

JULIAN BONEQUI

INTERACTIVE HYBRID ARTS

Transdisciplinary sonic arts, tradition, and sustainable technologies in transition

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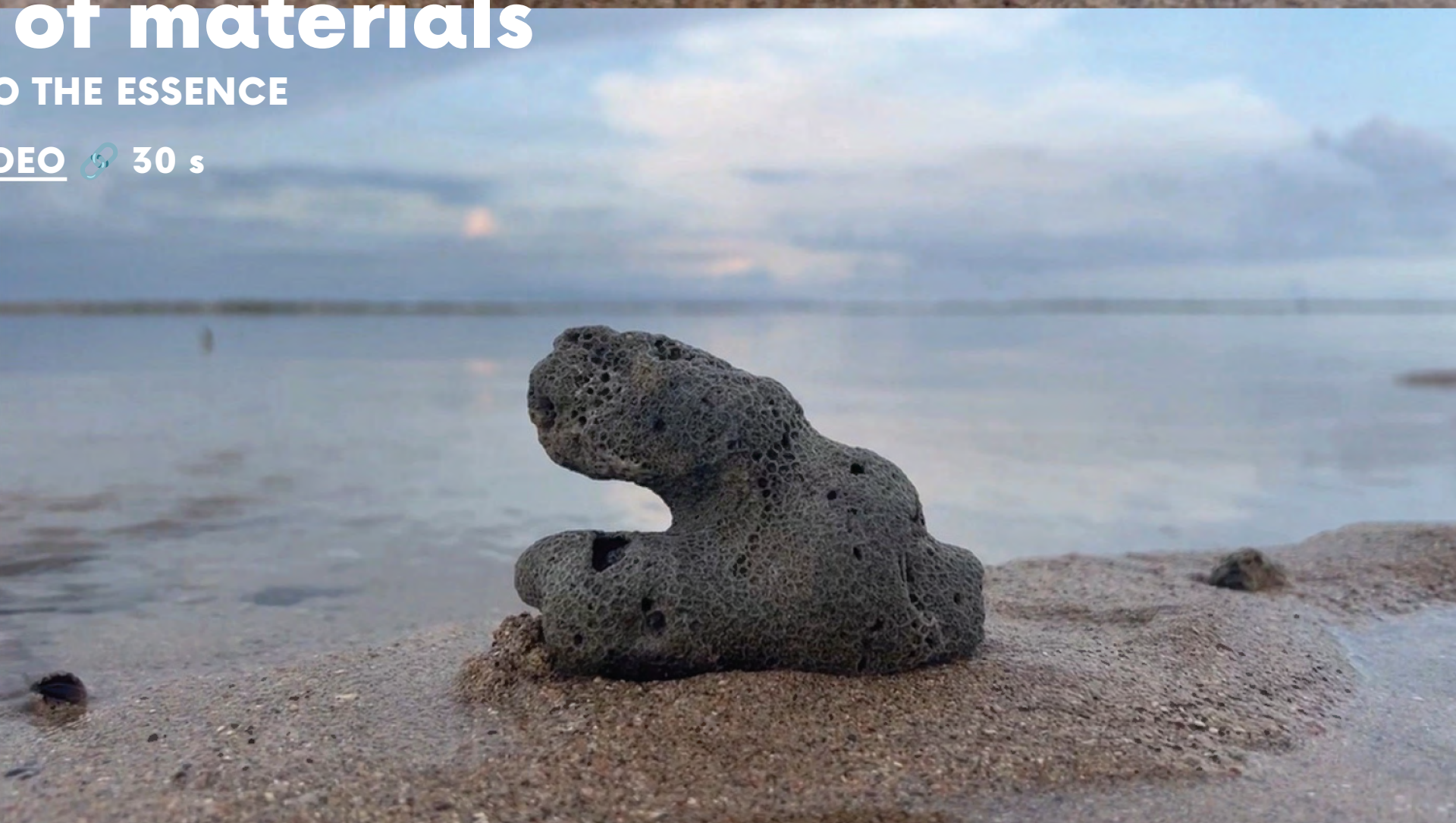
JB



Recollection of materials

THE RETURN TO THE ESSENCE

[LINK TO VIDEO](#) 30 s



The Language of Branches



2025

RE-CODING SONIC TRADITIONS
Indonesia

Real-time improvisations with hand-made instruments, in collaboration with natural materials.

[LISTEN TO THE COMPOSITION](#)

29 min 25 s

After building two portable instruments inspired by the musical technologies and traditions of Southeast Asia — including the Karinding and the Celempung, a bamboo mouth harp and a bamboo string instrument from West Java, Indonesia — this composition was recorded in Bali, from May 5 to 8, 2025.

Technically, my derivative instruments are hybrids, sharing the same construction logic as the Chapareke of the Rarámuri culture of Chihuahua, Mexico. The instrument's most distinctive feature is the harmonics produced by plucking the strings while the branch is held between the lips and/or teeth. This distorts and amplifies the sound, multiplying the number of harmonics, which induces a trance-like state and a sense of channeling energy while playing.

With the kind support of the National System of Art Creators, SNCA-Mexico 2024.

Blending Sound to Action

HANDCRAFTED SOUND TECHNOLOGIES

KANAZAWA, JAPAN 2026

[LINK TO FULL CONCERT](#)  26 m

OAXACA, MEXICO 2025

[LINK TO SHORT DEMO](#)  30 s



Kanazawa, Japan, march 2025 ↑

2025-2026

— Amatlán de Quetzalcóatl & Oaxaca, Mexico / Kanazawa, Japan

Carved from plum wood by the artist, this piece is a vital manifesto: a celebration of the innate intelligence found in artisanal traditions, and an invitation to never stop creating with your own hands.

