

Centre Pompidou Málaga

Hors Pistes 7th edition

See War and Make Peace

1 June – 4 September 2023



François Fontaine, *Witness*, 2017. Digital photographic print © François Fontaine / Agence VU'



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

“Simply loving peace is not
enough to oppose war”

Alain

Hors Pistes is a festival devoted to images with each edition focusing on a topical issue. At a time when various conflicts are shaking the world, the 7th edition of Hors Pistes explores representations of war.

War is portrayed not only by the media, but also by artists. Beyond the diversity of these accounts, certain themes emerge, such as the representations of combat, bodies, destruction and ruins, traces and emotions. With social media, the off-camera has also become visible, and daily life in wartime has largely entered the iconography of recent conflicts.

Through their transmission and viewing, these images contribute to building war narratives and memories, which may be official or unofficial, marginal or oppositional. These representations are subject to an ideological or political manipulation, and thus shape the perception of wars and their legitimacy or illegitimacy.

The works presented here occupy new areas of the Museum, forcing us along every step of the visit to question the imagination of past, present and future wars.

Émeric Lhuisset

1983, France.

Lives and works in Paris (France).

Last water war, ruins of a future, 2016

Installation of a series of photographs and 30'34" video at the archaeological site of Girsu (Telloh), Iraq

Courtesy of the artist

Project supported by the CNAP, Leica Camera and the Musée du Louvre



© Émeric Lhuisset

For as long as humans have laboured the land, water has been a source of rivalry. The first known incidence of a water war occurred in around 2600 BC in Mesopotamia (present-day Iraq). Today, power games between regional governments, the civil war in Syria, the Islamic State's presence, and Turkey's control of the Tigris and Euphrates rivers are all factors of instability. Combined with growing populations, global warming and the increasing rarity of water resources in the region, these tensions fuel fears of a 'new water war' in the same area as the ancient ruined city of Girsu, which saw the end of a 300-year water war in 2350 BC. Émeric Lhuisset shot these photographs and video on this archaeological site of Girsu (Iraq). The artist questions our future by depicting ruins, these intangible proofs of the ephemeral and fragile nature of all human civilisations.

Émeric Lhuisset is a graduate of the Paris Fine Arts School, ENS-ULM (in geopolitics) and Paris 1 University. His work has been presented at numerous institutions, including Tate Modern (London), Institut du monde arabe (Paris), Stedelijk Museum (Amsterdam), Rencontres d'Arles photography festival, Sursock Museum (Beirut) or Times Museum (Guangzhou). In addition to his artistic activities, he has been teaching Contemporary Art and Geopolitics at Sciences Po Paris since 2007.

François Fontaine

1968, Paris (France).

Lives and works in Paris (France).

Witness, 2017

Digital photographic print

Courtesy of the artist and Agence VU'



© François Fontaine / Agence VU'

The *Witness* series is constructed as a fictional war report which highlights the confusion of the images. These photos draw both on real information presented by filmed reports and the virtual reality of video games. Designed by the artist to form a counterpoint to moving images, the photographic style is deliberately timeless and blurred. Mirroring the memory disorders and trauma suffered by civilians and soldiers during war, the symbolism of the series underpins the universal nature of war iconography.

François Fontaine is a Doctor of Art History, exhibition curator, magazine editor and a photo artist with Agence VU'. His artistic projects explore the symbolic and aesthetic impact of images. His works feature among major collections (Bibliothèque nationale de France, Maison européenne de la photographie, Institut Lumière).

Arnaud Dezoteux and Celsian Langlois

1987, Bayonne (France) / 1993, Paris (France)
Live and work in Paris (France).

Negociaciones, 2023

Multi-channel video and sound installation, loop, 32'

Courtesy of the artists

Co-production Centre Pompidou and Glassbox

Spanish voice: Ana Vayón

Recording: Nicolas Akl



© Arnaud Dezoteux and Celsian Langlois

The artists Arnaud Dezoteux and Celsian Langlois recorded sequences and soundbites of “Les Légendes d’Hyborée”, a life-sized role play they took part in. *Negociaciones* offers a version of this event in the form of an installation composed of snatches of conversation, fragments of political negotiations or everyday banalities. The recorded situations reveal the polyphonic and scattered aspect of war. The audience finds itself in the midst of a complex and multi-centred game, in which the players experience the narrative as they write it.

