

Centre Pompidou Málaga

Hors Pistes ^{5th} edition

The Ecology of Images

2 December 2021 – 17 January 2022



Sabrina Ratté, *Floralia III*, 2021. © Sabrina Ratté. Courtesy Galerie Charlot, Paris



Ayuntamiento
de Málaga

AGENCIA PÚBLICA PARA LA GESTIÓN DE
LA CASA NATAL DE PABLO SUZ PRASSO
Y OTROS EQUIPAMENTOS MUSEÍSTICOS
Y CULTURALES

Centre
Pompidou
Málaga

“Images are more real than anyone could have supposed. And just because they are an unlimited resource, one that cannot be exhausted by consumerist waste, there is all the more reason to apply the conservationist remedy, if there can be a better way for the real world to include the one of images, it will require ecology not only of real things but of images as well.”

Susan Sontag
On Photography, 1977

The arrival of a train in one of the Lumière brothers' first films (1895) is indicative of the context of the time, marked by the technical and geographical conquests ushered in by the industrial revolution. Humanity was pushing back frontiers and shrinking distances. Civilisation was on the march, crushing everything in its path. In accounts of early 20th century conquests, nature was a hostile entity that had to be dominated. Nowadays, the paradigm has been reversed: ecological considerations are an integral part of our culture, urging us to protect nature from humanity and its greed.

Today's images are a little like the Lumière brothers' train: bombarding through network channels from all sides and inundating the many screens that surround us. This is the age of the instantaneous image that invades our physical and mental space. We are witnessing a sort of "biology of images": continually exchanged, duplicated, edited, subverted, they form an endless flow. These energy-consuming images contribute to global warming.

How can we envisage digital moderation in the context of the current emergency? Can we imagine ecological actions in the face of this flow of images?

Based on these questions, Hors Pistes has invited guest artists from the French and Spanish scenes, whose works are displayed in the interstitial spaces of the Centre Pompidou Málaga.

Nicolas Gourault

1991, Bourg-la-Reine (France).
Lives and works in Paris (France).

Haptophilia, 2016

Photogrammetry, 3D modelling
and physical simulation
5' 11"
Sound design: Antoine Auboiron
Production: Nicolas Gourault



© Nicolas Gourault

Through his subversive use of contemporary 3D modelling and simulation tools, Nicolas Gourault explores the relationships we forge with our environment, whether natural or technological. Reversing filmic subjectivity, he analyses how we construct perception by substituting the human point of view for that of animals, machines or the ocean. His works depict a dehumanised, alternately dystopic and parodic world in the grip of generalised surveillance.

Haptophilia is a filmic response to Belgian philosopher Vinciane Despret's essay *Thinking like a rat* and uses a mounted camera to attempt to reproduce the animal perception of a mountainous landscape. By substituting haptic (touch) perception for visual perception, these black and white images of non-human, ground-level travel question our preferential relationship with sight, thus suggesting other ways of representing the world.

Sabrina Ratté

1982, Quebec (Canada).
Lives and works in Paris (France).

Floralia, 2021

3D animation, photogrammetry, computer-generated
images, wallpaper
4'
Sound: Andrea-Jane Cornell
Courtesy Galerie Charlot, Paris



© Sabrina Ratté

Sabrina Ratté's artistic practice is multi-faceted and multi-media. While focussing on digital images, her work encompasses photography, analog video, 3D animation, virtual reality and performance art. In her organic and technological works, the human body seems to be constantly confronted with the rigidity of architectural lines, the artificialisation of natural landscapes and the possibility of a bionic hybridisation.

Inspired by the writings of Donna J. Haraway, Ursula K. Le Guin and Greg Egan, this work plunges the viewer into a speculative future in which specimens of extinct vegetal species are preserved and exhibited in a virtual archives room. Transformed by the effect of interferences produced by the ghosts of the plants listed, this ecosystem affords a glimpse of traces of a past that continues to haunt the space.

Jacques Perconte

1974, Grenoble (France).

Lives and works in Paris (France).

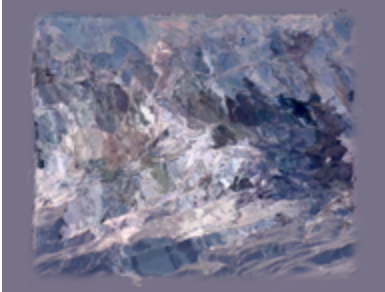
Le Tempestaire, 2020

Compressions of video data

40' 51"

With the support of the Solares delle Arti foundation

Courtesy Galerie Charlot, Paris



© Jacques Perconte

Jacques Perconte is a French experimental filmmaker and visual artist whose early works in the mid-1990s had a lasting impact on the digital arts avant-garde. He uses video images to play with the new artistic possibilities afforded by computers. His works penetrate reality, blurring the pixels of the images to create vibrating forms and colours that are reminiscent of the history of painting.

