

# Camilo Sandoval

**ARTPORTFOLIO**  
*Selected Works 2017-2026*

For a complete overview of all my  
works, please visit my website:  
**camilosandoval.de**

hello@camilosandoval.de

## Bio + Statement

Born in Bogotá (CO) currently living in Köln (DE). Practicing between both. I am a multidisciplinary artist with a focus on experimental computing. Based on an animistic perspective, I advocate for a man-machine relationship of coexistence and symbiosis. Among many subsequent topics, I like to deal with the ethics and morals of machine identity/spirit, transhumanism, human-machine cooperation and education and anything related to enouncing the future of artificial systems. I do audiovisual performances under the pseudonym of Janus, or as part of the comedy duo Super Mora Bros., or as part of the trio of noise and meta-communication Fauxmalhaut.

As consequence of my previous studies in Film and also in Design, my practice tends to be very multidisciplinary and adopts the form that better fits the intention of the piece. Lately I have focused more on building multiplayer arcade games that allow interpersonal interactions and also, I am exploring the aesthetic possibilities of artisanat. I believe bridging past and present through mixing traditional and contemporary positions in a syncretic manner can be a way to understand better our future.

Raised in Colombia, I see my context as an inherent part of my identity. I therefore feel the responsibility to engage art's agency into dealing with the present sociopolitical situations of my country (interior and global). This also now includes German society, where I have lived the last ¼ of my life. Themes like exoticism and colonialism are therefore present in my works.

I would dare to say that one of the foundations of Art is its possibility to radically refoundate, remove, relocate, redefine itself and its surroundings without losing any of its characteristics. Art is a-temporal and un-spatial: it uses the human perceived dimensions to convey messages that will live and resonate between the individual and collective consciousness. Art is paradoxical and that's fine. Art without ontological negation falls flat. The artist through their practice merely extends an invitation, a proposal for another plausible reality. That Art is strictly limited to human condition is rather debatable and under my perspective Art relates evenly to any sentient being (including machines(!)).

## to become a snake 2025

180 \* 180 \* 180 cm

Arcade Machine, Interactive  
Audiovisual Installation

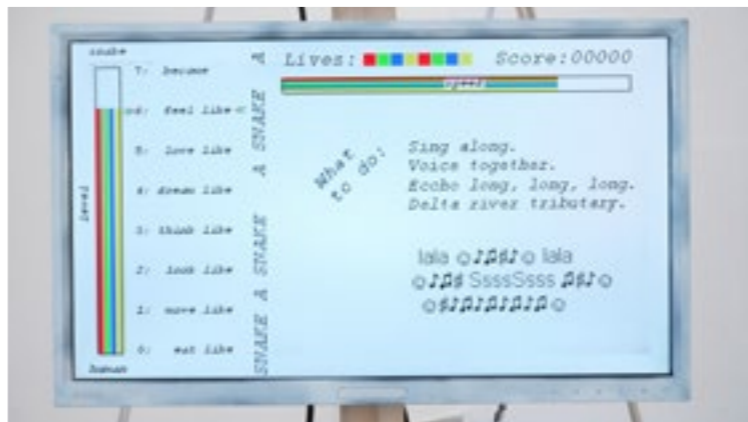
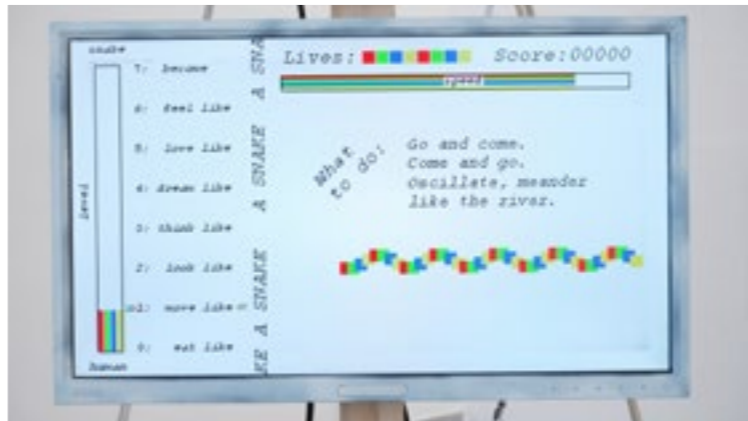
CRT TV, Wood Structure, Computer  
Screens, Computers, Microphone and  
Buttons, Video Game, Code, Sound, PLA  
Fétiches, Custom Made Controller

**Shown at:**  
Matjö - Köln (DE)

this is a rite-like, cacophonous and colorful video game for a single human player. Surrounded by a cohort of metamorphosing characters, the player is invited to, step by step, abandon their human form and inhabit a snake form. The process is accompanied by all those who have previously undertaken this path. Nothing assures a successful transformation, but it is for sure worth trying it.

In a world that feels more and more like a self-vaticinated trap, a world where meaning becomes elusive, where abstraction is used to obscure emotion and obstruct interpersonal interactions, we need ways to find ourselves. People feel alien. To navigate this "dark forest" full of segregative societies and isolating individuals we may as well shape-shift into a being who is better equipped against such a coarse environment. From our snake vantage point we can take a good look at humanity, to distance us from our ways and forms and see what we do and above all why we do it. A reflexive dissociation against imposed fears.





## Snake selfportrait 2025

12 \* 12 \* 18 cm (each)

Antropomorphic ceramic vessels

ceramic, engobe

I made these four bicephalic and one monocephalic Alcarrazas following the style of precolumbian Calima alfarería, specifically from the Malagana period. I also took the liberty to stylize them following my taste. I searched to depict a self portrait of a step by step metamorphosis between my human form and what could be my animal form, in this case a snake.



**Shown at:**

Matjö - Köln (DE)





## Conchita MIDI 2025

40 \* 15 \* 30 cm  
Midi controller

*Crochet, cotton and acrylic fibers, motherpearl shell, code, brass, PLA, 3d printing, plastic beads, rope knotting, electronics*

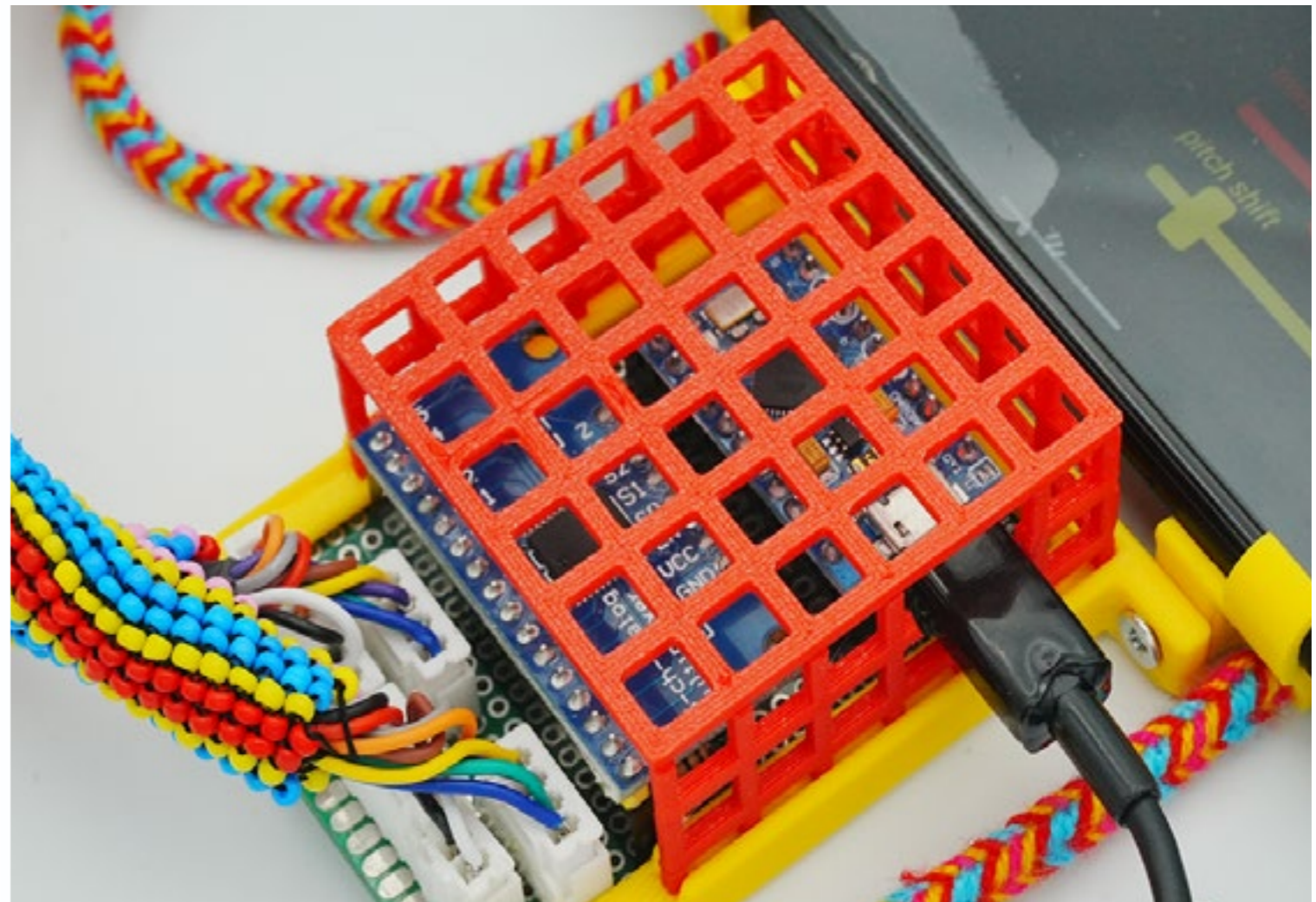
**Shown at:**  
????



This is my new MIDI controller :) 🎛️  
I did it on an eclectic, colourful and fun way. The inputs "buttons" are bended brass on a nacar shell. 🐚 The cables I decorated with small beads. 🧵 They connect to an Arduino Micro 🧠 inside a printed PLA structure that connects to my phone 📱 where MobMuPlat is running and sending OSC messages to my laptop 💻. I'll post a video of me using it as soon as I perform with it! 🎤  
❤️💛💜💙

In this object I want to explore a clash of forms. Whenever I am in Colombia I always see a seamless juxtaposition of elements of different times and cultures, all coexisting in a special harmony. I search with the different techniques used to alude to such mix, wich I believe is such a deffning trait of latino culture.





# Ceramics - Electronics (working title)

2025 - in process

variable dimensions  
Phygies and IRL

Code, ceramic, electronics,  
audiovisual

*This is a work in process, these "sketches" I am doing in anticipation of the piece I am working on. These are just little punctual experiments, to understand form, function and meaning. I expect the objects I will develop to be richer in said characteristics.*

will search to recreate what it means for a human to transform into an animal, in this case a snake. The perspective, the sensorial changes and other physical aspects are to be recreated but specially the symbolic aspects: the game invites the player to abandon their anthropocentric view of the Universe. The videogame controller will act as a totem, as a ritualistic object that will bridge the player with a digital spiritual world. I plan the game to be mainly sensorial, not narrative, and mainly contemplative and introspective experience.

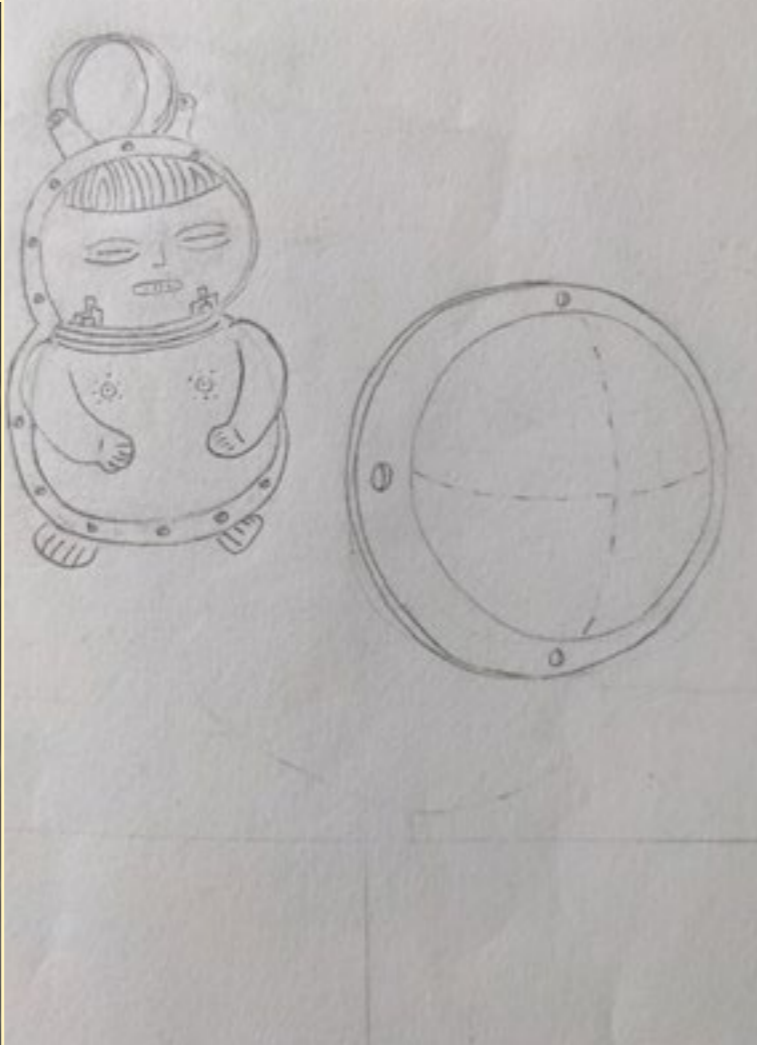
**I will eventually build the game controller in ceramic with electronics on its inside.**

3d modeled sketch



AI generated sketches





## Mochilas pt. 2 - SOUNDSCAPE 2025 - in process

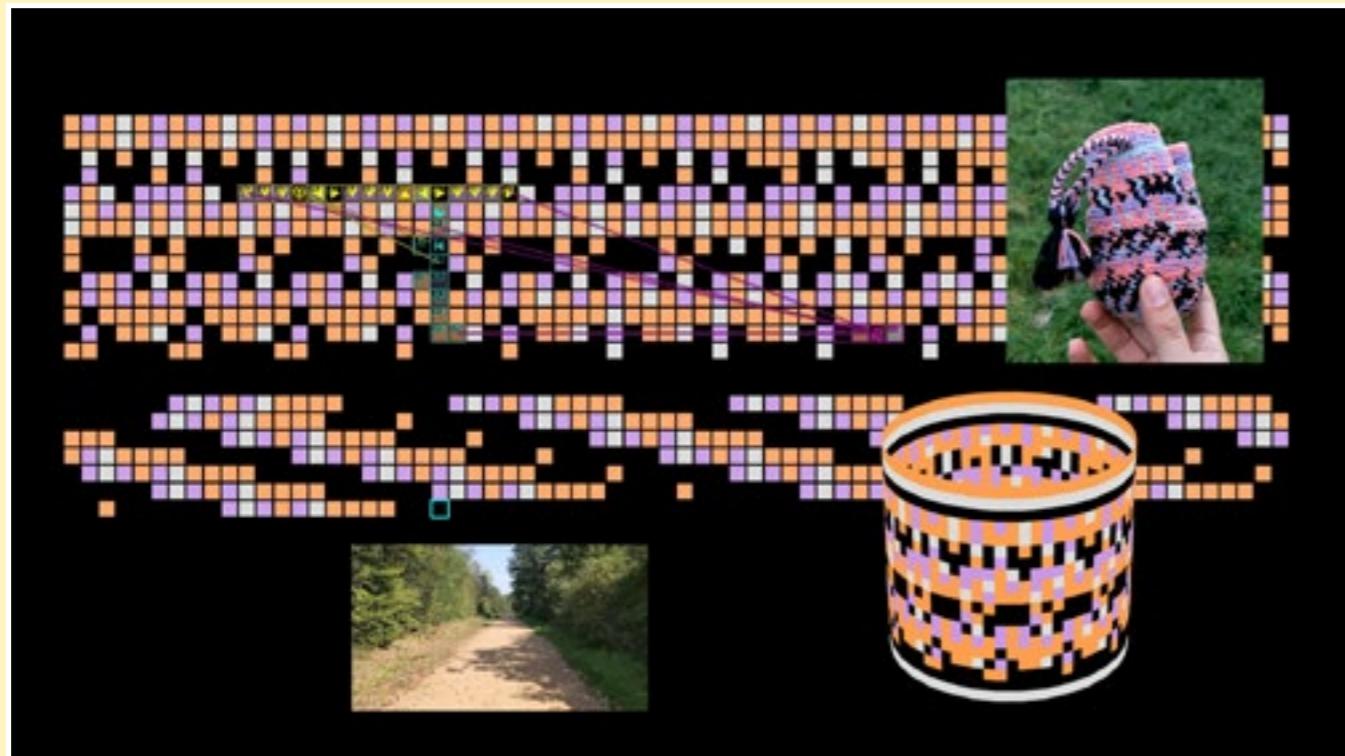
variable dimensions  
Phygies and IRL

Code, natural and artificial fibers,  
Sound, mobile app, wearebles, bio

You can see and hear a video of the  
prototype [HERE](#).

*This is a work in process, these "sketches" serve as an example of the process to follow during my current research. These are just little punctual experiments, I expect the objects I will develop to be richer in form and meaning.*

This miniMochila contains a partiture encoded on its colour pattern. Each pixel/stitch is an empty token of data that is manifested by a separate interpreter-program that navigates through the score following some deterministic rules. As each token is "meaningless" it can be attributed any type of meaning for the music: tone, volume, scale, relative attributes, length, ADSR, etc. The interpreter acts as a Markov chain that generates new patterns on each play for the next miniMochila to be woven. The original miniMochila contains a short poem I wrote for Köln in Summer.



## Mochilas pt. 2 - ZUNCHONATOR 2025 - in process

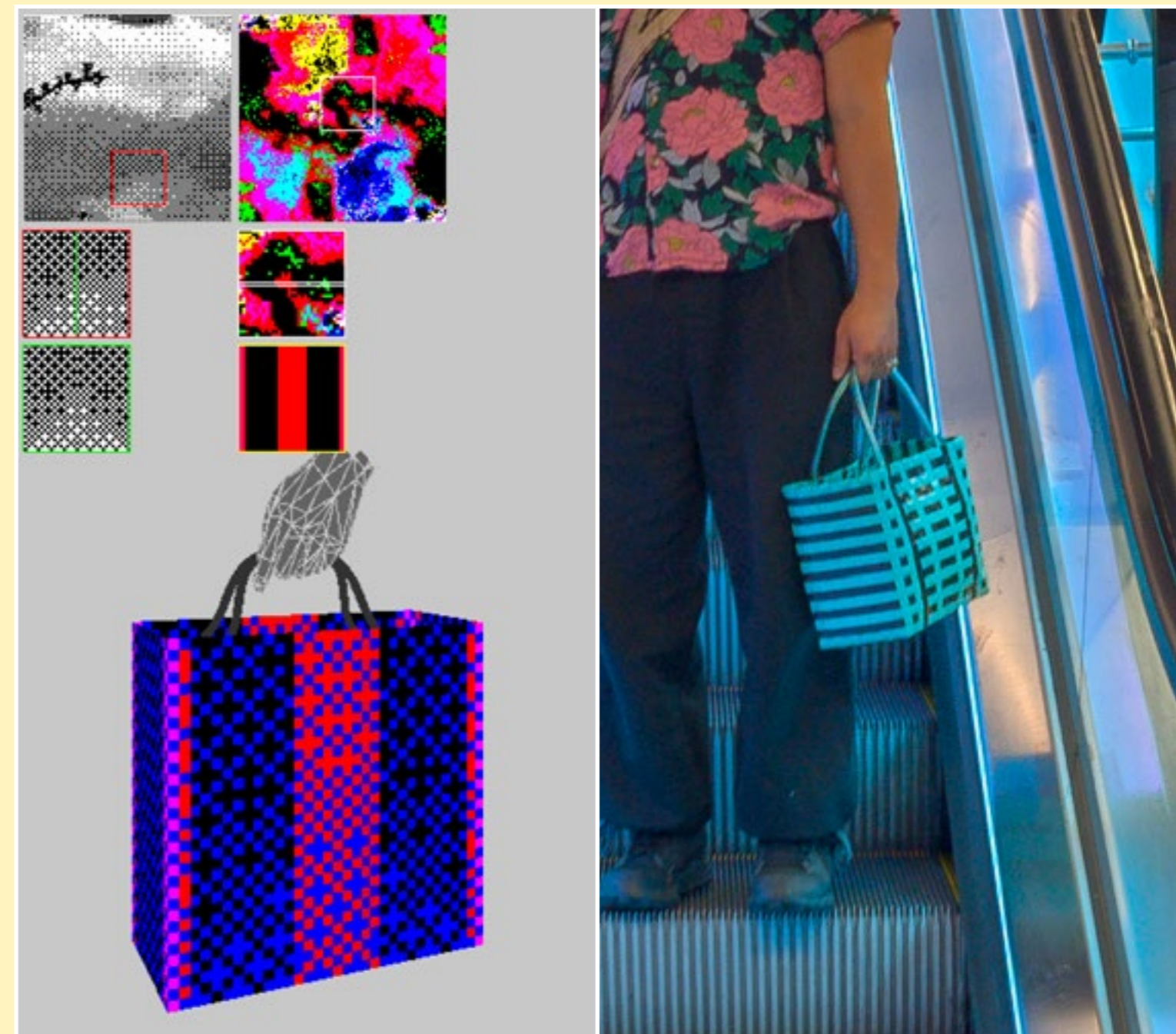
variable dimensions  
Phygies and IRL

Code, natural and artificial fibers,  
Sound, mobile app, wearebles, bio

You can see a video of the prototype  
[HERE](#).

