

4TH EDITION

HORS PISTES

THE MOON: AN IMAGINARY ZONE TO DEFEND

18 OCTOBER – 24 NOVEMBER 2019



Cristina de Middel, *IKO IKO* from the series *The Afronauts*. Courtesy of Cristina de Middel / Magnum Photos, 2012.



Ayuntamiento
de Málaga

AGENCIA PÚBLICA PARA LA GESTIÓN DE
LA CASA NATAL DE PABLO RUÍZ PICASSO
Y OTROS EQUIPAMENTOS MUSEÍSTICOS
Y CULTURALES

Centre
Pompidou
Málaga

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“Hors Pistes” continues its work of investigating major topical issues and their resonance in the field of art, film and contemporary thought.

Fifty years ago, Neil Armstrong was the first man to set foot on the Moon, announcing as he did so: “that’s one small step for man, one giant leap for mankind. The surface is fine and powdery. I can pick it up loosely with my toe. It does adhere in fine layers like powdered charcoal. [...] But I can see the footprints of my boots and the treads in the fine, sandy particles”.

Between 1969 and 1972, twelve American astronauts walked on the Moon, like twelve apostles arriving on

sacred soil. Richard Nixon declared that: “The heavens have become a part of man’s world”.

Today the Moon is again becoming a much desired destination, at the heart of geopolitical and scientific issues. Great powers and private companies again wish to explore this celestial body. By virtue of its proximity, white surface and poetic nocturnal presence, the Moon has always been a focus for multiple projections. For several centuries, the human imagination endowed it with relief, texture and colour in illustrations and fictitious accounts. Neil Armstrong’s first step inspired even more visions.

THE EXHIBITION

From Georges Méliès' 1902 film, *A Trip to the Moon*, to Juan Carlos Robles's latest photographic work, "Hors Pistes" presents a voyage that combines history, poetry, fiction and science fiction, an odyssey that extends well beyond the Moon and into space, to better return to Earth, our planet, whose fate is inexorably linked to that of the Moon.

From their respective universes, Cristina de Middel's *The Afronauts* and Joan Fontcuberta's Sputnik question the boundaries between reality and fiction – a lie that passes for truth, a truth that looks deceptively like a lie. Regina de Miguel and Daniel Silvo

elaborate works based on the theme of space travel, while Nelly Maurel proposes a play of free associations based on anecdotes linked to this type of exploration. From the Centre Pompidou collection are presented works by Joan Jonas, dealing with the dissolution of human identity toward an animal future, and Chris Marker who, like Nam June Paik and Jud Yalkut, explore the technique of video in order to uncover new meanings. Luc Mattenberger investigates the many connections linking men to machines. Eduardo Nave's photographs offer an escape from the artificial proliferation of images and José García Vallés uses video mapping to conjure up the dark side of the moon.

GEORGES MÉLIÈS

1861, Paris (France) – 1938, Paris

Le Voyage dans la Lune [A Trip to the Moon], 1902

Digitized 35mm film, 10'50"

Centre Pompidou Collection



© Georges Méliès

Inspired by Jules Verne's novel, *From the Earth to the Moon*, Georges Méliès recounts the story of six astronomers who witness an "Earth rise" and are made prisoners by the Selenites (the native people of the Moon). They take one of them back when they return to Earth and are welcomed as heroes.

JOAN JONAS

1936, New York (USA)

Duet [Duo], 1972

Video, 3'49"

Centre Pompidou Collection



© Joan Jonas

At eighty-three years of age, this figure of performance art uses masks and video to question identity and the frontiers between species. As a pioneer of video and performance art in the United States in the 1960s and 1970s, Joan Jonas often focussed on the question of the gaps and the mismatches between reality and its representation. In *Duet*, the artist confronts her image displayed on a video screen and, in a surprising showdown, seems to bark at herself. The work evokes the animal part of us that comes to life on full moon nights.

