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Pablo Torres
Gómez

CV
+
Portfolio
2026

002

CURRICULUM VITAE

PABLO TORRES GÓMEZ

STUDIES

2025 – PhD Candidate Art in Practice at HfbK Hamburg, DE

2020 – 2025 M.A. Design & Computation
Universität der Künste Berlin /
Technische Universität Berlin, DE

2014 – 2018 B.A. Social & Cultural
Anthropology at Florida International
University, EEUU

2018 Exchange Student at School of
Geography & History, Universidad de
Barcelona, ES

2017 Exchange Student at School of
Philosophy and Literature, Universidad
Autónoma de Barcelona, ES

2014 – 2015 Contemporary Music
Composition & Production EMMAT (Escuela
de Música, Medios, Arte y Tecnología), CO

WORK EXPERIENCE

2025 Associate Director for the Listening
Biennial 2025

2022 – Sound producer, researcher and
technical assistance for
artistic research collective knowbotiq

2021 – 2022 – Research assistant at the
Design Research Lab in Berlin, DE

2016 – 2018 – Producer for Record Label
Incorrecto in Bogotá, CO

SELECTED EXHIBITIONS, PERFORMANCES & RELEASES

2026 *desierto acuoso* (release in
mastering), 21.09

2026 *auráculos del cañón*, (exhibition),
15.03 – 15.05 fundación escuela taller,
barichara, CO

2025 *jagüey* (ambisonic concert), 03.12,
primer simposio de arte sonoro en américa
latina, universidad de lerma, MX

2025 *clean room, alien.affects*
(exhibition w/ knowbotiq), 25.10 –
22.02.2026 @ robotron, code & utopia in
gfzk, leipzig, DE

2025 *i build my language with rocks*
(installation + sonic activation), 05.06
– 26.07, between the tremor and a
murmur lies a sunset, kunstraum
niederoesterreich, wien, AT

2025 *oídos de la tierra* (sonic
socialization of research process), 08.03
resguardo zahino, comunidad kasuushimana,
la guajira, CO

2024 *hydrolithic modulations*
(installation + activation) 25.05, new
practice in art & technology studio,
berlin, DE

2024 *walking on a long thin layer*
(installation), 12.04 – 19.04, klangma-
nifeste, wien, AT

2023 *cavities* (live ambisonic concert),
27.10, zimmt, leipzig, DE

2023 *driftings* (live ambisonic concert),
29.07, the national house in ústí nad
labem, CZ

2023 *fulgurita* (release at Care of
Editions), 25.05, [https://careof.
bandcamp.com/track/fulgurita](https://careof.bandcamp.com/track/fulgurita)

2022 *urban resonances* at x-properties-
zur de-/finanzialisierung der stadt
(soundwalk), 29.10, ngbk, kreuzberg, DE

2022 *uneven topographies: gold-mercury
amalgams* (live listening session &
installation w/ entre moléculas), 05.09 –
09.09, ars electronica, linz, AT

2022 *composting slow violence* (w/ entre
moléculas), 20.06 – 09.09, documenta15,
kassel, DE

2022 *remote evocations* (w/ entre
moléculas), 11.02 – 10.04, helmhaus,
zürich, CHZ

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WORKSHOPS, LECTURES & RESIDENCIES

2026 *lab.sonora* (residency), 09.04 – 18.04, labverde & the national institute of amazonian research (inpa), amazon, BR

2026 *on seismic becomings & plural geologies* (workshop w/ ~pes), 19 – 22.01, the listening academy @ the cam (centro de arte moderna gulbenkian), lisboa, PT

2025 *from the geos to the cosmos: tracing pulses of a planetary imagination* (workshop w/ ~pes), 04 – 05.09, listening biennial, berlin, DE

2025 *delving into the grünfläche's underground ecologies* (series of workshops w/ ~pes), 01.2024 – 03.2025, ngbk's station urbaner kulturen hellersdorf, DE

2024 *hydrolithic modulations* (lecture performance), 24.10, hear me! festival, usti nad labem, CZ

2024 *streams of permeation in a thickening swamp* (workshop w/ ~pes & amanda gutiérrez), 8 – 11.10, errant bodies, berlin, DE

2024 *singing seismographs* (workshop w/ ralf schreiber), 13.04, klangmanifeste24, wien, AT.

2024 *hidrofonías desertificadas* (lecture performance w/ ~pes), 13.03, ríos en movimiento, manizales, CO

2024 *ieco!, el mar está cantando* (workshop w/ ~pes), 06.03, flecho, bahía solano, CO

2023 *reading rains* (workshop w/ fluid ecotonalism network), 19.08, floating, berlin, DE

2023 *melusines* (residency), 07–08, ~phononcrew, ústí nad labem, CZ

2022 *sound (re)searching* (workshop w/ acualiteracias workshop), 13.12, la escuela, online

2022 *sound (re)searching* (workshop), 01.07, for documenta15 composting network, kassel, DE

2022 *critical techno(eco)logies* (workshop & research assistance), 21–25.03, design research lab in berlin, DE

ARTICLES & PUBLICATIONS

2026 *an auracular scale*, sonic dwellings 001, (in press)

2026 *jagüey: ecofonías fluctuantes del desierto*, primer simposio de arte sonoro en américa latina, universidad de lerma (in press)

2025 *of wind & ore: notes on unruly atmospheres and transitional infrastructures in caribbean seas* (publication w/ rita costa), 10.25, tba21's ocean archive, <https://ocean-archive.org/story/of-wind-ore-notes-on-unruly-atmospheres-and-transitional-infrastructures-in-caribbean-seas/>

2025 *i build my language with rocks: islands unearthing lithoaurality* (publication w/ ~pes), 05.12, high pitch magazine. <https://www.highpitchmagazine.com/issues/issue-02/i-build-my-language-with-rocks-islands-unearthing-lithoaurality>

2025 *volumetric ecophonies: desedimenting echoes in deep time*, 07.25 lecherfeld 75: artistic research: being(s)