A graduate of the Paris Fine Arts School, Arnaud Dezoteux produces films and installations exploring reality TV or body building. He often uses the green-screen studio as a setting for an atypical confrontation, combining backstage, improvisation and spectacular effects. Following an exhibition at the galerie Édouard Manet in Gennevilliers (2016), he presented his film *Miroir de Haute-Valnia* at the Centre Pompidou (2017), and his project on Billy the Kid at the Fondation Pernod-Ricard (2021).

Sound artist Celsian Langlois studied music at the academy prior to obtaining a diploma with the ENS Louis-Lumière. His work takes the form of sound installations or performances which he presents at exhibitions or festivals, such as the Musée d’art contemporain in Lyon, 116 in Montreuil, the +359 Gallery in Sofia and the Cité Internationale des Arts in Paris.

Cristina Lucas

1973, Jaén (Spain).

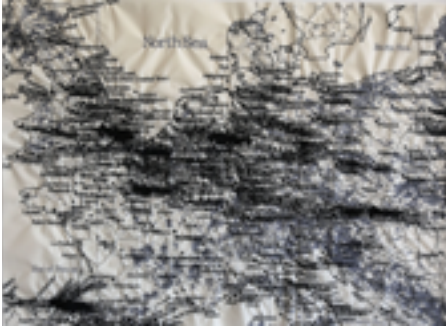
Lives and works in Madrid (Spain).

Tufting, 2017

Machine embroidered cloth and monotypes

128 x 95 cm

Courtesy of Albarrán Bourdais Gallery



© Galería Albarrán Bourdais

The embroidery series *Tufting* is the fruit of Cristina Lucas' research for *Unending Lightning*. In this project, the artist builds a historical account of the air raids that have caused civilian casualties from 1912 to the present day. These embroidered canvases represent maps revealing information about bombed towns and villages. Sometimes, the result on the map is almost a blot, a stain, which is like a deep wrinkle on the embroidery symbolising the scar of the wounded territory. The project is a poetic articulation of events through these "anti-maps" in which memory, pain, barbarism and all the artist's research data are woven together.

Cristina Lucas is a multidisciplinary artist who works with a diverse range of media including video, photography and installation. With her work, she reminds us that art is a form of seduction that contributes to making us aware of what is happening in our society. She is interested in the mechanisms of power and analyses the main political and economic structures by dissecting them to reveal the contradictions between official history, reality and collective memory. Lucas addresses the flow of information and structures it in maps, installations or images, creating possible but always incomplete readings.

Laura Zorrilla

1974, Seville (Spain).

Lives and works in Seville (Spain).

Pasado y presente, 2019

Digital photo prints on cotton Canson paper and diaporama

Courtesy of the artist



© Laura Zorrilla

Laura Zorrilla's research project titled *Pasado y presente* [Past and Present] traces the history of the Polish community that emigrated to France after the First World War. It is comprised of a collection of nearly 300 glass negatives bought at the El Rastro flea market in Madrid in 2019. After scanning and analysing the negatives, it appeared that the photos belonged to Polish emigrants who settled in Montceau-les-Mines (France) and/or in the surrounding area in the interwar period (1918-1939). Most of the photos are portraits of families, individuals, groups and couples that reconstruct personal stories: micro-histories that challenge macro-history.

Laura Zorrilla studied at the Seville School of Art and is currently a photographer and teacher in adult education. She is Co-Founder of the "El Pez Cámara" photography studio. In 2015, she published *Pumarejo*, the result of a research project on the people who live in a very distinctive district in the centre of Seville. Her artistic projects carried out in the social sphere combine performing arts, audiovisual creation and, above all, life.

Jorge Fuembuena

1979, Zaragoza (Spain).

Lives and works in Madrid (Spain).