The mask functions as a percussion and string instrument—as well as a vocal amplifier—and is part of a series of ritualistic "reunification amplifiers." These works seek to rechannel our connection to nature and honor the animist traditions of Mexico and the Global South through an intimate sonic dialogue, merging immersive electroacoustic/hand-made technologies and regenerative, sustainable art practices on a planetary scale.

With the kind support of the National System of Art Creators, SNCA-Mexico.



The anthropology of knowledge: Art as a process

WIP — HANDCRAFTED SOUND
TECHNOLOGIES: EARTHENWARE

Traditional arts transcend the realm of contemporary speculative art thanks to an elaborate creative process that is as significant as the work itself; they inspire us through the ways in which masters from diverse societies and cultures live, create, and share ancestral knowledge—such as bio-construction and regenerative technologies—to enrich the purpose of human life beyond the art industry, in both contrast and harmony with ecology and a love for planet Earth.

Clay model, not yet fired / All pieces by Julian Bonequi



Bocaina waterfall, São Paulo, Brazil, march 2026



2026
— Valle de Bravo, Mexico / Bocaina, São Paulo, Brazil

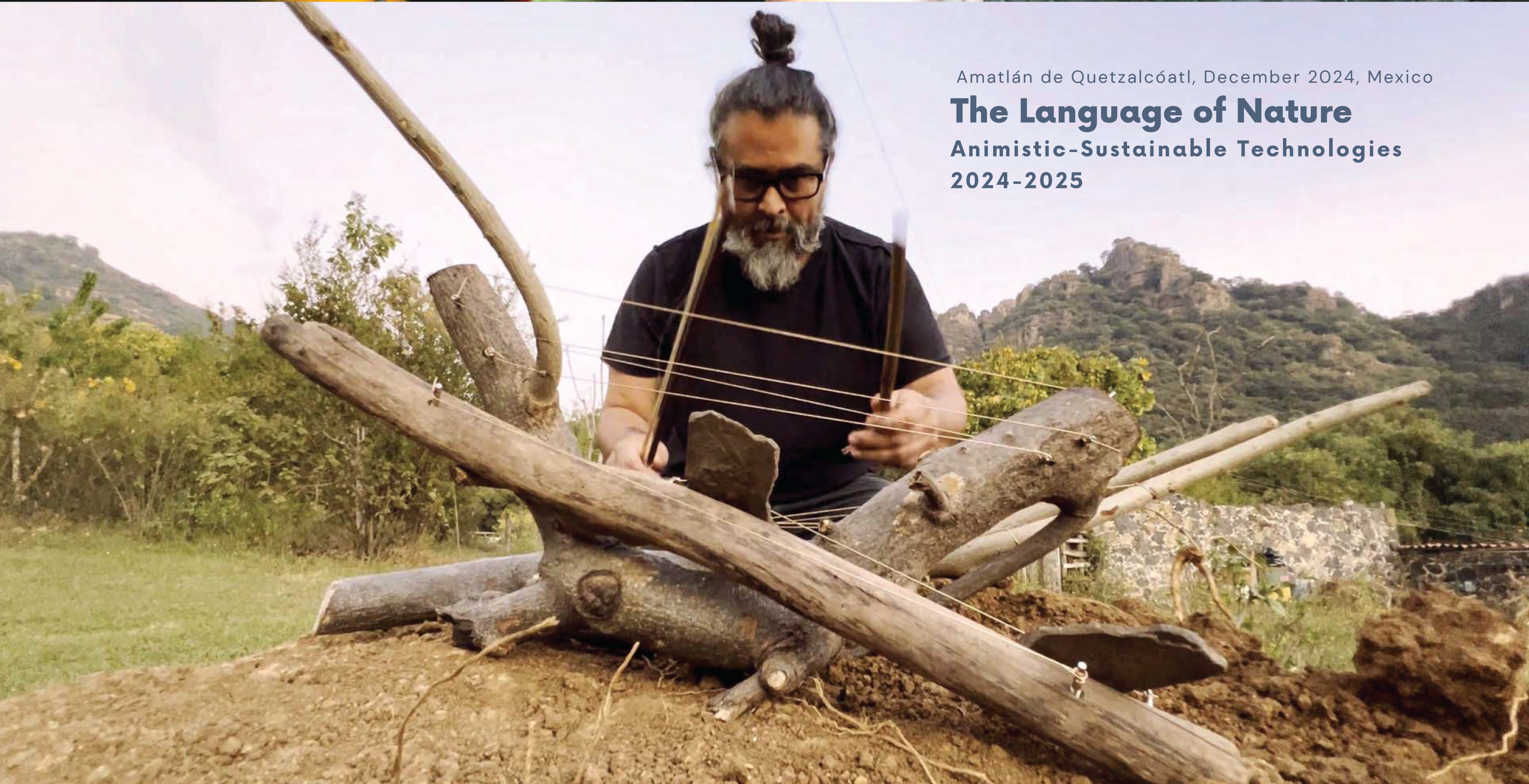
Over the past six months, I have built hybrid ocarinas, maracas, horns, fujaras, udu and tongue drums to explore the sonic capabilities of clay, learn about and experiment with the material's architecture, to create wearables that amplify the human vocal range.

This practice-based research project focuses on a concept coined by the artist —"habitable music"—inspired by the planet's materials and bioconstruction (including ceramics), as well as the elements: water, fire, wind, and earth.

Originally, as a percussionist and vocalist, I learned to code music and interactive sound design using video game technologies. Later, I created award-winning interactive instruments for virtual and augmented reality (2016–2021). During the pandemic, my Mesoamerican roots enriched my practice; since then, I have worked with textiles (2023–2024) as well as wood and stone (2024–2025), with ceramics and bio-construction currently serving as my primary areas of material research. Concurrently, I am delving into Agentic AI while studying online at MIT.



