

# DOSSIER

← Mauricio Freyre →

2024

*FIDLab, Marseille, 2021*

*Centro de residencias Matadero, 2020, Madrid*

*'Intersección, Festival Internacional, A Coruña', 2023*

*Cine-logias, Centro cultural Matadero, Madrid, 2021*

*'Experimentales del Sur', AMEE, Circulo de Bellas Artes CBA, Madrid, 2019*

ESTADOS GENERALES



ESTADOS GENERALES, 16mm film transferred to digital video with sound, 2024

Single channel 16mm film transferred to digital video, 84 min

*With the support of*

*ICAA, Instituto de Cinematografía y de las Artes Audiovisuales, España*

*DAFO, Ministerio de Cultura, Perú*

*Ayuntamiento de Madrid*

In the second basement of the herbarium of the Botanical Garden of Madrid is located the storage S59, a warehouse from the historical herbarium that gathers botanical material mostly coming from the eighteenth and nineteenth century mainly from the former colonies, that for several causes cannot be cataloged, assembled as discards, this vegetal matter constitutes a blind spot within the official archive.

*“Estados generales”* is a single-channel film that re-imagines the return voyage of a parcel of seeds from this deposit in the Botanical Garden of Madrid back to the place where they were picked in the southern coast of Peru. 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.



ESTADOS GENERALES, 16mm film transferred to digital video with sound, 2024



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ESTADOS GENERALES, 16mm film transferred to digital video with sound, 2024

2023

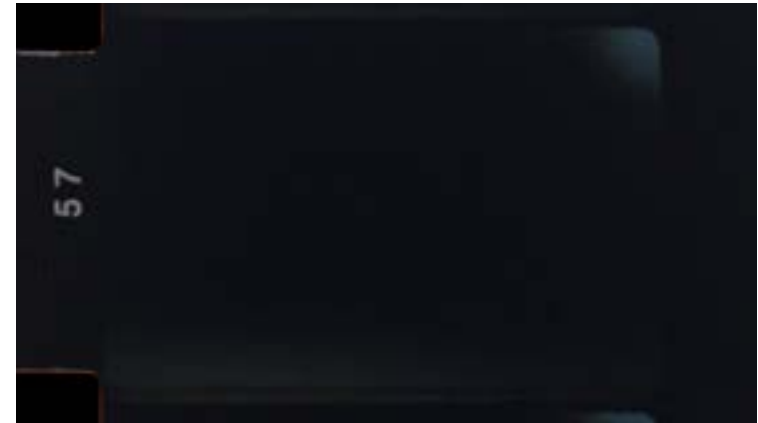
*'Files for Films', exhibición colectiva, LID, Late Idea Dice, Madrid, 2024*  
*'Semilla fantasma', programa publico, Real Jardín Botánico de Madrid, Madrid, 2023*

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# GHOST SEED

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Lost frame No. 4, 16mm film transferred to digital,  
C-Print, 13,5 x 19,5 cm, Ed. de 5 + 2 AP

Prints on paper with variable dimensions

*With the support of*  
*Ayuntamiento de Madrid*

“Ghost Seed” is an installation that is composed by a series of prints of variable dimensions, produced through the intervention of discarded and leftovers archival materials that come from the deposit “S59”.

#### Colonial Dust, Series

Constructed by cataloging the dust and smaller particles from the bottom of the drawers labeled “Unnamed Fruits” at the “S59” warehouse. These debris are photographed using the scientific system based on a grid representation in order to obtain a comparative scale. This series consists of two prints of 71 x 90 cm and four prints of 42 x 30 cm printed on color photographic paper.

#### Newspapers, Series

An intervention on newspapers used by collectors of botanical species to dry the plant materials, which are discarded once the species are classified in the herbarium. When the plant material remains for a long time trapped in the paper, the volume of the plants is transferred to the memory of the paper fiber, overlapping also with the graphic and narrative content of the newspapers themselves. The series makes a catalog of paths and traces volumes created by the plants on the newspapers, and intervenes with fluorescent pigment, a technique derived from fluorescence imaging techniques to visualize the biological processes that occur on a living organism. This series consists in four photographic prints in color, with a maximum size of 54 x 78 cm.