El 3 de mayo en Madrid, 2022

C-print

144 x 192 cm

Courtesy of Max Estrella Gallery



© Galería Max Estrella

El 3 de mayo en Madrid [3 May in Madrid] is a photograph by Jorge Fuembuena taken during the filming of *Goya: 3 May*, a short documentary by filmmaker Carlos Saura. Both the documentary and the photograph are based on Francisco Goya's painting *The Third of May* 1808, one of the most emblematic paintings in the history of art. The work shows a group of French soldiers executing Spanish prisoners in the early hours of 3 May 1808, after the uprising by the people of Madrid against the Napoleonic forces. It is a landmark painting on the theme of the horrors of war, which is a recurring subject in Goya's oeuvre. Fuembuena's photo is a tribute to the two masters - Goya as a painter and Saura as a filmmaker - and forms a bridge between pictorial representation and cinema.

Fuembuena combines his teaching work with creative projects as a photographer. He was a scholarship holder at Casa de Velázquez and the Accademia di Spagna. In his artistic practice, photography takes a political position and presents a tragic discourse, that of time and death. The artist has collaborated with major filmmakers and worked for the Goya Awards and numerous film festivals.

Carlos Saura

1932, Huesca (Spain).

2023, Madrid (Spain).

Goya: 3 de mayo, 2021

Documentary, 14'

Film Production Company: A Contracorriente Films



© A Contracorriente Films

Carlos Saura "repaints" Francisco de Goya's canvas *El 3 de mayo en Madrid*, also known as *Los Fusilamientos*, one of the strongest criticisms that a painter has made against the war. The recreation work carried out by Saura is an almost photographic synthesis, between history and film, which shows how those moments before the execution could have been lived.

Filmmaker, photographer and writer, Carlos Saura (1932-2023) was one of the most important figures in cinema since the middle of the 20th century. Trained as a film director and screenwriter, his cinema alternates realistic description with surrealism and occasionally has symbolic sociopolitical references. Apart from fiction, Saura has also made various musical documentaries.

Beatriz Ruibal

1969, Pontevedra (Spain).

Lives and works in Madrid (Spain).

Caída libre, 2020

2k video, 16:9, colour, loop, single-channel, sound

12 min

Courtesy of the artist



© Beatriz Ruibal

In *Caída libre* [Free Fall], Beatriz Ruibal uses everyday objects as bearers of traces, but also as metaphors of movement and the changes often forced upon people who emigrate in search of a better life or to flee war. These objects come from a wide range of individual stories (stories of danger, war, material and immaterial loss, migration) and are grouped together on an equal footing, falling into water and disappearing in slow motion in front of the viewer, or sometimes hovering thanks to the use of complex special effects. The loop effect of the fall reminds us that there is a cyclical rhythm in the history of humanity that is inhabited by things. The work also addresses the complex relationship with the sea, this immense container into which the world's waste often ends up.

Beatriz Ruibal is a visual artist who works with photography, film and installation. Her works are marked by portraiture in the broadest sense of the term: portraits of others, or herself, through the objects that we choose to perpetuate our existence. The artist's aim is to make these close-ups of the objects she photographs or films a metaphorical mutation or extension of the people who inhabit them. Her works explore the representation of absence through spaces, scenarios and objects and reflect on memory, nostalgia, traces, oblivion and remembrance.

Gervasio Sánchez

1959, Córdoba (Spain).

Lives and works in Zaragoza (Spain).

Ruinas Biblioteca de Sarajevo, **julio 1993**

From the series *El cerco de Sarajevo*

Gelatin-silver print

Courtesy of the artist



© Gervasio Sánchez

Gervasio Sánchez covered the siege of Sarajevo (1992-1996), the longest siege of a city in the history of modern warfare. The four photographs shown here are part of his *El cerco de Sarajevo* [The Siege of Sarajevo] series. The photograph of the library in ruins became a symbol of the Bosnian tragedy. A ray of light traverses this place destroyed by violence and hatred.

Gervasio Sánchez is a photojournalist whose work focuses on humanitarian crises and armed conflicts around the world in the past 40 years. His photographs reclaim the stories of the civilian victims of warfare and show that conflicts do not end when the war does. He has published over 20 photography books and, through his projects in Latin America, Africa and Asia, he documents the horror of anti-personnel mines and the situation of those who defend nature and social and human rights. From Goya and Robert Capa to present-day media reporters, war correspondents are often correspondents of death. Sánchez is a correspondent of life and the triumph of life over destructive violence. His pictures focus on showing how life recovers, how it reveals itself through the ruins of war and death and overcomes them. Sánchez is as much a poet as he is a journalist and, in the words of Antonio Muñoz Molina: “in the shots of his camera there is always denunciation and there is always poetry”.

