

HORS PISTES

3rd EDITION

THE STADIUM OF THE ART

14 FEBRUARY - 4 MARCH 2018



Les idoles n'existent pas

Jacques Chaban-Delmas Stadium, Bordeaux, France

DEMOCRACIA, 2009

© Foto: Ximo Michavila



Ayuntamiento
de Málaga

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

Málaga, donde la cultura es capital

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Centre Pompidou and Centre Pompidou Málaga present the third edition of *Hors Pistes* to be held in Málaga. A multidisciplinary arts festival, *Hors Pistes* continues its exploration of contemporary issues and their reflection in art and thought.

From the study of bodily proportions to consideration of the body in movement and in motion, sport has been represented in art since Antiquity. Sculpture, pottery and photography have all pictured the power of the body engaged in physical effort.

Testifying to both individual and social particularities, sport is a transhistorical presence that reflects different times and cultures and their distinctive,

politically charged visions of the body, play and performance. This overlap between sport and art raises questions of an anthropological order, notably regarding bodily movements, which, in addition to mere function, partake of the fabric of physical and verbal communicative interaction that constitutes society.

Hors Pistes continues the dialogue between art and sport, stepping to one side for a different view. The featured artists offer a poetic yet critical look at the codes, rituals and forms characteristic of the world of sport. The festival's array of video, installation and performance pieces explores the gestures and attitudes coded in sport.

This new edition of *Hors Pistes* homes in first on the football supporters' songs of Kenneth Doren's film ***Crap Days*** before shifting its gaze to a much wider terrain with the comparison between athletes and soldiers offered by Eugenio Ampudia's ***Rendicion (Surrender)*** and the infinity symbol created by the run of Mai Yamashita and Naoto Kobayashi in their work ***Infinity***.

In ***Nageur (Swimmer)***, Hanna Husberg looks at the relationship of scale between the human and the sea, and water too is the element inhabited by Maite Carajaville's ***La Nadadora (The Swimmer)***, an allegory of society in its competition, alienation and splitting of the self.

The artist collective DEMOCRACIA presents two works: ***Ne vous laissez pas consoler (Don't let yourself be comforted)***, in which a football stand becomes a political platform, its banners a proclamation of class struggle; and ***No hay espectadores (There are no spectators)***, which presents football as a confrontation between fans and authority, the spectators becoming actors in the political game.

The whole comes to a close with ***Once Ideal Senegal***, a photo series by Javier Hirschfeld featuring young Senegalese who identify with the star players of European clubs, wearing their football shirts.

CRAP DAYS, 2010

(Canada/Botsuana, 15 min)

Kenneth Doren, 1966-2012



©Kenneth Doren, 2010

The familiar becomes strange as, alone facing the camera, anonymous figures sing the supporters' chants of different British football clubs.

The Canadian artist Kenneth Doren used video, opera and multimedia installations to explore the way in which music, and singing in particular, could constitute a political discourse.

INFINITY, 2006

(Japan, 4,23 min)

Mai Yamashita + Naoto Kobayashi

Japan, 1976

Japan, 1974

Live and work in Berlin and Tokyo



©Mai Yamashita + Naoto Kobayashi, 2006

For *Infinity*, the Japanese artist couple Mai Yamashita + Naoto Kobayashi ran for five days, their path forming an infinity sign that finds itself gradually marked out on the grass. Committing themselves to performing an apparently pointless task every day, the two artists' earnest perseverance, not unladen with humour, prompts viewers to reconsider the countless rituals that punctuate their everyday lives.

NAGEUR, 2010

(France, 5 min)

Hanna Husberg

Finland, 1981

Lives and works in Stockholm



©Hanna Husberg, 2010

A man swims alone across the dark and chilly waters of the English Channel. The artist follows the swimmer through this liminal waterscape, revealing the immensity of a space that far exceeds the human body. The camera captures and dissects the latter's movements, intercut with the motions of the sea, the video reflecting the broken heave and pulse of the swimming.

Hanna Husberg's practice encompasses video projects and audio-visual installations that explore different aspects of visual and bodily sensation. She is particularly interested in the way we interact with our environment at a time of climate change.

NE VOUS LAISSEZ PAS CONSOLER, 2009

(Jacques Chaban-Delmas Stadium,
Bordeaux, France. 17 min)

DEMOCRACIA

Spain



Les idoles n'existent pas

Jacques Chaban-Delmas Stadium, Bordeaux,
France.