*This is a work in process, these "sketches" serve as an example of the process to follow during my current research. These are just little punctual experiments, I expect the objects I will develop to be richer in form and meaning.*

ZunchoBags are traditional baskets used mostly by grandmothers when going to the market. They are handmade by farmers using leftover packaging plastic material called zuncho. Their production is serialized, quasi industrial. Weavers work fast and sell cheap. The ZUNCHONATOR is a mobile app that automatically generate patterns when pointing the phone camera to the landscape. Patterns follow the strict tacit rules of current existing ZunchoBags including the color palettes. Parameters such as size and thread count are easy to set up by the user. The ZUNCHONATOR is a quick iterator tool, designed to assist artisans to easily design an ample portfolio of motifs.



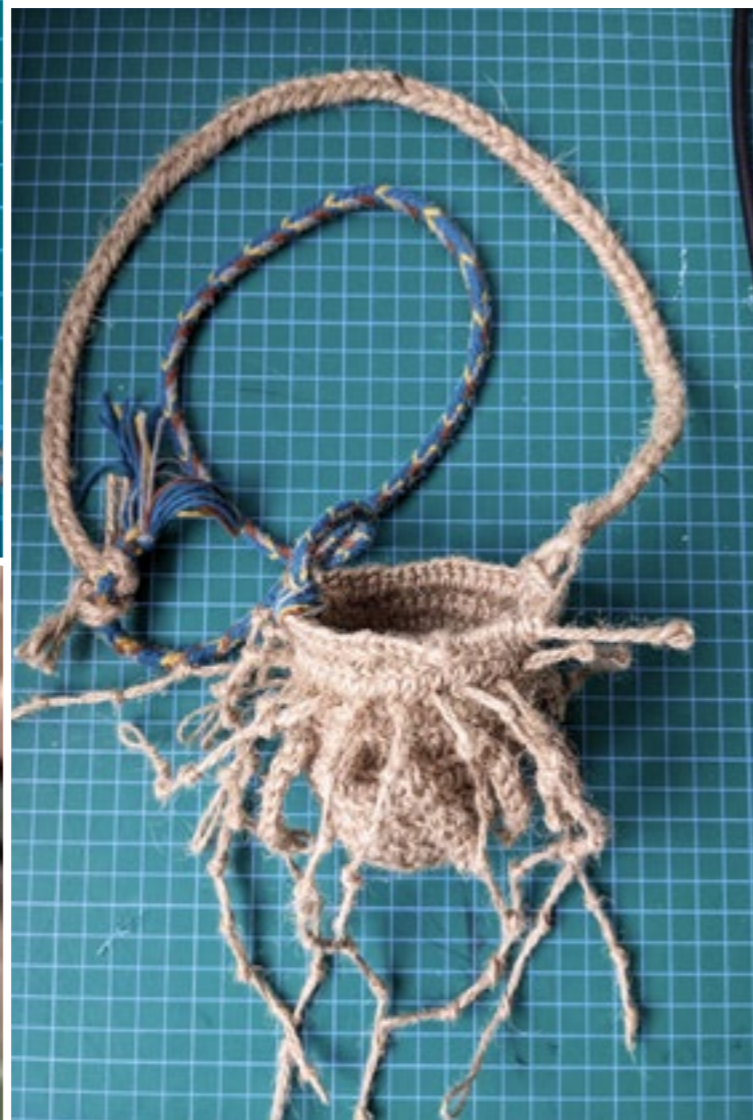
## Mochilas pt. 2 - HOME 2025 - in process

variable dimensions  
Phygies and IRL

Code, natural and artificial fibers,  
Sound, mobile app, wearebles, bio

*This is a work in process, these "sketches" serve as an example of the process to follow during my current research. These are just little punctual experiments, I expect the objects I will develop to be richer in form and meaning.*

This miniMochila encodes on its knots and stitches, khipu style, the coordinates of the places I have called home (as an adult). Knots or chains represent numbers on a decimal system and I arbitrarily replaced 0 by 10 just because I found it visually more appealing. In a way, this object is a map. It does not work alone, it requires a navigation tool to input the coordinates in the standardized geolocation system. If the mochila is to be considered a writing support, it is then a rewritable one: new rows of knots can be added whenever I find new homes.



## Mochilas pt. 2 - HEART 2025 - in process

variable dimensions  
Phygies and IRL

Code, natural and artificial fibers,  
Sound, mobile app, wearebles, bio

*This is a work in process, these "sketches" serve as an example of the process to follow during my current research. These are just little punctual experiments, I expect the objects I will develop to be richer in form and meaning.*

This miniMochila contains data and technology in a biological way: it is a latent cornucopia inside the seeds it carries. In this case the mochila is the vessel for the DNA contained in the seeds. They were all collected in the South American section of the green houses of the Frankfurt's botanical garden. The seeds make part of a bigger collection of "exotic" seeds I have collected in the botanical gardens of Köln, Bonn, Lisboa and in the Queen's Gardens in Madrid.



## Nido de Serpientes 2025

40 \* 15 \* 30 cm

Mochila (traditional bag)

Crochet, cotton and acrylic  
fibers, artificial dying, code

**Shown at:**  
Matjö - Köln (DE)

"Snake nest" is a three-egg mochilita with the recipe for my classic spicy sauce. My secret ingredient is snake poison. You can read the recipe on the horizontal texts or transcoded onto the pattern of the colorful snake. I used the ASCII number of each letter and in this case I re-base the decimal number to base4, each number is represented by one color: 0R, 1G, 2B, 3Y. The design acts as a Rosetta Stone. With a bit of patience and starting from the tail then going towards the head of the snake, the colour writing system I am using can be decoded. This can be useful for other mochilitas where I only use the colour-code.

This mochilita was born out of asking myself, what can be special enough that I want to preserve it to posterity? The answer I found was the pleasure of eating and also the cathartic necessity to share my secrets. I plan to wear it only to transport the ingredients of the sauce, kind of ceremonial.



front



back



full pattern



bottom







## CLOUD GAZER 2024

120 \* 40 \* 20 cm

Arcade Machine, Interactive  
Audiovisual Installation

Two monitors, military backpack,  
raspberry pi, router, DIY controller

**Shown at:**

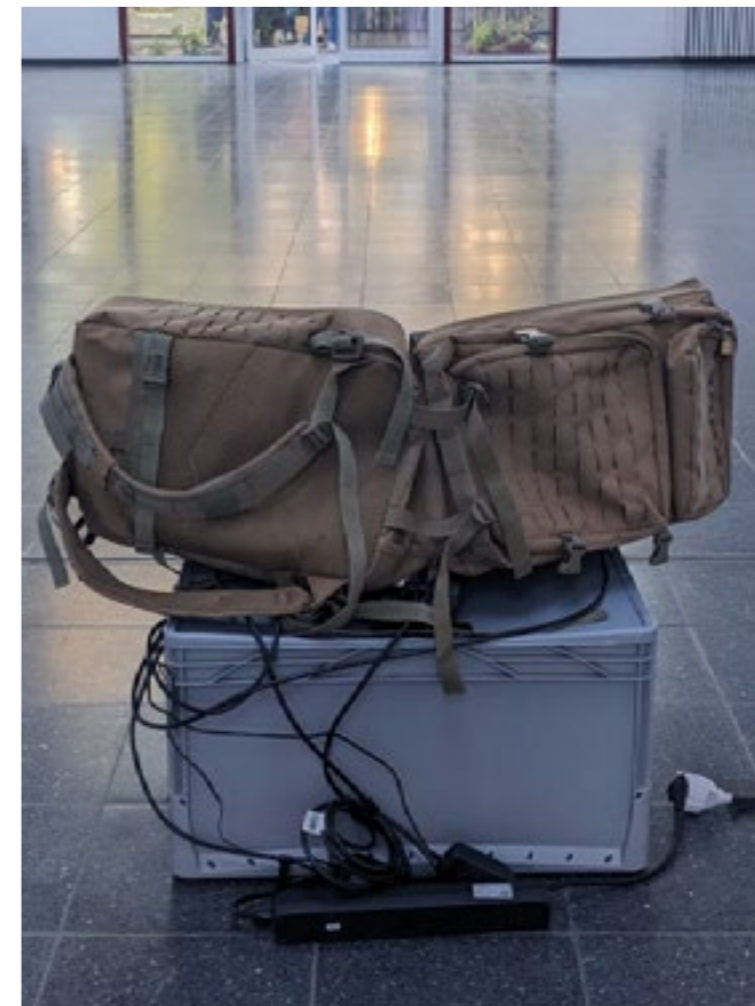
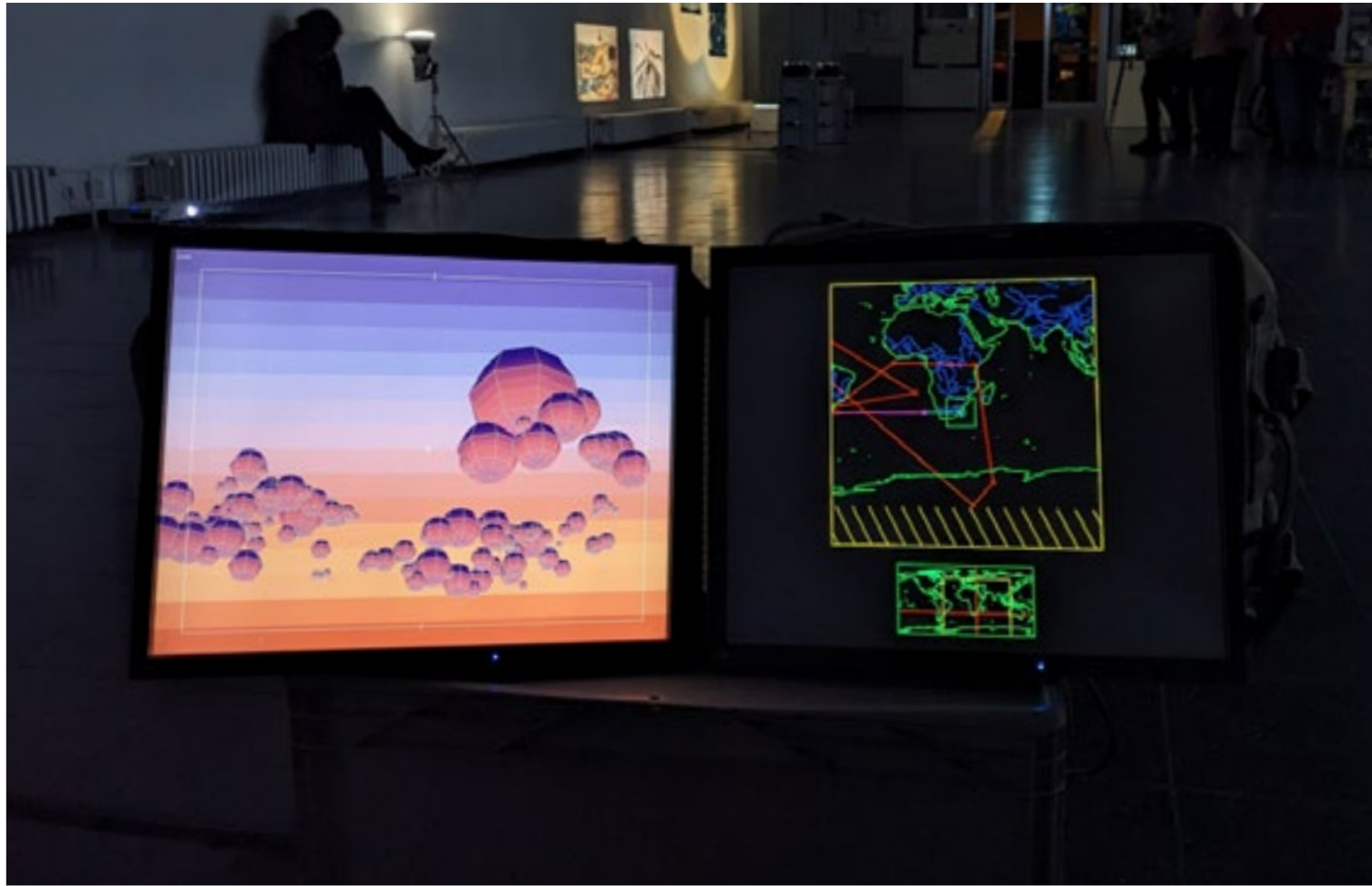
Neues Kunstforum - Köln (DE)

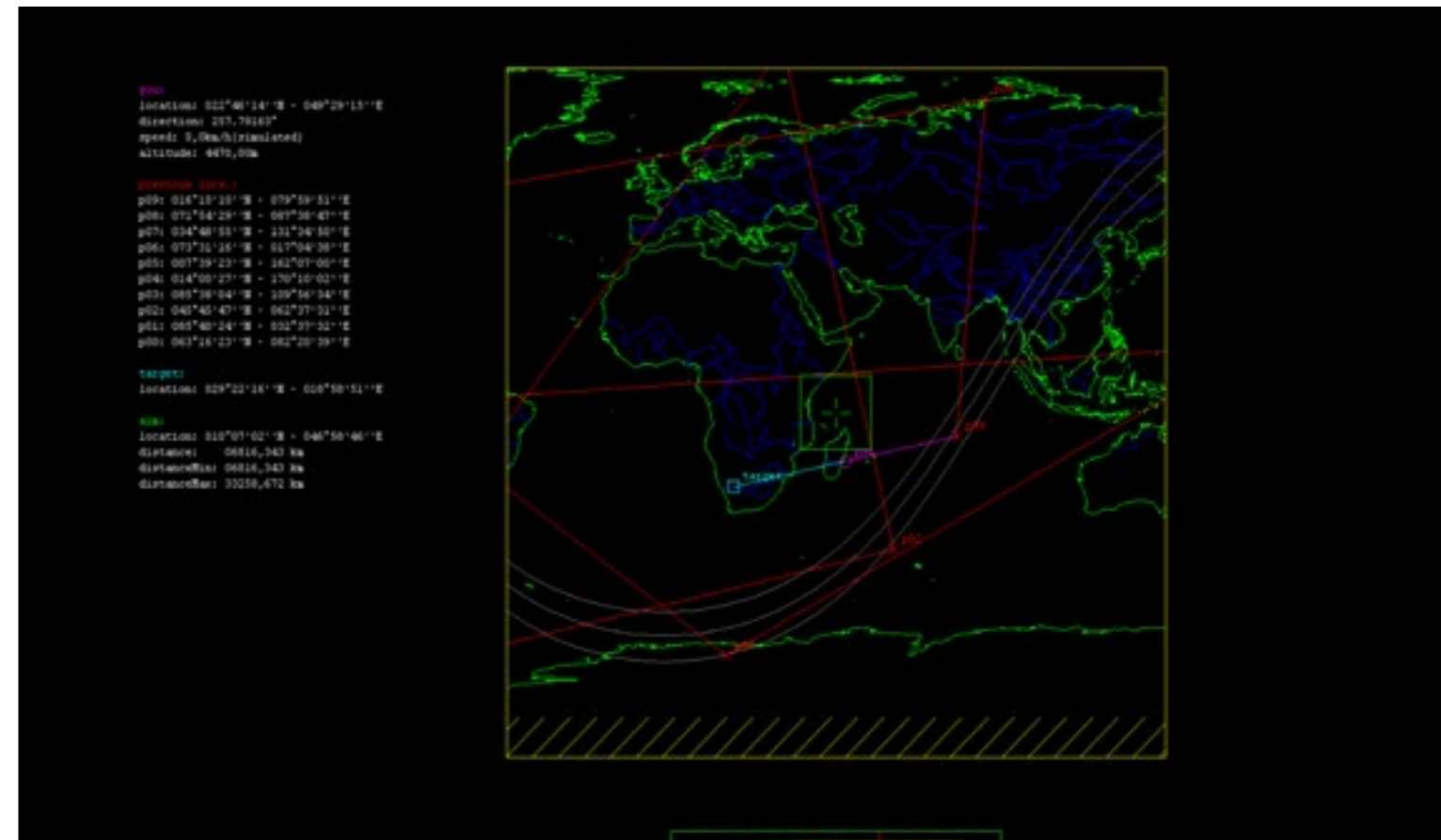
Interference Festival - Tunis (TN)

2024 has been a very violent year. There are wars all over the world and human empathy is at its lowest. Or so it seems from my privileged life in Germany. We have lost connection to our fellow humans. This „fly simulator“ game searches to act against this pessimistic reality.

What unites us? “Cloud Gazer” explores the relationship between the possibility of daydreaming and our personal freedom. When our real sky is full with rockets and war planes the overwhelming reality kills our ability to dream: the present is too urgent. A pristine blue sky becomes then a space of liberation.

The player is in control of a rogue army drone that instead of following its military objective, decides to fly away and take pictures of the clouds as a form of protest. Through navigating the world map, the player can find sunrises, sunsets, fog, rain, rainbows, stars... and all the natural landscapes that marvel us in their simplicity and vastness. The player can decide to go wherever in the world, travelling the sky becomes a pursuit of memories, desires, loved ones... How do we continually think of others as we look upwards? The pictures taken and the places visited are logged into a collaborative diary.







## Falsche Korallenottern 2024

15 \* 15 \* 200 cm  
30 \* 30 \* 40 cm  
hand sewn puppets

Cotton fabric, old tshirts, towel  
fabric

Shown at:  
d6 Gallery - Köln (DE)

This is a two-character tragicomedy in three acts. More tragedy than comedy, I would say. There will be laughs 😊, there will be tears 😭, there will be passion 💔, and above all, there will be real feelings in a false world. What will happen when a cat 🐱 and a snake 🐍 release all their explosive wildness onto each other? Come to find out and be surprised by this unfettered story. No plot twists, no cliffhangers, no manipulations, just PURE DRAMA.

This is an interactive theater show where volunteers from the audience read the script for the first time while playing it. The cat-snake passion relationship I use as an excuse to, through comedy, discuss about the mixed feelings I still have for having migrated to Germany. I display the power disbalance I have experienced, the vulnerability of not being home and symbolic the trades one has to do in order to gain a place to call home.