Isidro López-Aparicio

1967, Jaén (Spain).

Lives and works in Granada (Spain).

FREE Paths Maker, 2008-2018

Mobile sculpture

Melfas fabric (clothes of Saharawi women), wheels, phosphate, ropes

Courtesy of the artist



© Isidro López-Aparicio

FREE Paths Maker is a device that explodes anti-personnel mines, drawn by a sail made from the clothes of Saharawi women (melfa) and composed of wheels that mark out a path with the word “free” in white powder (from the phosphate mines). This ingenious mechanism is part of the *Latidos de Mina* [Beats of Mines] project, a documentary on the great injustice and pain caused by anti-personnel mines that highlights the urgent need for all countries involved to sign demining protocols. The film begins with a 24-hour period of isolation by the artist in a hole in the middle of the desert in order to stir up the necessary empathy with the Saharawi people. From there it draws gradually nearer to the reality of the victims of anti-personnel mines. The work verbalises the denunciations and desires of this people who suffer in harsh exile.

Isidro López-Aparicio is an artist, university professor and curator. His work has a marked political and social character and is based on processes that are linked to contexts. It sparks reflection and takes the form of installations, new media, photography, drawing and action art. The essence of his artistic career is linked to his commitment to humanity and social and environmental activism, analysing conflicts and to fostering new perspectives for processes of transformation. This approach has led him to work on projects in Sudan, on the border between Jordan and Syria, in prisons and with social minorities.

José Manuel Ballester

1960, Madrid (Spain).

Lives and works in Madrid (Spain).

3 de Mayo, 2008

Digital print on canvas

268 x 350 cm

Courtesy of the artist



© José Manuel Ballester

In the series titled *Espacios ocultos* [Hidden Spaces], José Manuel Ballester revisits emblematic works in the history of art. He empties them of their figures and turns the background into the main subject, recovering the full setting, the place where things happen. In this way, he aims to translate the events that sparked the creation of the work into the present and liken them to present-day conflicts. The artist confronts the viewer with the scene of desolation and absurdity and highlights the terrible consequences of war. The exhibition shows the empty scenes of works by Goya (*The Third of May* and *The Disasters of War*) and George Grosz.

Ballester has a degree in Fine Arts from Universidad Complutense de Madrid. His early paintings were based on the techniques of the Italian and Flemish schools of the 15th and 16th centuries, but he soon began to combine painting and photography and, since then, many of his works have depicted architectural spaces. Through photography, he aims to encapsulate and hold back time by immersing the viewer in “non-spaces”. He is interested in empty spaces and depicting people through traces and echoes. His work explores the solitude of the individual and the conditions of the modern world through architecture by transforming spaces into artificial scenes. Light plays a prominent role, as the hidden and the visible, the public and the private act as elements that reveal the human condition.

Program

Hors Pistes 2023

Friday, June 2 | 6 pm

Isidro López-Aparicio

Film screening *Latidos de mina*

Auditorium

Free entrance until capacity is completed

Latidos de Mina [Beats of Mines] is a documentary directed by Isidro López-Aparicio that tackles the great injustice and pain caused by anti-personnel mines and highlights the urgent need for all countries involved to sign demining protocols. The film begins with a 24-hour period of isolation by the artist in a hole in the middle of the desert in order to stir up the necessary empathy with the Saharawi people. From there it draws gradually nearer to the reality of the victims of anti-personnel mines. The work verbalises the denunciations and desires of this people who suffer in harsh exile. In parallel, the author is interviewing, listening, sharing and designing a device (*FREE Paths Maker*, presented on the exhibition, inside the Cubo) to destroy the mines.



© Isidro López-Aparicio

Isidro López-Aparicio (Jaén, Spain, 1967. Lives in Granada, Spain) is an artist, university professor and curator. His work has a marked political and social character and is based on processes that are linked to contexts and that spark reflection. It takes the form of installations, new media, photography, drawing and action art.

