

Centre Pompidou Málaga

# Hors Pistes

6<sup>th</sup> edition

## The Ages of the Image

6 October – 7 November 2022



Fernando de la Rosa, *Paysage à suivre... (I, II y III)*, 2022. Etching ink and oil on photograph. Laser print on glossy paper. Courtesy of the artist and C.T.I. (Center of the Image Technology) of Málaga University



Ayuntamiento  
de Málaga

AGENCIA PÚBLICA PARA LA GESTIÓN DE  
LA CASA NATAL DE PABLO RUIZ PICASSO  
Y OTROS EQUIPAMIENTOS MUSEÍSTICOS  
Y CULTURALES

Centre  
Pompidou  
Málaga

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“Since when have you been old?  
Since tomorrow.”

Elias Canetti

The works presented in this exhibition reveal the invisible correspondences between film and people. The same movement runs through them, that of the passing of time. On the one hand, images that capture this passage of time and of beings, and on the other, people who capture life, its marks, wrinkles, rigidity, slowness and memories. The links never cease to circulate between films and old people. They are like mirrors of each other.

They are archives, condemned to a fragile and ineluctable fate. On the one hand, bodies become damaged. On the other, film rolls are disappearing. Memory evaporates on the one hand; images and sounds are eaten away by parasites on the other. Preservation is difficult: it becomes a cultural, ethical and political issue. What should we retain of our memories, of our history? What is the fate of bodies as they age in images? What is the fate of images confronted with the challenge of digital technology? Do images make eternal life possible, and avatars a second life? Can one save the other?

The artists from the French and Spanish scenes who were invited to the 6<sup>th</sup> edition of Hors Pistes in the Centre Pompidou Málaga have attempted to answer these questions.

# Seeds

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**Cécile Proust and Jacques Hoëpfner**

*Ce que l'âge apporte à la danse*  
**[What Age Brings to Dance], 2022**

Video installation  
Courtesy of the artists



© Jacques Hoëpfner

Cécile Proust, dancer, choreographer and researcher, is a graduate of the School of Political Arts created by Bruno Latour at Sciences Po in Paris. Her works question the construction of bodies, genders, ages, images and views. She crosses theoretical fields, including gender studies and geopolitics. Jacques Hoëpfner, photographer, videomaker and digital artist, questions the relationships between territories and human activities. He creates documentary works in the form of installations and for the stage.

Most dancers disappear from the stage as they grow older. This work brings together interviews with choreographic artists aged 70 and older, from various geographical areas, who have resisted this erasure and dance in different styles.

Yachiyo Inoué IV, a Jitumai dancer, was more than 90 years old when Cécile Proust met her during her residency at the Villa Kujoyama in Kyoto. Her restrained power and the chiselled precision of her gestures moved her deeply and provided the foundation for the project.

The installation enacted by Dominique Boivin, a contemporary choreographer and dancer, and by *La Tati*, a flamenco legend, presents two considerations of the singularity and limits of the body faced with the technical requirements of their respective disciplines.

**María J. Castañeda,  
Laura Zorrilla and Marta S. Ortega**

1980, Osuna, Seville / 1974, Seville / 1976, Seville (Spain).  
Live and work in Seville (Spain).

*El silencio de lo viejo*, 2021

Video installation  
Courtesy of the artists



© María J. Castañeda, Laura Zorrilla y Marta S. Ortega

María J. Castañeda, Laura Zorrilla and Marta S. Ortega are a collective of artists from Seville that develop artistic projects exploring the social sphere, combining performing arts, photography and audiovisual media.

*El silencio de lo viejo* [The Silence of the Old] is a creative research project that reflects on and asks questions about age, ageism (discrimination based on age), the role of old people in society, panic at the passing of time, leisure and free time in old age, the monotony of life when you get older and physical deterioration. The collective gives a voice to women over the age of 65, rendering them visible and asserting the importance of human rights at this stage of life. This experience brings together performing arts, audio-visual creation and, above all, life.

# The Passing of Time

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"[Film] preserves against time, because cinematographic time is not what flows, but what lasts and coexists."

Gilles Deleuze

## Bill Morrison

1965, Chicago (United States).

Lives and works in New York (United States).

