

HORS PISTES

THE ANIMAL

DREAM

9TH EDITION

26 SEPTEMBER → 2 NOVEMBER 2025



Ruth Montiel Arias, *Sonidos para una utopía*, 2015 (detail). Digital photography on Hahnemühle paper, 160 x 108 cm. © Ruth Montiel Arias

málaga



Ciudad
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Conceding that animals dream means recognising that they have an imagination. For philosopher David M. Peña-Guzmán, dreaming is not simply reliving a scene we have experienced, but rather creating an interior world, thinking about the absent, the unreal, the possible. Dreaming, for an animal, is to defy reality: to go from present-day to fiction, facts to invention. In this way, dreams become the signs of rich, open and curious mental activity, which cannot be reduced to instinct. They testify to a sort of inner freedom, an ability to project oneself in a different way –or even to dream oneself as other.

This exhibition dives deep into these dreams –both literally and figuratively– and imagines what the dream world could be like for these non-humans. It draws on the research of David M. Peña-Guzmán and the philosophy of Donna Haraway, who invite us to think with animals rather than about them, weaving dreamlike narratives where animals become a subject of fiction in their own right. Representations of their dreams are not accessible to us and can only come through metaphors. Each work is a chance to fantasise, a fragment of a speculative dream opening our eyes to other forms of sensitivity, existence and conscience.

The animal dream is not a mystery to be solved, but a space to inhabit: these moving universes create nights where those who cannot speak perhaps dream better than us.



© Bego Antón

Bego Antón

1983, Bilbao (Spain).

Lives and works in Barcelona (Spain).

Everybody loves to ChaChaCha, 2015

Photographs printed on cotton,

80 x 100 cm

Documentary video,

12'46"

This is the story of women who dance with their dogs; and of dogs who dance with their humans. *Musical Canine Freestyle* is a choreographed performance in which a dog and a human move to music together. They choose a song they both like and a costume that matches the lyrics. They dance in unison, as dancing partners. They weave, jump, bow, spin, roll, walk backwards, forward or move diagonally.

And sometimes, the bond between them is so strong that they enter the pink bubble, a dimension where they become one being and the rest of the world disappears.

Artist and documentary photographer Bego Antón trained in journalism, then continued her studies in photography and editorial design in Barcelona, before exhibiting at many international art centres and festivals. Antón is a visual storyteller whose work explores human behaviour and our complex relationship with the natural world. Her work highlights personal, intimate stories and explores the ties between individuals and their environment. Animals play a central role in her work and are often associated with humans through complicity, imagination or love.

Estela de Castro

1978, Madrid (Spain).

Lives and works in Madrid.

The Animals, 2020-2022

Digital photography on Maxima paper,

120 x 100 cm

In 2022, Estela de Castro created her photography project *The Animals*, which aims to raise awareness about animal abuse. In it, she portrays animals rescued from situations of abandonment, abuse or silence (hunting, circuses, zoos, laboratories, roadkill, breeding farms or illegal trafficking). With this work, she restores the moral consideration and rights that had been denied to animals. These are not portraits of pain, but of serene dignity, an archive of dreams fulfilled. This series also celebrates the respect, kindness and determination of those who have taken them in, comforted them and healed them. The human eye is no longer a threat, but a mirror. And in that reflection, they give us back another form of humanity, gentler, fairer, perhaps even dreamt of.

Photographer and teacher specialising in portrait photography, Estela de Castro develops a committed body of work that combines documentary photography, activism and reflection on human and animal rights. Trained at the Look school in Madrid, she perfected her technique at the Ciclorama studios and later alongside leading figures in Spanish photography such as Javier Vallhonrat and Sofia Moro. Her work aims to reveal what often remains hidden: systemic violence, isolation, but also emotional bonds and resistance. Through her numerous projects, Estela de Castro turns photography into a tool for fieldwork, memory, and social transformation.



© Estela de Castro, VEGAP, Málaga, 2025

Zoocosis, 2017–2019

Digital photography on cotton paper,

100 x 100 cm

Video, 5'18''

With this series of photographs, Estela de Castro denounces the confinement suffered by animals in zoos. The lack of freedom causes stereotypical, repetitive behaviour, triggering what is known as Zoocosis syndrome. The anthropocentric attitude reduces animal life to spectacle, denies their inner world and constructs fictions of 'controlled nature'.

