

# JUAN PABLO PACHECO BEJARANO

Comprehensive portfolio 2024

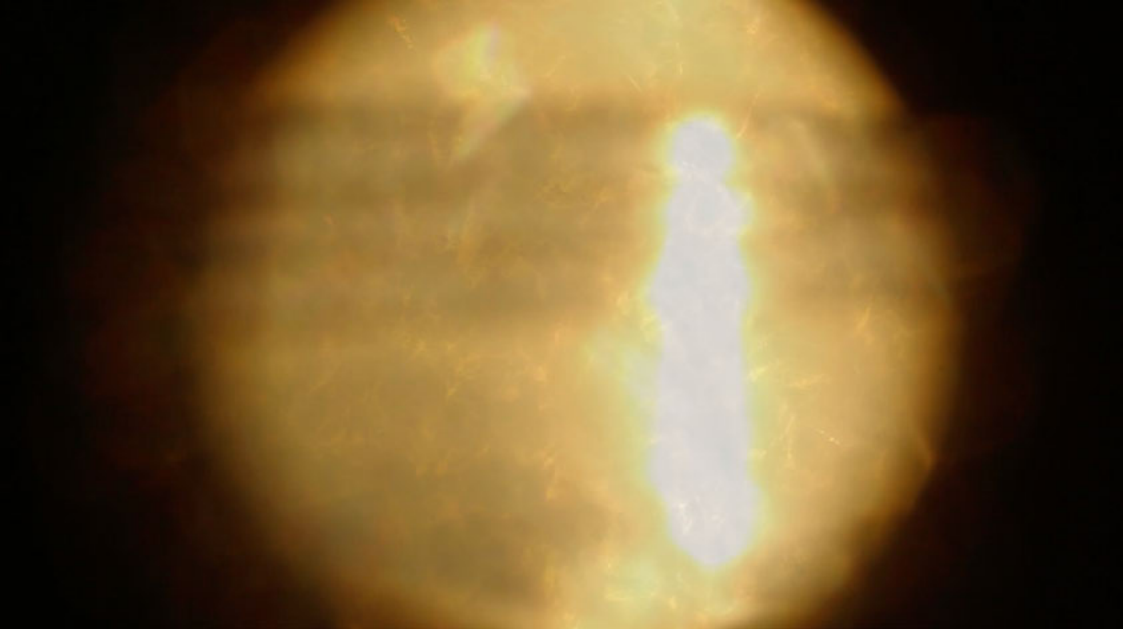
[juan.pacheco.bejarano@gmail.com](mailto:juan.pacheco.bejarano@gmail.com)

[www.juanpablopacheco.com](http://www.juanpablopacheco.com)

[CV](#) ~ [instagram](#) ~ [academia.edu](#) ~ [soundcloud](#) ~ [vimeo](#)

[Juan Pablo Pacheco Bejarano](#) is an artist, writer, and educator born and raised in Colombia. Through texts, audiovisual installations, and participatory workshops, his work explores the planetary relations between water ecologies and technological infrastructures. His projects weave poetic and mythical narratives based on deep historical research and post-extractive imaginaries, blurring the boundary between the technical and the magical. Juan Pablo has worked as a cultural programmer at Espacio Odeón and Plataforma Bogotá, and has been an adjunct professor at the Javeriana and Andes Universities in Bogotá (CO) and at the Royal Academy of Arts in The Hague (NL) and the University of the Danube (AT). His work has recently been exhibited at the Institute for Postnatural Studies, Madrid (2023); Neuer Kunstverein, Giessen (DE); Jan van Eyck academie, Maastricht (2023); Porto Design Biennial with TBA-21, Porto (2023); La MaMa, New York (2023); Kunstenfestivaldesarts, Brussels (2022); International Symposium of Electronic Arts ISEA, Barcelona (2022); Festival Internacional de la Imagen, Manizales (2021); Galería Santa Fe, Bogotá (2020); Transmediale, Berlín (2020); Ural Biennial, Ekaterinburg (2020); Museo Carrillo Gil, Mexico (2019); among others.





## Chapter 13 Humid Telepathy

Juan Pablo Pacheco Bejarano

When sailors return to land after months at sea, they often have the impression that the ground ripples in the same way as the ocean surface does. What generates this feeling of imbalance? Most scientists believe that when at sea for a prolonged period of time, the brain generates a dynamic modulation in opposition to the movement of water. The result is a feeling of stability that makes us forget the movement of the ship after a few days.<sup>1</sup> On returning to port, sailors feel as if the dry land has turned into water, reducing the abyss between the terrestrial and the maritime worlds. This humid experience of space, neither completely wet nor entirely dry, opens the portal that I propose to explore here.

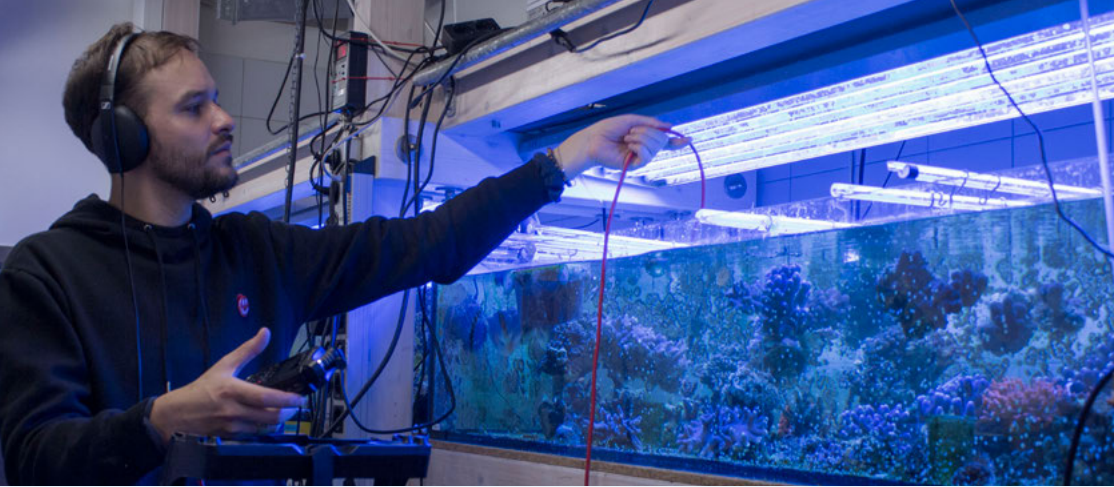
When I started writing this text I felt an unbearable vertigo every time I sat

## humid telepathy

Series of texts

In 2022 I began writing about the connections between water, technology, and telepathy, three guiding concepts in my artistic research and practice. Since then, this research has been published in three different formats, deepening on water as a portal to connect with what is distant and different from us. In this research I refer to the work of Juan Downey, Bárbara Santos, and my own, as well as to my astral body and dreams.

- > ["Humid Telepathy"](#), chapter in the book *Digging Earth: Extractivism and Resistance on Indigenous Lands of the Americas*, edited by Catherine Bernard. Ethics Press: Cambridge, 2024.
- > ["Humid Telepathy"](#), video for the Wild Alchemy Lab magazine, Aether edition, 2023.
- > ["No son iguales todos los mares y océanos"](#), text published in the magazine *Remanente 11: Ficciones sobre el futuro en Colombia*, edited by Francisca Jiménez. Gráficas Molinari: Bogotá, 2022.



