

Dossier artistique • Exposition

fotokino

Jesús Cisneros

« The Tempest »

Du 7 octobre au 26 novembre 2023

Studio Fotokino



Le Studio Fotokino accueille Jesús Cisneros pour l'exposition « The Tempest » du 7 octobre au 28 novembre 2023

**Exposition du
samedi 7 octobre au
dimanche 26 novembre
2023**

**Vernissage le samedi 7
octobre à 11h,
et rencontre avec
l'artiste à 18h30**

**Ouvert du mercredi
au dimanche,
de 14h à 18h30**

Dessin et théâtre, deux pratiques artistiques bien différentes à première vue, mais qui tissent des liens très forts à bien y penser. Car donner vie à des personnages, leur donner un caractère, une apparence, une voix, parfois leur faire jouer un rôle dans une histoire, requiert au dessinateur le même travail d'invention qu'au dramaturge. C'est ainsi que Jesús Cisneros, artiste et illustrateur espagnol, envisage sa pratique. Il y a quatre ans, il ouvrait sa première exposition en France ici même, au Studio Fotokino. L'an dernier nous l'accueillions durant deux mois pour une résidence de création dédiée au texte de Shakespeare, *La Tempête*. Aujourd'hui, il nous dévoile l'essentiel de ce travail, qui donnera lieu à une prochaine publication aux éditions Fotokino.

<https://www.instagram.com/jesus.cisneros.ilustrador>

Contact communication
et presse

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Jesús Cisneros

Jesús Cisneros est né en 1969, en Espagne. Après des études d'histoire de l'art à l'Université puis d'illustration à l'école d'arts appliqués de Saragosse (où il vit toujours), il débute une carrière d'illustrateur et publie plusieurs livres chez des éditeurs européens et d'Amérique Latine. Il a vécu et enseigné pendant cinq ans au Mexique, et durant sept ans à l'École Internationale d'illustration de Sàrmede, en Italie. Aujourd'hui, il propose régulièrement des workshops dans le monde entier.

Mais en parallèle des commandes et de l'enseignement, c'est dans ses recherches et projets personnels qu'il développe un véritable laboratoire esthétique et sensible. Nourris des arts de la scène, de la culture populaire comme des avant-gardes du XX^e siècle, ses dessins ont la puissance de la spontanéité et la fragilité de l'imagination.

« Pour moi, dessiner crée un espace de liberté et d'apprentissage. Ce n'est pas un espace clos, mais ouvert, c'est un peu comme un arbre sur lequel de nouvelles branches pousseraient sans cesse. Parfois, un dessin parfaitement exécuté peut être inerte, mais des erreurs, des maladresses, des doutes peuvent le rendre plus sincère, et plus proche de la vie, dans laquelle rien n'est parfait. »

En 2021, nous avons publié *Orfeo Lunar*, un livre qui témoigne, par la diversité des dessins qui le composent, et par la forme même du récit déployé, de la liberté dont s'empare Cisneros dans sa pratique. Et de son attrait pour le théâtre et la scène, l'ouvrage évoquant, par la fiction, un spectacle censuré dans le Berlin des années 1930.

« Je ne suis pas spécialiste du théâtre, loin de là, mais par contre les liens que l'on peut établir avec le dessin m'intéressent beaucoup. Au théâtre, on utilise le mot « représentation ». Représenter, c'est placer face au spectateur une image du monde qui obéit à certaines règles, en l'occurrence celles des arts de la scène. On pourrait en dire de même avec le dessin. J'aime aussi beaucoup l'idée que le théâtre réunit sur une même scène la réalité et l'imagination, la raison et le rêve, le jour et la nuit. Dans certaines œuvres de Shakespeare, comme *Songe d'une nuit d'été* ou *La Tempête*, les êtres et les esprits partagent la scène. Dans mes dessins, il y a quelque chose de cela, une rencontre entre logique et intuition. La série de personnages présentée dans l'exposition pourrait être reliée

aux mondes invisibles que la littérature a parfois inventés. Ce sont les esprits que convoque Prospero dans *La Tempête*, les lutins des bois dans les contes populaires, les êtres vivant de l'autre côté du miroir qu'Alice rencontre. »

La Tempête est un récit qui lui fournit une formidable matière à invention depuis plusieurs années. Déjà en 2019, lors de sa précédente exposition au Studio, certains dessins approchaient ce texte et pénétraient l'imaginaire qu'il engendre. Ainsi que les échos qui s'en font entendre dans le présent.

