

JUAN PABLO PACHECO BEJARANO

Comprehensive portfolio 2025

Juan Pablo Pacheco Bejarano (b. 1991, Colombia) is an artist, writer, and educator who investigates the encounters between ecology, technology and spirituality. With extensive research on water ecologies, digital infrastructures, telepathy, and fermentation, he has developed audiovisual, edible, editorial, and pedagogical projects, often in collaboration with others, seeking to amplify sensitive technologies beyond extraction.

Juan Pablo has worked with the Institute for Postnatural Studies, Espacio Odeón, Plataforma Bogotá, and Escuela de Garaje. He has also taught at the Javeriana and Andes Universities in Colombia, the Royal Academy of Arts in The Hague, and Elisava Madrid. His work has been presented at Parque Explora (Medellín), Espacio Odeónj (Bogotá), Momentum 13 (Moss), Museo Reina Sofía (Madrid), Hordaland Kunstsenter (Bergen), Manifesta 15 (Barcelona), Jan van Eyck Academie (Maastricht), La MaMa (New York), Kunstenfestivaldesarts (Brussels), ISEA (Barcelona), Transmediale (Berlin), Galería Santa Fe (Bogotá), Museo Carrillo Gil (Mexico City), among others.





humid telepathy school

Solo exhibition and public program at Espacio Odeón

Curated by the MSD collective (Daniela Gutiérrez and Sebastián Mira)

The Humid Telepathy School was an exhibition by Juan Pablo Pacheco Bejarano presented at Espacio Odeón in August 2025. Conceived as a space for dialogue between ecology, technology, and spirituality, the exhibition explored water as a medium for memory, communication, and political resonance. Through a central video essay, sound pieces, installations, and collective listening spaces, the exhibition proposed wet telepathy as a poetic and relational practice that connects bodies, territories, and aquatic technologies, from submarine cables to ferments and rivers. More than an exhibition, the School functioned as a living laboratory: it offered meditation sessions, conversations, and listening experiences that invited reflection on the spiritual dimension of water in relation to contemporary ecological struggles. It was an exercise in collective imagination that sought to open channels of perception sensitive to the interdependence between the human and the aquatic.

The complete program of the School can be [found here](#).





sublte bodies + non plus ultra

Two-channel video installation (13'13")

Two video essays narrating mythological, historical, and technological stories that emerge from my research in Conil de la Frontera (Spain) on Atlantis-2, the first submarine internet cable laid between Europe and South America. Filmed in technological and colonial infrastructures, the installation offers a critical speculation on technological interconnectivity, colonial history, and science fiction. Through a poetic and personal narrative, *Subtle Bodies* and *Non Plus Ultra* delves into the relationships between technological interconnectivity, transatlantic colonial imaginaries, historical ruins, and the myth of Atlantis.







The video installation is displayed alongside four silkscreen-printed canvases that remix images from my research on Atlantean mythologies and histories. The compositions are made up of elements from the following sources: Fernando de Magallanes' maps of South America, Christopher Columbus' map of the Atlantic Ocean for the Treaty of Tordesillas, the map of the Atlantis-2 cable, the symbolism of a Tarot card reading at the cable's anchor station in southern Spain, a map of Atlantis by Athanasius Kircher, and an illustration from Francis Bacon's science fiction novel *The New Atlantis*.



Fotos de Romy Finke, 2023



La videoinstalación es acompañada por una activación performativa de los guiones a través de una meditación guiada y música en vivo, utilizando un hidrófonos y un aquófono que construí yo mismo, un instrumento metálico que se rellena con agua para hacerlo resonar.





electric tide + the fjord is a mouth that hums

Sound walks at Momentum Biennial 2025 (Moss) and VOLT (Bergen)

In these sound walks, I proposed a series of deep listening exercises and guided meditations, inviting participants to connect with the relationship between the sea and digital infrastructures in the Oslo Fjord and Bergen Fjord (Norway).

The sound walk *electric tide* in Moss can be [consulted here](#).

The sound walk *the fjord is a mouth that hums* in Bergen can be [consulted here](#).





los frentes del agua (waterfronts)

Editorial and Performative Project, Madrid

During a two-month residency at Espacio de Todo / Todo Por la Praxis in Madrid, I deepened my research on the waters of Madrid and their relationship with Latin America, connecting the Spanish Civil War with the privatization of the Canal de Isabel II, the plundering of public water in Colombia, my dreams of the Manzanares River, and Sufi mystical thought. These reflections took shape in a printed fanzine, which on one side features a poster and, when folded, becomes an 8-page booklet containing original and unpublished texts emerging from my research. The book was activated through a performance on holiday of San Isidro, the patron saint of Madrid associated with the city's waterscapes. A group of participants joined a session that intertwined mysticism, politics, and ecology through collective readings and chanting.

