

Centre Pompidou Málaga

# Hors Pistes

8th edition

## New Ruralities

11 October 2024 - 13 January 2025



Juan del Junco, *El rebaño (El lenguaje)*, [The Flock of Sheep (The Language)], 2013. Pigment inkjet print on Hahnemühle Baryta FB, 32 photographs, 70 x 50 cm. Colección DKV © Juan del Junco

málaga



Ciudad  
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Málaga

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“New Ruralities” refers to the portrayals of the dynamic transformation of rural spaces, marked by a reinvention of their identity and functions. Once seen as areas in decline, these regions are currently enjoying renewal thanks to innovative initiatives and the rediscovery of the advantages they offer. Sustainable development projects, organic farming, local initiatives in every field, cultural activities and the rise in popularity of remote working are all giving these areas a new lease on life.

This revitalisation testifies to a shift towards a resilient and modern rurality, in which tradition and innovation learn to live together. Artists are increasingly present in rural spaces, whether through long-standing connections or recently produced works. They focus on the beauty of the scenery, wealth of traditions, local tales and singularities of local communities.

The works born from these encounters often reveal a deep connection to the earth, seasons, natural cycles and people. They are an invitation to reflect on sustainable living, environmental protection and the promotion of rural heritage. This dialogue between art and rurality helps not only to revitalise local areas, but also to raise awareness of diversity and the importance of these often-neglected spaces among a wider audience.

This exhibition presents nine video and photographic works in an orchestration that re-enchants our view of the countryside. It echoes “Place-ness. Inhabiting space”, the semi-permanent exhibition of the Centre Pompidou’s collection.

# Jean-Marc Chapoulie

1967, Poitiers (France). Lives and works in Paris (France).

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## *Foin de tout, 2023*

### [Hay of Everything]

Video, black and white, sound

7 min 10 sec

Original soundtrack: Stéphane Bérard

Production: Archipop

“How do you look at images from a distance? Perhaps by reconsidering images from long ago, from the first half of the 20th century, for example, as images from the present, in order to observe them closely nearly 100 years later with a sharply different perspective on today’s world. The hay harvest is one of those figures of our societies which, represented in these wonderful amateur films, act like a magnifying glass, enabling us to see and read within ourselves today.”  
Jean-Marc Chapoulie

French filmmaker and artist Jean-Marc Chapoulie has produced works since the 1990s and is known for his experimental films and his exploration of the frontiers between cinema and contemporary art. After studying the visual arts, he worked with cultural institutions and took part in many exhibitions. His works are often shown in non-conventional contexts and question the perception of visual memory.

Stéphane Bérard is a French contemporary artist born in 1966. His work includes a range of media: sculpture, performance, video and installation. He explores the frontiers between art and daily life, questioning artistic and social conventions using a fun and critical approach. Prototypes and sketches compose the main part of his body of work.





© Simon Geneste and Andrea Gaidano

## Simon Geneste and Andrea Gaidano

1996, Châteauroux (France) / 1996, Turin (Italy).

Live and work in France.

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### *Futurematique. Nom énigmatique, actions concrètes, 2023*

[Futurematics. Enigmatic name,  
concrete actions]

Video, colour, sound

21 min

Production: Ensad

“While crossing the landscape and forests, we discovered an old wash house, then 10, then 100. The Dordogne has over 300 of them. Mainly dating from the 19th century, these washing places appeared when people realised that dirty laundry spread disease. From 3 February 1851, the government paid up to 30% of the cost of building these communal wash houses, sparking a wave of construction in France. Washing places had the advantage of combining two essential functions: one practical, and the other social.

Today, these places are pieces of heritage, often ignored but still accessible.

We designed a wash house festival to revitalise them.”

Simon Geneste holds a degree from ENSCI – Les Ateliers (French National Institute for Advanced Studies in Industrial Design). His work questions the role of the designer in the countryside. He spent seven months travelling through rural France to meet artisans, musicians, mayors, college students and farmers and offer his services. Today, between Brassy, Richelieu and Le Blanc, Geneste continues to step into the fluidity of available spaces, multiplying collaborations and collective projects.

Andrea Gaidano is an Italian social designer who is passionate about the positive impact of design on society. Through his projects, he combines creativity and social engagement. He has developed innovative initiatives to improve the quality of life of communities, often in partnership with NGOs and local institutions.

# Laurent Roth

1961, Paris (France). Lives and works in Paris (France).