NAM JUNE PAIK

1932, Seoul (Korea) - 2006, Miami (USA)

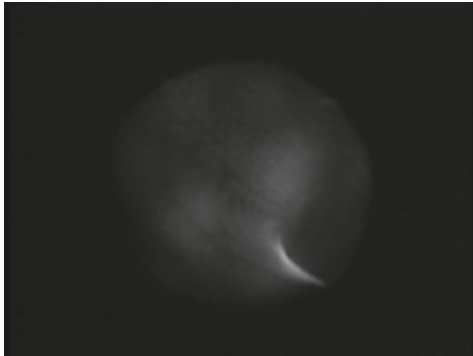
JUD YALKUT

1938, New York (USA) - 2013, Cincinnati (USA)

Electronic Moon N° 2, 1969

Video (restored in 1992), 4'32"

Centre Pompidou Collection



© Nam June Paik, Jud Yalkut

Nam June Paik and Jud Yalkut started working together in the 1960s and collaborated on several small pieces throughout their shared life. Using 16 mm black and white and colour films, they captured and deformed images electromagnetically – a method often used by Nam June Paik at the time. A second recording was then made, filming the shadows of various objects projected on the images of the Moon. In *Electronic Moon n° 2*, the electromagnetic charges create an effect that reflects and completes the rhythmic movement of water. The accompanying sound is Glenn Miller's *Moonlight Serenade*, a classic sound that contrasts with what was an avant-garde medium at the time.

CRISTINA DE MIDDEL

1975, Alicante (Spain)

The Afronauts, 2012

Series of photographs



Cristina de Middel, *IKO IKO* from the series *The Afronauts*.
Courtesy of Cristina de Middel / Magnum Photos, 2012.

In 1964, Edward Makuka Nkoloso, a science teacher in Zambia, decided to train the first African crew destined for the Moon. His plan was to use an aluminium rocket to send a woman, two cats and a missionary into space. First the Moon, then Mars, using a catapult system. He founded the Zambian National Academy of Science, Space Research and Astronomic Research to train his "Afronauts" near Lusaka. Zambia acquired its dream of independence and launched a space programme in an attempt to rise to the level of the United States and the Soviet Union. Only a few optimists supported the project. Unfortunately, financial aid was not forthcoming and the United States reduced their share. *The Afronauts* is the documentary base for an impossible dream which finally comes to life through Cristina de Middel's images.

CHRIS MARKER

1921, Neuilly-sur-Seine (France) – 2012, Paris (France)

E-CLIP-SE, 1999

Video, 8'13"

Centre Pompidou Collection



© Chris Marker

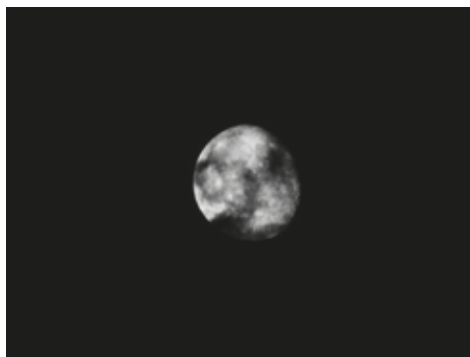
Strollers in the Jardin des Plantes in Paris observe the eclipse of 11 August 1999. During the minute of semi-darkness, the camera uses owl vision, made possible by technical progress ("0 lux" function of the camera).

EDUARDO NAVE

1976, Valencia (Spain)

Serie Like. Chapter VII, 2003-2018

Video, 6'59"



© Eduardo Nave, VEGAP, Málaga, 2019

Like is a symptom. An alteration of the visual production ecosystem that reveals the existence of disturbed behaviour that is more interested in showing our place in the world than showing the world itself.

Confronted with a multiplicity of stimuli, the artist pursues the old desire of modernity, exploring a landscape that has not been colonised by the eye. Is there nowhere left to run to? Can we aspire to contemplative solitude? Emptiness is a motivation that persists in the imagination, prompting the photographer to undertake each of his journeys. Whether a senseless journey, a fiction or something impossible.

Like is a sign suspended from a surface with no order, coherence or identity. Hence the artist's desire to settle in a new, uninhabited region. Farther away than ever, perhaps even beyond this reality.

Extract from the text by Mireia A. Puigventós, published in the photobook *Like* by Eduardo Nave (Ed. Anómalas, 2017).

DANIEL SILVO

1982, Cádiz (Spain)

Star Wars, 2010-2012

2012. *Star Wars*. Mono-channel colour video, 3'28"

2019. *Shooting stars series*. Photograph in light box 50 x 70 cm

2010. *Libertad o muerte*. Four car wheels, wood, LED lighting and Cuban coins, 55 x 55 cm



© Daniel Silvo

Star Wars was the name given to the space race between the United States and the USSR during the cold war. In the works brought together here, Daniel Silvo reviews the concepts linked to the successes and failures of this race, proposes poetic ways of recreating space travel with photos taken in a parking lot, and uses near-worthless Cuban coins to introduce ironic references to the economy and politics of the two blocs.