### *Light Is Calling*, 2004

35 mm film in black and white and colour, sound

Duration: 8 min

Production Hypnotic Pictures

Music: Michael Gordon, played by: Todd Reynolds

Courtesy of the artist & Hypnotic Pictures



© Bill Morrison

A key figure in contemporary experimental film, Bill Morrison experiments notably with found footage: he reuses and plays with rare and neglected cinematographic archives, which he restores to a place in the collective imagination. Working with deteriorated supports, he creates destabilising visual poems.

*Light Is Calling* is based on a deteriorated copy of James Young's film, *The Bells* (1926), re-edited with a new soundtrack and focusing on a short love scene. The decomposition of the film's nitrate creates different effects of movement, bringing life to this visual poem. The random collisions invite us to meditate on the temporality and evanescent character of the existence of matter.

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## Olaia Sendón

1978, Ourense (Spain)

Lives and works in A Coruña (Spain).

### *Terminator apetrena, 2019*

HD video, colour, sound

Duration: 3 min

Courtesy of the artist



© Olaia Sendón

In her work, video artist Olaia Sendón speaks of the universal through the world she inhabits. The Costa da Morte (Coast of Death) in Galicia is the epicentre of her imaginary, a universe that slips between the cracks left by memory and identity. Between motherhood and the pandemic, the home and family relationships have become a central part of her work.

In *Terminator apetrena* [Terminator Stinks], Sendón recites a text in an abrupt and provocative tone as the image of her baby son appears. She harshly narrates the transition to old age, focusing on the smell that old people acquire when they reach this age. The artist views this chemical reaction—produced by nonenal (a compound generated on the skin through natural oxidation)—as “a pretext to explain the relationship that we as a society have with old people, how we try to find in them what is no longer there and struggle to accept the degeneration of their bodies”. The text was written in a summer that saw the contrasting meanings of life as a grandson and a great grandmother cross paths.

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## Saleta Rosón

1965, Lugo (Spain).

Lives and works in Madrid (Spain).

### *KOLMANSKOP XXIX, 2021*

### *KOLMANSKOP XV, 2021*

Pigment inks on Hahnemühle paper

218 x 145 cm

Courtesy of the artist



© Saleta Rosón

Passionate about every aspect of nature, whether as a means of capturing forms or as a pure exercise in abstraction, her current work investigates its constructive and destructive aspects and its capacity to provoke different emotions that end up influencing the creative process itself.

In the process of reclaiming its space, sand has literally inundated the abandoned town of Kolmanskop in Namibia, imbuing it with mystery and beauty. The location has become an unmissable destination for curious travellers. Here, the sand and the power of nature invade everything, in a surreal attempt to retake the site from the humans that tore it from their grasp. In this place, and in a silence that is as disturbing as it is overwhelming, the artist becomes aware of how small we are as humans and of the transformative power of nature.

# Memories

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“Film is the preferred medium for constituting the possibility of all memory.”

Jean-Luc Godard

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## William Delgrande

1999, Pontarlier (France). Lives and works in Paris (France).

### *Sans Visage, 2022*

Video

Duration: 6 min 08 sec

Courtesy of the artist



© William Delgrande

While studying film at the University of Paris 1 Panthéon Sorbonne, William Delgrande made the short film entitled *Sans Visage* [Without a Face], as part of the Hors Pistes Festival at the Centre Pompidou in 2022. Continuing on from his activities as a photographer, he writes and makes short films, and made a documentary on the entrance examination for the National Conservatory of Dramatic Art.

He presents a documentary-investigation in search of Giuseppe, his Italian great-great-grandfather, who he never knew and has no images of. Could a photograph of his ancestor be hidden in the village archives? Building up an intergenerational portrait of the working-class milieu in the Doubs department in the early 20th century, the short film notably questions family relationships with the concepts of heredity, transmission and ancestry.

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## Irma Álvarez-Laviada

1978, Gijón (Spain).

Lives and works in Madrid (Spain).

### *Descomposición de aura: Ribera, 2018*

Multichannel HD video

Courtesy of the Luis Adelantado gallery



© Irma Álvarez-Laviada

Irma Álvarez-Laviada's projects focus on the obsession with matter and the concept of the reversibility of time in relation to the dynamics of appropriation in art.