## *Le Temps de la moisson, 2023*

[Time of Harvest]

Video, colour, sound

20 min

Production: Arcosse

A man remembers his “first time” during the harvest season, while revisiting the images of a family film: “I rediscover these images from the summer of 1962, which my father filmed with his small 16mm camera. I was 12 years old, but it is the summer when I was 16 that I see in them. Every July, we helped my grandparents with the harvest. Catherine came from the neighbouring farm with her parents to lend a hand. Catherine whom I

hadn’t seen since our first communion. When we were side-by-side in front of the altar in the church to receive the body of Christ, we were still children; but that day, in the field, I had eyes only for her...”.

Born in Paris in 1961, Laurent Roth is a French filmmaker and screenwriter. After studying philosophy, he made award-winning short-and medium-length films including *Les Yeux brûlés* (1986) and *Ranger les photos* (1998). In 2020, he directed a documentary trilogy about filmmaker Amos Gitai, which was selected for the International Film Festival of Rotterdam in 2021. He also explores documentary fantasy, such as in *L’Emmuré de Paris* (2021). A renowned screenwriter, he was awarded the Audiovisual Discovery Prize by the Scam in 2016 for *Une saison de chasse*.





© Juan del Junco

## Juan del Junco

1972, Jerez de la Frontera (Spain).  
Lives and works in Málaga (Spain).

### *El lenguaje, 2013*

[The Language]

Video and 32 photographs  
2k video, 16:9, colour, sound  
9 min 29 secs  
Colección DKV

This videographic work is an allegory of the language of art and the artistic profession. In it, Juan del Junco reflects on “own language”, taking as an example goats and shepherds from the provinces of Málaga and Cádiz, who use sounds and whistles to communicate with their flocks, a form of communication that is unintelligible for all other listeners. A specific pattern is maintained which, through repetition,

acquires meaning for the flock. In the artist’s own words: “*El lenguaje* reflects on Art itself. How it is understood and how the relationships are established between the agents. An artist, like a shepherd, produces their work, but they also have peaceful moments of solitude sitting on a stone observing their surroundings”.

A visual artist and professor in the Fine Arts Department of the University of Málaga, Juan del Junco uses photography and the scientific method as his main means of artistic expression. His work is steeped in irony and is based on the use of the narrative image, leading to creations of a conceptual nature, and images situated between the real and the metaphorical. Del Junco currently investigates the relationship between photography and science, particularly the language of photography and ornithology.



# Nilo Gallego

1970, Ponferrada, León (Spain).  
Lives and works in Madrid (Spain).

## *Felipe vuelve a casa con las ovejas sonando, 1999*

[Felipe returns home with the sounding sheeps]

Video

18 min

Direction and screenplay: Chus Domínguez, Nilo Gallego / Images: Chus Domínguez, Marino García / Sound: Iñaki Ríos, Nilo Gallego / Montaje: Nilo Gallego, Marino García, Chus Domínguez / Production: El Apeadero Land Art. Action-performance: Nilo Gallego Rodríguez and Felipe Quintana Pastrana, with a flock of 296 Churra sheep with 296 bells (16 tapered *zumbos*, 30 *pedrera* bells, 25 wide bells, 35 short bells, 40 *piquetas*, 59 *esquilas*, 75 *esquilines* and 1 *superzumbo*).

Courtesy of the artist

On 23 October 1999, a sound performance involving nearly 300 sheep of the “Churra” breed, almost all wearing bells, was held near Bercianos del Real Camino, in the province of León. This “sheep concert” was made possible through collaboration between musician Nilo Gallego and shepherd

Felipe Quintana. The title of the work (Felipe returns home with the sheep with bells) indicates its two central aims: respecting the shepherd and his flock’s everyday “action”, and intensifying the sound by increasing the number of bells. In this way, the flock’s daily return becomes a unique journey, acquiring the value of a musical action. Naturally, as with any musical proposal, the action was attended by an audience, which in this case was necessarily active, given the flock’s inherent movement.

Nilo Gallego is a musician and artist who creates performances in which experimentation with sound is the starting point. In his works, which always have a playful component, he seeks interaction with the environment and the everyday. He is a member of the experimental action collective Orquestina de pigmeos (together with Chus Domínguez) and regularly collaborates with artists such as Silvia Zayas, Alex Reynolds and the company Societat Doctor Alonso. He plays drums, percussion and electronica. He designs tools and gives educational workshops based on listening and sound creation.





