

2020/2021

RESIDENCY YEARBOOK

CENTRO
DE RESIDENCIAS
ARTÍSTICAS

CENTRO DE CREACIÓN
CONTEMPORÁNEA

MATADERO

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One of the characteristics of a residency centre is that it provides workspaces for creators in which they can develop their practice in general, or a specific project. These spaces normally become places of coexistence, meeting and collective growth. The outbreak of the pandemic in 2020 meant that the basic concepts that have underpinned the Matadero Arts Residency Centre project since its creation in 2017 had to be reconfigured. In September 2020, following the mandatory half-year halt, we returned to inhabit Nave 16 accompanied by residents who had had to interrupt their stay, together with creators who were just beginning theirs. We had to learn to meet one another again and to coexist amidst fears and new protocols that imposed a physical distance at odds with the idea of the warmth of a community, of a chosen family and of working together.

Nevertheless, it has been a year of learning and of being thrilled just to be able to get together and work together again; of reaffirming Matadero's commitment to the artistic fabric of the city thanks to the launch of 25 extraordinary grants that complemented the usual programme of residencies; of helping to generate spaces in

which to accompany and meet up with the artistic community through the Matadero Crea programme; of protecting working and living spaces.

It has also been a year of taking stock following the departure of collectives with whom we had been working for a time, such as Ayllu or Conciencia-Afro, for example, residents of the research and action modality, in which we encourage collective and in-depth work that allows the institution to share a space for action on issues that have to do with our contemporaneity. In this case, both projects have played their part in generating a more diverse and critical context in the city and have made it possible to open the institution up to other communities through their discursive and programmatic offerings. Liwai, on the other hand, will continue at the centre, as will the Estudio Debajo del Sombrero, within this same modality.

During this period, we have provided support for a total of 41 projects by visual artists, thanks to grants that have been awarded as an extraordinary measure to help reactivate the fabric and thus complement the existing residencies. In addition, we have continued to support

the creation of music, performative writing, the field of art and education, and digital platforms as a channel for the dissemination of artistic activities that contribute to critical and aesthetic thought.

Through activities proposed by the residents themselves and through other programmes, we have shared with the public working processes, moments of reflection and final results that culminated in the programme 'Back to the encounter' which took place in June 2021. Over the course of three days and with Juan Canela's contribution as associate curator, we had the opportunity to enjoy a public programme that reflected the diversity of practices, formats, projects and areas of interest of the creators in residence. By means of three 'MEC' (Matadero Critical Studies), over this period of time we were able to explore different practices linked to creation: The Programme Oriented to Subaltern Practices' (P.O.P.S.), organised by Ayllu, Curatorial Experiences, coordinated by Juan Canela, and Una fiesta salvaje that revolved around performative writing put forward by the collective of the same name, during their residency at the Centre for Artists in Residence (hereinafter, 'CRA').

We have been accompanied on this journey by a series of collaborators who have contributed their own vision to the development of the residents' projects as well as to the centre's programme of activities, thereby affording a broader perspective than just our own. As such, we have worked with the following professionals in the selection and assessment commissions: María Taosa and Cristina de Silva for Women in Electronics, Mar Rojo and Alan Queipo for Emerging Bands, Aimar Arriola, Ana Laura Aláez, Jaime and Manuela Currators and Yaiza Hernández for 2021 Visual Arts residencies, and Agustín Pérez Rubio, Azucena Vieites, Carlos Fernández-Pello and Julia Morandeira for Extraordinary Grants for visual artists. Matadero Crea, the extraordinary programme designed to accompany artists has benefited from the participation of such renowned artists and curators as Dora García, Cabello Carceller, Jon Mikel Euba, Ángel Calvo Ulloa, Natalia Valencia Arango, Soledad Gutiérrez, Bruno Leitão, Cristina Cámara, Juan Gómez Alemán, Suset Sánchez and Mariano Mayer.

