

FUNDAMENTAL ERRORS

2026
In production



FILM INSTALLATION
SINGLE- OR MULTI-SCREEN
VIDEO FILM PERFORMANCE
LIVE READINGS AND LIVE SOUND
SYNCHRONIZED LIGHTING

With the support of
MNCARS
MUSEO NACIONAL CENTRO DE ARTE REINA SOFÍA
L'INTERNATIONALE
MUSEUM OF THE COMMONS
Ministerio de Cultura de España

How have fictions, omissions, and distortions shaped Western natural and scientific history? 'Fundamental Errors' explores this question by tracing four foundational narratives of an Andean tree that unknowingly molded global geopolitics. Through the genealogy of the quina (cinchona) tree; a species native to the Andes once exploited as a colonial weapon for its anti-malarial bark, the installation examines how a plant became a strategic resource for imperial armies, enabling European expansion across tropical territories in Asia and Africa. Its use persisted until World War II, when synthetic substitutes replaced it.

Combining diaries, travel notes, fables, and testimonies spanning four centuries (1663, 1798, 1857, 1952), the project weaves together a¹ condessa miraculously cured of malaria in Lima; a² Shuar man transformed into a jaguar devouring a colonial soldier; a³ Bolivian watercolorist traveling with an English trader of alpacas and quina; and an⁴ encounter between an Amazonian community and a U.S. botanist during the largest search for a medicinal plant in history. These narratives intertwine with fragments from the artist's own research, which began with unclassified botanical archives at Madrid's Royal Botanical Garden and extend to contemporary testimonies from Kañari (Peru), one of the quina tree's last habitats, now threatened by copper mining.



Conceived as a scenario rather than a fixed form, the installation unfolds as a stage set, a backdrop where a triptych of off-screen voices interlaces historical and contemporary fragments around the quina tree. Foundational texts, archival traces, and field notes converge with a present-day voice that speaks from lived experience. Their narrative spans from seventeenth-century writings to contemporary testimonies, ultimately closing with those of the Kañari community in Lambayeque, one of the last remaining habitats of the cinchona.

Presented as a single-channel film or a multi-screen installation, the work can be activated through live performance and an accompanying soundtrack in which readers, voices, synchronized lighting, and sound intervene. The projected images operate as short loops, generating visual rhythms in dialogue with the spoken word and the soundtrack. These images draw from diverse sources, including the documentation of research journeys and refilmed archival material of varied nature.

¹ Bado, Sebastiano. *Anastasis Corticis Peruviae, seu Chinachinae defensio*. Genuae, (1663), Caput II, Liber I, pp. 22–24.

² Humboldt, Alexander von. *Tagebücher der Amerikanischen Reise VI (1798–1805)*, p. 148r. Manuscrito original. Staatsbibliothek zu Berlin, MS germ. quart. 298.

³ Savage, Santiago (1857-1858). Series 01: Annotated watercolour sketches by Santiago Savage. Mitchell Library, State Library of New South Wales.

⁴ Camp, W. H. (1952). Plant hunting in Ecuador. *Memoirs of the New York Botanical Garden*, 8(1), 1–84.



The project originated as a reading and writing group held at the Museo Reina Sofia, bringing together scientists, historians, writers, and activists to reflect on the intersections of nature, colonial history, and fiction.

In collaboration with

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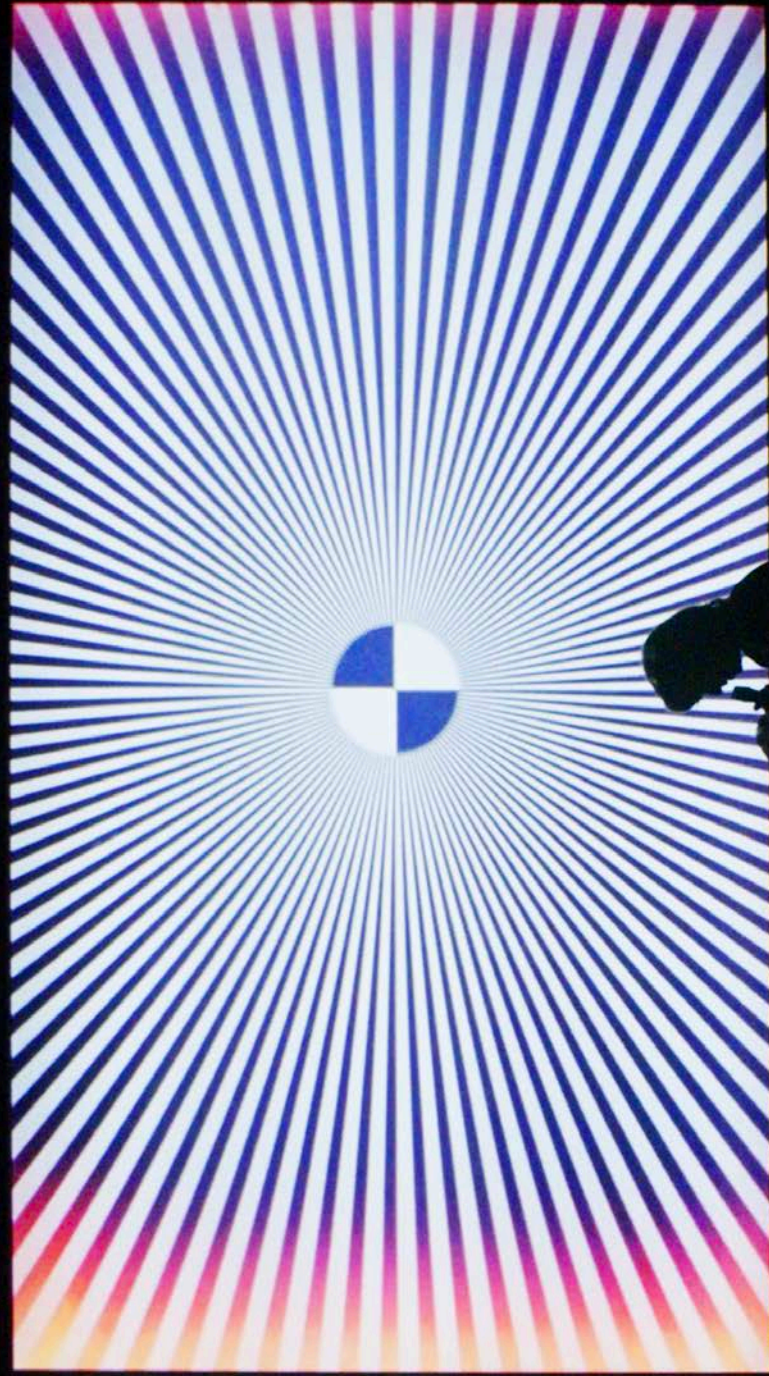
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theater as a tool for social
transformation





