

EXHIBITION
26 March - 26 May 2025

CATALOGUE

NETWORKED LANDSCAPES

MALPARTIDA DE CÁCERES SEMINAR
ART, LIFE AND NETWORKED LANDSCAPES



Co-funded by
the European Union

OSSO colective (Rita Thomaz, Ricardo Jacinto and Ricardo Vieira)**INVASOR ABSTRACTO #9**

Installation (felted wool, recorded sound and FM radio diffusion)

Carlos Casteleira***En-quête de montagne / Sistema Central, 2023/2025***

Installation, map, photographs 500 x 110 cm
Video 8'52"

Lourdes Germain***Territorio Intervenido, 2023***

Code on Google Earth imagery

Alma sólida 1 y 2, 2024-2025

Video with sound, 4' 50"

Alma inmolata, 2024

Video, 5' 44"

Duarte Belo / João Abreu***Estrela-Gredos, 2023/2025***

Photographic collage on wood

Francisco Nave***Serei eu do Hipocampo? Haverá tanto******Auzet em mim?, 2025***

Photography / Collage / Video

Katarina Petrović***En busca del tiempo profundo, 2025***

Video [prototype]

Carlos Barriga Granado***Este lugar es sagrado, 2025***

Print on canvas. Intervention with tempera paint and gold leaf on a granite stone from Malpartida de Cáceres in an unprotected private plot of land, 160 x 400cm

Ollie (Olivier Quecan)***Paisaje (detalle), 2025***

Graphite on paper

Lio Rof Sánchez***La mejor y más, 2024***

Galvanised steel cooker and participatory recipe book

Els Ocells migratoris tambe jugen a futbol, 2023

Triptych of texts and portraits, on photosensitive copper plates, engraved with iron perchloride, metal frames and nails

Donatien Tapa***Djumgo, 200 x 150 cm, 2025******Là je réfléchis encore, 110 x 90 cm, 2025******Sow 1, 2025******Sow 2, 2025*****Fernando Mota*****AREIA* Video, 4' 14"*****VENTO* Video, 2' 40"****Andrés Talavero*****Caras y Máscaras, 2025***

Sheep's wool mask

Célia Picard / Hannes**Schreckensberger*****Cet été je prends la montagne, 2025***

Sheep's wool, 205 wide x 125 high, 3 cm thick

Kim Dosoung***Suivre la ligne, 2022***

Video, 17'

Petite borne, 2024

Installation, variable dimensions

Amaya Cascio*Recuerdos de paseos telemáticos, 2025*

Oil and collage on 12 cardboard and tracing paper postcards

Postcards: 10,5 x 14,8 cm each

Chelo del Río Simón*Entre Tejidos*

Photographs transferred on cotton fabrics intervened with embroidery and sheep's wool. 165 x 100 cm each

Léa del Vesco*Ligne de désir [n. f.] ; 2025*

6 photographs on canvas 55 x 74 cm each

1 photograph on canvas 100 x 74 cm

Zoé Jude*Fantômes, 2025*

Photographic transfer on two light plastic sheets. 400 x 160 cm

Erik Samakh*Stones, 2024*

Oak observatory, Cunqueiros (Proença-a-Nova, Portugal)

Léna Hiriartborde*Crujidxs [Gorgô]*

Sound performance, 30'

Erik Samakh*Luciérnagas de Malpartida*

Installation of solar fireflies

Elena de Mena Pacheco*Una silueta imaginaria*

Nine photographs. Pigmented inks on 230 g/m² smooth matte photo quality paper. Variable measurements

Beatriz Serrano Santos*Piel con piel*

Projection of photographs

Margarida Carmo, Rita Serra, Mariana**Tenorio, Hugo Trigueiros***Centro Interior, 2025*

18 photographs 70 x 50 cm each

Léa del Vesco*Ligne de désir [n. f.] ; 2025*

2 photographs 84 x 110 cm, inkjet print on paper

Ollie (Olivier Quecan)*Performance, 2025***Andrés Talavero***Caras y Máscaras, 2025**Monolitos, 2025*

Performance in Los Barruecos in collaboration with Epy Figueroa and Ollie

Abraham Poincheval*Vigie Stylite, 2025*

Performance from March 28 to April 4



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Networked Landscapes

The exhibition "Networked Landscapes", presented in dialogue with the seminar "Art, Life, and Networked Landscapes", was an initiative of Projeto Entre Serras_Creative Europe (PES), organized by the Museo Vostell Malpartida (MVM) and the Centro de Información y Documentación de Vías Pecuarias (CVP, Ayuntamiento de Malpartida de Cáceres). The exhibition was curated by the École Supérieure d'Art d'Aix-en-Provence (ESAAIX) and took place from March 26 to May 30, 2025, in various emblematic sites in Malpartida de Cáceres, Extremadura, Spain (MVM, CVP, Casa de la Cultura de Malpartida de Cáceres, Charca del Matorral, La Soledad natural area, Los Barruecos Natural Monument), as well as in Cáceres (Galería Kernel and Espacio Belleartes). The exhibition aimed to open territorial exploration to artistic forms that interweave the landscape with the ongoing dialogue between rural, urban, and peri-urban worlds.

Augustin Berque¹ argues that for the notion of 'landscape' to exist within a civilization, it must be supported by a specific term and expressed through forms such as gardens (as miniature landscapes), pictorial representations, and literary depictions. Coined by Alain Roger², the concept of artialisation describes the aesthetic mediation through which the territory is transformed and interpreted as landscape via artistic and cultural frameworks. Landscape is a *cosa mentale*, an Italian term that emerged in the 16th century from Flemish and Italian religious painting (*vedute*). It first appeared as a background element, later asserting itself as an autonomous genre. It is the visible part of a territory and also contains invisible elements. For Gilles Tiberghien³, the landscape is also a passage or crossing; it is a fragment of land activated by our body, our consciousness and aesthetic sensitivity.

It is widely recognized that the relentless exploitation of ecosystems jeopardizes their balance and humanity's survival. In rural and mountainous regions, where population density is low, artists can play an important role in fostering a sensitive and nuanced relationship with

¹ Augustin Berque, *Les raisons du paysage*, éditions Hazan, 1995

² Alain Roger, *Court traité du paysage*, éditions Gallimard, 1997

³ Gilles Tiberghien, *Le paysage est une traversée*, éditions Parenthèses, 2020

the environment. Cultural institutions and professionals engaged with ecological and territorial concerns can additionally promote the exchange and sharing of related knowledge and expertise.

Our lives move with the flow of places and encounters, weaving landscape imaginaries shaped by ecological, social, economic, technological, and symbolic conditions. Paths, markers, and networks of mobility are the lines that shape our landscapes and produce the spaces we inhabit. Artworks and the altered perspectives offered by artists may open the door to new possibilities and encourage interactions between peoples and places⁴. Communities live and collaborate within shared spaces⁵. How can we work from a perspective of exchange and encounter, of reflection and creation? Collaborative networks can draw on artistic practice to awaken public awareness of the territory they inhabit.

This was the context that drew us to organize an event that included talks, artistic happenings and exchanges among and with artists, and the launch of this exhibition. The Seminar “Art, Life, and Networked Landscapes” aimed to discuss artistic initiatives carried out in rural settings sparsely populated, where the limited availability of cultural programming may contribute to more authentic – if more challenging – forms of engagement and participation. Thus, Marta Aguiar (Experimenta Paisagem) and João Pinharanda (EDP Foundation) presented their projects focused on rural Portugal, while Fernando Garcia-Dory (Campo Adentro) and Mónica Sanchez-Robles & Juan Urquiola (Ras de Terra) shared their work with rural communities in Spain.

The artists who took part in the Networked Landscapes exhibition participated in artistic research residencies lasting from one to four weeks. As the territory is the core theme of PES, we have experimented in the design of the residencies itself. Thus, between 2023 and 2024 we got together artists of different backgrounds to explore the same territory (in one case, TALKING STONES and CARTOGRAFIA IBÉRICA), asked a collective of artists to investigate an idea in different landscapes (INVASOR ABSTRACTO), provided one single artist

⁴ Alfred Gell, *L'art et ses agents*, traduction Sophie Renaut et Olivier Renaut, éditions les presses du réel, 2009

⁵ Bruno Latour, *Politiques de la nature*, éditions La Découverte, 2016

(ASTRONOMY) or a couple of artists (HUMUS) with the opportunity to work in mountains across countries, and placed an artist on a foreign mountainous community (STONES). Lastly, in 2025 we invited an artist to undertake a "stationary journey" at the heart of Malpartida de Cáceres (VIGIE STYLITE).

Additionally, the workshop Mobilities and Landscapes (March 24–28, 2025) brought together artists and students from ESAAIX (France), the School of Fine Arts of Cáceres (Spain), and the Polytechnic Institute of Lisbon (Portugal). The goal of the workshop was to reflect on the idea of landscape through the lens of sensitivity and the relationships forged between each participant's territories. Students were invited to take an active role in both the exhibition and its organization.

Shaped by geological forces, erosion, and the passage of time — as well as by the actions of living beings — landscapes are in constant transformation. These interactions form our aesthetics, reflected in the landscapes as projections of ourselves. Whether through an installation, a happening, a painting, a video, a photograph, or a sculpture, we find images that may not fully define us but that activate the maps of our shared world and sketch the outlines of future cosmologies.

