

complete portfolio

Juan Pablo Pacheco

Juan Pablo Pacheco (Bogotá, 1991) works as a researcher, artist, and educator. With a background in film, cultural studies, and media arts, his research intertwines political ecology and technological infrastructures through new materialities, poetic imagination, and contemporary ritual. His practice encompasses writing, video and sound installations, sound walks and guided meditations, edible projects, and participatory pedagogies.

Juan Pablo has worked as a public programs curator at Espacio Odeón and Plataforma Bogotá, and has taught at the Institute for Postnatural Studies, the Javeriana and Andes universities in Bogotá, the Royal Academy of Art in The Hague and Elisava Madrid. His work has been presented at Espacio Odeón (Bogotá), Momentum 13 (Moss), Matadero (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), and Museo Carrillo Gil (Mexico City), among others.

[link to my cv](#)

[vimeo](#)

[soundcloud](#)

[instagram](#)

Escuela Viñedo (2024-2026) with Paisanaje



Since 2024 I've been collaborating with the Paisanaje Association in Madrid to care for a vineyard outside the city that belongs to Victorio Marín, a man whose family has no younger generations interested in continuing its care. At eighty years old, he can no longer tend the vineyard alone, so we have been learning from his knowledge while helping to steward this territory. Through this process, the vineyard has gradually become a school: a collective space for learning by doing, listening, and sharing time together. With the grapes he gives us, we have also made wine. Each visit is accompanied by artistic activities and cultural mediation that foster conviviality, deepen our relationship with the land, and attune our senses to forms of agroecological stewardship grounded in respect and interdependence.

Pictures by Paisanaje, Juan Pablo and Alejandro Osses



Velitas is a festivity celebrated every 7th of December in Colombia, where communities gather in public space to light candles and share food, marking the ascension of the Virgin in the christian calendar and signaling the beginning of the sunny days at the end of the year. In this occasion we gathered as a group of Colombian migrant artists in Espacio Amazonas, a cultural space in Madrid, to share *velitas* through *ajiaco* —a potato soup from Bogotá— and *guarapo* —a drink of fermented sugar cane juice. I wrote and read a text reflecting on the colonial history of sugar mills (called *ingenios* in Spanish) to reinterpret the figure of the Virgin Mary as a feminine force of liberation for land sovereignty.

Pictures by Espacio Amazonas

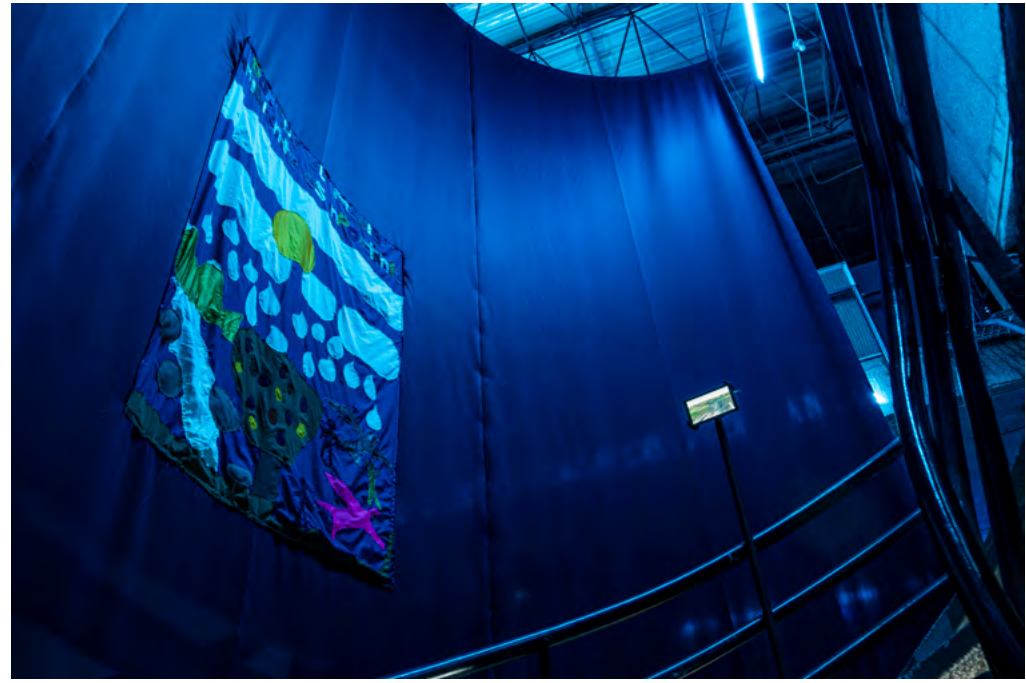


Pictures by Juan Yaruro and Gregorio Díaz

[*Escuela de Telepatía Húmeda*](#) (School of Humid Telepathy) was a solo exhibition by artist Juan Pablo Pacheco presented at **Espacio Odeón** (Bogotá) between August 13 and September 13, 2025. Curated by **MSD** (Daniela Gutiérrez-González + Sebastián Mira), the exhibition articulated his research on the political ecologies of water, the maritime genealogies of the internet, and technological spiritualities, creating an installation space for listening, sharing, and activating workshops.

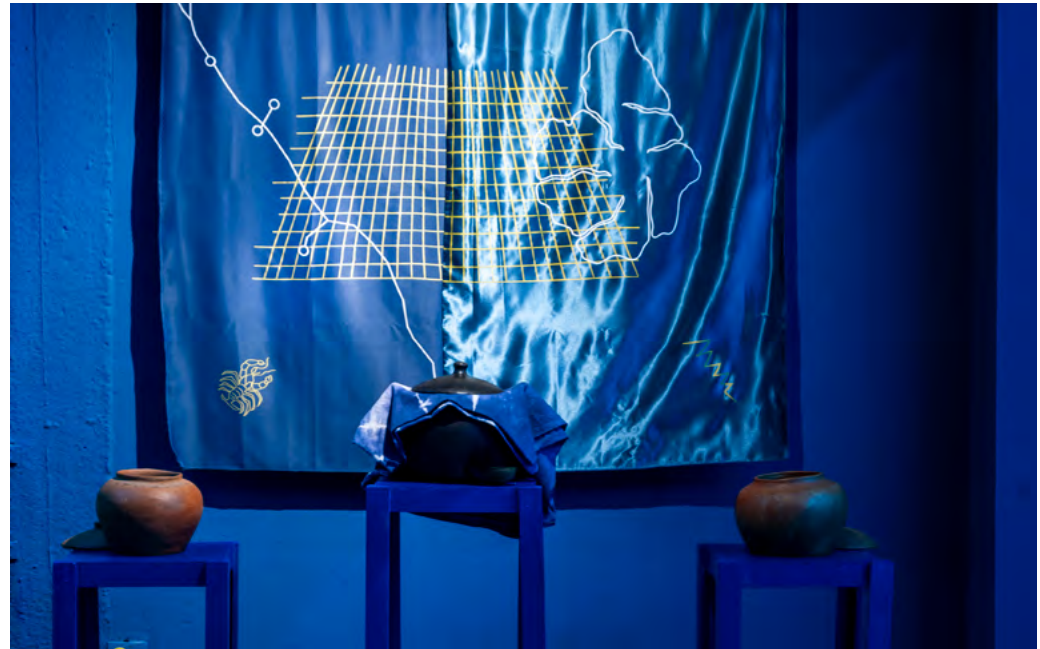
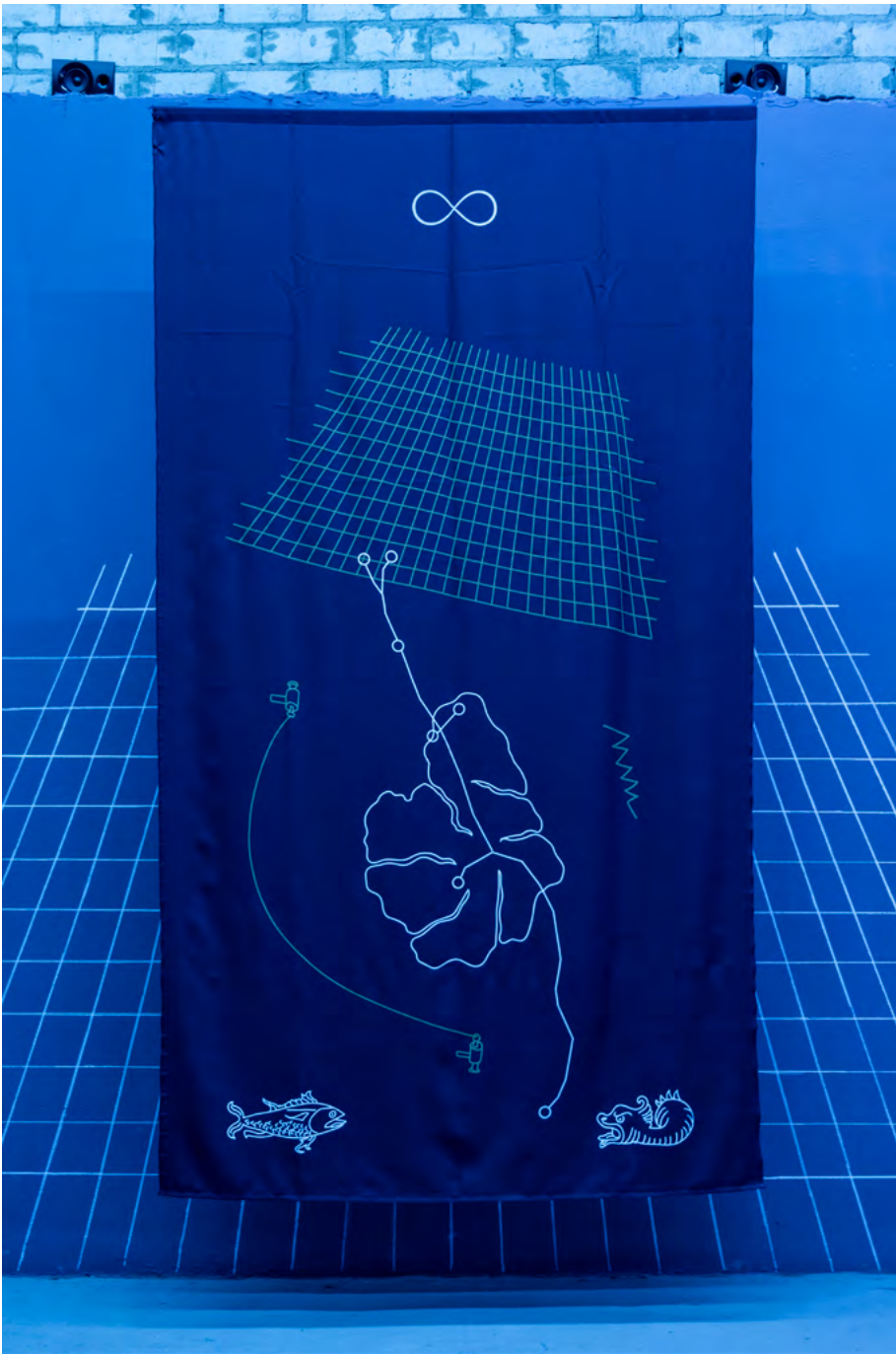
The exhibition was displayed on two floors of Espacio Odeón, home of the former Popular Theater of Bogotá, incorporating the spiral staircase as an exhibition space. The exhibition showed two video essays by Pacheco —*Cuerpos Sutiles* (13:13) and *Non Plus Ultra* (13:13)— and a series of wall diagrams, screen-printed textiles and a neon sign that bring together Pacheco's four-year research on the first submarine cable laid between Europe and South America, as well as its relationship with the myth of Atlantis, transatlantic colonial cartography, tarot symbolism, and the heraldry of southern Spain.