#### Slides, Series

Re-photographing four slides that are part of the personal archive of an ethnobotanist of the RJB, and that reproduce a botanical expedition to Equatorial Guinea in 1989. These four images have been printed and re-scaled to 60x60 cm size and printed on color photographic paper.



Slide reproduction from the ethnobotanist's personal archive, expedition to Equatorial Guinea, 1989, Nr. 1 - Digital print, 30 x 30 cm, Ed. of 9 + 2 AP



Slide reproduction from the ethnobotanist's personal archive, expedition to Equatorial Guinea, 1989, Nr. 1 - Digital print, 30 x 30 cm, Ed. of 9 + 2 AP

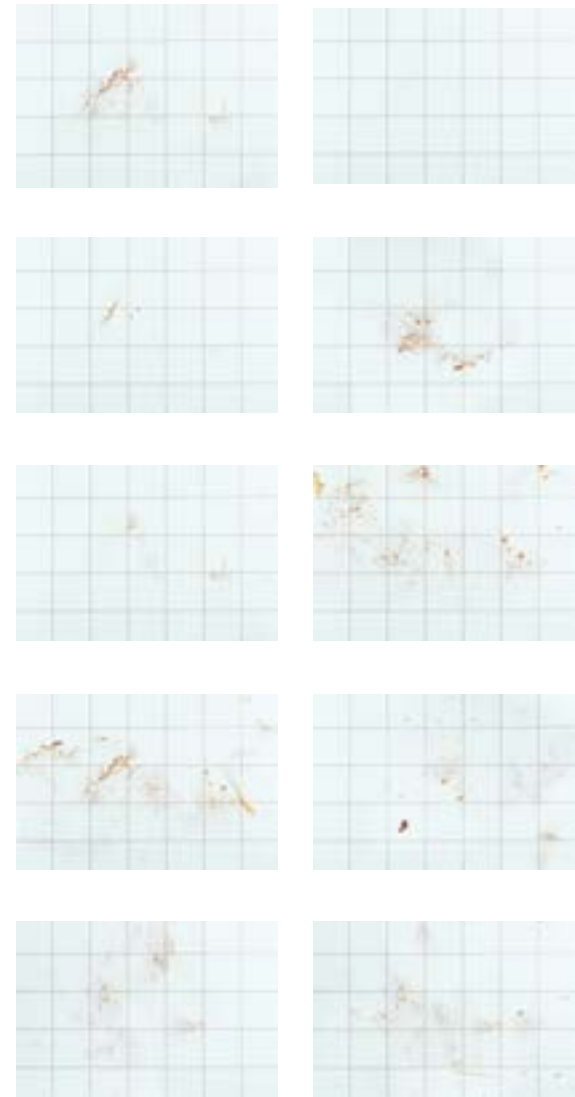
14



Photograph at scale 2:1 drawer 68, Nr. 05 "Fruits without name," unclassified colonial archive of the Herbarium of the Botanical Garden of Madrid, S59 - C-print 71 x 90 cm, Ed. of 3 + 2 AP.

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Series of photographs at scale 1:1 drawer 68, 69 and 70 "Fruits without name," unclassified colonial archive of the Herbarium of the Botanical Garden of Madrid, S59 - C-print 71 x 90 cm, Ed. of 3 + 2 AP.

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Series of photographs intervened with fluorescent pigment, "El Pais"  
newspaper archive, RJBM Herbarium, Digital print, 13,5 x 19,5 cm,  
Ed. of 8 + 2 AP.



Detail of photograph intervened with fluorescent pigment, "El Pais" newspaper  
archive, year XI. Number 3.309 in the RJBM Herbarium, Digital print, 13,5 x 19,5  
cm, Ed. of 8 + 2 AP.

