



CANTO VI, 2005
Rogelio López Cuenca

Hospitality has historically been considered a basic characteristic of living together and a distinctive mark of civilised humanity. However, in our time hospitality has been definitively displaced by the hospitality industry. For contemporary capitalism only that which is susceptible to being transformed into merchandise (lives, bodies, experiences, etc.) has value: it is what marks the excluded. For us, hospitality always appears in the context of a commercial offer: whether it be a package vacation, a hotel service or the way we are treated by a flight attendant.

Rogelio López Cuenca (Málaga, 1959) is a visual artist and researcher whose work - developed through publications, exhibitions, appearances in public spaces and collective teaching projects - analyses the critical role of images in the construction of identities.

CRISES DES MIGRANTS (MIGRANT CRISIS), 2015-2016
Raphaël Faon

“These photographs were taken at the same time as news channel reports on migrants. They provide different evidence from the images of those we are shown, revealing all the migrants we do not see, who die anonymously, un mourned. These spectral images are still and silent, a long way from the furious comments beyond the frame, which come from the studios; still, too, in relation to the sombre subject of the exodus of migrants who defy the waves and risk their lives.” - R.F.

Raphaël Faon is a young artist who mainly works with archive footage and pre-existing manufactured objects. He produces images based on photographs, installations and digital projects, including with Andres Salgado, a Colombian videographer.

TEAM

HORS PISTES
 Centre Pompidou
 Department of Cultural Development and Activities Department

Curators: Sylvie Pras, Head of Cinema, Géraldine Gomez

Centre Pompidou Málaga
 Curators: José María Luna Aguilar, director Mercedes Martínez, Development and Activities Department

Centre Pompidou
 Coordination: Alexis Roman, project coordinator

Centre Pompidou Málaga
 Coordination: Mario Virgilio Montañez Arroyo, project coordinator

Elena Robles, Collection Manager

Exhibition design: Asun Moriel

Special thanks to Juan Francisco Rueda. Universidad de Málaga

PERFORMANCES

Centre Pompidou
 Department of Cultural Development
 Serge Laurent, Head of Live Arts
 Production: Malena Suburu

Centre Pompidou Málaga
 Cultural Development and Activities Department
 Mario Virgilio Montañez Arroyo, Head of the Cultural Development and Activities Department
 Mercedes Martínez Sánchez, Ignacio Jáuregui Real

WORKSHOPS

Enrique Ramírez, artist

Centre Pompidou
 Public Department
 Alexis Roman, project coordinator

Centre Pompidou Málaga
 Jaime Mena de Torres, Head of Mediation
 Factoría de Arte y Desarrollo

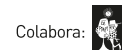
INFORMATION

OPEN TO THE PUBLIC
 9.30 a.m. to 8.00 p.m.
 Last admission thirty minutes before the museum closes.
 Closed on Tuesdays.

PRICES
 Permanent collection: 7 €, concessions: 4 €
 Temporary exhibition: 4 €, concessions: 2,50€
 Permanent collection + temporary exhibition: 9 €, concessions: 5,50 €

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

centrepompidou-malaga.eu



HORS PISTES

2ND EDITION

SEA CROSSINGS

23 MARCH - 23 APRIL 2017

Centre Pompidou and Centre Pompidou Málaga present the second edition of *Hors Pistes* in Malaga. *Hors Pistes* investigates major topical subjects and their echoes in the fields of contemporary art. The theme of the event's 2nd edition is the sea crossings. From the tragic attempts that have made the Mediterranean the deadliest route in the 21st century to the invisible pathways of submarine cables, and from mass tourism canals to the routes of super-containers criss-crossing the seas, our contemporary crossings reveal tensions and political, economic,

legal and humanitarian issues. Paths cross on the seas, small- and large-scale, monstrous, dangerous and sometimes – all too often – bringing death. Disproportionate scales that echo the global situation today. This wonder-inducing body of water, which plays a role in our childhood memories and our free time, has now become a tragic territory.

Hors Pistes gives voice to these crossings through ten or so works, performances and workshops.

MARE NOSTRUM ON UNDERSTANDING... 2005 -
Isidro López-Aparicio

The video shows the continuous rowing of a person trying to escape from the European coast to the African coast. Thousands of people do it in the opposite direction fleeing from misery. A symbolic act that defies logic in order to be put in place of the other, to feel the sea: an immense space of a dangerous crossing toward hope.