Carlos Casteleira



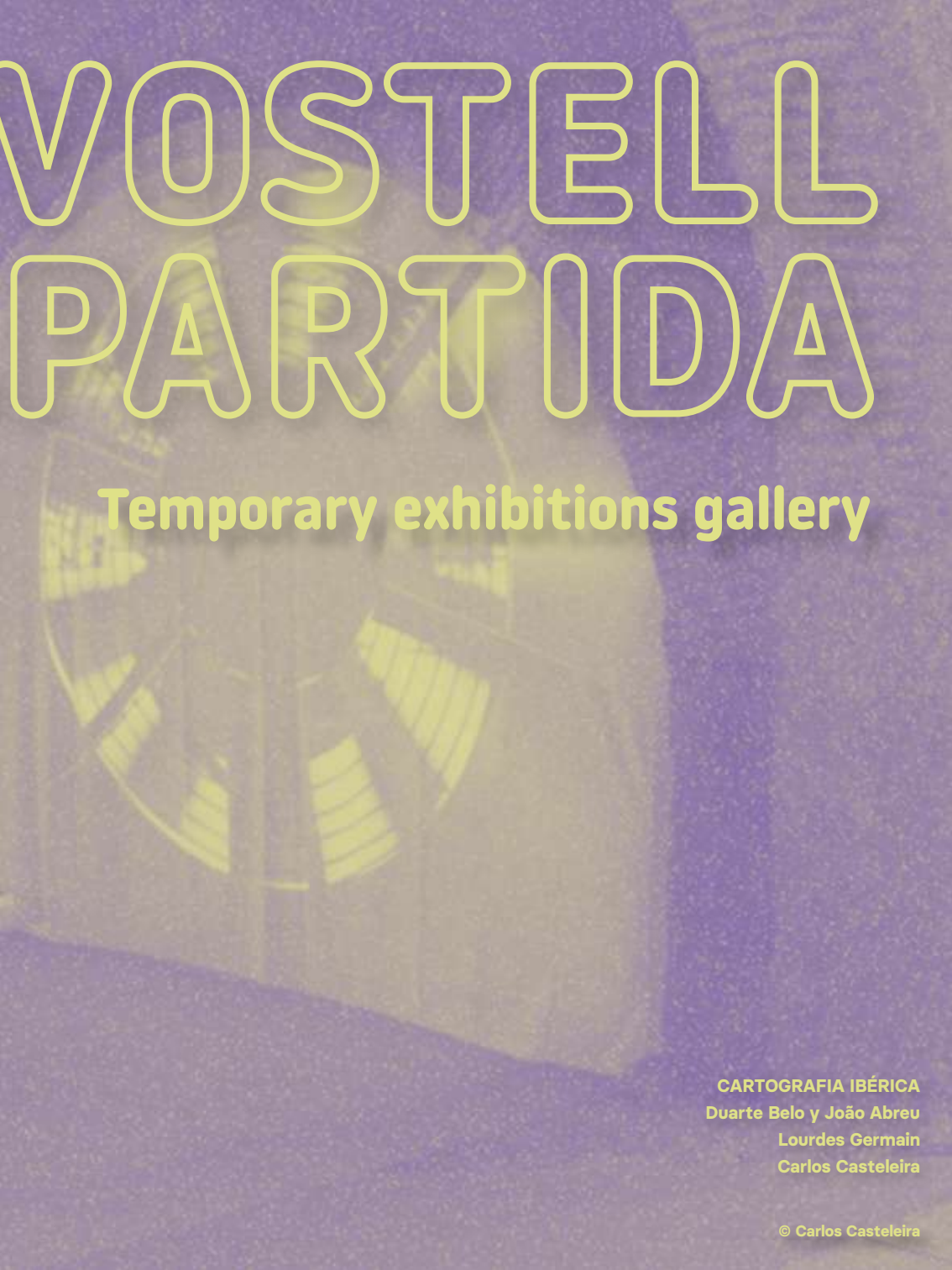
PES staff and artists celebrating in Malpartida de Cáceres
© Carlos Casteleira

MUSEO MAL



Malpartida
de Cáceres

VOSTELL PARTIDA



Temporary exhibitions gallery

CARTOGRAFIA IBÉRICA
Duarte Belo y João Abreu
Lourdes Germain
Carlos Casteleira

© Carlos Casteleira

OSSO coletiva

(Rita Thomaz, Ricardo Jacinto, Ricardo Vieira)

INVASOR ABSTRACTO #9



"INVASOR ABSTRACTO" is a project dedicated to the circulation of various constellations of members from the Portuguese OSSO collective. In each iteration, individual creative territories intersect in an imagined journey between OSSO's artistic centre — the village of São Gregório (Caldas da Rainha) — and the spaces and communities that host them. Along this path, INVASOR ABSTRACTO has explored the relationship between art and territory, questioning the aesthetic and political implications of artistic creation within nomadic and temporary contexts. "This ninth iteration of the project follows a new geographic and conceptual axis, establishing a dialogue between OSSO's artistic practice and the Fluxus archive of the Vostell Museum in Malpartida de Cáceres. Drawing on the legacy of the Fluxus movement and the work of Wolf Vostell, we propose a reflection on travel and the temporary artistic residency as a performative gesture and a means of expanding a poetic territory. The journey between three site — OSSO headquarters (São Gregório, Caldas da Rainha, Portugal), the Wolf Vostell Fluxus Archive (MVM, Malpartida de Cáceres, Spain), and the Lower Alps region surrounding the Cairn Centre d'Art (Digne-les-Bains, France) — shapes this latest appearance of the INVASOR ABSTRACTO, where territorial and archival displacements and intersections become raw material for artistic creation. At each stage of the journey we gather physical and cultural traces specific to each location, which, once layered and transfigured, form a hybrid and abstract landscape". Artistic travels and residencies thus act as points of inflection, giving rise to a series of 'poetic essays' materialized through temporary occupations of exhibition spaces. The project had a first presentation at the ESAAIX, France, in 2024, and culminated in a final presentation at MVM in 2025, integrating an installation-performance that offers a sensitive and experimental view of the intersections between geographies, memories, and artistic practices.

1 – Orchard in Transmission: segments of suspended felted wool tubes, natural pigments, ballast, and lead wire. Felted wool dyed with pigments



extracted from plants gathered between autumn 2023 and winter 2025 in São Gregório. This “device-piece” is the result of an archive of colours and plant fibres sourced from the flora of Aldeia de São Gregório, incorporating this raw material — along with the processes and timescales associated with its collection, documentation, and later transformation — into the artist’s creative process. The drawings of objects have now become drawings of time. The shifting colours of the São Gregório landscape throughout the year are revealed through chromatic devices presented in dialogue with the architecture of the MVM gallery and the outside flora.

2 – Clouded Zones: two sound pieces broadcasted locally by two small FM stereo transmitters tuned to the same frequency, using as a sound source two endless cassette players and several transistor headphones for radio reception. Each audience member position will determine which transmission is heard, thus creating a particular “sound-collage” resultant from the interference of the two radio transmissions. The resultant zones of radio silence are also part of the sonic outcome of this device.

Antenna A – The archive (5:00): a sampling and collage of digitized, previously unpublished sound sources recorded by Wolf Vostell on magnetic tape, dated between 1968 and 1981.

Antenna B – Erosion (5:00): an edited interview with geologist Sebastián Klotz on the study of mountain erosion in the Black Lands of the Lower Alps. In the background, a collage of multiple recordings can be heard: various streams flowing into the Bléone River, located in the French Alps, from the slopes of the surrounding mountains. The soundscape also includes recordings of wind across the plateaus around Valensole, and a distant helicopter flying over the Provençal Colorado.

3 – A Piece of Reality (stereo, 3:45): Binaural recording of a performative action, interpreted by the museum’s staff, that took place in the same space where it is now being exhibited and listened to. The instructions for the performance stated: “move in space, towards the black wall, imagining that in the chair’s location exists a rare “object d’art”. Be silent as if you are in a Museum.”.

Participants: Alberto Flores Galán, José Antonio Agúndez García, Josefa Cortés Morillo, María Dolores Castela Díaz, Mario Saez Brown, Milagrosa Barriga Plata, Pedro García Castela, Ricardo Jacinto, Ricardo Vieira, Rita Thomaz, Sara Fragoso Delgado.



Carlos Casteleira

En-quête de montagne / El Sistema Central de la Península Ibérica



"I approach the Pyrenees, where I'll spend the night. I am heading toward the Iberian Central Mountain Range. In 1968, we travelled this route for the first time, from the Jura to the Serra da Estrela. A snow-storm surprised us from the very beginning. The crossing of the Spanish Meseta, at over 600 meters above sea level, was both white and luminous: my parents were happy to return to the village they had left four years earlier. The crossing of the Meseta ended at the foot of the Serra da Estrela — a magical mountain, a wonderland of holiday landscapes and lost paradises.

The map on display was created in collaboration with Jean-Michel Meyer, an urban planner and cartographer based in Aix-en-Provence. It retraces my spring and summer 2023 itineraries and marks the five ski resorts of the Iberian Central Cordillera: La Pinilla (Sierra de Ayllón), Puerto de Navacerrada (Sierra de Guadarrama), Valdesquí (Sierra de Guadarrama), La Covatilla (Sierra de Béjar), and Torre (Serra da Estrela).



Today, I'm rediscovering the Iberia, namely its transboundary series of mountains that forms the Iberian Central Mountain Range, with its ski slopes stretching from the Sierra de Ayllón to the Serra da Estrela. Since the creation of the ski resort of Navacerrada, near Madrid, in 1907, tourism practices have evolved. Both the mountains and the surrounding villages are being affected by tourism and climate-related factors that are disrupting the economic and social fabric of these regions."