2024

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S59

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S59, 16mm film, color, 2024

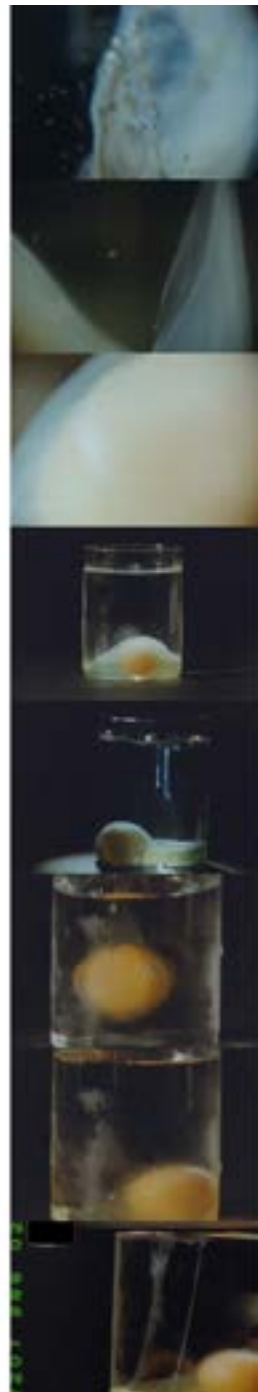
16mm single-channel film installation silent, 11 min, loop

*With the support of  
Ayuntamiento de Madrid*

S59 explores the representation of knowledge systems beyond Western epistemology. For this project, three types of beliefs, described in colonial texts, including the manuscript “*The extirpation of idolatry in Peru*” by the Jesuit Pablo Joseph de Arriaga (1621), have been investigated. As studio scenes, the film rehearses actions on these representations. The first of them is “*mal de ojo*”, which was brought to America from the West. In Spain since the Middle Ages the evil eye was a disease recognized by official medicine, explained in terms of the humoral theory. According to this belief a person has the capacity to produce damage just by looking at other living and inanimate beings. The second is “*la limpia*”, which is a rebalancing procedure that comes from the original cultures in America. It seeks to re-harmonize the person with his or her environment, eliminating and expelling from him or her the elements that are causing his or her illness. This procedure is widely used as one of the cures for the “*mal de ojo*” disease. The third belief is a practice related to repentance and fasting, practised when a couple gives birth to twins; it consists of lying down for ten days until a seed germinates from the parents’ own sweat.



S59, 16mm film, color, 2024





2021

*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*

*Collectif Jeune Cinéma, Compétition Internationale, Paris, 2021*

*Festival des cinémas différents et expérimentaux de Paris, Collectif Jeune Cinéma, Paris, 2021*

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# INTERSPECIES ARCHITECTURE

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INTERSPECIES ARCHITECTURE, Still, 17th Venice Architecture Biennale, Taiwan Pavilion, Venice, 2021

*With Amu 演出 阿沐, Bai 白濟豪, Min-Wei Chen 陳旻薇, Jack Yu 游治豪, Komuyi 柯慕一,  
Chien-Hung Kuo 郭建宏, Li-Chun Lin 林麗純, Xin Ho 何昕*

*Comissioned by Divoe Zeen for the 17th Venice Architecture Biennale, Taiwanese Pavilion,*

Two-channel video installation with sound, 13 min, loop

A journey to Taipei with an uncertain destination. A nomadic speculation on species and dimensions beyond the human. All forms fluctuate, their variables are not fixed, meaning also changes, like time, history and place. The film unfolds as a process of constant relocation. Nomadism, an unstable and unpredictable order romanticised, cannibalised and mythologised, is defined by movement and migration, not only in space but also in thought, and serves as a dimension through which the film establishes a variety of connections, documenting displacement, reconstructing a trajectory that alternates between documentary and science fiction, constructing a scenario where signs accumulate, juxtaposing possibilities, such as the effects of climate change, environmental disaster, armed conflict, political repression, endless collapse or unknown organisms on the edge of life.