Instruments creation



Amatlán de Quetzalcóatl, December 2024, Mexico

The Language of Nature

Animistic-Sustainable Technologies
2024-2025

ANIMISTIC RECONCILIATION PRACTICES: Planetary instruments represent sacred technologies, materials, and intelligent methodologies in the search for a sustainable balance between modern innovation and the necessary reversal of global consumerism.



2025 BAMBOO WHISPERER Indonesia

[LISTEN TO THE COMPOSITION](#) 
15 min 50 s

THE BAMBOO WHISPERER:

How do we alter the vibration of a frequency as it bounces off different chambers (from our vocal cords and through the walls of the bamboo) to generate additional polyphonic voices, woven with harmonics that are not born directly from the human voice but are conjured through its resonance as the embodied sound of a multi-phonetic dialogue beyond the human?

For The Sacred Voice of Bamboo, my dear friend Anom Suryawan gifted me two bamboo culms to store my carving tools. Anom is a Balinese artist renowned for his mastery of wood carving, ceremonial masks, and other traditional arts, but above all, he is an exceptional human being.

For several days, while he guided me in carving a wooden mask, we talked about animism and the deep customs of Balinese Hinduism. Anom shared with me the practice of offering gratitude, even to the materials themselves — bamboo and wood — that we use and shape with conscious intention as we carve. On the left, the bamboo carved and modified by me, along with the resulting recording from the first planetary resonance amplifier: the Bamboo Whisperer.

[WATCH THE BAMBOO WHISPERER IN ACTION](#) 
30 secs



XR Body Architecture

2024
MULTIMEDIA CENTER
CENART Mexico

Sharing and exchanging open-source knowledge for participatory teaching experiences

TEASER WITH PARTICIPANTS

47 s

The workshop explores the construction of wearables with narrative gameplay and playful design, for theatrical prototyping with artificial intelligence, as a necessary conversation between the natural and the synthetic in symbiosis with the organic nature of creation through media arts.

It includes essential reflections on the hybridization of ancestral technologies with unconventional coding and experimental methodologies of new media, which contributes to a powerful conclusion: it is not technology that will supplant us, but (the out/up-dating of) ourselves.

Objective: To learn to rework reality with our own hands, embracing the planet's organic creativity and physical-biotechnological innovation in a sustainable way.

AI processing of artist and participant Mónica Aguilar



Sustainable Art

France, 2024



Creating a frame loom with a window frame, and pattern making with kraft paper from bread bags

Kosmos-Corpus-Praxis

2023-2024
NATIONAL INSTITUTE OF GENOMIC MEDICINE
Evolutionary textile-vocal cultivation and growth of maize. XR installation and performance.
AI processing with A1111 and augmented reality embroidery with Vuforia and Unity.

Commissioned by Bioscénica and INMEGEN with the support of EFIARTES Mexico

DOCUMENTATION 2023-2024 [🔗](#)

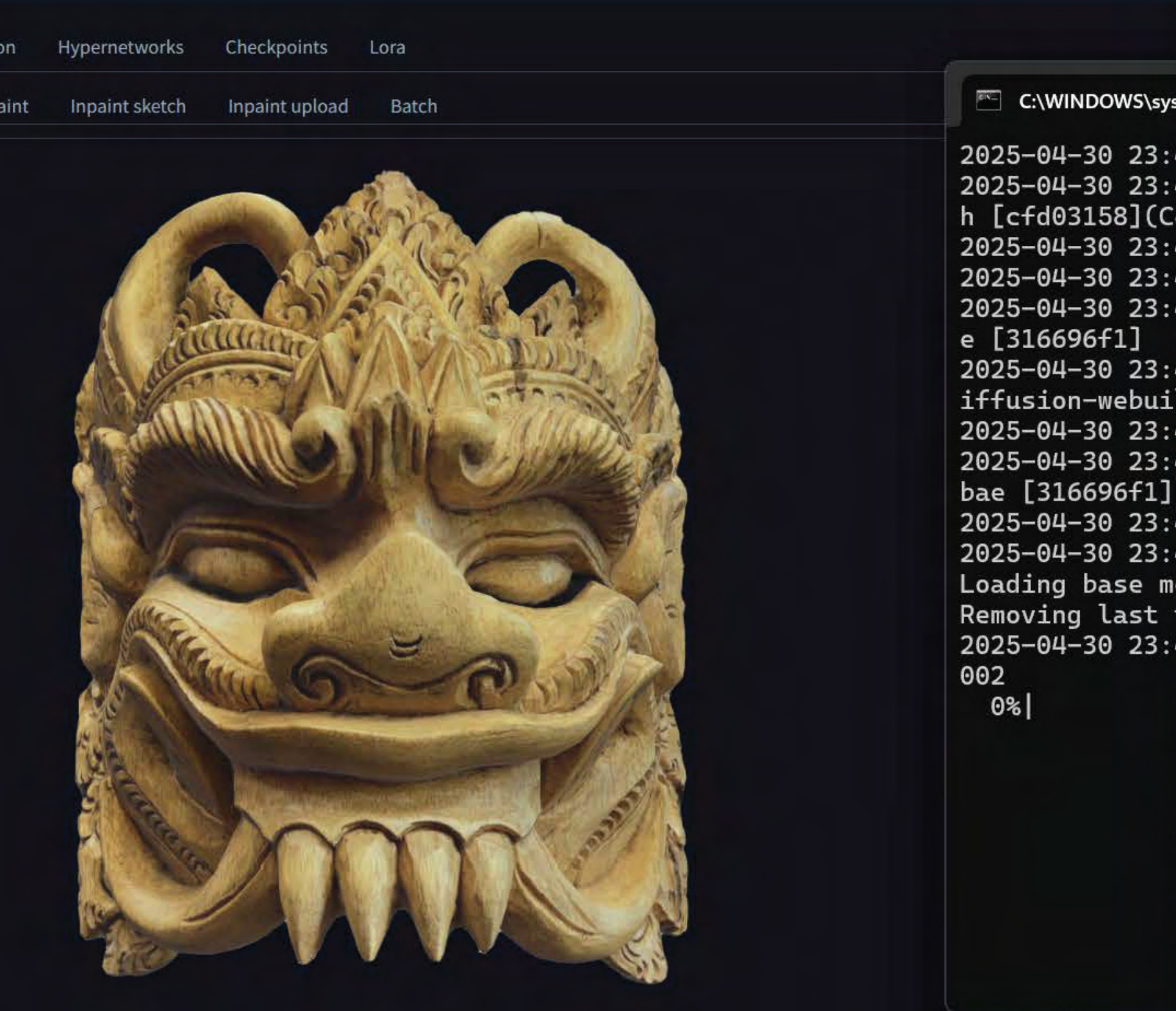
Inaugural performance of the Exhibition at CENART. Exhibition from December 8, 2023, to February 25, 2024
7 min 41 s