These photographs become a kind of emotional X-ray, a harsh showcase of beings who cannot speak, but can scream from the silence of an image, trapped in a dream that is not theirs, but human: the dream of dominating them, domesticating them, turning them into living decoration. Are these perhaps dreams of the natural world that was taken from them? Man's dream of being God and the animal's nightmare of waking up every day without sky, without earth, without escape.



Candela Sotos

1986, Madrid (Spain).
Lives and works in Madrid.

Danza III, 2024

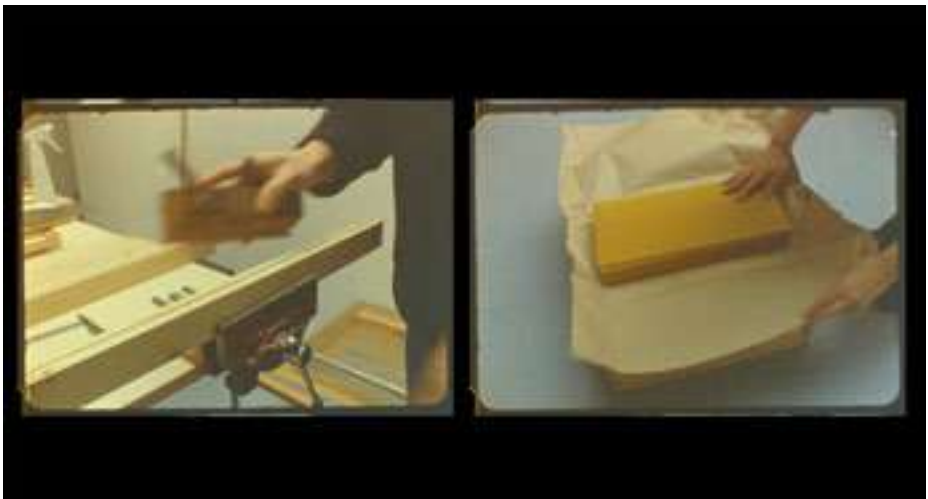
[Dance III]

Beehive, wood, wax, and glass,
61 x 56 x 47 cm
16mm film transferred
to digital video, sound, 9'

Danza III is a project rooted in family history, natural science, and the symbiotic relationship between humans and animals. Sotos' great-uncle, filmmaker Guillermo Fernández Zúñiga, filmed the behaviour of bees in innovative glass-walled hives in the 1930s, allowing their movements to be observed without interference. His work was interrupted by the Civil War and forgotten in exile. Almost a century later, Sotos revisits these film archives and proposes a poetic and speculative reinterpretation. Together with her brother, an architect and carpenter, she builds a hive that

not only provides a home for the bees, but also becomes a space for dialogue between species, where one can imagine the bees' forms of communication—especially their dance. The choreographic and sensory dimension of animal behaviour is central to Sotos' proposal. The hive thus becomes a metaphor for community, resistance and collective creation.

Candela Sotos develops her work between archives, moving images, and botanical practices. She studied Audiovisual Communication in Madrid and earned a Master's degree in Fine Arts and Photography from the University of Paris 8. Her artistic practice incorporates various methodologies that link oral transmission and collaborative practice, seeking ways to produce images and narratives around memory. Her works take the form of installations, publications, and films. She co-directs LaCalor in Madrid, a garden, graphic arts workshop, and independent art space.





© Ana Frechilla

Ana Frechilla

1983, Palencia (Spain).

Lives and works in Palencia.

Proyecto Loba, 2023

[Wolf Project]

Canis lupus signatus. EBD15131M

Digital photography,

mineral inks on cotton paper,

103 x 153 cm

Proyecto Loba is an artistic investigation that traces the history of violence, extermination, and symbolic representation of the Iberian wolf in Spain. Through three years of fieldwork and archival research, Ana Frechilla documents wolf skulls preserved in scientific institutions and accompanies them with texts that restore their uniqueness and historical context. Image, word and matter construct a space of mourning, memory and interspecies listening.

The project offers a profound reflection on this relational history (human/non-human) and the power structures involved, proposing a new narrative based on empathy and eco-social awareness. In the artist's own words, it is a way of dreaming with wolves to imagine other possible futures.

Trained in photography and art history, Ana Frechilla is currently pursuing a master's degree in primatology. Her work focuses on the relationships that humans maintain with the rest of biodiversity, reflecting on the exercise of violence on human bodies, animals, plants, and social or natural landscapes. The projects she develops are set in uncomfortable and problematic contexts that are normalised in our society through power structures. With visual and textual rigour, her works propose art as a tool for eco-social transformation.