## ACT ONE

[...]

**Frau Korallenottern:** Ok missssstter Catcat, here it sssssays you have been in this country for more than 8 years issssss that correct?

**Mr Catcat:** yes it is :)!

**FK:** and what have you done thissssss whole time?

**MC:** Well I came here first to study and after graduation I continued working as an artist.

**FK:** Correct, it already saysssssssss so on your file. And how is it going? A lot of success?

**MC:** Well hmm yes hmm yes right, success is relative right? depends how you look at it :).

**FK:** Here we look at everything in an objective manner. To keep it always fair. So we define success by the only way it can be measured...have you been ECONOMICALLY sssssssuccessssssful?

**MC:** Ahh... Well... If you put it that way...I would say...hmmm... yees?... kind of?... i would say between the possibilities my field offers for sure... I mean,...sometimes I struggle, but most times I float...so YES :), economically successful.

**FK:** Oh incorrect, here it says, you ssssstruggle way more than you float... I wouldn't call that sssssuccessssss. [You have] 2 options: either finance up, or leave Ger-MEOW-ny... AS EASSSSY ASSSSS THAT.

**MC:** What about getting married is that still an option?

**FK:** Do you know someone to get married to? Wink Wink ;)

**MC:** Mmmm...Meeeoow... Well my neighbour is not hot enough... So I guess I have been considering the proposal you did on our last Amt Termin...

**FK:** Great, then take me. Right here, right now! Let's consummate it and close the deal.

**MC:** Oh wow so direct and practical. Maybe you can give me at least a sweet compliment first?

**FK:** What? You need some feelings to start the flame? Ssssome emotionsssss?

**MC:** Meeeoow.

**FK:** Oh Ok. Humm... Huummmmm Ok... I really appreciate your furr. Such a mix!! Black, brown, another brown, is that native brown? And even white... So bunt and diverse... So exotic!

**MC:** Thank you?

**FK:** Now come and fuck me.

[...]

## Lion Rug 2024

200 \* 200 \* 3 cm  
rug/bed cover

*Cotton canvas, satin polyester, yute, tarpauline, textile markers, cotton tread, spray paint, digital print, fuzzy polyester, acrylic paint*

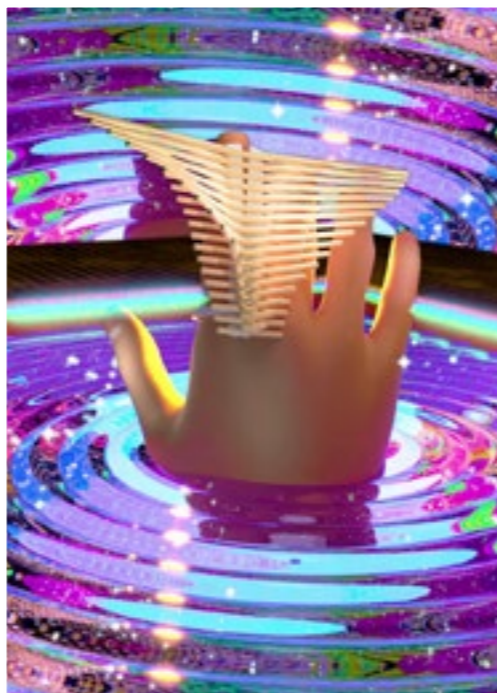
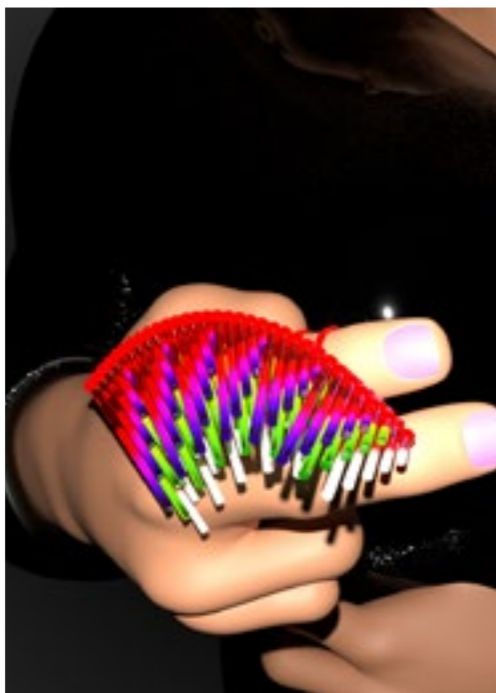
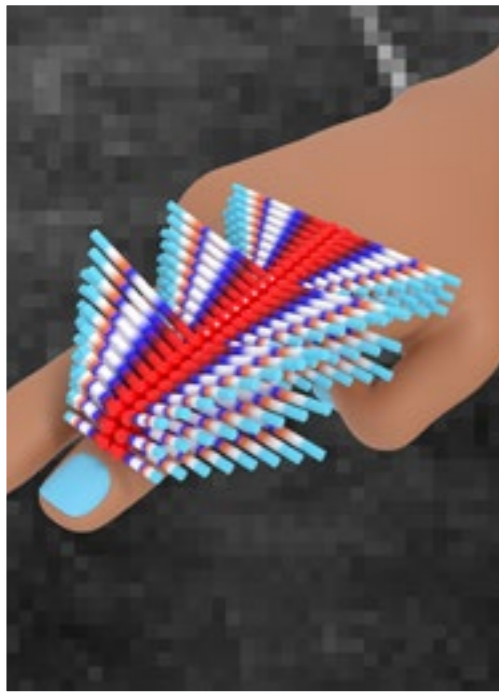
**Shown at:**  
*Musée Théodore Monod, Dakar (SN)*

The Tsavo desert is wild at heart. The railroad construction pierced it and tamed it with iron roads. The lions were wild. They could not be tamed, they could not be domesticated. So the railroad construction shot them, pierced them with iron bullets. They attacked the desert with the arrogance of man vs. Nature. In return, Nature attacked back. The lions were killed, their remains sent away to pilgrim the world as a symbol of industrial prowess. They were ablated from their home. The lions became empty skins. Together with their organs, their soul was extirpated. They were ablated from their inners.

In the process of taxidermy, they were filled with inert inanimate materials such as cotton and wood wool. They were posed and arranged to resemble a natural scene, an imitation of life. Yet another attempt to prostrate the lions in a tacit way. The Tsavo lions were depleted: inside and outside. But domestication can also be thought as the act of being at home. What if instead of wool, the lions are filled with soul: our soul. This bed/rug is a double attempt to reanimate them and to domesticate them: to bring them home close to our hearts. If the lions cannot be repatriated, then what is left in Chicago, what is exposed in their vitrines, has to be considered as just a superficial shell.







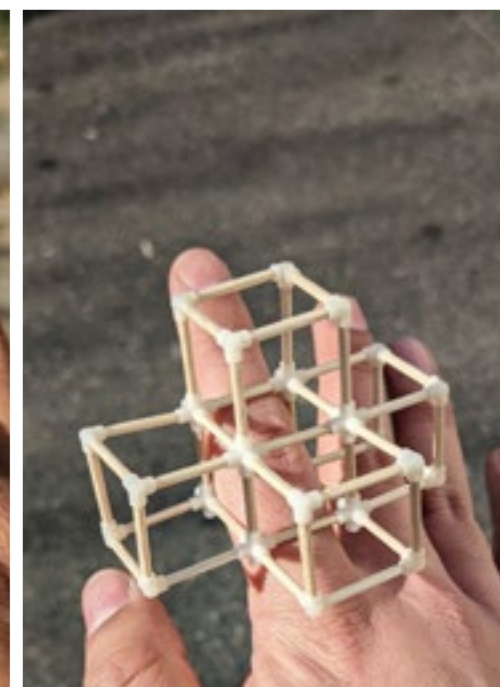
## Nature Rings and Parametric Rings

2020 - now

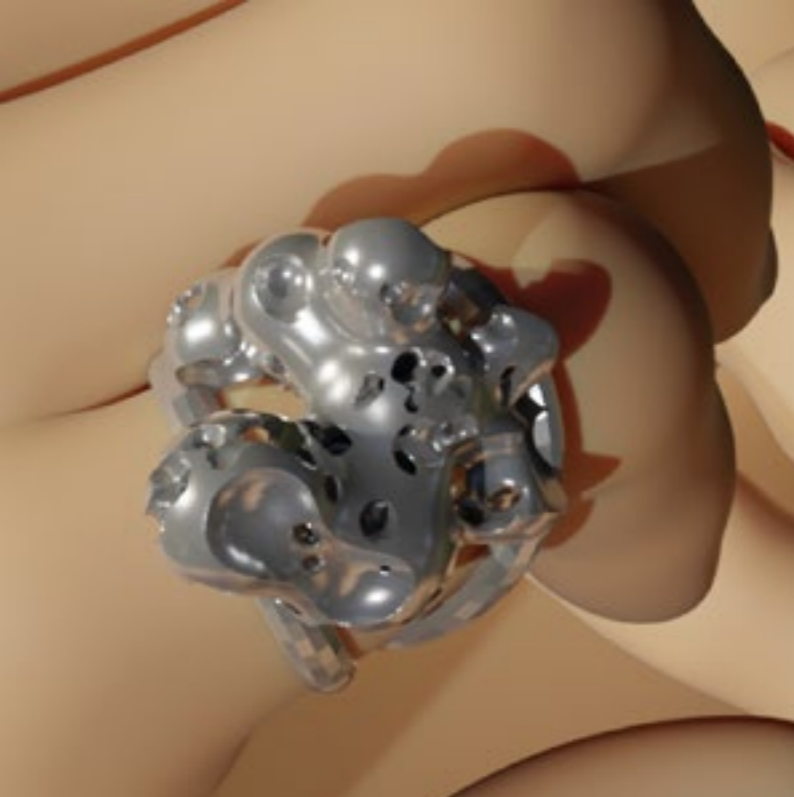
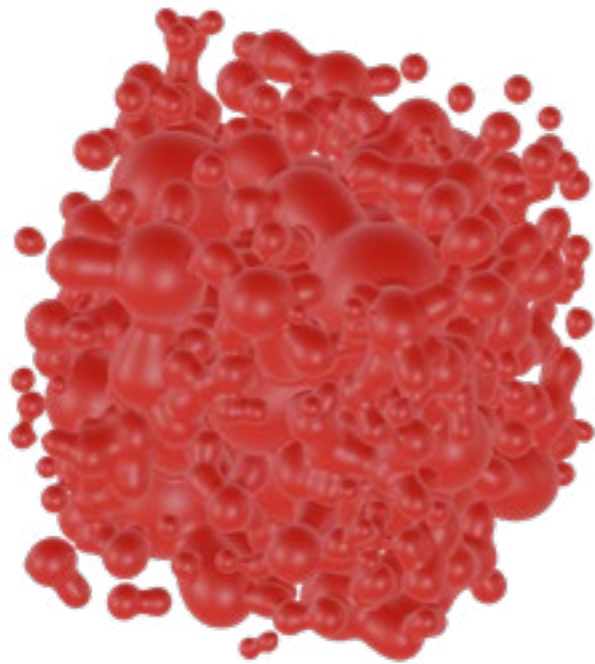
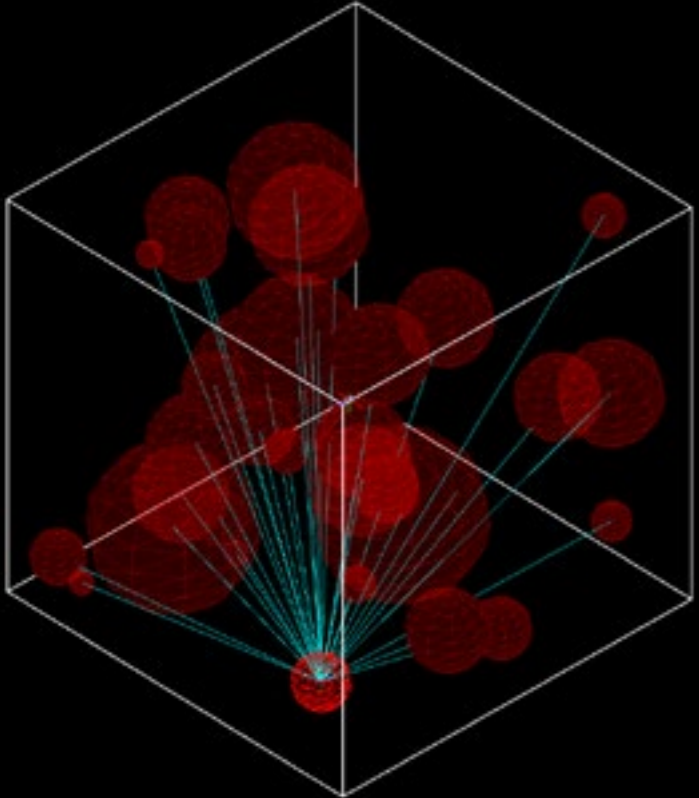
*variable sizes  
found organic material, wood, 3d  
resin, PLA, pigments, silver,  
plastic, 3d renders*

For a while I have been making rings. I am interested in ornamentation of the body as mean to express "value". I am guided mainly by an intuitive approach in which form and material are the origin and the motor of the creation of the piece. The natural ones have a limited life, they are created in situ with local materials and degrade rapidly, allowing one or two uses. Their short lifespan makes them even more valuable from my perspective.

The parametric rings I like to explore how from a single set of rules I can iterate many different variations that feel related but remain unique. Most of them are nature inspired but I tend more to go towards abstract forms.



parametric design usign negative and positive volumes



render



3d print



## Honour Providence, Honour Good Men 2023

40 \* 60 \* 160 cm

Arcade Machine, Interactive  
Audiovisual Installation

Metal Barrel, Wood Structure,  
Screens, Computer, Joystick and  
Buttons, Video Game, Code, Stencil-  
airspray Paintings

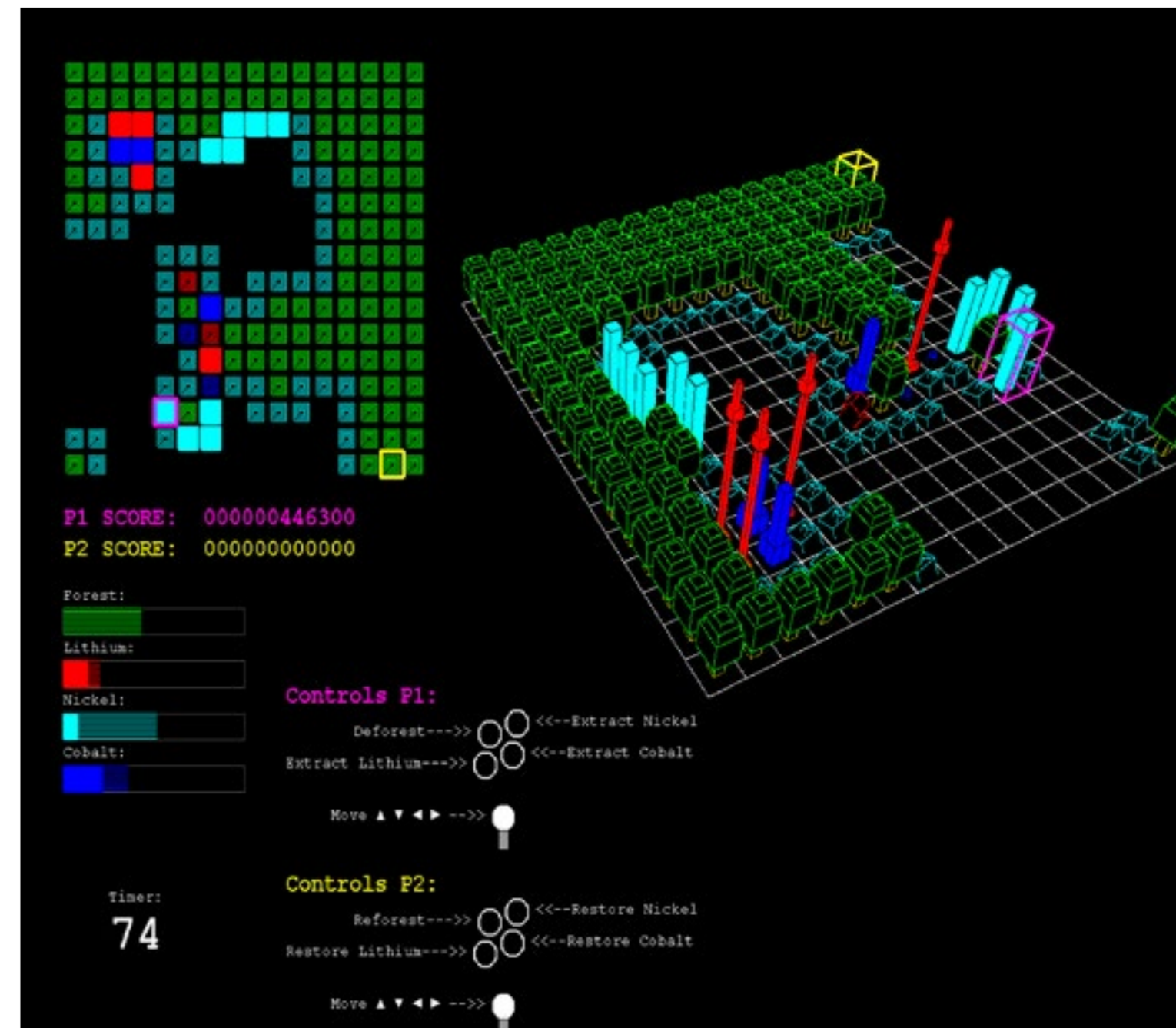
### Shown at:

Max Ernst Museum - Brühl (DE)

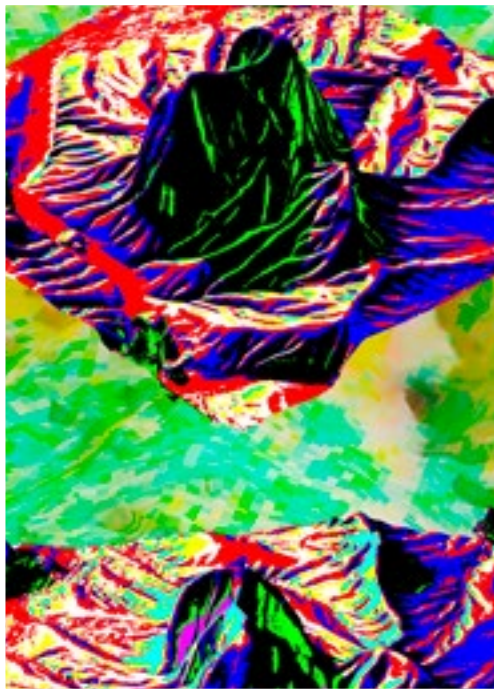
Next Level Festival - Dortmund (DE)

Kiosk Sessions, Köx - Düsseldorf (DE)

This is an arcade game for two players. It deals with our relationship with Nature: resources exploitation vs. land preservation. Both players have 2min to compete on real time on the same map: player one has to deforest and find mineral veins of cobalt, nickel and lithium (all essential to today's electronic industry) and build mines to extract them; player two has to dismantle those mines and then reforest on top of the land where the trees were torn down. The simple gaming mechanic makes for a competitive experience that, through role-playing, invites the player to reflect about greed, unlimited growth capitalism, balance, extractivism, resources value... The console is built with recycled materials: an oil barrel, reused computer screens, reclaimed wood. The arrangement of the screens on top of one another makes it necessary to enter into a power-impotence situation not only virtually but also physically. It becomes a metaphor for colonial power structures.