For the project *Reversibilidad y utopía* [Reversibility and Utopia] she completed an artistic residency at the Instituto del Patrimonio Cultural de España [Spanish Cultural Heritage Institute], recording the process of restoring *Ecce Homo* by José de Ribera. Armed with microscopes, scalpels and chemical products, the restorers removed everything that was “not Ribera” from the canvas, affecting the unitary nature of the work. The artist generated a series of works that provide a visual representation of the collection, cataloguing and deletion of information and, as a result, articulate the incomplete nature of works of art.

The video *Descomposición de aura: Ribera* [Breaking Down the Aura: Ribera] shows the hands of the restorer in blue latex gloves occupied in this aggressive process. The layers removed from the work are presented in urns in the exhibition hall, reminding us that these added materials were previously considered by the viewer to be an “original” part of the Ribera. We find ourselves confronted with an image that is closer to sculpture as we understand it in its more traditional form, in which subtraction prevails over the addition used in the pictorial process.

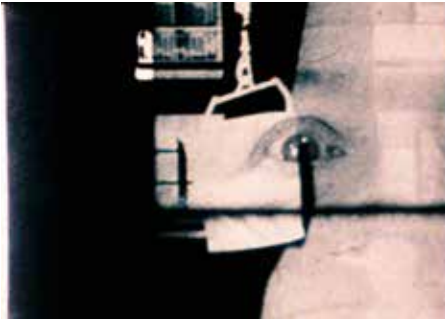
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## Barbara Hammer

1939, Los Angeles (California, United States) -  
2019, New York (New York, United States)

### *Optic Nerve*, 1985

16 mm digitised film  
in black and white and colour, sound  
Duration: 16 min 45 sec  
Sound: Helen Thorington  
Centre Pompidou - Musée national d'art moderne, Paris  
Purchase, 1989  
AM 1988-F1138



© Centre Pompidou, MNAM-CCI-Hervé Véronèse-Dist. RMN-GP  
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Barbara Hammer, a lesbian feminist, was a pioneer of 1970s avant-garde queer and experimental film. In an attempt to render marginalised women more visible, she made one of the first lesbian films. She continued her intense artistic activity in spite of ovarian cancer and she fought for the freedom of patients to choose the conditions of their end-of-life.

*Optic Nerve* explores how memory ages: the artist reworks filmed images of her grandmother. The elements from the past captured by the camera are replayed in a constantly renewed present. The projection of consciously altered images echoes the fragility of the 16 mm film support.

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## Bolan Bao

1996, Lanzhou (China). Lives and works in Paris (France).

### *L'invention du temps*, 2022

Video  
Duration: 5 min 05 sec  
Courtesy of the artist



© Bolan Bao

Bolan Bao made several short films while studying film in China. One of her documentaries presents the history of the traditional architecture of Chinese theatre. Continuing her studies at the Panthéon-Sorbonne University, she experiments with new artistic approaches by breaking away from narrative structures.

“How do we define time? If someone asked me to describe it precisely, I think I feel what time is but without being able to describe it with words. A clock loses its batteries and no longer works, but the body’s time is still there, and you still wake up in the morning. This film is an internal voyage, the idea being to enable people to feel rather than to show. Thinking of time as a process that has a spontaneous, uncontrolled form.” Bolan Bao.

# Ruins

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“The image is always at the same time an image of ruin, an image about the ruin of the image.”

Eduardo Cadava

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## Eduardo Nave

1976, Valencia (Spain).

Lives and works in Madrid (Spain).

### *Espacio disponible, 2022*

Dye sublimation print of pigment and mineral inks on ceramic aluminum

95 x170 cm

Courtesy of the artist



© Eduardo Nave

Nave’s photographic work is founded on the introspection of times past, oscillating between major historical events and biographical accounts. From a classic documentarist standpoint, he looks back at moments etched in memory, creating a connection between humans and the landscape. In his work, the landscape takes on the dimension of the injured body, of skin weathered by time — a sensitive surface that retains footprints from the past, like an impressionable blanket that records the steps of a far-off time and the echoes of the atmosphere.

*Espacio disponible* [Available Space] is a photographic essay that reflects on the devastating relationship between humans and the landscape. It documents abandoned billboards, the skeletons of a glorious past, bidding farewell to a form of analogue communication that has been gradually replaced by electronic devices and creating a record of this “environmental litter” that continues to disintegrate as the years pass, polluting the environment and the visual landscape.