Ruth Montiel Arias

1977, Palmeira, A Coruña (Spain).

Lives and works between Madrid and Galicia (Spain).

Sonidos para una utopía, 2015

[Sounds for a Utopia]

Digital photography printed on Hahnemühle paper,
160 x 108 cm

This work critically reflects on how we relate to non-human animals, especially pigs, traditionally seen as “animals for consumption.” The artist dismantles discourses that attempt to soften the violence of the animal exploitation system. A key image in the project is the closed eye of Cosmos, a rescued pig. The photograph raises questions: Is he sleeping? Is he dreaming? What does an animal whose intelligence can be compared to that of a small child dream about? The work does not show explicit suffering, but rather appeals to tenderness as a political act, dignifying the animal's presence and showing minimal gestures, silences and breaths. *Sonidos para una utopía* proposes imagining a non-anthropocentric way of life, where coexistence between species is based on respect, not exploitation.



© Ruth Montiel Arias

Activism, particularly that related to animal rights and environmental protection, forms the basis of Ruth Montiel Arias' work. She holds a degree in Applied Arts from the Pablo Picasso School of Arts in A Coruña and a master's degree in photography (EFTI). Her work explores the relationship between humans and the natural world, and the resulting conflicts of domination and oppression, whether animal, social, or environmental.

El 2%. Born free, a utopia, 2022

Digital photographs printed on Hahnemühle paper,
90 x 60 cm

Cómo sería el mundo ideal

[What would the ideal world be like]

Video, 5'14"

2%. Born free, a utopia is a visual, theoretical and ethical project that questions the boundaries between humans and non-human primates, reminding us that we share up to 98.7% of our DNA with species such as chimpanzees, bonobos and gorillas. Based on this minimal genetic difference, the work criticises

anthropocentric exclusion and deeply rooted interspecies hierarchies. The project includes an experimental laboratory with photography, interviews and critical texts, in which seventeen women—activists, philosophers, jurists and scientists—reflect on oppression, animal rights, intervention and utopia. The proposal has materialised in exhibitions, video installations, a web platform, a collective photobook, as well as derivative works, such as *From Harm to Healing*, which focuses on primate sanctuaries. The project invites us to rethink our relationships with other species from the perspective of ethics, justice and empathy.



Clément Cogitore

1983, Colmar (France). Lives and works
in Paris (France) and Berlin (Germany).

Lascaux, 2017

16 mm film, colour, 45"

For *Lascaux*, Clément Cogitore created a piece in which butterflies flutter in front of an extract of a 1980s documentary on the Lascaux caves. Using special effects that evoke the early days of cinema, he films these butterflies to give the impression that they are hovering in front of the cave paintings from the Palaeolithic era. Despite advances in technology, cinema retains the magic power of the “lamp”: plunging us into the original night, just like the Lascaux paintings. Like our distant ancestors, we examine the forms that emerge from the cave walls and feel a close connection with the world. With the same motion, the animal

dream traces its own silhouette, awakening a shared desire for wonder in us, that only the mystery of dreams –human or non-human– can prolong.

Clément Cogitore studied at Strasbourg School of Decorative Arts and Le Fresnoy. He develops a body of work that blends film, installation, video and photography. His work questions the ways in which humans co-exist with their images and explores rituals, collective memory, figuration of the sacred and a certain notion of the permeability between worlds. In 2019, the artist directed the opera *Les Indes Galantes* by Jean-Philippe Rameau at the Paris Opera House, a critically acclaimed production. A recipient of the Marcel Duchamp Prize in 2018, he now teaches at Paris School of Fine Arts.





© Thibault Brunet

Thibault Brunet

1982, Paris (France).

Lives and works in Paris.