*Channel 1*

<https://vimeo.com/515678351>

*Password: JUNE*

*Channel 2*

<https://vimeo.com/515678351>

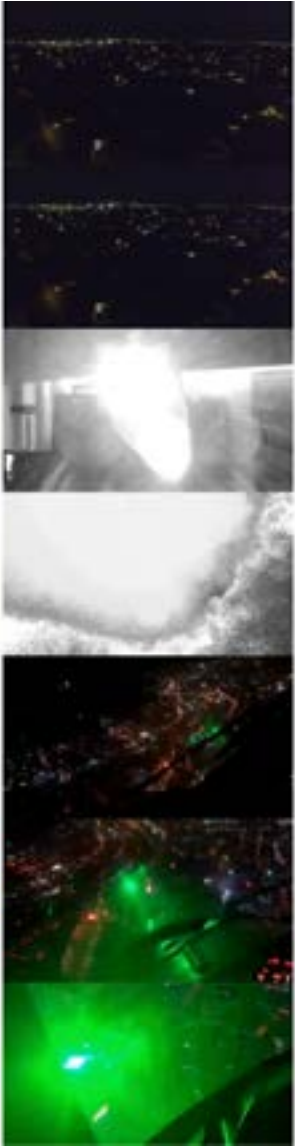
*Password: JUNE*



INTERSPECIES ARCHITECTURE, 17th Venice Architecture Biennale, Taiwan Pavilion, Venice, 2021







2018

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

*YMC, Taipei, 2021*

*'L'architecture du film', Les saisons, Marian Goodman bookstore, Paris, 2019*

*'Peripheral Exhibition', Rencontres Internationales Paris/Berlin, Paris, 2019*

*L'Alternativa, 26°, Sección Oficial Nacional, CCCB, Barcelona, 2019*

*12th STRANGLOSCOPE, Florianópolis, 2019*

*From the South, Fix in Art, Thessaloniki, 2019*

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

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## MOVIMIENTO CONTINUO

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MOVIMIENTO CONTINUO, Still, digital video with sound, YMC, Taiwan, 2021

Single-channel video with sound installation, 15 min, loop

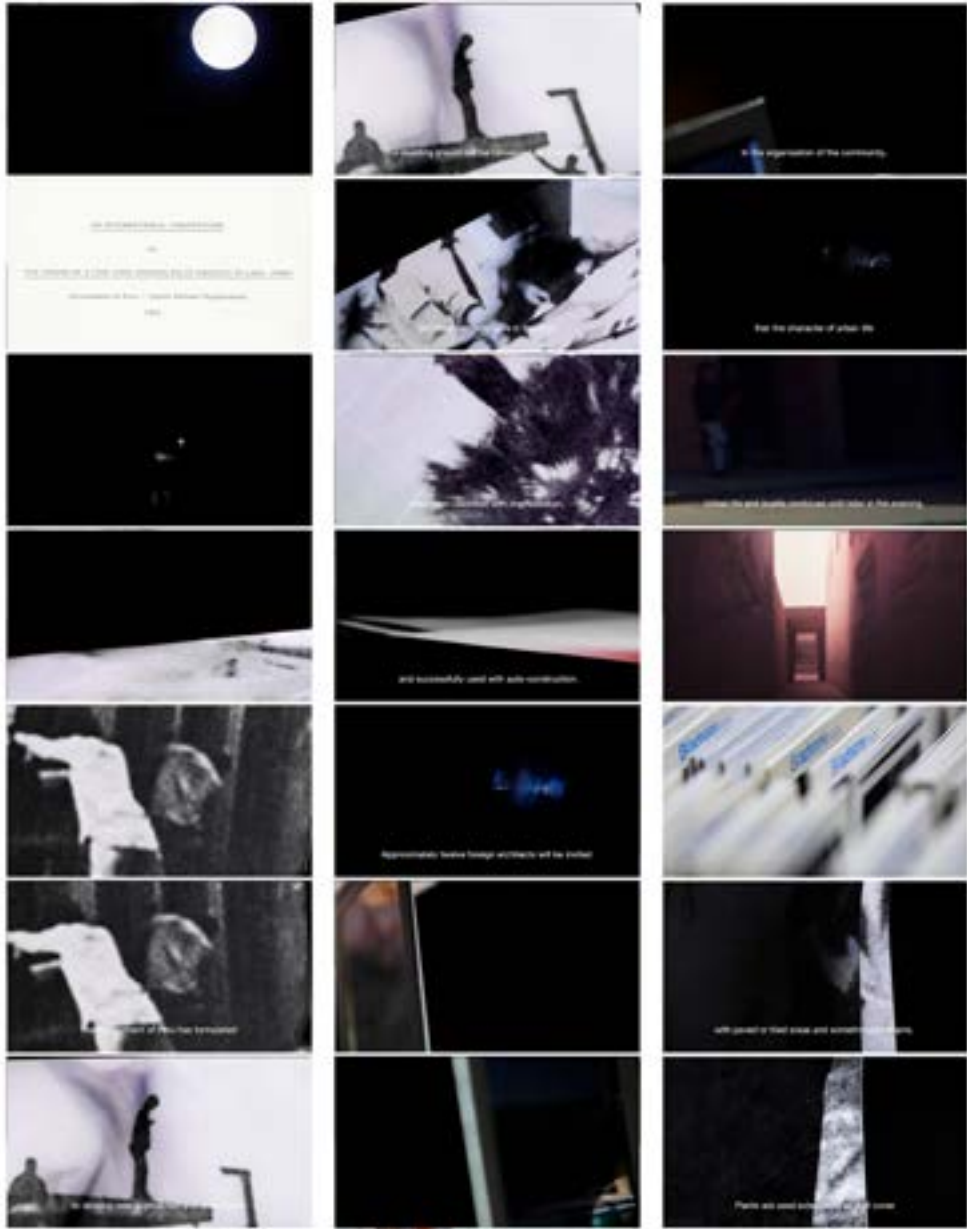
Architecture and cinema understood as transfers, from systems of ideas to material structures. Both as supports for unstable and diffuse structures, models that move on different scales of the real. The film studies the processes of transfer, transformation and hybridisation in the context of the project 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.