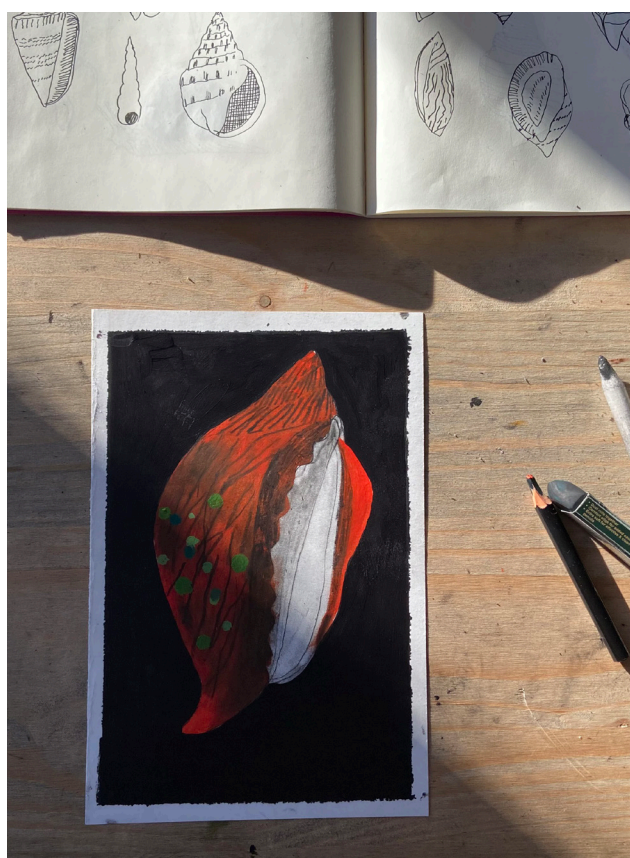
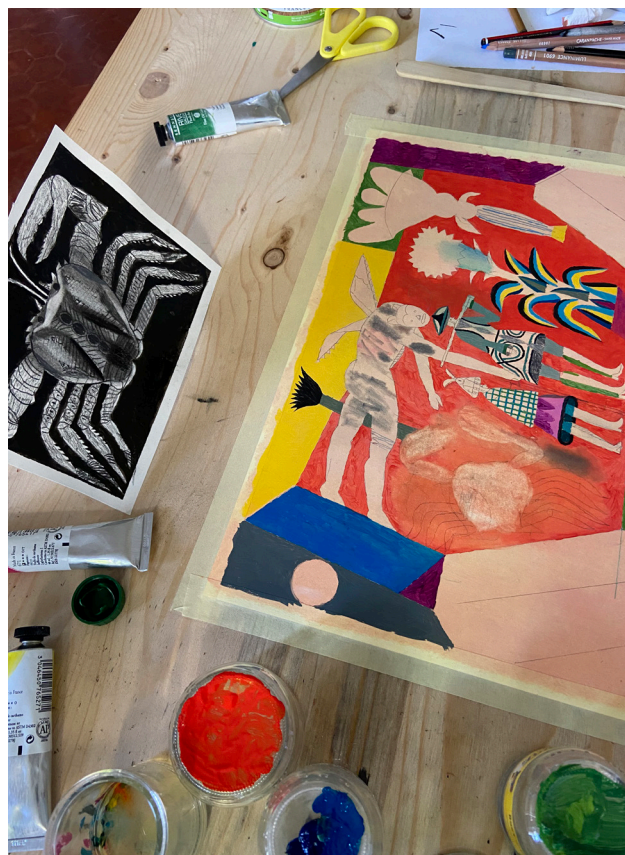
« En travaillant sur les différentes séries qui composent cette exposition, plutôt que de lire le texte à la recherche d'images pour représenter *La Tempête* de William Shakespeare, j'ai préféré écouter la musique de la pièce. Écouter ses échos, possibles et impossibles, et me perdre dans ses reflets. Faire de chaque rectangle de papier une île pour convoquer ses esprits. Explorer leurs silences. Déambuler sur la scène et découvrir Sycorax endormi. Suivre les pas de Caliban dans ses déambulations nocturnes. Les rideaux oubliés de l'arrière-scène. Capturer, par le dessin et la peinture, des images insaisissables, mi-souvenirs, mi-inventions, de fleurs, de fruits, d'oiseaux, de reptiles, d'insectes. La nature classée, rangée dans des livres. Dans la pièce, je vois l'auteur et les acteurs marcher sur les planches pour montrer leur art et leurs masques. La violence et la domination aussi, comme un œil qui voit tout, qui englobe tout. La tempête est un miroir du monde moderne. Prospero renforce les chaînes de Caliban et, les cales pleines, ses navires voguent sur les mers. Cette exposition, c'est aussi les fragments d'un naufrage. Des morceaux rejetés sur la plage par les jours qui, dispersés, cherchent à composer un sens. »