The characters and voices in these stories were once real



**FESTIVAL INT. DE CINÉMA DE
MARSEILLE
FID Marseille**
Premier Film Comp., Première Mondiale

**JI.HLAVA INTERNATIONAL
DOCUMENTARY
Film Festival, Ji.hlava IDFF**
Testimonies Competition

**INTERNATIONAL DOCUMENTARY
FILM
FESTIVAL AMSTERDAM, IDFA**
Paradoxa, Dead Angle: Institutions

**RENCONTRES INTERNATIONALES
DU DOCUMENTAIRE DE
MONTRÉAL, RIDM**
New Visions Competition

A few seeds preserved in Madrid's Botanical Gardens are sent back to the south coast of Peru, where they were collected centuries ago. A sensual imaginary journey, a counter-narrative to colonial despoilment.

Since the colonial system, different polymorphous regimes of power extend and feed each other: colonialism, European modernity, anthropocentrism and Western technoscience. The film is conceived as a counter-narrative that explores the spectral capacity of the archive, offering a critical perspective to examine the continuity of contemporary neocolonial structures.



With the support of

**Hubert Bals Fund + Europe programme of
INTERNATIONAL FILM FESTIVAL ROTTERDAM**

ICAA

**Instituto de la Cinematografía y de las Artes Audiovisuales
Ministerio de Cultura de España**

DAFO

**Dirección Audiovisual, la Fonografía y los Nuevos Medios
Ministerio de Cultura de Perú**

Real Jardín Botánico de Madrid

Ayuntamiento de Madrid

CSIC Consejo Superior de Investigaciones Científicas



All around the world, institutions are under pressure—from universities and parliaments to libraries and botanical gardens, the places where power, knowledge, and community are constantly being negotiated. Sometimes they embody their ideals, sometimes their limitations, and often they expose a society's 'dead angles'.

"History is therefore never history, but history-for," a young person reads aloud from a piece of paper. He is perched on the edge of a memorial tablet in the Botanical Gardens in Madrid, filmed on a quiet day. The chirping of crickets blends with the whispering of sprinklers. An idyllic paradise, it seems—but there is nothing untamed or unrestrained about this scene. Every tree and bush has been painstakingly placed; the gardens were laid out with what was then considered scientific precision.

This opening scene from the Peruvian film essay *Estados generales* (2025) by Mauricio Freyre is, of course, quoting the famous words of Belgian-French cultural anthropologist Claude Lévi-Strauss, from his book *La pensée sauvage* (1961, translated into English as *The Savage Mind* in 1966 and as *Wild Thought* in 2021). There, Lévi-Strauss proposes a concept of history that is neither finite nor definite, but dynamic and human—and in which every attempt to write history is inevitably seen through the lens of its own time.

From pesticide fumigations along clementine fields to the processing of the fruits in a factory in accordance with norms imposed by giant corporations, it appears that the colonial order lives on through capitalism. But even though the film makes this sad observation, it also offers a counter-narrative, at the opposite end of hegemony, that challenges the order of things.

Such is the case with the spectral presence, embodied by a mutating subjective camera, that in turn disturbs perception. If night is the place where anything is possible, it is in that moment, at the break of dawn, that the conspiratorial hands of two kids plant one of the seeds that have just come back in the middle of a cornfield. With this tiny gesture, they repair a little of the colonial dispossession and offer the beginning of an answer to the question asked by two botanists on the other continent—can a hundred-year-old seed still germinate?

Louise Martin Papasian for
FIDMarseille 2025



Interview by Louise Marie Papasian
to Mauricio Freyre

Estados Generales imagines the return journey of a sample of seeds from Madrid's Botanical Garden to the southwest coast of Peru, in an Afro-Peruvian village. How did the project come about?

The project began as I was completing my previous film, *Interspecies Architecture*, commissioned for the Taiwan Pavilion at the Venice Architecture Biennale. During production, I spent time in Taipei's forest, researching relationships between architectural layers: membranes, and the erasure of visible and invisible boundaries. In Taiwan, I'd research on different parallels with Peru: colonialism, systems of power, overlapping historical layers... That film unfolded as a journey, in the forest following characters who gradually merged with their surroundings. I explored human dissolution into the environment, blurring limits through the concept of opacity. Back in Madrid, I started writing *Estados Generales*, transposing these ideas to a more personal context. Madrid's Botanical Garden had always attracted me, and I was drawn to connecting two seemingly unrelated territories and timelines through an inverted journey.

The particularity of this sample is that the seeds are unidentified and therefore not catalogued. Why did you choose these particular seeds? Could you comment on this aspect?

While scripting, I planned to work with Peru-sourced colonial specimens from the Garden's official historical archive from the Ruiz and Pavón expedition that came to Peru around 1777. But weeks before shooting, while scouting herbarium locations, I noticed antique boxes labelled *Frutos sin nombres* ("Nameless Fruits"). Staff explained these were damaged materials slated for restoration, discards stored in

Deposit S59, a 15m² basement room housing unarchivable items.

Gaining their trust, I secured keys to visit S59 twice weekly that summer. I photographed contents, even discovering unopened boxes dating to the 1800s. When asked when this material couldn't be archived, reasons varied: missing data, contamination, or simply lacking "scientific value", yet it couldn't be discarded as Spanish state heritage. The oldest specimens were turning to dust. I documented this, cataloguing particulate matter using grids to quantify and scale it.

This non-archive materialized the contradictions I was investigating: the fusion of modernity's scientific method and colonialism's flattening gaze, which discards anomalies through a paradoxical process. As the herbarium director states in the film, "Archiving is the way we order the world's complexity." Here, the archive operates by producing dead artefacts: it extracts and destroys agency in the name of preservation, thereby erasing alternative futures and eliminating the capacity to conceive that the past could have been different. Its hegemonic narrative sells us the idea that 'there is no alternative,' never has been, never will be.

Different narrative and visual writing styles are interwoven: the imaginary return of the seeds, documentary sequences, scientific shots filmed in macro. How did you conceive this interweaving in terms of narrative structure? What were the writing stages?

Writing, production, and editing overlapped as a layered process across an extended timeline. Visually, I studied botanical representation systems. The narrative has three parts. The first one in the Botanical Garden, that opens with a kiss on the street. Static, centred shots gradually pull viewers into the herbarium's architecture, destabilizing

shots gradually pull viewers into the herbarium's architecture, destabilizing control.