The PDF version of the publication can be [viewed here](#).





humid networks at the museum

art+education+research, Madrid

with Marina Monsonís

Through this three-month residency we investigated the relationship between water, food and data in Madrid, starting from the Reina Sofia Museum to understand the city as an aqueous ecosystem transformed by urbanization technologies and climate change. We ask ourselves, what waters does the museum need to survive? Inspired by hydro-feminism, this question guided us to relate to Madrid from its water networks, digital and agro-food infrastructures, questioning urban centrality, the inequality between the center and the periphery, as well as between the north and the south. Through critical pedagogies, collective and embodied, that intertwine agroecology and art, urbanism and affectivity, the aim of the project is to propose new ways of relating to water through exercises in spiritual sovereignty. During the residency, we created guided meditations, a recipe to honor water and, finally, a water oracle along with a group of participants coming from different backgrounds.





symphony of the artificial reef

sound installation (10'18")

with the Institute for Postnatural Studies

Since the 15th century, various structures have been erected to protect Barcelona's coastline. One of the latest iterations was installed in 2003: five reefs located two kilometers offshore. These artificial environments were formed by submerging some three hundred concrete elements at a depth of twenty meters. Marine life has populated the reefs, creating a thriving ecosystem and dispelling reductive ideas of a nature-culture binary. The *Symphony of the Artificial Reef* is an acoustic exploration of the reef, filled with its clicks, roars of cargo ships, the sonars of survey ships and the hum of telecommunication cables. The work appears along Barcelona's Seafront Promenade deployed through five flags showing bathymetric maps of each area of the reef, with QR codes linking to the sound piece. On the flag located at the Three Chimneys of the Besòs the complete symphony resonates outloud.





radio nabo ~ a water radio

Art+Education, Bergen (NOR)

As part of the Dear Neighbor program curated by Daniela Ramos at the Hordaland Kunstsenter, Mariana Murcia and I developed a neighborhood radio called RadioNabo (nabo means neighbor in Norwegian and turnip in Spanish). For three weeks, the radio broadcasts served as a journal of our research into Bergen's waterscapes, from salmon farms in the Fjord and dams that quench the city's thirst, to art studios in ports, sea baths, and staircases through waterfalls. As we walked, swam and talked, we listened and recorded with hydrophones to relate to water's archival capacities. The radio enabled us to reach out to the local community, share sounds, stories, coffee and food.

[You can listen to all the episodes here](#)

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



humid telepathy

In 2022 I began writing about the relations between water, technology, and telepathy, three guiding concepts in my artistic research and practice. Since then, these meditations have 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.

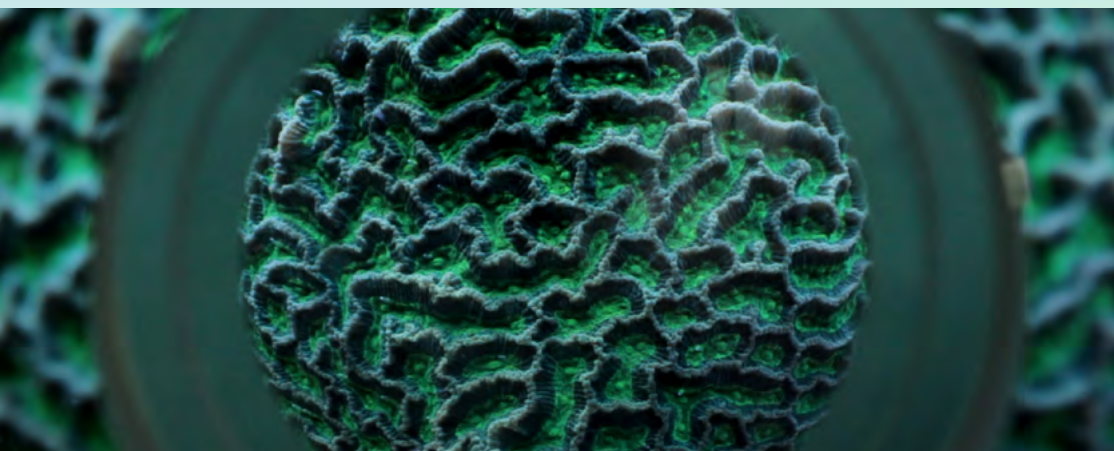
> [“Humid Telepathy”](#), chapter in the book *Digging Earth: Extractivism and Resistance on Indigenous Lands of the Americas*, edited by Catherine Bernard. Ethics Press: Cambridge, 2024.

> [“Humid Telepathy”](#), audiovisual meditation 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.



Picture by Felipe Portilla, 2023



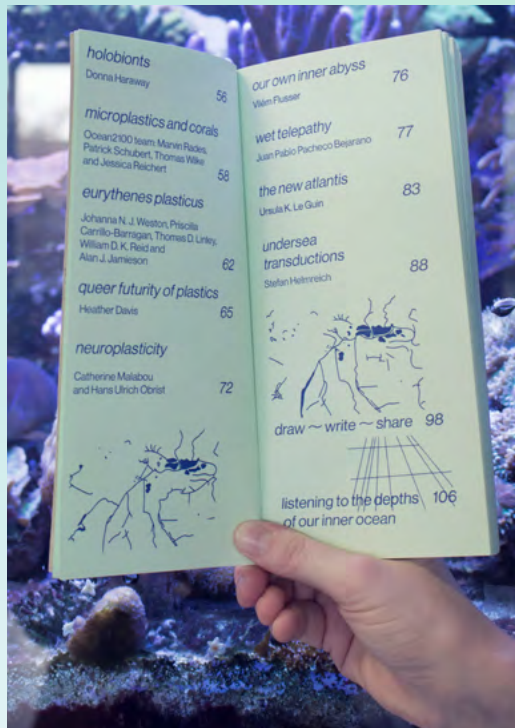
coral heart + coral choir

Sound meditation (14'14") and video essay (work in progress)

During my fellowship at the Panel on Planetary Thinking in Giessen (DE), I began a research project on coral polyphony, speculative reef regeneration, and bioacoustics. I worked closely with a group of marine scientists at the Ocean2100 aquarium, a global change simulator to study the impact of microplastics, ocean warming and acidification in reef-forming corals. During the fellowship I built my own hydrophone to record sounds at the aquarium and at other bodies of water in Giessen.