This repeated action is produced from behaviour that López-Aparicio has developed in his artistic processes where the absurd provokes thoughtfulness and the inversion of the usual makes it possible to take on another point of view. In a warm space where the boats depart from Africa for Europe, a European citizen reverses the process. He moves away, but the system itself impedes his journey and protects him, returning him to his own coast.

Isidro López-Aparicio is a Spanish artist and curator who has been awarded prizes and grants for further study and artistic creation at more than thirty institutions. His career, which has a marked political and activist character, has led him to work on projects with deep social commitment in Sudan and Jordan (on the border with Syria), as well as in prison spaces and work with social minorities.

INTRODUCTION TO TIME TRAVEL 2016
Moreno&Grau

This is a video installation that resulted from the artists' first visit to a geothermal beach.

The experience of the sea, the sun, the clouds, the fog, the sound and the to and fro of the waves led to a place difficult to categorise. It was such a feeling of strangeness, of dreaming and dwelling in an imaginary landscape that the perception of matter and consciousness itself were transformed.

That's where the shots that form part of the project came from. This project has turned into a kind of "guideline" or "instruction" that, as if it were a guide, tries to make the viewer enter into a meditative state from which they can "travel in time".

This fiction draws from various sources regarding the human capacity to recall past lives, breaking physical barriers through meditation. Giving priority to perception over reality itself opens the possibility of creating as many variants and experiences as there are people watching.

Alba Moreno and Elva Grau are two Málaga-based Spanish artists who work on the boundary between photography and installation. Their works, with a refined style, revolve around images and objects acquiring a metaphoric character.



**CHEMINS BATTUS
(BEATEN PATHS), 2017
Iván Castiñeiras**

“This is an interactive work in which people who are undergoing or have undergone a migratory journey are invited to leave evidence of their paths by drawing a line on a map. This experiment began in the encampment in Calais. A map drawn in my notebook was filled in with the lines drawn by the people I met. It was a simple, synthetic way of communicating and dialoguing, explaining a whole journey. With time, the map became entirely covered, and borders lost their definition within this arborescence of new lines.” – I.C.

Born in Galicia, Spain in 1980, his work as a director is a mixture of documentary and fiction. He explores the audiovisual environment with an open attitude to experimental language and the use of new technological tools, in a search for new narrative forms.

**LES TRAVERSANTS
(THE SEA-CROSSERS), 2017
Nicolas Clauss**

“In the beginning there were the containers, the merchandise and the huge scale of the port of Le Havre; then the metal tracing a furrow in a tunnel of sea and sky. In this tunnel, we see camera shots, with close-ups of sailors. In the autumn of 2016, the shipping company Malfret took me on board the container

carrier “Le Guyane” for an Atlantic crossing of around two weeks. I was fascinated not so much by the destination as the incessant movement of the ship, the flow of goods, the telescoping of scales, the globalised economy and these singular gazes.” – N.C.

Nicolas Clauss is a French visual artist who works in Marseille. He abandoned painting in 2000, and now focuses mainly on video and programming. His installations and pictures of a new genre are generative, unfixed works constantly being rewritten. His approach continually questions the face and reality of humankind, in a form of visual and choreographic anthropology, by inventing other ways of exploring the moving image.



Sail on water in direction toward south
Enrique Ramirez, 2015

**VELA N3: VOILE MIGRANTE
(MIGRANT SAIL), 2017
Enrique Ramírez**

A sail is an object that needs wind in order to breathe, together with a mast and a boat to support it. It is a free being, the embodiment of movement, a fluttering flag and a migrant object in itself. Making a sail by hand is a process of transmitting knowledge and expertise. My father, seated at his sewing machine; a zigzag seam seeking its path just like a yacht sailing against the wind. I think that the components of a sail are also the sort we need to survive in an increasingly foreign world. We forget history more and more quickly, just as the world is beginning to repeat it. It is easy to forget our history, just as it seems easy to set out in a sailing boat towards the precipice of the horizon.

