

Vica Pacheco

PEANA

Ana Victoria Pacheco (b. 1993, Oaxaca). Lives and works in Brussels. Her practice is rooted in experimental music and composition, also using ceramic and 3D animation. Her work, often described as eclectic and energetic, draws inspiration from mythological crossbreeding, prehispanic technologies and interactions between human and non-human. In a syncretic way, she combines heterogeneous or fortuitous elements like ceramics to produce her sound performances and installations.

She studied at La Esmeralda in Mexico City before graduating with a Bachelor of Fine Arts from Villa Arson in France in 2017. She has performed with her own instruments in numerous international festivals, galleries and institutions such as: PEANA hosted by Public Gallery for the 2024 edition of Condo in LDN, UK; Sólida, OAX, MX; Gaudeamus Festival, UT, NL; Galerie Nordenhake, CDMX, MX; Hacer Noche, OAX, MX; Amare, DH, NL. She has participated in residencies such as iii (instruments inventors initiative) at the DH, NL; and EKWC in OIS, NL.



LIVES AND WORKS

Brussels, BE.

SELECTED SOLO EXHIBITIONS & CONCERTS

- 2025

Fiber Festival, AMS, NL.
Les Nuits Botanique, BRU. BE.
Hear here Festival, LV, BE.
- 2024

Calyx Imaginalis curated by Dea López, PEANA; CDMX, MX.
Animacy or a Breath Manifesto, PEANA hosted by Public Gallery, Condo; LDN, UK.
- 2023

Fruto Frecuencia, curated by Dea López, Sólida; OAX, MX.
Xicalli, for art festival Hacer Noche curated by Elvira Dyangani Ose; OAX, MX.
Keroxen Festival, Residency and concert; TF, ES.
Sonic Territories, Animacy Concert; VIE, AT.
Fluisterconcert at Tempel, Animacy Concert; AMS, NL.

SELECTED GROUP EXHIBITIONS & CONCERTS

- 2025

Échos du passé, promesses du futur; MAC Lyon; OL, FR.
Material Art Fair Vol. 11; CDMX, MX
- 2024

Material Art Fair Vol. 3; GDL, MX
- 2023

Dries Van Noten AW23, sound intervention for Fashion Week Paris; PR, FR.
Material art Fair, Gallery Nordenhake; CDMX, MX.
Click and Collect, Animacy performance, Somerset House Studios, LDN, UK.
Rewire Festival; DH, NL.
Intonal Festival; Malmo, SE.
Animacy Performance, Nordenhake Gallery; CDMX, MX.
Mitote/Ollín, ITGWO Festival; VI, NL.
Mitote Gaudeamus Festival; UT, NL.
Muables, Presenting ITA, collective exhibition on Exporama; RN, FR.
Animacy Concert, Non Frequenze Festival; TO, IT.
Animacy Concert, STR, FRA.
- 2022

Animacy concert, Concertos na piscina 13, Hotelier; OPO, PT.
Talk, PatchPoint Lisboa; LX, PT.
Electronic live set, UH Fest; BP, HU.
a/v Show, Nuits Sonores; OL, FR.
Performance and Installation,Hacer Noche 2022; Jardín Etnobotánico, OAX, MX.
Animacy performance, Luxembourg art week; LX, LX.

- 2022

Fruto Frecuencia 2022, Solo Exhibition at Solida Gallery; OAX, MX.
Live Animacy concert, Hear Here 2022, Cas-co; LV, BE.
(un)common grounds, group show, iMAL; BRU, BE.
Harp and Throath exhibition, performance, Pradiatuto; MAD, ES.
Animacy concert, Emerging Sound Art 2022, Q-O2; BRU, BE.
Performance, CCINQ space; BRU, BE.
Jardins Efémeros 2022, Animacy concert, Jardins Efémeros; Viseu, PT.
- 2021

Audiovisual concert KRAAK festival; BRU, BE.
Virtual concert, Sound Sorcery Expanded, KRAAK; Brussels, BE.
Animacy Concert, Other Futures Festival; AMS, NL.
Concert, 254 live, 254 Forest; BRU, BE.
Animacy or A breath manifest, performance, Beursschouwburg; BRU, BE.

PRIZES AND GRANTS

- 2022

Vocatio grant, Belgium
Shape Platform

EDITORIAL

- 2022

Chimeras: Inventory of Synthetic Cognition, a collection of essays edited by Ilan Manouach & Anna Engelhardt. Onasis Publications.