CARTOGRAFÍA IBÉRICA

En-quête de montagne, 2023/2025

Installation, map, photographs 500 x 110 cm

Video 8'52"



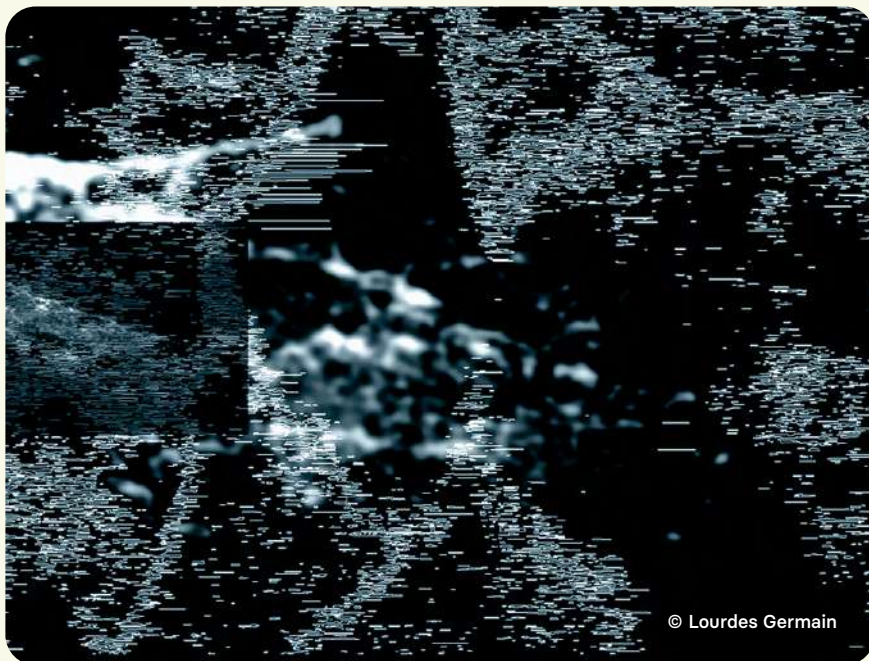
Lourdes Germain

SCARS



Scars is an interdisciplinary project that combines open-source coding and audiovisual media to explore the marks left by human activity on the landscape. It reflects on these traces not only as physical scars but also as signs of power and exploitation, questioning the relationship between progress, environmental impact, and memory.

"Immediately after the Residency started, an accident left me temporarily unable to walk, leading me to start Scars remotely, using open-source programming tools (processing). Once I got back on my feet, the project evolved into a more sensitive and physical approach, employing audiovisual media to capture the sensory experience of space and time.





Thus, the work presented at the exhibition unfolds in two sets. First, a digital mapping of the Iberian Central Mountain Range using satellite imagery resulted in *Territorio intervenido* (Intervened Territory), a series of fictional cartographies generated with open-source code using screen captures from Google Earth. Secondly, audiovisual works recorded in Las Hurdes, the Gabriel y Galán Reservoir, and along the Greenway between Baños de Montemayor and Béjar, show my reconnection with the natural environment. The territories explored for this Residency preserve a latent memory of natural disasters, institutional neglect, and historical processes of expropriation — places where human and natural forces coexist in ongoing tension, each striving to shape the space. The works feature a continuous, cyclical sound design that challenges linear notions of time, inviting a slower, more sensitive experience of the landscape.

These two modes of perceiving the territory, one virtual, and the other multisensory, reveal a constantly evolving environment, shaped not only by nature's own processes but also by human interventions, abandonment, and migratory flows."

CARTOGRAFÍA IBÉRICA

Territorio Intervenido, 2023

Code on Google Earth imagery

Alma sólida 1 y 2, 2024-2025

Video with sound, 4' 50"

Alma inmolata, 2024

Video, 5' 44"



Duarte Belo & João Abreu

Estrela-Gredos



Two sister mountains rise along the Iberian Central Mountain Range. In spite of the administrative border Portugal-Spain in between, Estrela and Gredos share a common territory that stretches across the Iberian Peninsula. Their peaks lie approximately 200 kilometers apart, and on a clear day, one can be seen from the another. On the map, a line is drawn between the two summits. Along this symbolic axis, we mark every point where it intersects with a road. This creates a path made up of points shaped by centuries of human presence. The trails, roads, and pathways that cross this territory are the marks of transformation — carrying with them a culture and a way of life.

Duarte Belo traverses both mountains, approaching their summits and documenting a landscape that still preserves the essence of a once-pristine natural environment. Though shaped over millennia by pastoralism and other human activity, both mountain ranges have retained much of their original character. João Abreu follows the line traced on the map, recording each intersection along this imaginary path. He captures human traces — evidence of presence that varies in intensity. In some areas, they are nearly invisible; in others, they appear as deep scars, difficult to erase. Here, the Anthropocene reveals itself in many forms.



CARTOGRAFÍA IBÉRICA

Estrela-Gredos, 2023/2025

Photographic collage on wood



Francisco Nave

ALPES / AUZET | Serei eu do Hipocampo?
Haverá tanto Auzet em mim?



"The lack of connection and detachment from the visited territory renders its study and interpretation vulnerable to projections of memory, many of which shaped and influenced by the visual material gathered during the residence.

From these fragments, dreams emerge and a constructed memory takes form: a blurred, misty landscape suspended in the mind."

WORKSHOP ALPES

Serei eu do Hipocampo? Haverá tanto Auzet em mim? 2025

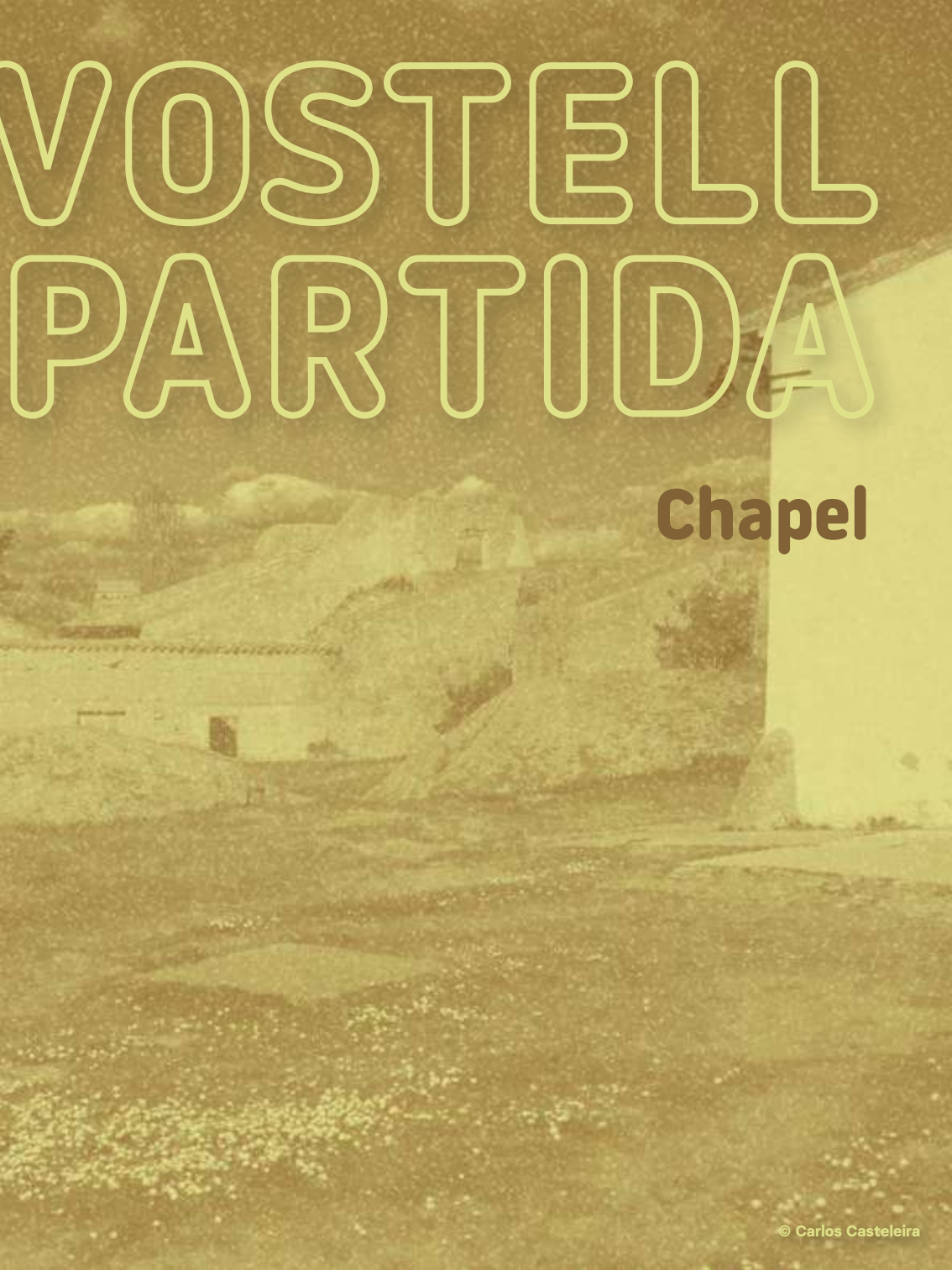
Photography / Collage / Video



MUSEO V MAL

Malpartida
de Cáceres

VOSTELL PARTIDA

A sepia-toned photograph of a rural landscape. In the foreground, there is a field of low-lying vegetation. In the middle ground, a small, light-colored building with a dark roof, identified as a chapel, sits on a slight rise. The background shows rolling hills under a hazy sky. The overall tone is warm and historical.