After this, starts the Seeds' imagined journey. When it arrives to the south coast of Peru in Chinchá, the camera moves constantly, tracking characters through fields where seeds likely originated but now amid farmland. Colonial botanists Ruiz and Pavón collected in this area botanical materials in 1786 that he later sent to the botanical garden in Madrid, in their journals note: "Chinchá and Ica, though seemingly arid lands, are gardens of plants useful to Commerce. [...] The Natives convert sandy wastes into orchards with canals bringing waters from the mountains. [...] Their practices in Botany, though skilled at discerning Plants, lack scientific method; their medicinal applications are superstitions requiring the rigor of Europe's Enlightened Science.¹"

In the tangerine factory in Peru, we hear about the global standards imposed on fruit and, in this sense, the persistence of a system of domination through globalization. What was at stake for you in this sequence?

This Peruvian coast nurtured pre-Columbian Chinchá and Nazca cultures, whose agricultural technologies wove complex relationships with the world – practices documented in colonial records that understood farming as regenerative, inseparable from entities like the past, future, mountains, and community. Colonizers discarded everything they couldn't comprehend or extract for profit. Today, this same region is dominated by agro-export corporations like the one depicted in the film. Most production relies on foreign species for global markets. *Estados Generales* begins in a colonial archive filled with seeds and concludes in these industrial landscapes, where seedless fruits, monocultures,

pesticides, and processes perpetuate destructive capitalism. Workers (primarily women) endure precarious labour, poverty wages, and environmental degradation.

The film installs a spectral presence, notably through a subjective night camera. The point of view of the seeds? Could you elaborate on this dimension?

I embraced night, ghosts, and spectrality as aesthetic and political gestures. These seeds are ghosts: dormant carriers of neglected futures. In an era obsessed with apocalypse, spectral imagination becomes resistance, a way to haunt the present, where the spectre acts as a return of absent presence, destabilizing the now. Like a ghost-hunter, it translates imperceptible forces into visible representations.

Through the question of the conservation in Europe of goods looted from the colonies, the film proposes a reflection on neocolonialism, and offers an emancipatory counter-narrative. How did you approach this dimension? What were your references, both textual and cinematographic?

Fantasizing about the seeds' return, their latent potential to regeminate responds to our contemporary slide toward fascist-imperial revivals. The film exposes capitalism/colonialism's entwined powers. Europe's foundations are colonial; these discarded seeds propose buried alternatives. Capitalism's categorizing drive has trapped us in a dead end.

Interview by Louise Marie Papasian







LIMPIA / MAL DE OJO

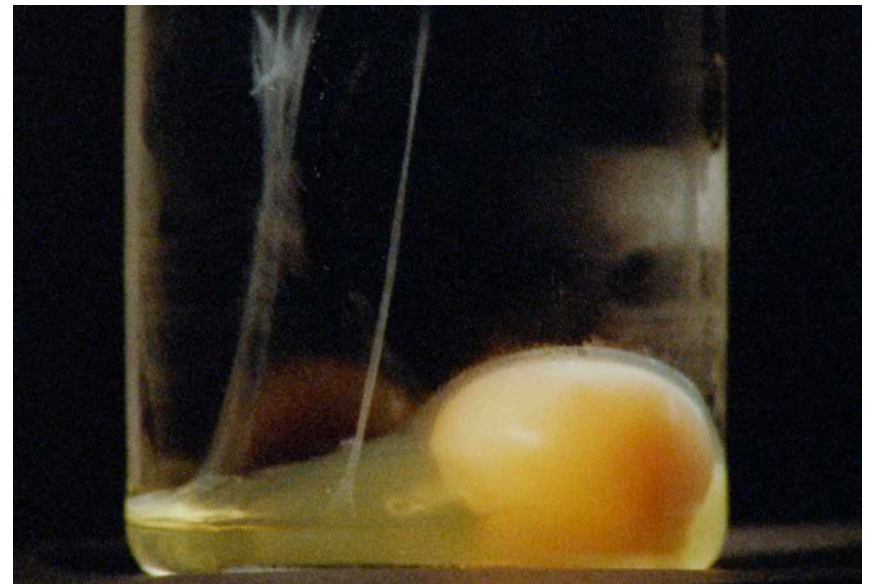
2025



**SINGLE-CHANNEL
16MM FILM INSTALLATION,
SILENT, 10 MIN, LOOP**

**Presented at the
MUSEO NACIONAL CENTRO DE ARTE REINA SOFÍA
(MNCARS), Madrid
Crudo #1, Museo Reina Sofía, Madrid
2025**

In sixteenth-century Europe, according to humoral medicine, certain maladies were attributed to passions such as envy and were believed to be transmitted through the gaze. By contrast, in pre-Columbian worlds the same violence of looking was understood as a spiritual disequilibrium that bound body, territory, and community; healing sought to restore relations with tutelary spirits, ancestors, and the collective. Colonization imposed a universalizing European medical model that delegitimized Indigenous knowledge and persecuted local purification rites as superstition, despite analogous popular practices in Europe that were themselves policed by Church and state.