Using the sounds recorded with the hydrophone and an electromagnetic microphone I created [Coral Heart](#), a sound meditation on healing reefs in the Colombian Caribbean, and [Coral Choir](#), the initial stages of a video essay on coral reef regeneration.

[Watch the interview with the Panel on Planetary Thinking](#)



wet workshop + wet reader

Art+Education, Giessen (DE)

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) [View a full pdf](#)

holobionts Donna Haraway	56	our own inner abyss Viktor Plüsser	76
microplastics and corals Ocean2100 team, Marvin Rades, Patrick Schubert, Thomas Wike and Jessica Reichert	58	wet telepathy Juan Pablo Pacheco Bejarano	77
eurythmes plasticus Johanna N. J. Weston, Priscilla Carrillo-Barragan, Thomas D. Linley, William D. K. Reid and Alan J. Jamieson	62	the new atlantis Ursula K. Le Guin	83
queer futurity of plastics Heather Davis	65	undersea transductions Stefan Heuerich	88
neuroplasticity Catherine Malabou and Hans Ulrich Obrist	72	draw ~ write ~ share	98
		listening to the depths of our inner ocean	106



MaasMosaMeuse a river choreography

Sound walk (14'00") and live action role play

In collaboration with Wim Peumans, Dorien de Wit and Maud van den Beuken, we created an immersive and participatory experience to connect with the Maas River, its mythologies, situated histories, and poetry, using sounds recorded with hydrophones in the river. The project ended with a Live Action Role Play (LARP) session where participants became elements of the river's ecosystem and discussed through their voices and bodies what it meant to be part of this lifeworld.

[Watch the video documentation](#)

Stills from video documentation by Jan Van Eyck academie, 2023



fermenting bodies // grape and honey wines

Art+Education, Maastricht (NL)

On the new moon of May 19 I facilitated a collaborative workshop with other residents at the Jan van Eyck academie, to begin the fermentation process of 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 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 composition (07'31")

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](#)





media matters

Royal Academy of Art (KABK), The Hague (NL)

In 2023 I taught the class “Media Matters”, where we explored 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 students created speculative designs of technologies that do not yet exist, based on a relational study of one of the four elements: fire, water, air, or earth. How can we reimagine technologies beyond extractive practices and that exist in balance with the elemental world?





escuela de garaje vol. sancochotopía

Art+Education, Utrecht (NL)

The Winter Ultrahospitality Mini Garage School was a temporary cultural platform at BAK 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 in Colombia. Every region has its own recipe, based on a combination of what is at hand, social relations, and stories. 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")

This sound installation combines a sound design with samples from the deep sea and a text read by me, which talks about undersea cables, colonial ruins, and interspecies communication. The piece proposes an understanding of water as an agent of knowledge, beyond a mere passive container for modernity's infrastructures. Visitors could lie in hammocks specifically designed to immerse themselves in this fiction.

Sound design with Rodrigo Pacheco Bejarano

Hammock design with Camila Pacheco Bejarano

[Listen](#)



Picture by ARTBO, 2022

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, Bogotá (CO)

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 questions around the materiality of media and immerse the audience in historical, critical and metaphorical perspectives on the relationship between water and technology.





espacio comunal

art+education, Bogotá (CO)

Between November 2021 and September 2022, I coordinated the first year of programming at Espacio Comunal (Common Space), a collective initiative that seeks to generate spaces of encounter, (un)learning and care. Through distributed management and flexible structures, we inaugurated in 2022 with the guiding question: *how do bodies in movement feed themselves?* To explore this question, we promoted expanded knowledges, artistic practices, and collaborative projects based on subversive dance, urban gardening, community cooking, extended group studies, parties and fairs.

[Read more about Espacio Comunal](#)