This iteration of the exhibition was supported by the **Colombian Ministry of Culture**, the **Bogotá District Institute of Arts (IDARTES)**, and **Spain's Cultural Action (AC/E)**.



Pictures by Juan Yaruro and Gregorio Díaz

To know more about the research on the Atlantis-2 submarine cable, you can read my article [“Ruins Across the Atlantic”](#) published in 2021 as part of the proceedings of the Politics of the Machine conference in Berlin.



Pictures by Juan Yaruro and Gregorio Díaz

Cotton and polyethylene textiles printed by hand with silkscreen in gold and white. The images emerge from a constellation of symbols found during the research on the Atlantis-2 cable. On the lower right corner, three ceramic pots where we fermented *chicha*, an ancestral drink made with fermented corn, following Elena Villamil's family recipe. The *chicha* fermented for the duration of the entire exhibition and we served it at the end in the closing dinner.



Pictures by Juan Yaruro and Gregorio Díaz

For five weeks, the *School of Humid Telepathy* offered a public program that intertwined listening, movement, cooking, and collective imagination, inviting artists, anthropologists, ecologists and activists from the area of Bogotá working with water ecologies and critical technologies. The closing event of the school was transmitted through Río Radio, a project by Laura Wiesner.



Some of the events were a performative lecture by Juan Pablo Pacheco during the inauguration, a collaborative performance between Juliana Castro Duperly and Juan Pablo Pacheco, a performative lecture by Elizabeth Gallón Droste, a collective dreaming session with NoMasMetaforas, a workshop to speak with stones with Maytik Avirama, a live radio broadcast with Laura Wiesner from Río Radio, a riverwalk along the San Juan River with Bárbara Santos and Nicolás Baresch , and a closing dinner prepared with Cristina Consuegra, Sebastián Lema and Elena Villamil, with a watercolor workshop with Patricia Bejarano and a talk on water sovereignty by Virgelina Chará.

Pictures by Juan Yaruro and Gregorio Díaz

Non Plus Ultra (2025)

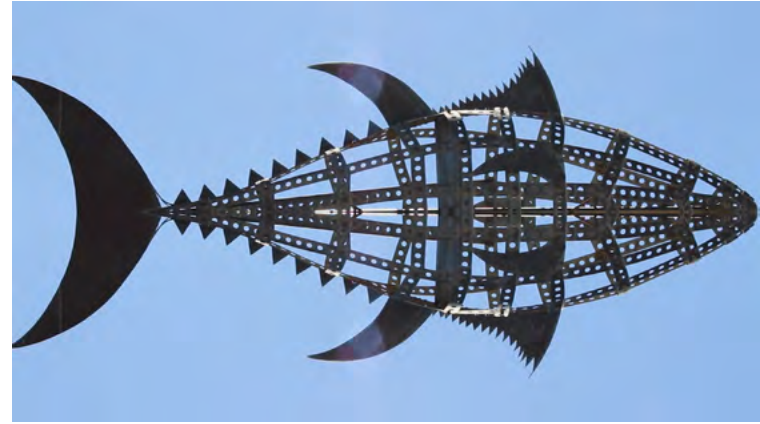
[watch the full video essay](#)



Non Plus Ultra (13'13") is a video essay that tells stories of aliens in Conil de la Frontera from a TV5 archive, the creation myth of the Strait of Gibraltar, and a bronze plaque found in the anti-nuclear bunker where the Atlantis-2 cable lands. Drawing lines between science fiction, technology, and colonialism, it closes with a flamenco song of ida y vuelta (coming and going) performed by a dancer on the cable's manhole cover.

Cuerpos Sutiles (2025)

[watch the full video essay](#)



Cuerpos Sutiles (13'13") is a video essay that reinterprets the myth of Atlantis, invoking voices from the bottom of the sea that awaken to devour cables and recreate the world. The video connects colonial caravels, telecommunication towers, and Civil War bunkers, portraying the idea of a border disputed by stories of migration.

El Río es un Canto / The river is a song (2025)

[listen to the guided meditation](#)

[read the fanzine](#)



El río es un canto was an immersive soundwalk and collective listening experience along the Manzanares River in Madrid, as part of the public program of the project "Lo que el agua nos dice" by Ana Paes and Deneb Martos. We walked along the riverbank, inviting participants to attune to the layered voices of water, vegetation, sediments, and hydraulic infrastructures, including a visit to the La China water treatment facility, where the river's depuration becomes audible and tangible. Through guided meditation, practices of communication with stones as carriers of fluvial memory, and a collective watercolor drawing, participants translated sonic and tactile perception into gesture and pigment, listening to the river as a living, resonant body that traverses and sustains the city.

At the water waves, they have said (2025)

[listen to the first sound meditation](#)

[listen to the second sound meditation](#)

[read the fanzine](#)



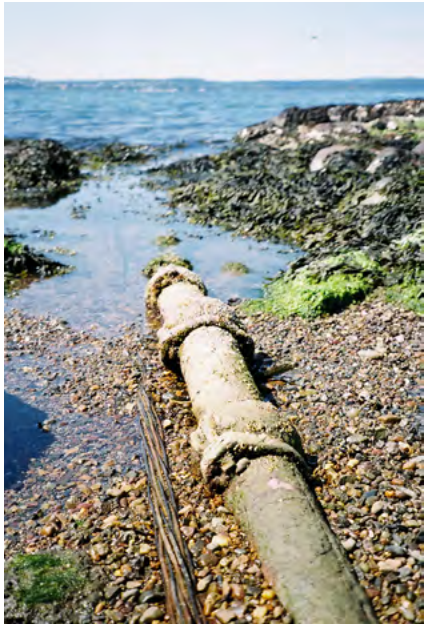
Pictures by Camilo Pachón, Künstlerdorf Schöppingen

During my residency at the Künstlerdorf Schöppingen I collaborated with some of the fellows to listen and record Schöppingen's creeks and rivers, nitrate pollution, water treatment infrastructure, and the ecospiritual role of water. With this research, I created the soundwalk *At the water waves, they have said* where I invited participants to explore the indoor and outdoor waterscapes around the Kunstlerdorf and the St. Brictius church. With Sohorab Rabbey we also developed a sound installation that reflects on these overlapping ecologies, bridging the technical and natural soundscapes that characterize these damaged ecosystems.

Electric Tide (2025)

[listen to the guided meditation](#)

[read the fanzine](#)



Electric Tide was an immersive soundwalk and guided meditation presented at **MOMENTUM 13 biennial**, *Between/Worlds: Resonant Ecologies* curated by Morten Søndergaard. Traversing the coastal path from Moss, Norway, toward the historic Cable House on Jeløy, the work invites participants to listen attentively to the overlapping rhythms of wind, wildlife, sea and submerged infrastructure from the first telegraph cable installed in Norway. Through embodied engagement with sound, environment and technology, the piece dissolves boundaries between natural and built systems, fostering contemplation of our relationship to watery landscapes and the silent transmissions that connect them.

The Fjord is a Mouth that Hums (2025)

[listen to part 1](#)

[listen to part 2](#)

[listen to part 3](#)

[read the fanzine](#)



The Fjord Is a Mouth that Hums was a soundwalk developed during a residency at Volt in Bergen, inviting participants to move along the edges of Byfjorden while listening to the entangled presences of saltwater, submarine fibre-optic cables, industrial salmon farming and coastal ecologies. Through guided listening and slow walking, the work foregrounded the fjord as a resonant body where geological time, technological infrastructures and biological rhythms converged. By attuning participants to subtle vibrations, hums and flows, the project explored how contemporary watery landscapes are shaped by both extraction and connection, proposing listening as a method for sensing their layered, more-than-human histories.

Pictures by Ylva Teigen Aas, VOLT

Los Frentes del Agua / Waterfronts (2025)

[read the fanzine](#)



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 city's aqueduct, 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 texts. The publication was activated through a collective reading on the day of Madrid's patron saint, Saint Isidro, associated to waterfinding.

Pictures by Yuri Tuma

Redes Húmedas en el Museo (2024) with Marina Monsonís

[listen to the guided meditation “donde nace el agua”](#)



Pictures by Sara Sinaí, hablarenarte

[Redes Húmedas en el Museo](#) (Humid Networks at the Museum) was a three-month residency supported by hablarenarte, the Reina Sofia Museum and the Carasso Foundation. Along with Marina Monsonís we mapped the Reina Sofia Museum’s hydric footprint and inserted it in the larger hydrological and hydraulic systems that sustain Madrid. Inspired by hydro-feminism, we connected the city’s use of water for digital and agro-food infrastructures, questioning urban centrality, the inequality between center and periphery, north and south. Through collective and embodied pedagogies that intertwined agroecology and art, urbanism and affectivity, the aim of the project was to propose new ways of relating to water through exercises in hydric and spiritual sovereignty. During the residency, we created guided meditations, a recipe to honor water and a collaborative water oracle.



LOS PAISAJES DEL AGUA FUERON BORRADOS CUANDO EL AGUA QUEDÓ EMBALSADA. CON LA SEQUÍA EL AGUA SE RETIRÓ Y LOS PAISAJES DE LA SEQUÍA MOSTRARON PUEBLOS FANTASMA CON PERSONAS FANTASMA RECORRIENDO, DESORIENTADOS, SUS CALLES AGRIETADAS

ES FANTASMA
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COMUNIDAD DE REGANTAS

SUMERGIRSE

CUANDO BATAS TE ENCUENTRAS.
CUANDO TE AHOGAS, RECUERDAS QUE DEBES RESPIRAR.
CUANDO DEJAS DE SENTIR LA GRAVEDAD TUS MÚSCULOS SE EMPIEZAN A RELAJAR.
SUMERGIRSE ES DEJARSE LLEVAR Y TOMAR CONCIENCIA DE QUE PUEDES VOLVER A FLOTAR.