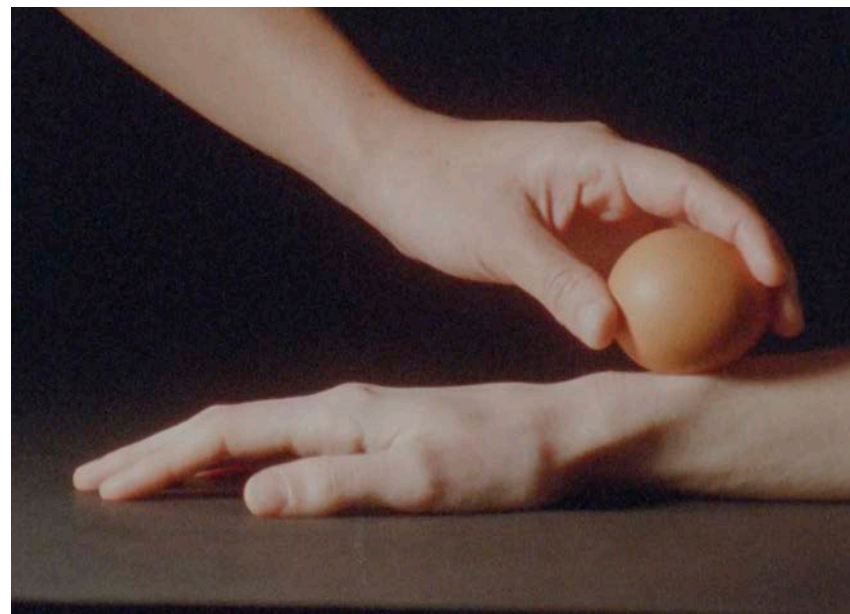


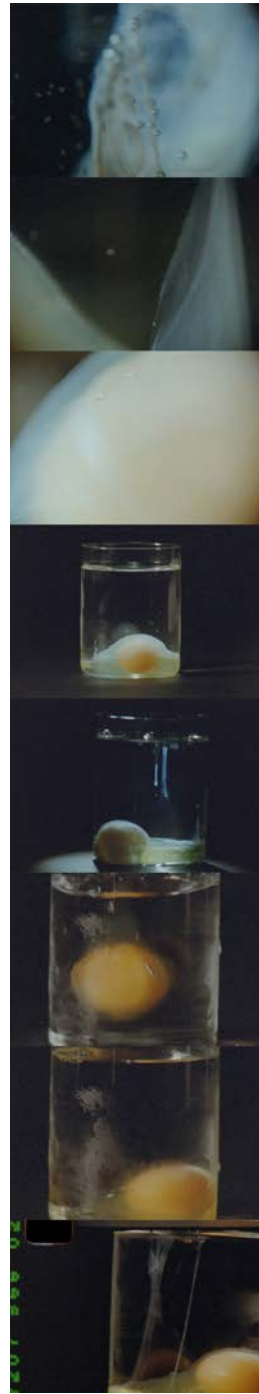
With the support of
AYUNTAMIENTO DE MADRID
Ayudas a la creación e Investigación

Conceived as a staged composition, the work juxtaposes the imagery of the 'evil eye' (mal de ojo) with gestures of the 'limpia', not to illustrate ethnographic content but to rehearse ways of seeing. This friction unsettles the hierarchy between observer and observed, and with it the authority of the filming position: the camera does not claim to speak about but to speak nearby, refusing a didactic voice and allowing meaning to emerge from relation rather than mastery. In this sense, looking is treated as a practice with consequences—capable of wounding, but also of repair.

Operating as a gesture of symbolic and epistemological resistance, the piece understands shamanic healing as cultural survival amid colonial violence. Ritual actions point beyond the expulsion of an external harm toward the reconstitution of bonds—with place, with the dead, with others. Historical traces—such as inquisitorial persecutions of the 'evil eye' in the Americas or manuals like *Extirpación de la idolatría del Pirú* (1621)—are not presented as sources of authority, but as documents of epistemic violence that the work counters by enacting another ethics of attention. Rather than translating or absorbing alterity, the installation opens a space for other modes of perception, recognition, and narration, where vision is accountable to the relations it activates.







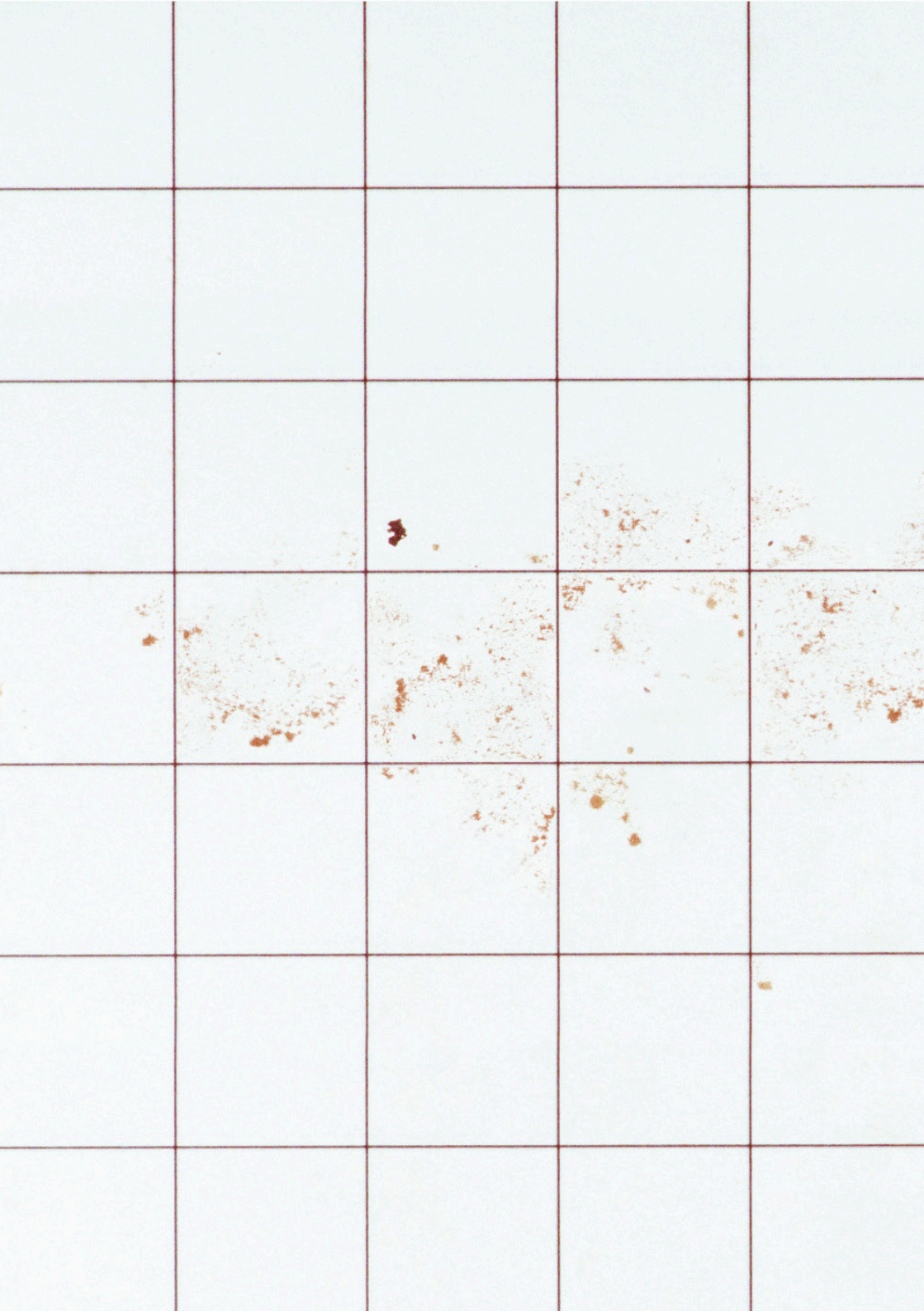


**Intervention on Graphic Archive
Pieces in Storage S59 of the
Unclassified Colonial Herbarium at
the Royal Botanical Garden of Madrid**

Developed from research within Storage S59 of the Unclassified Colonial Herbarium at the Royal Botanical Garden of Madrid, this work engages with a range of materials found in the archive, graphic fragments, scientific records, botanical residues, and the traces of preservation processes accumulated over time.

