

*It's true that my painting is made up of screams without a current of air.
My monsters come out of the hand, and are men and gods or animals or half
of everything.*

– Emma Reyes

Pinky is Pinky. Camilo Restrepo met him while filming *Como crece la sombra cuando el sol declina* in 2013. A friend of Restrepo, he juggled at traffic lights and printed T-shirts, and had earlier escaped from a religious sect where violence was considered a lesser evil.

Los conductos is Pinky's story, and is also the story of the elements in Colombia. Narrated through characters from street mythology, it presents the fable of the bandit Desquite, seen by some as an avenging social vigilante in the 1950s; the exploits of Tuerquita, Bebé and Pernito, clowns of the 1980s who measured wells in the streets to reveal the corruption of the rulers; and the legend of the lame devil, who educates a young man in the hypocrisies of society.

Restrepo reinvents the images of the everyday, making them appear strange so that common elements become essential and take on a surreal force. The objects in the body of the film are transformed into symbols that derive, in a dense current, a deep voice – a magma that unites different moments, people and objects, turning them into something new.

Born in Medellín, Restrepo went to France to study painting, then bought a Super 8 camera and started filming. The materiality of celluloid and the geographic distance is, perhaps, what made it possible for him to approach Colombia through his films with a different but absolutely personal perspective. This, his first feature film, is a journey through channels that establish unexpected connections and re-actualise stories from the past to make it clear that nothing has changed that much.

The representation of the violence that is lived in this world becomes evident, as does the impossibility of getting out of certain holes. Even so, *Los conductos* does not offer an unequivocally anthropological story. Rather, it approaches its tale in a visceral way, but without moral judgment.

Restrepo's work is thought-provoking and political because he is committed to the reality he films, but without taking sides or reviling it. If a gun has 'This is my life' engraved on its butt, it is because the world is not fair. When one faces death on a daily basis, survival becomes a daily task. So the street, that nocturnal space that is there to receive us, is not only the desolate outside, but perhaps also the last interior space we have left.

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