## coral heart + coral choir

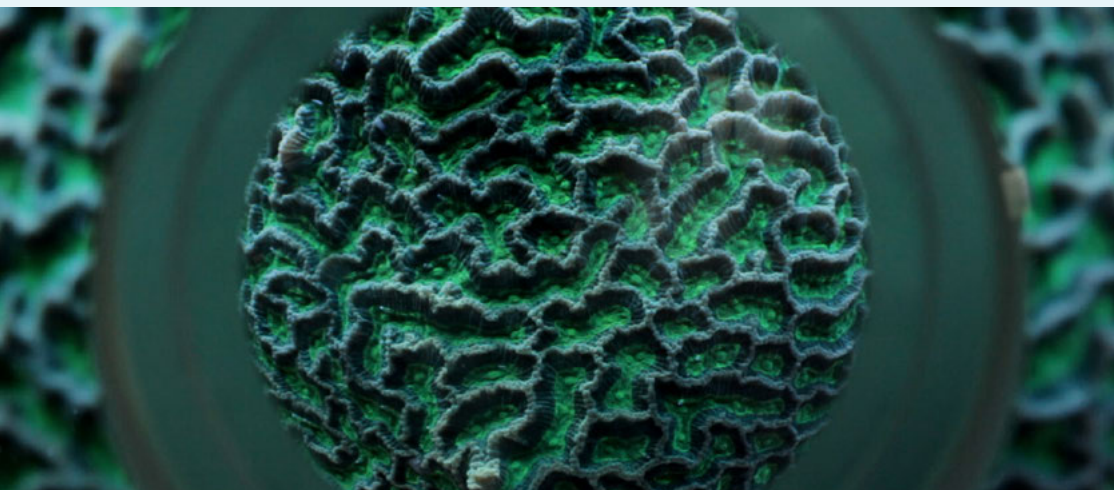
Fellowship at the Panel on Planetary Thinking, Giessen (DE)  
2023

During this fellowship I deepened my research on the forms of life and the flows of energy that thrive on the ocean floor, working closely with a group of marine scientists at the Ocean2100 aquarium, a global change simulator where they perform experiments with corals. During this fellowship I created my own hydrophone to record sounds at the aquarium and at other bodies of water in Giessen, in order to create an acoustic archive and a sound installation.

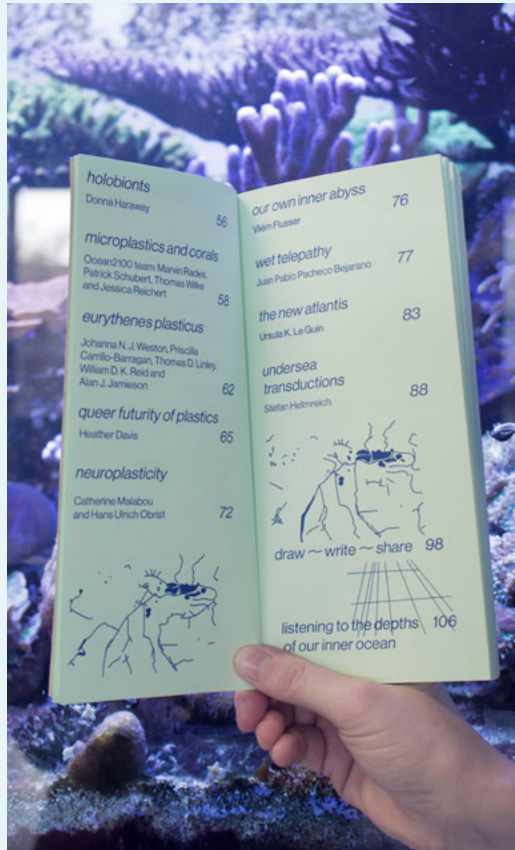
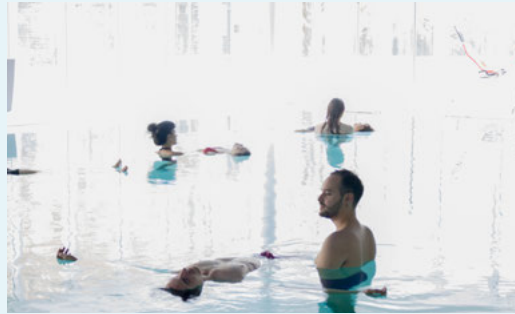
For the final exhibition I created *Coral Heart*, a sound meditation on healing reefs, and *Coral Choir*, the initial stages of a video essay that proposes a meditation on coral polyphony, postnatural governance, microplastics, and speculative regeneration.

[Read more about the project](#)

[Watch the interview](#)







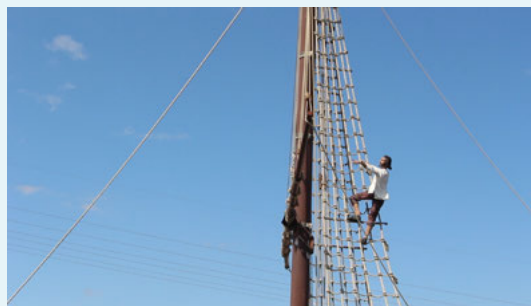
## wet workshop + wet reader

As part of my fellowship at the Panel on Planetary Thinking, I organized a three-day **wet workshop**, an (in)disciplinary space to relate to the multiple bodies of water around and within us. Using a **wet reader** created especially for this occasion, the workshop participants engaged with texts in marine science, anthropology, philosophy, history, and science fiction, as they walked, swam, read, listened, and imagined together with multiple bodies of water in Giessen.

During the workshop we visited the Lahnfenster and the Lahn river, the Ocean2100 aquarium of JLU's Systematics & Biodiversity Lab (a global change simulator to study coral reefs), the Bergwerkswald and Schwanenteich ponds, and the indoor pool of the Giessener Bäder. The workshop ended with a somatic dance exercise led by Colombian choreographer Catalina Insignares, through which participants connected to their own bodies as liquid tissues and to the watery origins of life.

The **wet reader** was designed by Rose Nordin, and printed on Riso at the Jan van Eyck academie (NL)  
[Click here to view the full pdf copy](#)