RESEARCH AND ACTION

Conciencia Afro
Liwai
Ayllu
Estudio Debajo del Sombrero

Under the name of the *Investigation and Action residency*, the Centre for Artists in Residence hosts a series of collectives that work in fields related to contemporary thinking that are of interest to the centre. The main objective is to work together over a long period of time, thereby allowing the institution to open up its processes and programmes to other communities through these specific groups. In this way, the CRA allows its ways of working to be impacted by these new approaches. The results of these groups usually take the form of different activities that serve to make their work visible and allow them to share it with the public.

Four collectives were in residence over the course of 2020 and 2021. The Ayllu collective, which defines itself as a "collaborative research and artistic-political action group formed by migrant, racialised, sexual and gender dissidents from the ex-colonies", whose stay of more than three years at the CRA came to an end in December 2020. In that same year, the third edition of the Programme Oriented to Subaltern Practices' (P.O.P.S.) was held, an event that to a certain extent has defined Ayllu's participation in the residence.

Another of the veteran collectives

whose time at the centre came to an end in October 2021 was Conciencia-Afro. Through their work and the five editions of the Conciencia-Afro Festival that they have organised, they have managed to generate a space in which to debate, reflect and raise awareness of Afro-descendants in Spain. The work carried out over these years will be continued in a space of their own that they have opened in Embajadores.

Liwai is one of the projects that remain and are ongoing. Their main objective is to create spaces for encounters, reflection and creation by and for residents of Chinese origin in Madrid. After an initial meeting of the Chinese community/diaspora in 2019, they began their residency in October 2020. Their steering group works to facilitate and accompany different creators of Chinese origin in Madrid.

Finally, Matadero's relationship with Estudio Debajo del Sombrero goes back to the very origins of the centre itself. Through different formulas, they have managed to give shape to this project which has become an essential platform for working with artists with intellectual disabilities, with the Matadero space as its operational headquarters.

CONCIENCIA AFRO

Conciencia-Afro is a meeting place for African, Afro-descendant and black people and associations. For six years, they have promoted artistic, cultural and political activities at Matadero Madrid, which have placed participation, cooperation, collective intelligence and intercommunity dialogue at the forefront. One of their major goals is to continue to build a heterogeneous, transnational and strong community.

Conciencia-Afro, which used to be known as Afroconciencia, believes in the power of culture as a way of defending different ways of living together, building

and understanding our multiple identities. From a perspective of affection, thought and political action, our project is conceived as a space from which to establish an open, in-depth and wide-ranging dialogue on the construction of a future that puts the emphasis on moving forward towards a more inclusive, sustainable and well-rounded society.

The projects carried out include initiatives such as the creation of a library, a legal service, an education team, a digital magazine and the annual Conciencia-Afro festival.



Untitled, an image from one of the Conciencia-Afro festivals.
Photograph: Paco Gómez.

BIOGRAPHY

Created in 2016 in the wake of the Afroconciencia Festival, this group is made up of members of the Afro-descendent community in Spain whose intention is to serve as a platform by which to raise awareness of that community.

Deborah Ekoka Hernandis (1985) is a bookseller and cultural manager at United Minds, the publishers of the book *Metamba Miago. Narratives and Knowledge of Afro-Spanish Women*, as well as co-founder of Black Barcelona and Conciencia-Afro.

Yeison F. García López (1992) is a political scientist and anti-racist activist, author of the collection of poems *Right of Admission* and co-founder of the Conciencia-Afro collective.

Rubén H. Bermúdez (1981) is a photographer and author of the book *And you, Why Are You Black?* In 2021 he premiered his first feature film, *We all Like Bananas* and he is also a co-founder of the Conciencia-Afro collective.

LIWAI

When Liwai began their residency project at the CRA at Matadero Madrid in November 2020, their objective was to create spaces of encounter, support, reflection and creation, by and for people of Chinese origin in Madrid.