environmental identities at the ocean floor

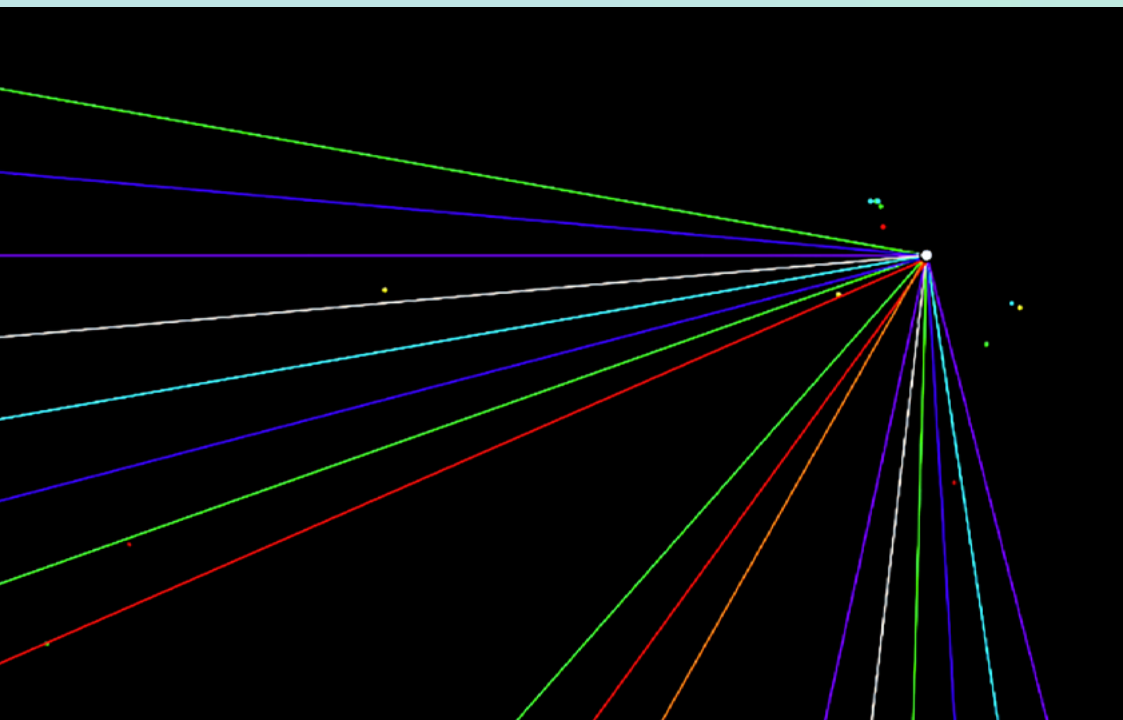
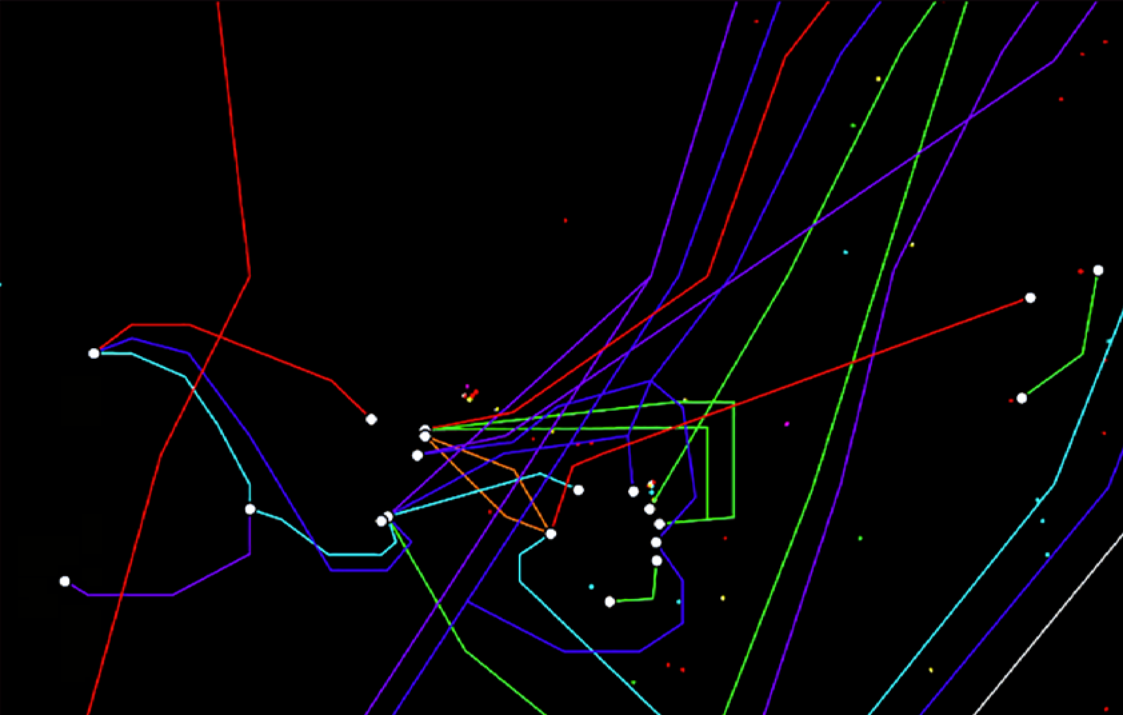
Single-channel video (21'01")

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 full video](#)