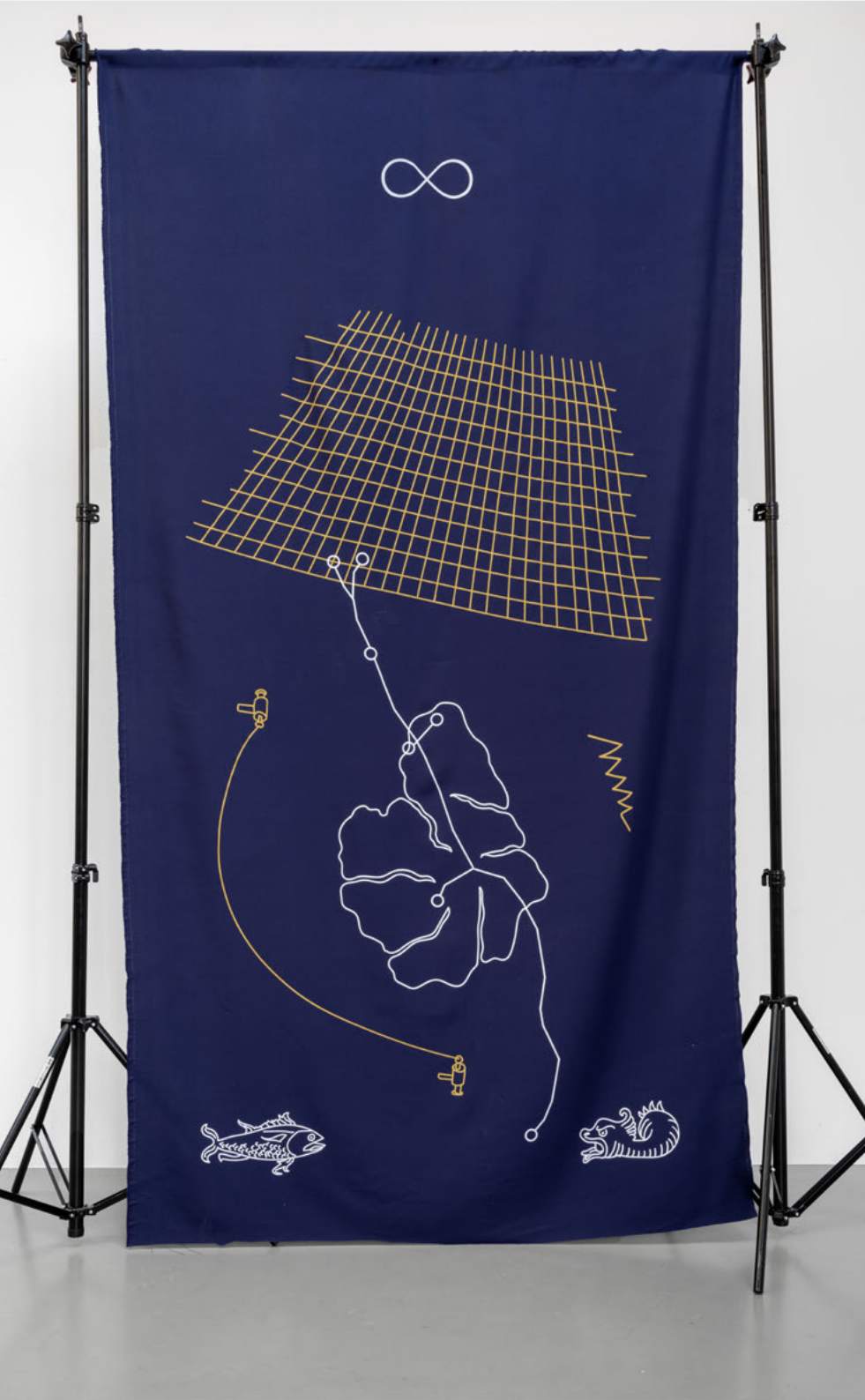


## atlantis

video essay (30'00")

2023 - 2024

*Atlantis* is a video essay about the mythological, historical, and material stories woven around the Atlantis-2, the first undersea internet cable laid between Europe and South America. The video was shot at technological and colonial infrastructures in three places in southern Spain: Conil de la Frontera, where the cable lands, the Magellan Museum in Seville, and the Columbus Caravels Museum in Huelva. Through a poetic and personal narrative, *Atlantis* dives into the connections between technological interconnectivity, transatlantic colonial imaginaries, historical ruins, and the myth of Atlantis. I've shown tests of this work as a video installation and as a performative film at the Jan van Eyck academie, and I'm currently finishing the final cut of the video essay.



*Atlantis* is installed along with four screenprinted textiles that, which remix images from my research on Atlantean mythologies and histories. The compositions are made with elements from the following sources: Ferdinand Magellan's maps of South America, Christoph Columbus map of the Atlantic Ocean for the Tordesillas treaty, the Atlantis-2 cable map, symbology from a reading of the Marseille Tarot deck on the cable's landing station, a map of Atlantis by Athanasius Kircher, and an illustration of Francis Bacon's science fiction novel "The New Atlantis".

To learn more about this research, you can read the papers "[Ruins across the Atlantic](#)" published in English at the proceedings of the Politics of the Machine conference in Berlin, and "[Cables, ruinas y mitología](#)" published in Spanish by H-ART magazine in Colombia.







As part of the performative version of the video essay, I read the script live and played an Ocean Harp that I built as part of my residency at the Jan van Eyck academie. The Ocean Harp is based on the waterphone design of Richard Waters, and I use it as a telepathic device to communicate with the bodies of water around and within.

[Watch the the performative lecture \(starting from min. 27:30\)](#)





## MaasMosaMeuse a river choreography

immersive and participatory sound experience  
2023



An immersive and participatory experience to connect with the Maas River, through a guided sound meditation using sounds recorded with hydrophones in the Maas river and a Live Action Role Play (LARP) where participants became elements of the river's ecosystem.

[Watch the project's video documentation](#)





## fermenting bodies grape and honey wines

collaborative workshops at the Jan van Eyck academie  
2023

On the new moon of May 19 I facilitated a collaborative workshop with other residents, to begin fermenting 80 liters of honey wine and 20 liters of banana wine, setting intentions for rooted and grounded relations to our surroundings. We used honey from the region of Maastricht, flowers and tap water from our garden, leftover market bananas and other ingredients from the market, always discussing the origins of these elements. We regularly checked on the wines, rebottled them, and tried them, engaging in conversations about the bioplitical transformations enacted by fermented foods. On the new moon of June 18, we bottled nearly 200 bottles of wild honey wine, honey hop wine, honey apricot wine, banana wine, ginger soda, and guarapo, which were served at the open studios of the Jan van Eyck academie on June 22-25 2023.







## lakes and rivers of undulating energy

stereo sound piece (07'31")  
2023

Using the MAGMA hydrophone built by colombian artist Jorge Barco, I recorded sounds at the Jekker and Maas rivers in Maastricht. Through an open experimentation with these and with an omniphone built by Arvid Jense, I created a sound composition that invites into a meditative state of wetness.

[Listen to the sound composition](#)







## media matters

Class taught at the Royal Academy of Art  
The Hague (NL), 2023

In this class, we explore the materiality of technology and its relationship with ecological, historical, political, and mythological paradigms through readings, discussions, poetic exercises, and visits to infrastructures. Based on this research and a series of poetic exercises, students will create speculative designs and stories of technologies that do not yet exist, which will be based on a relational study of fire, water, air, or earth. How can we imagine technologies beyond extractive practices that contribute to the social and environmental crises in which we are immersed?







## escuela de garaje vol. sancochotopía

art+education with laagencia  
BAK Utrecht (NL), 2023

The Winter Ultrahospitality Mini Garage School was a temporary cultural platform for diasporic affects and practice exchanges around the kitchen as a site of study. This time we proposed working around the sancocho, a soup typically made and served for large communities/families. Every region or locality has its own recipe: a combination of what is at hand, social relations, and stories. You could even say that from a sancocho it is possible to reconstruct not only the cultural history of a region, but also its economic and social entanglements. For us, it represents a way of doing that is situated, unassuming, and collective.

The school took place during two intense but informal days on March 10 and 11. The team included Santiago Pinyol, Juan Pablo Pacheco Bejarano, Lina Ruiz, Sergio Rojas Chaves, Alice Strete, and Cengiz Mengüç.

[Read more about this project](#)



## when technology becomes a ruin on the ocean floor

Sound installation (14'00")  
2022

This sound installation combines a sound design with samples from the deep sea and a text read by me, which talks about the undersea cables, colonial ruins, and interspecies communication. The piece proposes an understanding of water as agent of knowledge, beyond a mere passive container for modernity's infrastructures.

Sound design with Rodrigo Pacheco Bejarano  
Chair design and production with Camila Pacheco Bejarano

[Listen to the english version](#)





# tecnologías húmedas

< ciclo de videoensayos >

Martes 18 al viernes 21 de octubre 2022  
Sala 5 del Planetario de Bogotá

## franja 1

Patricia Domínguez  
Juan Covelli  
Juan Pablo Pacheco

## franja 2

Tabita Rezaire  
Enar de Dios Rodríguez  
Mariana Murcia

Conversatorio > jueves 20 de octubre / 4:30 p.m.

## humid technologies

Curatorial project for the International Image Festival (CO) 2022

Within the framework of Surtropía - XXI International Image Festival and the expanded narratives cycle of the Art, Science and Technology Line, I curated a series of six video-essays, called "tecnologías húmedas" (wet technologies). These works by artists from Colombia, Spain, Chile and French Guiana aimed to open up questions around the materiality of technological media, and immerse the audience in historical, critical and metaphorical perspectives on the relationship between water and technology, in order to question the accelerated advance of Western technoscience and its relationship with the socio-environmental crisis we are facing.