The process begins with the cataloguing of dust and minute particles of degraded botanical material—mostly dried seeds and fruits brought from the former colonies. The material comes from a drawer associated with the Celestino Mutis expedition in Colombia, labeled “Unnamed Fruits.” These remnants were photographed using a scientific grid-based system that establishes a comparative scale and enables the counting and classification of material.

Slides from the personal archive of an ethnobotanist at the RJBM, documenting a 1989 botanical expedition, were later re-photographed. The resulting images, reinterpreted as contemporary prints, enter into dialogue with the previously intervened materials.



Newspapers once used by plant collectors to press and dry specimens—typically discarded after the classification process—are also revisited. Having absorbed the presence of the plants over time, the fibers retain their volume and imprint, merging with the printed narratives and imagery. These botanical traces are documented and treated with fluorescent pigment, inspired by fluorescence microscopy techniques, to reveal biological processes that ordinarily remain unseen.



AYUNTAMIENTO DE MADRID
Ayudas a la creación e Investigación

LATE IDEA DICE,
Collective exhibition Files for Films
Madrid 2024

INSTALLATION WITH REPRODUCTIONS OF ORIGINAL
35MM SLIDES, R.M. ETHNOBOTANIST'S ARCHIVE,
EXPEDITION TO EQUATORIAL GUINEA, MARCH 1989.
DIGITAL PRINT, 35x 30 CM, ED. OF 9 + 2 AP.



**17TH VENICE ARCHITECTURE BIENNALE,
Taiwanese Pavilion, Venice, 2021**

'Un lago de jade verde', CENTRO CENTRO, Madrid, 2022

'XXL Dreams', LAAK, Den Haag, 2024

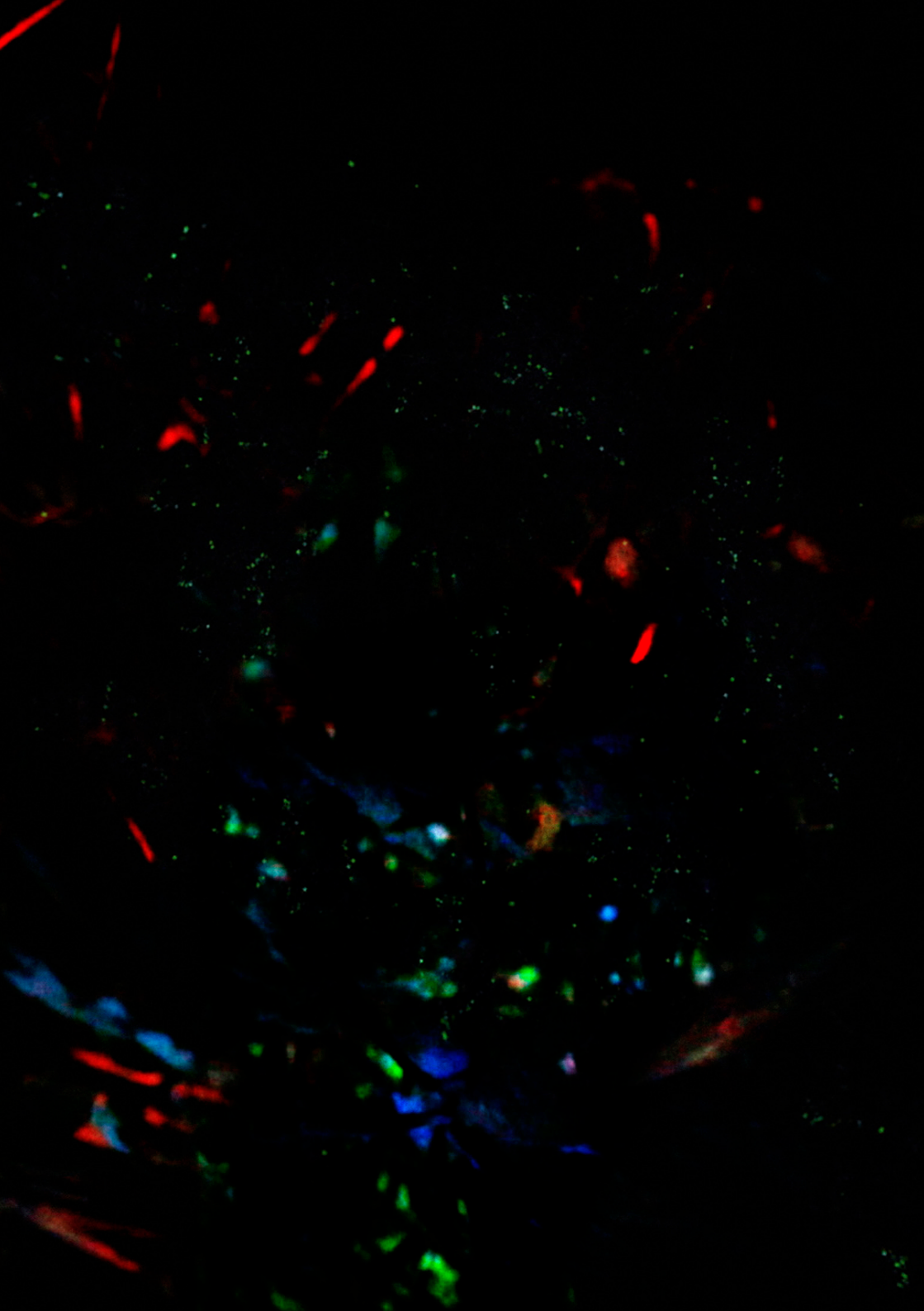
**MOSTRA INTERNAZIONALE DEL NUOVO CINEMA,
Concorso Pesaro, 2022**

**'Hybrid Spaces', RENCONTRES INTERNATIONALES PARIS/BERLIN,
Louvre auditorium, Paris, 2021**

**FESTIVAL DES CINÉMAS DIFFÉRENTS ET EXPÉRIMENTAUX DE PARIS,
Collectif Jeune Cinéma, Paris, 2021**

A group of characters travels on foot to the outskirts of Taipei without a determined destination. The path chosen by both the characters and the film is one of wandering—of tracing a trajectory in which signs accumulate and overlap: the effects of climate change, environmental disaster, armed conflict, political repression, economic crisis, the mutation of an unknown organism, continuous collapse. The journey focuses on evading any possibility of a fixed point, favoring opacity—camouflaging and at the same time permeating what was initially framed at the margins of the image: the non-human dimension.