Picture by PACT Zollverein

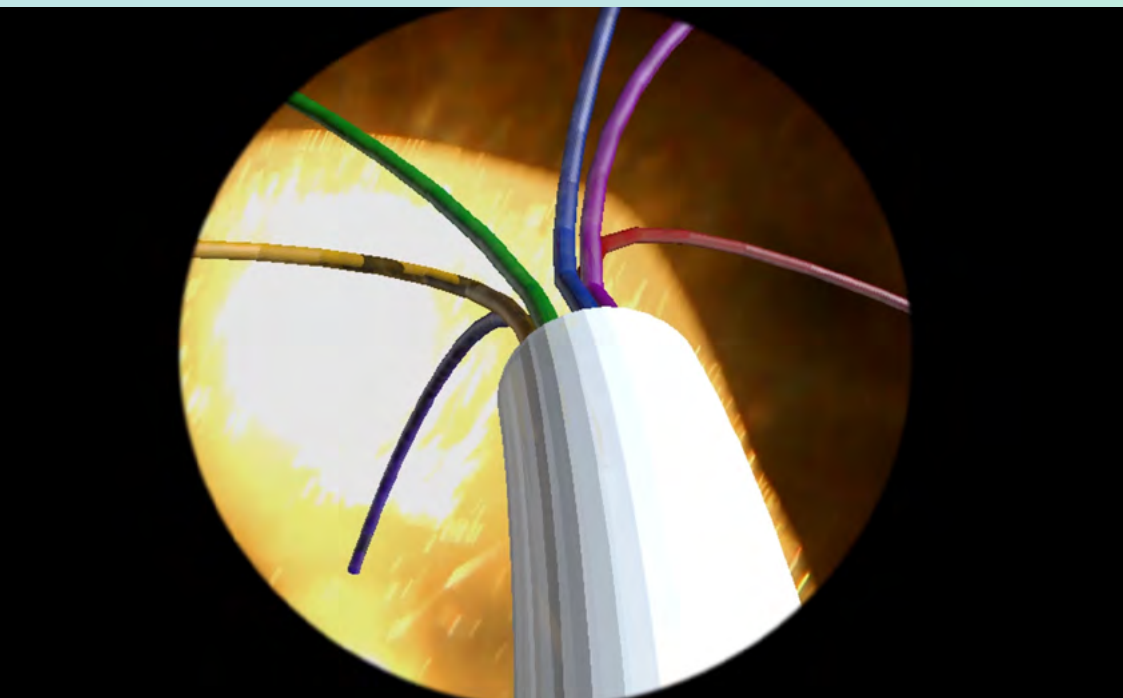
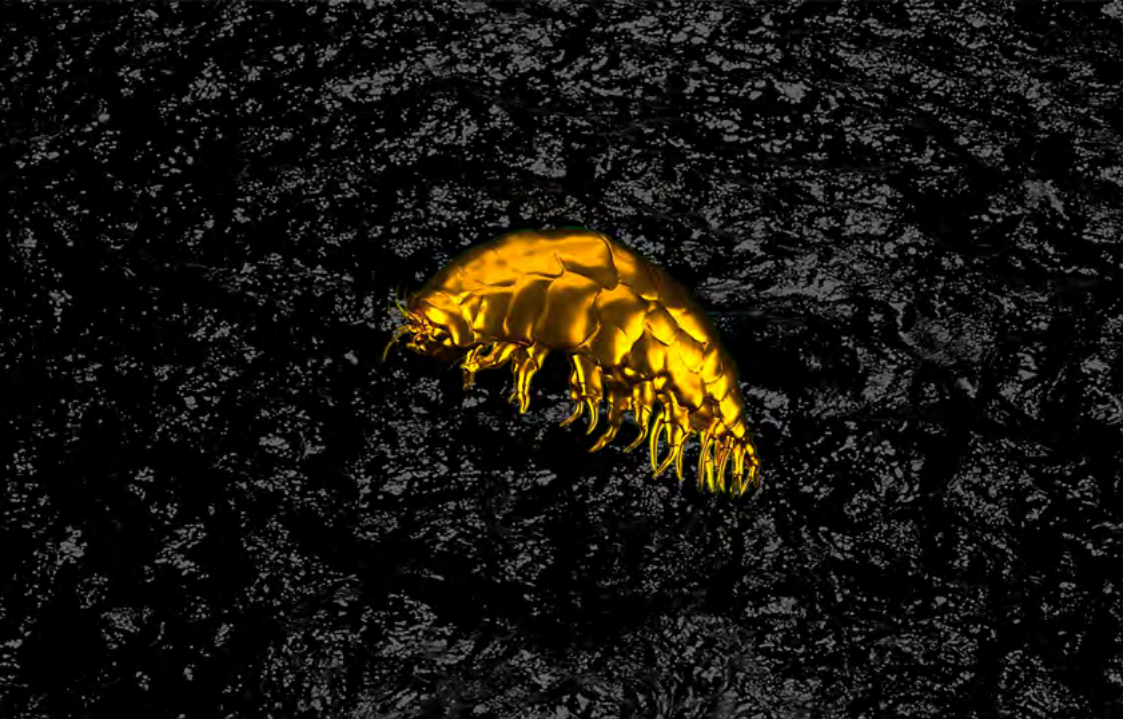


counterflow

Single channel video (07'00")

Information capitalism relies on the extraction of material goods and digital information through transoceanic infrastructures such as container ships and submarine cables. *Counterflow* overlaps submarine cable topology and the movement of container ships at the seven landing sites of Atlantis-2, the first fiber optic cable laid between Europe and South America, which follows the same maritime route as Ferdinand Magellan during the European colonization of the Americas. Data gathered from Kiln's shipmap and TeleGeography's submarine cable map.

[Watch full video](#)



underworld

Interactive online narrative

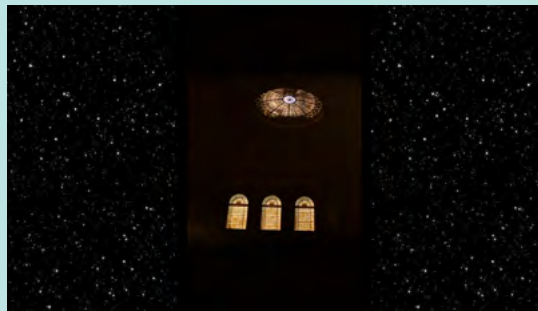
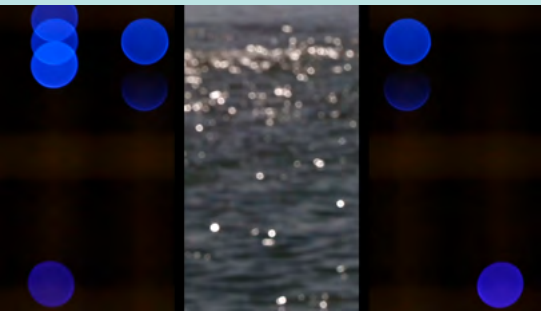
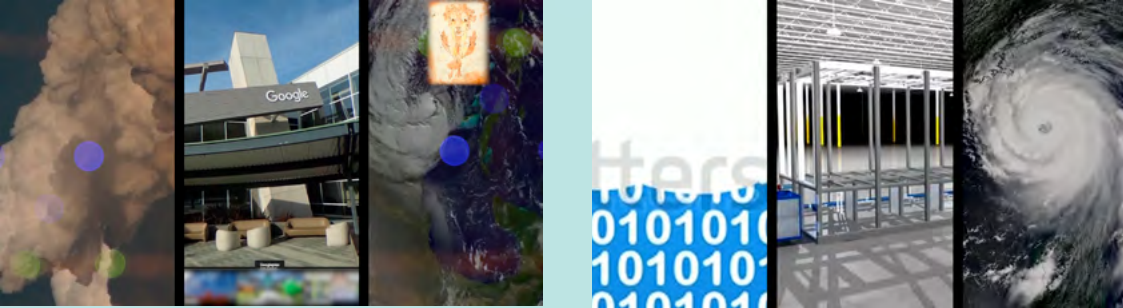
This is an interactive mythological narrative inspired by the discovery of Eurythenes Plasticus, a marine critter with plastic in its stomach found at the Hadal Zone, the deepest region of the Ocean. Through text, sound, and video *Underworld* weaves a fabulation at the ocean floor which entangles fiber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