<https://vimeo.com/371095410>



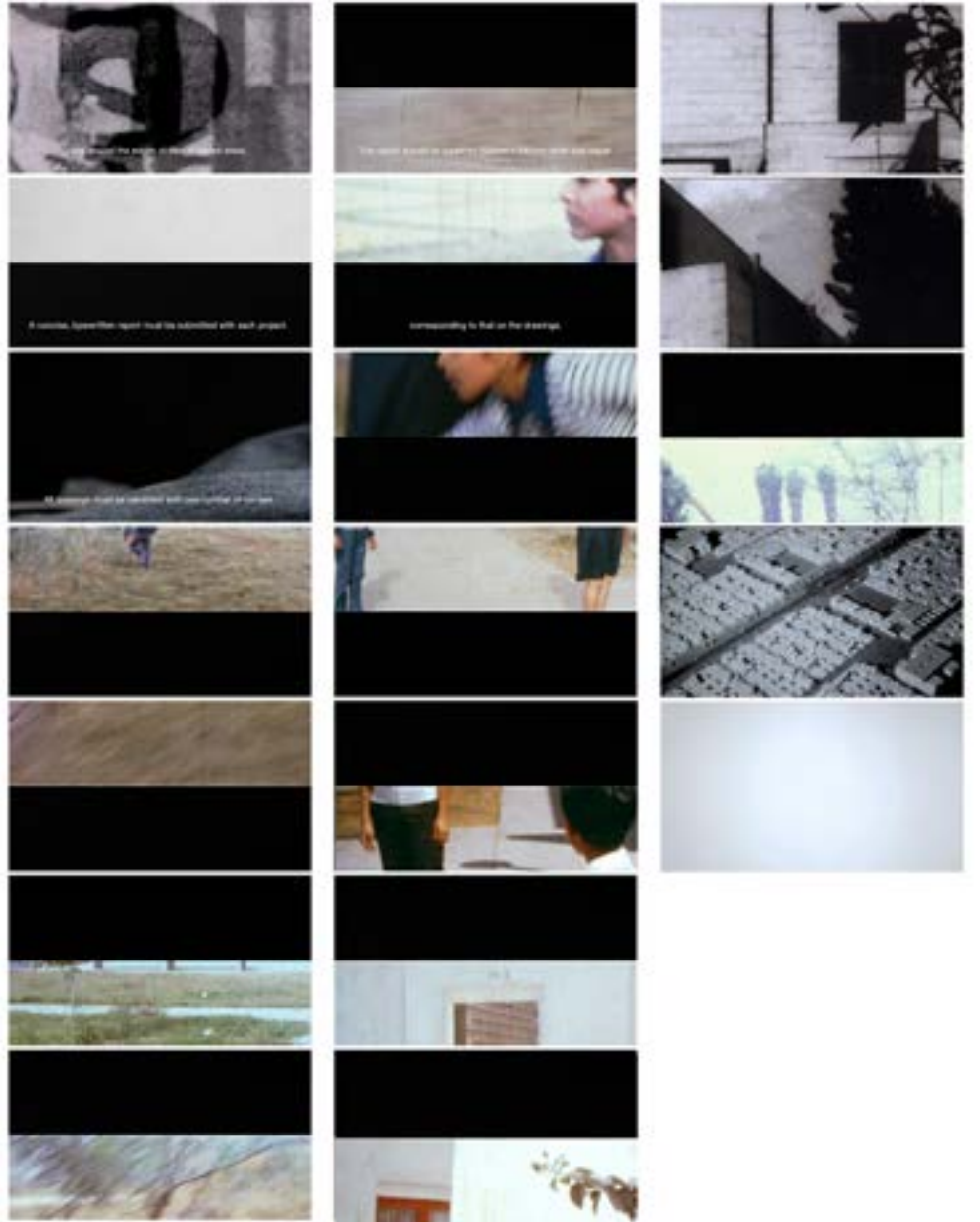
MOVIMIENTO CONTINUO, Digital video with sound, 2021