JUAN CARLOS ROBLES

1962, Sevilla (Spain)

La Visitada. Luna temprana en el Cromlech de Mzora [The visited. Morning Moon at the Msoura Cromlech], 2018

Colour photograph on Dibond and methacrylate



© Juan Carlos Robles, VEGAP, Málaga, 2019

A poetic record of the morning moon about to be aligned with the highest standing stone in the Msoura cromlech, while a young woman rushes down the hill and leaves the circle of stones. The Msoura cromlech is a megalithic monument in Morocco, a group of standing stones set in the ground and positioned in a circle pointing enigmatically toward the firmament. Msoura can translate conveniently from Berber as “she who is visited (*la visitada*)”.

While it is obvious that humanity has always turned its curious gaze toward the stars, the Moon has also inspired – and continues to inspire – a certain type of less scientific gaze that is closer to myth. Juan Carlos Robles elaborated his work from this point of view: “When we visit this place, it all takes on the form of a captivating enigma.” If we refer to the photograph, one of the standing stones making up the cromlech is pointing at the Moon. Its rocket shape could be interpreted from specifically mythological standpoints as a premonitory gesture...

NELLY MAUREL

1974, Toulouse (France)

Êtes-vous prêt à tout laisser tomber pour aller sur la lune, où presque rien ne tombe ? [Are you ready to drop everything to go to the moon, where almost nothing drops?], 2019

Series of paintings and drawings



Nelly Maurel, *Laiika*, 2019 © Nelly Maurel

In the 1950s, Soviet engineers trained dogs for the Sputnik programme. In 1957, Belka and Strelka spent a day in space and entered terrestrial orbit. They were the first living beings to survive an orbital journey. Strelka later gave birth to six pups, sired by Pouchok, a dog in her group. Nikita Khrushchev presented Pouchinka, one of the puppies, to Caroline Kennedy. After being inspected by the FBI, Pouchinka was introduced to Charlie in the White House and had four pups, the Pupniks. Butterfly

and Streaker were given to friends of the family, Blackie and White Tips to children in the Midwest, the birthplace of the musician Moondog who adopted this name in 1947, in honour of his childhood dog, Lindy, which howled at the moon.

Between the goddess Artemis, stuffed dogs, Japanese prints, the first century of the Common Era, the 1960s, fingernails, Watusi cattle, the White House, a peak of a cap, a blind musician, the Coco Islands, a painting by Magritte, a lack of smell, Babylon... there may be a single connection, a simple relation or a discreet link.

Nelly Maurel presents us with a set of subjects taken from history, science and some anecdotes about the Moon. The visual qualities and techniques in these images are as variable as the reliability and origin of the sources they interpret.

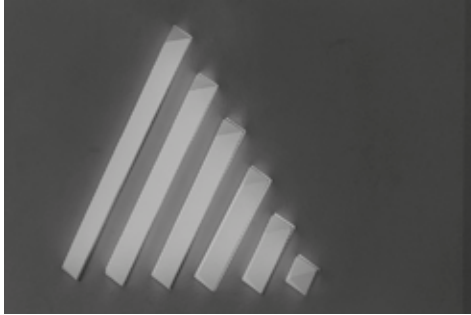
Nelly Maurel presents the Impromptu of Sunday 20 October 2019 at Centre Pompidou Málaga. The result of this creative workshop for families based on the imaginary around the Moon is also presented here.

CACHITO VALLÉS

1986, Seville (Spain)

Dark Side of the Moon, 2016

Wood, enamel and luminous fresco. Loop of 1' 25"



© Cachito Vallés. Courtesy of Óscar Romero

Dark side of the moon is a video installation evolving thanks to a videomapping that constructs the sculpted object onto which are projected various states of a form that changes with time. The equilateral triangle, formed by six differently-sized prisms, represents the star formation known as the "Winter Triangle". It also evokes the famous sleeve of the Pink Floyd album, from which it takes its title.

LUC MATTENBERGER

1980, Geneva (Switzerland)

Moon Rise, 2009

Video, 6'



© Luc Mattenberger

Swiss artist Luc Mattenberger's sculptures and installations explore the multiple connections between man and machine, with a special focus on the engine as a vector and symbol of power. In *Moon Rise*, we see him on skis, laboriously pulling a large sleigh over a luminous sphere, like Sisyphus whose efforts seem to be in vain. The snow-covered landscape and the sphere are reminiscent of the lunar environment.