DEMOCRACIA

© Ximo Michavila

This project was built in collaboration with the Ultramarines who are the ultras of the Bordeaux soccer team called Les Girondins. On September 27th of 2009, during the game between the Girondins from Bordeaux and the Stade Rennais, political questions were addressed and the logic of the sports show was called into question. These quotes were written on multiple banners carried by the Ultras, they determined the choreography of the cheerleading and were used to prepare the official merchandising of the club (scarves, flags, shirts, banners, stickers) which was sold on a mobile stand. Some of the sentences were: "Don't let yourself be comforted", "The truth is always revolutionary", "Idols do not exist", "They order because we obey", "We own nothing but time", "Pain is the only nobility", "The main battlefield is the enemy's mind". The nature of the collaboration between DEMOCRACIA and the Ultramarines focused on looking for a common

language – picking up words – so as to build a shared ideology. The Ultras use flags, chants and billboards to make their class and community claims known to all. They are the *tribune populaire*, the emancipated bystanders defending their own land and conscious of their place in the architecture of expectation.

NO HAY ESPECTADORES, 2010

(Playa Ancha Stadium, Valparaíso.

Chile. 10,26 min)

DEMOCRACIA

Spain



Revolucionarios

Playa Ancha Stadium, Valparaíso, Chile.

DEMOCRACIA

©César Pincheira

This project was built in collaboration with the bar Los Panzers, related to the soccer team Santiago Wanderers from Valparaíso, in Chile. This series is composed of advertising elements with slogans referring to the sports and political fights and a two-channel video. Both of these works recount the arrangements made by the bar and the policemen in preparation for a sports game which took place between the Santiago Wanderers and University of Chile in February of 2010. During this game, the Panzers waved banners exhibiting the slogan: "There are no spectators". This banner became a medium of dialogue happening between the Panzers, who presented themselves as an organization, and the police force. Soccer here functioned as does the carnival: a confrontation between power and repression. The bar appears as an active player of the political and sports game: there are no spectators. The stadium of Playa Ancha used

to be a detention and torture center between September and November of 1973. The video records "Alegría" (Joy), hymn through which the supporters of Wanderers symbolically claim their land from their ordinariness, naming the different neighborhoods of the city of Valparaíso.

RENDICIÓN, 2006

(Spain. 2,22 min)

Eugenio Ampudia

Melgar, Valladolid. Spain, 1958



© Eugenio Ampudia

The integration of the frame in a playful, crowded and competitive context, creates a revealing scenario showing contemporary practices. Relations established between sportsmen and soldiers, poles and spears, the work itself (contemporary) and the History of Art (Velazquez' painting), illustrate the metaphor of effort, specialization and the threat of failure in the development of human activities.

LA NADADORA, 2006

(Spain. 5, 21 min)

Maite Cajaraville

Llerena, Badajoz. Spain, 1967



©Maite Cajaraville

Production: Museo Extremeño e Iberoamericano de Arte Contemporáneo (MEIAC). Consejería de Cultura. Junta de Extremadura

With *La Nadadora*, the artist composes an encrypted social allegory revealing flashes of competitiveness, alienation and fragmentation of the individual. Those will finally and dramatically lead to mental disorder or death.* A sequence used as an allegory of relations of power, its structures and its invisible mechanical workings that appeal to us and persuade us, conditioning our aspirations and personal desires. Maite Cajaraville is interested in the inner moods which the individual go through, and the swimmer becomes our guide to those.

Maite Cajaraville's performative documentary invites us to act out. "It's only possible to swim and learn, the swimming of learning, in which the learning swims and the swimming learns... to swim. The swimming swims".

* An excerpt from Fernando Castro's text

ONCE IDEAL SENEGAL, 2014

(Dakar and Gorée, Senegal)

Javier Hirschfeld

Málaga. Spain, 1979



©Javier Hirschfeld

Once ideal Senegal is a double way project. When there, the Senegalese man travels with his outfit in a Europe of celebrity, fame and excitement, which draws his attention.

Once back, the European man is captivated by the natural way instead of aspect of these people who wear incomplete costumes, no brands, sometimes clothes from other seasons, or shirts hand painted by their mother in order to give them the illusion that they are playing with their idols.

These pictures emerged from the watchful eyes of the photographer on Dakar and Gorée's daily city life during two months.

The situations they bring to light were not manipulated or constructed, they occurred to the author who in turn merely captured them with his lens. These photographs aim at putting oneself in the other's place, erasing prejudices and bridging the gap

between the European audience and the African youth.

* Extract of a text by Vicente Luis Mora and Virginia Aguilar

HORS PISTES 2018 ACTIVITIES

WEDNESDAY FEBRUARY 14th MEET-UP WITH THE ARTISTS

Auditorium. 18:30h.

Free entry, limited seating

On the evening of inauguration day, the Centre Pompidou Malaga invites the public to meet up with the artists participating in *Hors Pistes*. This will be the occasion to initiate a dialogue on the myriad of issues tackled by the *Stadium of the Art* topic.

FRIDAY FEBRUARY 16th AND FRIDAY FEBRUARY 23rd

SPORTS WORKSHOPS FOR SCHOOLS

Hors Pistes Exhibition space and sports space. 12:00h to 13:30h.

Maximum of 2 groups of 25 children.

Information:

educacion.centrepompidou@malaga.eu

Take a tour of the exhibition and discover the workshops together with the mediation team of the Center and the technical crew of the Área de Deporte del Ayuntamiento de Málaga.