## DesertFutureKnowledge 2023

1600 \* 400 cm

Tapestry, Immersive Room

Tarpauline Print, 3D landscape, RGB

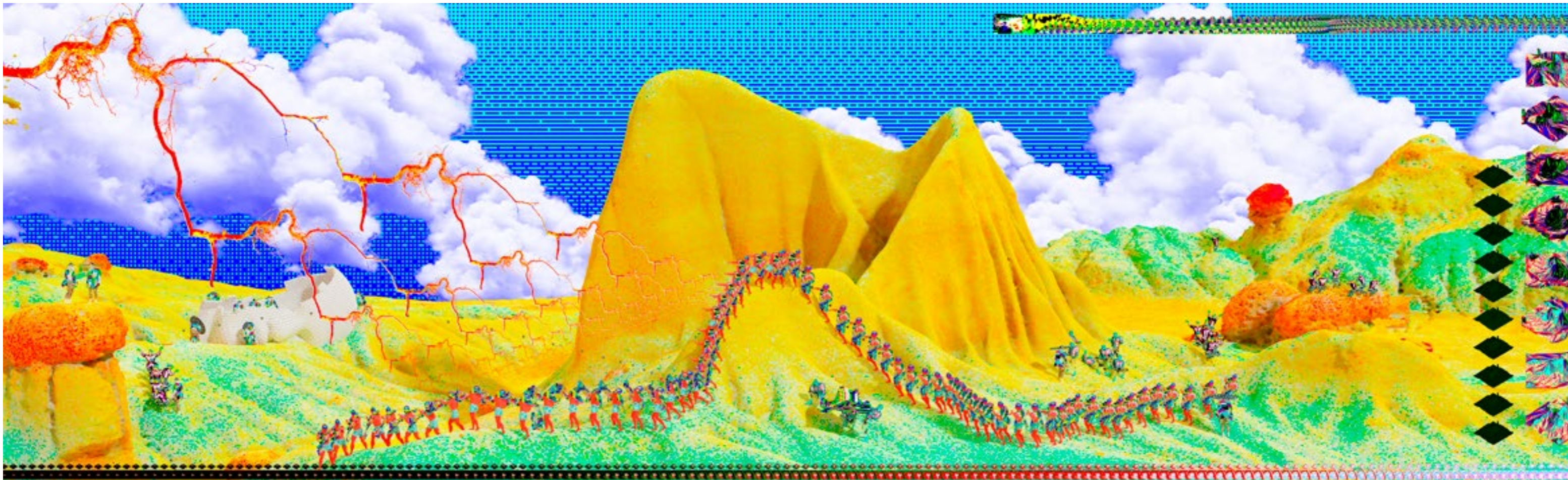
### Shown at:

Max Ernst Museum - Brühl (DE)

Künstlerhaus Dortmund - Dortmund (DE)

The formations of the Tatacoa Desert serve as background for a confluential space where different human groups meet to exchange. Different cultures, different approaches and different perspectives but the same intention: to describe and understand the space they are in. This tapestry is a parable about how the human impulse of discovery and understanding can lead us to civilization and culture specification and how those traits that make us so unique also pave a way towards universality and oneness with Nature. The the tapestry include a wide array of techniques like photography and photogrammetry, digital simulations and algorithimical modelling: ray-tracing, digital avatars and L-systems among others; making the process of elaboration an example of what the parable describes. The snake (Tatacoa) is used as a threading metaphor. The traits of water veins of a riverbed evoke an expanded multi-layered realm of experience, in which micro- and macro-cosmological phenomena consolidate. The planetary landscape of the desert can become a projection of an animistic conception of nature and sci-fi meet. The landscape extends its population into the virtual dimension: THE DIMENSION OF KNOWLEDGE. Multifaceted knowledge, fluid knowledge, logical, proto- and post-logical knowledge...







## The Super Mora Bros. play Mario Kart 64 2023

15 min  
audio visual performance

code, N64, mario kart, videogame controllers, processing, pureData, carnival masks, performers

Shown at:  
Nimm Platz - Neumarkt, Köln (DE)

Nothing makes me more happy that to play Nintendo with my brother. All my childhood memories reactivate in what has become almost a ceremonial rite to us. We have played this game for more than 25 years, we know it perfectly and play it such a synced way it can be perceived as a dance. It occurred to me at some point that if we were to sonorize and visualize the input data from this dance, spectators not familiar with the game could also perceive the beauty of our game execution. To my brother's surprise, and in an playful devilish carnivalesque manner, I had hacked the game to allow me to create unexpected changes that forced my brother to improvise, showing he is not only a skilled chamber musician, he is also able to jazz along.

Sadly there is no audiovisual record of this performance! So people said we flopped expectaculary that day. The mystified memory of it is what makes it worth.



## Ersatzfamilieportraits 2022

At the beginning of the first lockdown I found myself alone and stranded in a land I was not born in. A place where none of my closest persons, my family, lived. With the intention of protecting my mental and emotional health and determined to not let the loneliness overtake every aspect of my life, I consciously and purposely decided to strengthen my bonds to a small group of people that surrounded me in order to make them my adoptive family. I opened to them and in return I received the human warmth that had helped me go through until now. I make these portraits full of gratitude and as a celebration of their existence. Pure plastic glitchy indulgence. They are a continuation of a series of family portraits I did 6 years ago before moving to Germany.

90 \* 160 cm

Four TVs, videoloops, no sound

variable length, 4k, fullHD,  
glitch Photogrametry,  
algorithmically generated,

Shown at:

Stroma - Köln (DE)





**Zeitz,  
Sommer 2021  
2021 - 2022**

40 \* 40 \* 160 cm

*Two TVs, Interactive Audiovisual  
Installation*

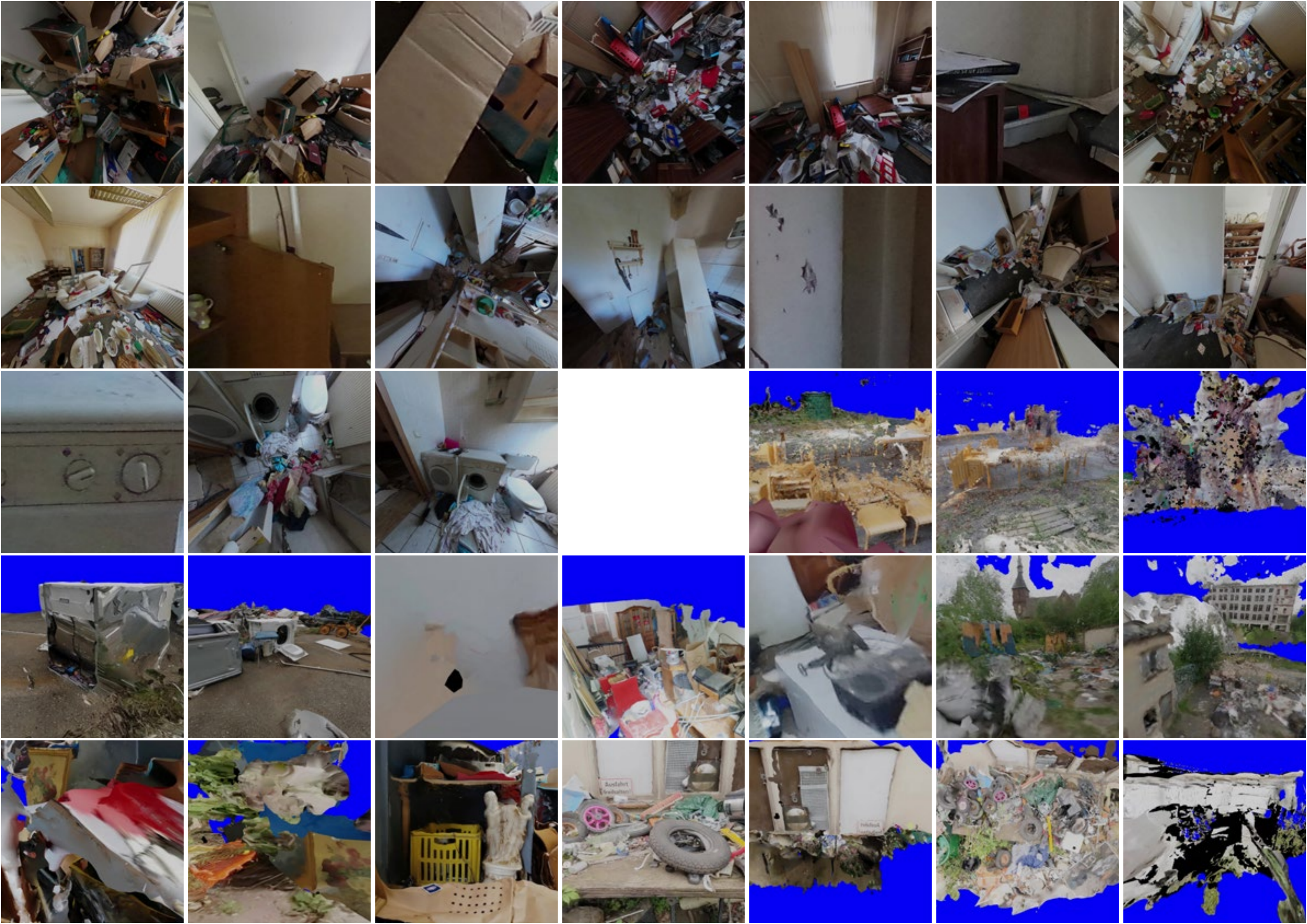
*5 min each, no sound, PAL,  
360° photos, Photogrammetry,  
algorithmically generated,  
Videoloops*

**Shown at:**

*Petershof - Köln (DE)*

In summer 2021, I spent two months in Zeitz, Saxony-Anhalt, now dubbed a ghost town after losing 42% of its population (from 46,000 to 27,000). Once thriving on coal, Zeitz's decline followed Germany's coal phase-out, leading to the closure of its largest coal mine. This economic shift left thousands of homes vacant or cheaply sold to real estate firms, with many properties sitting idle, awaiting renovation. The town, despite attracting some migrants and refugees, wasn't welcoming; the nearby refugee center in Tröglitz was even set on fire. The mood in Zeitz is bleak, its town center largely abandoned, with boarded-up windows and frequent break-ins stripping homes of valuables. Yet, remnants of past lives linger: photos, receipts, clothing. Nature and stray animals have reclaimed spaces, while modern nomads find temporary shelter. Zeitz epitomizes how cycles of habitation evade social control, becoming a contemporary ruin. My work captures this through observational documentation using 360° photography and photogrammetry, reconstructing spaces as if under robotic surveillance. Some of these spaces are reconstructed or shown in an automated way, as if observed by a robot or a Surveillance Camera.





## Transhumanism Idols

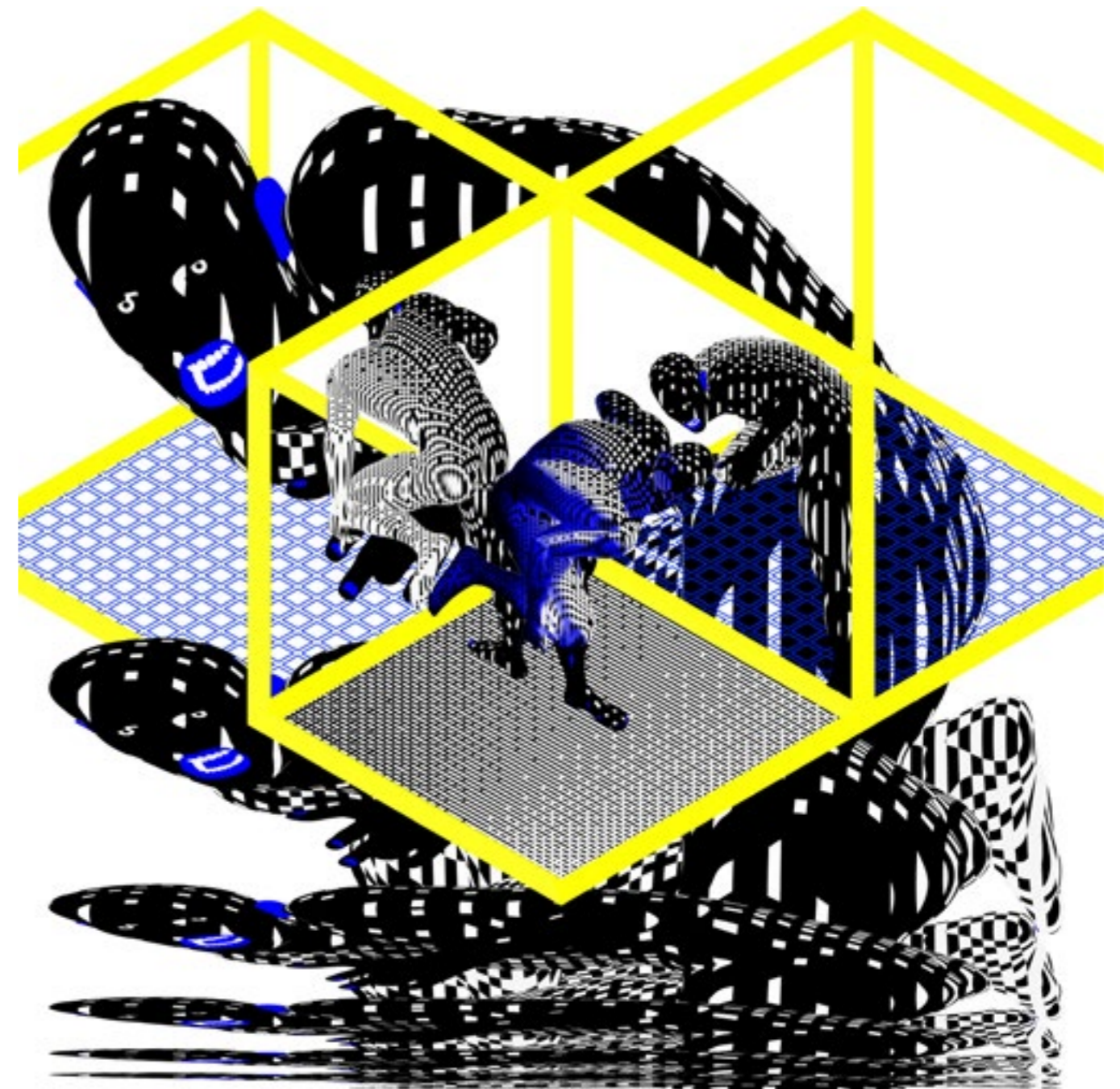
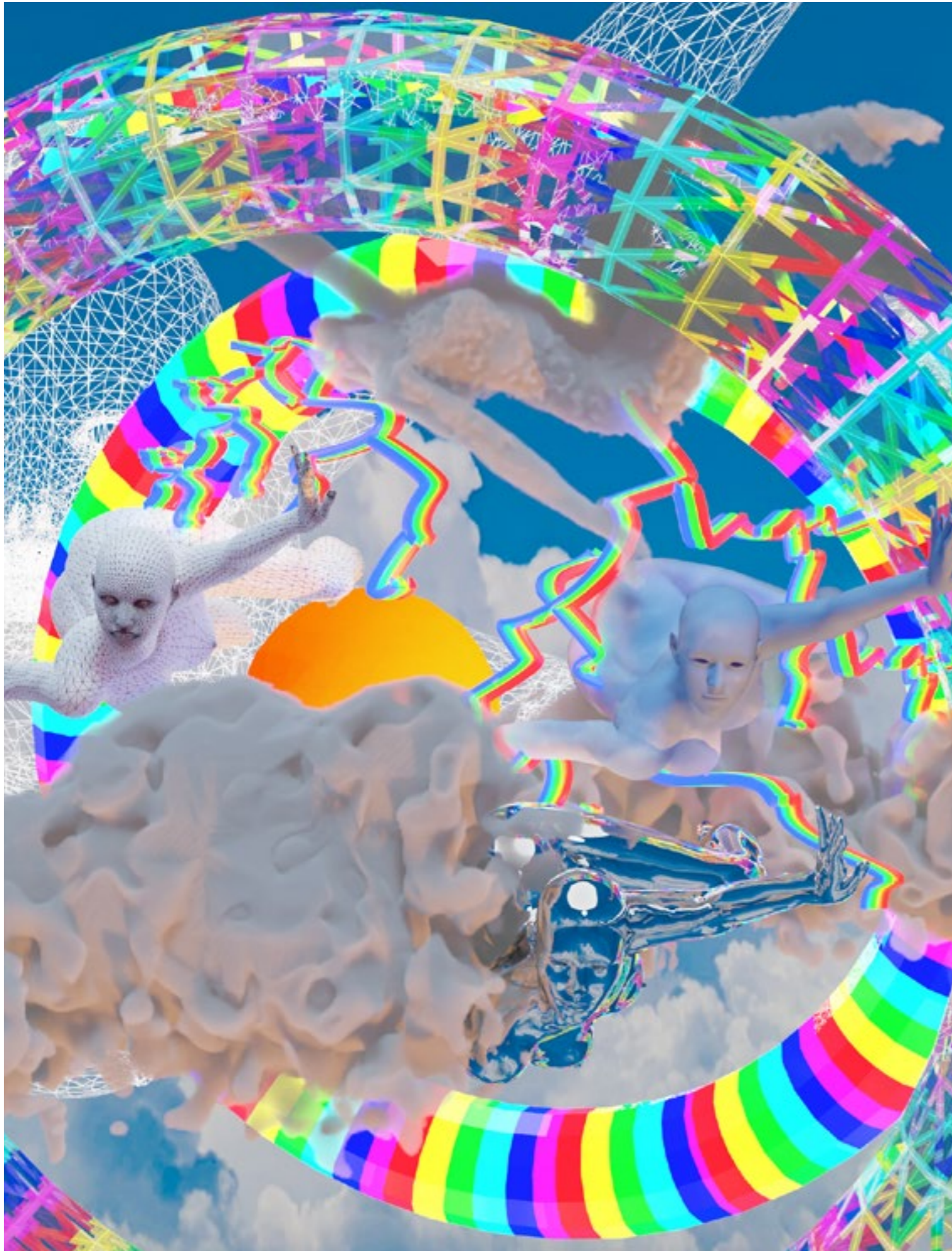
2020 - future