vue d'atelier

« J'aime beaucoup l'idée que le théâtre réunit sur une même scène la réalité et l'imagination, la raison et le rêve, le jour et la nuit.

Dans certaines œuvres de Shakespeare, comme *Songes d'une nuit d'été* ou *La Tempête*, les êtres et les esprits partagent la scène. Dans mes dessins, il y a quelque chose de cela, une rencontre entre logique et intuition. »



résidence à Fotokino, 2022

Jesús Cisneros

Expositions monographiques (sélection)

2023

- *The Tempest*, Studio Fotokino, Marseille
- *Black Series*, SI Picturebook, Séoul

2022

- *Personajes, escenarios*, Palacio de la Aljafería, Saragosse, Espagne

2020

- *Masques pour l'Asociación Galega de Profesionais da Ilustración*, Ecole supérieure d'Art de La Corogne

2021

- *Sweet Airs*, galerie Senhora Presidenta, Porto

2019

- *Parade*, Caliche, Saragosse, Espagne
- *Jesús Cisneros Solo Exhibition*, SI Picturebook, Séoul
- *Opening Night*, Studio Fotokino, Marseille

2018

- *Orfeo lunar*, Galerie Vertigo, México
- Biennale Ilustrarte 2018, Lisbonne

Expositions collectives (sélection)

2019

- *Préambles*, Galerie Espace Bertrand Grimont, Paris
- Exposition des illustrateurs de Bologne

2018

- Exposition des illustrateurs de Bologne, Foire de Bologne en Italie
- 5ème édition de la biennale Gran Salón, México,
- Bienal de Ilustración by Pictoline, México
- *Paseando la mirada. Palabras ilustradas*, Saragosse
- Exposition des illustrateurs de Bologne au Japon
- Musée d'art d'Itabashi, Japon

Bibliographie (sélection)

En tant qu'illustrateur

- *The Tempest*, William Shakespeare, Éditions Fotokino, à paraître en 2023
- *Palabras manzana*, Jorge Luján, Loqueleo, México, 2022
- *The Alchemist*, Paulo Coelho, The Folio Society, Grande Bretagne, 2018
- *El príncipe moro y el pescadito de oro*, Fernando Paz Castillo, Cataplum Libros, Colombie, 2017
- *Abrir los ojos, oír llover*, Adriana Zumaya, Caja de cerillos ediciones, Mexique, 2016
- *El viaje de Don Quijote*, Julio Llamazares, Alfaguara, Espagne, 2016
- *Cuentos de Shakespeare*, Charles y Mary Lamb, Ediciones Castillo Macmillan, Mexique, 2015
- *Vuelo de voces. Antología poesía iberoamericana*, VV. AA., Ediciones Castillo Macmillan, Mexique, 2014
- *Edipo Rey*, Sófocles, Biblioteca Teide, Espagne, 2013
- *La Tetera*, Hans Christian Andersen, Oxford University Press, Espagne, 2010
- *Eugene Pickering*, Henry James, Editorial Contraseña, Espagne, 2010
- *¿Y yo qué puedo hacer?*, José Campanari, OQO editora, Espagne, 2008
- *Papá tenía un sombrero*, Daniel Nesquens, Editorial Anaya, Espagne, 2006