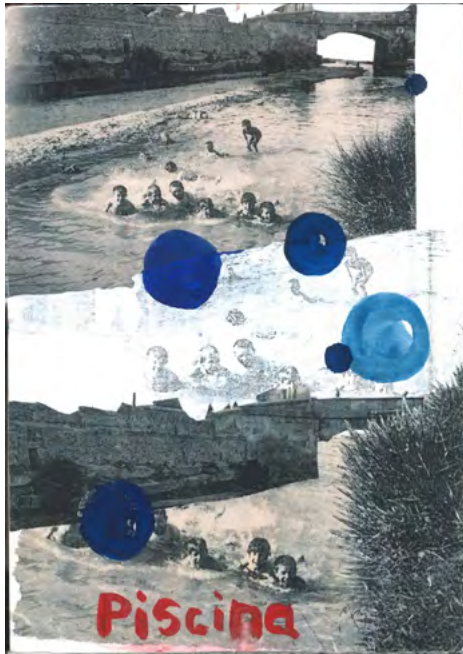
COMUNIDAD
AGUAS VINCULARES

Esta carta te invita a conectar con tus aguas más profundas e íntimas, y desde ese lugar conectar y vincularse con las aguas profundas de otras personas, venando y honrando las aguas vinculadas.

Es una invitación a vincularse desde ese lugar de intimidad y acoso.

¡VIVAN LAS AGUAS VINCULARES!

RUTH MARIAGAL BARRERO
RUTHMARIAGAL@gmail.com



PISCINA

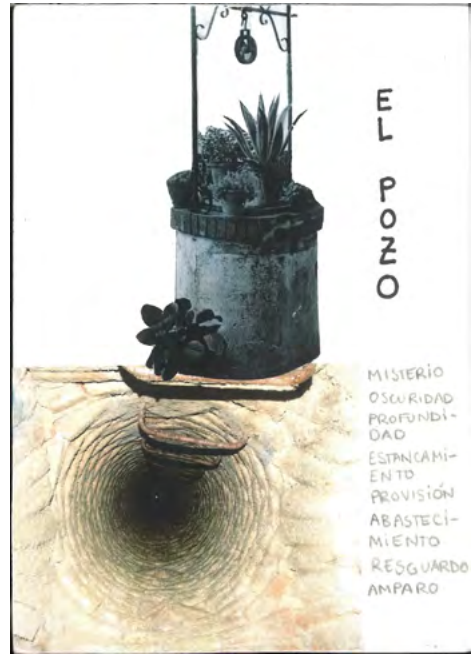
La Forma ♡

El agua es magia y posibilidad
El sonido transforma las células
transforma el agua, como la
comunicación, toma la forma de
su contenedor.

Como el agua, la comunicación
recuerda todo, todas las expe-
riencias.

Como el agua, la comunicación
nunca termina. Si simplemente
se transforma.

Se convierte al transformarse
en formas, el amor es el
vehículo del
alma.



EL POZO

MISTERIO
OSCURIDAD
PROFUNDI-
DAD
ESTANCAMI-
ENTO
PROVISIÓN
ABASTECI-
MIENTO
RESGUARDO
AMPARO

Symphony of the Artificial Reef (2024) with the Institute for Postnatural Studies

[listen to the symphony of the artificial reef](#)



Picture by Manifesta

In 2003 the city of Barcelona installed five artificial reefs located two kilometers offshore, by submerging three hundred concrete blocks at a depth of twenty meters. [The Symphony of the Artificial Reef](#) (10'18") is an acoustic exploration of this reef's ecopolitical layers, filled with the clicks of its critters, roars of cargo ships, the sonars of survey ships and the hum of telecommunication cables. The work appeared along Barcelona's Seafront Promenade deployed through five flags showing bathymetric maps of each area of the reef, with QR codes linking to segments of the sound piece.



The 5 flags were installed along the coast of Barcelona for Manifesta 15, mimicking a more commercial or official tactic to disguise but also call attention to the device. The flags are placed precisely where the artificial reefs are located, as signals of the underwater location. Images by **Manifesta 15**.

Pictures by Manifesta



Picture by the Disseny Hub Barcelona

Based on this research we also developed The Critical Cartography of Underwater Barcelona installed at the Disseny Hub as part of the exhibition L'Ocea Parla, showing the network of agents involved in this coastline nature-cultural ecosystem, with three speakers installed in the room playing parts of the symphony.

Radio Nabo (2024) with Mariana Murcia

[listen to all the episodes](#)

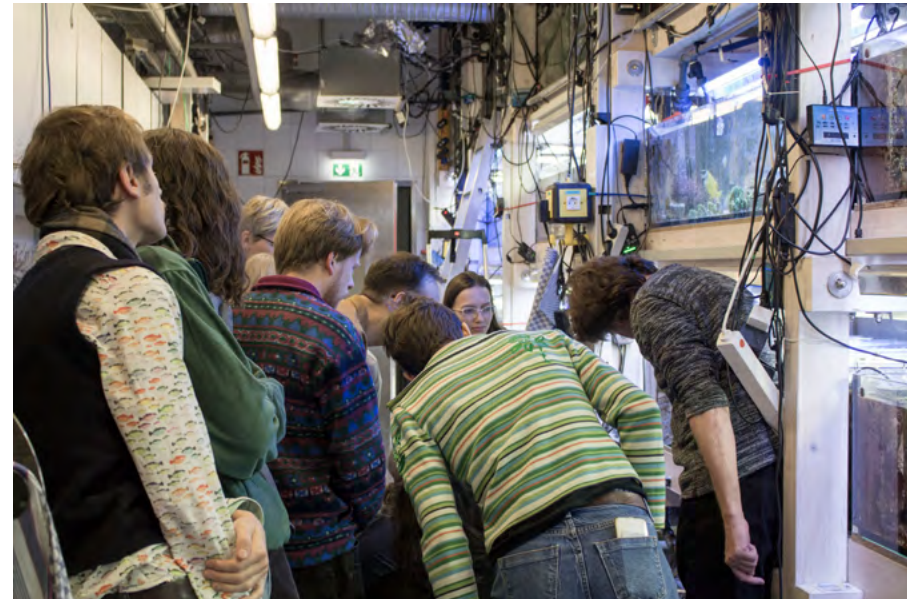
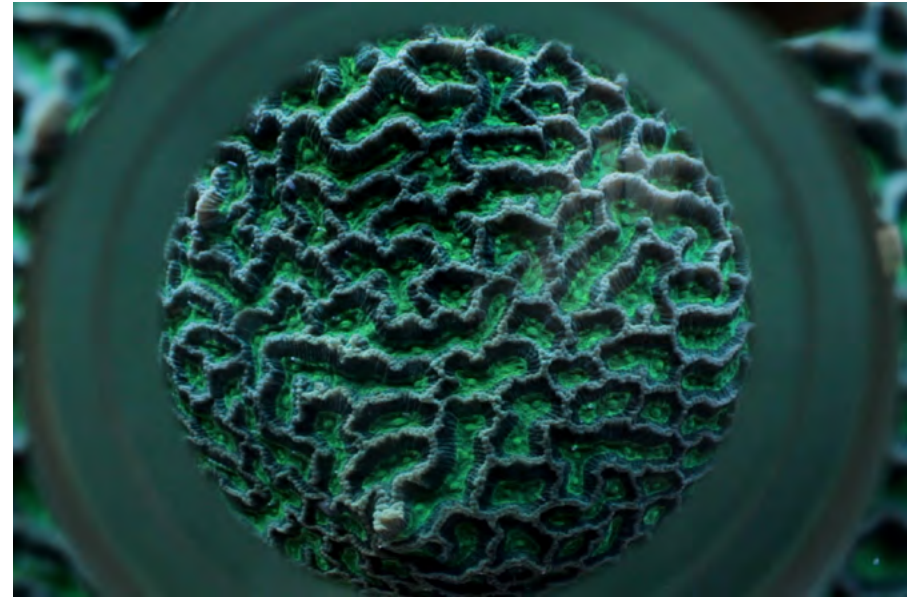
[listen to the guided meditation played at the closing dinner](#)



As part of the Dear Neighbor program curated by Daniela Ramos at the Hordaland Kunstsenter in Bergen (Norway), 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.

Wet Workshop & Coral Choir (2023)

[read the wet reader](#) designed by Rose Nordin



As a fellow at the Panel on Planetary Thinking in Giessen (DE), I developed an artistic and pedagogical research process focused on coral ecologies and embodied relations with water. This included a three-day *wet workshop*, supported by a wet reader, where participants read, walked, swam, listened, and imagined together across sites such as the Lahn river, the Ocean2100 aquarium, forest ponds, and public swimming pools, concluding with a somatic dance practice led by colombian choreographer Catalina Insignares. In parallel, working closely with marine scientists and using hydrophone and electromagnetic recordings, I initiated *Coral Heart*, a sound meditation and video installation exploring coral polyphony, reef regeneration, and the fragile resonance of more-than-human worlds.

Pictures by the Panel on Planetary Thinking



Pictures by the Panel on Planetary Thinking

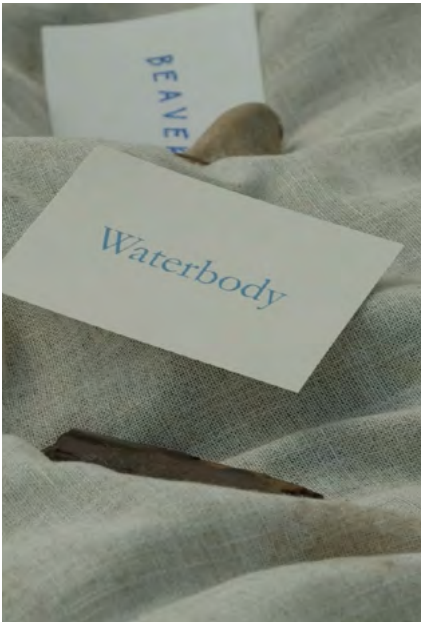
[listen to the guided meditation “coral heart”](#)

[watch the footage of the installation](#)

For the final exhibition of this residency I developed an audiovisual and interactive installation, using images recorded at the Ocean 2100 aquarium in Giessen, where marine scientists are performing experiments on the adaptability of corals to shifting ocean temperatures, acidification and microplastics. The video on a loop was activated the day of the installation by a live performance and guided meditation inviting participants to become corals.

MaasMosaMeuse: a river choreography (2023) with Wim Peumans, Dorien de Wit and Maud van den Beuken

[watch the audiovisual documentation](#) ~ [read more](#)



For this collaborative work 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. After the listening session that invited participants to engage with the river, with their imagination and with each other, we facilitated a Live Action Role Play (LARP) session where participants became elements of the river's ecosystem —such as a fish, a ship, the moon, a drop of water, a fisherman, etc.— to discuss what it means to be part of this wet lifeworld.

Pictures by the Jan van Eyck academie

Fermenting Bodies (2023)



On the new moon of May 19 I facilitated a collaborative workshop at the Jan van Eyck academie, to begin the fermentation of 80 liters of honey wine and 20 liters of banana wine, setting intentions for rooted and grounded relations to our surroundings. We used local honey, flowers and tap water from our garden, and leftover bananas. We regularly checked on the wines, rebottled them, and tried them, engaging with the bioplitical transformations enacted by fermented foods. 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 on June 22-25 2023.

Lakes and Rivers of Undulating Energy (2023)

[listen to the full sound composition](#)



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 stereo sound composition (07'31") that invites into a meditative state of wetness.