2023 *derrames* (publication w/ ~pes), 12.23, signatura, humanidades ambientales

2023 *i build my language with rocks: ash rain* (publication w/ ~pes), 07.23, 21st edition of UdK's journal

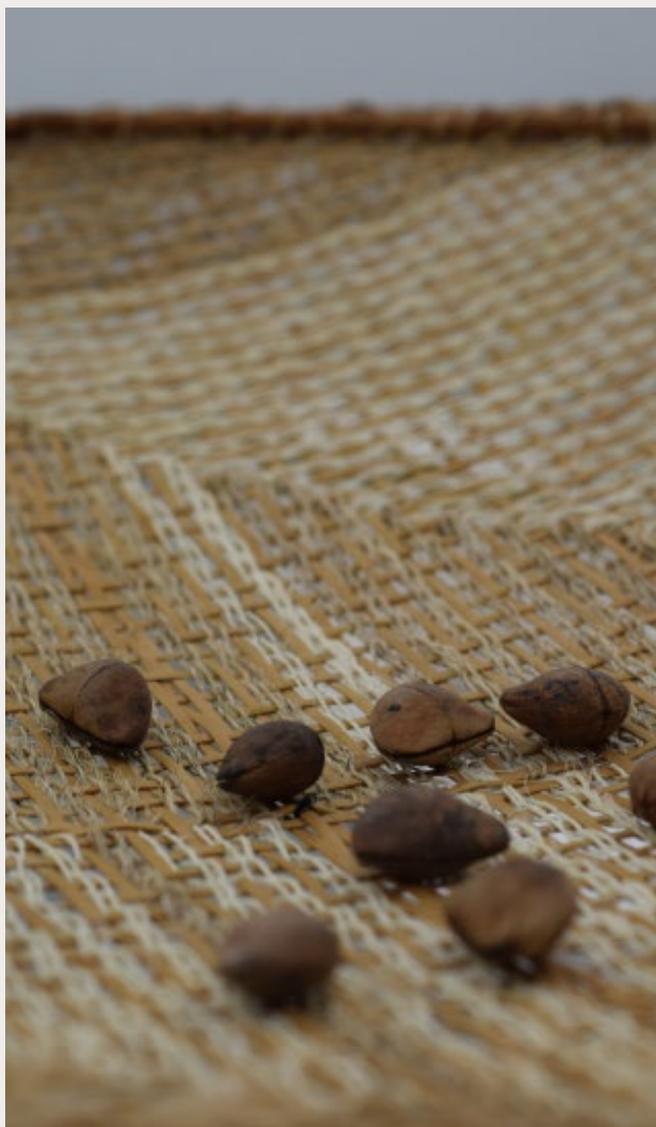
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Fibrous Auracles of the Canyon



Fique, guadua, guambé, contact microphones, seeds of castañeto, guanábana y pipo

Fibrous Auracles of the Canyon is a series of sound instruments that invite listening to the ecologies of the Chicamocha Canyon through touch, movement, and vibration. Situated in one of the most seismically active nodes in Colombia, the work attends to deep-time geological processes, fibrous ecologies, and human labor that intertwine under unequal conditions, giving rise to differentiated forms of sensitivity and care.

The auracle is conceived as an interactive instrument. It is built primarily from fique fibers, a vegetal fiber deeply connected to the ecologies of the territory and to the local practices that inhabit it. In this context, fique becomes a resonant medium: a weave through which relations between earth, water, wind, and human practices unfold. As a material modulation, vibration sculpts the living conditions of the canyon, eroding regimes of permanence and separation that fix and hierarchize the forms of life inscribed in the fiber.

By rendering audible frictions and resonant thresholds that often remain unnoticed, the auracle activates contingent ecological possibilities and opens a space of listening to imagine otherwise.

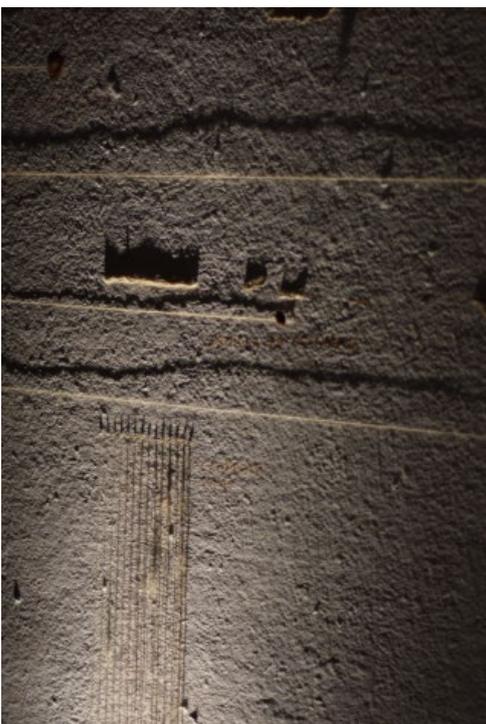


Sun-fogged Bends & Downward Reveries



Sun-Fogged Bends & Downward Reveries emerges from an engagement with the Chicamocha Canyon in northern Colombia as a stratified terrain shaped by erosion, glare, and slow geological descent. Rather than foregrounding resonance, the work considers curvature, sedimentation, and subsidence as forces that quietly displace materials, bodies, and forms of knowledge.

Conceived as an inquiry into semi-arid ecologies marked by uneven endurance, the installation works with fique as a material witness—entangled with artisanal labor, territorial practices, and extractive pressures. Moreover, it engages infrasonic movement as latent force: shifts below perception that continuously redistribute stress across fault lines and lived environments. Attending to gradients, Sun-Fogged Bends & Downward Reveries traces how ecologies accumulate strain, bend under pressure, and persist within regimes that seek to stabilize and extract them.



fique, soil, camajón dried leaves, seeds of pipo, achiote, castañeto, 3d-printed structures, infrasonic vibrations

Hydrolithic Modulations: Aquiferous Echoes of the Ranchería River's Middle Ba- sin in La Guajira, Colombia

*in collaboration w/ jakeline epiayú romero and the
community of the kasuushimana resguardo*

Subterranean space often remains implicit in daily life, generally breaking through as a reservoir of resources. This notion, sedimented by a modern onto-epistemic condition, catalyzes contemporary extractive projects that silence a multiplicity of ecosystems, imaginaries, and voices.

