

Quote as: Sara Luna Ruíz. "Interview with Julián Medina (LED)." *AV Assemblies. Conversations on Sight and Sound*, edited by Ana Carvalho, Cornelia Lund, Sara Luna Ruíz, March 2026, <https://www.fluctuating-images.de/projects-av-assemblies/>.



Interview with Julián Medina (LED)

Transcript of an interview conducted by Sara Luna Ruíz in the framework of "AV Assemblies. Conversations on Sight and Sound," a project by Ana Carvalho, Cornelia Lund, and Sara Luna Ruíz.

Who is Julián Medina (LED)?

Location: Bogotá, Colombia

Field: Design, Experimental Visual Arts, Contemporary Philosophy, Activism, VJing, Curating, Production, and Cultural Management (BCN / BOG / FGGA)

Profile:

Julián Medina holds a Master's degree in Digital Arts Curating from Ramon Llull University in Barcelona. He is a specialist in Contemporary Philosophy, a designer, and a visual artist trained at the National University of Colombia. He has extensive experience in the management, curating, and production of cultural projects, festivals, gatherings, and other platforms for the arts, culture, and activism across Colombia, Spain, and France.

As a visual artist, he is deeply passionate about new media and technologies, as well as the discourses, concepts, and actions of contemporary philosophy and politics. His digital visual work has been featured in group exhibitions in Colombia, Spain, France, Italy, Norway, and Sweden.

He is also a visual designer with more than 15 years of experience in projects related to political marketing, visual and strategic design and communication, brand development and branding, and media design.

→ @_led_

- Tell me about your trajectory. How did you get started as a VJ, and how do you perceive this practice? Also, tell me about the VJ scene and how you entered it.

My first encounter with image-making came through graphic design studies. I studied graphic design at the National University of Colombia in the late 1990s and graduated in the early 2000s. However, when I finished my degree, I felt a certain frustration with the professional framework of graphic design. I was not fully satisfied with its scope, even though I was deeply

affected by the phenomenon of the image itself.

So, I began searching for other ways of approaching the image beyond the functional limits of design, exploring it from a more artistic, subjective, and authorial perspective. In that process, I came across emerging technologies for the production and manipulation of images in real time. I discovered software that allowed something I had never encountered before: real-time video editing and montage — what we now call VJing.

That was how I entered the VJ scene. I began to understand the concept, its applications, and its artistic dynamics. I became deeply involved for a period of time: participating in different circles, performing at parties, and collaborating with bands and various artists. It was an intense stage in my career, until I felt that cycle had come to an end.

- What does VJing offer that sets it apart from other audiovisual practices?

I'm not sure it is radically different, but it does have distinctive qualities. One of them is the strong real-time connection between sound and image. The idea of "real time" translates into performance: the artist's body is creating the work in that very moment. You are not only producing images — you are performing. From the perspective of performative audiovisual practice, VJing occupies a very interesting place. Compared to traditional cinematography, it offers something powerful: real-time montage. You could say that VJing is a form of live cinema, where cinematic editing happens live. I find that especially compelling.

- As a curator of VJing, expanded cinema, and experimental practices, what are your evaluation criteria? What do you look for in a strong live act or experimental piece?

I work with several criteria.

First, the singularity and subjectivity of the work. I'm interested in clearly perceiving an authorial voice — a distinctive artistic expression. I would not use the word "original," because nothing is completely original, but I do value a strong authorial presence.

Second, the conscious and effective use of technological tools. These practices are mediated by technology, so it matters how the tools are used: whether software and hardware are combined, whether cameras, MIDI controllers, or other devices are integrated in ways that enrich the visual composition.

In the specific case of VJing, the coordination between image and sound is essential: how they dialogue and connect with each other. If we are talking about installation or other performative formats, the criteria change depending on the nature of the medium. Each format requires a different curatorial approach. As a curator of experimental cinema, I can also add that criteria such as the aesthetic experience, the coherence between media and concepts, the creative process, and the audiovisual execution are all relevant.

- How have you experienced the role of collaboration in your artistic practice? In art there is often a myth of competitiveness, but in VJing there is also a strong open-source culture. How do you see collaboration?

Collaboration is fundamental to strengthening any social system — whether in science, politics, art, or social contexts. An isolated individual, no matter how brilliant, will hardly have the same impact as when working within a network. Collective construction amplifies possibilities.

VJing and technology-mediated artistic practices are deeply connected to this logic. Because they depend on technological tools — many of them shaped by open-source and collaborative

philosophies — this dynamic naturally affects artistic practice. Collaboration is not only desirable; it is structural.

- I know your trajectory moves between art and politics. Could you speak about that relationship and why you consider this intersection important?

Throughout history, art has played different roles. In contemporary times, one of its clearest functions is to serve as a tool for expressing dissatisfaction with systems that repress people or prioritize capital over human needs. Art allows that dissatisfaction to be expressed in a direct and aesthetic way. Messages conveyed through art can reach people differently from traditional political discourse. In my experience, social struggles accompanied by artistic and cultural practices have greater transformative potential.

My exploration of this relationship began during my philosophy studies, where I was researching a point of encounter between art and philosophy. I found that point in the political dimension. At one stage, I worked from the triad of science–art–technology. However, when I began studying the humanities and philosophy, I felt that art was much closer to politics and philosophy than to science and technology. That is a personal position, but from there I began to understand more deeply the political potential of artistic practices.

My inclination to explore these connections also comes from lived experience — from my life in Latin America, from my experience as an aesthetic and political subject who has gone through major social crises and political conflicts in my country of origin, Colombia.

- Do you think artists should be political?

No, I do not believe there is any political obligation, either for artists or for human beings in general. However, we can choose to take a position. For me, art that takes a stance in relation to the difficulties of the contemporary world has a particular value. It is not mandatory, but I do consider it necessary from an ethical point of view: to position oneself as a subject within the world we inhabit.