Le Tempestaire [The Storm Tamer] is a digital interpretation of meteorological imagery from the 1947 film of the same name by Jean Epstein, the French avant-garde filmmaker. After filming a storm on the Normandy coast, Perconte plays with the atmospheric turbulence that drives the waves and rocks the camera to create a pictorial explosion of the images of nature. This generative work explores the artistic potential of these images to create a never-ending storm.

Quinze Mille (Pieds), 2021

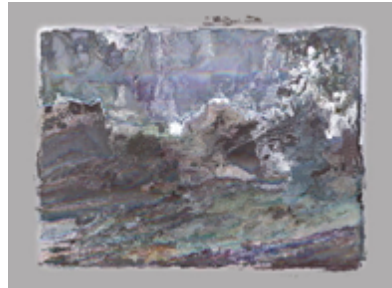
Compressions of video data

80' 56"

With the participation of the Centre Pompidou,

Hors Pistes

Courtesy Galerie Charlot, Paris



© Jacques Perconte

Filed during a flight towards Mont Blanc, this mountaintop adventure gives us a rare view of the many peaks that are threatened by the melting of the ice that maintains their equilibrium. Buffeted by the turbulence of the winds preventing all smooth trajectories so close to the flanks of the mountains, the camera films in accordance with the kinetic energy of the movements of the plane.

Nicolas Sassoon & Rick Silva

1981, Marseille (France).

Lives and works in Vancouver (Canada).

1977, Sao Paulo (Brazil).

Lives and works in Eugene (United States).

***CORES*, 2020 (ongoing)**

3D animation, 4K resolution, multichannel

15' 8"

Courtesy Nicolas Sassoon & Rick Silva y Galerie Charlot, Paris



© Nicolas Sassoon & Rick Silva

Brought together through the collaborative project SIGNALS, Nicolas Sassoon and Rick Silva both develop a video and digital oeuvre that focuses on how our environments are transformed as a result of the presence of new technologies and climate upheavals. By creating 3D, science fiction-like marine and mineral landscapes, Nicolas Sassoon and Rick Silva question the concepts of contamination, mutation and future ecologies.

At the frontier between the digital arts and science, *CORES* presents a series of eight digital animations of geological formations that have been structurally modified and which reveal enigmatic substances. Accompanied by an essay by geologist Élise Misao Hunchuck and theorist Jussi Parikka, *CORES* invites the audience to reflect on the marks inscribed on the very core of the materials that surround us.

Seumboy Vrainom :€

***Manono. Des écrans pour esthétiser la misère*, 2019**

Video montage made in After Effects using YouTube videos, a colourimetric mask, digital painting
4' 07"



© Seumboy Vrainom :€

Seumboy Vrainom :€ is a militant for decolonial ecology who describes himself as an “apprentice digital shaman”. Through his practice of subverting images found online, DIY green screen assemblages and digital praise, Seumboy Vrainom :€ is the author of an incisive body of work that highlights the persistent relationships of racist, colonial and destructive domination in the world in which we live. His YouTube channel and Instagram account, *Histoires Crépues*, seek to deconstruct our relationship with colonial history.

Manono [Screens for aestheticising misery] is a kitsch and trash blend of promotional images for smartphones and bleak reports on the conditions surrounding the extraction of their components. The title of the video is an explicit reference to the lithium mining site recently revealed in the Democratic Republic of Congo. Highlighting the aesthetic similarity between these two categories of images, one made to promote, the other to denounce, Seumboy Vrainom :€ questions our ambivalent relationship with screens against a backdrop of colonial criticism.

Daniel Canogar

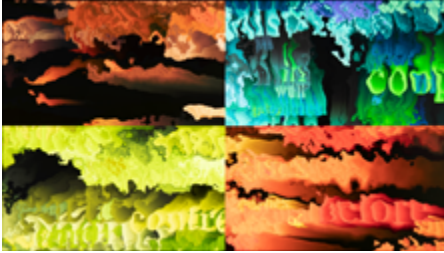
1964, Madrid (Spain).

Lives and works in Madrid (Spain).

Ráfagas, 2018

Generative animation

Courtesy Galería Max Estrella, Madrid



© Studio Daniel Canogar

After studying photography and visual communication, Daniel Canogar quickly developed an interest in video and installations. He intervenes in the public space with sculptural installations using flexible LED screens and images projected on monuments all over the world, produced in collaboration with the residents of the places where he works. Canogar's oeuvre deals with climate change, technological waste, memory and its loss, and the proliferation of images.