INSTITUTO  
DISTRITAL DE LAS ARTES  
IDARTES



25 AÑOS





## espacio comunal

art+education at Espacio Odeón  
Bogotá (CO), 2021-2022

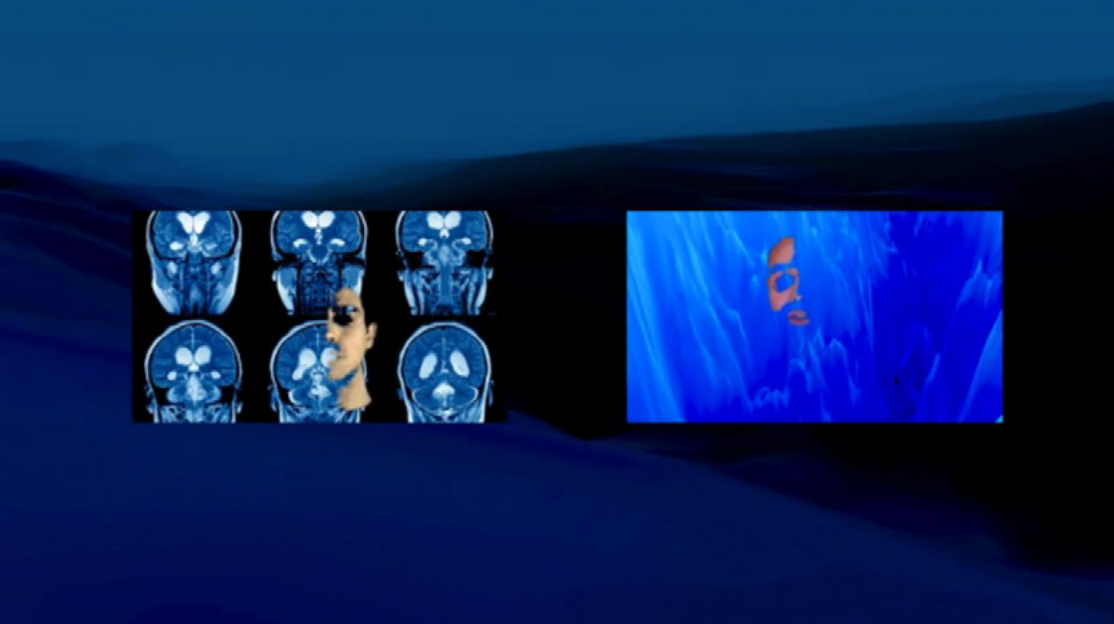
Between November 2021 and September 2022, I coordinated the first year of programming at Espacio Comunal, a collective initiative that seeks to generate spaces of encounter, (un) learning and care. Through distributed management and flexible structures, we promoted the development of collective processes focused on expanding knowledges and artistic practices, as well as fostering dialogue between different cultural agents. We inaugurated in 2022 with the guiding question: *how do bodies in movement feed themselves?* We explored this through subversive dance classes, urban gardening, community cooking, extended group studies, parties and fairs.



[Read more here](#)







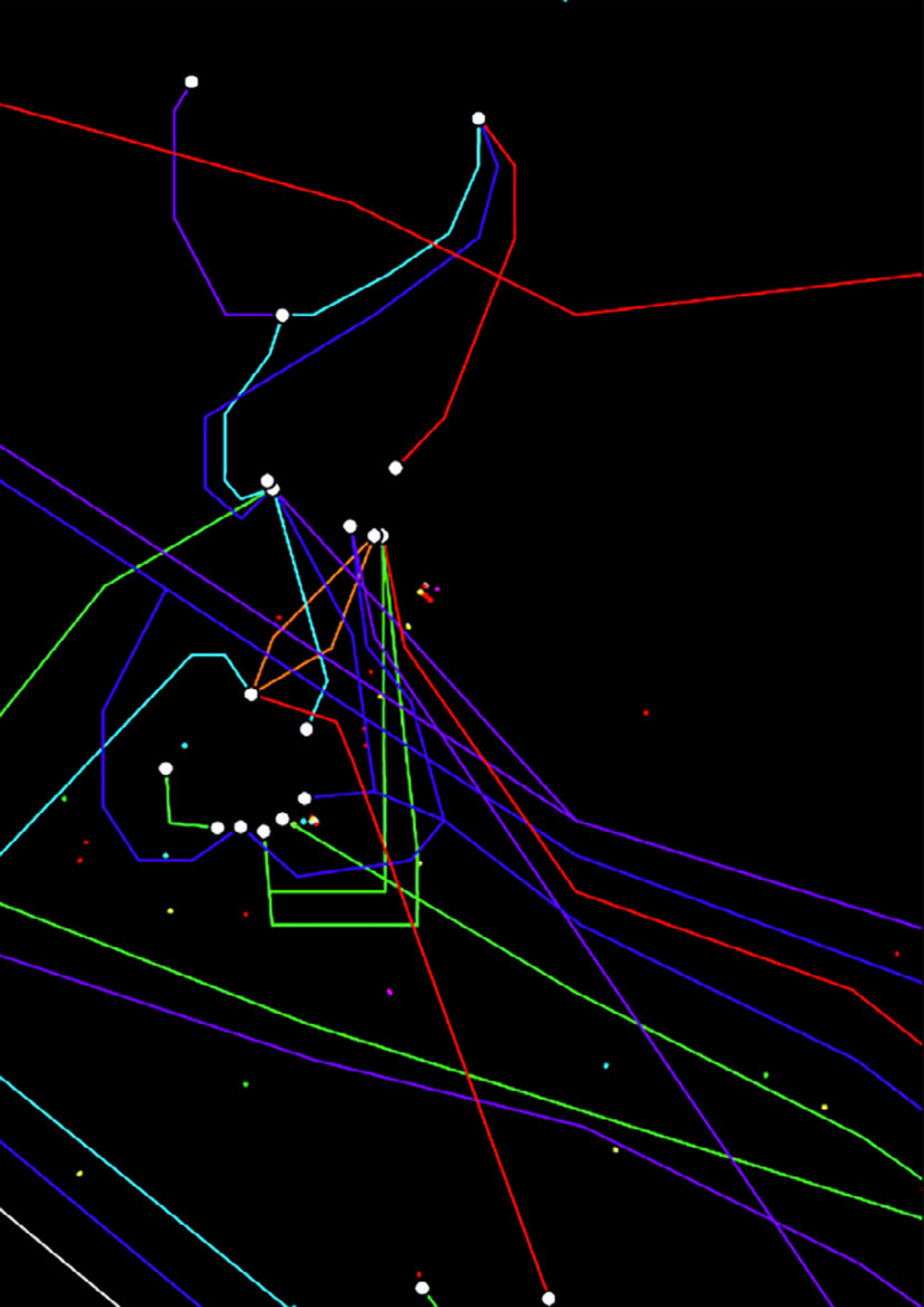
## environmental identities at the ocean floor

Single-channel video (21'01")  
2022

A collaborative project with Bruno Alves de Almeida, which explores the forms of life and the flows of energy that thrive on the deepest corners of the ocean floor, and their influence on our social and environmental identities on the planet's terrestrial surface. Through a poetic and speculative narrative between two subjects, the video proposes a performative lecture that reflects on the profound impact that humanity has on the deep-sea and how it, in turn, affects human life on the terrestrial surface. The dialogue reflects on digital technologies, biological and technical membranes, colonial logics of extraction, cognitive processes at sea, and the categorization of oceanic and social layers.

[Watch the full video](#)