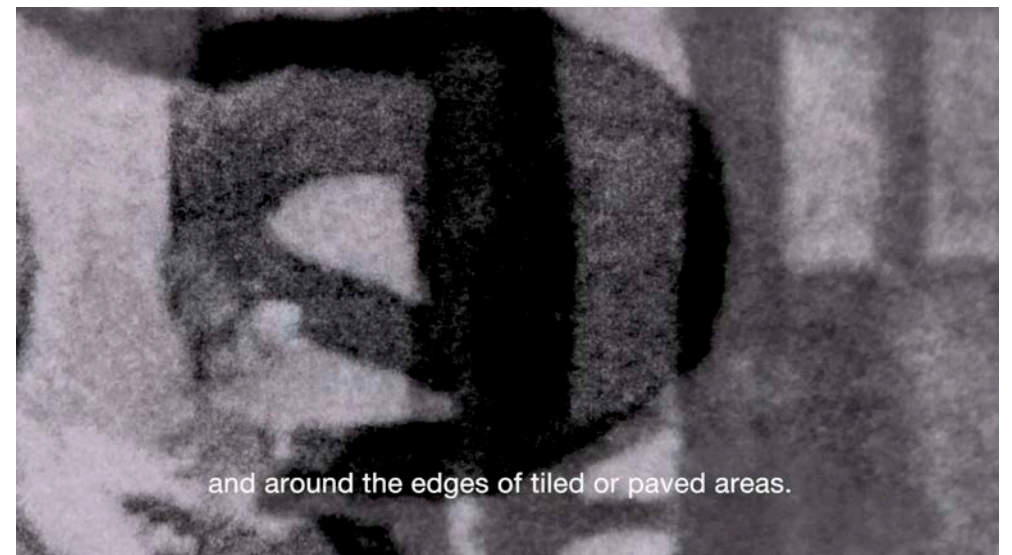
**TAIWANESE PAVILION AT THE 17TH VENICE ARCHITECTURE BIENNALE
PRIMITIVE MIGRATION FROM/TO TAIWAN, 2021**



'UN ÁRBOL DE JADE VERDE'
COLLECTIVE EXHIBITION, CENTRO CENTRO, MADRID, 2021



'XXL DREAMS'
LAAK, DEN HAAG, 2024



**12th STRANGLOSCOPE,
Florianópolis, 2019**

**'Minor, rethinking the narrative',
OMI, Rotterdam, June 2022**

**'L'architecture du film', Les saisons,
MARIAN GOODMAN BOOKSTORE, Paris, 2019**

**'Peripheral Exhibition',
RENCONTRES INTERNATIONALES PARIS/BERLIN, Paris, 2019**

**L'ALTERNATIVA, 26º, Sección Oficial Nacional,
CCCB, Barcelona, 2019**

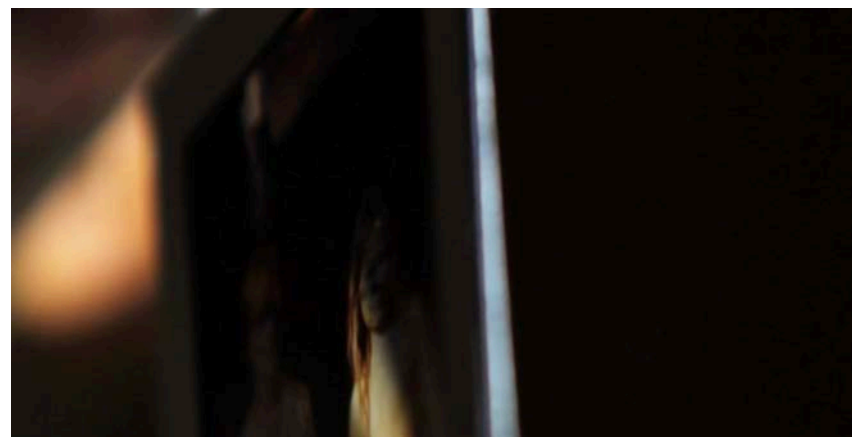
**From the South, FIX IN ART,
Thessaloniki, 2019**