3D modeling with Czarina Calinawagan

Web development with Facundo Hidalgo

[Watch sample navigation](#)

[Video 1](#) — [Video 2](#) — [Video 3](#)



the blue dot

Single-channel video essay (19'09") or three-channel installation

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 ocean, and the internet as an aquatic technology. Using original and appropriated material, this video essay weaves a story between the Internet Archive, the ocean, Silicon Valley, the library of Alexandria, and astronomic images in order to address the poetic and material entanglement between technology, water cycles, and the production of knowledge.

[Watch 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)



Pictures courtesy of Bárbara Santos, 2020



garage school vol. fermentation

art+education with laagencia, Rotterdam (NL)

During August 2020, the Colombian collective laagencia and I developed the *garage school vol. fermentation* at RIB. 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 the essay “Fermenting and transforming the present”, *CSPA Quarterly* 33, 2021 (Canada)



the principle of all things is water

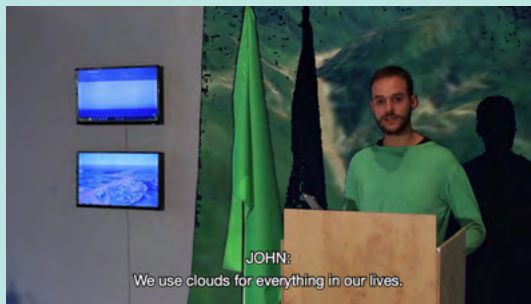
Single-channel video (06'40")

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 full video](#)



Pictures by Juan Covelli, 2019



Pictures by Ambiente Familiar, 2018

liquid democracy

Single-channel video (14'06") or four-channel installation with a podium, chroma-blue backdrop, chroma-green flag and onesie

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 full video](#)

Desplazarse por la [red](#) manteniéndose de pie en [equilibrio](#) sobre una tabla.



Los partidos [piratas](#) apoyan la defensa de los derechos civiles y sociales, democracia directa con el modelo de democracia [líquida](#) y participación ciudadana.



Un [puerto](#) es un lugar en la costa o en las orillas de un [río](#) que por sus características, naturales o [artificiales](#), sirve para que se realicen operaciones de carga y descarga, embarque y desembarco.

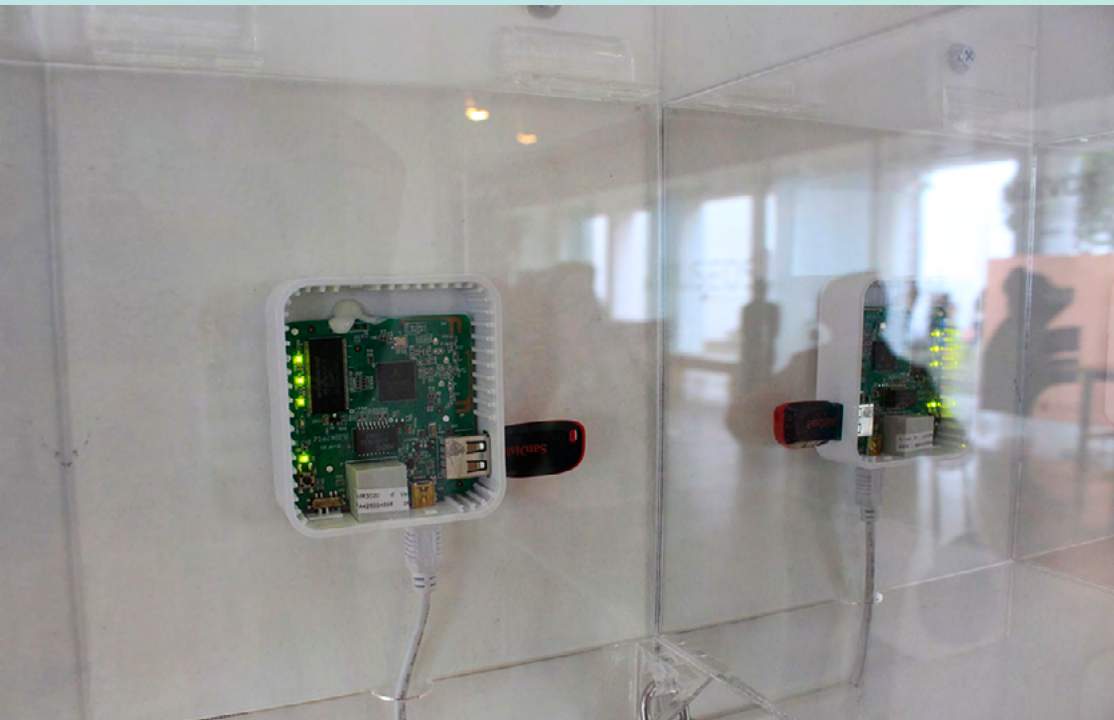


nube_illustrated encyclopedia of digital ecology

Interactive digital installation

This encyclopedia is constructed as a series of hyperlinks between definitions of words used in digital discourses and water-based systems, illustrated by a set of GIFs recorded in Colombia that show different states of water. The encyclopedia never ends; its possible readings are all interlinked, infinite, and interconnected. The encyclopedia was originally shown 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 give meaning to our digital present.

