

Marco Pando

Selected works

2010-2026

My work explores poetic narratives that traverse geographical and historical boundaries. Having lived between Europe and South America, I navigate the cultural differences between these regions, experiencing myself as a bridge between European culture and my Latin American roots. I regard myself as an explorer, discovering my own peripheries in Europe and collecting insights into cultural identities as I move between different places, highlighting their similarities in varied contexts.



Film still: **The boat** (2010)

The Boat (2010). Shot with an Aaton Camera 16mm.

Historically, the boat exemplifies the adventure of discovery of the unknown and lost paradise. Nowadays citizens from those places that have been discovered, travel by boats in the hope for freedom in countries of the “discoverers”. As a temporary Dutch citizen I developed a collaboration project with immigrants living in The Netherlands. From the shore of the Dutch sea, as a metaphor of the discoverer’s journey and the journey of those who were discovered, the immigrants performed a walk in a shape of a boat through the city of Amsterdam and back to the sea. The narrow streets and main squares of Amsterdam represent the historical stage of past and present.



Back to the temple of the Sun (2014)
Drawings on system cards: 210cmx223cm

Back to the temple of the Sun is a 16mm film. Time 63 min. Original Language: Spanish with English subtitles.

Back To The Temple Of The Sun is a travelogue set in the deserts, mountains and jungle of Peru. We are embarking on a cinematographic journey with the comic book hero Tintin. As always, Tintin is accompanied by his loyal friend Snowy. This time he is not a white terrier but a hairless Peruvian dog characterized as a portable pharmacy in the shape of a wooden trolley and a hot water bottle.

Our Peruvian Tintin is also not a blonde, confident and young, daring detective but an anti-hero. A lone, naïve but sympathetic traveller, wandering through stunning landscapes, on a quest to discover his own contemporary Peru. He transforms the European view and the gathered local facts into new interpretations of old mystical tales. We see him carrying illuminating ice back to the glacier and he changes into a leopard in the jungle. Original footage from the animation film *Tintin et le Temple du Soleil* made by Belair Studios in 1969 is interwoven with images from the real Peru.



Back to the temple of the Sun
Film stills, 2014



Film Stills

[Watch trailer: Back to the temple of the Sun](#)



Photographs

Cutouts Maroon fabrics (2015)

The textile designs of the Maroon are made with primary colors, resembling the paintings and philosophy of De Stijl. For the Maroons, symmetry is central to the aesthetics: the symmetry of the body is ideal.

I made cut outs in the Maroon textiles to find a visual metaphor and harmony between myself, the city and the landscape. Through the holes we see colors that are not related with the philosophy of De Stijl like the green forest color that Mondrian never used in his abstract paintings.



Plastic Ceramic (2017)

