

Antes todo esto era campo
Scene I. Verás un árbol a mitad del camino
Program curated by Lejos lejos

Alcántara 31,
Madrid 28006

INTERSTICIO

Adrián Balseca
Paz Encina
Alberto Martín Menacho

10th September - 17th October 2021

Intersticio Madrid is pleased to present the collaboration with Lejos lejos. The independent production company has programmed the audiovisual series *Antes esto era campo*, with works by Adrián Balseca, Paz Encina and Alberto Martín

We leave home together and walk the long and narrow path that leads to the tree. The wind accompanies us and smells of jasmine. We enter the jungle, where the ghosts remind us what we must not forget. With pain, we went out to the sidewalk and found ourselves among oaks. The sun hits hard on the back of the neck, the dogs are attentive. We come to my neighborhood, your neighborhood. There are flowers. We go up to the tree and fall. We fall into a ditch so deep that it takes us back home.

Antes todo esto era campo is an audiovisual cycle composed of two scenes in which there are different ways of relating to the environment both rural and urban through memory. The first scene takes place between September 10 and October 20; the second, between October 28 and November 20, both in the room below Intersticio.

The works presented in the cycle allow us to experience other people's memories, making them our own, thus opening up possibilities for understanding others. The memory is encrypted in the environment: trees and rivers contain childhood memories, mountains and holm oaks tell legends and dogs keep ancestral fears.

Agency and plant sensitivity are present in the three films that coexist in the first scene of the cycle: You will see a tree halfway.

The holm oaks preserve the collective memory and are participants in the legends in *Mi amado, las montañas* (2017), by Alberto Martín Menacho (Madrid, 1986). In a small town in Extremadura where his family was born, the vultures perform rituals, the inhabitants exchange knowledge between generations and a young woman starts a new path.

In the work of Paz Encina (Asunción, Paraguay, 1971), the tree becomes a kind of spiritual guardian of memory. Faced with massive deforestation in Paraguay, Paz is concerned about the preservation of the forest and the protection of the communities that inhabit it.

The aroma of the wind (2019) gathers images of the forest of the Gran Chaco together with images of daily archive during the dictatorship of Stroessner. Dreams intersect with the memory, generating a new family memory that is contained in the tree.

The dynamics generated from extractivism and its environmental consequences in Latin America are also issues that cross the work of Adrián Balseca (1989, Quito, Ecuador). Recently, Adrián presented his work at the 34th São Paulo Biennial, which has as one of the curatorial premises the verse of the Amazonian poet Thiago de Mello: *Faz escuro, mas eu canto* [Está oscuro, pero yo canto], as a call to resistance in the dark times we live in, specifically in the Brazilian context. The values that underlie the occupation and violence exerted on the territory and the impact of the technification of work are issues in which Adrián investigates in *The Skin of Labour* (2016), forming a shadowy landscape that represents a rubber plantation in the Ecuadorian Amazon. Latex collection vessels take the form of a hand, a ghostly presence that embodies historic labor relations in the region.

We come to my neighborhood, your neighborhood. There are flowers. We go up to the tree and fall. We fall into a ditch so deep that it takes us back home.

Andrea Celda and Elisa Celda
Lejos lejos

Paz Encina (Asunción, 1971) is a filmmaker. She graduated with a degree in Cinematography from the Universidad del Cine de Buenos Aires. His first feature *Hamaca paraguaya* (2005) was premiered at the Cannes Film Festival in the Un Certain Regard section, where he won the Fipresci Prize for Best Film. He also won other outstanding awards such as the Luis Buñuel Award for Best Ibero-American Film and the Prince Claus Award for the production of the film. In 2016 he premiered his second feature, *Ejercicios de memoria* in the Zabaltegi section of the San Sebastian Festival and received important awards such as the FICCI Award for Best Documentary or Critics' Award at the Brasilia Festival, among others. Paz Encina also made several short films and installations such as *Supe que estabas triste*, *Hamaca Paraguaya (the short film)*, *Viento Sur*, commissioned by the Gulbenkian Foundation,

the Río Paraguay trilogy and the Tristezas de la lucha trilogy, composed by *Familiar*, *Arribo y Tristezas*, *Hamaca Paraguaya (the installation)* and *Notas de Memoria*, an urban installation to commemorate the 20th anniversary of the discovery of the Archives for Memory and Defense of Human Rights in Paraguay.

Her works have also been exhibited in spaces such as Fondation Cartier pour l'art contemporain, the Harvard Film Archives, at the BAMPFA / Berkeley Art Museum and Pacific Film Archive and MoMA in New York. In 2018, Fundación Texo held its first individual exhibition of installations and short and long-length works. In 2005 she founded Silencio Cine, the first Paraguayan platform for independent film production, producing her own works and those of other Paraguayan directors. In 2016 he founded Silencio Lab, a platform from which he gives seminars for the training of young Paraguayan talents.