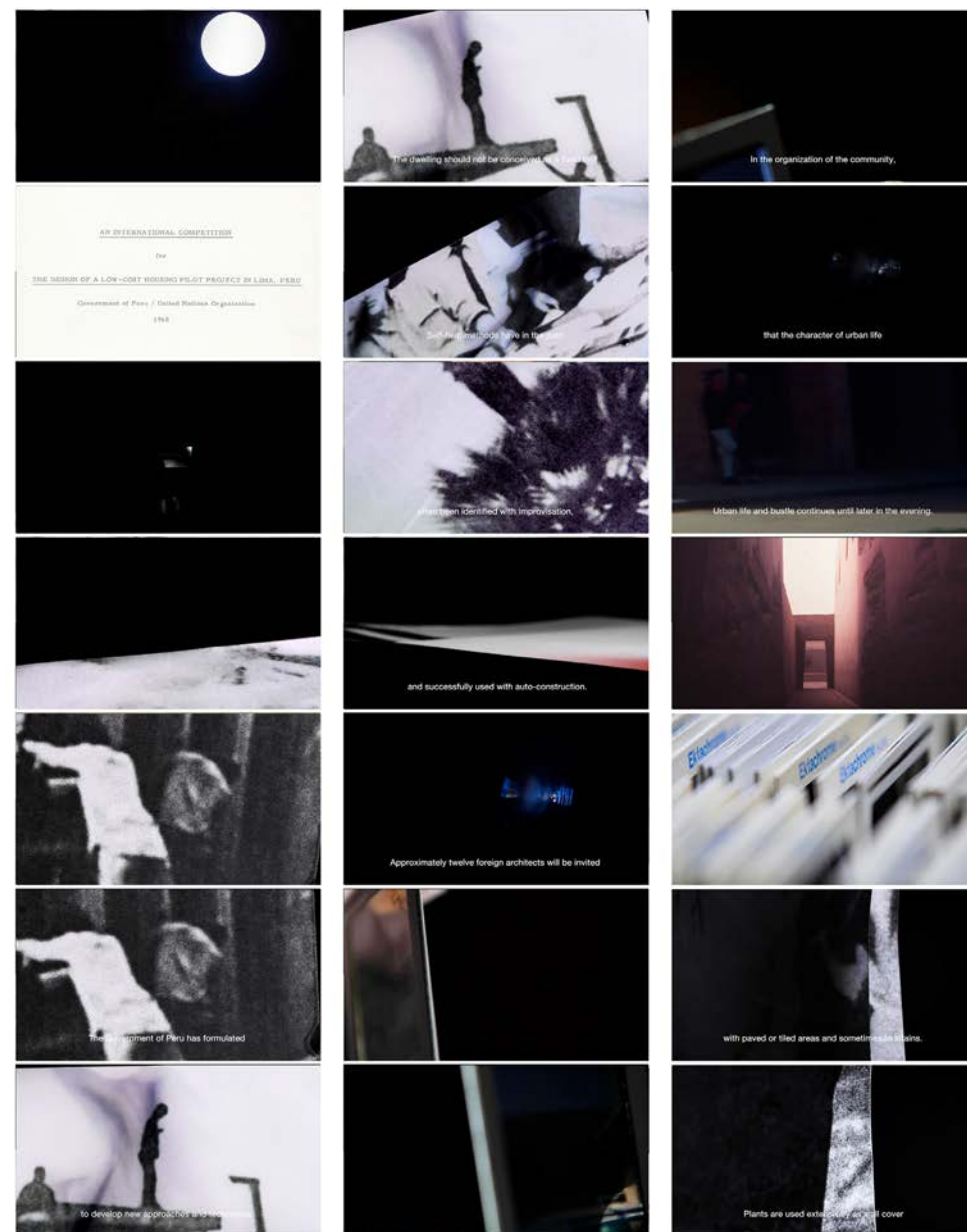
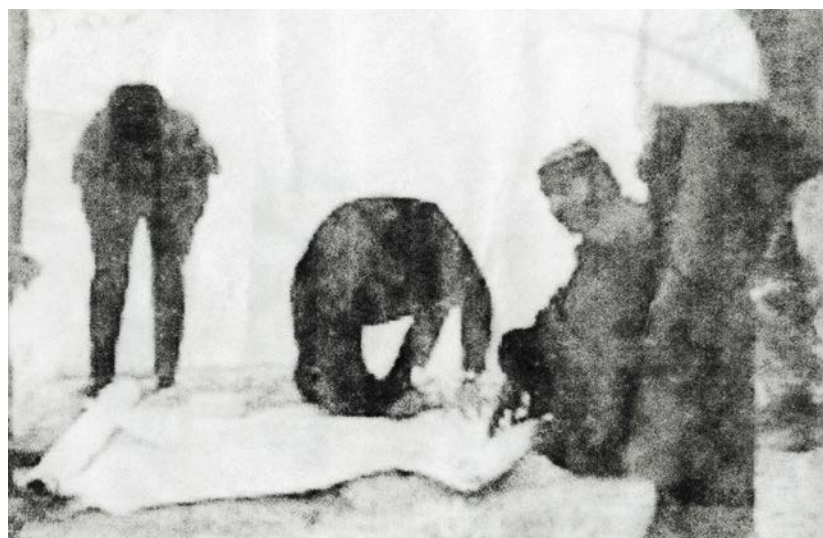
**MUTA, Festival Internacional de Apropiación
Audiovisual, Lima, 2020**

Architecture and cinema understood as transfers, from systems of ideas to material structures. Both as supports for unstable and diffuse structures, models that move on different scales of the real. The film studies the processes of transfer, transformation and hybridisation in the context of the project of modernity in Latin America. Taking as a case study the history of PREVI, an experimental housing project in Lima, projected in the late sixties with the utopian zeitgeist, it brought together the architectural avant-garde of the time. Built at an early stage, interrupted by a coup d'état and radically transformed over time, the project brought together the most radical architectural avant-garde of the time in Lima.



MOVIMIENTO CONTINUO, VIDEO STILL, INSTALLATION AT
YMC, TAIWAN, 2021





MOVIMIENTO CONTINUO , NR.2, TRANSFER PRINT
ON PAPER, 100.5 x 76.5 CM, 2021

to develop new approaches and techniques

ON THE
OTHER SIDE
OF THE
SUBJECTIVE
ON THIS SIDE
OF THE
OBJECTIVE

ON THE OTHER SIDE OF THE SUBJECTIVE ON THIS SIDE OF THE
OBJECTIVE, PRINT ON SEMI-TRANSPARENT TEXTILE,
706 X 1353 CM, 2021



NATIONAL AWARD FOR EXPERIMENTAL WORKS
Ministry of Culture of Peru
DAFO, Lima, 2019

SES DOTZE NAUS,
residency, Ibiza, 2016

NOMADICA, Exhibition,
Bologna 2018

UNFORSEEN FESTIVAL,
Official selection for the Cine-Scope competition,
Belgrade, 2017

SALÓN,
Madrid, 2019

A IS CID re-examines the history of Instant city, an architectural prototype of a nomadic city that existed briefly for a few weeks in 1971 in Ibiza. Built in community, it was a redoubt of the counterculture of the time. The project and its revolutionary ideas went unnoticed by the repression of the Franco dictatorship. The architecture of the Instant City linked psychedelic ideas and altered states with the drop out movement. Its designer, the architect José Miguel Prada Poole, was interested in the link between technology, ecology, spiritualism and architecture.

Taking as its object of study two places related to this story, on the one hand the architectural offices where the prototype was designed, and on the other the natural landscape where the project was built, the film combines an ethnographic and fictional approach. The film superimposes different time scales to speculate on other critical ways of transcribing history in a present of forms without utopias.