Media Matters (2023)



In 2023 I taught the class “Media Matters” at the Royal Academy of Arts The Hague (KABK), 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 where we composed and read poetry to submarine cable stations, Rotterdam’s port, and datacenters. 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.

escuela de garaje vol. sancochotopía (2023) at BAK

[read more about this project](#)



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 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, Lina Ruiz, Sergio Rojas Chaves, Alice Strete, and Cengiz Mengüç.

Pictures by BAK & garage school

when technology becomes a ruin on the ocean floor (2022)

[listen to the sound composition](#)



Pictures by ARTBO

This sound installation (14'00") combines a sound design with samples from the deep sea and a text I wrote and read, which discusses undersea cables as submarine colonial ruins. The sound takes the shape of a speculative sonic journey—a telepathic film of sorts—that engages with the possibility of interspecies communication and 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. The sound design was done in collaboration with Rodrigo Pacheco and the hammock design with Camila Pacheco, my two siblings.

espacio comunal (2022) in Espacio Odeón with coopia, Unión de Costurero, Las Yeguzas, Elena Villamil, Iñaki Chávarri and caliente

[read more about the project](#)

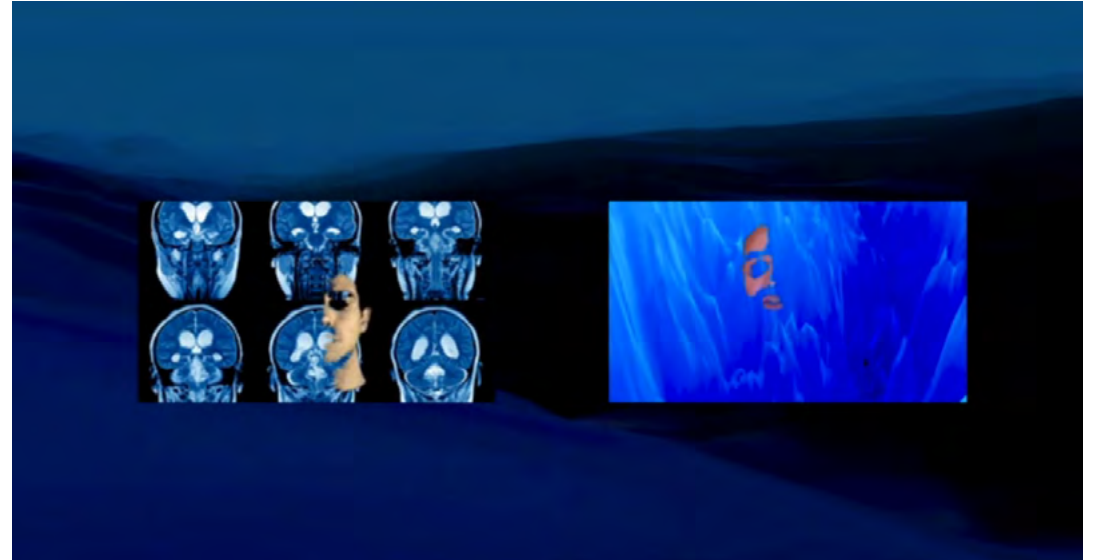
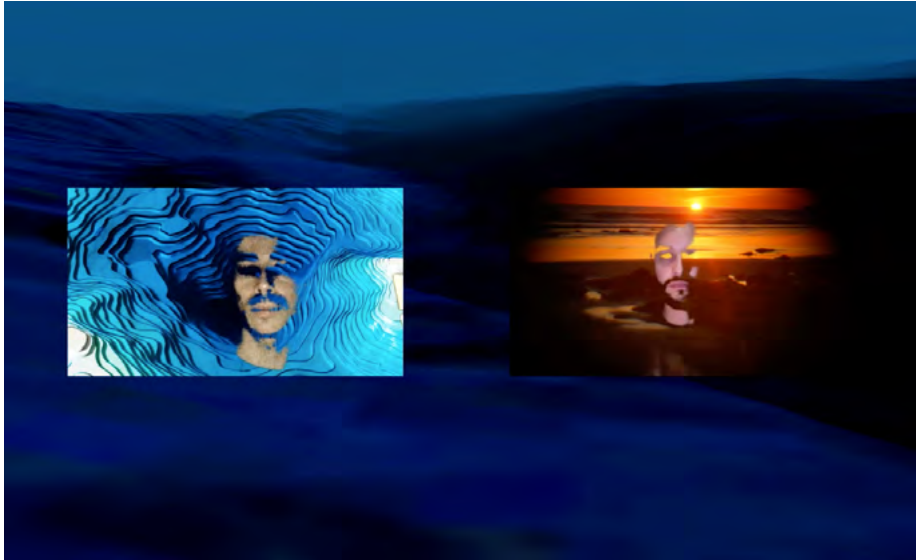


Pictures by Espacio Odeón

Between November 2021 and September 2022, I coordinated the first year of programming at Espacio Comunal (Communal Space), a collective initiative that seeks to generate spaces of encounter, (un)learning and care. Through distributed management and flexible structures with a group of queer, antiracist, artistic and gardening collectives, we inaugurated in 2022 with the guiding question: *how do bodies in movement feed themselves?* To explore this question, we created a space with a kitchen, a dance floor and a garden, inviting artistic practices and collaborative projects to co-create the possibility of multiple forms of sovereignty —food, bodily, territorial, aesthetic.

environmental identities at the ocean floor (2022) with Bruno Alves de Almeida

[watch the entire video](#)

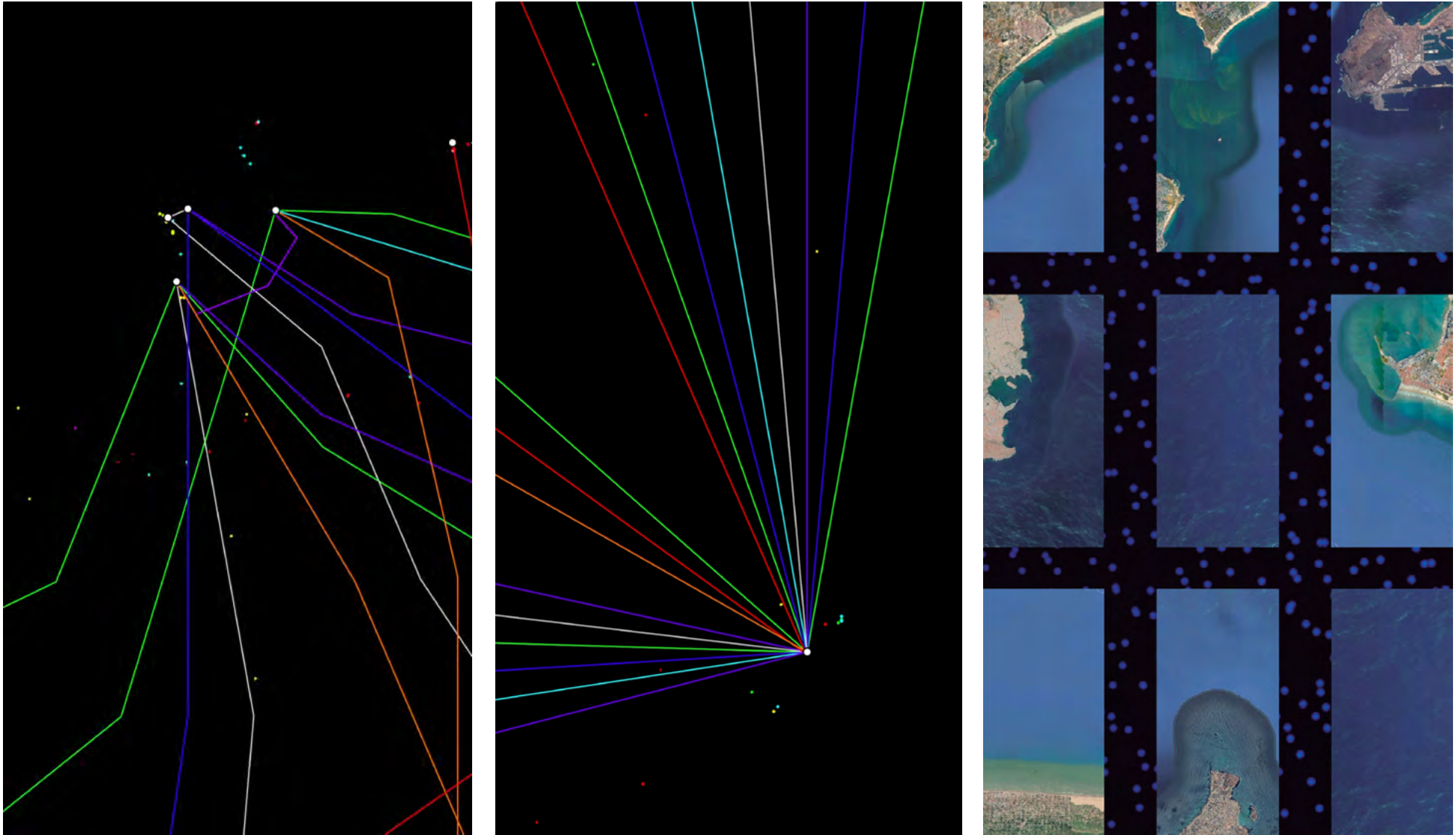


Some pictures by PACT Zollverein

This single-channel video (21'01") is the result of a collaborative research 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. Through a poetic and speculative narrative between two subjects, the video proposes a performative lecture that reflects on the 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.

counterflow (2021)