I learned to make custom-made clothes, to design patterns, to weave the mask, and to embroider a flower from Ayacucho at the height of the heart chakra, thanks to which the public will be able to discover in it a 3D sculpture of a textile healer holding a crystall ball, through augmented reality and their mobile phones.

The weaver wears the Nahua shawl I wove on a backstrap loom, 3D-scanned, representing a sacred sculpture of ancestral knowledge, who shares animations of shamans wearing futuristic headwear, projected inside a glass bubble that the weaver tenderly holds in her hands.



Prototyping with artificial intelligence and generative 3D modeling for crafts and artisans



2025
Indonesia
Wood carving under the instruction of Balinese Master Anom Suryawan

Participatory installations and experiences

Integration of social dynamics with
Extended Reality and New Media 2016-
2024

[Website](#) | [Instagram](#)



Umwelten (Worlds)



2020

KONZERTHAUS BERLIN

Interactive virtual reality design for an immersive experience with Oculus and Unity. Awarded by the Konzerthaus Berlin.

TEASER [🔗](#)

1 min

AWARD (Konzerthaus Berlin, 2020) [🔗](#)

Interaction design, 3D art, animation, VR development, and sound integration by Julian Bonequi.

Research and development in collaboration with composer Mark Barden, the Konzerthausorchester Berlin, and the HTW, University of Applied Sciences Berlin.

Inspired by Timothy Morton's concept of *Dark Ecology* and Ernst Haeckel's *Art Forms in Nature*, Umwelten is an interactive virtual reality composition and interface commissioned by the Konzerthaus Berlin.

Designed for Oculus Quest, 'ūm,vɛltŋ can be experienced in both a full-scale version spanning 400 square meters and a smaller version for more confined spaces due to the pandemic. 'ūm,vɛltŋ is inhabited by over 200 aural-haptic 3D organisms, nearly 100 different interactions, and 792 pre-composed sound recordings interpreted by the conducted members of the orchestra.



Recording day (below/left) in collaboration with composer Mark Barden and the Konzerthausorchester Berlin, and, open testing day for the public to experience UMWELTEN at the Konzerthaus Berlin, on September 22, 2020.



GA.IA. Portraits and visions in multi-species scenarios



2022
MAIA CONTEMPORARY GALLERY
Ciudad de México

Solo exhibition.
Artificial intelligence artworks made with Midjourney and Unity.

[EXHIBITION TEASER](#) [link](#)
3 min 40 s

Is it possible to capture the spirit of language and the materials of cognition or spirituality in an era in which technological singularity has already been set in motion?

Planet Earth constantly transforms its composition to ensure its survival as a powerful organism that encompasses all living beings, plants, oceans, and minerals. Like Earth, humans integrate within their bodies a microcosm of connections and codes with all forms of life. Through this conscious body, we can connect with our source of imagination, perception, biomimetic creativity, and communication with what has always been evident to many ancient cultures: Gaia is alive.

Interactive Design XR



2021
Digital Culture Center
Munich-Mexico City

Interactive scores for invisible music.

Staging for interactive augmented reality, sound design, 3D art, programming, and live performance by Julian Bonequi.

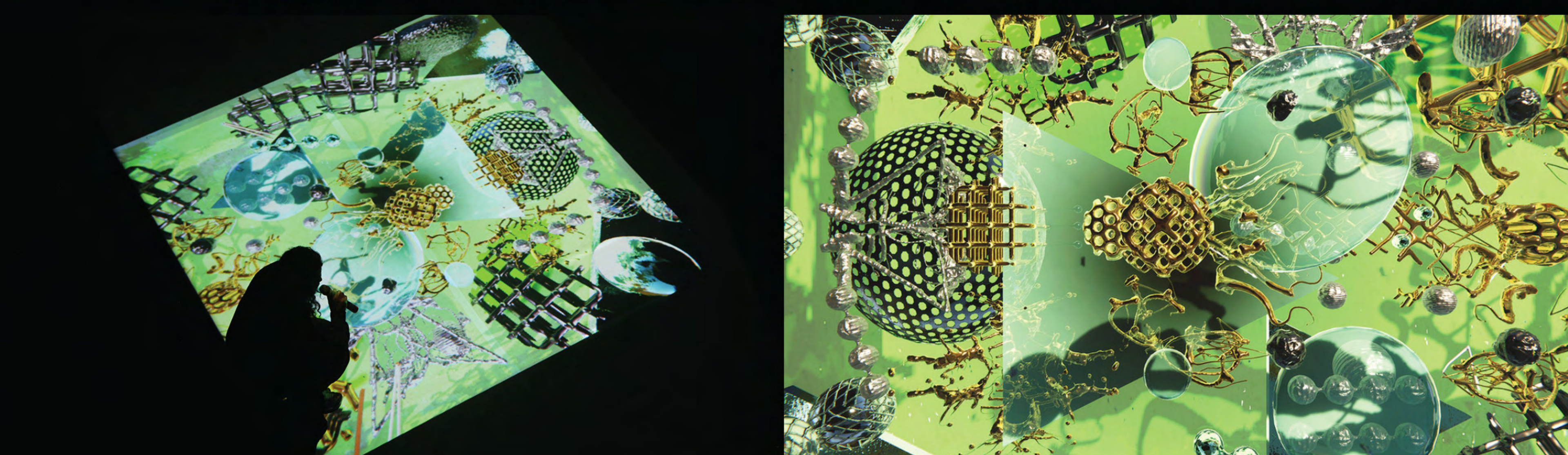
Commissioned by XRHub Bavaria for Medientage Munich 2020.