**PACÍFICO, 2014
Enrique Ramírez**

Ten years after the creation of the National Commission for Truth and Reconciliation a “Mesa de dialogo” was set up in Chile, where the democratic state resumed collective negotiations in our recent political history.

The commission’s task was to respond to two questions. Was the military coup d’etat a “rescuing” of Chile’s society, as the armed forces claimed, or the violence destruction of the democratic order?

The second goal was to obtain information on the fate of the people who were arrested and “disappeared”. These disappearances have cast a shadow over the national collective imagination. The army stressed the inevitable disappearance of bodies. The phrase “thrown into the sea” was written alongside the names that featured in the incomplete list.

The films of Enrique Ramírez are often set against the backdrop of the sea. They speak to us of journeys and exchanges between peoples, and tackle political and social questions like emigration (Horizon, Cruzar un muro), or the development of sea trading in a globalised economy (Océan). The other recurrent theme in his work is the history of Chile, particularly Pinochet’s dictatorship. He evokes him in Brises, through his childhood memories. Although based on real facts, his films are neither documentaries nor fictional narratives. The long sequence shots, the poetic texts in voice-over

and the unvarying music all contribute to creating a dreamlike atmosphere, drawing us into what seems like a vision.

HORS PISTES 2017 ACTIVITIES

**THURSDAY 23 MARCH
MEETING WITH THE ARTISTS**

Auditorium. 6:30pm
Free admission until capacity is reached

The afternoon of the *Hors Pistes* opening, the Centre Pompidou Málaga offers the public an opportunity to meet the artists participating in the event and take part in a discussion with them about the endless variety of questions that arise from the different approaches to the common theme of sea voyages.

**SUNDAY 26 MARCH
IMPROMPTU**

Artist: Enrique Ramirez
Family Workshop
Auditorium. 4:30pm - 7:30pm
Free admission until capacity is reached

The artist Enrique Ramirez will lead a large workshop for families around the stories that carry the sails and the maritime flags. The Chilean artist will invite families to explore these objects as a great narrative composed of the voices and stories of people from different cultural, social and economic backgrounds. Flags and sails need the wind, masts, ships and people who carry and design them to tell all the stories they represent. After the Impromptu, part of the creations made by families will be integrated with the work of Enrique Ramírez exposed in *Hors Pistes*.

**THURSDAY 6 APRIL
THE SEA CROSSING:
DRAWING THE VOYAGE
Luis Ruiz Padrón**

Auditorium. 6:30pm
Free admission until capacity is reached

Every day the rapid, keen and precise sketch artist Luis Ruiz Padrón captures the urban scenes he encounters in his walks, many of which, not coincidentally, lead to the port. The infinite variety of equipment, tools and rigging take on a palpable life: sketching moored boats is also, clearly, to imagine their past and future journeys. From this passion for boats and voyages, captured in his latest published notebook, Ruiz Padrón will speak to us in a talk that will add another layer to the complex discourse of *Hors Pistes*.

**WEDNESDAY 19 APRIL
A PIE DE OBRA
Javier Artero**

Temporary exhibituon hall. 6:30pm
Free admission until capacity is reached

A pie de obra is a series of brief talks in the exhibition halls of the CPM that brings together personalities from Málaga’s cultural scene to give their views on a selected piece. On this occasion the series docks in the *Hors Pistes* event where Javier Artero, one of the most well-known video artists in Spain, will select and comment on some of the pieces. His thoughtful and abstract video art will, without a doubt, provide interesting keys for interpreting the work.



© Sophie Boegly. In the Musée d’Orsay. Dancer: Deborah Lary

**SATURDAY 22 DE APRIL
À-PLAT (FLAT)
Myriam Gourfink y Kasper T. Toeplitz**

In The Collection. 5:30pm y 7:30pm
Lenght: around 35 minutes.

Sometimes the most significant travels can take place without moving. This is the case with Myriam Gourfink, who invites us to cast off on a journey of inner exploration. For twenty years, the French choreographer has been developing a language based on yoga. Her scores work as a matrix enabling her performers to choose between possible movements. The three dancers of *À-plat* move around physically and mentally, just like museum visitors who wander through the galleries: places where people pass through, in both physical and psychic terms. And so the space is perpetually reconfigured in an imperceptible succession of forms that vanish despite the apparent immobility of the dance.