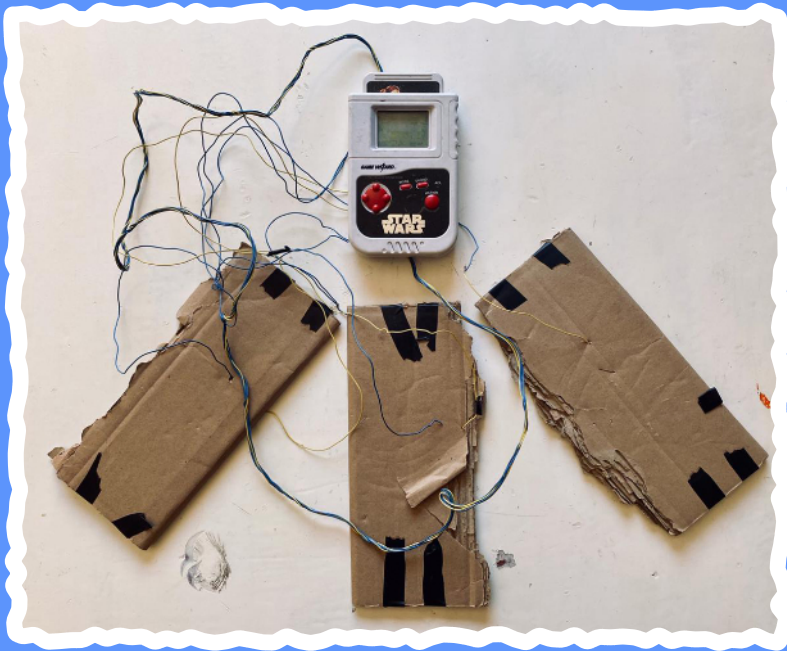
The desire to know and the desire to create are two sides of the same coin, for knowing reshapes the substance of reality—each synapse altered, each symbol decoded, each meaning woven anew. Conversely, the desire to create accrues knowledge, which in itself demands more inventiveness to continue, and so on. This is why we always employ some kind of technology—the body, language, tools—to make art, just as technology is born from creative activity.

Thus, a positive integration between knowing and creating becomes necessary. The rise of generative AI exemplifies why: it dissolves authorship, intentionality, and desire into technocapitalist mediation. Its resulting products, lacking direct action upon the medium, reveal a dialectic in which the creative subject merges with the tools that mediate our representations of the world. The contours of the “real” dissolve amidst corporate maneuvers, oscillating between classical anthropocentrism and emergent posthumanisms.

Yet, the contemporary gaze can recognize creation everywhere—from living beings to inorganic matter. Our interactions unfold in a world of imprecisions, shattering the rigid epistemic boundaries of old. On this journey, every gesture, every word, can be an act of resistance, where the desire to know and create intertwines with the urgency to transform our reality.



Children playing with “Cardboard Game Kid.”



Gustavo Guzmán is a creator and researcher in music technology, new media, and transdisciplinary practice. I weave signal processing, embodied cognition, and affective computing, using gesture as a vehicle for social transformation and ecological resilience. Since over a decade, I've explored the gestural across disciplines and media via machine learning and data-driven methods. I have composed for film, dance, and theatre, alongside touring solo and collaborative work.

CARDBOARD GAME KID

<http://gustavoguzmancom.wordpress.com>

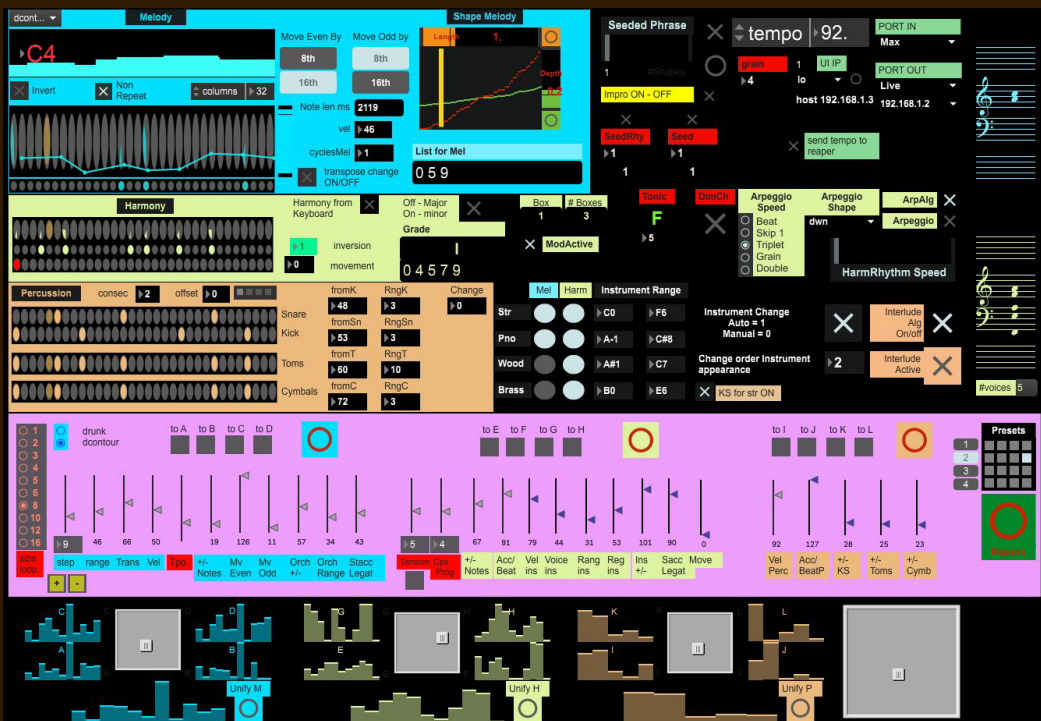


SEMILLA.AI

Moisés Horta Valenzuela. hexorcismos

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).