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



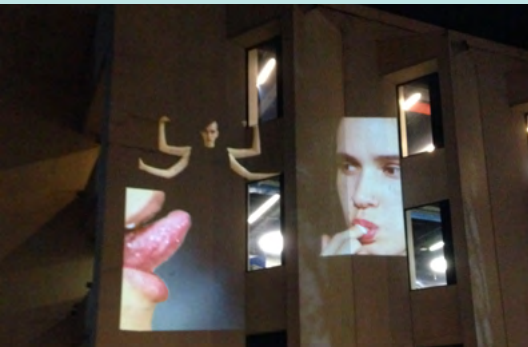


classes in video art + transmedia narratives

Art+Education, Bogotá (CO)

Between 2017 and 2022 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 Transmedia 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

Art+Education, Dakar (SN) + Bogotá (CO)

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, deepened his research on digital materiality and developed a lab with local artists and designers, experimenting with 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*.

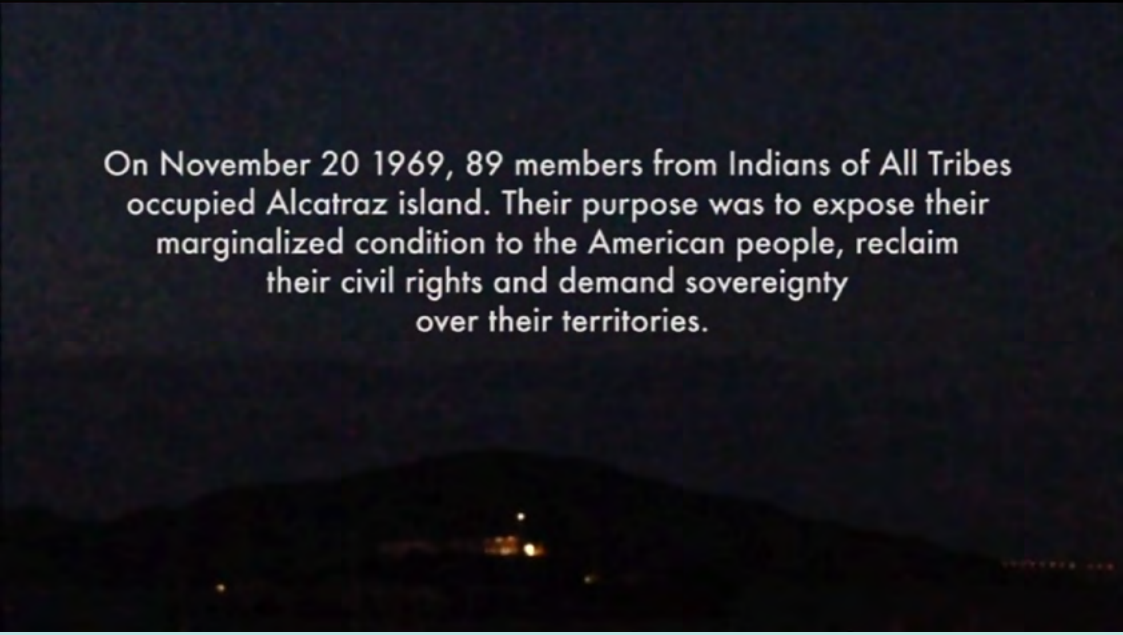


plataforma bogotá: lab for art, science and technology

Art+Education, Bogotá (CO)

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.

[Read more about Plataforma Bogotá](#)



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.