REGINA DE MIGUEL

1977, Málaga (Spain)

Voces de mundos que se desvanecen

[Voices of Vanishing Worlds], 2013

Installation. 37 photographs, engraved brass plate and HD video.



© Regina de Miguel

In the 1970s, scientist Carl Sagan embarked on a project linked to the launch of the Voyager and Pioneer space probes by sending into space a series of data describing our civilization and our planet.

With this work, Regina de Miguel returns to the idea of the “message in a bottle”, received hundreds, even thousands of years later by its recipient. The artist symbolically charts this spatial data on a gold plate. The message, focussing on the history of humanity itself, is here associated with a phrase taken from the diary of Sylvia Plath, the American poet:

“Can you understand? Someone, somewhere, can you understand me a little, love me a little? For all my despair, for all my ideals, for all that - I love life. But it is hard, and I have so much - so very much to learn.”

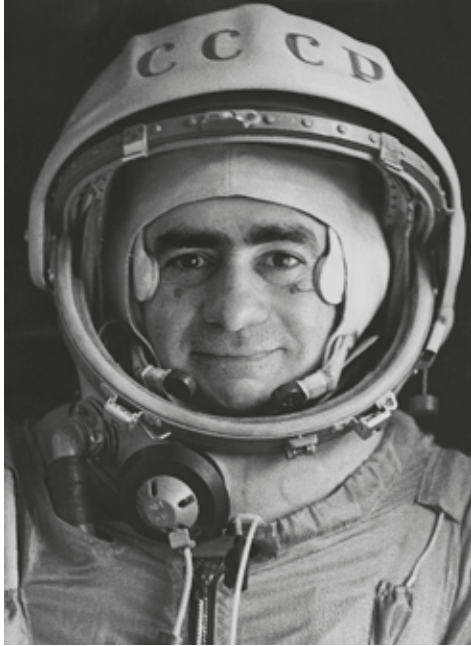
The photos are arranged to correspond to each of the written words in this text, translated into dead, isolated or endangered languages. This hybrid alphabet is linked in turn to a catalogue of images of galaxies in which the existence of a black hole – a dead star – has been detected, and to a virtual reconstitution of the geography in which these different languages were spoken.

JOAN FONTCUBERTA

1955, Barcelona (Spain)

SPUTNIK: The Odyssey of Soyuz 2, 1997

Colour photograph



© Joan Fontcuberta, VEGAP, Málaga, 2019

The epic voyage of Soyuz 2 remains one of the most enigmatic episodes in the space race. The vessel was launched in the middle of the cold war, on 25 October 1968, with Colonel Ivan Istochnikov and his dog Kloka on board. For reasons that remain unknown, the cosmonaut disappeared in the course of a mission that consisted in docking with its twin spacecraft, Soyuz 3, in orbit at the time. Not wishing to acknowledge the unfortunate loss of a man in space, the Soviet authorities declared that Soyuz 2 was a totally automatic and unmanned vessel. To lend greater credibility to this version, photographs of Istochnikov were manipulated, his

comrades were victims of blackmail and his family was exiled to Siberia. History was rewritten to comply with the imperatives of an obscure "reason of state". But the period of fear ended with the fall of Communism and the rule of silence was shattered. Secret documents were declassified during the *glasnost* period and researchers succeeded in reconstituting the course of events. The Sputnik foundation, founded during the *perestroika* period to shed light on the most mysterious cases in the Soviet space programme, assembled photographs and various documents on the currently available database, enabling photographers like Joan Fontcuberta to fully reconstruct this captivating and tragic odyssey.

ACTIVITIES HORS PISTES 2019

FRIDAY 18 OCTOBER AN EVENING WITH THE ARTISTS

Auditorium - 6.30 p.m.

Free admission within the limit of seats available

For the opening evening of Hors Pistes, the Centre Pompidou Málaga is giving you the opportunity to meet the artists featured in the exhibition and discuss its themes.

SUNDAY 20 OCTOBER IMPROMPTU WITH NELLY MAUREL

Continuous workshop

Auditorium - from 4.30 p.m. to 7.30 p.m.

Free admission

Using sentences and shapes, the artist invites children and their families to compose poems and lunar characters. The unexpected encounter between words and images will allow them to explore their own imagination. The results of this collective endeavour will be presented as part of the exhibition.