Sara Boldú Botam, *Corn Harvest, Miralcamp (Lleida), Artists with a Tractor series*, © Sara Boldú Botam 2020

## Sara Boldú Botam

1977, Les Borges Blanques, Lleida (Spain).  
Lives and works in Barcelona  
and Les Borges Blanques (Spain).

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### *Els artistes van amb tractor,* 2018 – 2024 [Artists with a Tractor]

Video and 17 photographs  
Video, colour, sound  
8 min  
Courtesy of the artist

Boldú began the *Artists with a Tractor* project, a lyrical homage to the countryside and rural life, in 2018. Using a drone, she filmed the agricultural activity of the rural world linked with her childhood. The images speak of disappearing ancestral traditions, territory, local produce and people. “Ploughing, mowing, pruning, harvesting, grape harvesting... are all tasks that, when seen from the sky, become art. An ephemeral tapestry of straight lines, circles, friezes.

It is an homage to the land and countryside from an artistic, visual and poetic point of view”. In 2020, the project was awarded the Jury’s Special Prize for Best Internet Journalism at the 31<sup>st</sup> “Pica d’Estats” International Awards.

Sara Boldú Botam is a Catalan visual artist who works with videoart and photography, combining both techniques in a complementary way in her exhibitions. She is a producer for RTVE and has made over 300 documentaries on social themes with a critical view and portraits of daily life, both for the 24 Horas channel of Televisión Española and as a freelancer, with collaborations in a range of media, including with MTV, Al Jazeera, All Music Italia, O Globo, NHK Kōhaku Uta Gassen, Antena 3, Tele 5 and TV3. She is a member of the “Lleida, tierra de mujeres transformadoras” project, which aims to give visibility to women who are bringing a new vision of the rural world in the fields of economics, society, art, technology, the environment and agriculture.



# Karina Aguilera Skvirsky

1969, Providence (United States).

Lives and works in the United States and Ecuador.

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## *El Peligroso Viaje de María Rosa Palacios, 2018*

[The Dangerous Journey of María Rosa Palacios]

Video and 4 photographs

Courtesy of Ponce + Robles Gallery

In *El Peligroso Viaje de María Rosa Palacios*, Skvirsky uses different media (performance, video and photography) to explore her family history, embarking on a journey of ancestral reconnaissance by recreating her great-grandmother's nearly 600km journey in extreme conditions from the highlands of

Ecuador to the city of Guayaquil in search of a better future as a housemaid: nearly 600 km on foot, on a donkey and in a canoe at the age of just 14.

The piece draws parallels between a teenage girl's journey through the mountains of Ecuador and the indigenous and Jamaican workers who built the most dangerous stretch of railway in the world.

Born in the USA to an American father of Eastern European Jewish descent and an Ecuadorian mother of Afro-Ecuadorian-Indian descent, Karina Skvirsky is a multidisciplinary artist who lives and works in New York and Ecuador. Her work is influenced by the study of her own identity in relation to race, culture and gender, themes that are linked to migration and immigration, colonialism and the legacy left by history to society.





© Asunción Molinos Gordo

# Asunción Molinos Gordo

1979, Aranda de Duero, Burgos (Spain).  
Lives and works in Spain and Egypt.

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## *Barruntaremos, 2021* [We Will Guess]

Video, colour, sound  
9 min 38 sec

Video: Sonia Pueche / Sound: Alberto Carlassare  
Courtesy of the artist

*Barruntaremos* is a video that investigates alternative ways of inhabiting the world and sensing the landscape through the voice and experiences of Pedro Sanz Moreno, a shepherd from the region of Segovia (Spain) and an expert in *cabañuelas*, a traditional form of weather forecasting handed down from generation to generation and based on the ability to read the landscape and the surrounding natural elements.

The video presents the elements that Pedro takes as a reference and uses as benchmarks in his weather predictions for the forthcoming years.

This work aims to challenge the romantic notion of landscape—deeply rooted in the art history discourse—and approach it as the basis from which to explore non-human networks that acknowledge animal intelligence and their interrelations, through which they become a much richer and more complex form of non-formal knowledge production.

The project opens the debate on how rural and ancestral forms of knowledge are portrayed (most often dismissed) by the mass media. It pays particular attention to informal knowledge as a space of possibility in the rural context, where this information is embodied and understood as a (re)claiming of traditional self-organized systems in agrarian areas.