En tant qu'auteur-illustrateur

- *Orfeo Lunar*, Éditions Fotokino, 2022
- *Apuntes sobre las marionetas*, Unseen Sketchbooks, Grande Bretagne, 2022
- *Six/Seis*, Unseen Sketchbooks, Grande Bretagne, 2020
- *Central Park*, cuaderno de dibujo, Mexique, 2016
- *Ramón*, Libros del Zorro Rojo, Espagne, 2009
- *La cigüeña*, Gobierno de Aragón, Espagne, 2009
- *Los cuentos del caitú*, VV. AA., Caja Inmaculada, Espagne, 2005

Presse • The New York Review of books

Couverture du numéro de Juillet 2023



Presse • The New York Review of books

Juillet 2023 [1/3]



When I come across beautiful illustrations for the first time, I get a little thrill. Part of it is opportunistic greed—could I get the artists to do work for the *Review*? But most of it is pure pleasure from looking at the work. I felt that thrill acutely when I first saw the Spanish illustrator Jesús Cisneros's drawings and paintings. His bugs, bears, faces, and plants are bold and rugged and crude and elegant. I wrote to Cisneros as we started to plan the July 20 issue—the *Review*'s annual Fiction Issue—and he agreed to design the cover. He created an archipelago of fictional islands, between which he managed to float the names of the issue's contributors and the subjects of their pieces.

Last week I e-mailed with Cisneros, who was staying in the Black Forest of Freiburg, about books, Spain, and the natural world.

Leanne Shapton: *Can you share some of your favorite fiction with us, either all-time or recent?*

Jesús Cisneros: Novels and essay collections are usually my first choices. An ideal summer for me would be one in which I could spend a lot of time reading, near the sea if possible. But sometimes it is a season of constant work trips, especially to give workshops. In these cases I read during train and plane journeys. It doesn't matter if that season's book choices make my suitcase heavier—I never read digitally.

Summers remind me of books that I have loved since I was a teenager, such as Dino Buzzati's *The Tartar Steppe* or Cesare Pavese's *La bella estate*. I like varied books, from *The Heart Is a Lonely Hunter* to *The Member of the Wedding*—actually, all of Carson McCullers's work. I find her a powerful writer with a keen eye. I also like Flannery O'Connor and John Cheever's stories. I would also recommend *The Passion According to G. H.*, by Clarice Lispector, as well as her short stories. Recently the novels *The Private Life of Trees* and *Chilean Poet* by Alejandro Zambra have enthralled me, and *El embrujo de Shanghai* (*The Shanghai Spell*), by Juan Marsé, a novel with a metaliterary structure that alternates between reality and fiction. With regard to graphic narratives, I like George Herriman's *Krazy Kat* series and Richard McGuire's "Here."

Presse • The New York Review of books

Juillet 2023 [2/3]

So many countries have strong traditions of illustration—I'm thinking of Poland, France, Canada. How would you describe Spanish illustration? Does it start with Picasso? What Spanish artists did you look at as a student?

Painters like Picasso and Miró, among others, did eventually make illustrations for books or posters. Illustration flourished before World War II. But I think there was an impasse in Spain—not just in illustration, but in all cultural production—during the Franco dictatorship. Many artists, like Josep and Juan Renau, Manuela Ballester, Salvador Bartolozzi, Carlos Marichal, Rafael Pérez Contel or Enrique Climent, were forced to continue their work in exile or under the gaze of censorship.

At the end of the 1970s professional illustration went through a renaissance. Today I think that there is an interesting scene in Spain, comparable to that of France or Italy. Now illustrators work in a tradition of great Spanish artists. As a student I was inspired by the work of artists such as Manuel Hernández Mompó, Joan Hernández Pijuan, Eduardo Chillida, and Antoni Tàpies, who were not illustrators.