Four recent international documents on the environment –the Paris Agreement, the Kyoto Protocol, the Montreal Protocol and the Rio de Janeiro Earth Summit– have received serious setbacks in recent months. The political winds of the moment favor nationalisms that render inviable the necessarily global effort to solve what is clearly one of the greatest challenges of our time: climate change.

Ráfagas [Bursts] excerpts the texts of the four environmental documents mentioned above and distorts them according to the winds occurring in the cities where they were signed. Connected to the internet, the screen shows in real time the words from these texts being transformed by the winds. *Ráfagas* is a political metaphor that explores how the weight of the words, and the laws that sustain them, are fundamental for the protection of the human species, and the planet.

Eugenio Ampudia

1958, Melgar (Valladolid, Spain).
Lives and works in Madrid (Spain).

Concierto para el Bioceno, 2020-2021

Single channel vídeo, colour, sound
8' 55"

Courtesy Galería Max Estrella, Madrid



© Cortesía Galería Max Estrella

As a multidisciplinary artist, Ampudia work approaches the artistic processes from a critical point of view. He questions the artist as a promoter of ideas, the political role of creators, the meaning of art pieces, their mechanisms of production, promotion and consumption, as well as the efficiency of spaces assigned to art, or the analysis and experience of those who watch and interprets artworks.

This video documents the *Concierto para el Bioceno* [Concert for the Biocene], an action organised in 2020 by Ampudia in the Gran Teatre del Liceu in Barcelona. In this concert, a string quartet played Puccini's *Crisantemi* before an audience of 2292 plants. In addition to these non-human listeners, the concert was streamed and met with success throughout the world. The artist invites us to embrace a paradigm shift for the ecological reconciliation of living beings that will take us beyond the "Anthropocene" and take account of the environment as a whole in a broader "Biocene".

Judith Borobio

1986, Soria (Spain).
Lives and works in Algeciras (Cadiz, Spain).

Territorios líquidos, 2018-2021

Video, rubbings, sound work



© Judith Borobio

Judith Borobio's practice is based on direct confrontation with matter, particularly geological matter. Inspired by a scientific observation of the world, she explores rural and urban environments and recreates micro-ecosystems that the audience has to interpret. Her work is inspired by her proximity to the Mediterranean and Atlantic coast near Cadiz.

This installation articulates around over one thousand paper rubbings of seaside rocks made over several years. The work rehabilitates human activity and the relationship with living matter, rocky roughness and watery fluidity. The artist uses a meditative approach to explore the movements of the landscape and reveal the natural history contained in our environment.

Judith Borobio gives a workshop in the auditorium on December 11 and 12. The collective work created with the public will be exhibited in the Cubo (see the program).

Bárbara Fluxá

1974, Madrid (Spain).

Lives and works between Madrid and Asturias (Spain).

El capítulo del mar ($\text{NaCl}+\text{H}^2\text{O}$), 2019

ull HD digital video, 16/9 single channel, stereo sound 10'

A work made thanks to the BBVA Foundation 2017

Leonardo grant for creators and researchers
in the cultural domain



© Bárbara Fluxá

Bárbara Fluxá is an artist, teacher and researcher. Her multidisciplinary practice, between art and science, explores the spatial instrumentalisation of the environment and the constitution of a new conception of the landscape in the Anthropocene era.

With *El capítulo del mar* ($\text{NaCl}+\text{H}^2\text{O}$) [The Chapter of the Sea] the artist questions the hybrid nature of the Mediterranean salterns: these landscapes are co-constructed by the non-human environment, industry, cities and culture. In the face of industrialised salt extraction, the Spanish and European authorities established nature reserves to protect the marine ecosystem. With this video, Bárbara Fluxá traces the halophilia of the region, its texture and materiality at different levels.

Noelia García Bandera

1974, Málaga (Spain).

Lives and works in Málaga (Spain).

Natural background, 2018

Printed on opaque Samba canvas,

lambda prints on photographic

Museo de Arte Contemporáneo Genalguacil, Málaga



© Noelia García Bandera

Noelia García Bandera is an artist, curator, art historian and photography teacher. In her work she focuses on the historical tradition of landscapes and the role of the non-human environment in art.

Natural background questions the landscape, from a simple backdrop to a genre in its own right in 17th century European painting. The development of photography saw an increase in landscape images. Noelia García Bandera focuses on pictures of nature used as backdrops for studio photos. These images seem to be predominantly associated with human representation. The artist chooses to subvert the simple decorative background by making it a primary motif. This installation invites the audience to participate by posing and photographing themselves among the works.

Fran Pérez Rus

1986, Lupión (Jaén, Espagne).