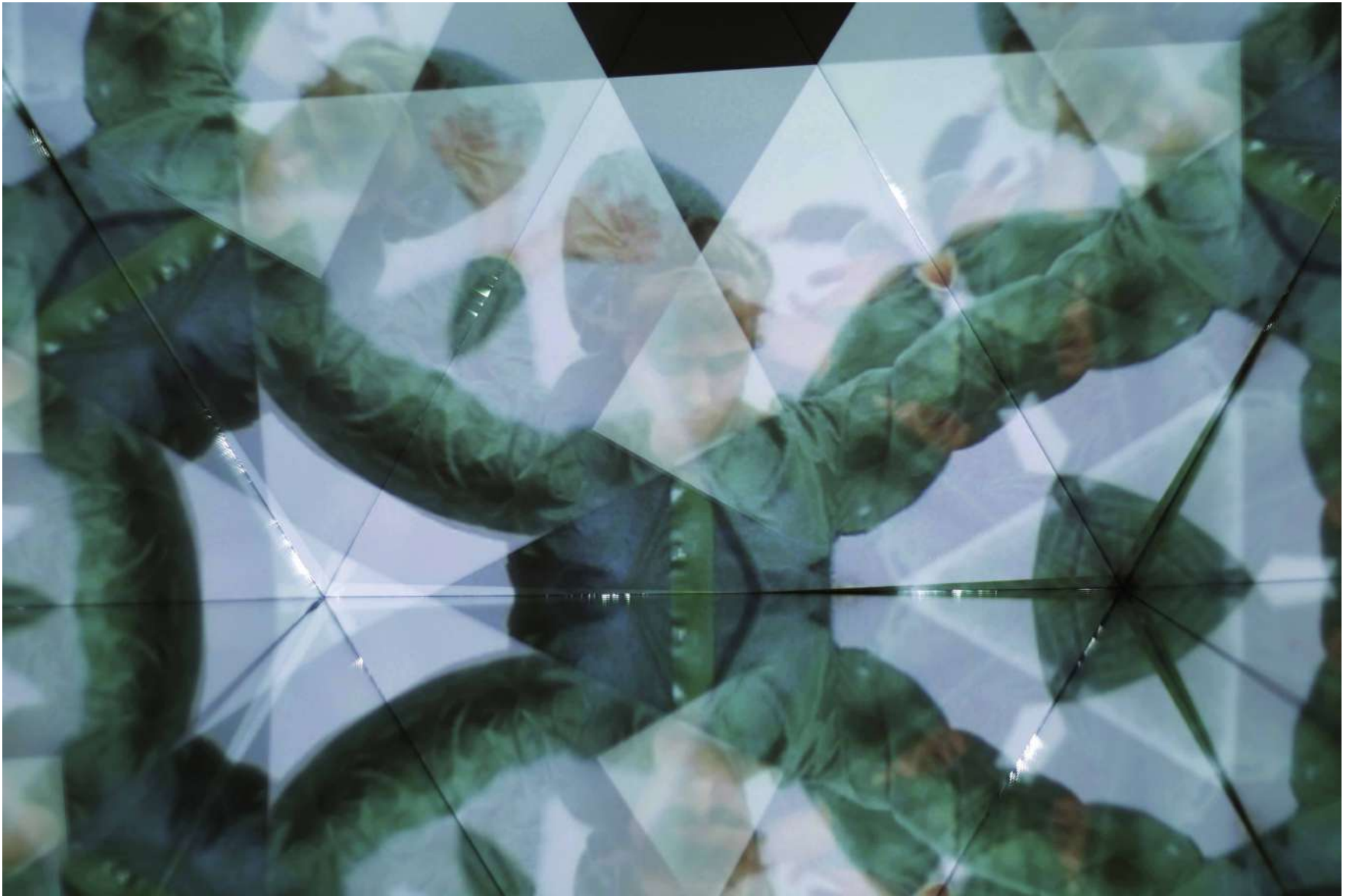
Drawing, oil and spray on recycled plastic.
300x200x190 cm.



Film stills

Walks of Desire (2018) Time: 9min. 10Sec.

Is a short film based on the essay of the German Professor for Romance studies Otmar Ette: 'Los Caminos del Deseo' (Walks of Desire). In this writing Ette analyzes and imagines that the journeys (and the narratives) described by Christopher Columbus, Saint Teresa of Jesus, Claude Lévi-Strauss, Alexander Von Humboldt and Marshall MacLuhan and states that they are nowadays in constant movement; the patterns of the journeys are repeating themselves. Ette assigns that those movements are different types of symbols, which are developing into choreographies by following the same order over and over again. Those five choreographies have the shape of a circle, a line, a pendulous, a star and jump. As an interpretation of this essay I worked with unemployed people, people who live in poverty, laborers, asylum seekers and young students to perform those choreographic movements with physical exercise, always staying in the shape of one of the travelers or writers.