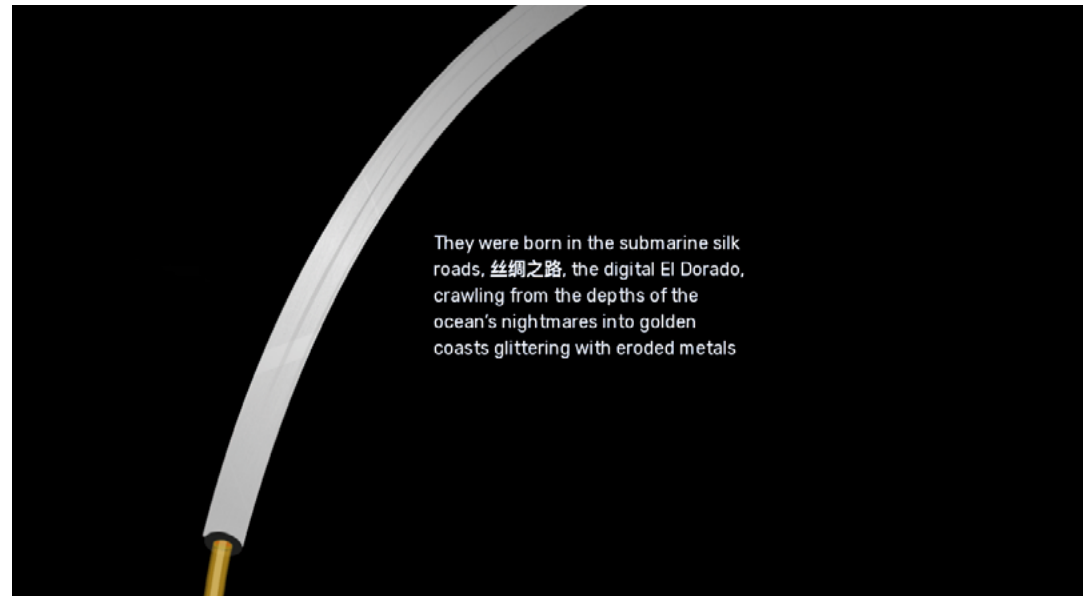
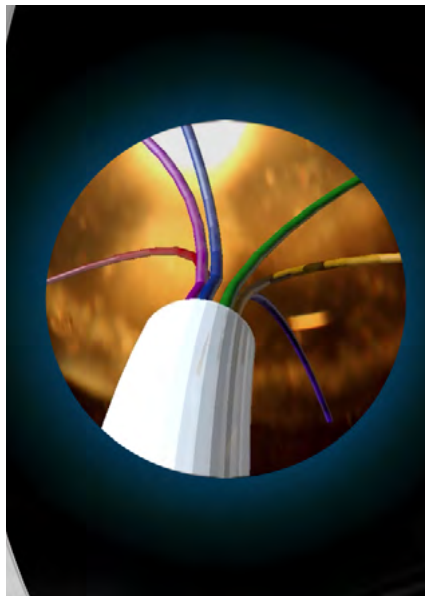
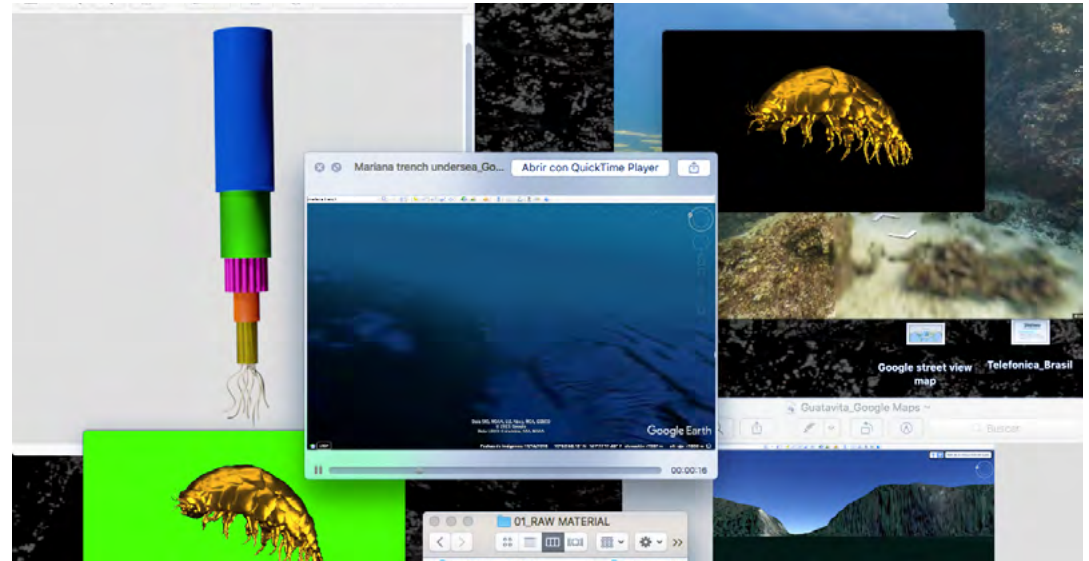
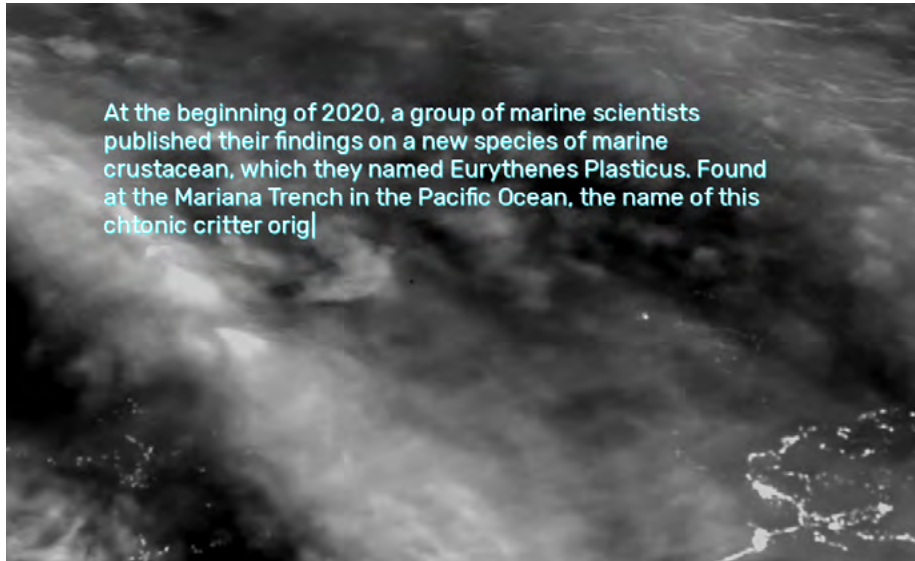
[watch the entire video](#)



This single channel video (07'00") explores how information capitalism relies on the extraction of material goods and digital information through transoceanic infrastructures such as container ships and submarine cables. The video 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. The data was gathered from Kiln's shipmap and TeleGeography's submarine cable map to reconstruct the flow of material and immaterial capital in these seven sites.

underworld (2021)

[watch the sample navigation](#) ~ [watch first video](#) ~ [watch second video](#) ~ [watch third video](#)

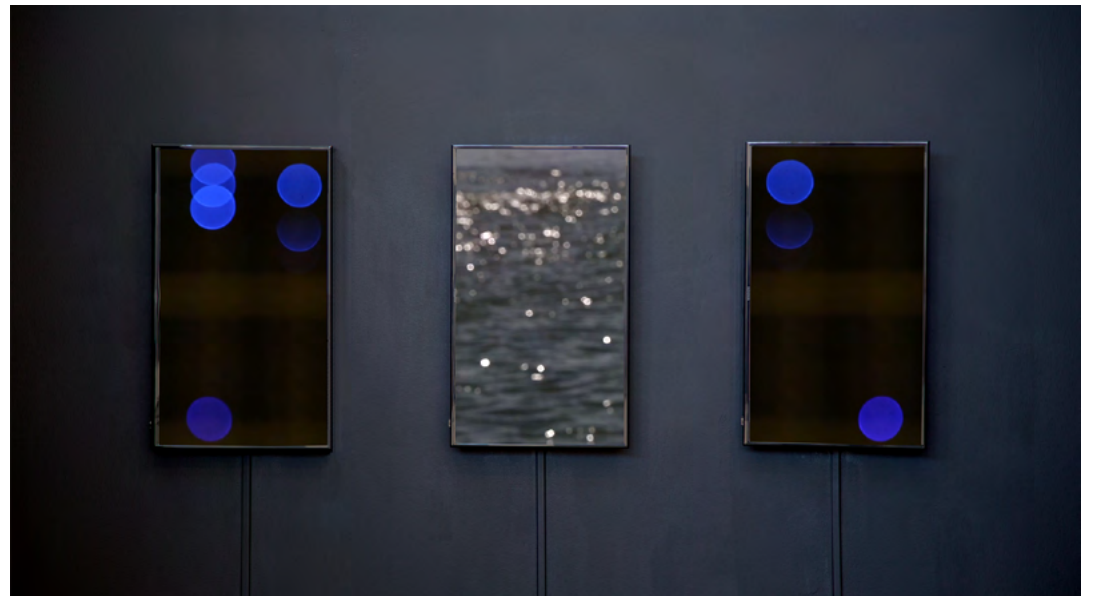
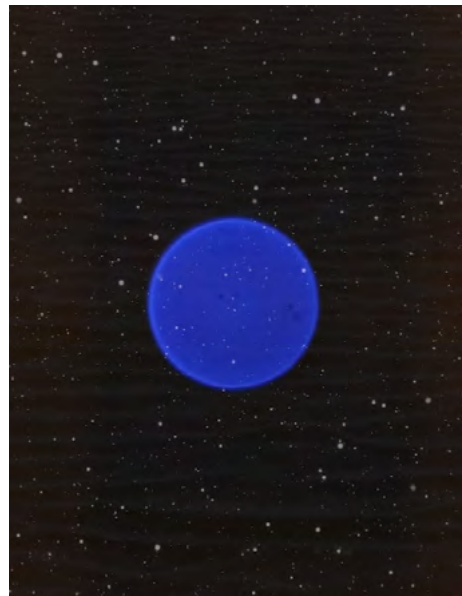
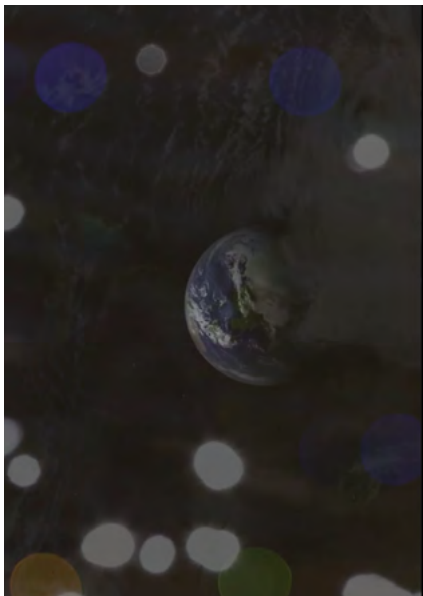
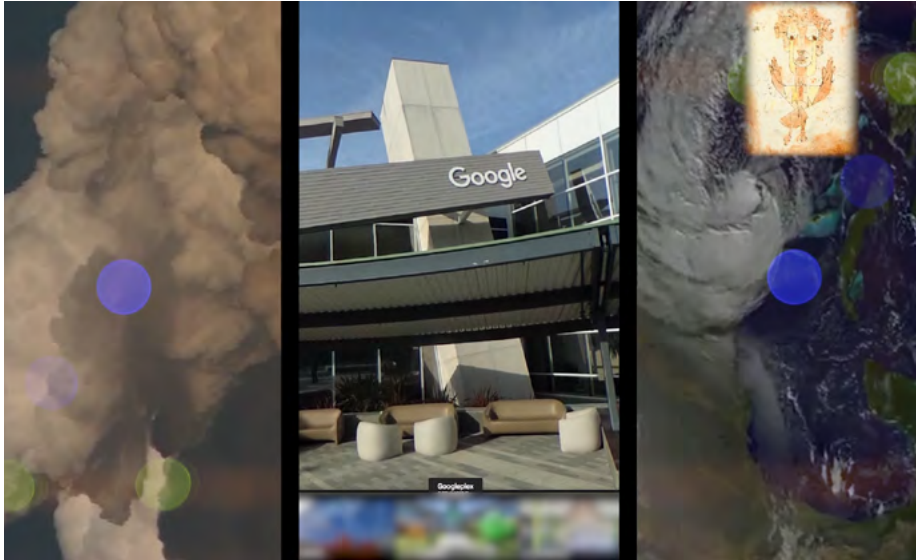