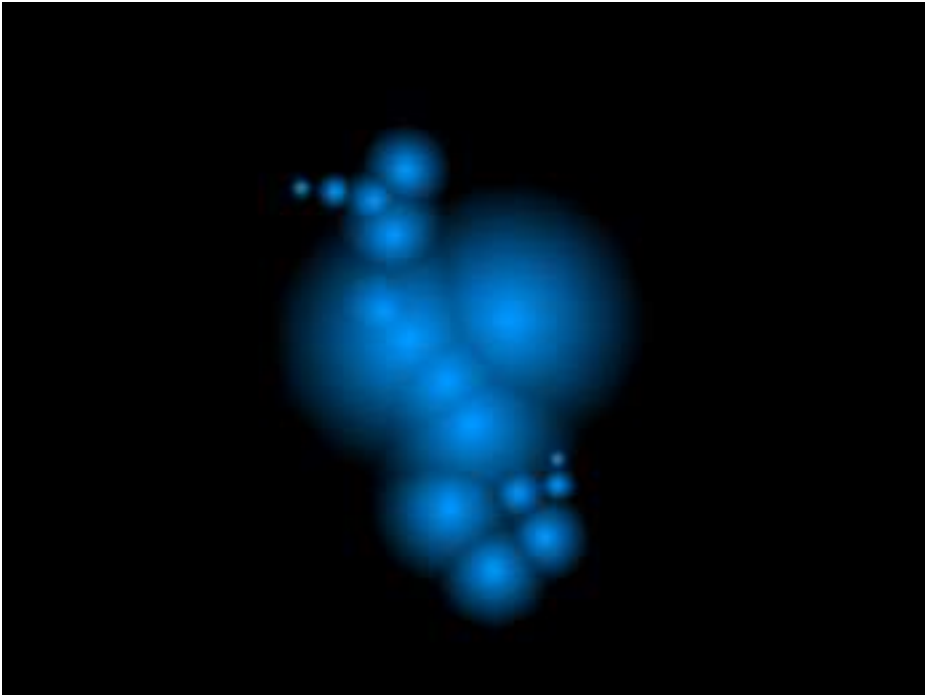
***Fragile*, 2022–2023**

3D scanner (video output), 20'

Fragile is a visual and audio exploration of the city of Marseille, seen through other senses. This hybrid work was created by Thibault Brunet and guitarist Serge Teyssot-Gay as part of the project titled “Rue du Musée, Musée de la Rue” (Museum Street, Street Museum). It combines 3D images of the city –with the downstrokes, upstrokes and gulfs of a revisited cityscape– with a musical composition that seems animated by an animal presence.

Fragile invites us to “see” Marseille as dreaming animals would, with heightened perception, picking up on echoes and textures, and to “listen” to the city like a living creature, each urban breath paired with organic sound distortion.

Thibault Brunet, a graduate of the Nîmes School of Fine Art, explores representations of space through technology tools like the Lidar 360° scanner, video games and online data. His works, between photography, video and 3D, offer an off-centre, almost mechanical vision of the world, opening the door to a sensitive and non-human perception of landscapes. For the artist, it’s a way of examining the imaginary of other –perhaps animal– visions, escaping our usual frames of perception.



© Antoine Schmitt

Antoine Schmitt

1961, Strasbourg (France).

Lives and works in Angoulême (France).

***Venus #1*, 1998**

Computer, behavioural algorithm,
LCD screen

All entities, whether natural or artificial, perceive and experience the world in a specific way, creating a world of their own, which German biologist Jakob von Uexküll called the “Umwelt”. *Venus #1* is an artificial intelligence whose Umwelt is limited to music: each audio vibration animates its simulated body in a virtual universe. Like animals, which dream in their own worlds of perception, Venus inhabits an abstract dream space where sensations and forms come together. In this way, any form of consciousness, biological or algorithmic, can

project itself beyond the real, into interior landscapes shaped by its perception.

Antoine Schmitt explores forms of movement and the invisible forces that drive them. As an heir to kinetic and cybernetic art, he creates programmed entities –objects, installations and situations– which seem to possess their own interiority. As a former artificial intelligence engineer, he uses code as a living material, capable of autonomous action. His works demonstrate behaviours, desires and tensions, as if the pixels were dreaming, hesitating and resisting. Working across music, dance and architecture, Antoine Schmitt develops an imaginary where the living extends into the artificial and machines become a sensitive surface –a potential mirror to consider the inner life of animals.

Hortense Gauthier / Antoine Schmitt

1983, Paris (France).

1961, Strasbourg (France).

Live and work in Angoulême (France).

Machinimales, 2025

[Machinimals]

Electronic components, plants,
stones, bones, waste,
connected by microprocessors

The *Machinimales* are small moving sculptures, created from an assembly of electronic components, plants, stones, bones and waste, connected by microprocessors. Testaments to a living dream, these hybrid beings translate the fundamentals of life –fear, curiosity, dialogue– through subtly coded movements, like emotions in mechanical form. Just like animals which in their dreams can project themself-

ves outside their bodies and experience composite forms, the *Machinimales* illustrate this desire for hybridity: they embody a universal dream of porosity between the living and the artificial. In their stammering binary state, they become poems of the existing, exploring the interface between flesh, matter and code.