[TEASER](#) [link](#)
1 min 50 s

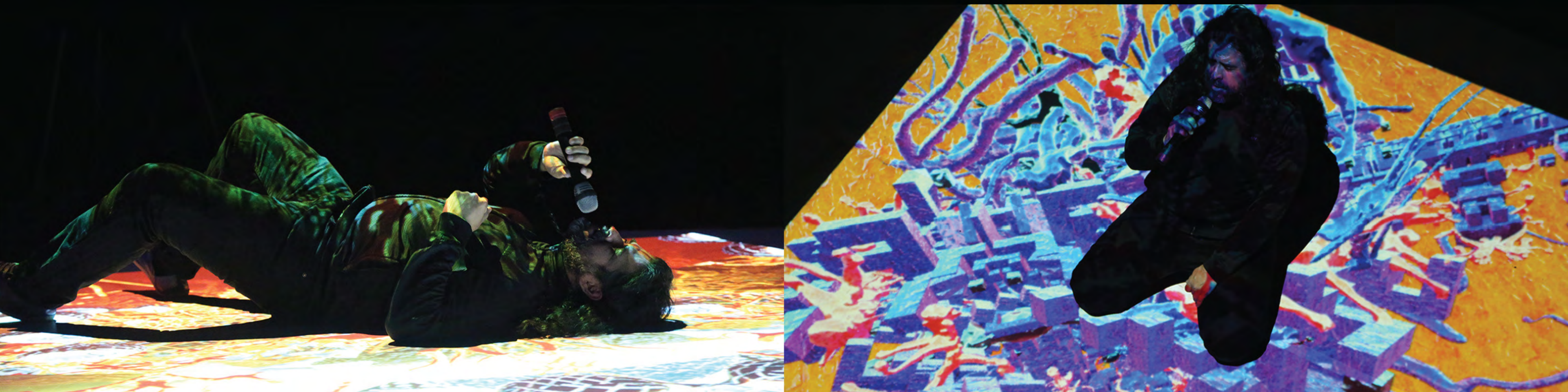
Recorded live at Variable X, Immersion and Extended Realities in Latin America, CCD, Mexico City, 12/03/2021

Inspired by the myth of mestizaje (miscegenation) and how the colonial global modernization project has made the spiritual traditions of the Global South invisible, forcing our grandparents to forget their native languages and beliefs.

How it works: The body's shadow activates all the sounds of the interactive floor projection in real time. A mobile phone on the ceiling, acting as a sensor, generates 1,300 voices in over 300 exponential combinations over each of the four projected scores. Furthermore, the composer's live vocal improvisation interacts with the channeled music, composing together a generative choir activated through augmented reality implemented with Unity video game engine.



The floor is interactive, and the overlapping of the artist's shadow and body triggers an invisible chorus. The audience was situated on the second floor, respectfully listening to the live activation of the erased voices of our ancestors.



Creative Communities

CURATORIAL ART AND SOUND ART

Support and promotion of international sound art in Berlin and Mexico as founder, curator, and documentarian of Audition Records (2010-2022).