**International Film Festival of Valdivia
FIC VALDIVIA
“23 Nuevos Caminos,” Valdivia, 2016**

**IBERO-AMERICAN BIENNIAL OF ARCHITECTURE AND URBANISM
Havana, Cuba, 2019**

**LA VERDI,
Buenos Aires, 2016**

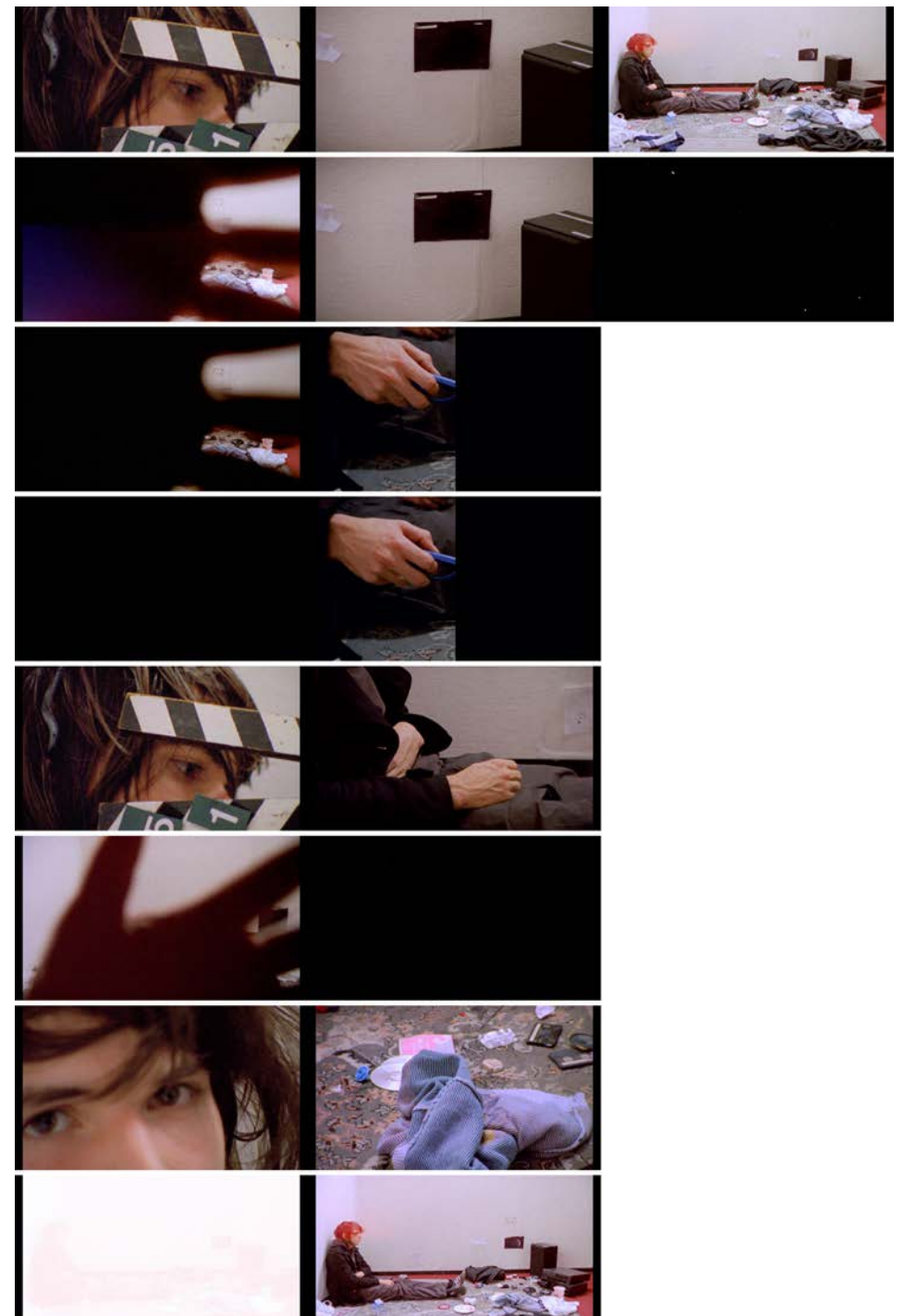
**RENCONTRES INTERNATIONALES PARIS/BERLIN
La Gaîté Lyrique, Paris, 2017**

**RENCONTRES INTERNATIONALES PARIS/BERLIN
Haus der Kulturen der Welt (HKW), Berlin, 2017**

When does the fiction of a film begin? Where do the characters go when the film is finished? A story made up of fragments and pieces not used in the making of a film, a film is constructed with images, from processes between capture, recreation, documentation and representation. In a film shoot, the camera captures absent images, in complex processes involving a variety of factors, many of them random.

SET OUT 1 investigates these ideas, where the architecture of the film set and of the mise-en-scène itself is the main theme of the film, constructed entirely from discards, false takes, camera errors, blurred shots and screen tests, from a previous film, a film that was never finished, a test of a shooting, an unresolved story, etc.







A non-linear journey dislocated in time. On the one hand, the ruins of Rumiqolqa in Cuzco, an abandoned Inca quarry and quarry, where part of the architecture was built. On the other hand, PREVI, an unfinished experimental housing project in Lima, between 1967 and 1978, interrupted by a military coup.

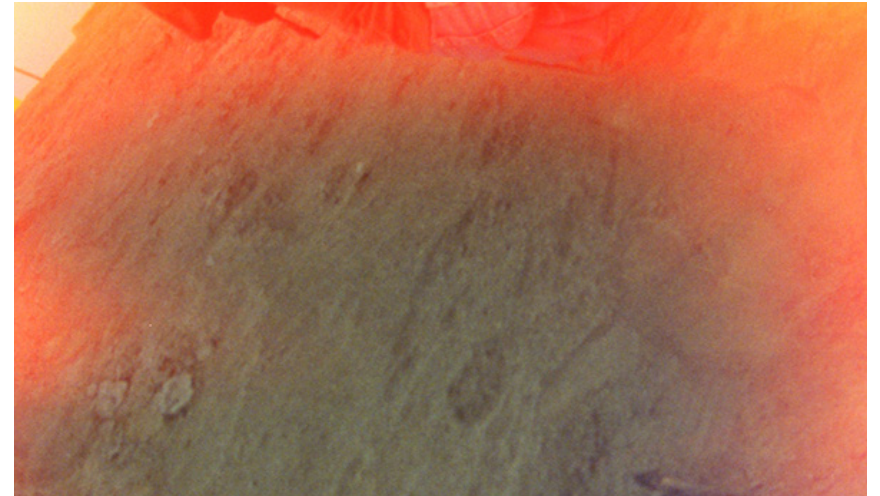




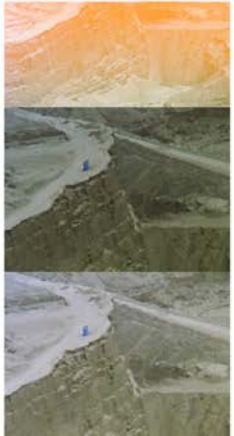




A visit to an archaeological site in the process of extinction, in search of an overview of its architecture. The archaeological site Huaca Catalina Huanca (200 BC - 600 AD) in Lima, consists of a central stepped pyramid, which was part of a ceremonial centre. The protected site is located within the grounds of a mining company. As the archaeological complex is protected, mining activity has carved out an artificial plateau around the archaeological complex. One of the few images of the current state of the site was taken by archaeologist Lizardo Tavera in 2008, uploading a photo to the Panoramio website with the quote: “The site you see in the photo may no longer exist”.







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