Stills from the multimedia online project

This interactive online narrative is a mythological narrative inspired by the discovery of Eurythenes Plasticus, a marine critter with plastic in its gut found at the Hadal Zone of the Mariana Trenches, 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 3D modeling was done with Czarina Calinawagan and the web development was supported by Facundo Hidalgo.

the blue dot (2020)

[watch the entire video](#)



This is a single-channel video essay (19'09") that has also been shown as a three-channel video installation, which reflects on the blue dot as a real time signal of users' interaction with digital servers, as well as 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. It is narrated by Michelle Krasowski, librarian of the Internet Archive in 2016 when I first began the research.

garage school vol. fermentation (2020) with laagencia at RIB

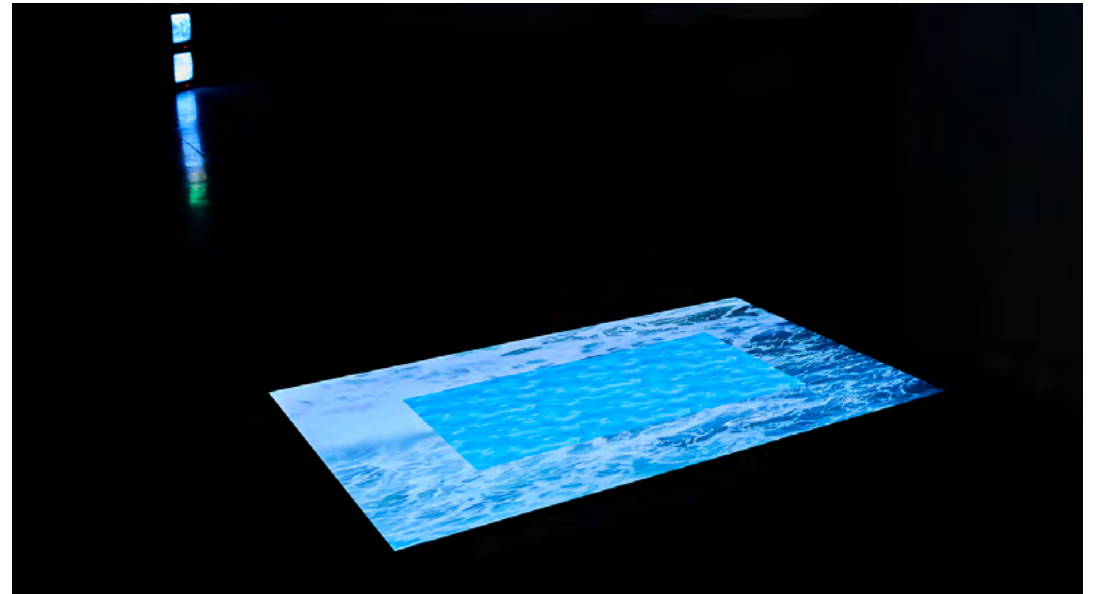
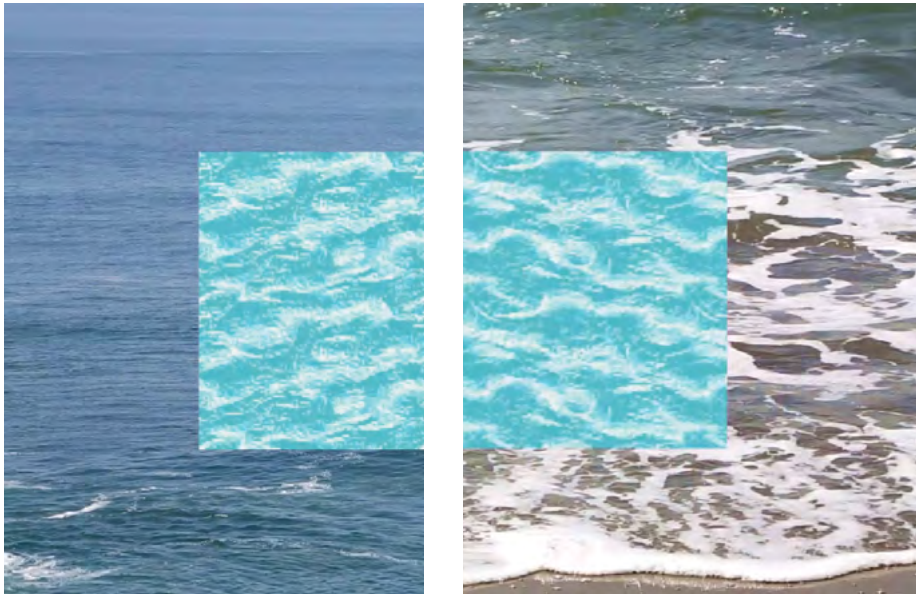
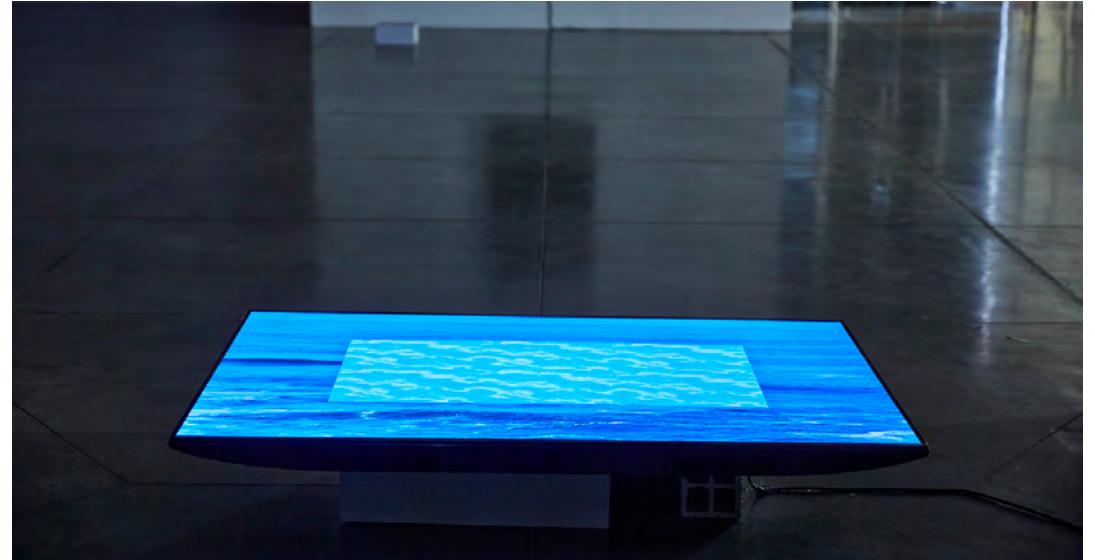
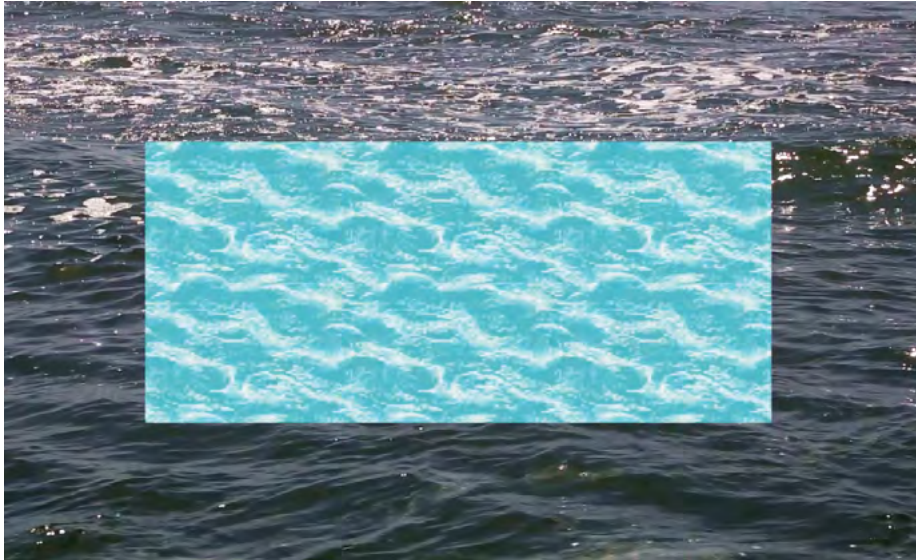
To know more about this project you can read [the expanded recipe book](#) and the essay "[Fermenting and transforming the present](#)"



During August 2020, the Colombian collective laagencia and I developed the garage school vol. fermentation at RIB, a gallery in the south of Rotterdam that we transformed into a kitchen. 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 Charlois, home to many immigrant communities. The process and the resulting foods from the school were shared during a full moon feast on September 2. We made 100 copies of a collaborative publication that brings together texts, recipes and ideas from the school.

the principle of all things is water (2019)

[watch the entire video](#)

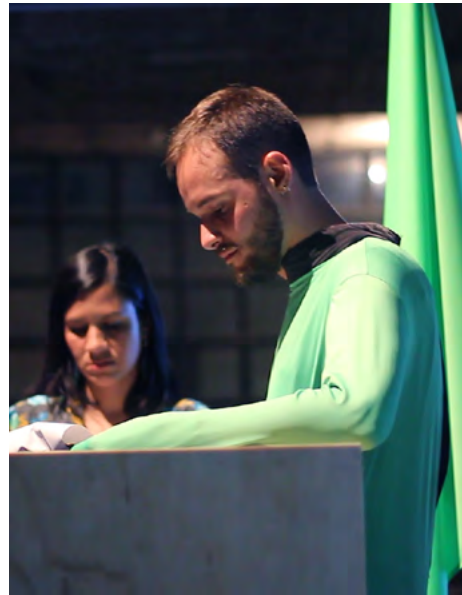


Pictures by Juan Covelli for MSD

This single-channel video installation (06'40" loop) shows one of the first virtual renderings of water in front of a series of HD videos of the ocean, while the sound of the ocean waves fades in and out from white noise, which contains all digital 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.

liquid democracy (2018)

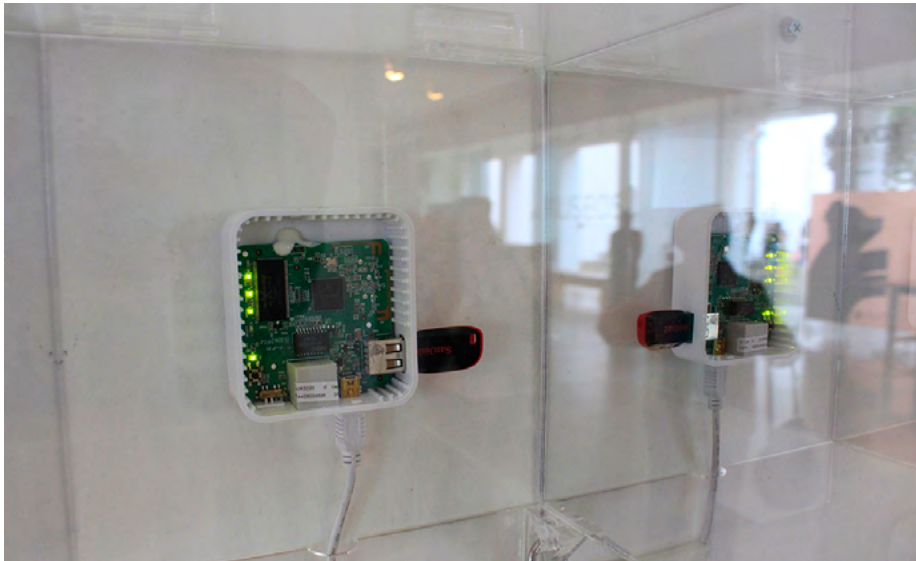
[watch the entire video](#)



This is a work of speculative fiction that critically examines the relationship between digital technologies and political formations. It began as a four-channel video installation with a podium, chroma-blue backdrop, a chroma-green flag and a onesie, activated through the performative reading of a script every day of the exhibition. The script is a compilation of informercials on *liquid democracy*, a hybrid political arrangement, Google's "My Line", the Colombian e-census, and cloud-bursting. Read from a TV studio, John dialogues with his mother at the ocean, Mars, the Cauca river, and the Páramo highlands in Colombia. The performance was recorded and edited into a single-channel video (14'06").