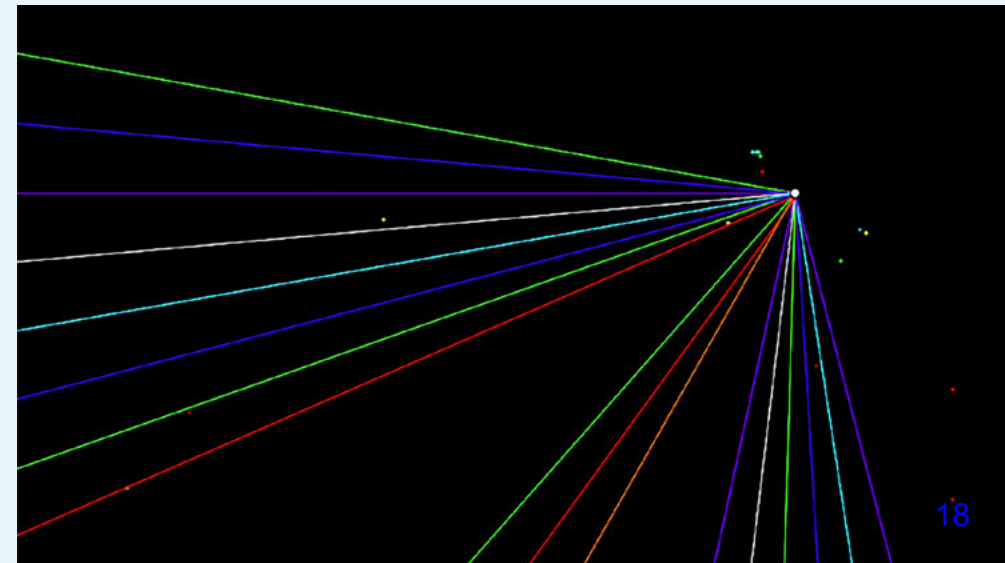


## counterflow

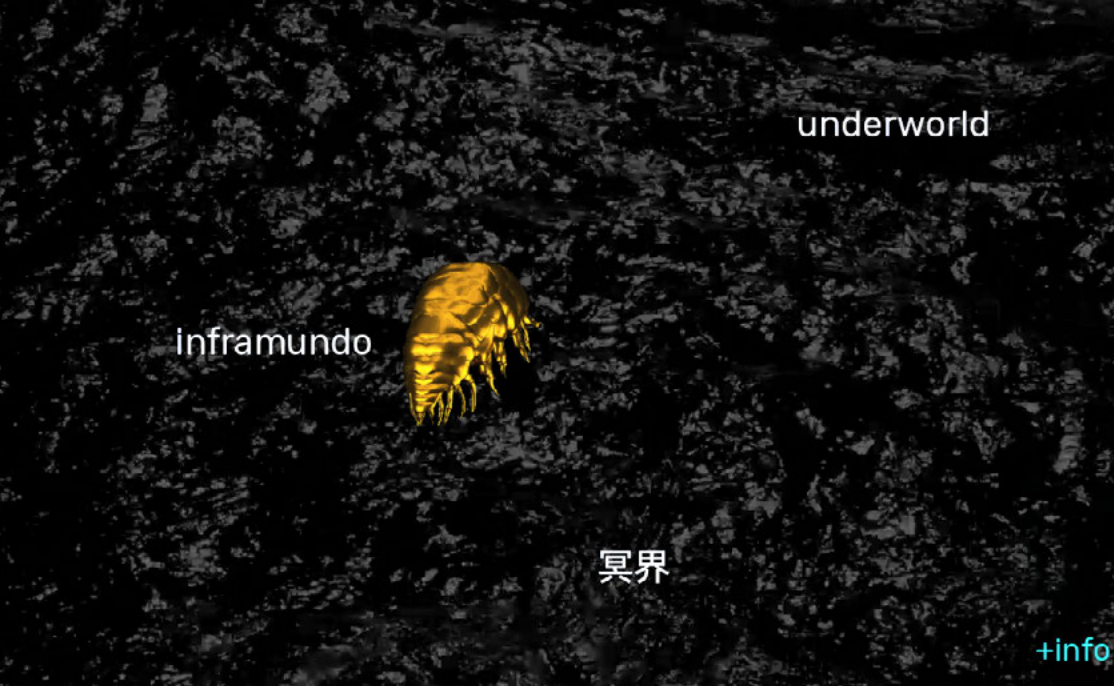
Single channel video (07'00")  
2021

Information capitalism relies on the extraction of material goods and digital information through transoceanic infrastructures such as container ships and submarine cables. Counterflow shows the submarine cable topology and the movement of container ships at the seven landing sites of Atlantis-2, the first undersea fiber optic cable laid between Europe and South America, and which follows one of the maritime routes created by the Spanish and Portuguese colonial empires in the sixteenth century. Data gathered from Kiln's shipmap and TeleGeography's submarine cable map.

[Watch the full video](#)







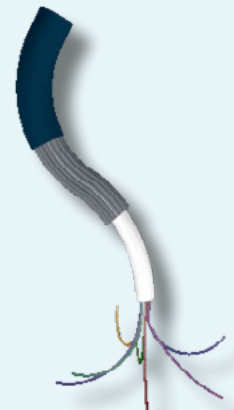
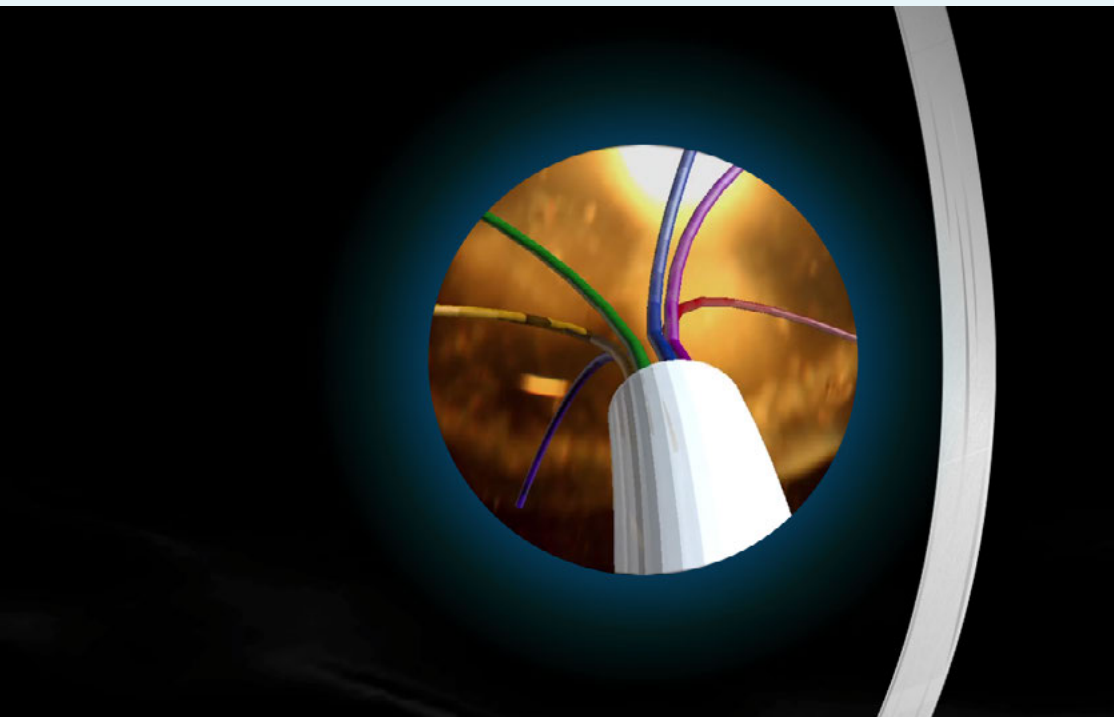
## underworld

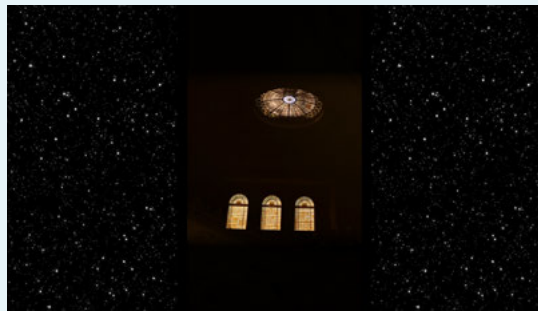
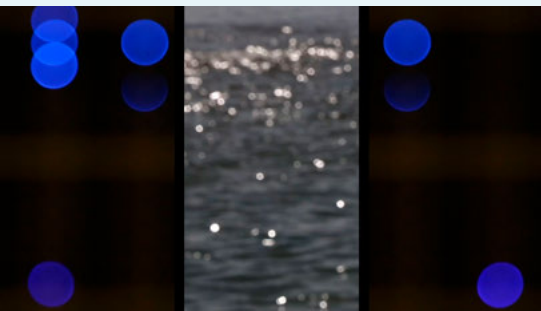
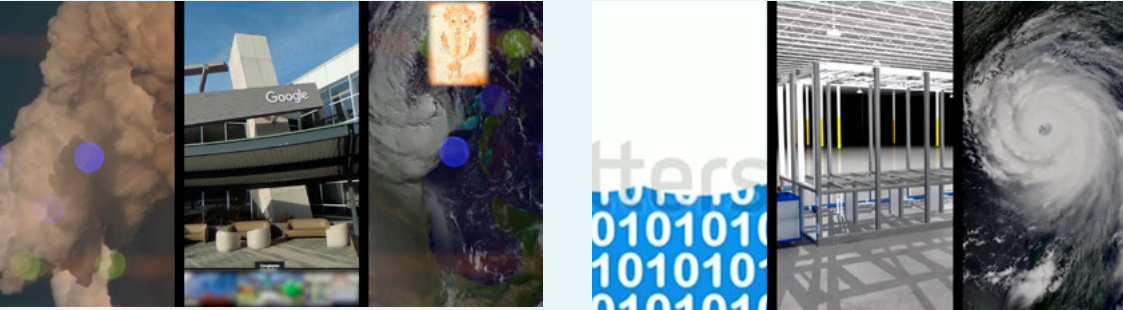
Interactive online narrative  
2021