Such is the case in the middle basin of the Ranchería River in La Guajira, Colombia, home to Wayuú Indigenous, Afro-descendant, and rural communities, as well as the location of El Cerrejón, the largest open-pit coal mine in Latin America.



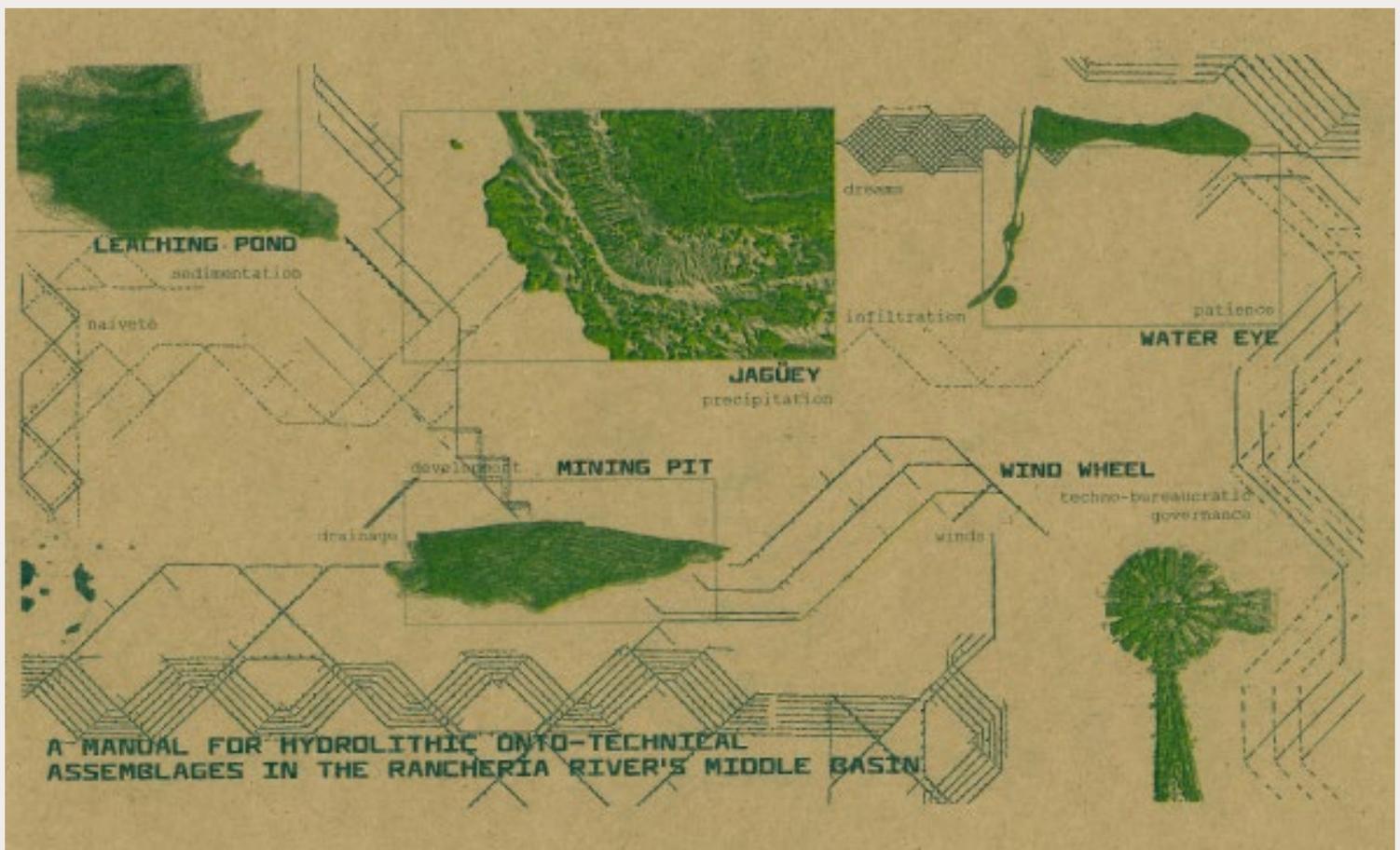
Hydrolithic Modulations? hydrophonic sculpture & M.A. Dissertation at New Practice in Art & Technology Studio. Berlin, 2024.



Hydrolythic Modulations learn from the local relational onto-epistemologies interwoven into these territory at both vertical and horizontal scales (Ulloa, 2020). These frameworks foster a multi-situated, multimodal, and subject-specific methodology through which the project traces the volumetric bifurcations of water, exceeding the modern notions that silence the underground. Following the aquifers of Southern Guajira, this tracing follows the elemental dynamics through which multiple relational imaginaries configure infrastructures where the aquifers emerge on the surface, conceptualized as onto-technical assemblages.

The process recognizes five onto-technical assemblages –water eye, jagüey, wind-mill, leaching pond, and mining pit– as nodes within the interdependent water network that spans the floodplain of the middle Ranchería basin. These assemblages are analyzed through an experimental manual that delves into the divergent onto-epistemological, technological, and affective processes through which aquifers, as inherently relational intensities, emerge. These processes, along with their acoustic manifestations, are rearticulated in three complementary artistic modulations: Repertoires, Cartographies, and Choreographies –through which to listen to the relational condition of aquifers at different scales.

Repertoires blends multi-situated field acoustic recordings into a polyphonic network, weaving together aquiferous rhythms and imaginaries in a live radio broadcast from southern guajira. Cartographies is an intermodal sensory artifact: a sonic-visual granular synthesizer that juxtaposes historical aerial images with geolocated subterranean acoustics, sculpted and affected by data from situated aquatic toxicological assessments. Choreographies is an acoustic installation of five hydrophonic instruments, each transducing the hydraulic process of a specific onto-technical assemblage into an acoustic-mechanical one. These hydrolytic modulations aim to foster aquifer imaginaries to listen, feel, think, and imagine subterranean space otherwise.