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MOVIMIENTO CONTINUO, Digital video with sound, 2021



MOVIMIENTO CONTINUO, Nr.1, Transfer print on paper, 1005 x 765 cm, 2021

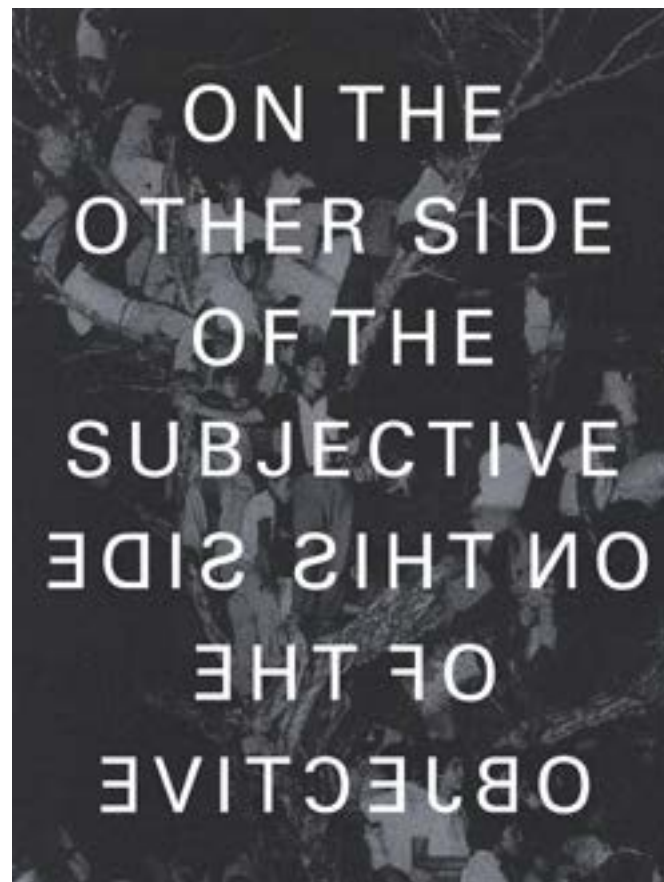


MOVIMIENTO CONTINUO, Nr.2, Transfer print on paper, 1005 x 765 cm, 2021

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MOVIMIENTO CONTINUO, Nr.3, Semi-transparent textile print, 706 x 1353 cm 2021

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2017

*Nomadica, Exhibition, Bologna 2018*

*Unforseen Festival, Official selection for the Cine-Scope competition, Belgrade, 2017*

*Salón, Madrid, 2019*

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# A IS CID

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A IS CID, Super 8 transferred to digital video with sound, 2021