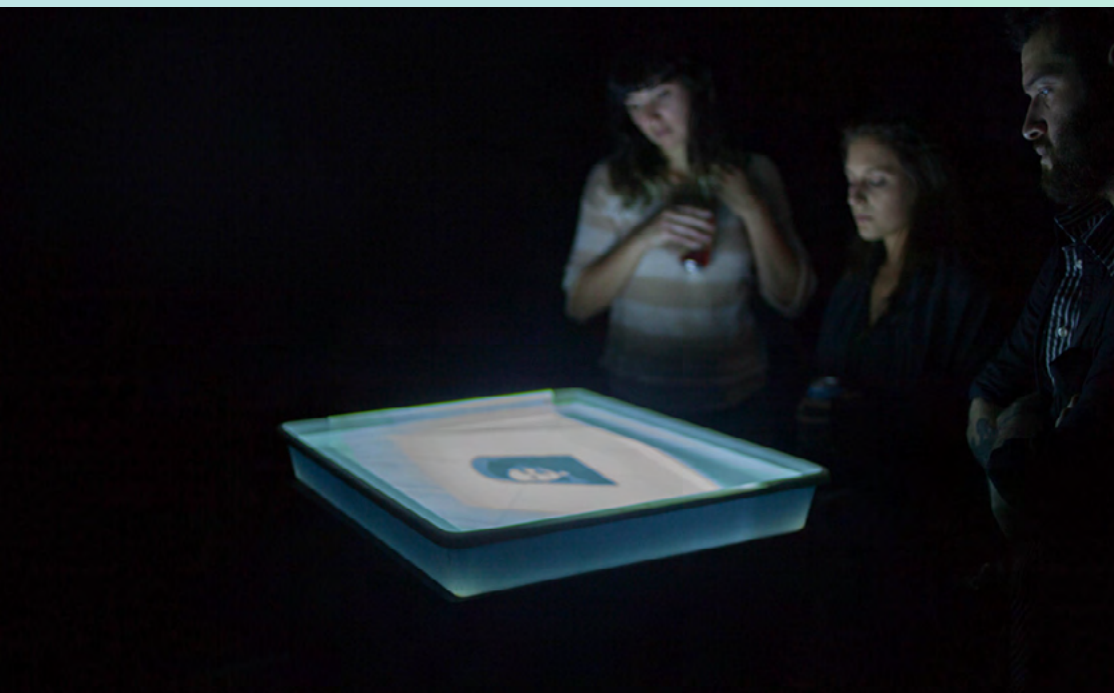
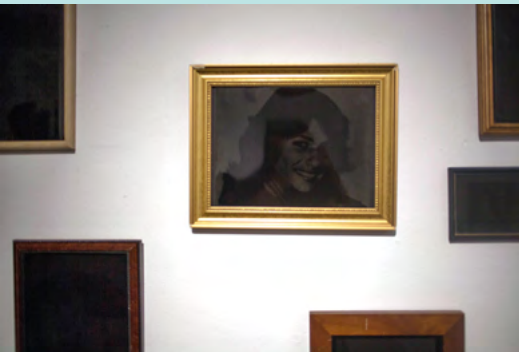
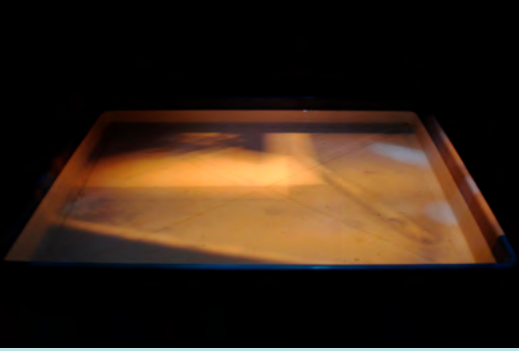
radio free alcatraz

Single-channel video (14'14")

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 full video](#)





latent / absent

Single-channel video installation (27'47")

18 silver gelatin prints

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 full video](#)



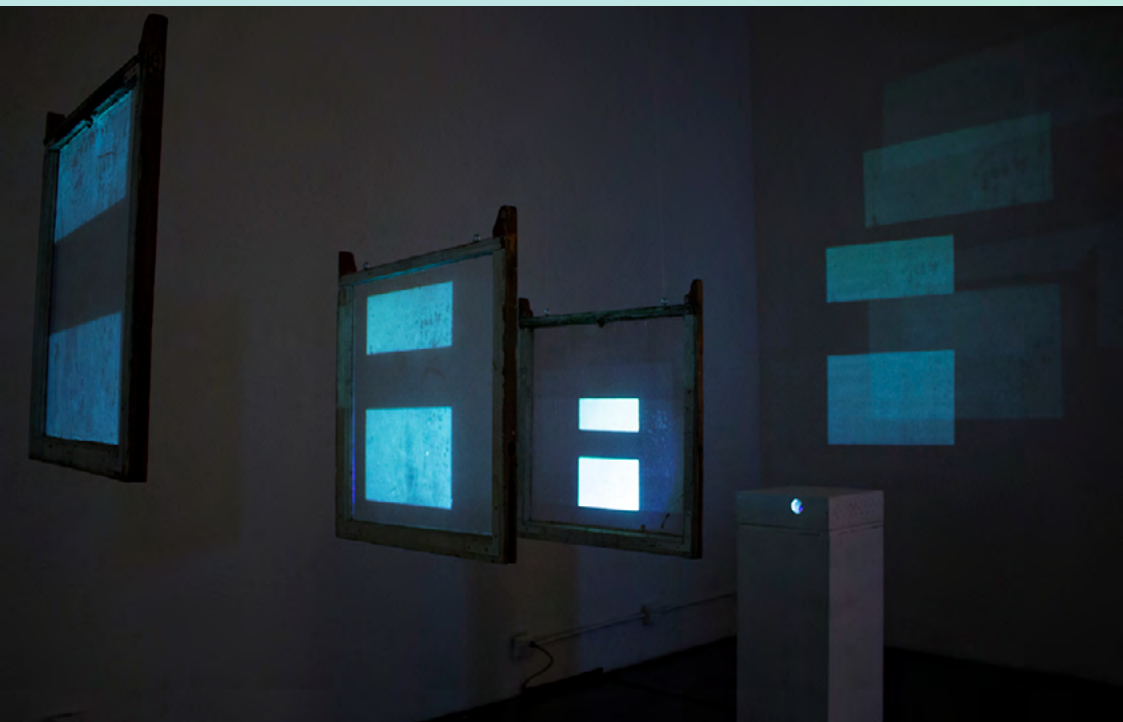
marta (or memento mori #2)

Video installation (05'20" loop)

Three hanging windows and video projector

This project culminates a grieving process after the death of my paternal grandmother. This audiovisual installation is based on the only photograph of my grandmother that is printed, framed, and exhibited in each of her eight children's homes. The installation materializes the multiple layers of meaning that coexist in a single image, to explore the (re)production of memory and the ephemeral quality of remembrance.

[Watch video documentation](#)





(re)membered

Single-channel video documentary (18'27")

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 full video](#)