[LISTEN ACTIVATION HERE](#)

Mujerviento

in collaboration w/ the communities of zahíno (fatima epiayú, juan epiayú, marcela epiayú), el rocío (leobaldo sierra), itaca (humberto duarte), eduvilia urriana, camilo pachón, elizabeth gallón droste, genesis gutierrez epiayú, helgard rosemarie johanna klüßendorf, isaac matus, maría rosario gutierrez epiayú, sandra maestre, sara alvarado y simón jaramillo vallejo

Mujerviento is a word circle and sonic gathering between activists, artists, journalists, friends, and family located across La Guajira, Bogotá, and Berlin. Though geographically dispersed, they are inevitably intertwined through divergent positions along planetary extractive networks. Their coming together, woven by the Mujerviento, unsettles the hegemonic neoliberal norm that dehumanizes, stratifies, isolates, and reduces bonds to relationships marked by asymmetry and distance.

This gathering threads together conversations, wordplay, dreams, memories, and sonic imaginaries, tracing gestures of care and trust. In doing so, it unfolds possible nuances between remoteness and closeness, seeking forms of shared agency on a planetary scale.

The piece, recorded at the Resguardo Zahíno in the middle basin of the Ranchería River one year after the passing of Jakeline Romero Epiayú, traverses these lands in shared storytelling. Carried by an affective bond, the circle drifts with one who has become rivercourse, pulse, breeze, heartbeat of the earth.

Her life and struggle, rooted in these territories, now echo in endless forms. This piece is an homage her life.



Socialization of research project and transmission of the Mujerviento word circle. Resguardo Zahíno, La Guajira, CO. 2025.



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PORTFOLIO

Earth's Ears (Oídos de la Tierra)

in collaboration w/ the communities of zahíno (fatima epiayú, juan epiayú, marcela epiayú),

Earth's Ears traces water's bifurcations along the hydric network of the Ranchería River, manifesting through field recordings of the subterranean with soil and water microphones embedded in self-made ceramic basins. The process unfolded in parallel with interviews that explored the relationalities of water. Together, they create an in-between space, where ecological resonances and human voices intersect, enacting water in the floodplain and allowing its multiplicities to manifest.



Throughout this process, the earth does not appear as inert depth but as an inherently relational formation, where waters circulate through soils, aquifers, and communities, entangling ecological, cultural, and political dimensions. This perspective unsettles the notion of the desert as emptiness or lack, unlearning it through the underground, where water's presence is traced not in terms of abundance but in more complex and situated ways of relation..

Listening becomes a relational mode through which the plurality of waters is enacted. By attending to these subterranean and narrative currents, the work gestures toward other ways of sensing and inhabiting coexistence—through the ear of the earth and the many voices of water.

*These field recordings will be released in the album *Desierto Acuoso (Aqueous Desert)* to be release in spring 2026. All earnings will support the *Fuerza de Mujeres Wayuú's* struggle to defend the *Ranchería River* in *La Guajira, Colombia*.*



[LISTEN TO 'DESIERTO ACUOSO' HERE](#)

PORTFOLIO



Floating buoys with hydrophones and speakers transmit the live listening session through Lake Großräschen's water.

[LISTEN SESSION HERE](#)

Talking to You, Dead Water

in collaboration w/ knowbotiq and elizabeth gallón droste.

The planned end of coal mining brings with it not only socio-structural change but also the reshaping of the landscapes that have been formed by open cut mining. In a tour to Lausitz, Am Ende Landschaft traces ongoing devastation caused when entire villages are engulfed by mines, confronts state-led attempts at re-naturalisation and reflects embodied experiences with extraction and its consequences.

Talking to You, Dead Water is an on-site live listening session that dialogues with the molecular processes of the renatured coal mining landscape of Lake Großräschen. Buoys, underwater speakers, hydrophones, sound and performative texts address the dead water, the aesthetic rhetoric of rescue and the volatile mercury bodies of the coal industry.



Talking to You, Dead Water environmental performance in a „re-naturalized“ former coal mine with knowbotiq and egd. Commissioned by the nGbK's Am Ende Landschaft. Lausitz, 2024.