Sunday, June 4 | 6 pm

Participatory Performance

Activity for all audiences

Alberto Cortés and Luz Prado

From Anger to Love: Ten years of “Viva la Guerra” (2013-2023) / “La Panda”

Auditorium of the Centre Pompidou Málaga.

Free entry within the space's capacity

Duration 1h30

In the heat of the social movements during Spain's recent crisis, Alberto Cortés, Luz Prado and Pablo Contreras sought in their roots the strength to put up a fight and imagine other possible futures. Thus it was in 2013 that they composed *Viva la Guerra* [Long Live War], a contemporary revision of the Verdiales, a traditional musical and dance festivity from the Province of Málaga. These Verdiales are transformed into language to express the claims of a generation without prospects. Ten years later, within today's political and international context, the artists revisit and give a new meaning to the cry to battle that titled their work. It has become an invitation to reflect upon what brings us together, what creates community, changing indignation for love, rivalry for celebration.

The event will unfold in two parts. Firstly, a lecture in which Alberto Cortés and Luz Prado invite us to a memorial for their performance *Viva la Guerra*; and a second part where they present the current form that the project has now taken: *La Panda*, a participative performance, especially thought for children.



Viva la guerra © Marina M. Luna.

With their performance/workshop, the artists bring the festivity, the parranda (musical procession) and the corro (group of people in a circle) of the Verdiales to all those present. A festive moment to sing and dance together!

Luz Prado (Málaga, 1985): Violinist, composer and performer. She works on stage with sound as her medium. Her practice is based on a constant dialogue with her instrument and the encounter with people who value folklore, DIY, dance and noise.

Alberto Cortés (Málaga, 1983. Lives in Seville): Stage director, author and actor, he studied Art History. He is interested in hybrid forms and the construction of theatrical spaces in unconventional places. Remix, impurity and periphery are the concepts that best define his works and collaborations.

Saturday, June 17

From 11am to 2 pm and from 4.30 pm to 6.30 pm

Cristina Lucas

Workshop “Sfumato”

Auditorium

Any person over 18 years old

By prior reservation:

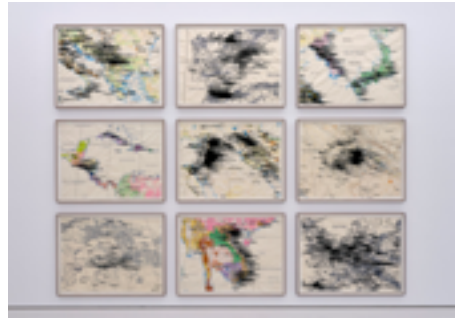
educacion.centrepompidou@malaga.eu

Limited places

The first documented civilian casualties of air raids since the invention of aviation were recorded in 1912. These attacks have been brought together by multiple research groups in the open work *Unending Lightning*, in which an audiovisual device locates on a map all the aerial bombardments that have caused losses among the civilian population, from that date to the present day.

Based on these researchs, Cristina Lucas proposes the *Sfumato* workshop, which will address the bombing of the civilian population. The public is invited to experience a sensitive approach to dialogue and practical proposals that deal with war and the notion of time.

The artist proposes to investigate the relationships between sensation and sociability, embodied expression and alienation through conferences excerpts, information analysis, image readings and data and iconographic searches, to create knowledge and social meaning together.



Cristina Lucas, *Tufting* (Series), 2017. Intallation view of “Homosphere” at Kunsthalle Mainz, Germany

During the workshop, the participants will create a collective work that will be part of the exhibition “Hors Pistes. See War and Make Peace.”

Cristina Lucas (Jaén, Spain, 1973. Lives in Madrid, Spain) is a multidisciplinary artist who works with a diverse range of media including video, photography and installation. With her work, she reminds us that art is a form of seduction that contributes to making us aware of what is happening in our society. She is interested in the mechanisms of power and analyses the main political and economic structures by dissecting them to reveal the contradictions between official history, reality and collective memory. Lucas addresses the flow of information and structures it in maps, installations or images, creating possible but always incomplete readings.

Team

Curators of the exhibition

Géraldine Gomez and José María Luna Aguilar

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 Crétien

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

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

Contact

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© Beatriz Ruibal, VEGAP, Málaga, 2023

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© Carlos Saura, VEGAP, Málaga, 2023

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