How did you come up with the idea of islands for the cover?

I was struck by the possibility of creating a composition that could integrate all components of the cover. I thought about the idea of traveling and imagined a kind of reader-navigator who goes from island to island, or book to book. Later I realized that the islands could also represent the readers themselves—an archipelago through which the same books travel, the same shared experiences of reading. In thinking about how to put abstract and figurative languages in dialogue, it occurred to me that some old maps look like abstract paintings. I made the original drawing in a very large format, with rice paper and watercolor. I tried to maintain an intense color palette and a balance between line and form.

I love all of your work, but I was first drawn to your drawings of nature and animals. Why do you like animals as a subject? Do you have pets?

I feel very connected and attracted to the natural world; I consider it inexhaustible. My drawings of nature are based on memory. I work without direct visual references; many of the animals in my works are imagined. To draw is for me to imagine, which is to say that my memory and my imagination merge at the very moment I draw. I am very interested in gesture and line, and sometimes I think of my drawings as a kind of calligraphy. I have made several series of calligraphic animals and plants with different techniques.

At home my wife and I have a calico cat who turned seventeen in March. She has patiently accompanied us, through her various lives, on our various moves and trips to Mexico, Spain, France.

Presse • The New York Review of books

Juillet 2023 [3/3]

Where did you grow up and what did you grow up looking at?

I have lived all my life in Zaragoza, except for six years in Mexico City. Zaragoza is a medium-sized city in the interior of Spain, in Aragon. When I was a child my home was on the fringes of the city, where it meets the countryside. We children spent the summer in the street, like little explorers free from adult supervision. I remember going into cornfields and playing in the ruins of an old train station. Near my house there was an abandoned industrial chimney that over time had become the home of one or more storks. Later, I liked taking walks along the banks of the Huerva and Ebro rivers, which cross the city and, with their corridors of wooded areas, give it life. I remember vividly and accurately the landscapes of the Aragonese Pyrenees, where we took family vacations.

I have always drawn and always read. As a child I devoured comics. Later I discovered literature and cinema, which have accompanied me ever since. I have always been fascinated by the book as an object, and by graphic arts in general. I think that's why I decided to be an illustrator.

You were in the middle of a workshop in the countryside as we were closing the cover. Where was that? Can you tell me about your teaching process?

I started teaching in Mexico and haven't stopped. Summer workshops are special; there is usually a lot of energy and a positive spirit. I especially like those that take place in nature, like this one in the German forest, organized by the artists Johanna and Cristóbal Schmal. From our nineteenth-century farmhouse we were able to see, in the morning and afternoon, birds, deer, and small mammals up close.

Now I am in the Black Forest of Freiburg for a workshop organized by the city's association of illustrators. Freiburg captivates me because of the way it embraces nature, with absolute respect for all kinds of species. I have taken walks in the mountains, gardens, and cemeteries, which I think are like parks because they are full of people who, like me, are looking for some shade under hundred-year-old trees. ●

Jesús Cisneros

Jesús Cisneros is a Spanish artist, illustrator, author and educator. (July 2023)

Chat with the Artist – Jesús Cisneros

📅 March 20, 2021 - 📁 Chat with Artist / Picture Books

“Now sketchbooks are the basis of all my projects and have become a project in itself. For me they are like a small private room, a space where I can experiment and archive my research.”

This week, we talk with [Jesús Cisneros](#), Spanish-born artist and illustrator in whose illustrations we closely feel the influences of his own culture and the sincerity, about his latest book project and the importance of artist's notebooks in project development.



"I like to leave the drawings on the table from time to time and let myself be carried down the street to the river, take the path and walk for a while next to the trees that overlook the Ebro. Now in spring the trees wake up with new leaves and I think of Mexico and the jacarandas in bloom. While walking next to the huge and ancient trees of Coyoacán, with their solid roots that raised the slabs of the ground and the branches extended in the air, I sometimes thought about the double nature of drawing, between heaven and earth, between reality and imagination. Those trees seemed beautiful presences to me, kind and wise, protective and always patient with the illusions and dreams of the artists."