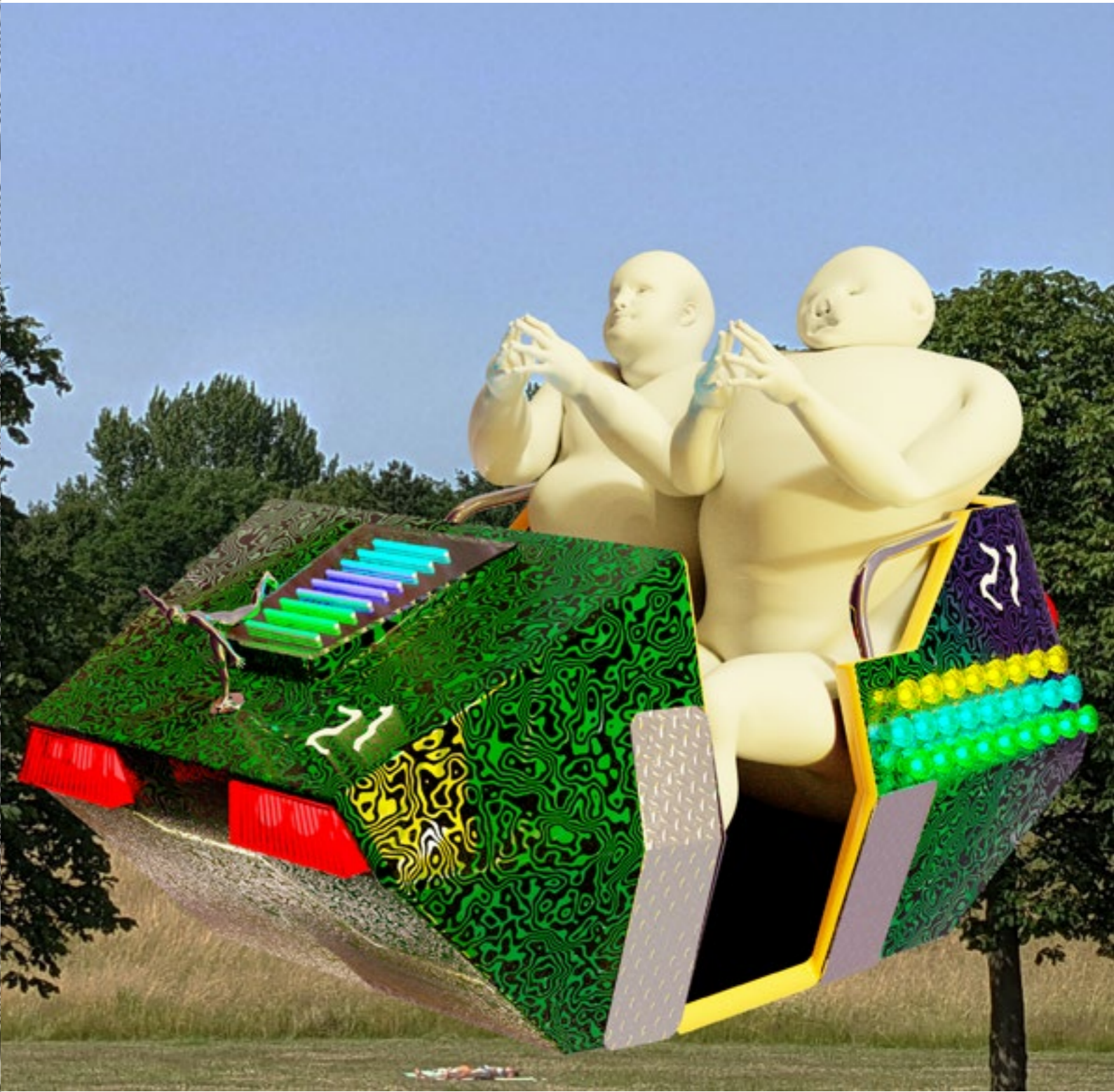
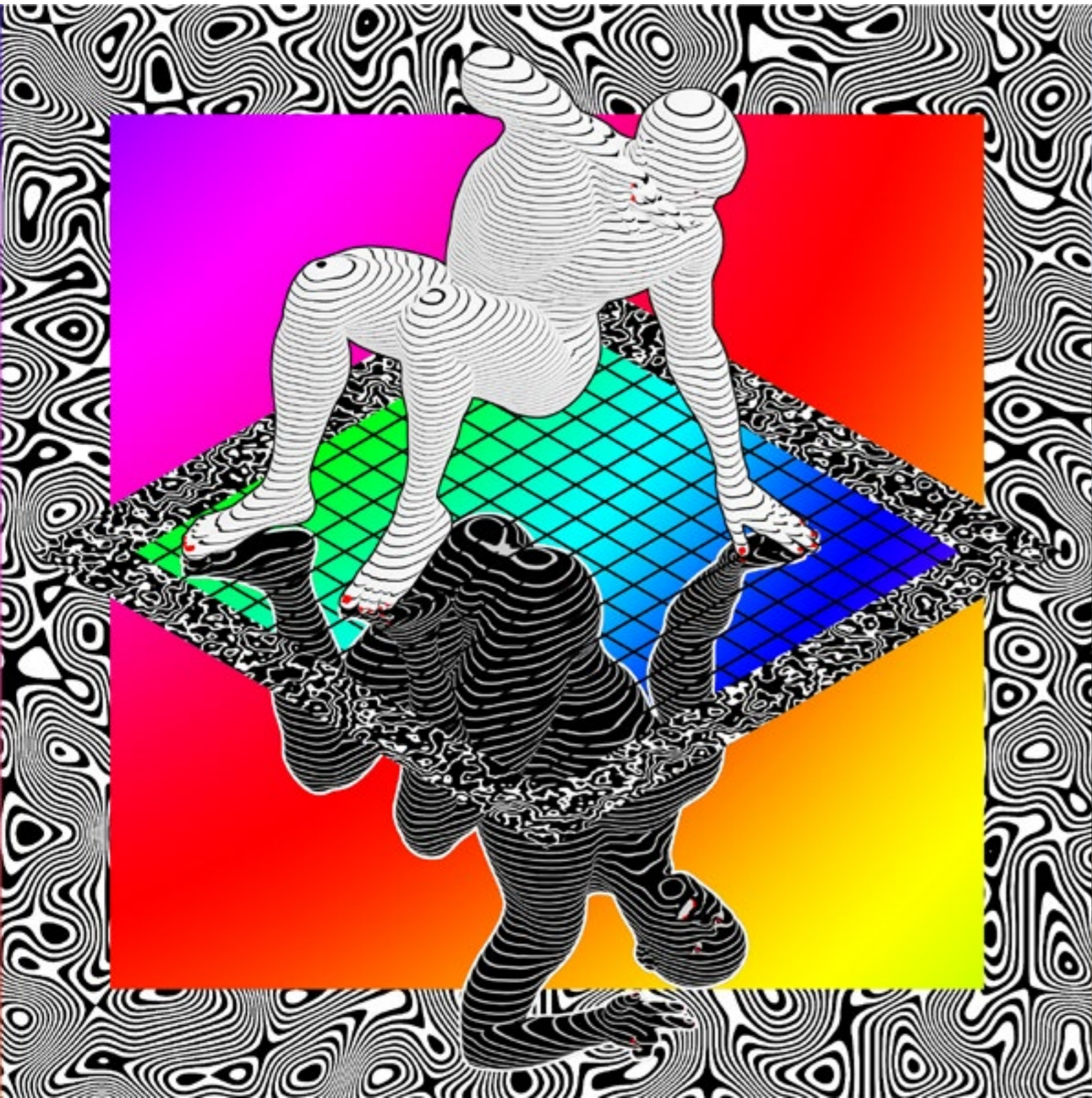
*No Resolution, Scalable*

*3D Images, 3D Objects*

*Digital, IRL*

This series of pictures started at the beginning of the Corona pandemic. During the initial quarantine, several people, including myself, suddenly had to spend long periods of time completely alone. Isolation meant forced introspection. I had to deal with myself on a spiritual level, rethink myself. Social media contacts did not satisfy my need for human interaction, instead, the images on the internet opened up another unreal level, like the ghost of a person who no longer exists. It was as if people had transcended their physical form and now lived on the internet. Transhumanist philosophical theories propose the concept of the post-human: the use of technology to enhance the intellect and physiology of humans until they eventually have the ability to exist beyond all human limitations. Quarantine has brought me closer to these theories. Right now, we use the internet to be present everywhere, to synchronise thoughts and actions with other people while we are physically alone. Divine omnipresence. As a speculative exercise, I have designed a series of 3D sculptures/ images that can serve as idols for the worship of future transhumanism. The Cult of the Post-Self. These sculptures are allegorical. They break away from the human form and vary it to symbolise this new spirituality.



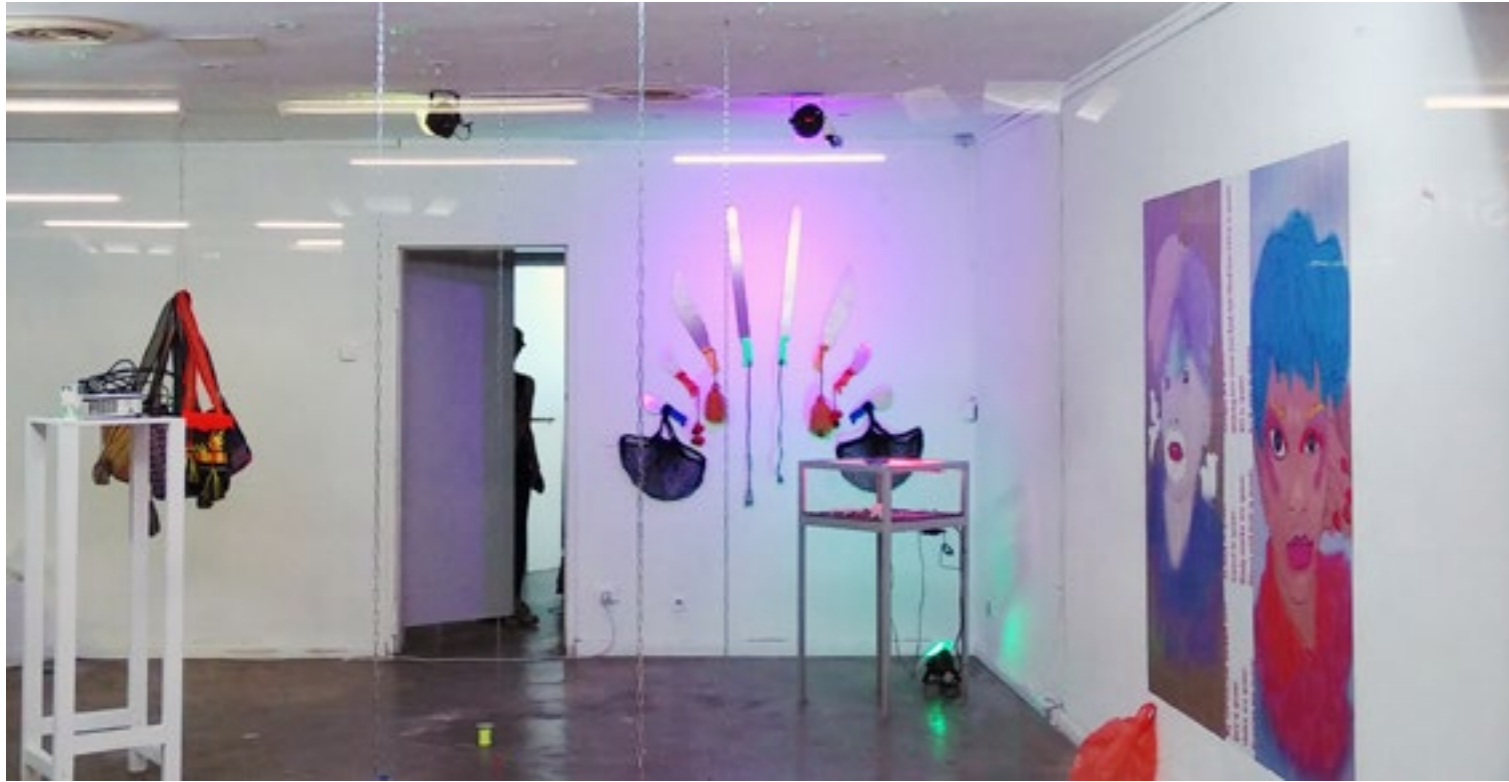


## Machetes 2021

from 25 cm to 120 cm  
Knives with variable sizes  
3D printing PLA, laser cut steel,  
hand woven accessories

These objects are part of the Future Artefacts project, which examines the impact of colonialism and neo-colonialism on Latin American identity. These pieces mimic stereotypical artifacts found in ethnic museums, such as hunting tools, transforming them into curiosities that have lost their original significance. Using traditional techniques combined with modern materials like plastic threads, these objects blend cultures, times, and ideas, reflecting Latin America's coherent yet paradoxical identities. The project challenges perceptions of value by using everyday or inexpensive materials, presenting them as precious and highlighting symbolic value. The machetes carry ambiguous meanings: they cater to exoticizing and capitalist views of outsiders while promoting a Latinofuturistic vision imagining Latin American aesthetics without global-north cultural validation. Shaped like fire, sugar cane, banana leaves, and coca leaves, to simulate our aesthetics if we as culture, did not of a global-north-cultural ratification. The machetes are in the shape of a fire, a sugar cane, a banana leaf and a coca leaf, alluding to the various stages of colonisation and dependence on global markets that enforced slavery, massacres and poor living conditions.

**Shown at:**  
Art Cologne - Köln (DE)  
Gold & Beton - Köln (DE)







## Camuflaje 2020-2021

360 \* 800 cm

Giclée Print

Wearable rain poncho

Tapestry

Waterproof polyester, Laser  
printing on adhesive paper

**Shown at:**

Art Cologne - Köln (DE)

This textile pattern illustrates the last 60 years of the Colombian conflict, using data from the Centro de Memoria Histórica of Colombia. The design includes native elements like banana trees, Birds of Paradise flowers, and frailejones, within which camouflaged armed forces—militaries, guerrilleros, and paramilitaries—are hidden. The Cartesian plane represents time, with the number of combatants correlating to the violence in each period of the conflict. This artificial forest reflects the resilience and interconnectedness of Colombia's nature. Observing a burned forest, I was struck by the plants' resilience and the ecosystem's ability to reform after adversity. The fragility of this system made the symbiotic and co-dependent relationships among its inhabitants more apparent, akin to viewing the inner workings of a body turned inside out. Each plant bore marks and scars, telling stories that had to be interpreted and reconstructed from the leads left behind. This retrospective storytelling is similar to forensic analysis or a shaman reading animal guts for signs of sickness. I applied this approach to the pattern. Just as the military uses camouflage to blend seamlessly with nature, I used camouflage in the pattern to symbolize bonding and learning from nature's resilience.



## Banderas Alternativas para Colombia 2020

100 \* 70 \* 5 cm

LED Flags

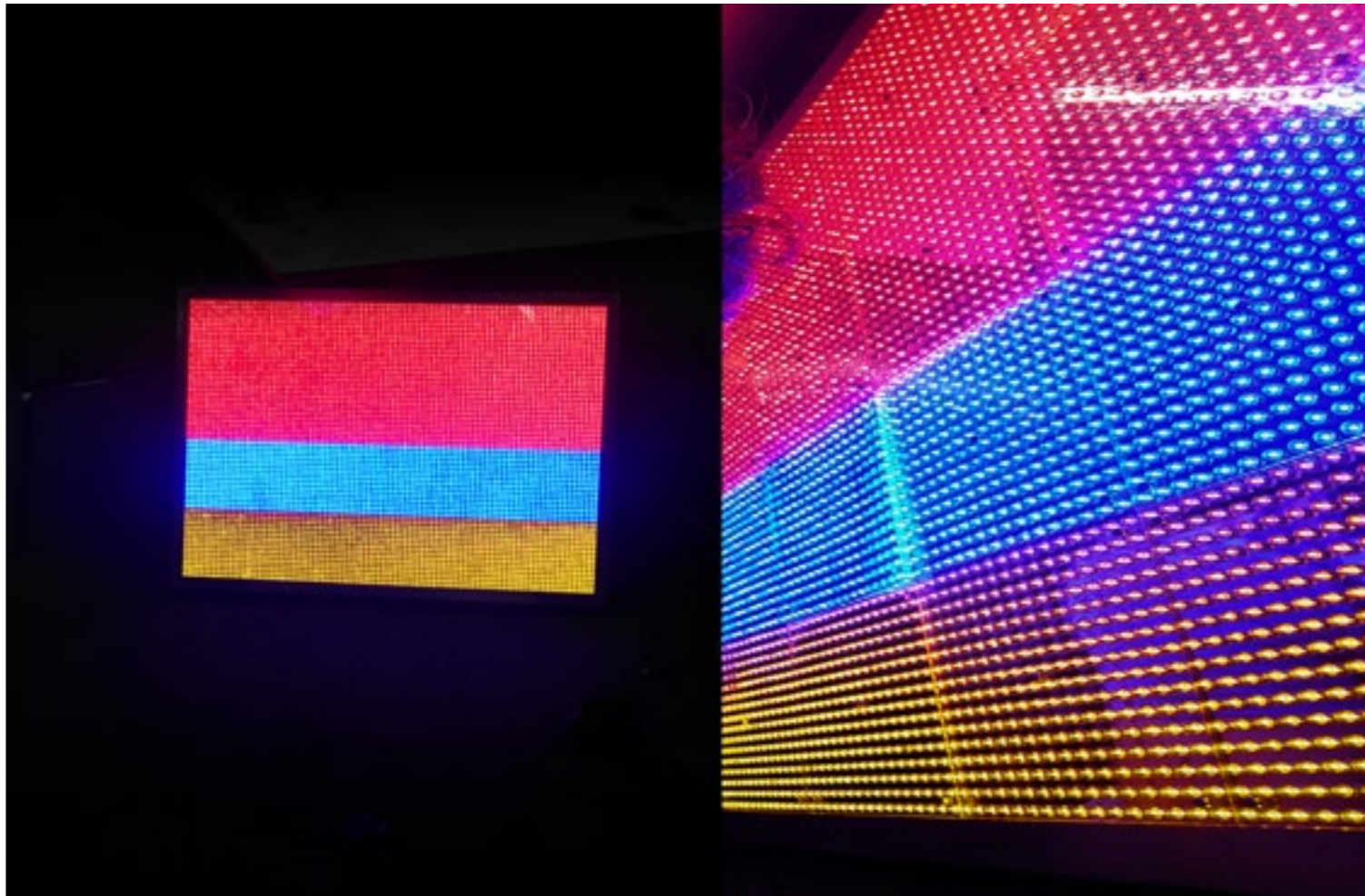
Mirrored Plexiglass, Aluminium,  
LED lights

### Shown at:

Rundgang KHM - Köln (DE)

Atelier Kölner Papagei - Köln (DE)

Francisco de Miranda met Goethe, who explained how light splits into the three primary colors, suggesting that to create an ideal world, one should use these colors: yellow, blue, and red. Another tale suggests Miranda, after spending a year in Russia, adapted their flag by replacing the white of snow with the yellow of the tropical sun. Others say the flag was dedicated to Catherine the Great, symbolizing her hair, eyes, and lips. Perhaps Miranda's time as a Marshal in the French Revolution, influenced by the French tricolor (blue, white, red) and revolutionary ideas. The truth is uncertain, but today, the colors are interpreted as yellow for our treasures, blue for our oceans, and red for our spilled blood in our liberation. Given the flag's mysterious origins and its interpretative flexibility, I propose variations to better reflect our present. In one version, I inverted the red and yellow stripes to highlight the ongoing conflict of the past 60 years, suggesting that war is a defining part of our nature. Another variation incorporates stars into the blue stripe to signify the paternalistic influence of the USA, while a third adds a white stripe to represent either peace or the dominance of narco-trafficking, reflecting a hypothetical stable Colombia.