WEDNESDAYS 23 AND 30 OCTOBER/ 6, 13 AND 20 NOVEMBER GUIDED TOURS OF THE EXHIBITION

6 p.m. - Duration: 50 minutes

Group: 25 persons

Without prior booking. Sign up on the day of the tour at the reception area.

Tour included with the "Temporary or combined exhibition" ticket

More information at:

educacion.centrepompidou@malaga.eu

The mediation team invites you to take part in a new journey to the moon. Due to its proximity and white surface, and its nocturnal, poetic presence, the moon has always been the focus of a myriad of projections. Engage with this familiar yet strange place on a personal level through the artistic representations displayed in this exhibition.

SATURDAY 26 OCTOBER
LA NOCHE EN DANZA #3

In all the museum spaces
From 8 p.m. to midnight.
Continuous access until 11:30 p.m.
Free admission

PERFORMANCE: *DEEPSPACE*
JAMES BATCHELOR & COLLABORATORS

Auditorium. 9:00 p.m.
Duration: 45 minutes



© Gregory Lorenzutti

« Noche en Danza », a quarterly event of the Centre Pompidou Málaga, invites you to discover the museum in another way, with activities, visits and performances throughout the evening. *Deepspace* is a personal and hypnotic performance that probes our thirst for the unknown. At the intersection between art and science, the piece is the result of James Batchelor's two-month trip to the Antarctic on board an exploration vessel. Adapting to the spaces of the Centre Pompidou Málaga, the piece explores concepts such as proximity and isolation, solitude and interdependence.

Choreography: James Batchelor | Performers: James Batchelor, Chloe Chignell/Amber McCartney | Composer: Morgan Hickenbotham | Artist: Annalise Rees | Producer: Bek Berger | With the support of the Australia Council for the Arts, its arts funding and advisory body, the ACT Government through Screen ACT and the City of Melbourne through Arts House. *Deepspace* was developed through Arts House's CultureLAB with the assistance of Creative Victoria.

MONDAY 28 OCTOBER
POSTCARDS FROM THE MOON.
CHESLEY BONESTELL-EL PADRE DEL
ARTE ESPACIAL

CHARLA SOFÍA LÓPEZ, DIVULGADORA
Auditorium - 6.30 p.m.
Free admission within the limit of seats available

Chesley Bonestell, artist, architect and amateur astronomer, played a prominent role in creating the image of the cosmos that we all share today. His illustrations were featured on the cover of *Life* magazine, in an array of books and encyclopaedias, and appeared in several films. During this conference we will look at his innovative illustrations of the Moon and its surface.

FRIDAY 8 NOVEMBER
POETS AND SCHOLARS WITH THEIR
HEAD IN THE CLOUDS (OR THE MOON):

A CONVERSATION BETWEEN
EVA VILLAYER AND ISABEL BONO
Auditorium - 6.30 p.m.

Free admission within the limit of seats available

Among those who have observed the moon with fascination throughout time and the world over, scientists and poets have stood out by their perseverance, so much so that some have been described as having their "head in the clouds", or would it be "in the moon"? This conversation between Eva Villayer, for the scientific approach, and Isabel Bono, for the poetic side, will seek to find the common ground between these varying perspectives and will no doubt demonstrate they are not so different. After all, the important thing is to become completely absorbed in the topic.

TEAM

EXHIBITION

Curators: Géraldine Gomez, Mercedes Martínez y José María Luna

CENTRE POMPIDOU

Mathieu Potte-Bonneville - Director, Department of Cultural Development

Sylvie Pras - Head of Cinema, Department of Cultural Development

Géraldine Gomez - Department of Cultural Development

Malena Suburu - Production of the performance, Department of Cultural Development

Nathalie Vaguer-Verdier, Yandé Diouf - General coordination

Laura Samoilovich - Project coordinator, Department of Publics

Odile Fayet - Project coordinator for the Impromptu, Department of Publics

Celia Crétien - Project coordinator for the exhibition texts, Department of Publics

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

José María Luna Aguilar - Director

Mercedes Martínez Sánchez - Department of Cultural Promotion

Joaquín Laguna Jiménez - General administrator

Ignacio Jáuregui Real, Department of Cultural Promotion

Elena Robles García - Collection Manager

Factoría de Arte y Desarrollo - Mediation Department

Gloria Rueda Chaves - Corporate identity

Gap Design - Communication

Israel Sousa López - Exhibition design

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

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

CONTACT

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