Chapel

Katarina Petrović

HD217014, prototype: video, custom
video/audio software, field recordings



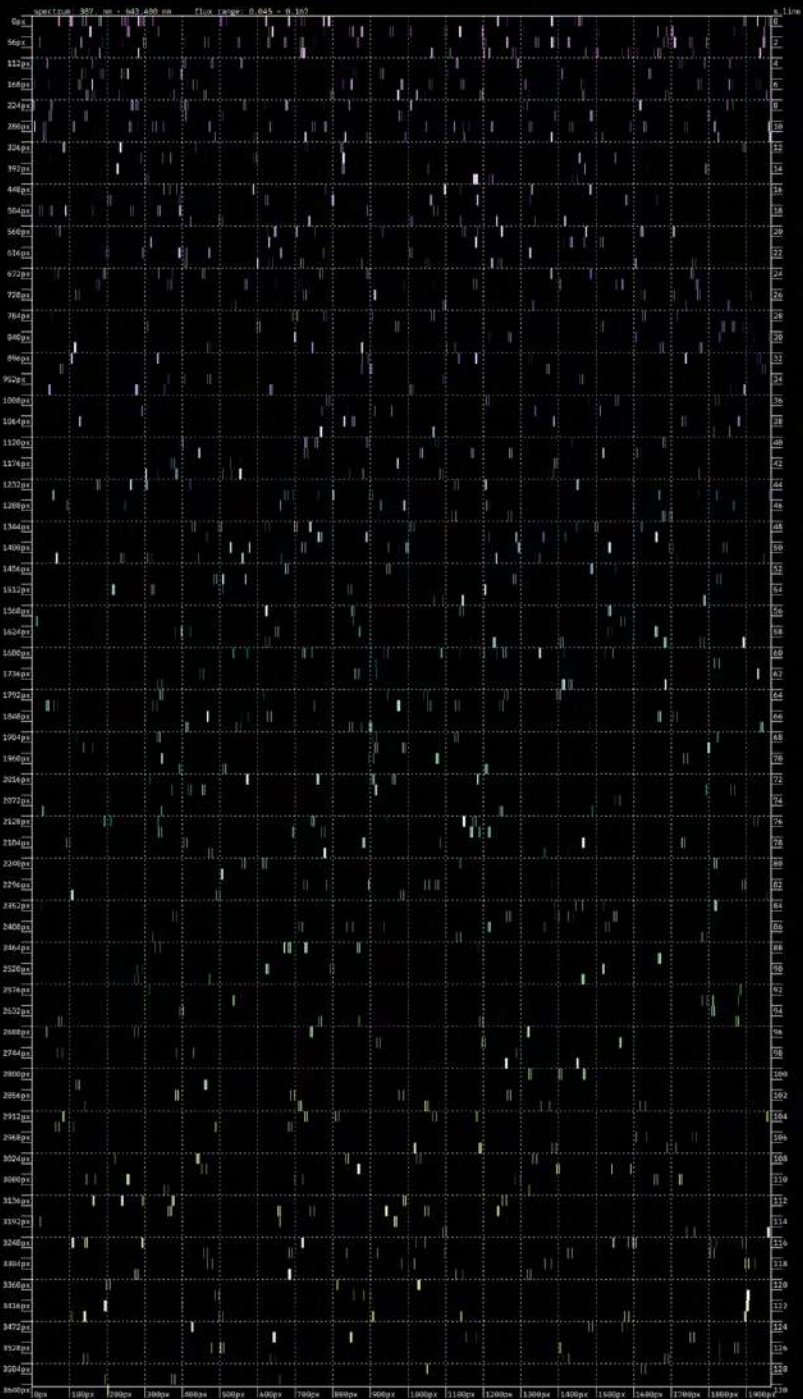
HD217014 is a video sketch/prototype that uses astronomical data to investigate the interconnectedness of light and information in space research. Using spectral data acquired by the T193 telescope at Haute Provence Observatory in France, the work breaks down more than 300k light data points into video stream of various resolutions. Spectral absorption lines are dark lines in otherwise continuous light spectrum that are obtained by passing the star's light through a very precise prism and diffraction grating in a spectrograph. Each star has a different spectral pattern that carries the information about different chemical elements in the composition of the star and its planets.

Otherwise known as Peg51, HD217014 is a star in the constellation of Pegasus which hosts the first exoplanet ever discovered. Using a radial velocity method, two scientists Michel Mayor and Didier Queloz detected an unusual color shift in the light spectrum of the star that led to the discovery of Peg51b planet in October 1995. For this discovery they won the Nobel Prize in Physics in 2019. The sound uses various frequency filters and recordings of bird songs captured during the residency at the Haute Provence Observatory. It is inspired by a paper published by a retired NASA researcher last year that argues that a very short light signal coming from HD217014 detected in 2020 was wrongly assigned to the interception by birds. The work also draws inspiration from optogenetics research that intercepts the evolution of birds' song by modulating their neural activity (and thus their song) with light.

ASTRONOMÍA

En busca del tiempo profundo, 2025

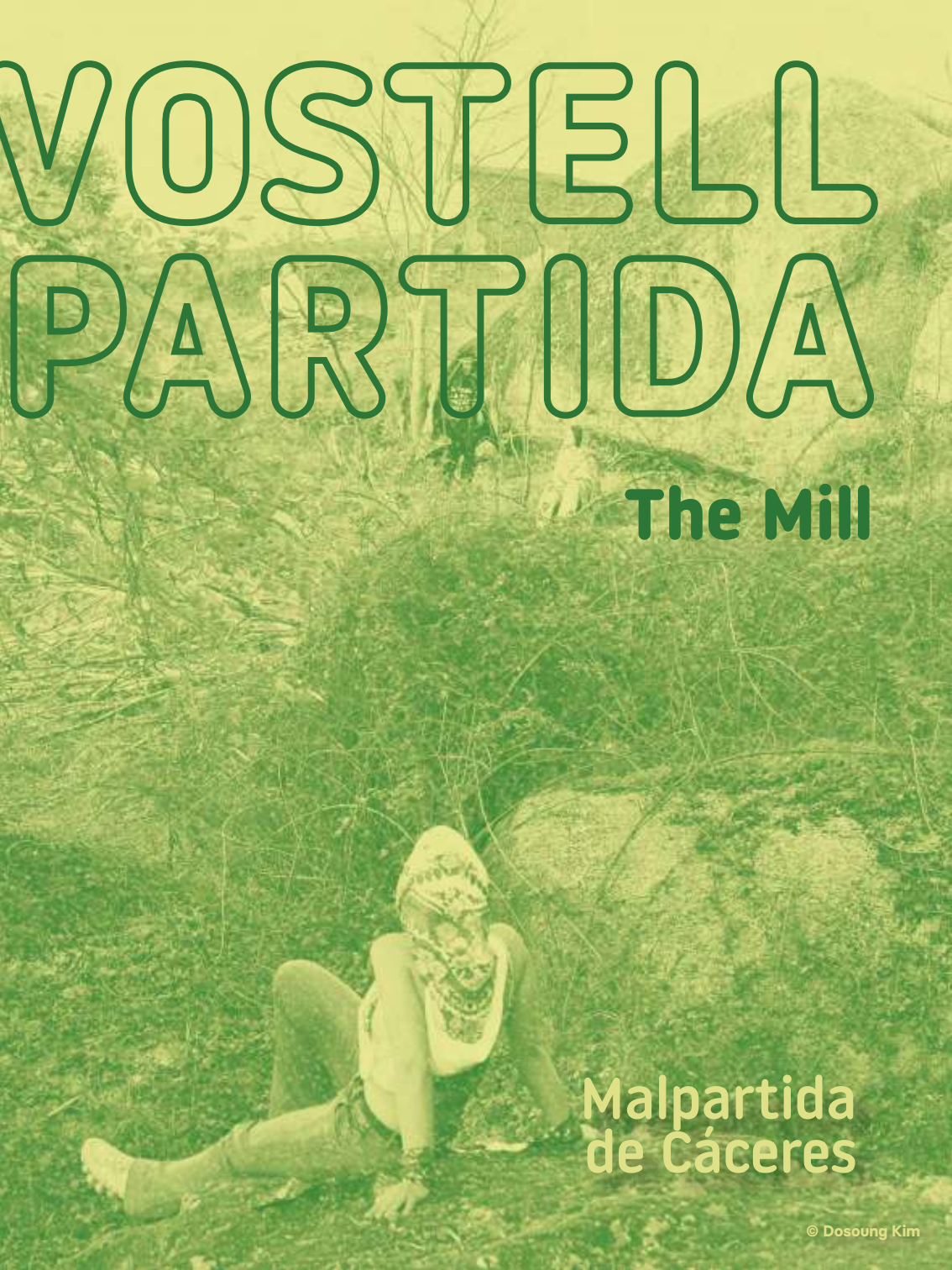
Video [prototype]



MUSEO V MAL

**Attempt at a feminist ritual to
greet the sun and moon by Ollie**

VOSTELL PARTIDA

A person is lying on the ground in a field of tall grass and wildflowers. A large, light-colored rock is visible in the background. The person is wearing a white t-shirt and dark shorts. The overall scene is captured in a monochromatic green color scheme.

The Mill

**Malpartida
de Cáceres**

Carlos Barriga Granado

Este lugar es sagrado



The choice of materials refers to the different pictorial traditions that have been used throughout history and in different parts of the world for religious representations.

The gold leaf detail represents an aspect of divinity and the spiritual, alluding to orthodox icons and many paintings from the Renaissance and Baroque periods. It is an ephemeral work that evolves from the moment of its creation toward a state of reintegration with the place where it originated.

WORKSHOP MOBILIDADES Y PAISAJES

Este lugar es sagrado, 2025

Print on canvas. Intervention with tempera paint and gold leaf on a granite stone from Malpartida de Cáceres in an unprotected private plot of land, 160 x 400cm



Ollie (Olivier Quecan)

Dibujos y *happenings* en diversos lugares



An attempt at a feminist ritual to greet the sun and the moon. Ollie, a cosmo-multi-diasporic artist, situates himself — out of affection — as an observer and actor, responding to the invitation to return to a country that is part of his family roots. He also returns to other landscapes, both in their wider and more intimate dimensions.