## Mochilas

together with the Uriana Sisters  
2020

30 \* 30 \* 30 cm

6 Handmade Traditional Wayúu Bags  
Code, Android App, Synthetic  
Polyester, Natural Cotton Fibers

### Shown at:

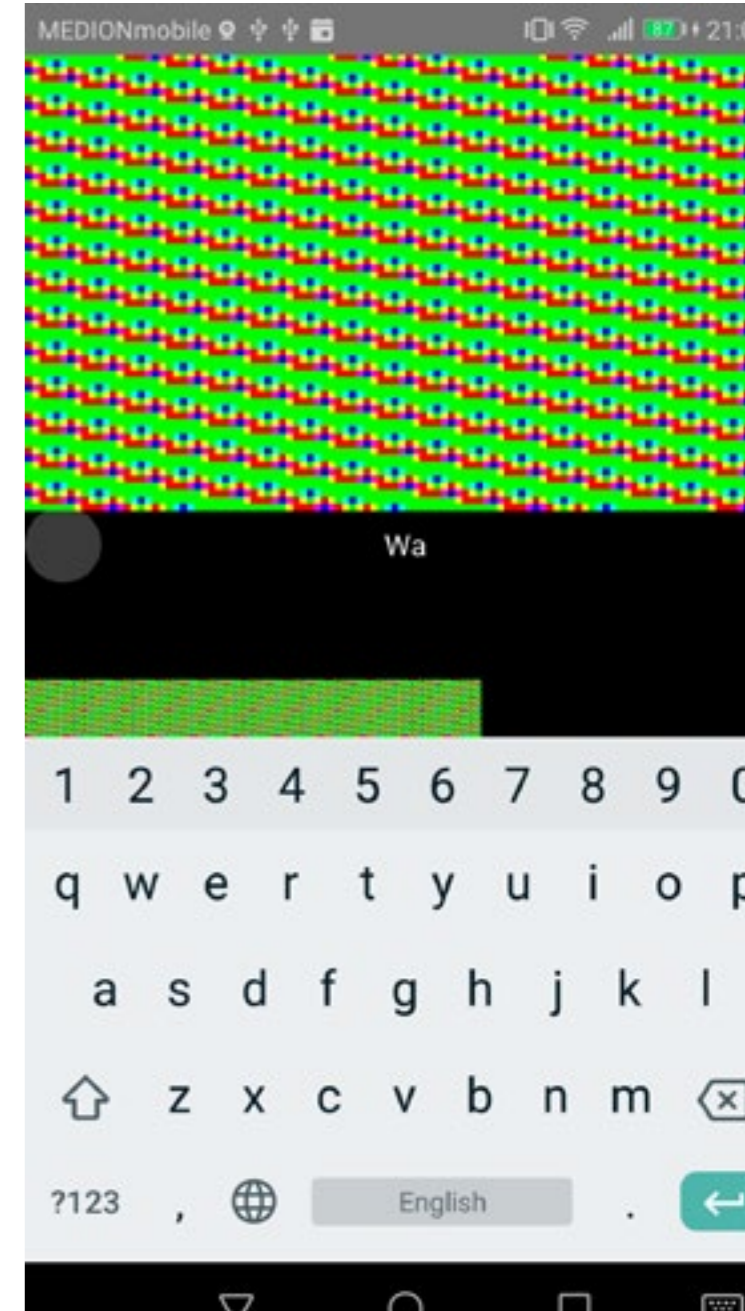
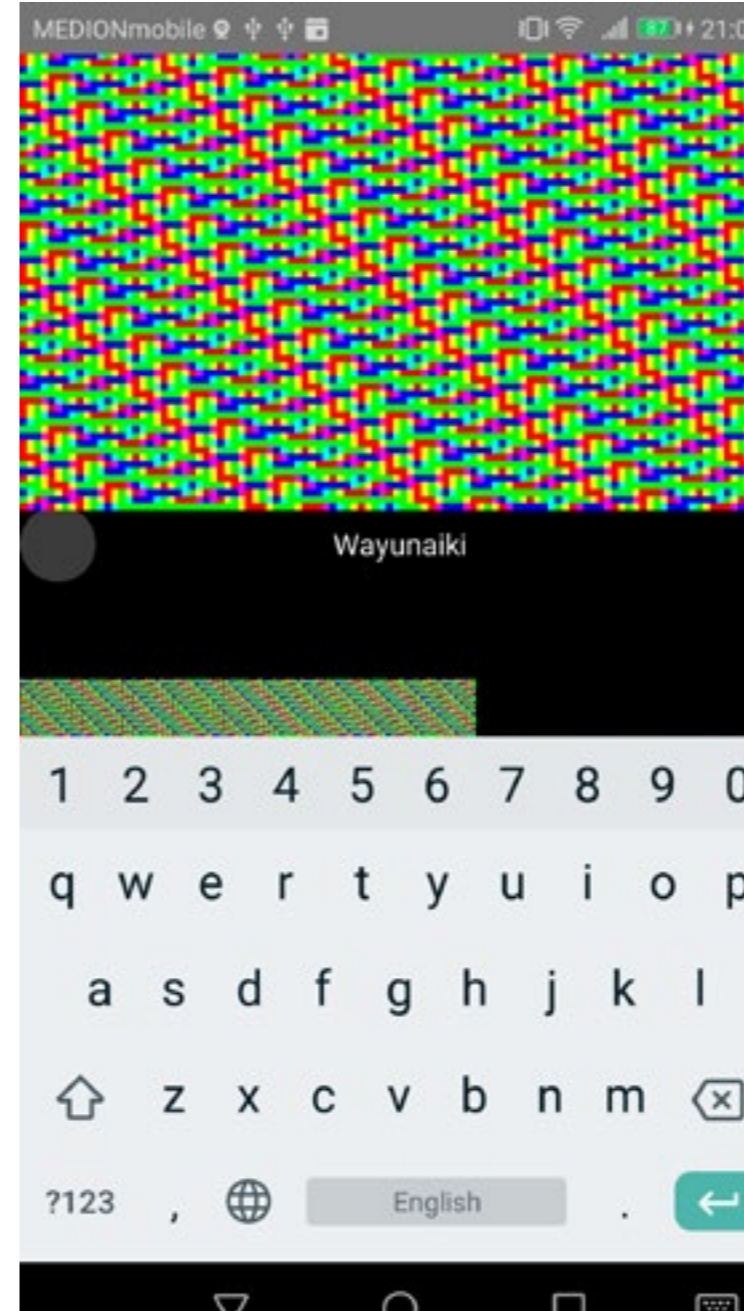
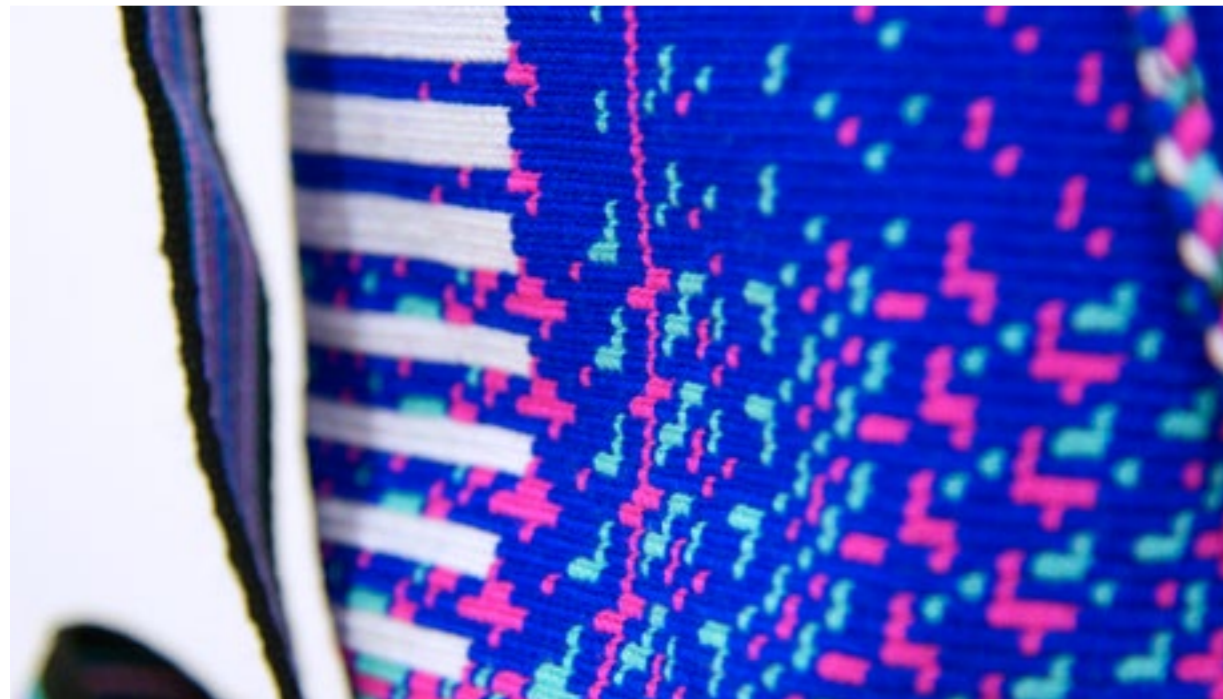
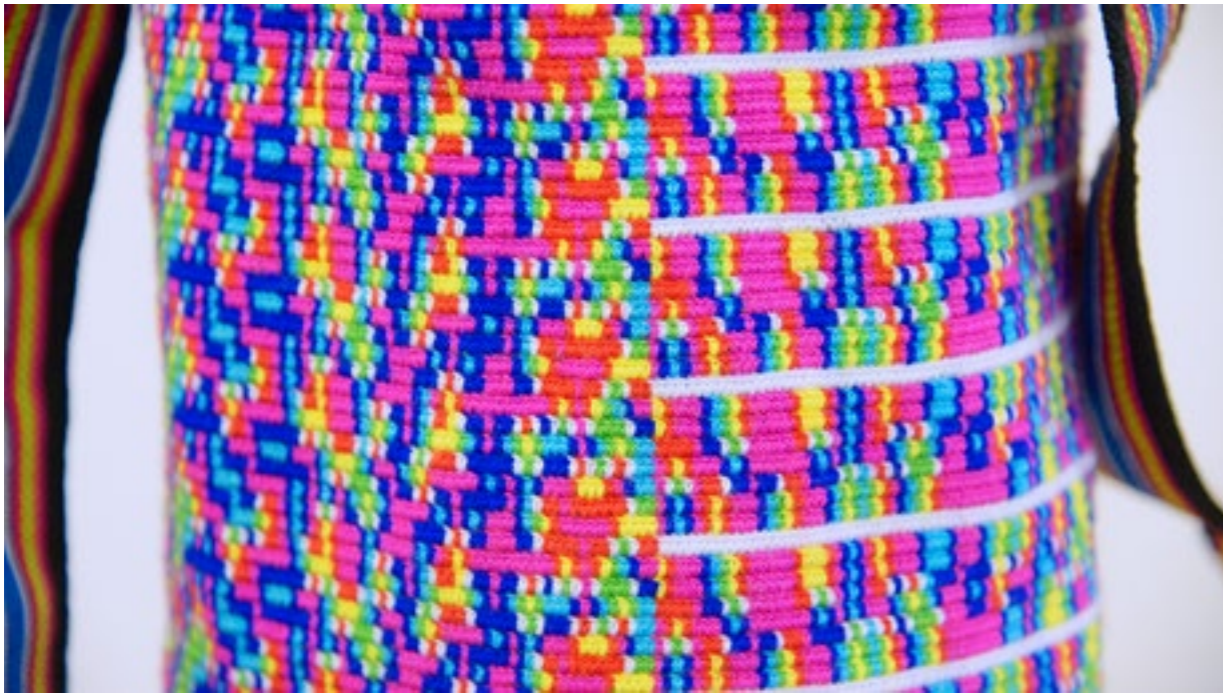
Art Cologne - Köln (DE)

Gold & Beton - Köln (DE)

Kunsthau NRW - Aachen (DE)

These are handmade bags have traditionally been crafted and worn by various indigenous groups but are now embraced by the broader Colombian population. Collaborating with the Wayúu-origin Uriana sisters, two series were created. The first one uses images of accidented cars in landscapes to metaphorically depict Colombia's miscommunication and the impact of war. Without them, the country is physically uncommunicated. The second series translates words into woven patterns using a color-coding system. The words come from war victims' testimonies. The messages, originally in Spanish, include: "I don't hate them because I won't let my heart rot; I just ask for justice and truth." "Anyway, we continue with our commitment, because although I have my scars, I imagine a Colombia in peace." "They are killing us, and no one says anything; everything remains the same." These testimonies transcend mere anecdotes and, by distilling elements such as time, actors, and locations, the mochilas preserve the essence of human conflict, making the narratives timeless and universal. These mochilas, preserve history, engage the creators in shaping current narratives and offer an opportunity to actively participate in the discourse on post-conflict identity, challenging institutional narratives.





## National Tejo Championship 2000

together with Vered Koren

2020

60 \* 45 \* 140 cm

*Arcade Machine, Interactive  
Audiovisual Installation*

*Euroboxes, MDF cabinet, Screen,  
Computer, Joystick and Buttons,  
Video Game, Code, Ink and Acrylic  
paintings*

**Shown at:**

*Ars Electronica Center - Linz (AT)*

*Rundgang KHM - Köln (DE)*

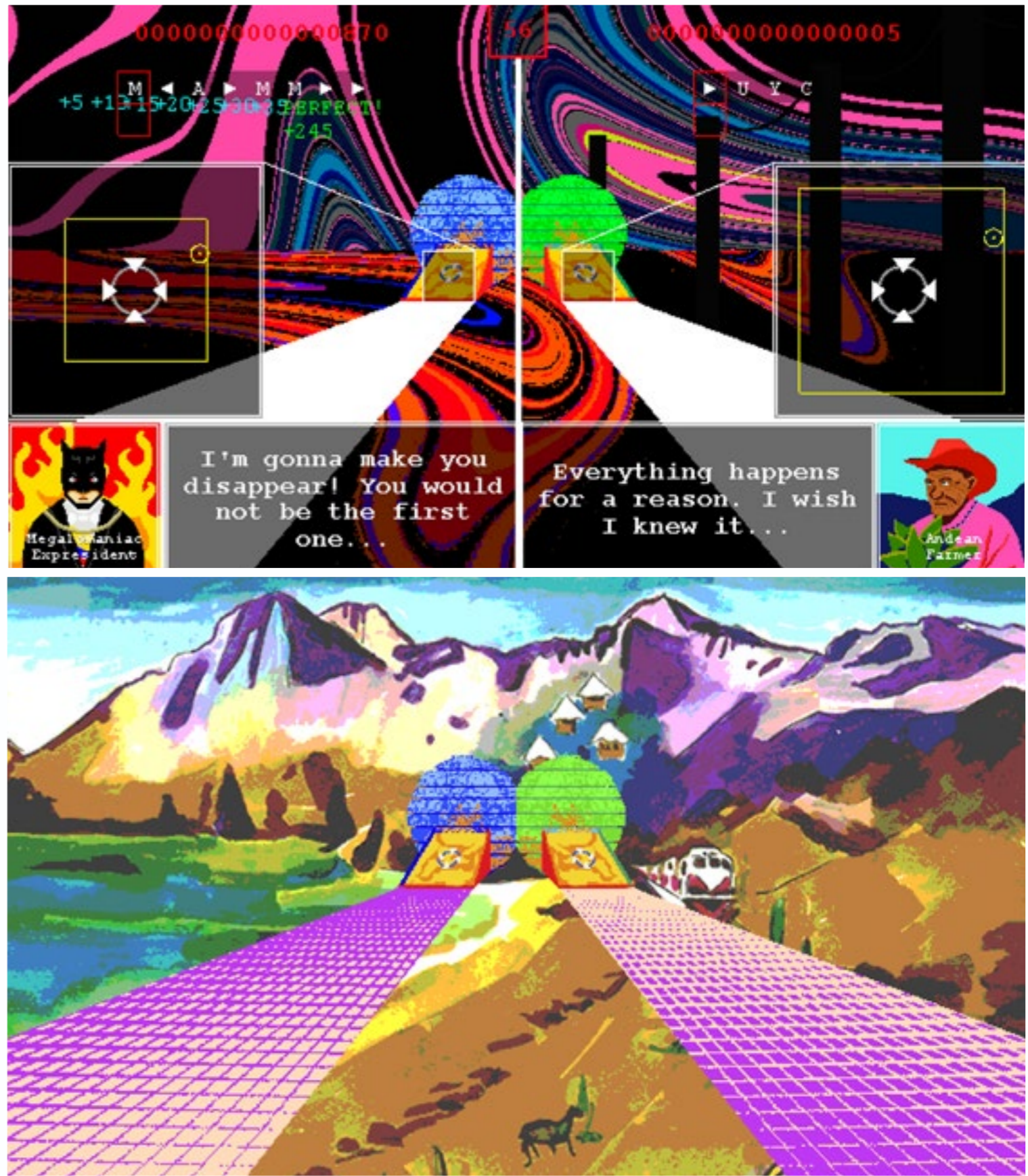
*Kunsthauus NRW - Aachen (DE)*

A sport video game for people of all ages to enjoy! Colombia's national sport is crazy and fun! Select one of the many typical characters and compete your way to the top. Rival your closest friends and family on the 2 vs. mode or try to fight your destiny and challenge Death on the solo mode. Tejo is simple and amusing: just aim and shoot! Throw as many metallic weights as possible into a clay basket full of explosive targets. The louder the explosion, the more points you get. Boom, Boom, BOOM! This game is written to offer a neutral ground in which Colombians that in real life would never meet, meet. The game juxtaposes and confronts members of all social and economical milieus within a big Tejo tournament. In the game you can find a series of fictional characters that are either a caricature of single real persons or of a group of people that share similar features. There is for example the "Andean Farmer", the "Banana Picker", the "Godo ultra Godo" (conservative ultra conservative), the "Megalomaniac ex-president"... Each one with their own idiosyncrasy, the game opens and invites the players to participate in a very-necessary-for our-own-society- health political debate.