Hello Jesús! How do you approach a children's book?

Hello! I try to make the process of illustrating surprising and new to me every time. I think that if I find the labor that I develop on a book stimulating, those feelings will carry over to the reader. Therefore, each project is a little bit different. Normally it is a slow process for me, I need to work a lot to finally find the way.

At this moment, I am doing the illustrations for a children's book of poems by Argentinian author Jorge Luján. Each poem will be accompanied by an image. These poems are very visual, and this is interesting and difficult because a special nexus has to be established between two images: the image that the text suggests in the mind of the reader, and my drawing. It is exciting when the drawing expands the meaning of the poem without changing the essential sense of it.

On the other hand, I like to explore new materials and techniques. I have experimented in this book with charcoal pencil on water base for the line, and intense colors of liquid watercolor for areas within the lines. Liquid watercolor produces very bright colors, and water expands charcoal. I like this effect, imperfect and fresh.

Presse • Shhhbooks

Mars 2021 [2/6]

How important are sketchbooks for an artist? Can you tell us about your sketchbook project 'Six'?

I started working on sketchbooks around ten years ago as a personal project with the sole intention of learning and having fun drawing. Now they are the basis of all my projects and have become a project in itself. For me they are like a small private room, a space where I can experiment and archive my research.

Six is a collaboration with Unseen Sketchbooks. The book is divided into six chapters: *themes, series, memory, exploration, accidents, fiction*, and each section is introduced by a text. Finding the common elements and the main ideas repeated on pages made over several years has been very interesting. The book also offers a sample of the different techniques and styles that I have put into practice on those pages, with the spirit of freedom that the sketchbook inspires. I think that in general it is a good reflection of my interests, a very personal book, like a self-portrait.