## ***CV campesino, 2015*** [Farmer CV]

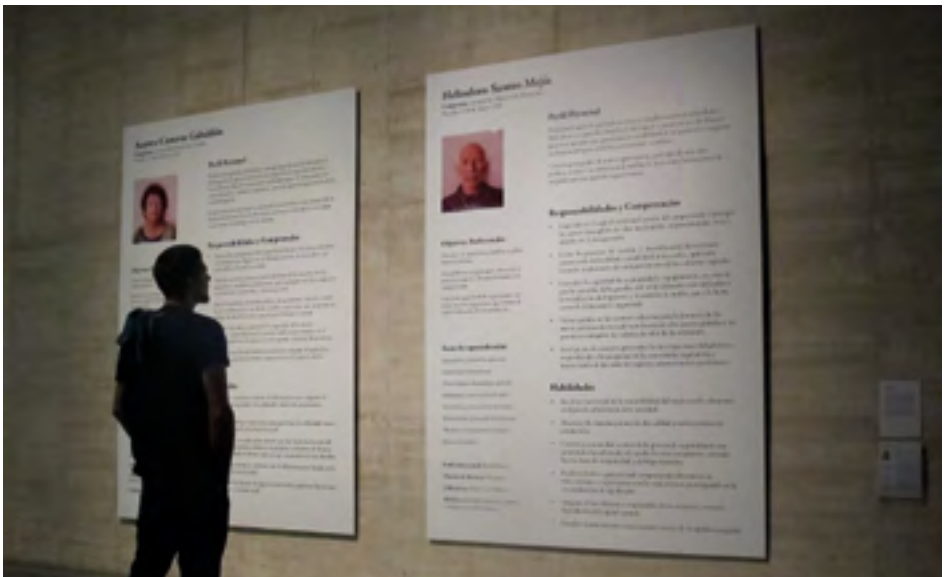
This project draws on the language and formalisms of academia to draw up CVs for a couple of peasants from León. The work consists of a text written in the style of a CV of an academic or a professional working for an international development agency, an NGO, the UN or another intergovernmental body. The embellishment and abstraction in such texts becomes a form of self-marketing and propaganda, and the project deliberately uses this format and language to reaffirm the values of peasantry, which for years has been constantly undervalued and stigmatized, written off as obsolete, archaic and out of place, or indeed as romantic, ideal and folkloric.

Asunción Molinos Gordo is a researcher and visual artist. Her work questions the categories that define "innovation" in mainstream discourses today, exploring different forms

of intellectual domination in urban and rural contexts. Her perspective is strongly influenced by the methods of such disciplines as anthropology, sociology and cultural studies. After obtaining a degree in Fine Arts, she pursued her studies with a Master's in Contemporary Art Theory and Practice, both at the Complutense University in Madrid. She is currently studying Anthropology and Ethnography at UNED.

Her work focuses on contemporary peasantry. She understands the figure of the small or medium farmer not merely as a food producer but as a cultural agent, responsible for perpetuating traditional knowledge and generating new expertise to meet today's challenges.

Molinos Gordo's oeuvre reflects on land usage, nomad architecture, farmers' strikes, bureaucracy on territory, transformation of rural labour, biotechnology and global food trade.



Installation view of the collective exhibition «Sector Primario», MUSAC, León, 2015. © Asunción Molinos Gordo

## Team

### Curators of the exhibition

Géraldine Gomez, José M<sup>o</sup> Luna Aguilar  
and Elena Robles García

### Centre Pompidou

Director, Department of Culture and Creation  
Mathieu Potte-Bonneville

### Department of Culture and Creation

Géraldine Gomez

### General coordination

Yandé Diouf

### 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

Luis Lafuente Batanero

### Collection Manager

Elena Robles García

### Cultural program

Carlos Ferrer Barrera  
Rosa María López García  
Marcos Reina Segovia

### Corporate identity

Gloria Rueda Chaves

### Mediation

Factoría de Arte y Desarrollo

### Communication

Gap and co

### Exhibition design

Corzón Arquitectos

## Opening Performance

### *Sheep descending a staircase*

11 October 2024 at 6.30 pm

Nilo Gallego, sound artist and performer, and Chus Domínguez, audiovisual artist, propose a performance designed especially for the Centre Pompidou Málaga. They combine live intervention with recordings that they have been generating in the course of an extensive and varied joint work around shepherding in works such as *Felipe vuelve a casa con las ovejas sonando* (1999), *Chamamento* (2004), *animal espacio tiempo* (2022) and *Majada* (2023).

## 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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