This is an interactive mythological narrative inspired by the discovery of *Eurythenes Plasticus*, a marine critter with plastic in its stomach found at the Hadal Zone, the deepest region of the Ocean. Through text, sound, and video "Underworld" weaves a fabulation at the ocean floor which entangles fiber optic cables, extractive technologies, biological and technical plasticity, and the emergence of healing narratives from our techno-biological relationship with the Sea. The project is best experienced with headphones and on a desktop computer.

3D modeling with Czarina Calinawagan  
Web development with Facundo Hidalgo

[Watch a sample navigation of the project](#)





## the blue dot

Single-channel video essay (19'09")

Three-channel video installation

2020

A blue dot represents a real time sign of users' interaction with digital servers, but it also becomes a visual and material metaphor for planet Earth, the world's oceans, and the internet as a watery technology. Using original and appropriated material, this video-essay weaves a non-linear story between the Internet Archive, the ocean, Silicon Valley, the library of Alexandria, and astrological imagery in order to address the poetic and material entanglement between technology, water cycles, and the production of knowledge.

Narrated by Michelle Krasowski, librarian at the Internet Archive

Original music by Rodrigo Pacheco

Sound mix by Carlos Gómez

[Watch the full video](#)





## telepathy without the internet

Through a comparative discussion of the works of Roy Ascott and Bárbara Santos, two artists who have worked with ancestral amazonian technologies, this research proposes a decolonial approach to the telepathic qualities of digital technology, emphasizing the difference between “extractive telepathy” and “regenerative telepathy”.

This research has been presented in different formats:

- > Performative lecture at the [Ural Biennial](#) curated by Daniel Blanga-Gubay, Yekaterinburg, 2020 (RU)
- > Text published in Spanish at [Rudimentos: Futurologías Latinoamericanas, Toda la Teoría del Universo](#), Santiago 2021 (CL)
- > Text published in English at the [Journal of Visual Culture](#), London 2020, special dispatches (UK)



Images courtesy of Bárbara Santos





## garage school vol. fermentation

art+education with laagencia  
Rotterdam (NL), 2020



During August 2020, the Colombian collective laagencia and I developed the garage school vol. fermentation in Rib in Rotterdam (The Netherlands). This (in)disciplinary school proposed a hands-on exploration of the intimate relationship between human beings with the microcosm of bacteria, focusing on the biopolitical dimension of fermentation and the transformations it enables. During a whole lunar cycle, the school functioned as a free and open program in which we cooked, read, walked, and ate together with the neighbors of the Charlois neighborhood, home to many immigrant communities in the south of Rotterdam. The process and the resulting foods from the school were shared at Rib during the closing party on the full moon of September 2, 2020. Finally, we made 100 copies of a collaborative publication that brings together texts, recipes and ideas from the school.



To know more about this escuela you can read [The expanded recipe book of the escuela](#) and "Fermenting and transforming the present", *CSPA Quarterly* 33, 2021 (Canada)





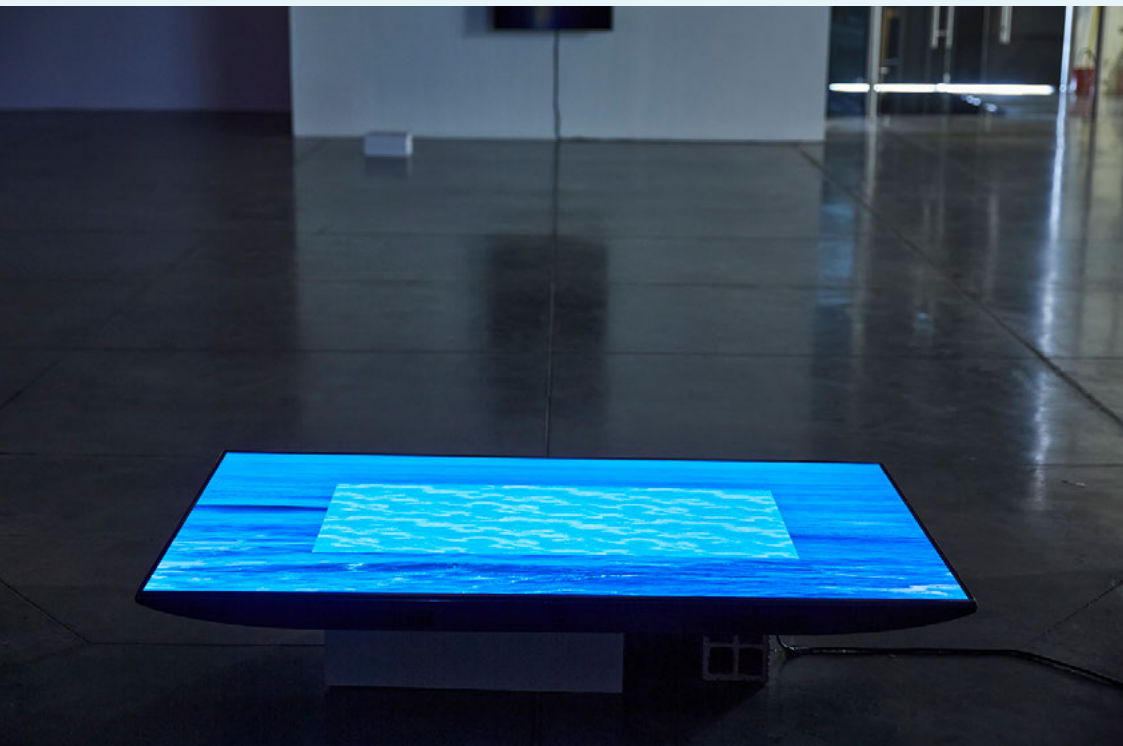


## the principle of all things is water

Single-channel video (06'40")  
2019

As we see one of the first virtual renderings of water in front of a series of HD videos of the ocean, the sound of the ocean waves fades in and out from white noise, which contains all sound frequencies at the same intensity. The connections between water cycles and digital cycles lie at the core of what a digital ecology—or an ecology of the digital—could look like. This work opens the door to thinking about the origins of contemporary mediated images and sounds, borrowing a phrase attributed to the pre-socratic philosopher Thales of Miletus, who argued that water was the origin of life and knowledge.