illustrations by Vered Koren





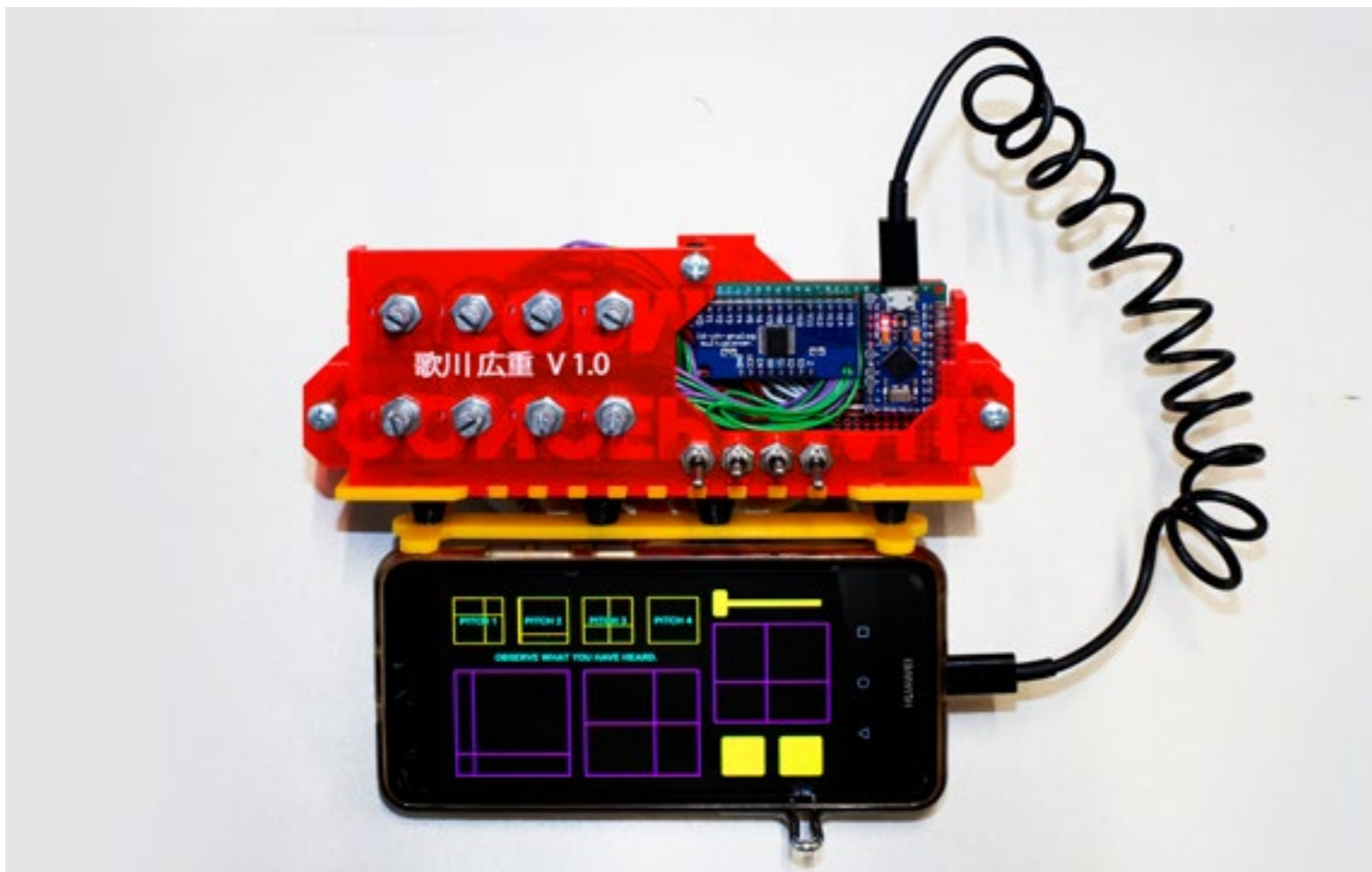
## Diverse Controllers

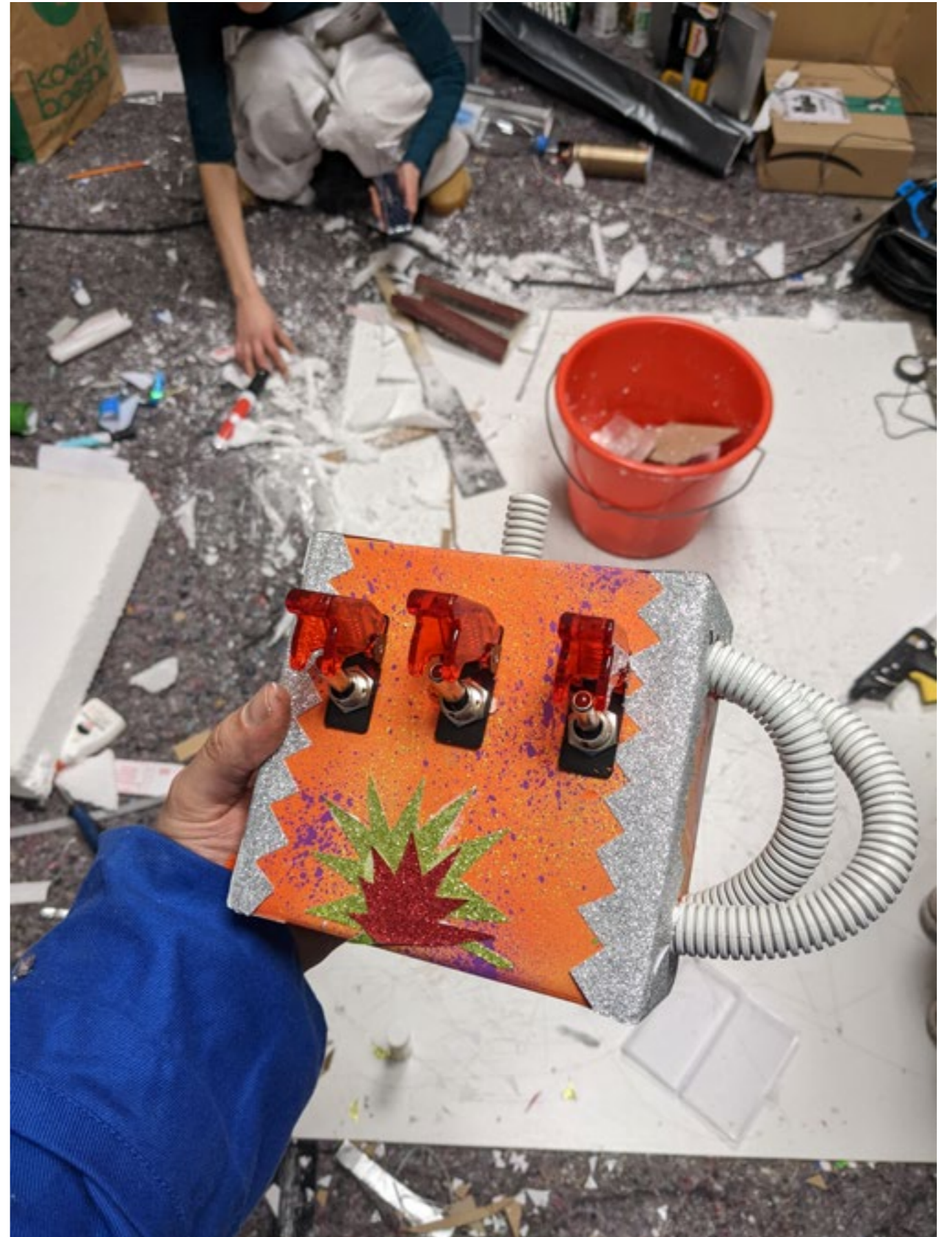
2015 - now

VARIABLE SIZES

Cardboard, recycled materials, buttons, potentiometers, arduino, phone, 3d print, laser cut, plexiglass, tape

This is a collection of several Serial and MIDI controllers I have built along the years. The first one a decade ago. I like to name them after the names of engraving artists that have inspired me. For instance Hiroshigue, Goltzius and Piranessi. I sometimes build them with already a performance in mind, so the interface design follows the requirements of said performance. Sometimes I build them with no other intention than to to experiment with form. Once they are finished I then find a way to use them, in that case, the performance is to some degree limited by the edsign of the interface. I have used them as music intruments, triggers for audiovisual interactions and also to facilitate my work flow when iterating in generative and parametric creation.





# Stochastic Walks on the Latent Space

2019

variable

2 TVs, Interactive Audiovisual Installation

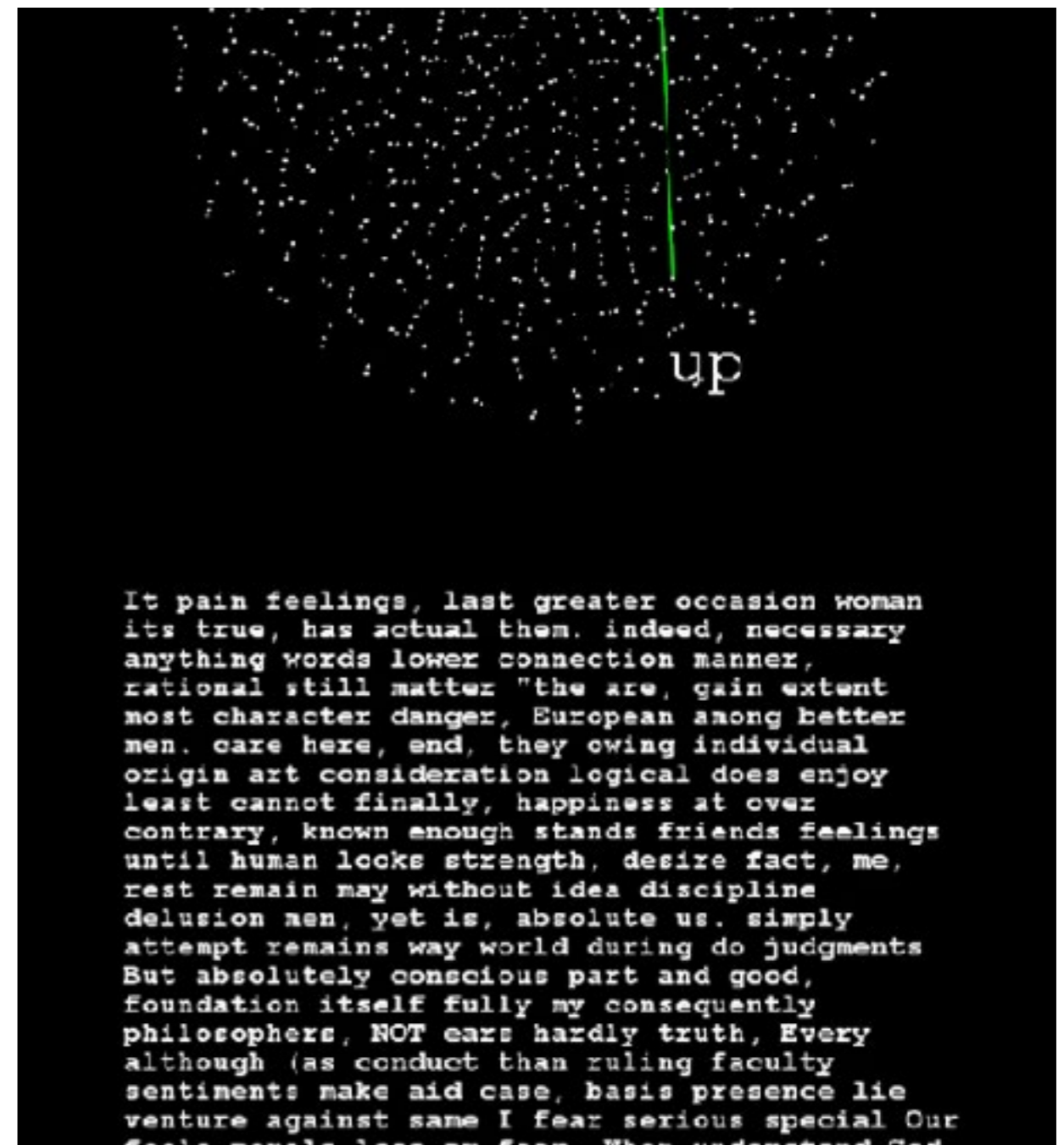
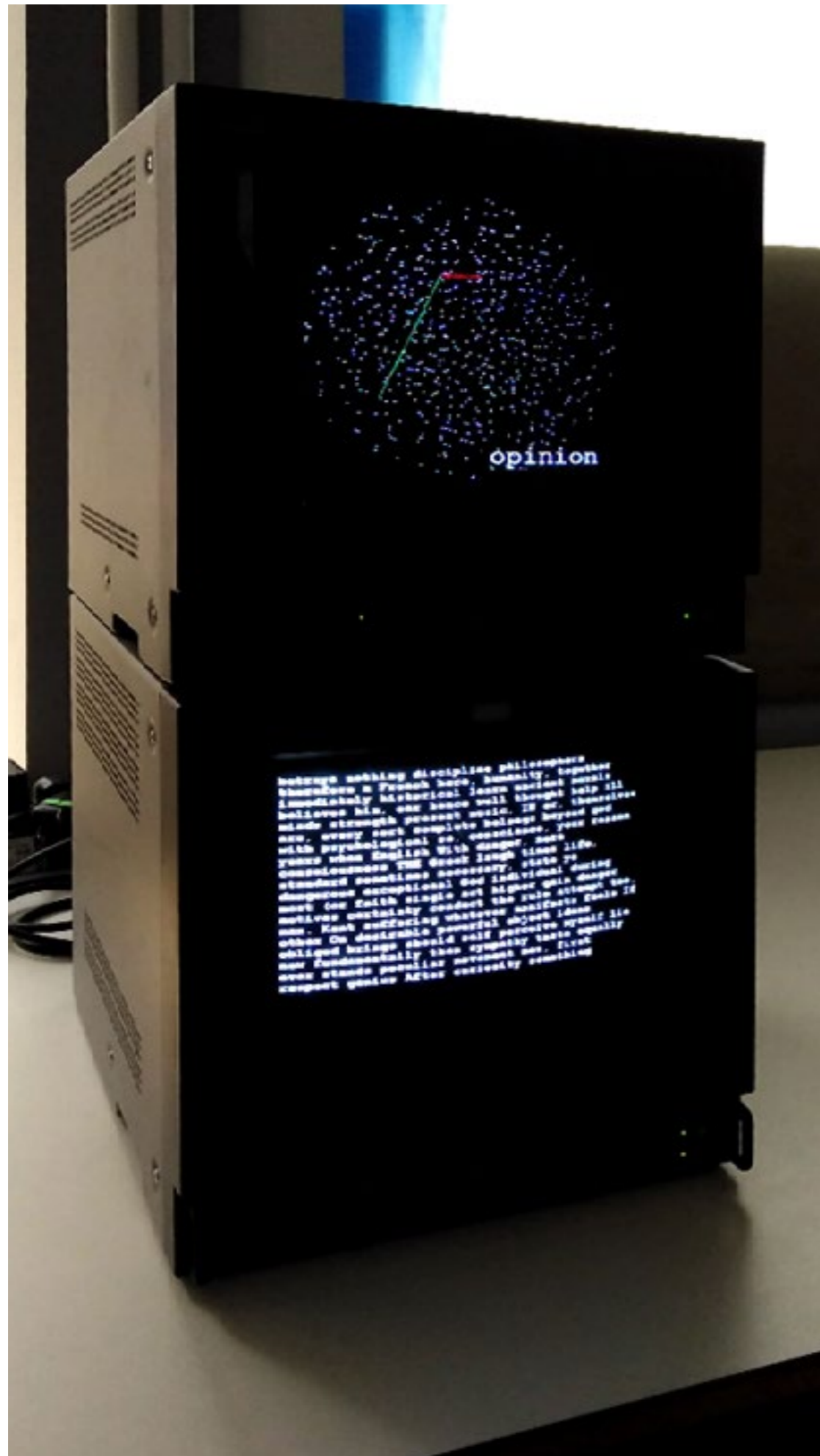
Code, PAL screens, Computer, Raspberry Pi, WLAN network

Shown at:

Rundgang KHM - Köln (DE)

Motoki - Köln (DE)

This is a generative installation consisting of two parallel monitors depicting on one screen a cloud of points being highlighted and on the other a text being written on real time. The cloud is a two-dimensional representation of a multidimensional dictionary of all the terms used in the complete texts by Nietzsche. His works were previously analysed by a Long Short Term Memory (LSTM) neural network in order to find the semantic relationships in his vocabulary. A series of algorithms then navigates the cloud/dictionary and send words to the second screen in order to construct sentences, paragraphs. The result is pseudo-poetic pseudo-philosophic texts that adopt, or in wider sense, absorb Nietzsche's style/intention. The process is illustrated on a slowed down timescale so a human spectator is able to correlate the "train of thoughts" of the computer with what is written. When a paragraph is over, the cloud is reseted and another algorithm starts anew. This didactic dissection of an artificial brain brings to relevance the value of language (logos) in the construction of a system of thoughts and of communication. Are we ignoring the machine's discourse because it appears incoherent or because we are not willing/capable to comprehend it under our own logics?





## RGBW

together with Dawid Liftinger

2018

40 \* 40 \* 180 cm

*Immersive kinnetic installation*

*DLP projector, Vertical column stand, 360° spinning motor + mirror, Aluminium, MDF*