From the Geos to the Cosmos: Tracing Pulses of a Planetary Imagination

in collaboration w/ ~pes



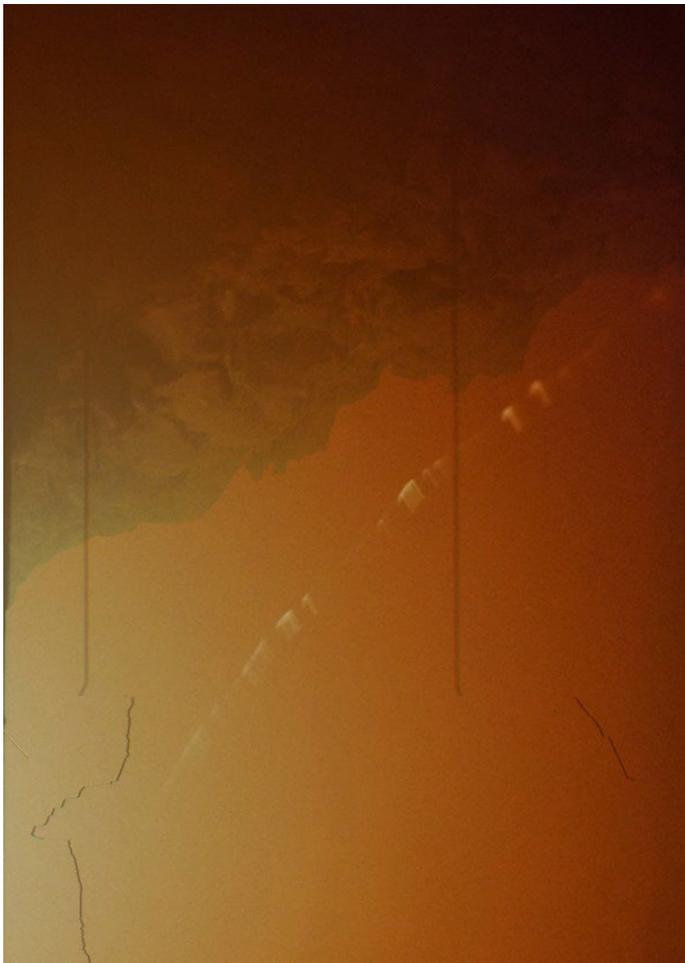
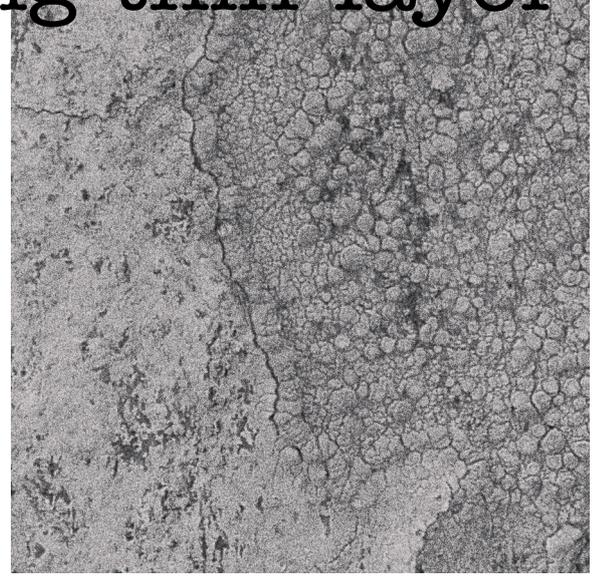
“From the Geos to the Cosmos” was a workshop, part of the Listening Biennial 2025, where participants engaged with the interdependent rhythms of Earth, body, and cosmos. The workshop focused on imagining navigational systems for listening across spatial and temporal dimensions –from the terrestrial to the cosmic– through the elements we share. We turned to the body as a sensing instrument –an antenna that attunes to pulses that move through matter, space, and time.

Listening unfolds in the space between body and environment –porous, affective, and open-ended. Together, we will inquire into possible ways for geocosmological navigation –one that listens with memory, matter, and imagination toward ways of planetary becoming shaped through shared cosmic resonances.





Seismic Topologies: Walking on a long thin layer



Seismic Topologies is a research process on planetary listening through the development of techniques of sensing seismic activity shaping ecosystems. It aims to foster an affective awareness of the planet's dynamic vibrational processes in the form of bodily experiences of expanded listening with which to cultivate relational imaginaries with underground ecologies, geological temporalities, and their resonant materialities.

As an iteration along the research process, Walking on a long thin layer consists of a seismograph in-situ that enses realtime seismological activity and transduces it into vibrations amplified through a string stretched across the space, drawing inspiration from Alvin Lucier's composition works with the material agency of things –including long strings.

Vetas

Vetas - Veins (geology)
noun

A distinct, typically sheet-like body of mineral material that fills a fracture or crack in a rock. Veins often form when fluids flow through rock fissures and precipitate solid materials leaving behind visible bands or streaks.

Vetas is a desedimentation exercise that traces the entanglement of memory, matter, and terricide. It revisits family photographic archive in El Cesar, northern Colombia—an area once sustained by rice cultivation, now redefined by the imposition of transnational open-pit coal mining.

The images, sublimated onto textile, are manually unwoven—threads loosened, stories exposed—and brought into resonance with subterranean field recordings captured in the same terrain today. These underground vibrations animate the visual registers, setting past and present into friction. The tactile traces of a rural past unsettle the temporality of extraction, disrupting the present and reclaiming space for dispossessed futures.

Engaging with what remains unspoken or withheld, Vetas turns to an affective archive that exceeds the reach of official records that have long rendered these territories as empty, extractable, and ahistorical. In the absence of institutional testimony, the family archive becomes an embodied memory that unsettles erasure. Through exchanges across deep time, these resonances surface, shift, and trouble the present. Vetas reactivates layered temporalities not to preserve what was, but to insist on what continues to pulse beneath the surface—stories that demand space for their continuation in a fractured world.





I build my language with rocks: ash rain

in collaboration w/ ~pes

re-membrances: material fragments of the basaltic aeolian islands are unfolded through infrasonic remote sensing, resonances and fabulative stories weaving archipelagic volcanic soundscapes

[LISTEN ACTIVATION HERE](#)