[Watch the full video](#)



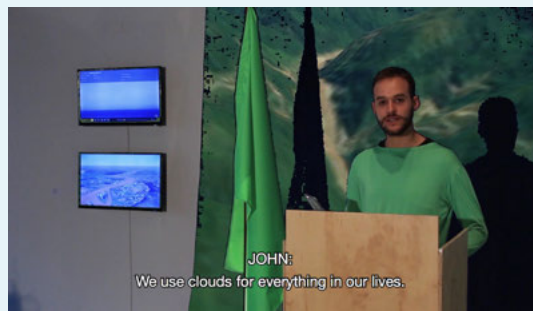


## liquid democracy

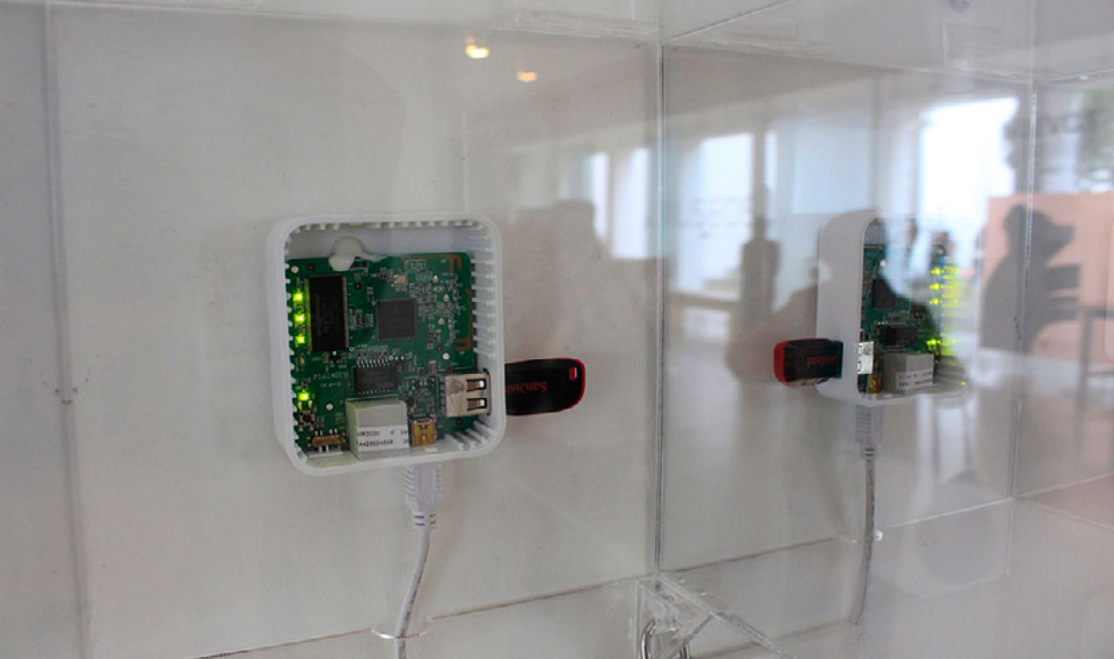
Single-channel video (14'06")  
Four-channel video installation  
2018

This is a work of speculative fiction around the concept of "liquid democracy", a hybrid political arrangement where people can vote without delegating all decisions to a single representative in electoral cycles. The script performs a satirical appropriation of this new democratic model, as well as of other technological services such as Google's "My Line", the e-census, and cloud-bursting. The dialogues are composed by a compilation of infomercials and critical texts read from a TV studio, as John, the main character, dialogues with his mother at the ocean, Mars, the Cauca river, and the Páramo highlands in Colombia.

[Watch the full video](#)





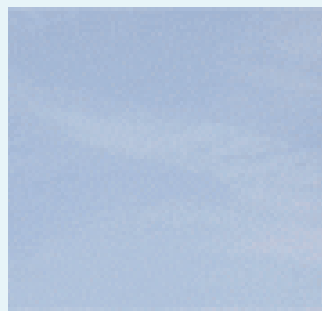
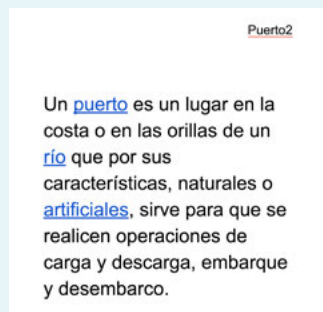
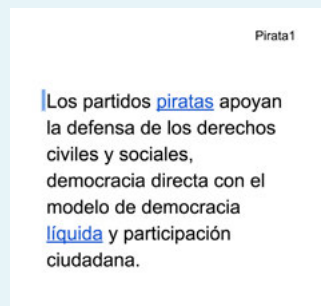
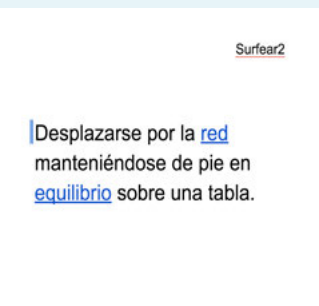


## nube\_illustrated encyclopedia of digital ecology

Interactive digital installation  
2018

This project explores the linguistic connections between the digital and the natural world, using words that have significance in both spaces. This encyclopedia is constructed as a series of hyperlinks between these definitions, usually related to water (as a medium, an object, a metaphor). It also includes a set of GIFs of different states of water as illustrations. The encyclopedia never ends; its possible readings are all interlinked, infinite, and interconnected. The encyclopedia was originally shown at Nuevos Nombres (2018) at the Museo de Arte Miguel Urrutia (MAMU) in Bogotá, and could only be accessed by being physically present around a wi-fi router connected to a local server, hosting the encyclopedia. A digital yet very physical experience of the concepts that allow us to define our virtual, yet incredibly material contemporary realities.

[Visit a web version on the Internet Moon Gallery](#)



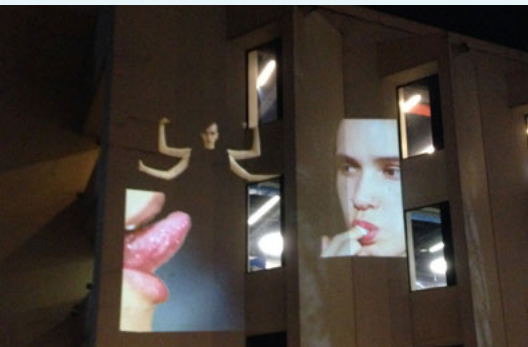


## classes in video art

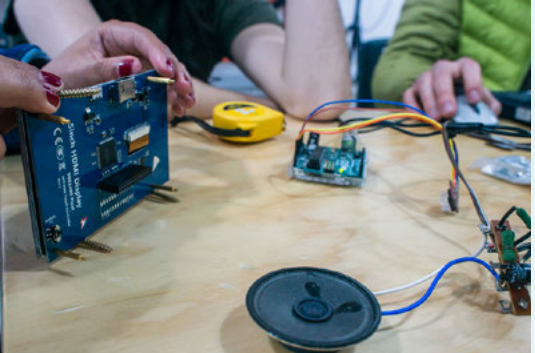
at the Javeriana and Andes Universities  
Bogotá, 2017-2021

Between 2017 and 2021 I taught classes of video art at the department of visual arts of the Javeriana University in Bogotá. In these classes we explored different audiovisual languages, experimented with recording and editing software, and created compositions using a green-screen studio for videomapping in facades of public buildings. I also taught the Multimedia Narratives class at the Center for Journalism Studies of the Andes University, where we explored the possibilities of storytelling across multiple media simultaneously, and the processes of translation and transduction that this entails.

Watch a documentation of some of the projects [here](#) and [here](#)







## artbox digital

Co-founder and assessor  
Dakar (SN) + Bogotá (CO), 2016 - 2019

In 2016, María Luisa Angulo from Trias Culture, a cultural organization in Dakar (SN) and I, co-created ArtBox Digital, an initiative to support and connect a new generation of digital artists from Africa and Latin America, and strengthen their artistic practices through south-to-south dialogues in the format of exhibitions, talks, laboratories, and residencies. Together, we launched the first version of the ArtBox Digital award, an open call in fifteen African countries for a two-month residency in Plataforma Bogotá (CO). The winner, South African artist Nathan Gates, continued his research on digital materiality and developed a two-month participatory lab called *This speed has weight* with local artists and designers, experimenting with sensors, physical computing, and critical interface design.

In 2019 we curated an exhibition of other African Digital artists at the Alliance Française in Panama.

Based on this experience I wrote the essay [\*Decolonial perspectives on digital arts in Africa and Latin America\*](#) in 2017.