Film Still



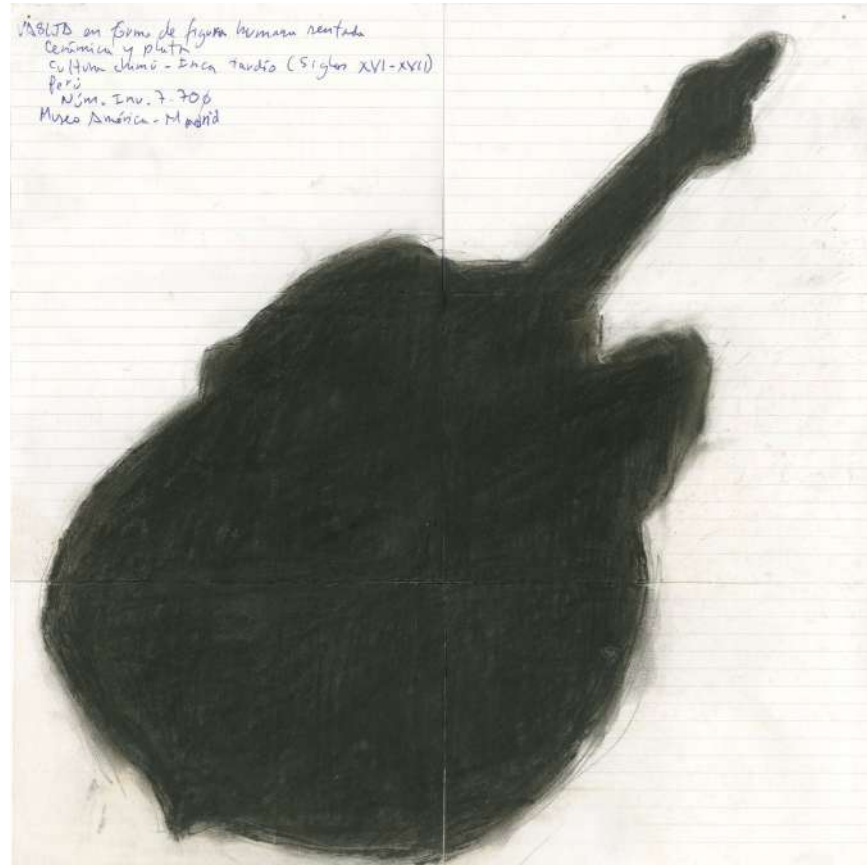
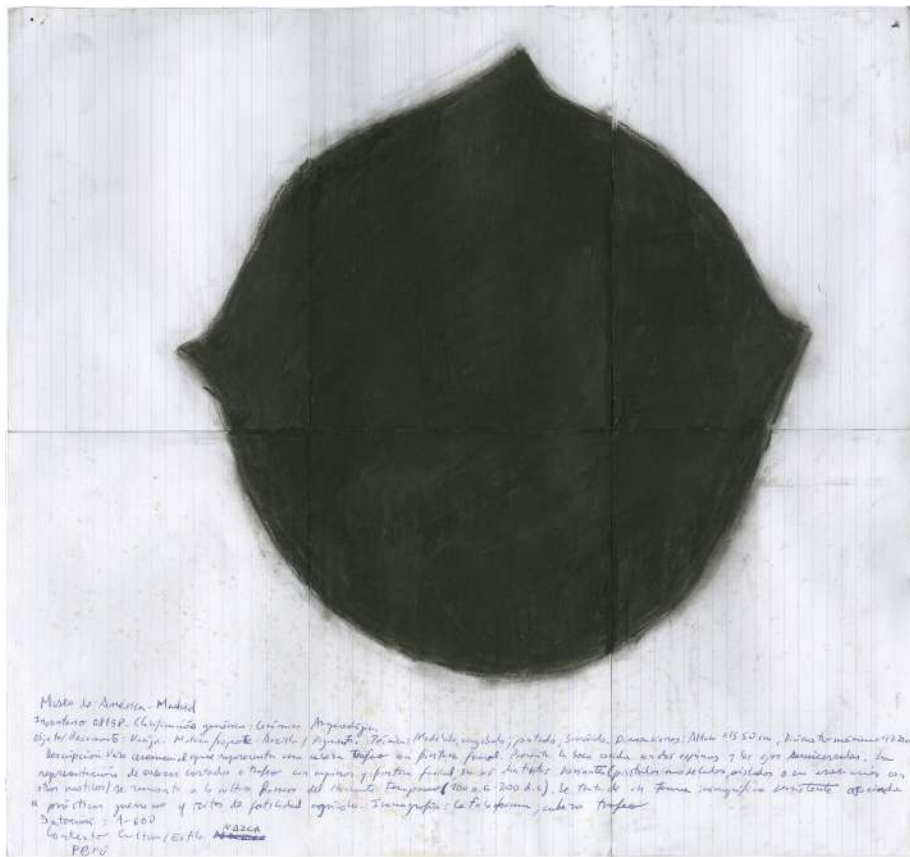
Mucen: Central Museum Lima

Museums of shadows (2016 - ongoing project).

Consist on casts of shadows of archeological objects from different museums in Europe. The shadows as spirits of the objects acquire a dynamic role. Combing the different shadows creates new shapes, histories and symbolic powers. I collected shadows and started to bring them back to the former colonial countries.

The drawings are grouped on walls according to their continent of origin: Africa (left hand wall), America (central wall), and Europe (right hand wall).





Detail of two drawings with charcoal on paper. Size: 36cmx40cm (each).



Film stills

Dracula Reloaded (2020). Time: 6min 16 sec.