Single-channel film installation with sound, 9 min, loop

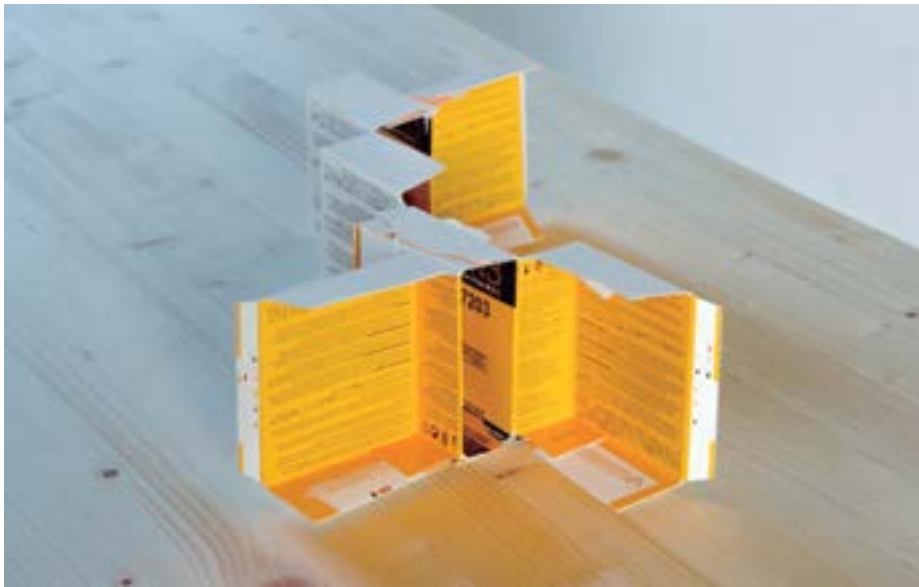
*With the support of  
Ses dotze Naus, residency, Ibiza, 2016*

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.

<https://vimeo.com/283582306>



A IS CID, Super 8 transferred to digital video with sound, 2021



A IS CID VISION, Series of paper sculptures, variable dimensions, 2021



A IS CID, Super 8 transferred to digital video with sound, 2021

2016

*Festival Internacional de Valdivia 23 Nuevos Caminos, Valdivia, 2016*  
*Bienal Iberoamericana de Arquitectura y Urbanismo, La Habana, 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*