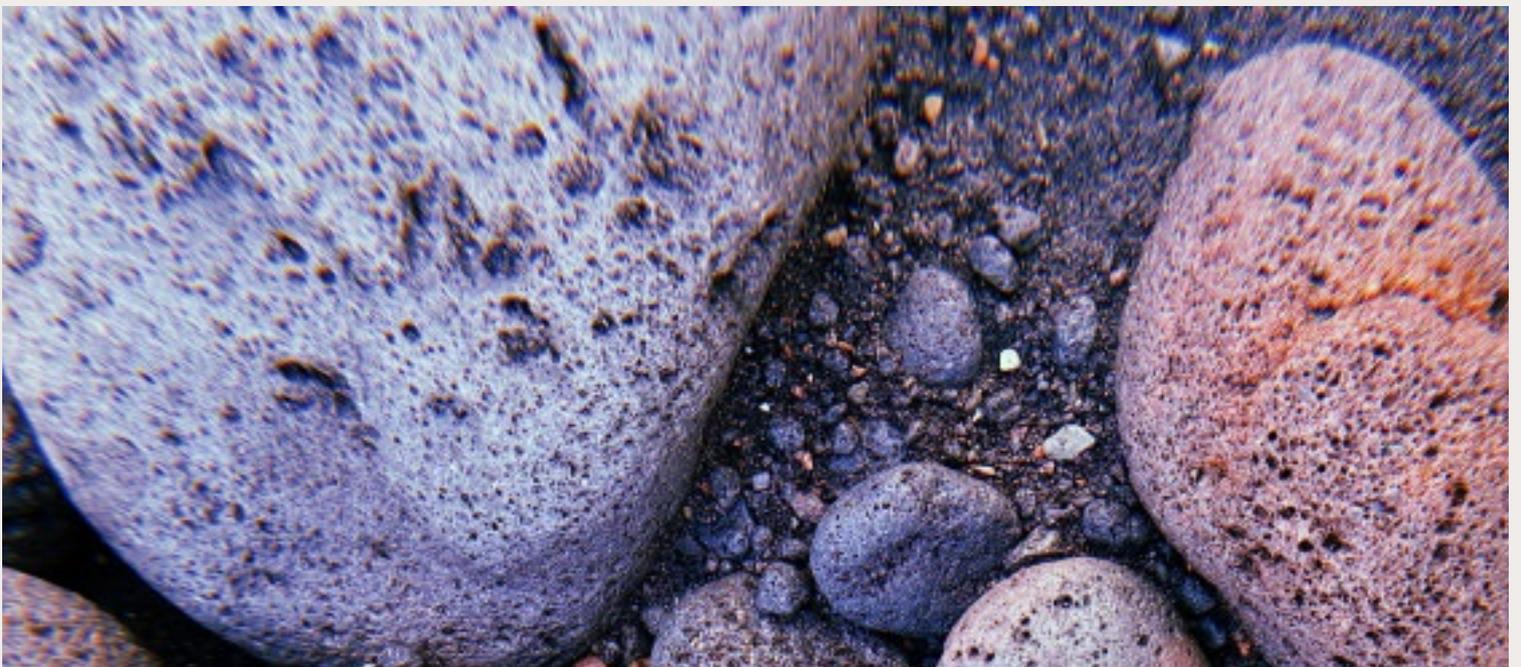
I build my language with Rocks attunes to the grain of the earth's voice, where language is not spoken but trembled into being. What does it mean to listen to the deep, resonant vibrations of a volcanic archipelago? In resonance with Édouard Glissant's archipelagic thinking, ~pes evokes basaltic assemblages and their rhythmic intensities as part of the planet's formative processes –its seismic breaths, the eruptions, formations, and dissolutions that surge from and within the earth's core.



Ash rain was activated as an installation and live listening session in CTM festival 2023 in Berlin. It was featured in UdK's journal.



To conceive these processes as a language lies not in metaphor or representation, but in their capacity to articulate and inscribe material transformation and temporal depth. Vibration, then, is engaged as an embodied modality of relation that traverses bodies and matter, emerging with the ongoing planetary reconfiguration, where creation and collapse unfold in a continuous dynamic drift, not in isolation, but through relation.



Remote Evocations/ Mercurybodies

in collaboration w/ knowbotiq & entre molécules collective

In the long-term project Atrato Studies: Mercurybodies, a group of participants from Colombia, Portugal, and Switzerland attempt to enter into negotiations about their shared translocal relationships and interdependent entanglements. The group reflects on the aesthetic conditions in which a being-with, a holding of mutual responsibility in time and space, is possible. The subject of these investigations is the Atrato River in the Afro-Colombian Chocó region. The river environment, highly contaminated with mercury and cyanide stemming from ongoing illegal gold mining, has been protected by the Colombian constitution since 2016, which grants it biocultural rights to the “protection, conservation, maintenance, and restoration” of all forms of life and knowledge. How do the political and aesthetic efficacies and resonances of the contaminating mercury change within this new legal constellation? In the long-term project Atrato Studies: Mercurybodies, a group of participants from Colombia, Portugal, and Switzerland attempt to enter into negotiations about their shared translocal relationships and interdependent entanglements. The group reflects on the aesthetic conditions in which a being-with, a holding of mutual responsibility in time and space, is possible. The subject of these investigations is the Atrato River in the Afro-Colombian Chocó region. The river environment, highly contaminated with mercury and cyanide stemming from ongoing illegal gold mining, has been protected by the Colombian constitution since 2016, which grants it biocultural rights to the “protection, conservation, maintenance, and restoration” of all forms of life and knowledge. How do the political and aesthetic efficacies and resonances of the contaminating mercury change within this new legal constellation?



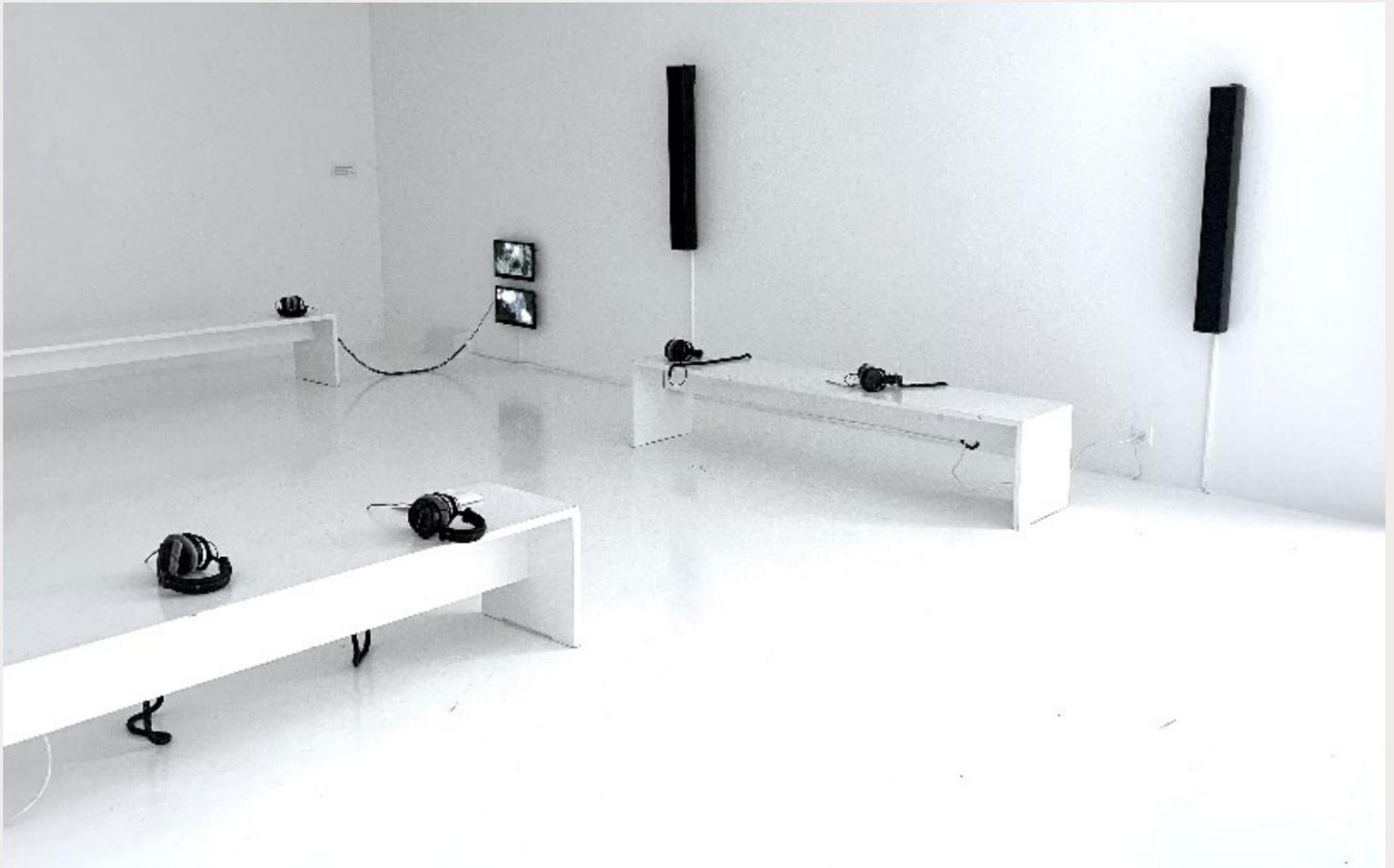
[LISTEN REMOTE EVOCATIONS](#)