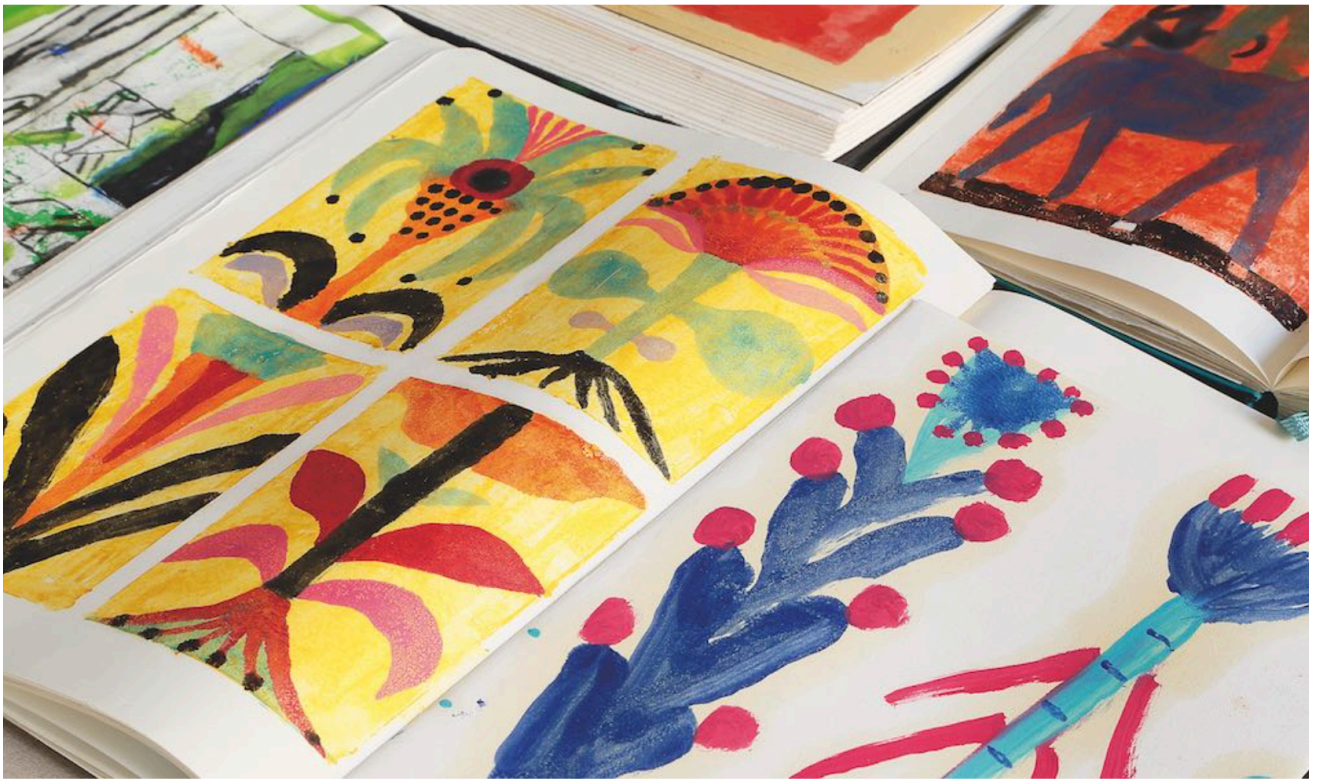




How do you usually keep yourself inspired?

I think that continuous learning is very important and I try to be receptive to as many art forms as possible: literature, music, painting, cinema. Folk art always dazzles and delights me: masks, textiles, ceramics... I love the wisdom with which this art uses form and color and it is also an influence on me.

I am also attracted to the natural world, plants, animals and in my sketchbooks these elements of nature are always present although transformed by my imagination. A simple walk can also be very inspiring. I think of drawing as a way to keep my curiosity about the world alive and, in this sense, many things inspire me: a face, a building, a tree leaf, a tale...



Do you have a work routine? How much time do you spend working in a day?

I try to be disciplined. In a normal day I can spend many hours at the table, and sometimes an interesting drawing emerges at the end of a day, after a long series of failures. Whenever I can I dedicate some time to sketchbooks, although it is not always possible, due to the requirement of professional commissions. Hours spent on sketchbooks are never a waste of time and I always feel like they renew and revitalizes my work.

Can artistic skills be learned later or are you born with that?

I think the important thing is the union of vocation and perseverance. In my experience as a teacher I have been able to verify the importance of education. I believe that adequate teaching is fundamental, which is not focused only on skill and imitation, but analyzes the fundamental bases of graphic language and visual communication, stimulates curiosity and continuous learning. In short, something that provides the student with the appropriate tools to develop their work.



How do you see the future of illustration profession?

In general, I think it is a good time for picture books, because a nice book, beautifully written, illustrated, edited and printed, can never be substituted for a virtual image. There are also many ways opened to digital media, equally interesting.

In particular, I would like to continue working on various projects, such as collaborations for doing silk-screen prints, ceramic decoration, textiles with my images... Also, in recent years I have done some exhibitions and it has been very interesting to approach large formats, and I wish to continue exploring that path.

A very important part of my job is teaching. In the workshops, the contact with other people who love drawing, has been, in recent years, one of the most important sources of creative experiences and has allowed me to enrich and renew my perspectives. It has also given me the opportunity to travel to many places in the world: Mexico, Spain, Italy, France, Germany, Russia, Korea, Thailand...

Presse • Shhhbooks

Mars 2021 [6/6]

What kind of books are you usually reading in your free time?

I love reading. I think that literature is a mirror of the world that is basically similar to drawing: in representation, reality and fiction are closely linked. I especially like the literature that unites the real world and the imaginary, reason and dreams. We can find this in Franz Kafka, Italo Calvino, Julio Cortazar and Jorge Luis Borges, but also in traditional tales and legends. Some of my favorite readings have been short stories written by Flannery O'Connor, John Cheever, Chejov... I like to alternate classic books with current writers. Sometimes I discover a writer I did not know when I search for information on a specific topic, such as the book I am reading at the moment: *Life in the Garden* by Penelope Lively. And there are authors like Lewis Carroll who can be re-read infinitely, because in their pages we always find imagination, poetry and humor.