### **Shown at:**

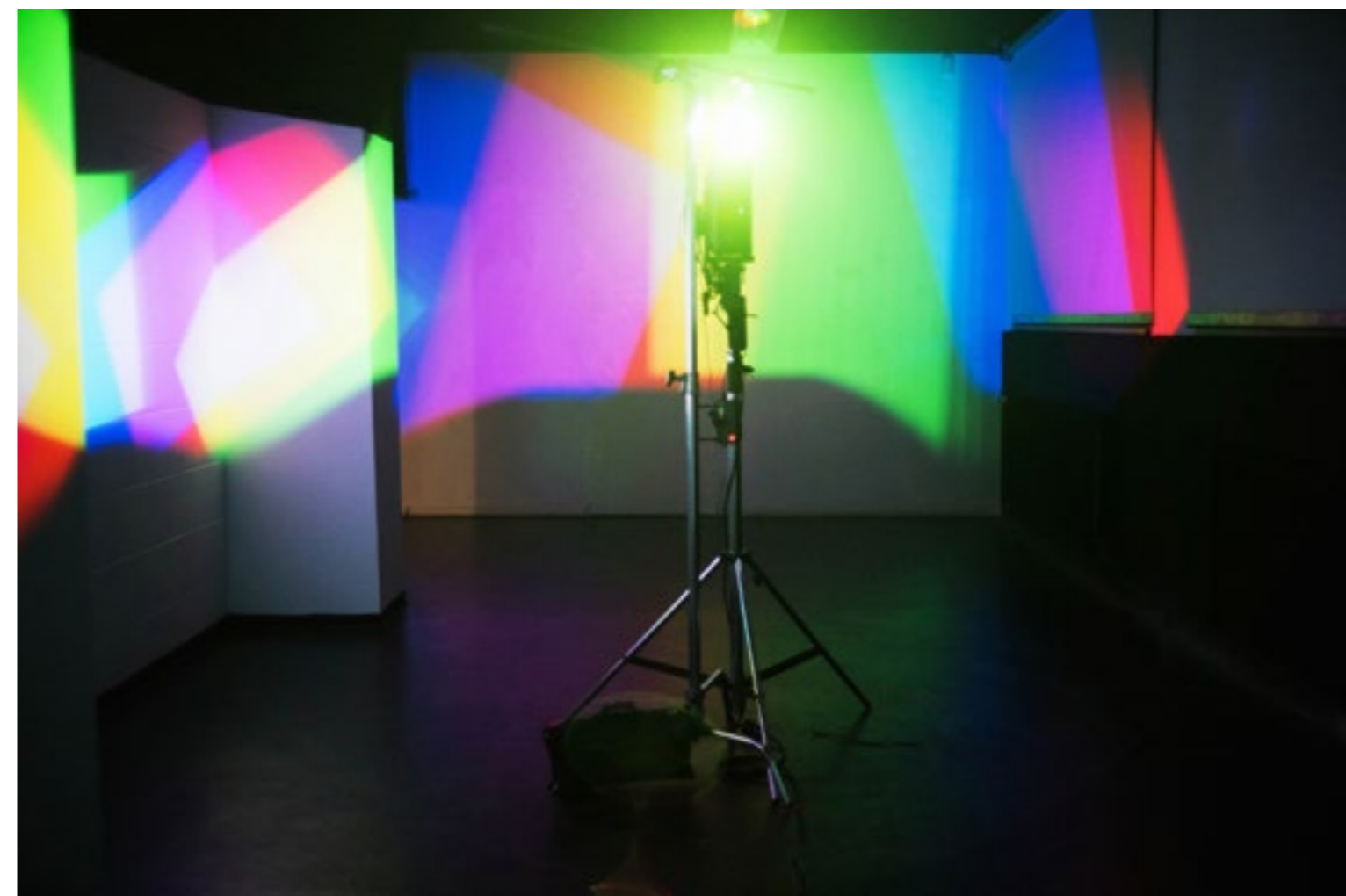
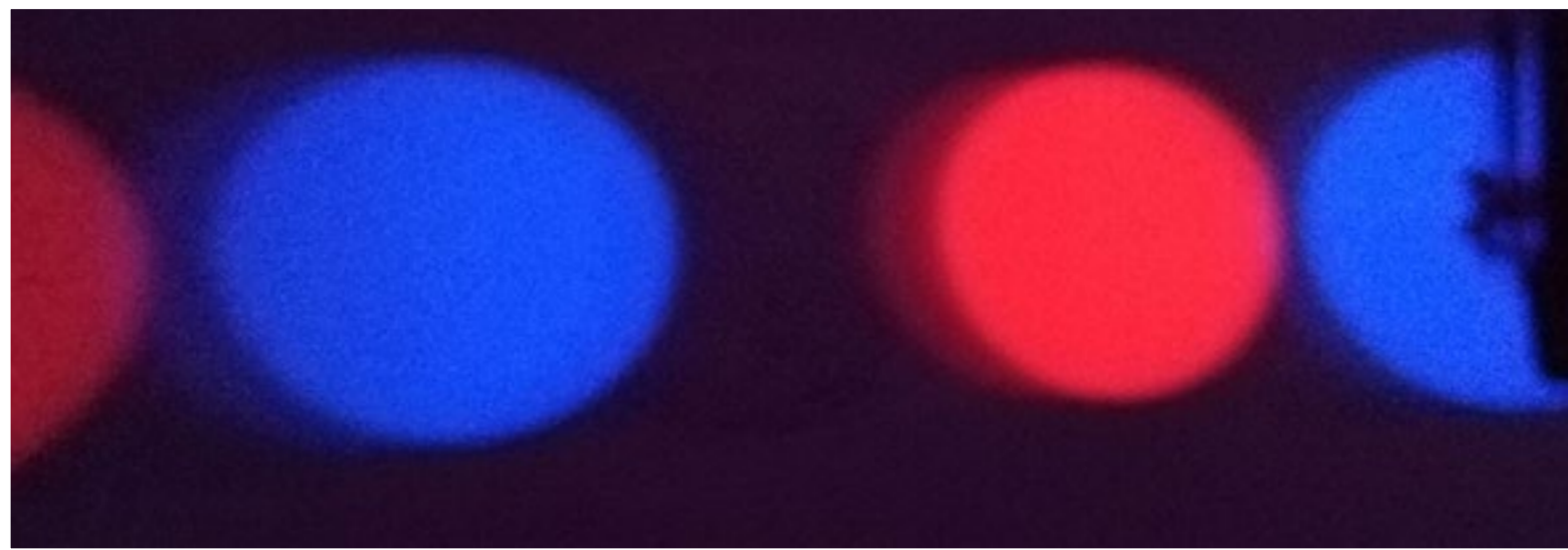
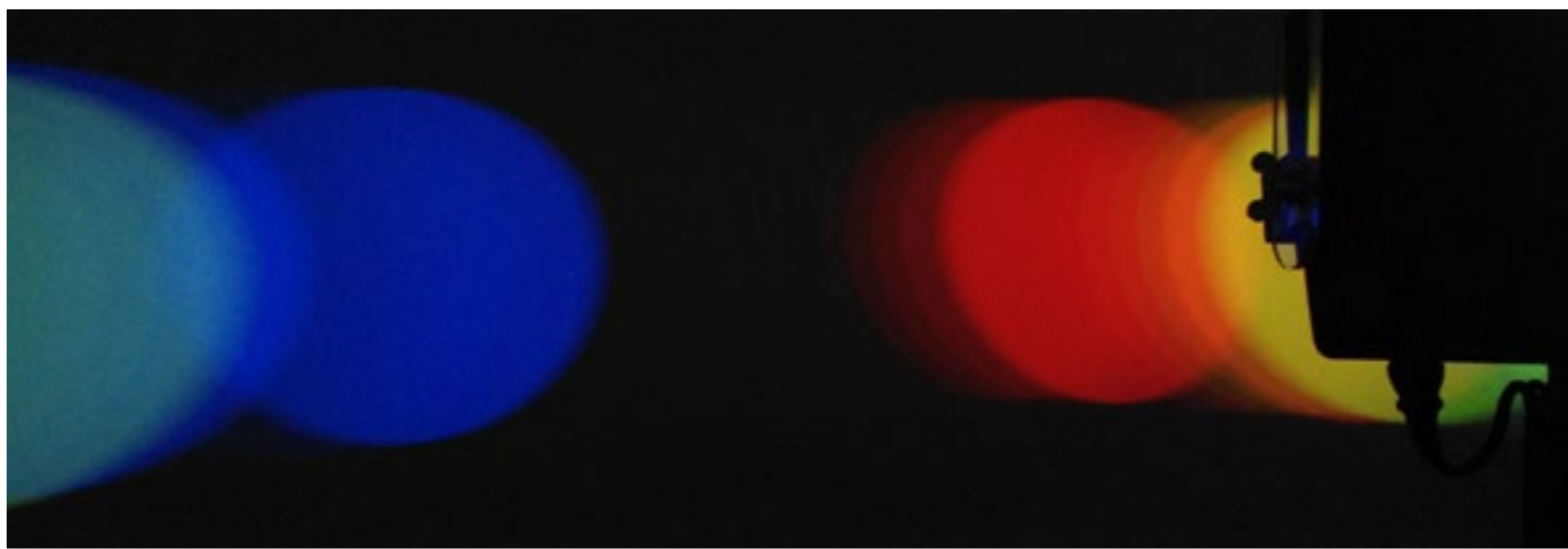
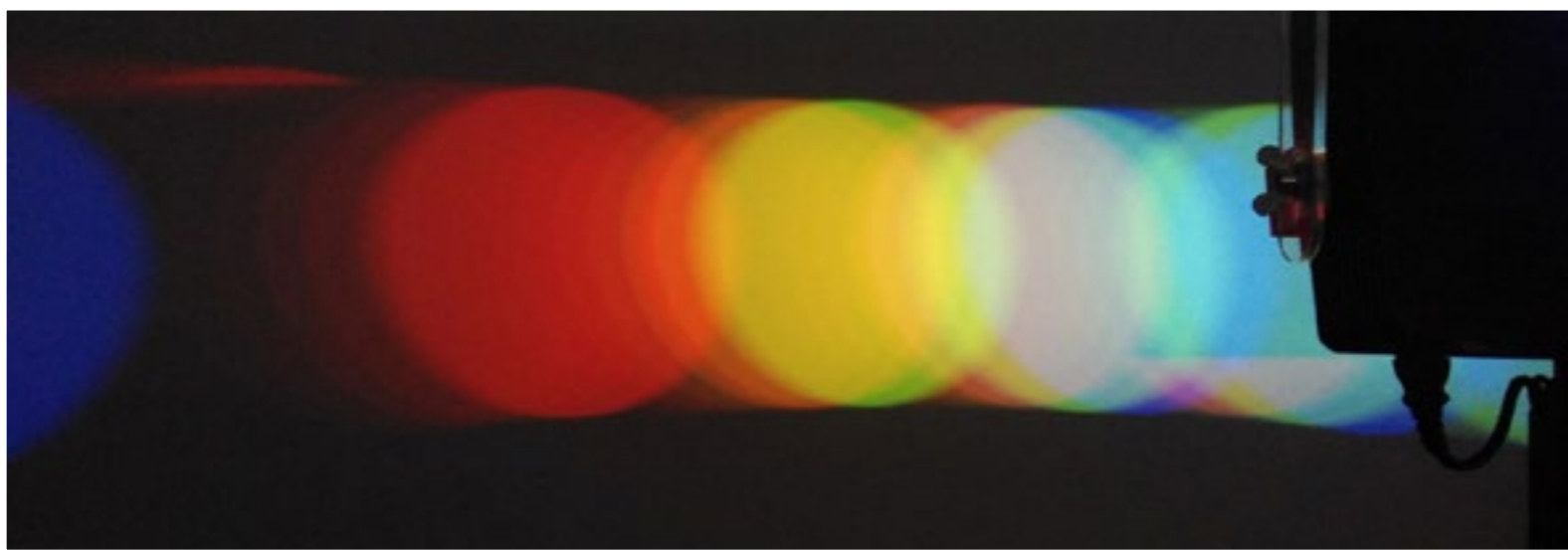
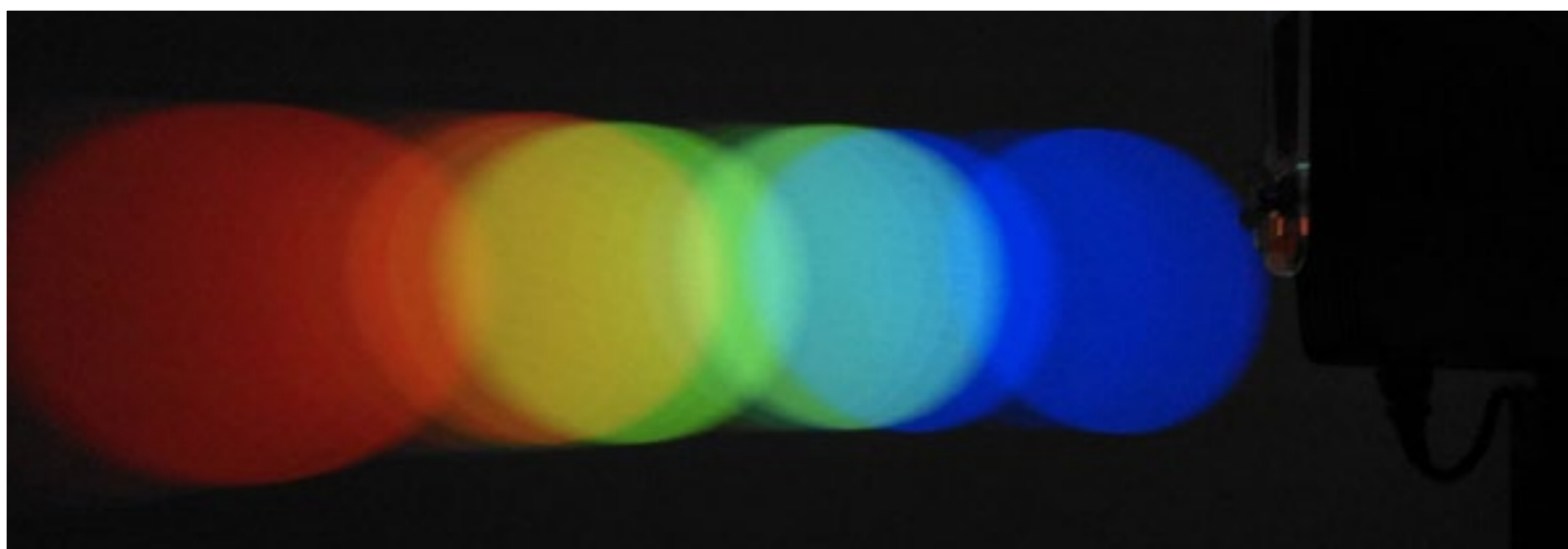
*Interference Festival - Tunis (TN)*

*Mohsen Gallery - Teheran (IR)*

*Responsive Festival - Halifax (CA)*

Within a fraction of seconds, the three primary colours (RGB) red, green, blue and white are projected sequentially onto a surface, to create, to the eyes of a human, a single colourful image. We want to deconstruct this "artificial" and show the original components. A projector is placed in the middle of an empty room and pointing towards a spinning 45-degree-shifted mirror. The projection falls onto the surrounding walls and is the only source of light in the room. On certain RPMs that resonate with the projector's frequency the image divides from an usually perceived white onto several fractured projections. The colours red, green, blue and white (RGBW) twine on the walls creating a seamless colourful loop. The result, in effect and also in technique, alludes to that of an old zoetrope. Visitors of the piece are invited to enter the room and spend as much time as desired in order to perceive the different effects generated by the combinations of different light intensities and variations on the speed of the rotating mirror. The saturation of the senses allegorizes trance induced religious states, bringing to relevance the spiritual connection that can be established between human and machine.





## latet Anguis In Herba 2017

This is a multimedia modular installation. An undefined number of cathodic rays' monitors are arranged together in towers, usually a single tower of four TVs or two of four. On each screen, a hermetic colony of simple microorganisms is simulated on real time. The colony contains nutrients and comfortable/uncomfortable areas for the organisms. Each organism has basic individual behaviours: move, feed, reproduce and die. These are predetermined by a particular 4x4 "DNA matrix". Organisms have also social behaviours: flock, distribute, direct... Through evolution, behaviours are inherited, reshaped, discarded. From the information of the organisms and all their interactions a constantly evolving music is generated on real time. This data-sonification allows the spectator to perceive the delicate balance between the arbitrary-determinism and the free-will of each system. This was conceived as an attempt to give the computer agency: the possibility to create. It is meant to generate empathy and equanimity and as consequence gaining animistic recognition from the spectators.

variable

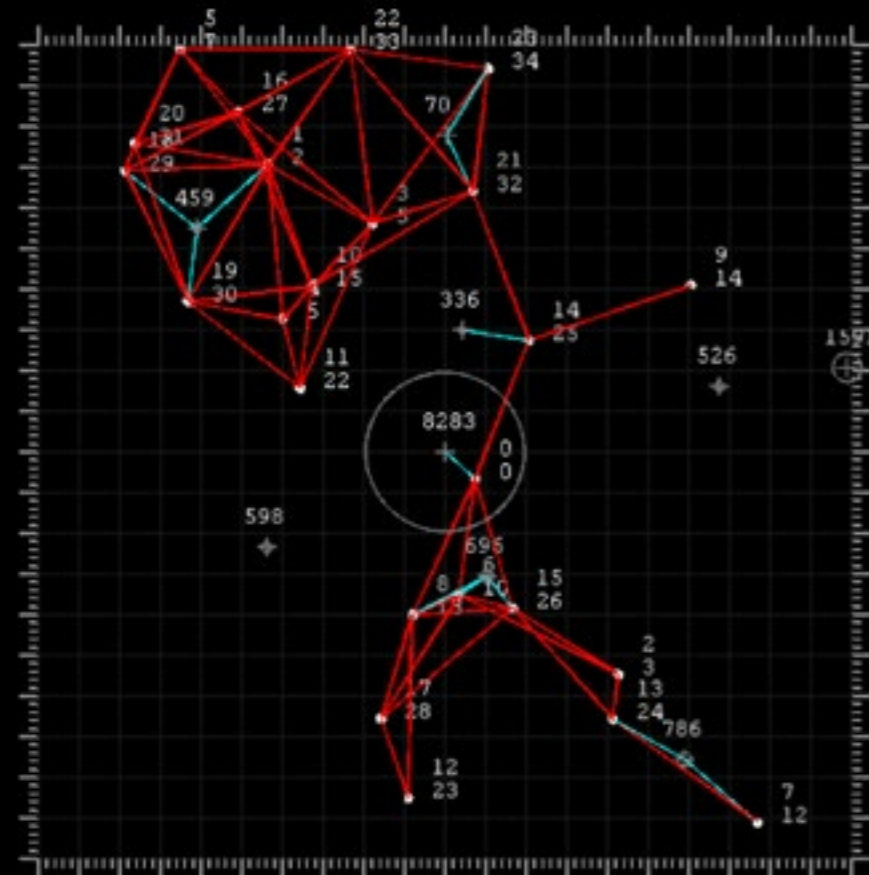
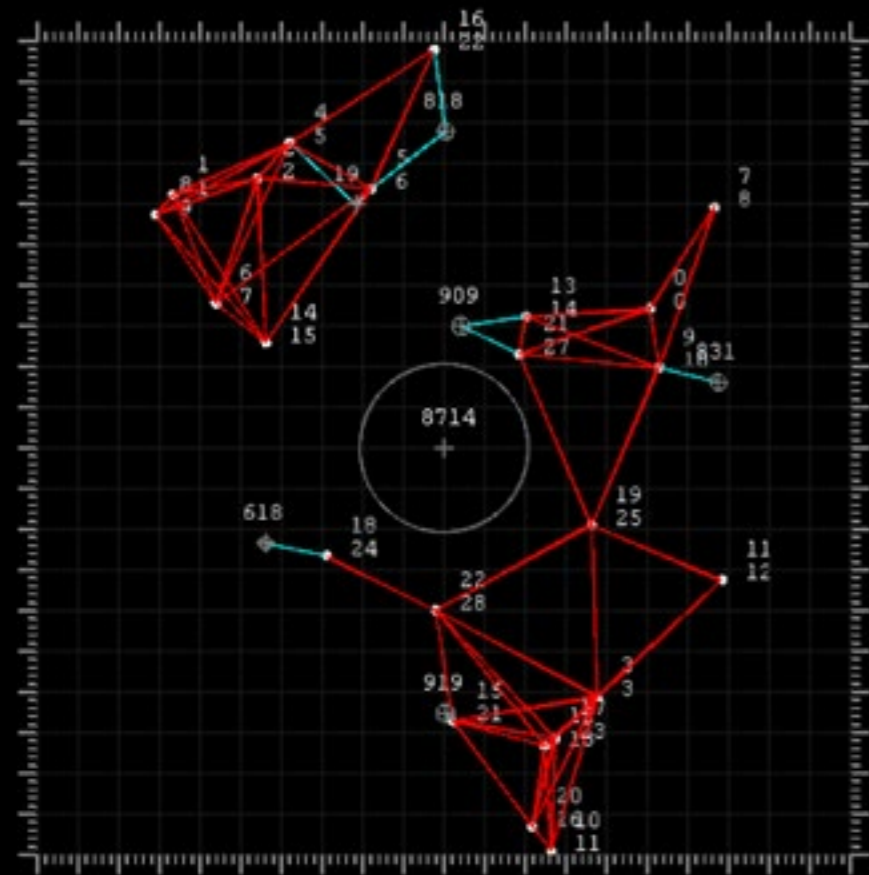
Audiovisual Installation  
Realtime generated

4 PAL screens, 4-channel sound  
in stereo mix, 4 computers,  
Raspberry Pi, WLAN network

Shown at:

Bunker 101 - Köln (DE)

OpenSource Festival - Düsseldorf (DE)



```

ID: 0 Nr: 0      ID: 5 Nr: 7      ID: 10 Nr: 15     ID: 15 Nr: 26     ID: 20 Nr: 31
x: 225,313 y: 223,299  x: 072,696 y: 002,000  x: 140,996 y: 124,920  x: 245,540 y: 290,019  x: 049,065 y: 0
NRG: 2193 LIT: 466  NRG: 2384 LIT: 704  NRG: 1770 LIT: 155  NRG: 1285 LIT: 618  NRG: 1128 LIT: 7
SONs: 0          SONs: 0          SONs: 0          SONs: 0          SONs: 0
1 0 2 0         1 2 0 2         0 0 2 2         0 3 1 1         0 2 1 0
2 2 2 0         1 1 2 0         1 1 2 0         1 1 2 2         0 3 0 3
1 2 0 0         2 0 0 0         1 0 1 2         0 1 2 2         2 2 0 1
2 1 1 2         2 2 0 2         0 2 0 2         2 0 2 2         2 2 0 2

ID: 1 Nr: 2      ID: 6 Nr: 10     ID: 11 Nr: 22     ID: 16 Nr: 27     ID: 21 Nr: 32
x: 119,080 y: 062,120  x: 217,916 y: 284,133  x: 135,893 y: 177,344  x: 102,559 y: 025,316  x: 225,275 y: 0
NRG: 1770 LIT: 60   NRG: 1728 LIT: 71   NRG: 1677 LIT: 162  NRG: 1082 LIT: 495  NRG: 68 LIT: 91
SONs: 0          SONs: 0          SONs: 0          SONs: 0          SONs: 2
2 2 0 2         0 0 1 0         0 1 2 3         0 0 3 2         2 0 1 3
1 2 3 2         1 2 3 1         2 2 3 2         2 0 0 0         2 1 1 0
2 1 2 0         2 0 3 1         2 1 2 2         2 2 1 0         2 0 0 0
2 2 2 1         0 1 1 2         2 0 2 2         2 0 1 1         2 2 1 2

ID: 2 Nr: 3      ID: 7 Nr: 12     ID: 12 Nr: 23     ID: 17 Nr: 28     ID: 22 Nr: 33
x: 299,258 y: 323,659  x: 272,012 y: 400,757  x: 191,527 y: 388,986  x: 176,051 y: 347,127  x: 160,214 y: 0
NRG: 164 LIT: 46   NRG: 1777 LIT: 131  NRG: 171 LIT: 626   NRG: 987 LIT: 400   NRG: 632 LIT: 5
SONs: 2          SONs: 0          SONs: 2          SONs: 0          SONs: 0
0 2 0 0         0 2 3 0         2 2 1 1         0 0 3 2         0 2 1 2
2 2 1 2         0 1 0 0         1 1 1 0         2 0 1 1         1 1 1 2
1 3 2 3         1 0 0 0         2 0 3 0         1 3 2 2         2 1 2 3
0 1 3 3         1 2 0 2         2 2 0 0         2 0 1 2         2 2 2 2

ID: 3 Nr: 5      ID: 8 Nr: 13     ID: 13 Nr: 24     ID: 18 Nr: 29     ID: 23 Nr: 34
x: 172,704 y: 091,486  x: 192,566 y: 294,364  x: 295,842 y: 347,306  x: 045,101 y: 064,415  x: 202,329 y: 0
NRG: 100 LIT: 500  NRG: 1959 LIT: 314  NRG: 1841 LIT: 343  NRG: 728 LIT: 308   NRG: 669 LIT: 5
SONs: 2          SONs: 0          SONs: 0          SONs: 0          SONs: 0
0 1 1 0         2 3 0 0         1 0 2 2         1 1 1 0         2 1 3 2
2 1 0 1         2 0 2 1         2 0 0 1         1 2 2 2         0 1 3 3
1 2 0 0         2 2 3 1         1 0 1 0         0 0 1 2         1 2 1 1
2 0 2 2         2 2 0 1         2 2 2 0         2 0 2 1         1 2 1 0

ID: 4 Nr: 6      ID: 9 Nr: 14     ID: 14 Nr: 25     ID: 19 Nr: 30
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NRG: 465 LIT: 747  NRG: 202 LIT: 70   NRG: 1169 LIT: 502  NRG: 825 LIT: 405
SONs: 2          SONs: 2          SONs: 0          SONs: 0
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2 0 2 2         2 2 0 2         2 1 2 1         2 2 0 2

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