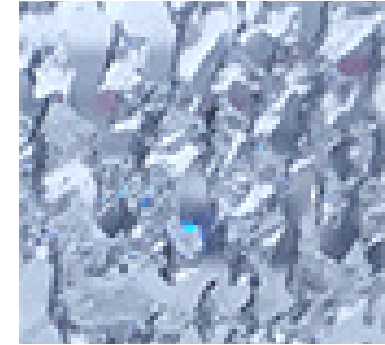
nube — illustrated encyclopedia of digital ecology (2018)

[navigate through an online version at the Internet Moon Gallery](#)



Surfear3

Desplazarse de una [ola](#) a otra en una red informática, a través de los [vínculos](#) que se han declarado entre ellas.



Líquido1

NUBE

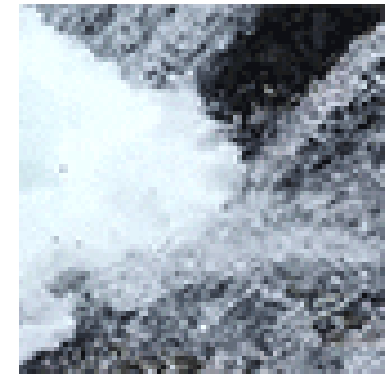
Enciclopedia Ilustrada de la Ecología Digital



La cualidad de los [activos](#) para ser convertidos en dinero efectivo de [forma](#) inmediata sin pérdida significativa de su valor.

Pirata1

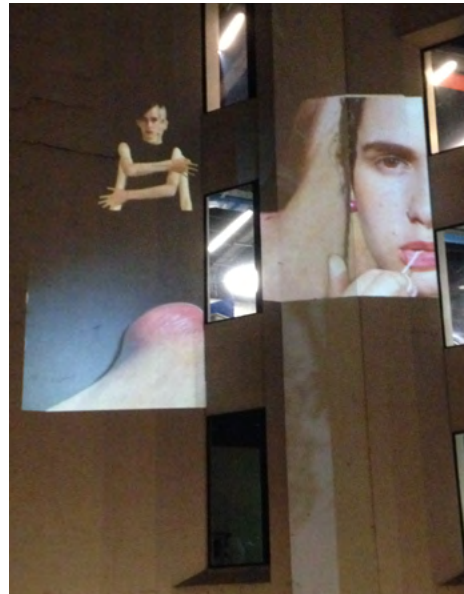
Los partidos [piratas](#) apoyan la defensa de los derechos civiles y sociales, democracia directa con el modelo de democracia [líquida](#) y participación ciudadana.



This is an interactive digital installation that 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. Once connected, instead of accessing the internet, the viewer accessed an encyclopedia constructed through a set 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.

classes in video art and transmedia narratives (2017 - 2022)

[watch documentation from a video mapping project](#) [watch another documentation](#)

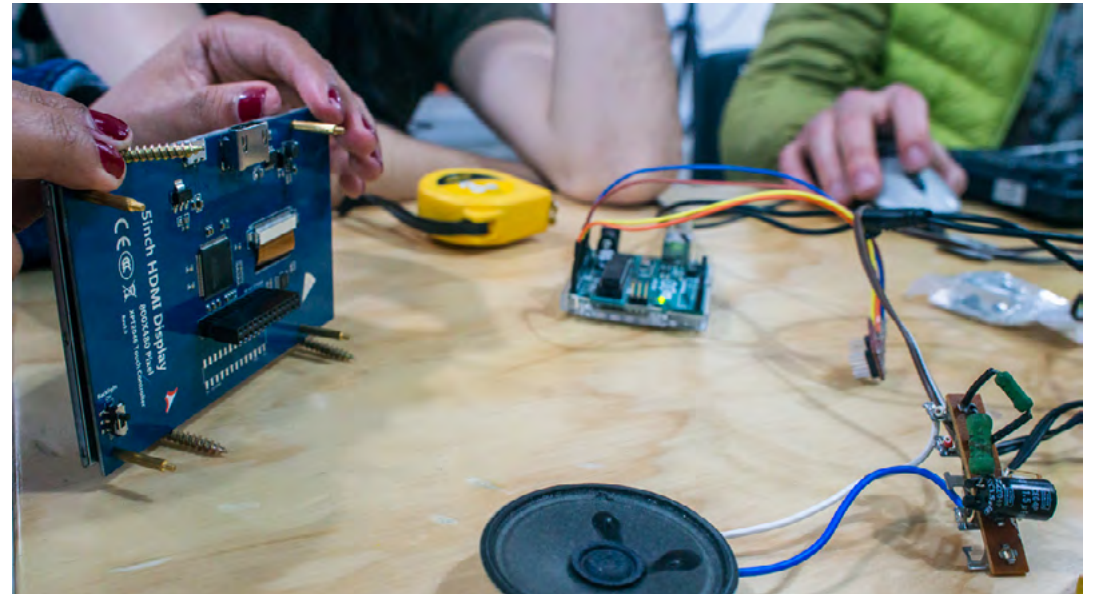
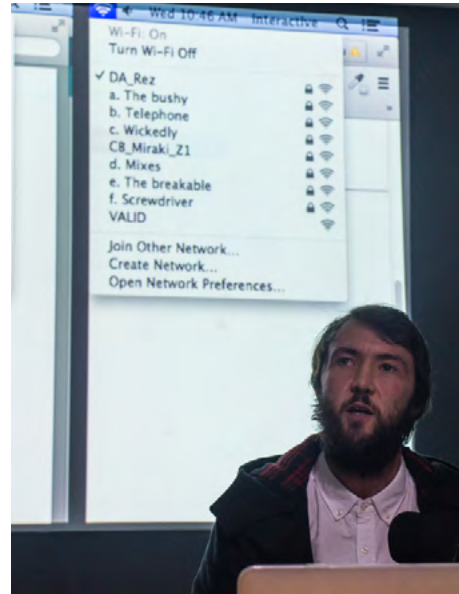
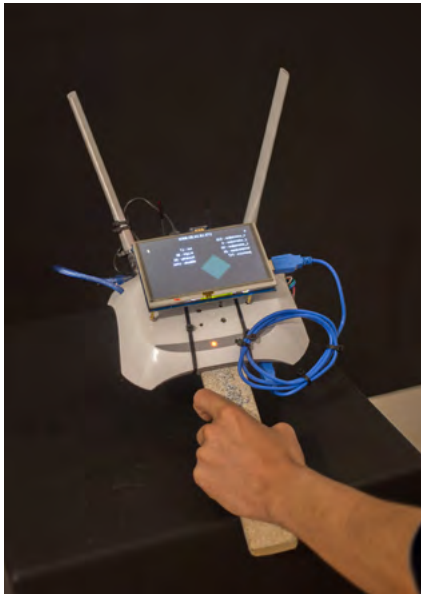


Between 2017 and 2022 I taught classes of video art at the department of visual arts of the Javeriana University in Bogotá. In these classes we explored different audiovisual languages, experimented with recording and editing software, and created compositions using a green-screen studio for videomapping 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.

artbox digital (2016 - 2019)

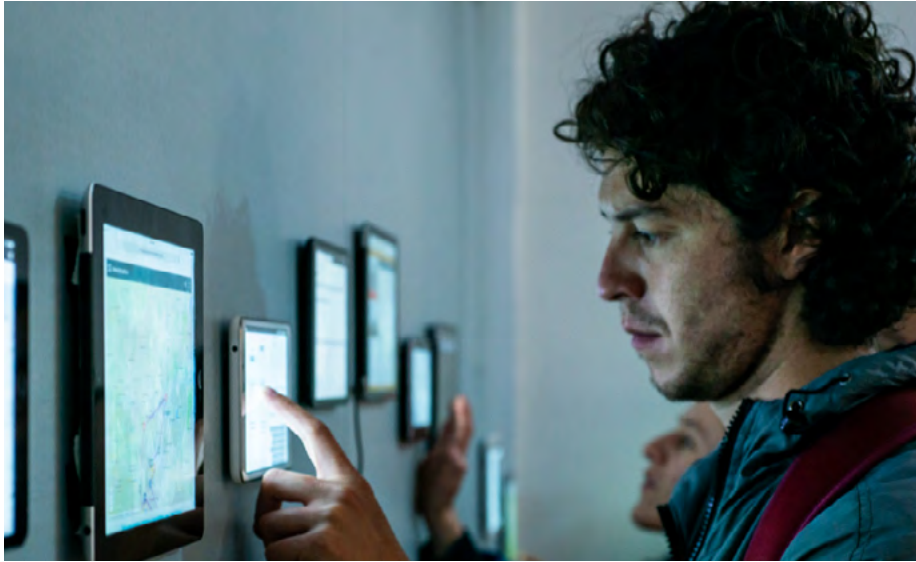
[watch video documentation of the first edition](#)

[read a text about this project](#)



Pictures by Plataforma Bogotá

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 new generations of digital artists from Africa and Latin America, and strengthen their artistic practices through south-to-south dialogues through exhibitions, talks, laboratories, and residencies. We launched through open call in fifteen African countries for a two-month residency in Plataforma Bogotá (CO), won by South African artist Nathan Gates. He 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.