It's always a pleasure to chat with you. Thank you very much!



L'association Fotokino, créée en 2000 à Marseille, se consacre à la diffusion de travaux artistiques dans le champ des arts visuels. Notre programmation se situe au croisement des disciplines et s'attache à décroiser les pratiques artistiques et les publics en proposant tout au long de l'année des rendez-vous liés aux arts graphiques, au cinéma, à la photographie, à la peinture, à l'illustration...

Longtemps nomade, Fotokino a ouvert en 2011 son propre espace : le Studio Fotokino. Situé au cœur du centre-ville de Marseille, le Studio offre un espace d'expérimentation et de partage pour les artistes comme pour le public à travers un programme d'expositions, d'ateliers et de rencontres. Un lieu ouvert à tous, enfants et adultes, qui s'inscrit dans la démarche de sensibilisation du regard des plus jeunes que Fotokino met en œuvre depuis sa création.

Ouvert du mercredi au dimanche,
de 14h à 18h30 durant les expositions.

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Expositions passées

2023

- Géraldine Alibeu, Sophie Couderc, Kitty Crowther, Jérémie Fischer, Benoît Guillaume, Bettina Henni, Adrien Herda, Amélie Jackowski, Roméo Julien, Gala Vanson
- Nathalie du Pasquier
- Laurent Millet
- Pauline Barzilaï
- Super Terrain

2022

- Alexandra Duprez
- Gianluigi Toccafondo
- Norbert Moutier
- Inès Bressant & Simon Geneste
- Yto Barrada, Femke Dekkers, Adrien Vescovi, Elvira Voynarovska
- Pierre Charpin, Nathalie Du Pasquier, Sabine Finkenauer, Fanette Mellier, Nigel Peake, Philippe Weisbecker

2021

- Richard McGuire
- Stéphane Duroy
- Baptiste Meyniel, Marion Pinaffo, Raphaël Pluinage & Jean-Simon Roch
- Sabine Finkenauer
- Collés Serrés
- ATAK

2020

- Hannah Waldron
- Adrien Vescovi
- Variations
- Petit Contre-temps
- Etienne Robial

2019

- Jesús Cisneros,
- Yann Kebbi
- gethan&myles&les-excurs
- Benoît Bonnemaison-Fitte & Geoffroy Python
- Ink#4
- Karine Rougier
- Patrick Lindsay

2018

- Blexbolex
- Mari Kanstad Johnsen
- Philippe Weisbecker
- Marion Pinaffo & Raphaël Pluinage
- Ink #3
- Liam Stevens

2017

- Super Terrain
- Paysages Fantômes
- Ink #2
- Laurence Lagier
- Simon Roussin

2016

- Dolorès Marat
- Ink #1

- Nigel Peake
- David Poullard
- Fredun Shapur

2015

- Chloé Poizat
- Ariadne Breton-Hourcq
- Éditions Cent pages
- Paul Cox
- Nathalie Du Pasquier
- Aurélien Débat
- Play — La Règle du jeu

2014

- Charles Fréger
- Formes Vives
- Paolo Ventura
- Icinori
- Kitty Crowther, Marcel Dzama, Joanna Hellgren, Jockum Nordström & Hannah Waldron

2013

- 40 ans de littérature jeunesse dans le monde arabe
- ATAK & Gudrun Haggennmüller
- Jenni Rope
- Charles Fréger, Muriel Moreau et Karine Rougier
- Jochen Gerner
- Yto Barrada
- Paul Cox

- Gianluigi Toccafondo
- Kitty Crowther
- Isidro Ferrer
- Fanette Mellier & Emmanuel Van der Meulen

2012

- Laurence Lagier
- Benoît Bonnemaison-Fitte
- Mystéroscope (exposition collective)
- Aurélien Débat
- Frédérique Bertrand

2011

- John Deneuve
- Ed Fella

Partenaires institutionnels



Partenaire privé : RISO

Fotokino est membre
de Provence Art Contemporain

PARC
le réseau
le festival
le lieu