[Read more about the project](#)



## plataforma bogotá: lab for art, science, and technology

Project coordinator  
Bogotá (CO), 2017 - 2019

Between 2017 and 2019 I was one of the two project coordinators of this public media lab in Bogotá, organizing participatory labs, workshops, talks, exhibitions, and residencies that promoted open and horizontal spaces for citizens to engage in transdisciplinary experimentation. Throughout my tenure, we organized labs around critical online curating with artists Ana María Montenegro and Enar de Dios Rodríguez, a micro-gardening lab with Elena Villamil and Mangle Rojo, an international residency with South African artist Nathan Gates in alliance with Africa ArtBox, a retrospective of David Larcher's work, amongst many other free events open to the public. Plataforma Bogotá is funded by Bogotá's Public Art Institute - IDARTES.





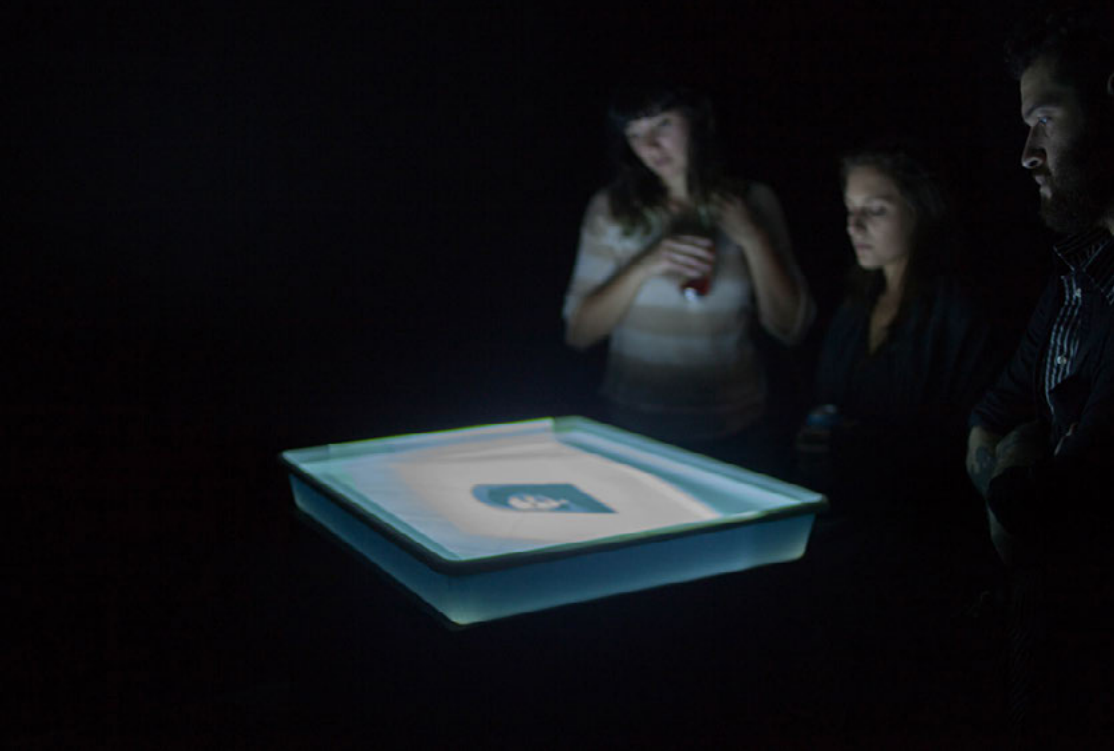
On November 20 1969, 89 members from Indians of All Tribes occupied Alcatraz island. Their purpose was to expose their marginalized condition to the American people, reclaim their civil rights and demand sovereignty over their territories.

## radio free alcatraz

Single-channel video (14'14")  
2016

Radio Free Alcatraz is a montage made from the collection of the 39 radio episodes by the same name, in collaboration with Ana María Montenegro. The radio show was originally hosted by John Trudell and transmitted live from the main building of the Alcatraz Prison during the Indian Occupation of the island in 1969 -1971. In our piece, Trudell's voice is layered with a long take of night falling over Alcatraz Island, as its lighthouse revolves rhythmically turning on and off. Originally, this image was a live streaming played along the soundtrack at the San Francisco Art Institute. This was the beginning of a project that intended to be a direct conversation with John Trudell and a homage to the occupation's legacy. Sadly, he passed away the morning of December 9th, 2015.

[Watch the full video](#)



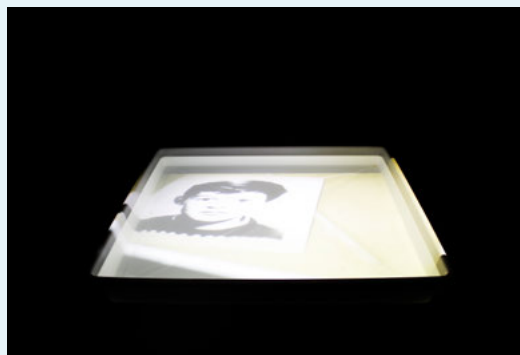
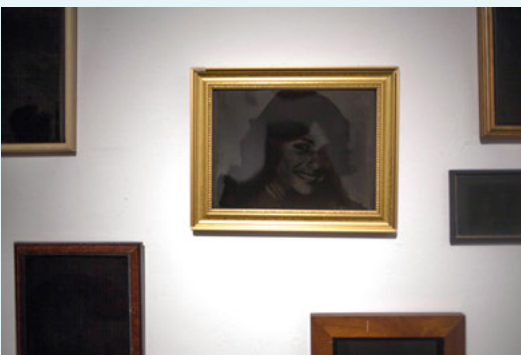
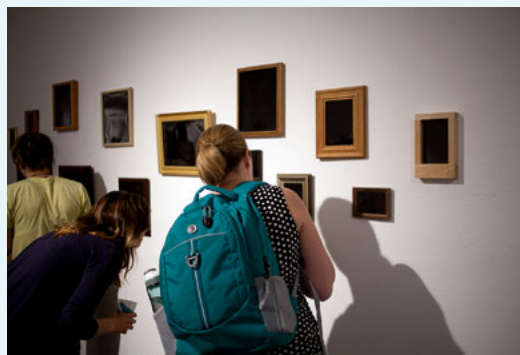
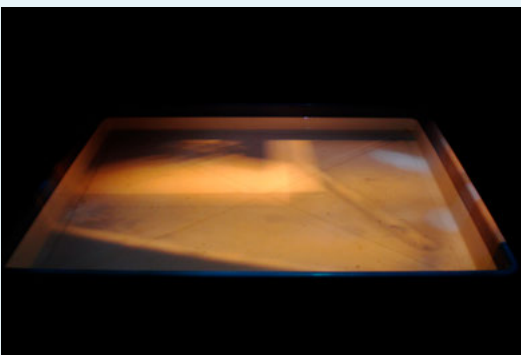
## latent / absent

Single-channel video installation (27'47")

18 silver gelatin prints

2015

After spending several months reconstructing my family's photographic archive, I sought to materialize the tensions between presence and absence in the reconstruction of my own genealogy. I turned each photo into a negative and then developed them through a process of extreme solarization. The video shown in the piece is a documentation of this process, which I project over a developing tray filled with water while reading biographical data about each person in my family tree. This process resulted in a collection of obscure portraits, which I also showed in the exhibition. Each frame contains a photographic portrait of a member of my direct family tree, the earliest being my great-grandmother's grandmother. Although the images appear completely black from a distance, faint, blurry faces appear upon closer inspection.



[Watch the full video](#)





## (re)membered

Single-channel video documentary (18'27")  
2014

This documentary interweaves the stories of the Occupy Wall Street movement in 2012 (New York, USA), the struggle for official recognition by the Eastern Pequot Tribal Nation in 2013 (Connecticut, USA), and the difficulties artists face at the Blaise Senghor Cultural Center in 2013 (Dakar, Senegal). Through a series of narrative, visual, and musical connections across time and space, this short documentary speaks about the relation between historical memory and cultural resistance.

[Watch the full video](#)