In reference to the aesthetics of Jean Rouch's and Ben Russells films, 'Dracula Reloaded' is an ethnographic and hallucinatory cinema. The project combines two Latin-American music and dance styles that have close historical colonial contexts. The carnival music from Cajamarca has Spanish influences and the community of Saamakas are descendants of African slaves living with their ancestral traditions in the former Dutch colony Suriname. In the video Dracula walks into a Saamakan village, and the dancers and singers are starting to play carnival music from Cajamarca. Dracula sings a song. Gradually the music changes, mixing the villagers drums with the carnival. The sound grows stronger and wilder, creating a new music rhythm. At the end the dancers walk into a mining area inside de Jungle

[Watch video: Dracula Reloaded](#)

Code: karaoke



Size of the table: 120cmx120cm. Size of the sculptures: Variable dimensions.
Material: Glass, metal and lead

How to erase Language with Invasive plants after the Bauhaus (2020-ongoing project)

The members of the Bauhaus spread their ideas across the world to radiate new ways of life. Colonizers took advantage of the construction of new cities to change the lives of the colonized by mostly erasing traditional lifestyles. The new constructions behaved like invasive plants. An invasive plant has the ability to thrive and spread aggressively outside its native range. A naturally aggressive plant may be specially invasive when it is introduced to a new habitat. Using glass I am constructing an open futuristic city, which plays with the idea of toxic and savage architecture. Translating the structure of the invasive plants into the building style of the Bauhaus, the shape and compositions of the plants turn into architectonic constructions that create an invasive architecture that expands and spreads.



Echinopsis pachanoi (san pedro) (2023)

Oil on Canvas. Size: 120cmx114.5cm

This ongoing series of painting has evolved from my earlier work, How to erase Language with invasive plants after the Bauhaus (2020). Humans and man-made things adapt to and change their environment like invasive plants and - reminiscent of old paintings of the colonial exotic flora - I Image what this will look like a landscape of the future. I like the ides of the painting as a panorama of a fictional advertisement for a utopian resort, a fantastic amusement park or a new city plan.



Photography. Size 120cmx 90cm.

Tarzan in Paris (2021). Time: 8min 7sec.

The french colonial cinema has influenced the Moroccan Director Mohamed Osfour (1927-2005) whose movies featured moroccan actors playing westernized characters such as Tarzan, Robin Hood or Othello. The characters were in some way quickly accepted as mirrors of migratory progress in the collective imagination of the bidonvilles. I am using the character Tarzan as my alter ego to explore Paris cinematographically. Tarzan will be intervening with the different ideas of the exotic in the Parisian architecture and public space. The scenes are inspired by comic book versions of Tarzan from different times and countries.

Watch video: Tarzan in Paris

Code: 1234



Left: **Buddleja davidii** (2025) Oil on canvas. Size: 90cmx80cm. Right: Photograph which shows that the painting in the left side had been scanned in Staatsgalerie Museum in Stuttgart. Size: 90cmx80cm.

The painting depicts a plant called **Buddleja davidii** floating on the landscape. Hidden and previously painted on the canvas are three animated characters, skeletons or living spirits, holding and carrying an *Buddleja davidii* plant. These characters I've created are, in a way, the fusion or embodiment of colonialist mythologies, still alive in the fantasies of today's society. We are surrounded by mythological colonial creatures such as vampires, zombies, angels, and mermaids, represented in paintings, books, and narratives. *Buddleja davidii* is an invasive plant native from China and Japan, The plant frequently grew on urban bomb sites during the aftermath of World War II, earning it the nickname of "the bomb site plant".

After finishing my painting I went to the laboratory Staatsgalerie museum in Stuttgart to scan the painting to try to see if we can recover the hidden image. As museums scan paintings and foreign objects for their archive and restorations, the scanning of *Buddleja davidii* is focused on hidden layers, an archaeological action that reveals self-created mythologies and phantasies. It is a poetic parody, a contemporary gaze into ancient European painting and how Western painting has influenced artistic trends and the representation of characters, magical beings, and natural landscapes. It is also a way to express absence, displacement, and the erosion of space, as the plant is flying and not rooted in the ground.

Watch video: [Angelitos](#)

Code: 1234



Kinorhyncha (2026)

Recently I was part of a residency in Galeriatata in Plovdiv - Bulgari for a period of three months.

Following the concept of meiofauna, I have been collecting and later recycling construction materials such as wood and foam. Meiofauna are small invertebrates no larger than 1 mm that live in water and sand sediments. Like a tiny crew, they act as cleaners of our environment. They serve as excellent bioindicators of pollution due to their high sensitivity to environmental changes. In the Maritsa River, which runs through Plovdiv, the meiofauna carry out their work every day. In addition, I discovered that Plovdiv is like a “heritage cake,” a city sustained by different archaeological layers where various local and invasive cultures have overlapped like sediments—one on top of another—coexisting through time. Inspired by the life model of the meiofauna and the history of these overlapping societies, I start developing portable floating mosaics.

Materials: wood and foam sewn together. Paint: acrylic.

Size: 3m50cm x 1m.

[video Kinorhyncha](#)

Code: meiofauna