Remote Evocations was activated in Helmhäus, Zürich, 2021.

[LISTEN MERCURYBODIES](#)



While the project Mercurybodies explores this through encounters of human and non-human actors in translocal fictional settings and assemblages, with “Remote Evocations,” the collective *entre moléculas* attempts to approach the imaginaries and biases of the still Eurocentric West that continue to affect such encounters and assemblages with planetary ambitions.



*With the voices of: ana garzón sabogal, claudia howald, elizabeth gallón droste, fundación mareia: carmenza rojas potes – bambazú & gyzelle garcía, leonidas valencia, juana paola palacios, tarsila beita, marco palacios mosquera
nepono werara dance group: ebema caizamo domico, aliana caizamo chami, ana mariela dumaza, dionisia caizamo forastero, usy caizamo domico*

*Field recordings: fundación mareia: paula orozco gutierrez
Assembled by: pablo torres gómez
Invited by knowbotiq in the framework of the atrato studies
commissioned by más arte más acción*

leakages

in collaboration w/ ~pes

leakages are affective activations and sensorial submersions in the extractive aquatic landscape of the atrato river basin in the department of Chocó in Colombia.



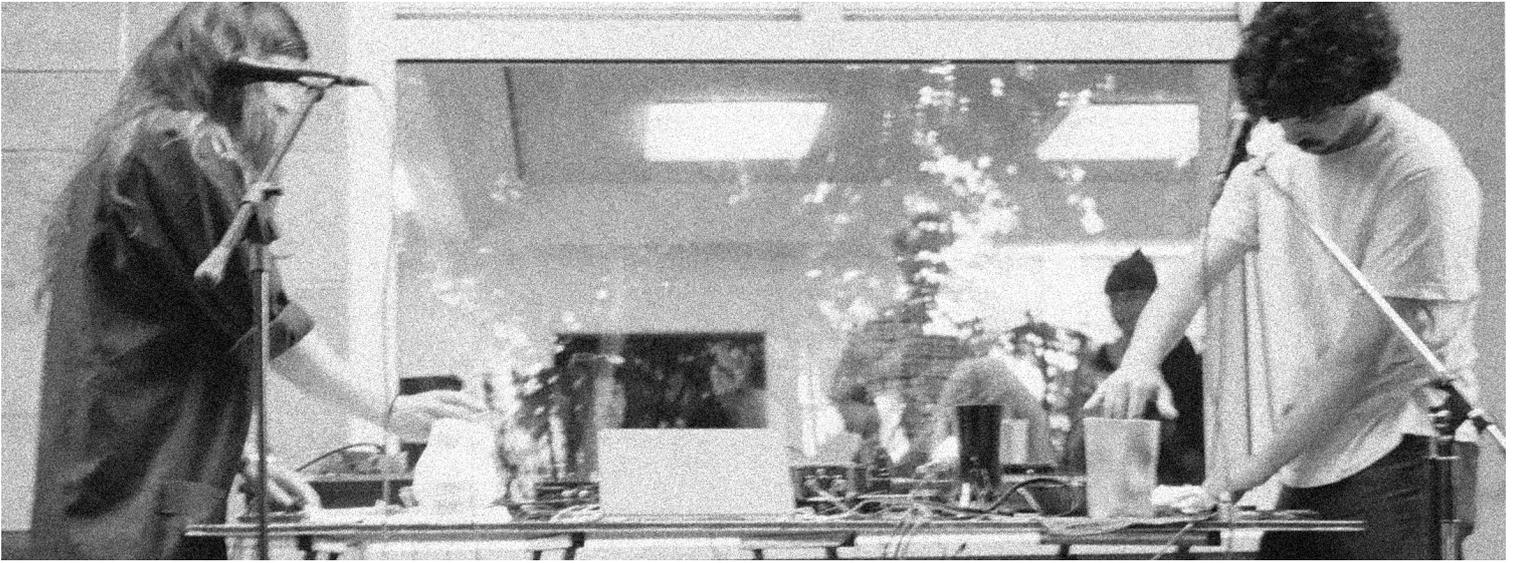
As the river, leakages navigate the polyphonic weave of these ever-changing landscapes. leakages are dynamic and change every time they are activated, either as an installation in dialogue with images or as a live listening session. As such, the Atrato is in constant manifestation in its multiple existences.

following the question of what or who is the Atrato river, leakages are sensorial navigations through the fragments that make up its course. both subject and network, the Atrato weaves together divergent voices leaking throughout this waterscape.