Selected Projects

Calyx Imaginalis
PEANA; CDMX, MX. 2024

XICALLI
Art festival Hacer Noche
Ethnobotanical Garden; OAX, MX. 2023

Mitote and Ollin
EKWC; OIS, NL. 2023

Fruto Frecuencia
Sssolida; Tilcajete, OAX, MX. 2022

Animacy or a breath manifest
Beursschouwburg; BRU, BE. 2021



Calyx Imaginalis

Curator: Dea López
PEANA; CDMX, MX. 2024

This exhibition presented itself as an essay exploring the anatomy of Vica Pacheco's sonic universe and the creatures that inhabit it, many of which oscillate between botanical spaces and the delicate boundary of fiction.

Calyx Imaginalis recovers vibration as a pollinator, drawing inspiration from the structure of flowers and their components. It uses these forms as a receptacle that connects nature with its meditative dimension through sound and organic shapes.

Vica's exploration in producing this body of work constitutes an experimental organology, where botanical diversity serves as a pretext for investigating morphological details that produce vibrations. In this process, sound intertwines with visual textures, creating a hybrid sensory experience.

In this fictional ecosystem, plant forms act as landscapes of subtle sounds, opening an immersive listening channel to the botanical world. While the species in this garden embrace taxonomic ambiguity, the space is envisioned as a garden weaving a bridge where rhythms evoke the interdependence between all forms of life through the amplification of whispers from these pseudobiological creatures. An eternal space.





Installation view
Calyx Imaginalis
PEANA; CDMX, MX. 2024

XICALLI

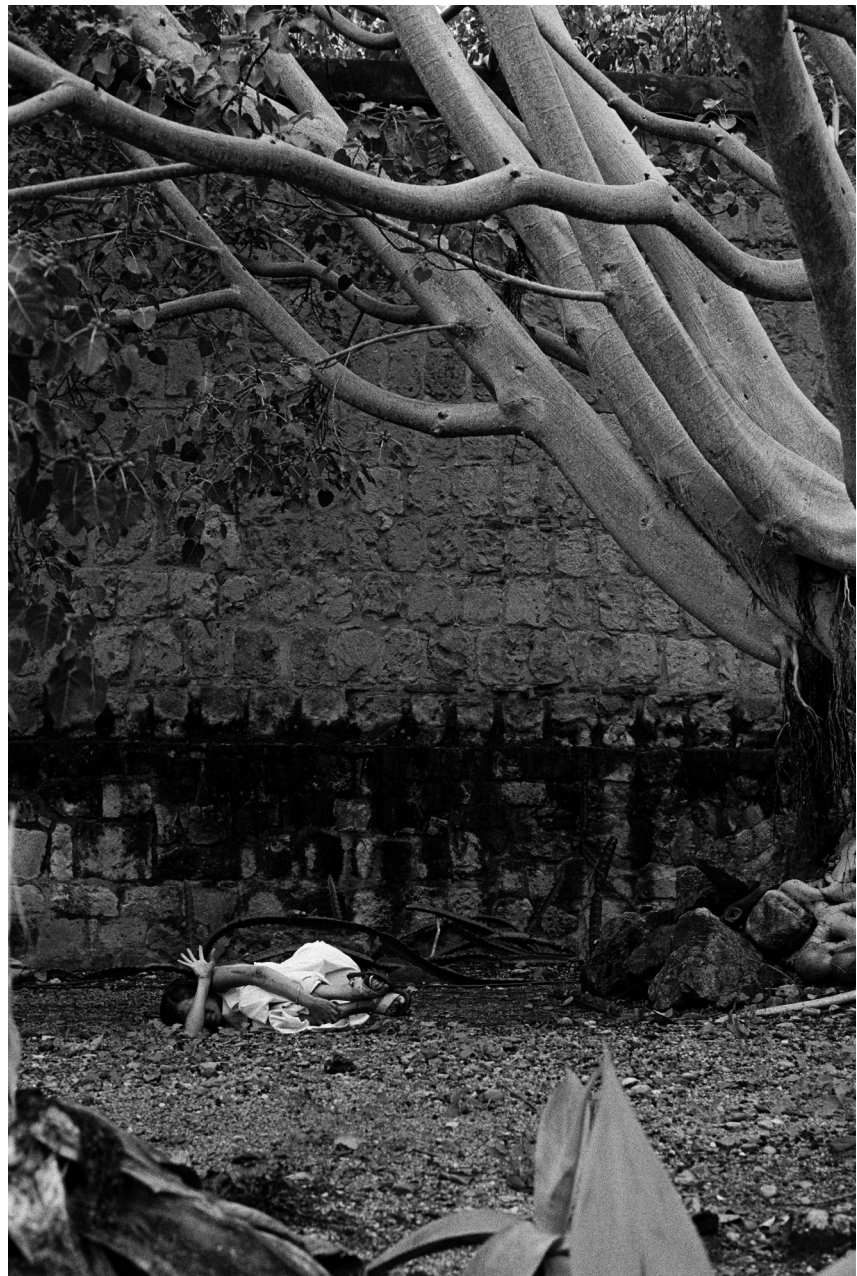
Art festival Hacer Noche
Curator: Elvira Dyangani Ose
Ethnobotanical Garden; OAX, MX. 2023

This installation is built around the concept of the vessel as a keeper of sensory memories

Sound performance by Vica Pacheco
Choreography by Fernanda Soberón.
Curated by Dea López for HacerNoche.
Costume design by La Buena Vida.
Alfaería: María Martínez Martínez.
Blacksmithing: Alejandro Antonio.