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## Miguel Ángel Tornero

1978, Baeza, Jaen (Spain).

Lives and works in Madrid (Spain).

### *Sin título (La tierra inculta), 2019*

Photo collage -C-print- and galvanized staples on wood

180 x 195 cm

Courtesy Enaire Foundation



© Fundación Enaire

The work of Miguel Ángel Tornero takes photography as its starting point and ends up lurking in places that can be difficult to describe, where the limits of the medium are stretched, questioned, rendered unstable and manipulated to allow emotion to enter in. The hybrid nature of his work sees Tornero employ collage as an ecosystem in which he attempts to sew together layers and find a way in which the various parts of a sometimes overwhelming whole can coexist and make sense.

The project *Sin título (La tierra inculta)* [Untitled (The Untilled Land)] is a raw and emotional approximation of landscape that uses photographic collage and a free and intuitive artistic process as a vehicle to explore neglected and uncultivated rural areas. This is a botany of the margins: weeds, thistles and agave; disconcerting and apparently unnecessary elements that grow against the odds, without anyone nurturing them or working the land. Illuminating these environments solely with the harsh light of the camera flash, the artist seeks reconciliation with both his surroundings and himself, highlighting the necessity and beauty of these dark, uncontrolled, unused, wild, marginal places.

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## Jose Quintanilla

1963, Yecla, Murcia (Spain).

Lives and works in Madrid (Spain).

### *Memorabilia, 2021*

# 04 Memorabilia

Pigment inks on cotton paper

122 x 160 cm

Courtesy of the artist



© Jose Quintanilla

Jose Quintanilla founded Taller Digigráfico (Digigraphy Studio) in Madrid, a laboratory specialising in professional photography. His photographic work centres on the landscape, understood as the relationship between humans and the land that surrounds them, in constant dialogue with nature.

His project *Memorabilia* reflects on ruins — central to collective memory, they act as a door into a dream world. Ruins reaffirm the roots of our past and secure the foundations of our heroes. The passage of time dissolves the distinction between the original and its copy. The ruin and the photograph both purport to document truth, acting as representations to prop up our fiction.

# Transhumanism

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“The cyborg would not recognise the Garden of Eden; it is not made of mud and cannot dream of returning to dust.”

Donna Haraway

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## Grégory Chatonsky

1971, Paris (France). Lives and works in Paris (France) and Montreal (Canada).

### *Disnovation v. 1, 2022*

Installation, digital videos in colour, sound  
Co-produced by Hors Pistes & Cité des Sciences et de l'Industrie



© Grégory Chatonsky

Spearheading the use of the web as an artistic medium, Grégory Chatonsky works with both physical and digital material. He critically questions the anthropomorphic sensitivity of machines and the disruption of identities. Enriching his work with in-depth theoretical considerations, he plays a major role as a researcher in the realm of artificial imaginations.

In this evolving installation, the artist presents his ageing alter ego who gives an infinite lecture on innovation. The content is generated by artificial intelligence combining TEDx talks and books on personal development. Accompanied by images of billionaire transhumanists seeking an illusory eternity, this dystopian anticipation forces us to come to terms with the limits of technological development.

## Jeroen van Loon

1985, Bois-le-Duc (Netherlands).  
Lives and works in Utrecht (Netherlands).

### *New Update Available, 2022*

Film, digital video in colour, sound  
Duration: 11 min 30 sec  
Courtesy of the artist



© Jeroen van Loon

Jeroen van Loon explores how we relate to technology by constructing identities on the Internet, the new realities created by digital culture and the merchandising of genetic data. The artist always proposes a critical view at innovations, his work itself being based on a technical hybridization.

The artist spent two years visiting computer clubs for seniors where, collectively, the participants attempt to play an active role in a society where computer skills occupy an increasingly large space. *New Update Available* uses the recordings of their discussions in a futuristic narrative that proposes to deal with digital illiteracy by connecting to a virtual reality network.

# Archives

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“If all film is matter and memory, it seems that, in these films, matter has become memory. These images are at one with their support, generating an indistinguishability – which produces its own effects of meaning – between what is recorded and what is material.”

André Habib

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## Mendía Echeverría

1989, Navarre (Spain).

Lives and works in Madrid (Spain) and Paris (France).