WORKSHOP MOBILIDADES Y PAISAJES

Paisaje (detalle), 2025

Graphite on paper



Lio Rof Sánchez

La mejor y más | Els Ocells migratoris tambe jugen a futbol



La mejor y más

By immersing herself in her own family traditions and handcrafting an object as everyday and industrially produced as a frying pan, the artist seeks to reclaim a dish that is as culturally as it is historically loaded. By inviting the public to write their own version of paella in a participatory recipe book, she hopes to redefine notions of collectivity, transmission, and cultural heritage through gastronomy.



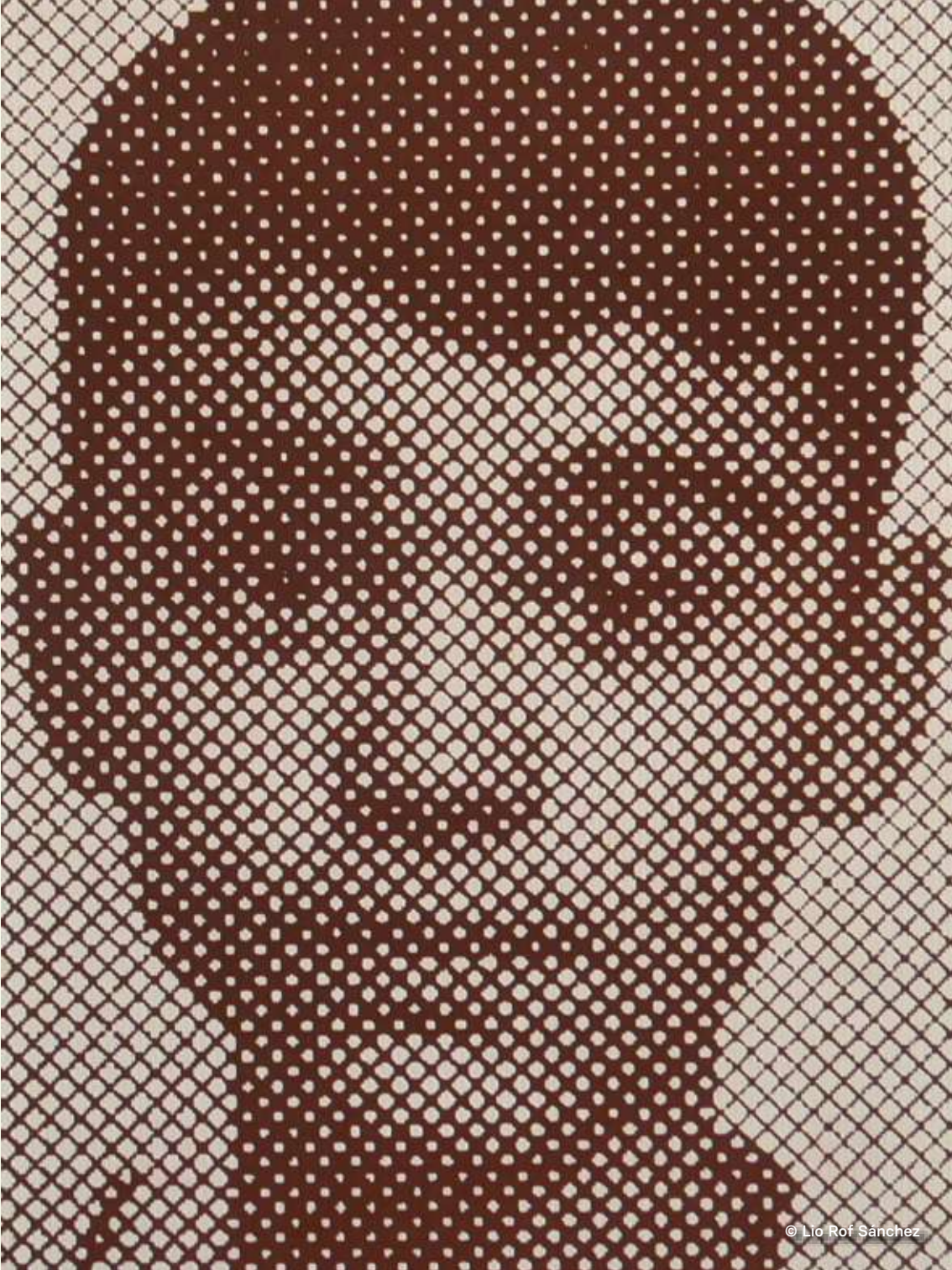
Els Ocells migratoris tambe jugen a futbol

By addressing the migration of birds, the artist uses it as a metaphor for human migration — particularly that of her grandfather. She explores cultural transmission and disconnection through themes of loss and exodus. Lio's work questions identity through the notion of territory: "I come from a family of immigrants who have lived in France for my entire generation, in the outskirts of Marseille. That city, and my relationship with it, has raised many questions about my connection to the territory. How do we construct ourselves with — or without — these notions of home and belonging to a defined place?"

WORKSHOP MOBILIDADES Y PAISAJES

La mejor y más, 2024 - Galvanised steel cooker and participatory recipe book

Els Ocells migratoris tambe jugen a futbol, 2023 - Triptych of texts and portraits, on photosensitive copper plates, engraved with iron perchloride, metal frames and nails



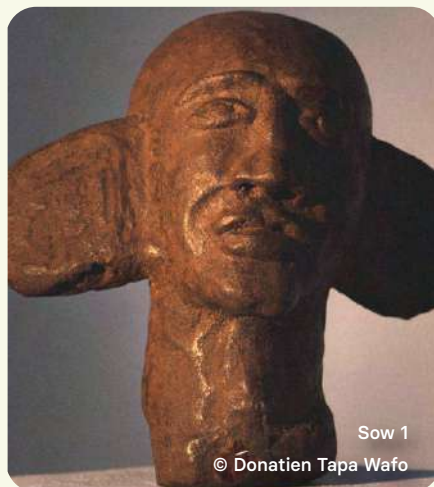
Donatien Tapa Wafo

Là je réfléchis encore, Djumgo, Sow 1 y Sow 2



Donatien questions how the environment shapes our essence and influences our connection to collective memory, struggles, and cultural legacies. In his paintings on denim, the landscape is not merely a backdrop but a key player in shaping the transformations and resistances visible in the faces and symbols he depicts.

Through wooden sculptures, he first seeks to bear witness to the fragility of our relationship with nature by reintegrating natural materials into an artistic process that links earth, colour, and matter to human struggles and natural cycles. Secondly, he questions the sculptural creation process itself — how to reconstruct and reframe what remains invisible or has been lost, abandoned, or deemed useless.



Sow 1

© Donatien Tapa Wafo

WORKSHOP MOBILIDADES Y PAISAJES

Djumgo, 200 x 150 cm, 2025 (detalle p 35)

Là je réfléchis encore, 110 x 90 cm, 2025

Acrylics on denim

Sow 1, 2025

Sow 2, 2025

Wood sculptures and pigments



Fernando Mota

AREIA | VENTO



Fernando combines music, theatre, visual arts and poetry to create performances, installations and other artistic objects.

In early 2020, he began a cycle of works exploring the expressive and symbolic potential of natural elements and spaces. Through listening, silence and impact, he questions the rhythm of everyday life and the expressive and symbolic possibilities of nature, creating experimental musical instruments and sound objects from trees, rocks, water and other natural materials.

AREIA and VENTO are part of "CORPO | *uma topografia sonora*", an installation work created in 2024 for the Serralves Foundation.

TALKING STONES

Vento Video, 2' 40"

Areia Video, 4' 14"



CENTRO DE I Y DOCUM VÍA



Malpartida de Cáceres

INFORMACIÓN ENTREGA DE S PECUARIAS



Andrés Talavera

TALKING STONES



Faces and Masks

Three large sheep wool masks together with various traditional shepherding tools from CVP's collection. These masks were used in the two versions of the MONOLITHS action.

Monoliths

Twenty minutes long action, live in the landscape of Los Barruecos, with Epy Figueroa and his guitar. The site is a large boulder with hollows "I often work inspired by fleeting ideas, touching materials, investigating forms and compositions, reviewing art history..., but the ones that move me most are the ones that appear as a momentary breeze of air or an almost imperceptible sound, the ones that reveal themselves unintentionally while meditating on a walk or contemplating a scene. I often design works based on these fleeting ideas that arise when I am dreaming, reading or walking, through the chance flash of an association of ideas, a signpost on the road or a stray thought. I work in the studio as much as I can and the environment changes completely depending on the project I am working on. I think working in the studio with materials and tools is important, but in my case, I pay a lot of attention to serendipity. Ideas come without looking for them anywhere and the manual elaboration of the work or its presentation often develops along the way, travelling, on the set, outside the studio".

TALKING STONES

Caras y Máscaras, 2025

Sheep's wool mask



Célia Picard / Hannes Schreckensberger

Cet été je prends la montagne



As part of the PES HUMUS residence programme, French-Austrian artist duo Célia Picard and Hannes Schreckensberger explored transhumance and shepherding. They tried to approach the cosmology of the shepherd and to question the current working conditions of shepherds in the regions of the Serra da Estrela in Portugal and the southern French Alps around the town of Digne-les-Bains. Célia and Hannes discovered the remote high mountain pastures as areas of various conflicts (living conditions of the shepherds, problems with water sources for the animals, effects of climate change on the vegetation, global economic relations, increasing number of wolf attacks, . . .) which inspired them to create the work *Cet été je prends la montagne*.

The artists took up the popular pastoral technique of engraving personal texts, symbols or important dates on stone blocks hidden in pasture areas, wooden beams or door frames of their huts. The artists interpreted this tradition in a soft, portable textile work by using sheep wool intended for *Burel*, a traditional felted fabric made at Serra da Estrela. The work reveals conflicting situations and thus radiate a kind of pastoral "huchement"¹.