Performers:
Salma Carbajal
Frida Mariele Pombo
Melisa Donají
Dea López
Ashly Alejandra López
Feranda Soberón





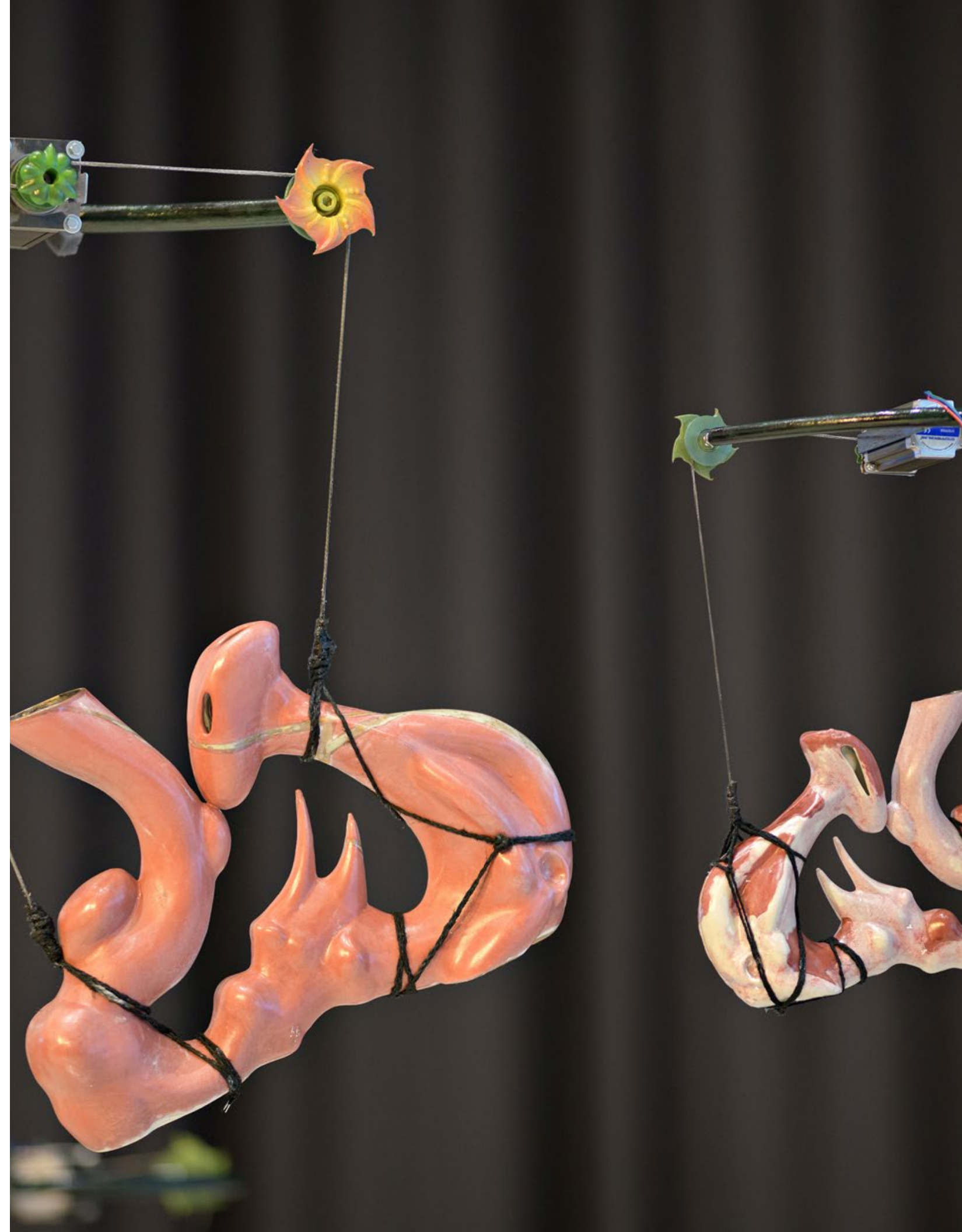


Performance XICALLI
For art festival Hacer Noche
Curator: Elvira Dyangani Ose
Ethnobotanical Garden; OAX, MX. 2023