### *Muséum, 2021*

Digitalized analogue photograph (black and white, medium format). Print on Hahnemühle paper.

120 x 120 cm

Courtesy of the artist



© Mendía Echeverría

Mendía Echeverría is a Navarrese photographer based in Madrid and Paris. Memory is a recurring theme in her photographic work. Her latest studies map out different spaces, most of which are connected to the landscape and natural history, in order to explore new relics and methods for passing on memories.

*Muséum* consists of a series of photographs that document the National Museum of Natural History in Paris, a space dedicated to the preservation of memory. This project aims to create an archive in the form of a visual atlas that reveals how memory is a transversal concept combining time, space and historicity, one that enables us to analyse the way in which the past comes to shape the future.

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## Fernando de la Rosa

1964, Archidona, Malaga (Spain).  
Lives and works in Malaga (Spain).

### *Paysage à suivre...* *(I, II y III), 2022*

Etching ink and oil on photograph.  
Laser print on glossy paper.  
50 x 70 cm  
Courtesy of the artist and C.T.I.  
(Center of the Image Technology) of Málaga University



© Fernando de la Rosa

A painter, illustrator and sculptor, Fernando de la Rosa combines his artistic work with teaching. He explores the fusion of painting and collage as his main vehicle for expression, using paper, card or wood and tempera, acrylic or oil. Taking as his base old photos, postcards and a number of travel books, he reinvents scenes and spaces painted in greys, yellows and sepias, creating a dreamlike and metaphysical atmosphere. Fernando de la Rosa intervenes in these landscapes by directly transcribing the photographic image using paint, transmuting it into a frame.

This narrow overlap between painting and photography places us before a metaphorical vision: that which we were a short time ago is no longer, other than in the diluted images of our archives. The work rethinks our relationship with the time and space of memory and gives poetic meaning to images that have stood as testimony to the transience of our passage through the places we live and the voracity of a society constantly transforming its environment.

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## Nastassja Krassoulia

1996, Bayonne (France). Lives and works in Pantin (France).

### *Que restera-t-il de nos images?, 2022*

Video  
Duration: 3 min 49 sec  
Courtesy of the artist



© Nastassja Krassoulia

Of Russian and German origins, Nastassja Krassoulia grew up in the French Basque country. Nurtured by the mix of cultures, she developed an open eye for difference. She developed a passion for film while working on Films Pelléas 3e Scène short films. During her studies at the Sorbonne, she made her first short film, *La Jungle* [The Jungle], which presents an audiovisual interpretation of the perception of a deaf person.

Forgotten on the metal shelves of the archives room, images, witnesses to past stories, are faced with the passing of time. In this poetic short film, Nastassja Krassoulia and her sister Xénia question the effect of time on digital images, sounds and memories.

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# Hors Pistes 2022 Programme

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Thursday 6 October  
Opening

Flamenco Gala Performance

## La Tati

Auditorium. 7.00 pm to 7.30 pm  
Admission free, subject to availability

“I’m at the age when I’m neither young nor old, but essentially, I remain an artist”, declares 75-year-old Francisca Sadornil Ruiz, known as *La Tati*. The dancer from Madrid has spent all her life on stage. A living history of flamenco, she not only continues to dance but also to transmit her deep-rooted vocation, her knowledge and her experience at the Centro Amor de Dios academy in the Lavapiés district. For the opening of Hors Pistes, *La Tati*, accompanied by David El Galli (singer), Basilio García (guitar) and the young Iván Losada Jr. (percussion), presents a unique flamenco moment that shows us what age brings to dance.



LA TATI © Joseph Fox

It is impossible to sum up in a few lines the career of Francisca Sadornil Ruiz, known as *La Tati*. Reared in the Rastro district, where her parents had a stall, she took her first steps as a dancer at the age of six when she attended La Quica’s classes. She made her début in the Zambra tablao at the age of twelve, then in Torres Bermejas, where she shared the stage with Niño Ricardo, La Paquera de Jerez, Mario Maya, and others. She had her first European tour with the Festival Flamenco Gitano. *La Tati* was Manolo Caracol’s favourite in his Canasteros tablao, performing with the most authentic generation of flamenco dancers: Terremoto de Jerez, Manuel Soto Sordera, Camarón de la Isla, Matilde Coral, Cristina Hoyos, and others. She created her own flamenco theatre company with which she toured the world for “Apología flamenco”. Also worthy of mention from this period, *La Casa de Bernarda Alba* and *Madre*, her flamenco adaptation of Brecht. Alongside her artistic career, she also dedicated herself to teaching in different schools, ballet and dance companies in Spain and internationally. La Suma Flamenca XVII Festival Flamenco de la Comunidad de Madrid is dedicating a major homage to her in November 2022.