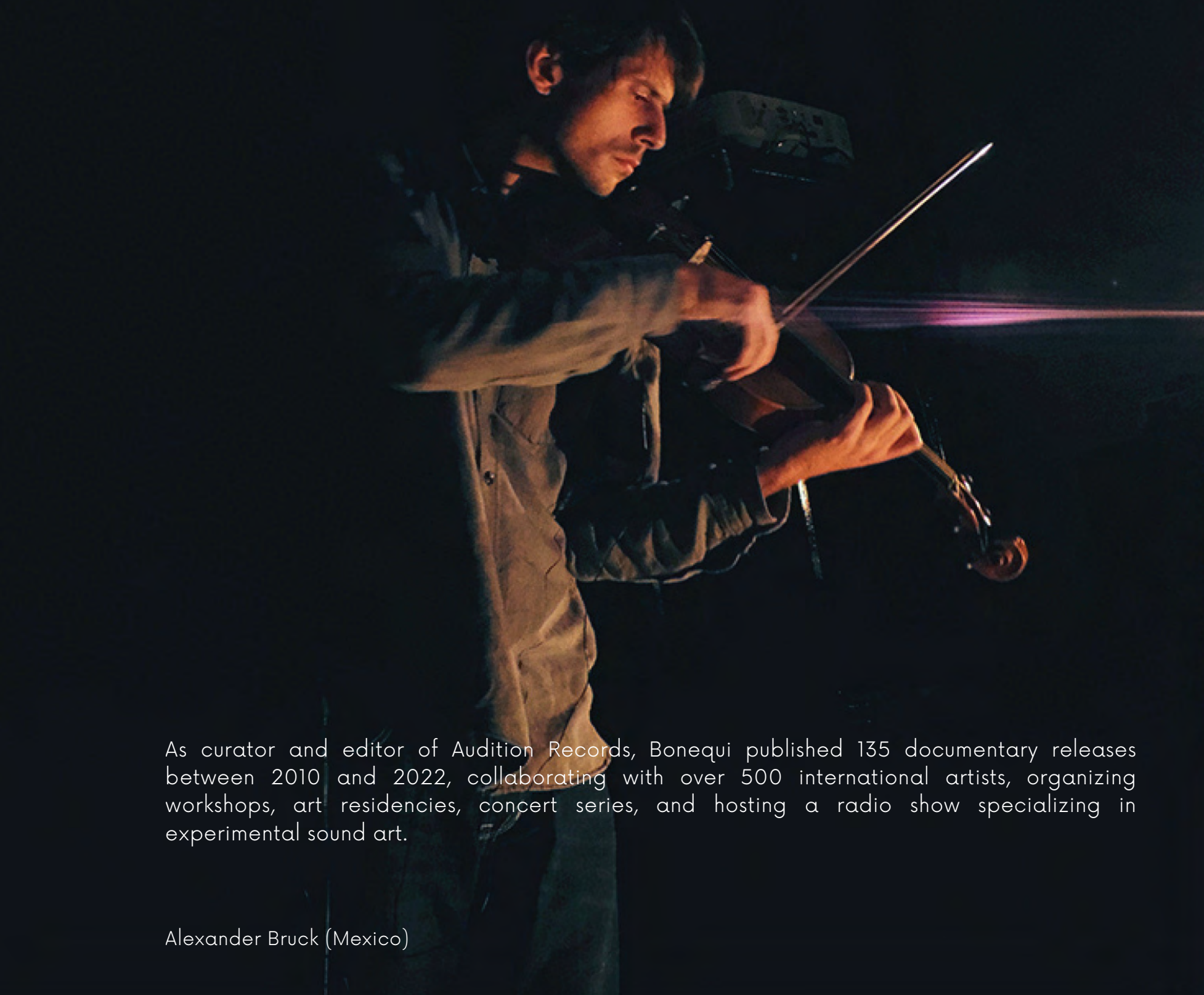
[Audition Records](#)



Valentina Vuksic @ Ex Teresa Museum, Mexico City, 2014

Concerts series

Supporting local and international artists



As curator and editor of Audition Records, Bonequi published 135 documentary releases between 2010 and 2022, collaborating with over 500 international artists, organizing workshops, art residencies, concert series, and hosting a radio show specializing in experimental sound art.

Alexander Bruck (Mexico)

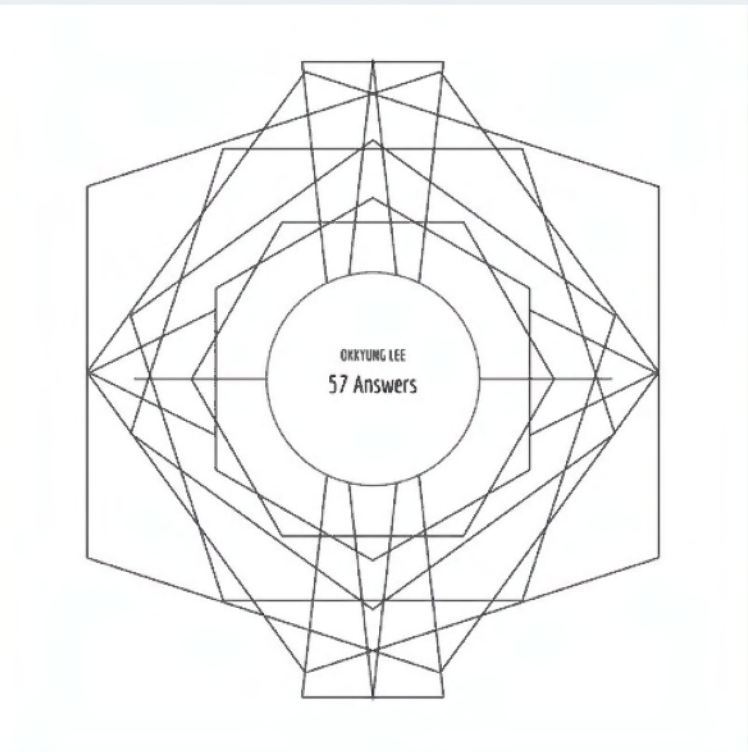


Vinyl Terror and Horror (Denmark/Berlin)

AUDITION RECORDS



[FATIMA MIRANDA
RETROSPECTIVE 1992-2010](#)



[OKKYUNG LEE
2012](#)