Mitote and Ollin

EKWC; OIS, NL. 2023

A collection of ceramic instruments which Vica Pacheco produced at the EKWC form the basis for two new works: the kinetic installation Mitote and the dance performance Ollin created with Siet Phorae, Francesca Mariano and Fernanda Soberón. The word mitote comes from Nahuatl mitotiqui 'dancing' and from itotia 'to dance'. Mitote is a term from contemporary Mexican popular culture used to designate a riot or a party. Earlier the term was associated with a Mayan creation myth. In Mitote the artist conceived a kinetic sculpture to which she refers as the Bionic Mangrove, where zoomorphic creatures emit their songs thanks to the energy of the components of this tree. In the performance Ollin, meaning 'constant movement' in Nahuatl, the movement of the vessels and their sounds is generated by the bodies of three dancers in combination with the Bionic Mangrove. With this encounter Vica seeks to produce a ritual in which minimalist and repetitive movements and sounds transport the listener towards an expanded state of consciousness.







Performance
Mitote and Ollin
EKWC; OIS, NL, 2023

Fruto Frecuencia

Curated by Dea López
Sssolida; Tilcajete, OAX, MX. 2022

The practice of Vica Pacheco resides between ritual and translation. Sound becomes dialogue, understanding that, if everything is alive, conversation surpasses the word, and chat is carried through sensations. Pacheco finds in sound an antidote to anthropocentric communication.

The artist's research positions itself from the vessel as the first display of technology, as it is understood from the idea of containment. The vessel is found both in a container and in a house or a body that holds sensory memories.

This exhibition consists of a series of high-temperature ceramic resonators installed in a landscape of earth brought from Tilcajete and three lithographs (50 x 70 cm) portraying this seed from different angles. These seeds inhabit the fiction that Vica creates through her sound creatures, all responding with their virtues to the artist's emotional needs.

The Fruto Frecuencia seeds integrate into the flora of Tilcajete, responding to its altitude, precipitation, and soil fertility needs. They, in turn, demand vibration and breath for propagation. In the fruits of this seed, one can observe a variation in size depending on its level of resonance, however, they bear fruit through sound.

Text by Dea López





Installation view
Fruto Frecuencia, Ssssólida,
Tilcajete, OAX, MX. 2022



Animacy or a breath manifest

Beursschouwburg; BRU, BE. 2021.

When did we silence the world?

When did we declare it over and, singularly, ours?

When did we lose the profound ways to construct speech that resides beyond strict corporeal bounds? This research is infused with the energy of unlearning. With silence, in order to connect with the primal and listen to the whispers of our pre-columbian ancestors.

The creatures of Vica Pacheco (Oaxaca,1993) feed on the sensibilities agreed upon by our ancestors. During the previous epochs, before the Conquest and the dispossession of the territory we now call America, the world was not only inhabited with that which is alive (alt), but also with that which is between life and death (xoco) and that which is shared with the spirits. (octli).

These creatures (whistling vessels) drift from rational thought to recover the communication channel of all the beings that co-exist in the world. They move beyond the surfaces that communicate with our skin (and our bad habit of wanting to understand all that surrounds us). Rational thought has been developed in a hierarchical and unanimated world that simply categorizes mystery to avoid the responsibility of understanding it, let alone live alongside it.

Animacy or a breath manifest considers the vessel as the possible medium to contain, but also release and summon empathy. Pre-columbian technology mirrors contemporary technology in the way it explores the multiple directions of communication and its rhizomatic structure, stretching way beyond the body.

Animism isn't limited to the ability to move forward or back in time and becoming a bird, a jaguar, a sunset, or a deathbed. Its metamorphosis never ceases, it overflows, discovering instead a myriad extensions beyond the supposed limits of the body.

The vessels making up this orchestra reflect the communication technologies to which our ancestors entrusted their future.

During the performance, Vica Pacheco surrenders her individuality, utilizing her body to transform into one of the whistling vessels of her orchestra and communicate through breath and sound. For a moment, more beings are allowed to claim their space in the room. In this act of mutual recognition, the artist and creatures are equally alive.

They receive and share one breath. "United by an intimate complicity, they are ontological twins" (Sloterdijk, 2011: 44).

Vica's practice dwells between ritual and translation, where healing becomes a dialogue to understand that, if everything is alive, the conversation surpasses the word; that speech can be renewed through affect, sensations, and perceptions.

I find the sound of this orchestra to be an anthropocentric antidote.

The sonic environment created by these creatures embraces the fractured identity of the grandmothers, convoking the rain every sowing season. It was said that they were right and that their knowledge was constructed from a different understanding of speech; in this environment, the future is actually imagined by the different living, divergent, collaborative and changing perspectives that inhabit it. By blurring the words' flow, it renders attention to the breath and its capacity to tune it with the speaker.

Text by Dea López







Artwork detail
Animacy or A breath manifest
Beursschouwburg; BRU, BE. 2021

PEANA

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