**Francisca Sadornil Ruiz, *La Tati*, Dancer**  
**David El Galli, Singer**  
**Basilio Garcia, Guitar**  
**Iván Losada Jr, Percussion**  
**Shoshana Israeli, Assistant to Archives**

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## Saturday 15 October

### Workshop “No es país para viejas” (It is not a country for old women)

With **María Castañeda** from  
the **El silencio de lo viejo** collective

Auditorium. 4.30 pm to 7.30 pm  
Associations and people over the age of 65,  
booking at: [educacion.centrepompidou@malaga.eu](mailto:educacion.centrepompidou@malaga.eu)  
Limited availability



© El Silencio de lo viejo

This workshop uses the living arts to present a reflection on the concept of “ageism”, or discrimination based on age. By using spontaneous movement techniques, by working with objects and autofiction, participants are invited to create in the space and to give voice to an audio piece that will be part of the exhibition *Hors Pistes. The Ages of the Image*.

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## Sunday 16 October

### Family workshop Impromptu with the **El silencio de lo viejo** collective

Artists: **María Castañeda**,  
**Laura Zorrilla** and **Marta S. Ortega**

Auditorium. From 4.30 pm to 7.30 pm  
Ongoing free admission, subject to availability

What does it mean to be old? What will old people be like in the future? Using the collage technique and audio recordings, the artists invite us to question the passage of time, beyond preconceived ideas. Families will be able to participate in the recording of a collective audio work, which will be part of the exhibition *Hors Pistes. The Ages of the Image*.

The workshop will be accompanied by a performance that gives new meaning to the lives of women aged 65 and older.

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## Performance *Viejas Libres*

Auditorium. 5.15 pm and 6.15 pm  
Duration: 17 min  
Admission free, subject to availability

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## Guided tours

Every Thursday at 6.00 pm  
Duration: 45 minutes  
Groups: max. 25 persons  
No reservations. Booking on the same day in the reception area  
Visit included in the Temporary exhibition and combined ticket.  
For more info: [educacion.centrepompidou@malaga.eu](mailto:educacion.centrepompidou@malaga.eu)

The mediation team invite you to consider the effects of weather on images and persons by observing the works in *Hors Pistes. The Ages of the Image*.

## Team

Curators of the exhibition: Géraldine Gomez and José María Luna

### Centre Pompidou

Director, Department of Culture and Creation  
Mathieu Potte-Bonneville

Department of Culture and Creation  
Géraldine Gomez

Production of the performance  
Chloé Siganos, Malena Suburu

General coordination  
Yandé Diouf

Project coordination  
Laura Samoilovich

Written mediation  
Celia Créten

### Centre Pompidou Málaga

Public Agency for the Management of the Casa Natal of Pablo Ruiz Picasso and Other Museum and Cultural Facilities, Málaga City Council

Director  
José María Luna Aguilar

General administrator  
Joaquín Laguna Jiménez

Cultural program  
Carlos Ferrer Barrera  
Rosa María López García  
Marcos Reina Segovia

Corporate identity  
Gloria Rueda Chaves

Collection management service  
Elena Robles García

Mediation  
Factoría de Arte y Desarrollo

Communication  
Gap and co

Exhibition design  
Corzón Arquitectos

## Information

Opening hours  
9.30 a.m. to 8.00 p.m., every day  
Ticket offices close at 7:30 p.m.  
The museum is closed on Tuesdays (except holidays and days before holidays), 1 January and 25 December

Prices  
Temporary exhibitions: €4, concessions: €2.50  
Semi-permanent exhibitions: €7, concessions: €4  
Semi-permanent and temporary exhibitions: €9, concessions: €5.50

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Miguel Ángel Tornero, José Quintanilla,  
VEGAP, Málaga, 2022

In collaboration with:

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Fundación "la Caixa"