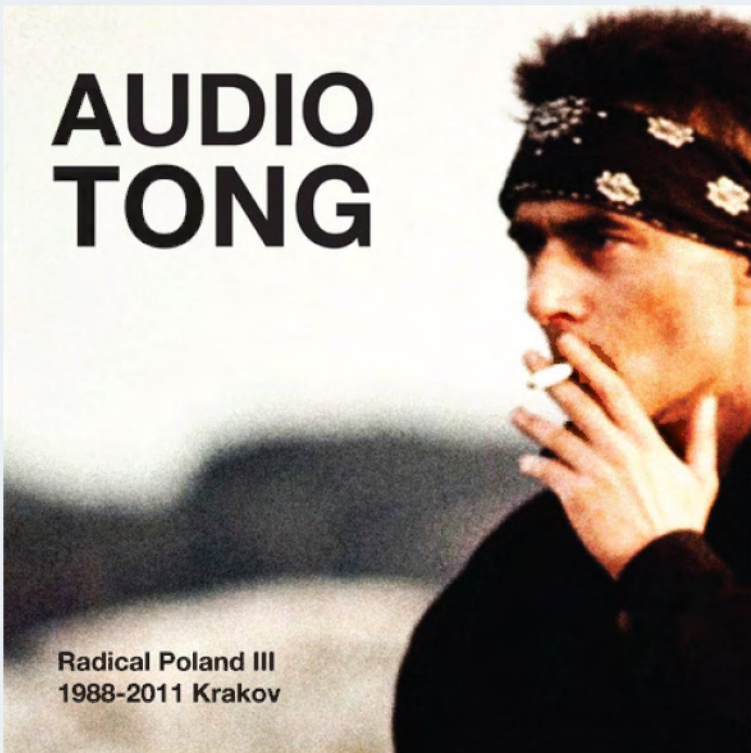
[UTE WASSERMANN
RETROSPECTIVE 1984-2012](#)



[ELECTROACOUSTIC MEXICO
1960-2007](#)



[SENYAWA
INDONESIA 2010-2013](#)



[AUDIOTONG POLAND
KRAKOV 1988-2011](#)

2010-2022 CURATORIAL

PRODUCER, EDITOR, AND CURATOR
Selected Works: Works in Studio and Curated
Compilations 2010-2022

[AUDITION RECORDS CATALOG](#)

As founder of Audition Records, Bonequi has released over 102 documentary releases and promotional compilations involving more than 500 international artists, including Ute Wassermann, Cedrik Fermont, and Syrphe Label, Senyawa, Fatima Miranda, Jaap Blonk, among many others, with significant collaborations with incredible sound artists and experimental composers, musical collectives, and legendary labels from around the world.

[ART IN RELEASES CATALOG](#)

As producer and curator of the ART IN RELEASES COLLECTION, Bonequi has published 34 releases and collaborated with artists such as Okkyung Lee, Vinyl Terror and Horror, Birgit Ulher, Andrea Belfi, and Carmina Escobar.

[OOO.EARTH CATALOG](#)

As producer and curator of the OOO.EARTH LOS ANGELES-MEXICO COLLECTION, Bonequi has released three albums by the incredible vocal artists Dorian Wood, Micaela Tobin and Juan Pablo Villa.



Participatory technologies: XR Codex

2019

SECRETARY OF CULTURE
Mexico

In collaboration with the National Institute of Indigenous Languages INALI

Augmented Reality app and installation for Interactive Codex, 3D art, modeling, and animation, interaction design, and programming by Julian Bonequi. Created with Vuforia and Unity.

FOTO DOCUMENTATION

Commissioned by the Secretary of Culture in collaboration with INALI, the Digital Culture Center, Pavilion of the 39th International Book Fair of Oaxaca and Guadalajara.

The piece includes the following native languages: CH'ol, Chichimeco Jonaz, Chontal de Tabasco, Huichol, Matlatzinca, Mixe, Otomí, Paipai, Pápago, Tarahumara, Tlapaneco, Tzeltal, Triqui, Zoque, Zapoteco, Tsotsil, Chinanteco, Maya, Chatino, Náhuatl, Seri, Tarasco, Tepehuano del Norte, Mazateco, Huasteco, and Mam.

The artist made a selection of 26 of the 68 languages of Mexico, creating a collective interactive poem for the augmented reality experience for eight tablets and a table with the printed interactive codex (1.50 x 1 m and 80 cm high) for the Oaxaca International Book Fair, and 45 cm high in the final version for the Guadalajara International Book Fair.



Compositions



2024 Entangled Life.0 MUTEK ARGENTINA

Open-source AI animation with Stable Diffusion A1111 WebUI. 4-channel video installation by Julian Bonequi.

Commissioned by UNTITLED Berlin.
Exhibition at ARTLAB and MUTEK galleries.
October 3–31, 2024.

FULL TEASER [🔗](#)
5 min

Inspired by Merlin Sheldrake's book "Entangled Life." It interprets the characters as micro-universes of organisms in evolutionary communication, as well as a temporary interface—both host and planetary—for the many other species that live within and around them. Together, these form a unit of symbiotic computational networks interwoven into their bodily architecture, like the roots of plants with fungi.



2021 A CAPPELLA CHOIRS: Supernatural Berlin

Vocal composition for ensembles.
All vocals and music were produced and performed by Julian Bonequi.

ESCUCHA COMPOSICIÓN [🔗](#)
30 min 51 s

"After the prolonged effects and repercussions of the pandemic on the mental and emotional state, musical practices, from meditative contemplation in search of resilience and healing, help us to be generous and kind with ourselves, even when we are not feeling well in isolation."

DEDICATED TO ALL THE PEOPLE WE LOVE

Recorded on February 3 and 4, 2021, in Berlin, at Markus Krispel studio in Warschauer Str., Friedrichshain.

The titles of tracks 1, 2, 5, and 8 are inspired by quotes from "Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene" by Donna Haraway. Magazine No. 75 – e-flux 2016

2020 HEAT IN THE HEART Berlin

Improvised music for voices, mapped drums, and sensors.
With the kind support of the National System of Art Creators, SNCA 2017 (Derivative artwork).