Hortense Gauthier is an artist, poet and performer. She graduated from IEP de Lille in political science and since 2006, she has been exploring the relations between bodies, language, technology and territory. Her transdisciplinary work examines our hybrid and sensitive futures, particularly through the figure of the cyborg and the animal. Co-founder of the Databaz art centre and INTON'ACTION Festival, she creates audio, performative and geopolitical poetry.



© Antoine Schmitt / Hortense Gauthier

Nanut Thanapornrapee

1995, Bangkok (Thailand).

Lives and works in Tourcoing (France).

King of Cyborg Elephant, 2025

Video, 16'

Production: Le Fresnoy

In this video work, animal dreams take form between nightmares of traumatic memories and quests for redemption. A collective of Thai filmmakers venture into a village of elephants, drawn by strange stories: at night, some residents hear the voices of elephants. It doesn't take long before one of the pachyderms magically starts to talk, revealing the insomnia that plagues him, his nightmares of abandonment and suffering, and his ardent desire for peace. The images shift between dreamlike shots of trunks waving in the mist, human faces fee-

ling dizzy, and flashes of buried memories. The viewer is caught between terror and compassion: the elephant's voice, brutal and intimate, reveals ancestral wounds, while his story also opens the door to a future of peace and the possibility of healing sleep.

Artist and filmmaker Nanut Thanapornrapee uses experimental film, AI, video games, and VJing in his works. He explores sensitive, alternative stories where humans, technology and forms of non-human life intersect. He was the winner of the SEED Prize from the Prince Claus Fund and participated in Mobile Lab at documenta 15. His work has been exhibited in Tokyo, Taipei and Munich, and presented at multiple international experimental film festivals (Busan, Kiev, Milan).



© Nanut Thanapornrapee



© Victor Missud

Victor Missud

1990, Toulouse (France).

Lives and works in Paris (France).

***Solenopsis Invicta*, 2025**

Video, 30'

Production: Le Fresnoy

In a cactus nursery in Palermo, an unusual community comes together in dreamed harmony: humans, insects and plants share the same breath, a secret language made of murmurs, slips and chlorophyllian pulses. The ants weave paths of vibrational signals, the cacti respond with gentle pulsations, and the faces of humans become animated, trying to decipher this collective murmur. But this fragile dream building shifts when exterminators arrive, determined to eradicate “the pests”.

In this collision between two worlds, each reveals its intention: animals dream of being heard, of inventing a specific language to dialogue with humans, while humans discover the poetic power of non-verbal communication.

Victor Missud explores a cinema permeable to real life, sensitive to invisible presences and marginal voices. He studied at La Sorbonne Nouvelle and Le Fresnoy. His films blend documentary, fiction and experimentation. His approach, open to the space and the living, develops stories where the imaginary spills over into the human framework, inviting us to perceive things in another way, beyond the barriers between species.

Team

Curators of the exhibition

Géraldine Gomez
Elena Robles García

Centre Pompidou

Director, Department of Culture and Creation

Mathieu Potte-Bonneville

Programmer, Department of Culture and Creation

Géraldine Gomez

General coordination

Yandé Diouf

Written mediation

Celia Crétien

Press

Inas Ananou

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
Assisted by
Antonio Ramos Fernández

Corporate identity

Gloria Rueda Chaves
Marta Salado Arroyo

Installation

IC – Ingeniería Cultural

Mediation

Factoría de Arte y Desarrollo

Communication

Gap and co

Exhibition design

Corzón Arquitectos

Guided tours

The mediation team offers you guided tours to discover the works from the exhibition, in an active and sensitive way.

Individual tours

Visit in Spanish included in the price of the ticket. Inscription on the same day at the reception. 25 people maximum. Wednesday at 6 pm

Groups

In Spanish, English and French
25 people maximum
By prior reservation:
educacion.centrepompidou@malaga.eu

Family tours

Only for the semi-permanent exhibitions
Sundays at 11.30 am

Discover all our activities (tours, workshops, events...) on our website:
centrepompidou-malaga.eu

Information

Opening hours

9.30 am to 8.00 pm, every day
Ticket offices close at 7:30 pm
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

Pasaje doctor Carrillo Casaux, s/n
[Muelle Uno, Puerto de Malaga]
T. (+34) 951 926 200
info.centrepompidou@malaga.eu
educacion.centrepompidou@malaga.eu

centrepompidou-malaga.eu



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