HUMUS

Cet été je prends la montagne, 2025

Sheep's wool, 205 wide x 125 high, 1 cm thick

¹ Shepherd's cry to communicate with the animals



Kim Dosoung

Suivre la ligne | Petite borne



Suivre la ligne, 2022

"In this project, I wandered across different borders using a GPS. In reality, borders are much more blurred and imprecise than they are represented on maps. Following these lines, I cross mountainous terrain, urban areas and rural landscapes. Along the way, I find well-maintained trails, but sometimes I also have to abandon them and explore wilder environments. Through this act, I perceive the border from a materialistic perspective. The video consists of sequences filmed at different border points, which show me following these invisible lines."



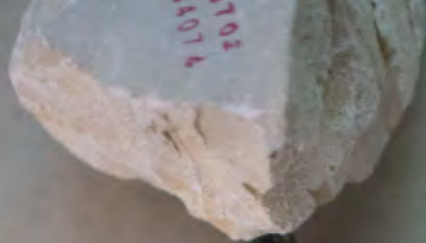
Petite borne, 2024

"This project explores the relationship between borders and the atmosphere they generate. As I travel along different borders, I collect flat stones on which I stamp geographical coordinates. These stones are returned to their place of origin or moved, exchanged or sometimes kept by me. Through this process, I question how social norms, applied to nature, change the identity of natural elements. The installation brings together various collected stones, accompanied by MP3 players that play ambient sounds recorded at various border points. As a person in exile, my freedom to travel has been restricted, and borders have become both a source of fear and anxiety as well as a point of reflection on their existence from a materialistic perspective."

WORKSHOP MOBILIDADES Y PAISAJES

Suivre la ligne, 2022 Video, 17'

Petite borne, 2024 Installation, variable dimensions



Amaya Cascio

Souvenirs de balades telematiques



"Through painting, sculpture, video and interactive devices, I draw on intimate digital archives — forgotten Facebook albums, legends and images of everyday life — which I mix with narratives inspired by magical realism. By exploring the decay and transformation of memory, my work weaves together personal stories and grand historical narratives, blending popular culture, myths and traditions. This approach seeks to convey and bring forth inclusive narratives, between the past and the present".

WORKSHOP MOBILIDADES Y PAISAJES

Recuerdos de paseos telemáticos, 2025

Oil and collage on 12 cardboard and tracing paper postcards

Postcards: 10.5 x 14.8 cm each



Chelo del Río Simón

Entre_Tejidos



With wool as its leitmotiv, this installation speaks of history, of tradition, of professions that no longer exist, but also of sustainability, of living in harmony with our environment, of caring for it and respecting it. Crafted from natural fibres and materials, the work invites us to move fluidly between the suspended fabrics and the surrounding native landscape.

WORKSHOP MOBILIDADES Y PAISAJES

Entre Tejidos

Photographs transferred on cotton fabrics intervened with embroidery and sheep's wool. 165 x 100 cm each



Léa del Vesco

Ligne de désir



In urban areas, a desire line is a path that has gradually eroded as a result of the repeated passage of pedestrians, cyclists or animals. The presence of desire lines (through parks or vacant land) indicates inadequate urban development of existing roads. The new path often indicates the shortest or most convenient route between two points. The width and extent of erosion are indicators of the type of traffic the path receives. Desire lines are shortcuts where official paths are indirect or discontinuous. Léa often imagines a time when there was nothing. She says to herself that nothing that gives rhythm to our daily lives was there in the first place. She wonders what we do with the landscape, starting from naïve questions about why we ourselves create these ungrateful spaces, plunging ourselves into pollution, noise and nuisance. For her, landscape is a reflection of human society, a succession of ideas, inventions and constructions (photography).

WORKSHOP MOBILIDADES Y PAISAJES

Ligne de désir [n. f.] ; 2025

6 photographs on canvas 55 x 74 cm each

1 photograph on canvas 100 x 74 cm



Zoé Jude

Fantômes



The images of the landscape are deliberately degraded by the medium in order to materialise them. They wander between a past that no longer exists and a present that is not faithful to reality. Zoé Jude explores the themes of memory, traces and spectres.

WORKSHOP MOBILIDADES Y PAISAJES

Fantômes, 2025

Photographic transfer on two light plastic sheets. 400 x 160 cm



Erik Samakh

Stones



Building an observatory for the landscape, a loose stone construction in schist in the village of Cunqueiros, Proença-a-Nova, Portugal. With the help of a local mason and occasional hand from passers by, Erik rooted a new centrality, a site where from changes in the landscape can be observed. Between building, hunting, farming, beekeeping, fishing, and shared meals, all those that participated in this initiative experienced a collective daily life with both permanent residents and seasonal visitors during the summer village festivities.

STONES

Stones, 2024

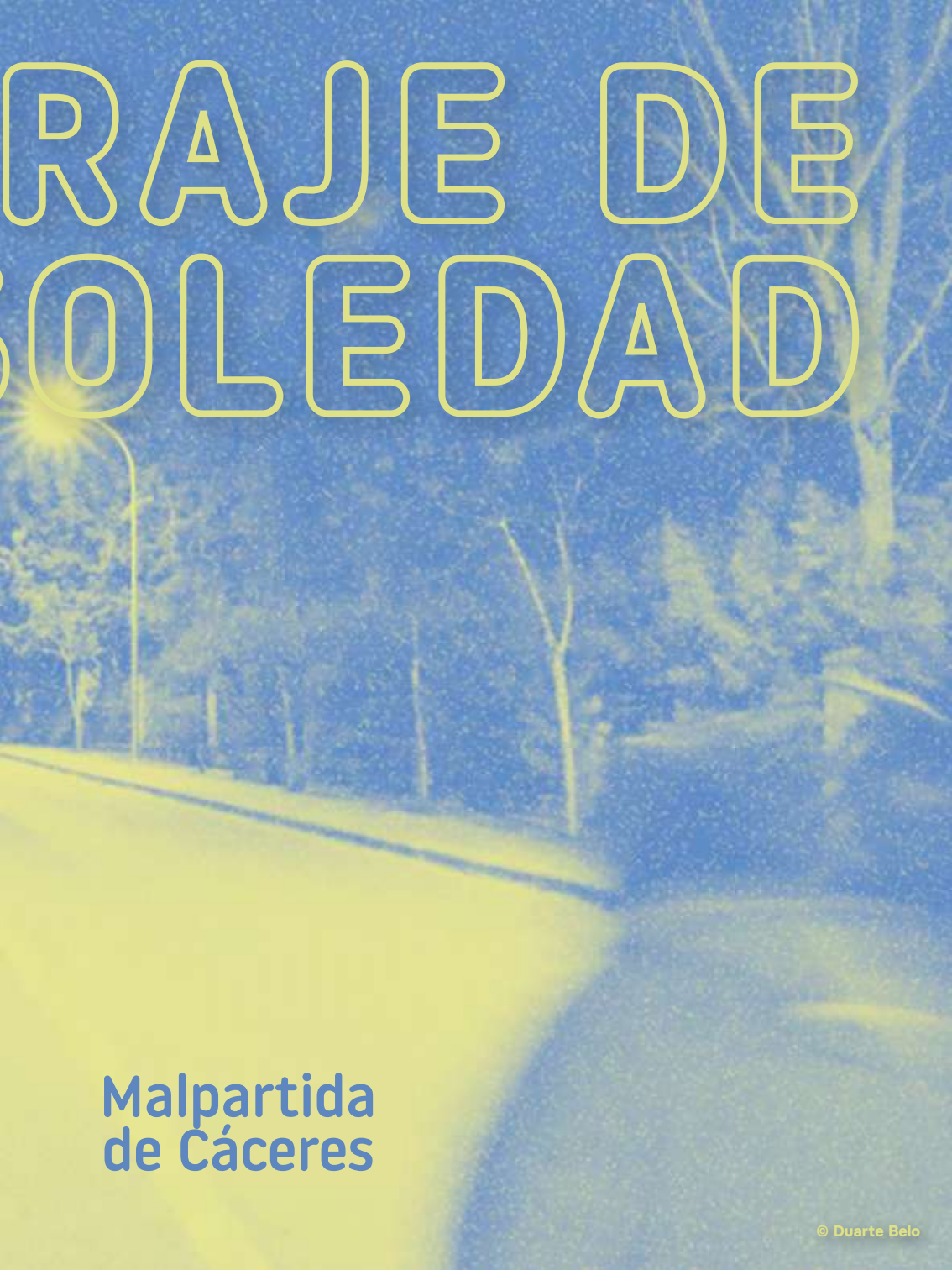
Oak observatory, Cunqueiros (Proença-a-Nova, Portugal)



PA LA S



RAJE DE SOLEDAD



Malpartida
de Cáceres

Léna Hiriartborde

Crujidxs [Gorgô]



"We would walk on the humped and solidified back of the earth, that's all. Among miniature gorges, in streams, among mosses."

In a short immersion of a few days, Léna Hiriartborde continued in the Malpartida landscape her work *Gryllotalpa*, which started among the granite blocks of the Barrocal Park, in Castelo Branco, Portugal (PES 2024). Using a set of autonomous loudspeakers, she invited for a sound excursion to the Paraje and Ermita de la Soledad, closely linked to the surrounding presences and the whisper of its multiple activities. Léna research pays particular attention to context, with a keen awareness of the spaces we inhabit and of latent presences. She relies on both deep scientific analysis and fabulation, conceiving an ecosystem that is not a sum of domains but rather a combination of alliances. The resulting installations, often hybrid and immersive, combine performances, walks and textual, sound and visual productions.