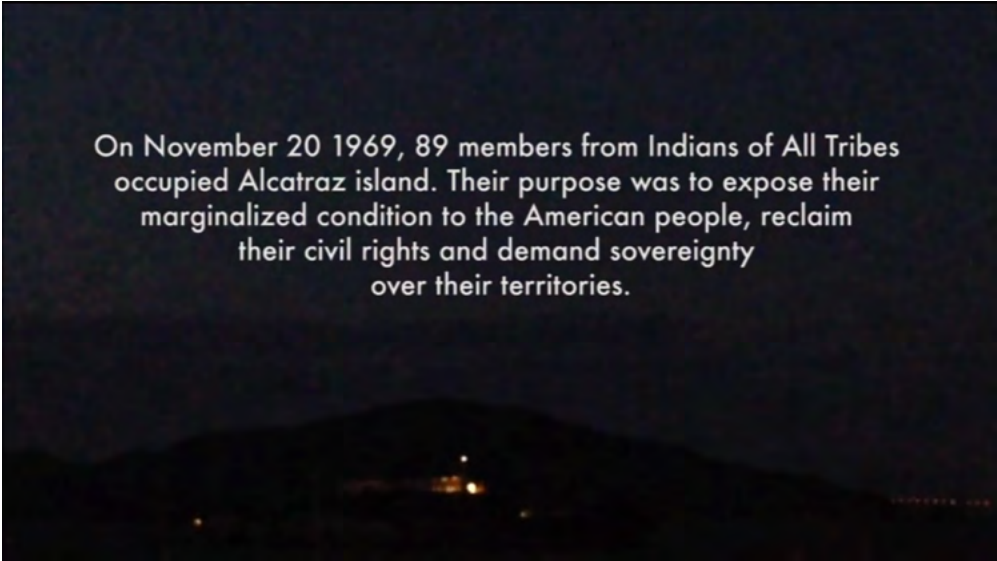


Pictures by Plataforma Bogotá

Between 2017 and 2019 I was one of the two project coordinators of [Plataforma Bogotá](#), a public media lab for art, science and technology. I was responsible for organizing participatory labs, workshops, talks, exhibitions, and residencies that promoted open and horizontal spaces 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.

radio free alcatraz (2016)

[watch the full video](#)

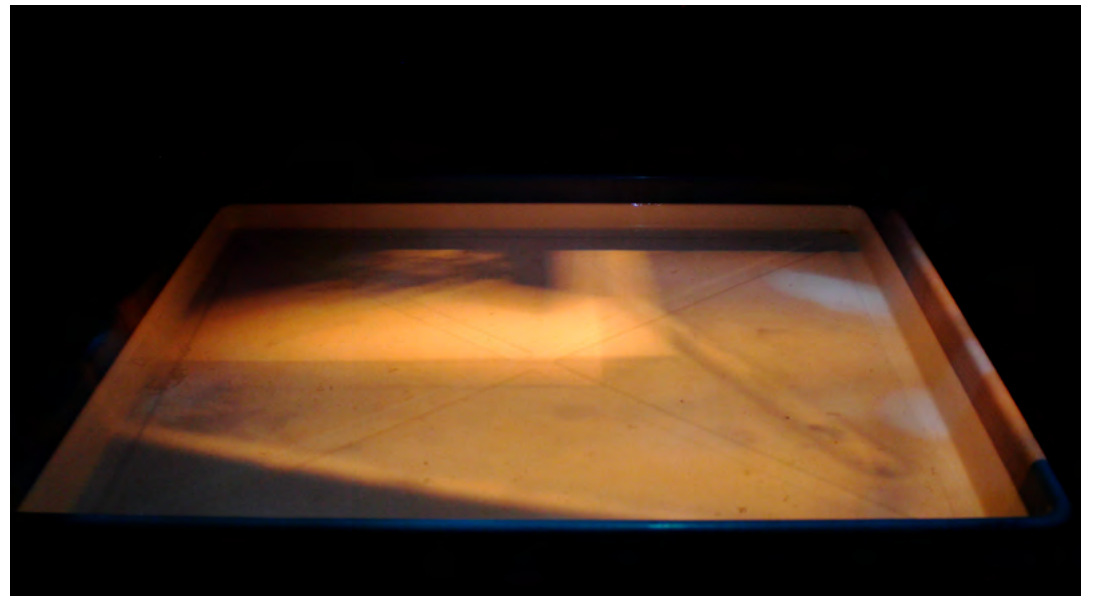
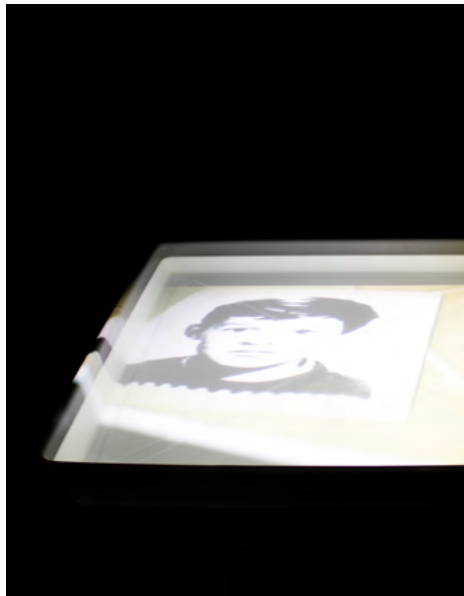


On November 20 1969, 89 members from Indians of All Tribes occupied Alcatraz island. Their purpose was to expose their marginalized condition to the American people, reclaim their civil rights and demand sovereignty over their territories.

Radio Free Alcatraz is a single-channel video (14'14") that shows 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.

latent / absent (2015)

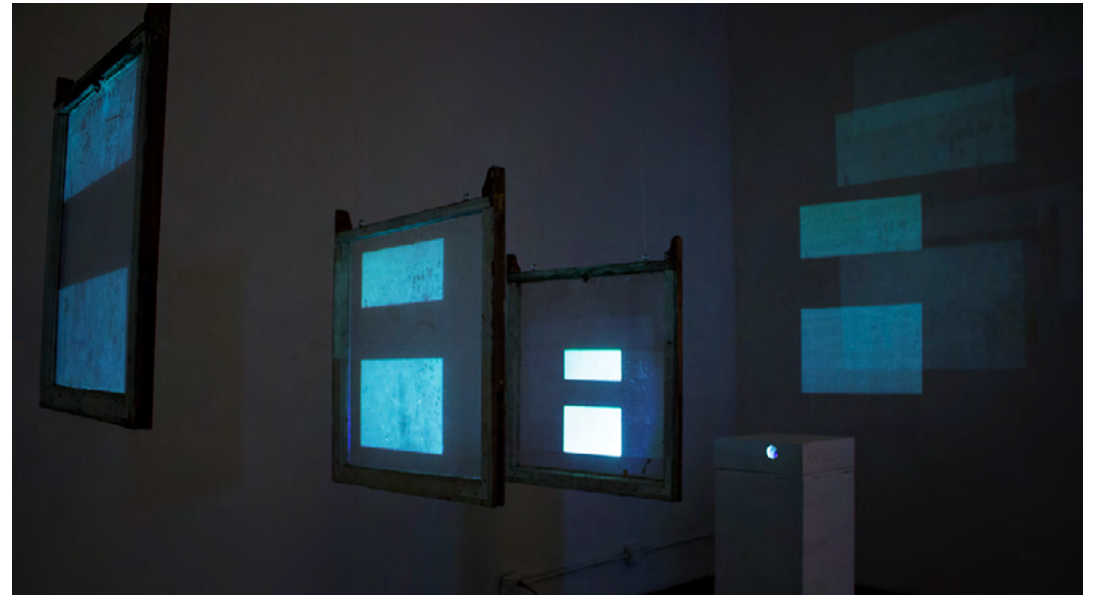
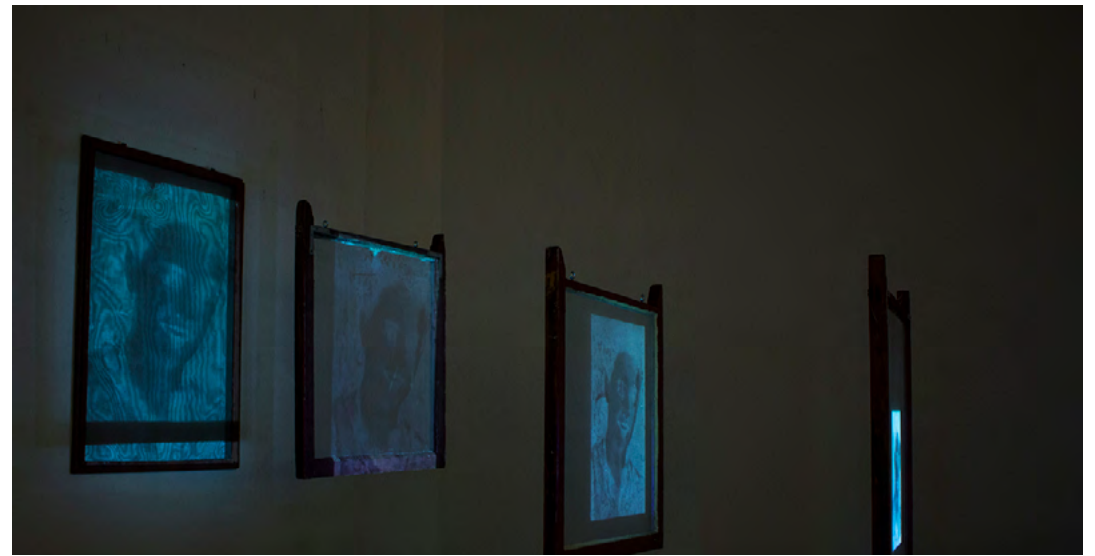
[watch the full video](#)



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 I could find into a negative and then developed them through a process of extreme solarization. The single-channel video (27'47") 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. This process resulted in 18 silver gelatin prints, semi-obscure portraits where faint, blurry faces appear upon closer inspection.

marta — or memento mori No. 2 (2016)

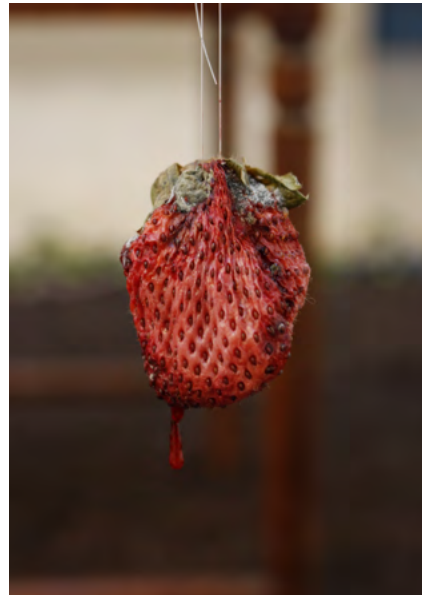
[watch the full video documentation](#)



This is a video installation (05'20" loop) composed of three hanging windows and a video projector. It emerges from grieving my grandmother's death from a distance. 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, through slowly fading the image in and out.

marina — or memento mori No. 1 (2015)

[watch the full video documentation](#)



The installation culminates a research and grieving process around my great-grandmother, who passed away in 2015 after nearly ten years of suffering from Alzheimer's. Playing with the idea of memory, death, and repetition, this work engages with the sensory motifs brought up in interviews to different family members, weaving a collective recollection of who she was/is/will be. The strawberries and the knitted yarn materialize the pass of time in the gallery, standing in as a symbol for personal associations as well as for mortality and the ephemeral nature of remembrance.

(re)memebered (2014)

[watch the full documentary](#)



This single-channel documentary (18'27") 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.

portfolio 2026

Juan Pablo Pacheco