LIVE DOCUMENTATION [🔗](#)
26 min 36 s

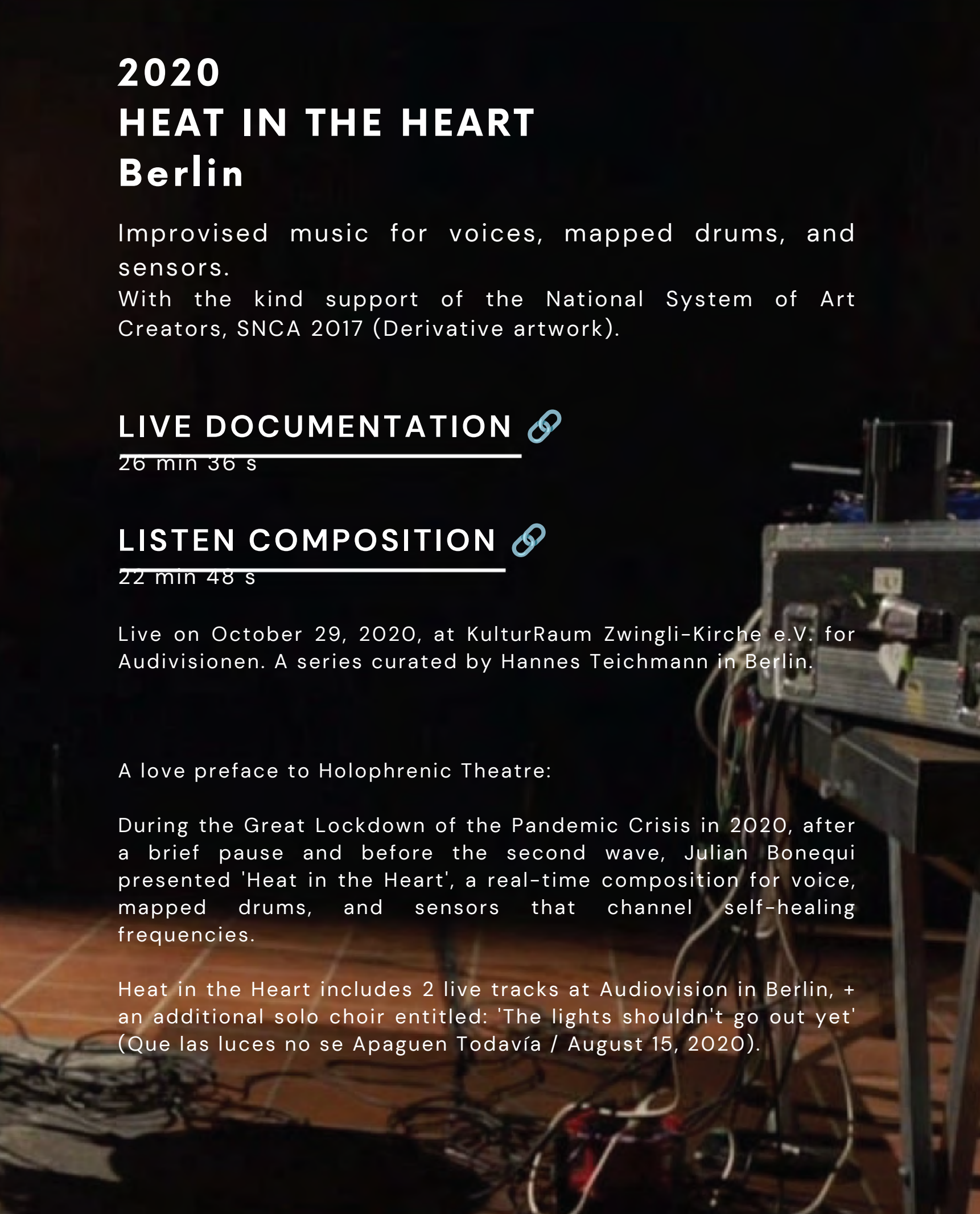
LISTEN COMPOSITION [🔗](#)
22 min 48 s

Live on October 29, 2020, at KulturRaum Zwingli-Kirche e.V. for Audivisionen. A series curated by Hannes Teichmann in Berlin.

A love preface to Holophrenic Theatre:

During the Great Lockdown of the Pandemic Crisis in 2020, after a brief pause and before the second wave, Julian Bonequi presented 'Heat in the Heart', a real-time composition for voice, mapped drums, and sensors that channel self-healing frequencies.

Heat in the Heart includes 2 live tracks at Audiovision in Berlin, + an additional solo choir entitled: 'The lights shouldn't go out yet' (Que las Luces no se Apaguen Todavía / August 15, 2020).



Community Service

2018-2019 COMMUNITY SERVICE Mexico

Collective choir, talks on extended reality, and immersive performative workshops.

[PARTICIPATORY CHOIR](#)

5 min 52 s

International Immersive Festival, Center for Digital Culture, CCD Mexico. September 29, 2018.

The Holophrenic Conference is a hybrid presentation on the physicality of virtuality, where poetic reflections, virtual reality demonstrations, and liminal experimentation are shared alongside live-activated applications and performances from the perspectives of transmedia art, extended reality immersion, and shared collective dreams as a cathartic healing tool.

With a score of poetic exercises, hypnotic narratives, actions, and demonstrations that share the exponential work of the concept of HOLOPHRENIC THEATER invented and developed by Julian Bonequi, all the research and performative activations of the artist's interactive interfaces were part of these participatory workshops and conferences during the years 2018 and 2019 in different States, Museums, and Universities of Mexico.



Designing and teaching masterclasses in 3D sound and XR interaction design since 2016.
Since 2024, the masterclass has focused on open-source artificial intelligence and critical practice-based sustainability.



2018 IMMERSION LAB

Commissioned by the CCD Immersion Lab, Center for Digital Culture and BBVA Foundation, Mexico City

[PHOTO DOCUMENTATION](#)

Augmented Reality App, 3D Art (Modeling and Animation), Sound Design, and Programming by Julian Bonequi.

For this project, inspired by dreams, I made two apps: one for AR prints and another for AR geolocation within the exhibition space spanning 81 m², with spatial sound exploration.