TALKING STONES

Crujidxs [Gorgô]

Sound performance, 30'



Erik Samakh

Luciérnagas de Malpartida



Erik's solar powered fireflies convey a message of hope and environmental responsibility. They challenge our ability to live in harmony with nature, using resources intelligently and respectfully. By transforming public or natural spaces into interactive works of art, the artist invites viewers to reflect on our ecological impact and to imagine a more sustainable future. With his solar fireflies, Erik demonstrates that art can be both aesthetic and functional, poetic and engaging. His installations invite us to rediscover nature through an artistic prism, while reflecting on our collective responsibility in the face of environmental challenges. They remind us of the ephemeral beauty of life and the importance of preserving our environment for future generations. Since he inaugurated PES artistic installations just across the border (Coa, Portugal, 2017), Erik fireflies appear regularly in the different landscapes that make up the PES.

Luciérnagas de las cigüeñas

Installation of solar fireflies



ESPACIO BELLEAR





ARTES

Inauguration
of the exhibition
Espacio Belleartes

Cáceres

Elena de Mena Pacheco

Una silueta imaginaria



Water, with its different shapes, colours and textures, gives us an abstract vision of itself, making us wander through the paths of imagination. I wanted to express my interest in abstraction in photography through the search for unconventional compositions, the exploration of materials and experimentation with light and shadow. Leaving behind the fact of being a mere observer to create images that transcend objective reality.

WORKSHOP MOBILIDADES Y PAISAJES

Una silueta imaginaria

Nine photographs. Pigmented inks on 230 g/m² smooth matte photo quality paper.
Variable measurements



Beatriz Serrano Santos

Piel con piel

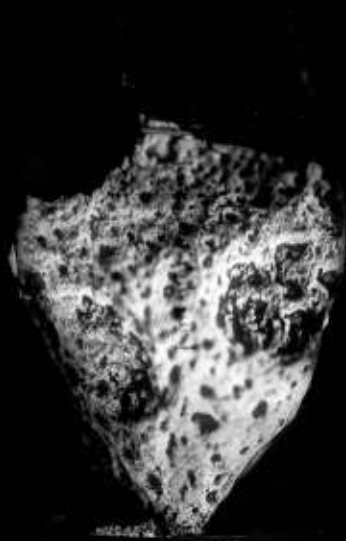


Photographs of plants from the surroundings of Malpartida de Cáceres are projected onto the author's back. The project reflects on the connection between nature and the human body, blurring the boundary between the individual and the outside world, and revealing the shared links. The viewer is invited to contemplate the beauty and fragility that connect both sides of this blurred boundary.

WORKSHOP MOBILIDADES Y PAISAJES

Piel con piel

Projection of photographs



Margarida Carmo | Rita Serra | Mariana Tenorio | Hugo Trigueiros

Centro Interior



This work stems from an artistic residency involving five visits to a territory next to the Tagus region in Portugal. The landscape here is defined by two natural axes: the river to the south, the Iberian Central Mountain Range to the northwest, the Extremadura limestone massif to the west, including one more mountain, the Serra de Aire e Candeeiros. From these axes emerge four distinct landscape units: the riverside area, the limestone massif, fertile and marginal lands. The project aims to create a collective photographic work — both artistic and documentary — that contributes to a vivid portrait of these territories, capturing their essence and dynamic transformations.

WORKSHOP MOBILIDADES Y PAISAJES

Centro Interior, 2025

18 photographs 70 x 50 cm each



Léa del Vesco

Ligne de désir 2



"The everyday is, by definition, what belongs to daily life. It is often associated with banality, insignificance, boredom, or a lack of interest.

Why do we no longer pay attention to our everyday landscapes — those places we pass through mechanically, whose only function seems to be connecting point A to point B? Why do we no longer look at what surrounds us? Why do we no longer see the elements that shape our landscape? Desire Lines 2 seeks to reveal the details of ordinary urban or rural landscapes and how I make them my own."

WORKSHOP MOBILIDADES Y PAISAJES

Ligne de désir [n. f.], 2025

2 photographs 84 x 110 cm, inkjet print on paper



Ollie (Olivier Quecan)

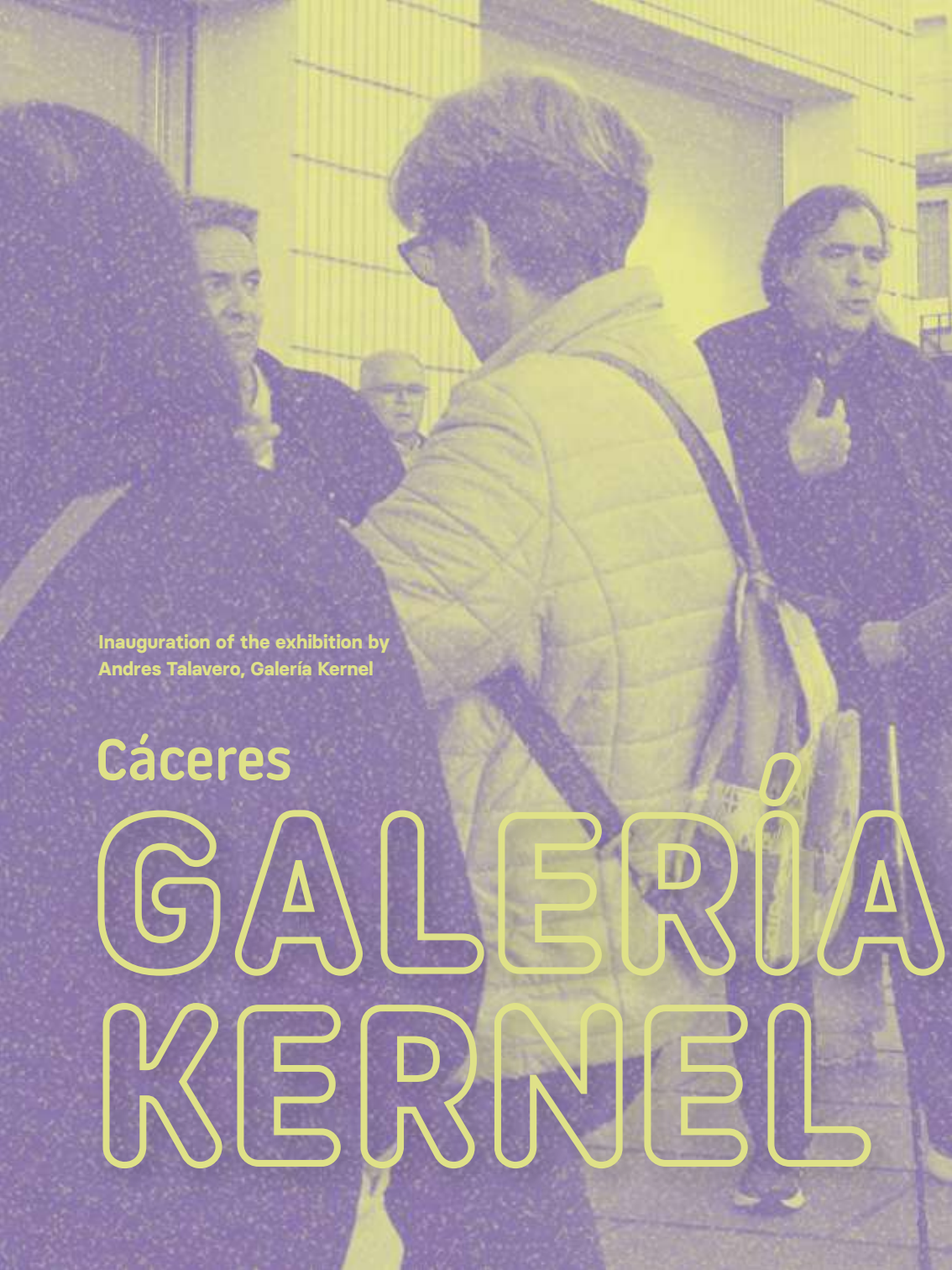
Sin título



A humorous performance of emancipation that questions uniforms and physical appearance in public space.

Performance, 2025



A photograph of an art exhibition inauguration, overlaid with a solid purple color. The image shows several people in an outdoor setting, likely in front of a building. In the foreground, a person with long dark hair is seen from the back, wearing a dark jacket. To their right, a man with short brown hair and glasses, wearing a light-colored quilted jacket and a shoulder bag, is looking towards the left. In the background, another man with dark hair is gesturing with his hand while speaking. The text is overlaid on the lower left portion of the image.

Inauguration of the exhibition by
Andres Talavero, Galería Kernel

Cáceres

GALEIRÍA KERNEL



Andrés Talavera

TALKING STONES



The creative process of Andrés Talavera has led his project TALKING STONES to evolve from the pages of his early sketchbooks into the landscape(s) themselves—whether in Los Barruecos in Malpartida de Cáceres or at the Parque do Barrocal in Castelo Branco (PES 2024). This evolution has shaped a conceptual pairing: Faces and Masks on one hand, and on the other, a progression from the materiality of stone to metaphor in Monoliths.

“Some works come from steady exploration — handling materials, studying forms, revisiting art history. But the ones that move me most appear like a breeze or a faint sound, often during a walk, a dream, or while reading. I work in the studio as much as possible, but ideas often come uninvited — on the road, in the shower, or mid-thought — and evolve as I go. For me, staying open to surprise is just as essential as the work itself.”



Monoliths

The essential interplay between the artist's research lines in TALKING STONES converges once again in the works that give form to Monoliths (Monoliths) at Galería Kernel. On display are three pieces, each measuring 220 x 90 cm, previously used in performances at the Malpartida Vostell Museum. Also on view are a video filmed in Los Barruecos, two sketchbooks, two photographs, and two small sculptural pieces.