*a star explodes into pieces
underwater deposits
what stories do they tell?*



[LISTEN LEAKAGES](#)



Composed of evocations that are perceived, inscribed, and translated in resonant frequencies and words, these activations are possibilities and potential ways of (be)coming together of the everyday and mundane details to re-emerge; the murmurs and whispers of sand and stones, sediments, gold and mercury, dragons, and their respective ghosts and shadows that manifest through unveiling interstices in this re-composed more-than-human ecology



Composting Slow Violence

in collaboration w/ entre moléculas collective

When disruptive contaminating factors in the molecular composting process such as chemicals, plastic composites, mineral salts, moulds, etc. take over the organic processes supposed to form humus – the decomposition and transformation processes slip out of balance.

*is compost
an utopia of progress by the uncontaminated?*



CSV traces stories of misguided decay, of spilling over of heat, of absent ghosts in the water, of pollutants waiting for repair. we intervene locally and remotely with carrier bags of sand and glass in the composting process that forms the translocal stories of neocolonial extractivism, dark ecologies and molecular slow violence. different contributions on the fiction of mercurybodies, sand, alchemistic corals and murky glass beads – forming techno-political conglomerates through language, sound, touch, heat, patience, silence and slow transformation.

how does a landscape 1000 years away from here respond to the slow violence processes of extractivism in the present?

*sandbanks have dissolved, the crabs have
hidden in caves.
together with water, bacteria and algae,
they turn rocks into soil.
the sand has been “hijacked” on a
large scale.*



CSL workshop on listening and sonic research. documenta15's lumbung space, Kassel, 2022.

An SF scenario where crabs, their love and violence, have developed circuit boards and sensors, working their way through the cables and computing units. River sediments transform into data clouds. The chemical violence of mercury has been augmented by the violence of AI-assisted mining algorithms exploring the Riverbed for minerals. Sand swirls into the mesh of mining data, forming a second skin.

[LISTEN & WATCH COMPOSTING SLOW VIOLENCE ACTIVATION.](#)



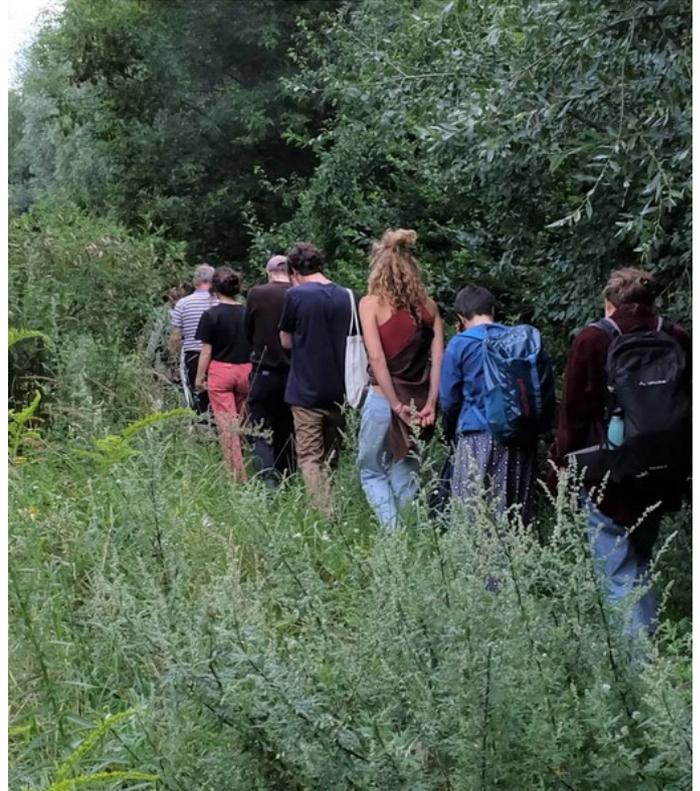
CSL live listening session. Performance with sounds and glass making from mining sand. Jeetze, 2022.

Mimetic acts of reciprocity

in collaboration w/ ~pes

Mimetic acts of reciprocity unfold throughout a soundwalk following a section of the Wuhle –a small right-bank tributary of the Spree that flows through marzahn-hellersdorf– through listening exercises with multiple manifestations of this water basin.

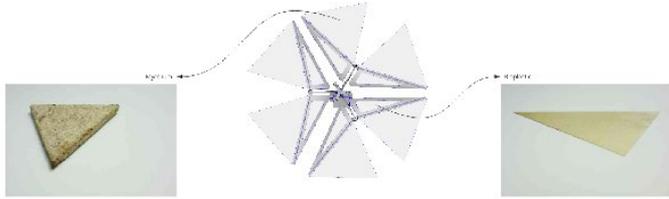
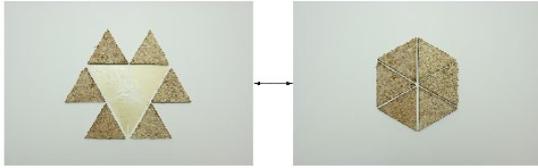
Memories, imaginaries and responses to social and ecological challenges are evoked, fostering attunements to the inaudible and murmurous worlds. During the soundwalk, a collective script and derivative soundscape was compos(t)ed aiming to incorporate these ecologies as partial encounters with diverse temporalities and myriad beings in the process of becoming, questioning, and exceeding conventional close-ended representations of the landscape.



[LISTEN MIMETIC ACTS OF RECIPROCITY COLLECTIVE SCORE.](#)



Urban Streams



Urban Streams is an acoustic sculpture –inspired by Ron Resch’s origami techniques– that moves its modules in relation to the audible frequencies at a given location.

The prototype consists of self-grown acoustic mycelium panels and porous bio-plastic petals, whose acoustic qualities –absorbent and insular respectively– generate a sound-sculpture out of the soundscape and potential ways of shaping its materialities.