FRIDAY FEBRUARY 23rd SPORTS AND CULTURE : MIRRORED MUSES

ROUNDTABLE: Joan Plaza (Unicaja team coach), María Peláez (ex-swimmer), Javier Hirschfeld y Lorenzo Saval.

Moderator: Cristóbal Montilla

Auditorium. 18:30h.

Free entry, limited seating

The roundtable 'Sports and Culture: Mirrored Muses' will explore the parallels and relationship between

two worlds which are much more connected than might appear to be the case at first sight. During the 3rd edition of *Hors Pistes*, entitled *The Stadium of Art*, this roundtable will be welcoming two sports and culture field ambassadors who will be feeding the debate in different directions, leading to a common reflection. On one side, they will address the undeniable fact that sports and the rituals it embraces is a source of inspiration for artists. On the other side, they will put forward testimonies illustrating the impact of cultural objects on everyday habits, as well as the fear felt by top-class sports professionals.

SATURDAY FEBRUARY 24th NIGHT IN DANCE. HORS PISTES PERFORMANCE

EL CIRCULO BREAKING (ECB)

20:15 – 21:30

22:15 – 23:30

Free entry, limited space



Night in dance, the new quarterly event of the Centre Pompidou Málaga, invites visitors to rediscover the center through activities, special visits and performances from 20:00 h until midnight. In the framework of *Hors Pistes* event, the hip hop dance crew El Círculo Breaking (ECB) of Málaga

will guide you through a tour of the exhibition putting light on the links between dance and sports.

Dancing, despite suggesting extreme body requirements, is a discipline dedicated to erasing from the body language any sign which could reveal a physical effort. A discipline such as urban dancing uses political, aesthetical and physical perceived challenges to inspire the writing of its choreography. In that way, dancers and sportsmen share a common body experience, which is used as a practice space as much as a means of expression.

SUNDAYS FEBRUARY 25th AND MARCH 4th SPORTS FAMILY WORKSHOPS

Hors Pistes Exhibition space and sports space. 12:00h to 14:00 h.
Free entry for family groups, limited space (Maximum 2 groups of 25 people)

Take a tour of the exhibition and discover the workshops together with the mediation team of the Center and the technical crew of the Área de Deporte del Ayuntamiento de Málaga.

SUNDAY FEBRUARY 25th IMPROMPTU

Continuous workshop. Auditorium.
16:30h to 19:30h.
Artist: DEMOCRACIA

Banners. The stands of the sports events are a place where claims and declarations can be shared with thousands of people. Slogans, designs made out of templates or freehand drawings become icons through which society expresses itself. In the

framework of *Hors Pistes, The Stadium of the art*, DEMOCRACIA invites the transgenerational public to use this form of language to formalize its voice and share it, in this case, on the walls of the Centre Pompidou Málaga.

THURSDAY 1th AND FRIDAY 2nd MARCH ARTS IN SPORTS

Hors Pistes Exhibition space and sports space. 12:00h to 14:00h.
Free entry, limited space

In the spirit of the White Week, we invite the transgenerational public to experience *Hors Pistes* 2018.

EQUIPO

HORS PISTES

Centre Pompidou

Department of Cultural Development

Head of Cinema: Sylvie Pras

Curator: Géraldine Gomez

Centre Pompidou Málaga

Curators: José María Luna Aguilar, Director

Mercedes Martínez, Department of Cultural Promotion

Centre Pompidou

Nathalie Vaguer-Verdier and Yandé Diouf, Project Coordinators

Centre Pompidou Málaga

Coordination: Mario Virgilio Montañez Arroyo, Project Coordinator

Elena Robles, Collection Manager

Exhibition Design: Asun Moriel

PERFORMANCES

Centre Pompidou

Department of Cultural Development

Serge Laurent, Head of Live Arts

Production: Malena Suburu

Centre Pompidou Málaga

Department of Cultural Promotion

Mario Virgilio Montañez Arroyo,

Mercedes Martínez Sánchez,

Ignacio Jáuregui Real

WORKSHOPS

DEMOCRACIA, artist

Centre Pompidou

Department of Publics

Souraya Kessaria and Célia Crétien, Project Coordinators

Centre Pompidou Málaga

Jaime Mena de Torres, Head of Mediation

Factoría de Arte y Desarrollo

Thanks to the collaboration with Área de Deporte del Ayuntamiento de Málaga.

INFORMACIÓN

OPENING HOURS

9.30 a.m. to 8.00 p.m., every day (including holidays)

Visitors will be admitted up to 30 minutes before the museum is due to close.

Closed: Tuesdays, except holidays and days before holidays, 1 January and 25 December

PRICES

Entry to permanent exhibitions:

€7, concessions: €4

Entry to temporary exhibitions:

€4, concessions: €2.50

Entry to permanent and temporary exhibitions:

€9; concessions: €5.50

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