

Antes todo esto era campo
Scene II. *Dios es mi amigo*
este barrio es mi novio
Program curated by Lejos lejos

Julieta Gil y Sofía Acosta
Inês Lima
Francis Alÿs

21st October - 20th November 2021

Intersticio is pleased to present *Antes todo esto era campo* a series of screenings programmed by the independent producer Lejos lejos. The cycle begins with Scene I. *Verás un árbol a mitad del camino*, including the works of Adrián Balseca, Paz Encina and Alberto Martín Menacho. It continues with Scene II. *Dios es mi amigo este barrio es mi novio*, with works by Julieta Gil & Sofía Acosta, Inês Lima and Francis Alÿs.

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 occurred between 10 September and 17 October; the second, between 28 October and 20 November, both in the lower room of 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 were present in the three films that coexisted in the first scene of the cycle: *Verás un árbol a mitad del camino*. To these memories, in the second scene, *Dios es mi amigo este barrio es mi novio*, they add the domestic space and the city as scenarios for resistance to the idea of a unique way to observe and live them.

(...) diez y cuarto el sol es mi amigo
crece el pasto se mueven las nubes
nace un dios llueve en el pueblo
veo a Kevin contra un alambrado

Alcántara 31,
Madrid 28006

hablo con dios me dice seguí así seguí así
dios es mi amigo este barrio es mi novio
un camino de tierra me abraza esta
mañana
vuelvo arrastrando la moto Kevin se me rie
somos amigos me gusta su pelo
dobla dos cuadras antes
doblo dos cuadras después
gracias por las zapas me dice
gracias por tu pelo le digo."

Kevin, Mariano Blatt

Francis Alÿs (Antwerp, 1959) places us in the awkward place of the stranger. It portrays the confrontation between a group of dogs that protect their home and an intruder -the cameraman, invisible to viewers-. In this fiction, the camera takes an active role in the development of the narrative, sustaining the tension between one side of the scene and the other, until it decides to release the camera. "Gringo" is the derogatory term used to refer to Americans and, more generally, foreigners in Mexico. Oblivious to what is really happening around him, the outsider enters the environment with an element of power such as the look. From the point where the experience of living and the awareness of existing before the other seem to coincide, Francis shows an exercise of constant separation between self and being in a concrete context.

With the warmth of his hands over our eyes, as an act of resistance to the structure of Western thought and its modern superstitions, Inês Lima (Lisbon, 1995) takes us to the interstitium, to the space that exists between two bodies and two different times that do not belong to us but that we remember.

It's damp and dark, smells like rosemary and salt. The mountain, the coral, the cave, static before the passage of time, are crossed by the flow of water and the density of dreams. In her work in process *Coral I* we accompany the artist in the search for a path from which to observe this interval. The words of the Portuguese poets Sophia de Mello Breyner Andresen and Sebastião de Gama embrace longing, as a form of resistance to believing in a single way of understanding the space that

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surrounds us and who inhabits it. It's damp and dark, smells like rosemary and salt. The mountain, the coral, the cave, static before the passage of time, are crossed by the flow of water and the density of dreams. In her work in process *Coral I* we accompany the artist in the search for a path from which to observe this interval. The words of the Portuguese poets Sophia de Mello Breyner Andresen and Sebastião de Gama embrace longing, as a form of resistance to believing in a single way of understanding the space that surrounds us and who inhabits it.

For Julieta Gil (Mexico City, 1987), her act of resistance also consists of looking for other places from which to observe the everyday to question it. On his walks through the city during confinement he recorded the plants that accompanied him on the road, growing away from our absence.

Together with the sound artist Sofía Acosta -who at the same time as Julieta walked, she recorded what she heard in her home- they generate a virtual conglomerate in three dimensions that forms an idea of outer space with infinite possibilities of being inhabited.

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

Francis Alÿs (Antwerp, 1959) studied Engineering and Architecture in Antwerp and Architecture History in Venice. After the earthquake that struck Mexico City in 1985, he moved there to collaborate in its reconstruction and was fascinated by the city, so he decided to settle in it. From then on he began to develop his career as an artist, leaving aside architecture. Alÿs works on different media such as video, photography and performance. Conceptually his work is intimately linked to his way of knowing and recognizing the city: the exploration of the city through the promenade constitutes the guiding thread of the approach of his work. Alÿs has participated with his work in numerous artistic events, such as the

biennials in Havana, Venice, Lima and Santa Fe, and his work has been shown in museums and galleries in Europe and America. In addition to an important solo exhibition at the Museum of Modern Art in Mexico City in the late nineties; recently exhibited at the Museo Nacional Centro de Arte Reina Sofía in Madrid, the Centro nazionale per le arti contemporanee in Rome, the Kunsthaus in Zurich and the Museum of Modern Art in New York.

Inês Lima (Lisbon, 1995) is a Portuguese film director and programmer. She studied at the School of Theatre and Film in Lisbon and has an MFA by Elías Querejeta Zine Eskola in San Sebastián, Spain. Her first short film (*De Madrugada*, 2017) has been screened in San Sebastian IFF, IndieLisboa, Curtas Vila do Conde, Rencontres Internationales Paris / Berlin, Reykjavik IFF, Nara IFF, Arkipel IFF, among other festivals. She has worked between fiction, documentary and experimental cinema. Her latest work *House in the North* premiered at Curtas Vila do Conde 2021 and is currently in distribution. She has also worked as a film programmer for the IndieLisboa International Film Festival since 2019.

Julieta Gil (Mexico City, 1987) oscillates between physical and virtual space, as a simultaneity of realities that cluster in complex and multidimensional ways. In her works she addresses themes of feminism, subversive technologies, memory and fiction. Starting from the digitalisation of material existence, it explores the possibility of re-signifying, reimagining and reforming our understanding of what institutions, cultural heritage and, in particular, public monuments and sculptures represent. She is a teacher in Art and New Media at the University of California in Los Angeles and an architect at the Universidad Iberoamericana.

In 2020 he received the Lumen Gold Award for art and technology, the highest recognition of the international competition The Lumen Prize (UK). Benefited from the Youth Programme Creators of the National Fund for Culture and the Arts of Mexico in 2015-2016. She has exhibited in various spaces such as the Alameda Art Laboratory (CDMX), Culture Center Digital (CDMX), Travesía Cuatro (Madrid), Museo Tamayo (CDMX), Centro Cultural Universitario Tlatelolco (CDMX), Palm Springs Art Museum (CA, USA), Anchorage Museum (Anchorage, USA), Future Gallery (CDMX and Berlin), Human Resources (Los Angeles, USA), and Zuecca Projects (Venice, It).

Sofia Acosta is a multidisciplinary artist, web programmer and Mexican DJ. His mix as a DJ is eclectic and highly energetic ranging between techno, acid house and synth punk. His work includes the development of electronic art projects, music and technology education and web development.

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 the Reina Sofía National Museum and Inland Campo Adentro.