She is currently working on his next feature, *La memoria del monte*, which includes sound installation, video and photography.

Adrián Balseca (Quito, 1989) is an artist who studies the historical-economic processes that have been relevant to the consolidation of the modern development project in Latin America. Balseca was recently selected for the 34th São Paulo Biennial: *Faz escuro, mas eu canto* (São Paulo, 2020) and osloBIENNALEN First Edition, Oslo (2019 - 2024).

Recent group and individual shows include: *Cosmopolis #2: rethinking the human*, Centre Pompidou, Paris (2019); 21st Biennial of Contemporary Art Sesc_Videobrasil | Comunidades Imaginadas, São Paulo (2019); *Contrainformación*, 45 Salón Nacional de Artistas / Al revés de la trama, Galería Santa Fe, Bogotá; *The Unbalanced Land*, Galería Madragoa, Lisbon (2019); *Estela blanca*, Ginsberg Galería, Lima (2019); *Bearers of Sense*. Contemporary art in the Patricia Phelps de Cisneros Collection, Amparo Museum, Puebla (2019); *Draw a Line to Make a Landscape*, Alexander and Bonin, New York (2018); *Horizonte de sucesos*, OTR Espacio de Arte, Madrid (2017); *Energ(ética)*, Monumento a los Héroes, Bogotá (2017); *DURA LEX SED LEX*, BIENAL SUR, Rosario; *Horamen*, Museo de Arte Precolombino Casa del Alabado (2017); *The Skin of Labour*, Galería Madragoa, Lisbon

(2016); Ultralocal, CEAAC, Strasbourg (2016); Premio Nacional Nuevo Mariano Aguilera 2015-2016, CAC, Quito (2016). In 2018 he received a mention of honor at the 14th Cuenca Biennial: Living Structures. Art as a plural experience, Cuenca (2018) and the Video Art Production Award 2019 of the Han Nefkens Foundation - CAC Quito. He has received the Mariano Aguilera National Arts Award 2015 - 2016, CAC, Quito (2015); Scholarship and Commissions Program 2015, Cisneros Fontanals Art Foundation - CIFO, Miami, (2015); Paris Award, 12th Cuenca International Biennial: Go back (2014) Brazil Award, CAC, Quito (2013), and the 1st Honorable Mention, Mariano Aguilera National Salon: (Des) figuraciones, CCM, Quito (2007). Balseca was a founding member of the La Selecta-Cooperativa Cultural group, and part of the community art collective Tranvía Cero, both based in Quito.

Alberto Martín Menacho (Madrid, 1986) is a filmmaker with a degree in Visual Arts from the Haute école d'art et de design - HEAD in Geneva. He is currently a resident artist at the Casa de Velázquez, Academia de Francia in Madrid. His first feature film, *Antier noche*, in development, is part of the Ikusmira Berriak residence at the San Sebastian International Film Festival and The Screen - ECAM.

His works have been presented at art centres and film festivals, including the Musée de l'Elysée, the Filmmuseum in Munich, the Journées de Soleure, the International Entrevues Festival in Belfort and the Rotterdam International Film Festival. In 2018, his film *Mi amado, las montañas* received the Best Short Film Award at the Las Palmas International Film Festival and the Penínsulas Award at the International Film Festival Curtocircuito.

Lejos Lejos is an independent production company dedicated create and curate screening programs. It emerged in 2018 among a group of filmmakers and cultural agents working collectively, to develop projects acting as an intermediary agent between the artistic scene and the film industry. They program in cultural centers, festivals and cinemas at international level, getting involved in all the stages of production of the different projects.

Currently they are producing *Se van sus naves* by Óscar Vincentelli (co-production with Dvein Films), *Tetuan, Tetuán* by Adrian Schindler (in collaboration with Anna Manubens and with the support of MACBA and CNAP) and *El alto de las palomas* by Alberto Martín Menacho. They are in the distribution phase of *La sangre es blanca* by Óscar Vincentelli (FID Marseille Flash Competition 2021 and Penínsulas 2020 Award of the Festival Curtocircuito).

Their productions have been presented at festivals such as IDFA (Holland), Curtocircuito (Spain), FID Marseille and Documenta Madrid (Spain). They have curated exhibitions and programmed in cultural centers and cinemas such as Kino Tonalá and Cine Tonalá (Mexico City), Byte Footage (Argentina) or Nave Pilarica.

As part of their collective work process, they

participate in educational activities through workshops at Museo Centro Nacional de Arte Reina Sofía and Inland Campo Adentro.