Vit et travaille à Grenade (Espagne).

Deforestación I – II – III, 2016

Full HD digital video, 16:9 single channel, stereo sound

6'



© Fran Pérez Rus

In a trans-disciplinary approach, Fran Pérez Rus examines the relationships between humans and technology, natural and artificial, tangible and immaterial. His digital installations invite the public to renew their experience of space.

Deforestación appears as a critic of the forests protection policies in Spain, especially following the change in the Ley the Montes (Law of forests) in 2016. With this series of videos that puts together computer-generated animations processed in 3D, the project shows forest plots that are doomed to be cut down. The ghostly aspect of the trees relates to their disappearance. This global deforestation is principally caused by human activity and by accidental or criminals fires.

Program

Hors Pistes 2021

Thursday 2 December

Meet the artists

5 pm

Free admission

During the opening of Hors Pistes, the Centre Pompidou Málaga offers the public the opportunity to meet some of the artists of the exhibition and talk about their works. The encounter will be led by Professor M^a Jesús Martínez Silvente.

Saturday 11 December

Otra noche en danza #2

In all the rooms from 8 pm to midnight.

Free admission and continuous access until 11:30 pm

Performance *Los Topos*
by Philippe Quesne

In all the rooms from 8 pm to 11:30 pm

Giant moles emerge from their underground galleries and labyrinths to roam the Centre Pompidou Málaga for an evening. These gentle animals, wrongly classified as pests, are a metaphor for the artist who defies convention and chooses to abandon his burrow to explore the back roads. Through them, Philippe Quesne reveals a poetic of the underground. Visitors are invited to wander around in the museum as an utopia, to step out of themselves and apprehend other realities, in the company of a few furry animals. And tame the animal in us.

Born in 1970, Philippe Quesne, stage director and visual artist, lives and works in Paris. In his plays, he tracks down what is marvellous, pushing to the extreme everyday life experiences and the relationship between man and nature. He works on small utopian communities that he puts under the microscope, like insects. He conceives the scenography of his pieces, that is inseparable from his writing, as an ecosystem in which he immerses his performers. Philippe Quesne also creates performances and interventions in public spaces or natural sites, as well as installations for exhibitions. He founded his company Vivarium Studio in 2003. From 2014 to January 2021, he directed the Nanterre-Amandiers theatre.



© Philippe Quesne. Photo: Martin Argyroglo

“Flash” tours of the exhibition

8:30 pm, 9:30 pm, 10:30 pm

The mediation team proposes a tour through the interstitial spaces of the Centre Pompidou Málaga to discover the works of the artists of *Hors Pistes. The Ecology of Images*.

Workshop with Judith Borobio “Post-natural strata”

Auditorium. From 8:15 pm to 10:15 pm
Free admission, continuous access.

Judith Borobio invites the public to reinterpret our everyday environment through the technique of frottage and to participate to the creation of a collective work that will be exhibited in the Cubo.

Sunday 12 December

“Impromptu” with Judith Borobio Family workshop

Auditorium. From 4:30 pm to 7:30 pm.
Free admission, continuous access.



© Judith Borobio

Judith Borobio proposes to reinterpret our everyday environment through the technique of frottage.

Using elements selected by the artist during her urban and rural explorations, the kids and their parents are invited to create traces where the natural merges with the manufactured. By

assembling the frottages of the participants, Judith Borobio will create a weaving composed of these post-natural strata, which will be installed in the Cubo as part of the exhibition *Hors Pistes. The Ecology of Images*.

Every Thursday at 6 pm

Guided tours of the exhibition

Duration: 45 minutes

Groups: max. 25 people

No reservation required. Registration on the same day at the reception desk.

Visit included with the ticket “Temporary or combined exhibition”.

For more information :

educacion.centrepompidou@malaga.eu

The Mediation team invites you to reflect on the flow and use of the images we consume, by analysing the works of the artists of *Hors Pistes. The Ecology of Images*.

Team

Curators of the exhibition

Géraldine Gomez and José María Luna

Centre Pompidou

Director, Department of Culture and Creation

Mathieu Potte-Bonneville

Department of Culture and Creation

Géraldine Gomez

Production of the performance

Chloé Siganos

Malena Suburu

General coordination

Yandé Diouf

Project coordination

Laura Samoilovich

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

José María Luna Aguilar

General administrator

Joaquín Laguna Jiménez

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Carlos Ferrer Barrera

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Corporate identity

Gloria Rueda Chaves

Collection management service

Elena Robles García

Mediation

Factoría de Arte y Desarrollo

Communication

Gap and co

Exhibition design

Corzón Arquitectos

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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Fundación "la Caixa"