<http://semilla.ai>



Alvaro E Lopez 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.

<https://all0sound.com/>

KRAAKAVERA



@zavilaz

Kraakavera is a portmanteau of kraakdoos and calavera. Kraakdoos being the Dutch name of the Cracklebox, an electronic instrument conceived by Michel Waisvisz, and calavera, from calavera de azúcar, which translates to sugar skull, a common edible decoration featured in altars for the dead, during the Day of the Dead, a Mexican holiday that celebrates the life of the deceased. With Kraakavera I wanted to honor Waisvisz's memory by making an altar that featured his cracklebox in the form of a sugar skull, and that could also be played by people directly through the altar to pay their respects. The altar also features Waisvisz's picture and typical decorations, such as marigold flowers, papel cortado and candles.

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.

<https://www.avila.jp.net>



Bandoneon 2.0

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.

www.bandoneon.ar

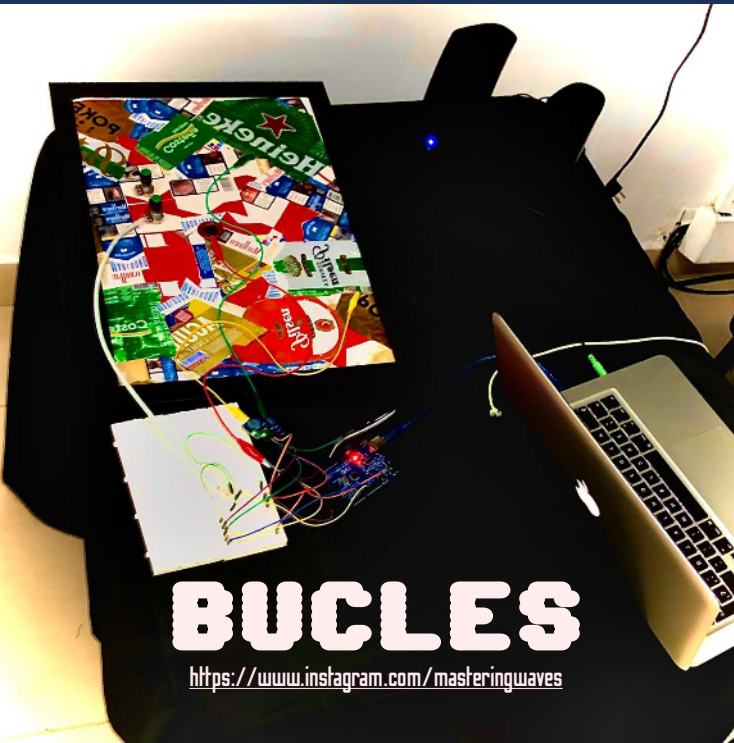
https://www.instagram.com/jaoramos_ok/

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.

[HTTPS://CARGOCOLLECTIVE.COM/MNLKS/](https://cargocollective.com/mnlks/)



BUCLÉS

<https://www.instagram.com/masteringwaves>

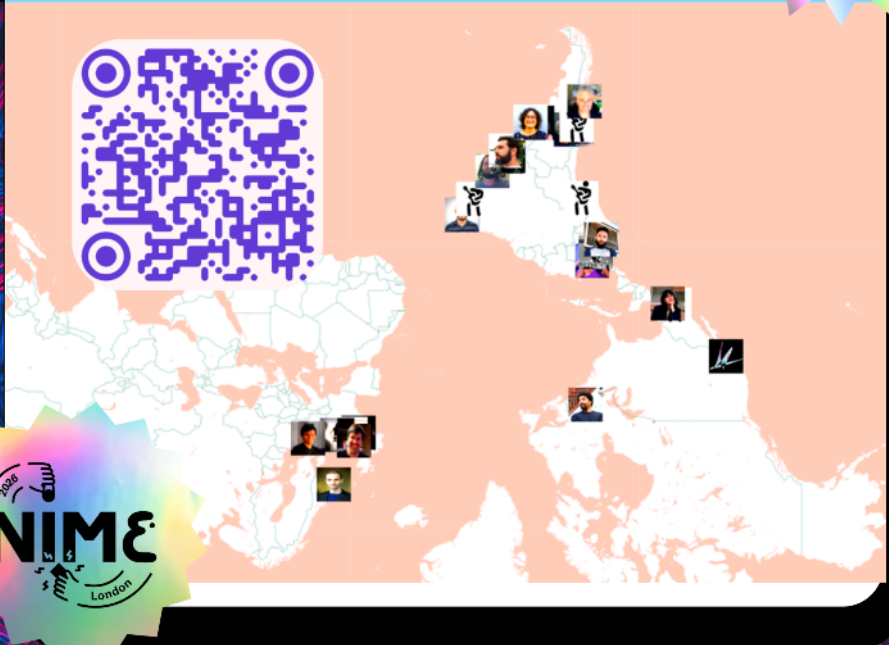
Daniel Upegui Flórez

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.

https://teo523.github.io/nime_latam_map



Latin American NIMERS



<https://latam.nime.org/>



Discord



WhatsApp
community



Mailing list