TALKING STONES

Caras y Máscaras, 2025

Monolitos, 2025

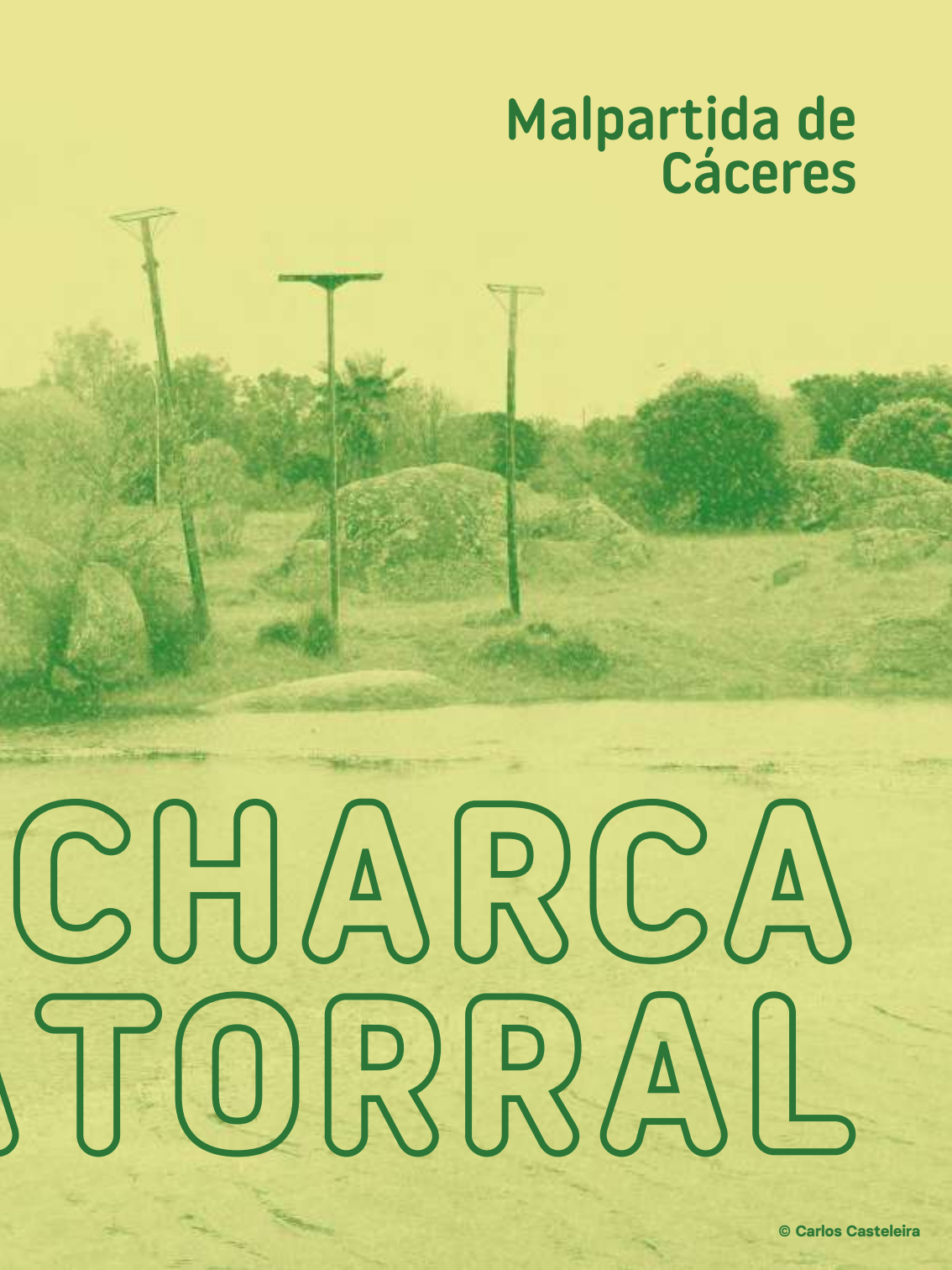
Performance in Los Barruecos in collaboration with Epy Figueroa and Ollie





DEL MA

Malpartida de
Cáceres



CHARCA TORRAL

Abraham Poincheval

VIGIE STYLITE



This work/performance took place over seven days, during which the artist remained day and night on a platform measuring 1,70 x 0,90 m. From that imagined lookout, six metres above the ground, suspended between earth and sky, the artist observed the landscape in complete immersion. Equipped with everything necessary to live in total autonomy — food, rest, and basic needs—all was contained within a minimal space.

The magical landscape of Malpartida de Cáceres served as the setting for this performance. Vigie Stylite was installed in the space that separates the territory of the storks from that of humans, seeking balance between two worlds — just as the ancient stylites¹ once acted as mediators between the celestial and earthly realms.

“Clothed in landscape, with no roof above my head, standing on the ‘platform’, my body is my only shelter. A shelter in constant interaction with the landscape and shifting weather.”

Vigía Estilista, 2025

Performance from March 28 to April 4

¹ Liu Ling (221–300, China) was a philosopher who lived as a hermit and advocated for non-action. When questioned about his way of life, he would reply that he considered the universe his home. Thus, when encountering a stranger along the road, Liu Ling would ask: “What are you doing in my room?”



MALPARTIDA DE CÁCERES

Museo Vostell Malpartida

OSSO Colective

Carlos Casteleira

Lourdes Germain

Duarte Belo - João Abreu

Francisco Nave

Katarin Petrović

Carlos Barriga Granado

Ollie

Lio Rof Sanchez

Donatien Tapa

Fernando Mota

Centro de Vias Pecuarias

Andrés Talavero

Célia Picard & Hannes Schreckensberger

Dosoung Kim

Amaya Cascio

Chelo del Río Simón

Léa del Vesco

Zoé Jude

Erik Samakh

Los Barruecos

Andrés Talavero

Paraje de la soledad

Lena Hiriartborde

Erik Samakh

Charca del Matoral

Abraham Poincheval

CÁCERES

Espacio Belleartes

Elena de Mena Pacheco

Beatriz Serrano Santos

Margarida Carmo - Rita Serra - Mariana

Tenorio - Hugo Trigueiros

Léa del Vesco

Ollie

Galería Kernel

Andrés Talavero

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Sequeira Rosa, João Paulo Antunes Inácio, Acácio Vaz Martinho, Nuno Caldeira, Associação Recreativa e Cultural de Cunqueiros, Ecomuseu da Floresta - Centro Ciência Viva, Câmara Municipal de Proença-a-Nova, Junta de Freguesia de Sobreira Formosa y Alvito da Beira. **VIGIE STYLITE, Abraham Poincheval:** CEIP Los Arcos, IES Al-Qázeres, ASPACE Cáceres, Residencia San Ana, Universidad Laboral de Cáceres, Fernando y Alejandro Agúndez - Concierto de Viola, Construcciones Chacosa, Espacio Belle Artes, Galería Kernel, Diputación de Cáceres, Escuela de Bellas Artes "Eulogio Blasco", Consejería de Cultura Turismo Jóvenes y Deportes, Junta de Extremadura. **WORKSHOP MOBILITIES AND LANDSCAPES:** Margarida Carmo, Rita Serra, Mariana Tenorio, Hugo Trigueiros, Carlos Barriga Granado, Chelo del Rio Simon, Elena de Mena Pacheco, Beatriz Serrano Santos, Kim Dosoung, Amaya Cascio, Léa del Vesco, Zoé Jude, Ollie (Olivier Quecan), Lio Rof Sanchez, Donatien Tapa, Francisco Nave Almeida, Agustin Nieto Álvarez (Yiyo) del Espacio Bellesartes. **Professors:** Abraham Poincheval, Catherine Melin, Carlos Casteleira, Ricardo Rodrigues, Maria João Centeno, Margarida Carvalho, Lourdes Germain. **PES Partners:** Instituto Politécnico de Lisboa, École Supérieur d'Art d'Aix-en-Provence, ADXTUR - Agência para o Desenvolvimento Turístico das Aldeias do Xisto, Ayuntamiento de Malpartida de Cáceres, Museu Vostell Malpartida, Câmara Municipal de Castelo Branco, Associação Geopark Estrela, Commune de Digne-les-Bains. **Team members:** Ricardo Pereira Rodrigues, Rafael Seguro, Maria João Centeno, Margarida Carvalho, Manuela Pires da Fonseca, Lucas Cezar, Josefa Cortés Morillo, José António Agúndez García, João Falcão, João Abreu, Fábio Ramalho, Leopoldo Rodrigues, Susana Farinha, João Maltês, Célia Ferreira, Emanuel de Castro, Helena Freitas Charles Garcin, Patricia Granet-Brunello, Francis Kuhn, Nadine Gomez-Passamar, Sandra Cattini, Clémentine Chapon, Carmen Domínguez Pedrera, Carlos Casteleira, Bruno Ramos, Bárbara Satre, Penelope Patrix, Julie Karsenty, Elodie Dedeyne, Virginie Domeynie, Frederique Prevost Ram, Catherin Leberre, Andreia Gonçalves, Alberto Flores Galán, Paulo Fernandes, Rui Simão, Alfredo Aguilera.

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NETWORKED LANDSCAPES

From 26 March to 31 May 2025, as part of the project Entre Serras_Creative Europe (PES_CE) and in conjunction with the seminar "Art, Life and Networked Landscapes" (26–28 March, Malpartida de Cáceres, Spain), the exhibition explored landscapes and territories as spaces of life and exchange, through the work of artists invited by PES_CE and students from the École Supérieure d'Art d'Aix-en-Provence (ESAAIX, France), the Polytechnic Institute of Lisbon (IPL, Portugal), and the Escuela de Bellas Artes Eulogio Blasco (EBAEB, Spain).

The Abraham Poincheval's performance *Vigie Stylite*, held from 28 March to 4 April.

The works on display — ranging from video and photography to performance and sculpture — activate visual and sonic images that echo our imaginations. Landscapes shape the movement of our lives and connect us to the territories we inhabit.



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