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SET OUT 1

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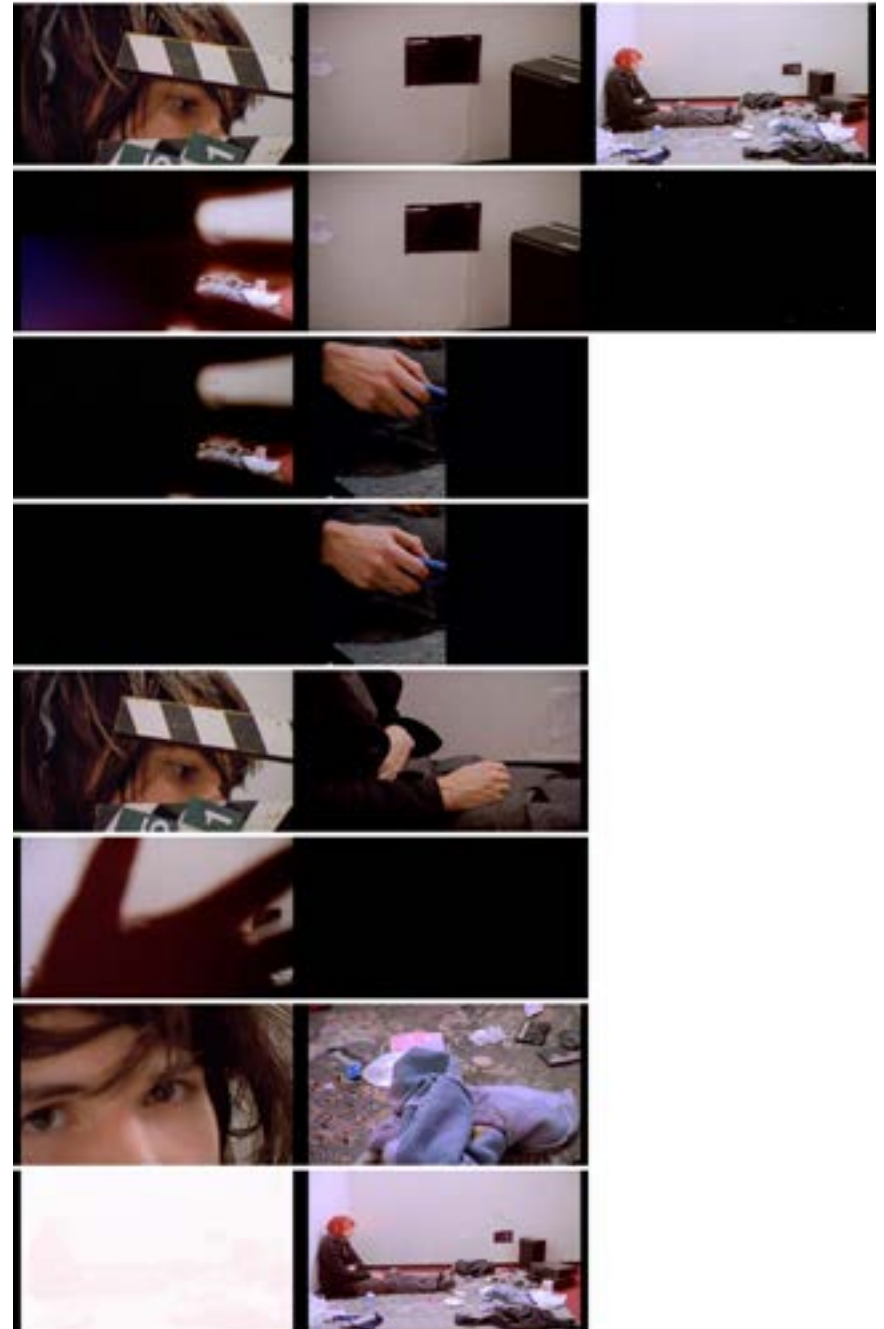
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SET OUT 1, 16mm transferred to digital video with sound, 2021

Single-channel film installation with sound, 3 min, loop

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.

<https://vimeo.com/299262754>





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PREVI / RUMIQOLQA

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PREVI/RUMIQOLCA, Channel 1, Channel 2, Super 8 transferred to digital video,silent, 2018

Two-channel film installation with sound, 4min, loop



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.

*<https://vimeo.com/299262754>*



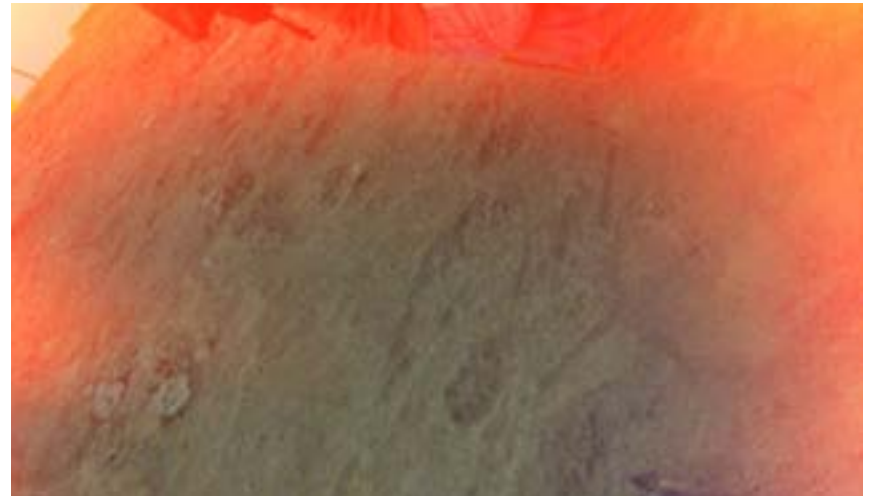
2019

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HCH

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HCH, Super 8 transferred to digital video,silent, 2018

One channel film installation with sound, 2min, loop

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".

<https://vimeo.com/372482447>