Based on the uniqueness of individuals and the heterogeneity of the community, Liwai's work involves various cultural, artistic, educational and social actions. Their methodology is based on the creation of groups that work on lines of research related to art, performance art, intercultural mediation (IM) and the empowerment of generations of young Chinese people, in a place of exchange and growth.

During the first year of their residency they have focused on these three initiatives:

- Steering Group of young artists of Chinese origin: formed by multidisciplinary artists with the aim of creating a cultural “ecosystem” based on “ourselves”.
- The Cangrejo Pro Performance Company which started up in Madrid in 2018 as a parallel project and is formed exclusively by a group of young Chinese women. They resort to the creation of collective performance art pieces as a situated practice in order to build a Chinese “sub-community” from within, in a process of grouping and creating a community in which to develop their own collective identities.
- A platform for intercultural mediators: a place of encounter and exchange for mediation in different fields (social, cultural-artistic and educational), where training actions and the consolidation of contact networks are developed.



Collective performance piece *Bié Bibi, Come Baby*, a co-creation between the Cangrejo Pro Performance company (CPCP) and the Steering Group of young artists of Chinese origin in Madrid within the CRA. Photograph: Lucía Sun

BIOGRAPHY

Liwai Intercultural Action is an association that was set up in 2019 by Yue Fu and Xirou Xiao, both of whom are intercultural mediators.

Yue Fu: Co-founder of Liwai. She has a degree in Psychology and a master's degree in Social Work, with complementary training in Intercultural Mediation and Translation and Interpreting. She is an intercultural mediator with extensive experience in Madrid City Council and in other public and private institutions in the social and educational sector.

Xirou Xiao: Co-founder of Liwai. She has a master's degree in Artistic Education, and she is a PhD student at the Faculty of Fine Arts at the UCM (Complutense University of Madrid). She is an art educator and an intercultural mediator. She carries out artistic-cultural projects in universities and in such institutions as the Prado Museum, the Reina Sofía Museum, the Thyssen-Bornemisza Museum, etc.

AYLLU

The Ayllu Collective's project for the CRA proposes an exploratory exercise that aims to rewrite and re-feel the past that is revitalised in the present.

The exercise has to do with vibrating our memories and trying to undermine colonial structures, rethinking in an artisanal way how they constructed our history. From our subalternised bodies and life trajectories, the project seeks to recover and rework our stolen memories, while at the same time reconstructing a time-other that moves in a "there and back".

Ayllu penetrates this space of rupture, which is neither the silenced voice nor the cry of white authority, through a practice of everyday poetic and political action-research derived from critical studies of white supremacy.



From October 6th to 28th, 2018. Centre for Artists in Residence, Matadero Madrid.
Image of *Devuélvannos el oro* exhibition, curated by Ayllu in 2018.

BIOGRAPHY

Ayllu is a collaborative research and artistic-political action group made up of migrant agents, racialised people, and sexual and gender dissidents from the former colonies.

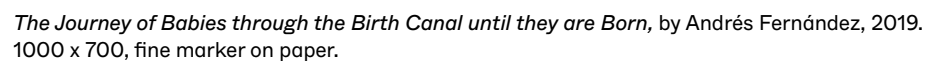
The collective proposes a critique of whiteness as a European colonial heteronormative ideology and of the global project of multicultural cities. These function as an ornamental and symbolic strategy that instrumentalises migration and the condition of refuge as a smokescreen intended to hide neoliberal business, NGOs, the Human Rights industry and the entire racist heteronormative structure created by the laws of the Spanish state.

The Studio's actions are designed to meet every aspect of the artists' needs: training, accompaniment and guidance in the workshop, selection and archiving of their work, dissemination and promotion, organisation of exhibitions and sale of the work.

Of particular note is Andrés Fernández's participation in the 11th edition of the Berlin Biennale and in the exhibition (D) *Write the World* at the MUSAC; that of José Manuel Egea in *Sereno Variável* at the Oliva Art Centre, an exhibition that brought together works from the Treger Saint Silvestre collection, and in the collective exhibitions *Hall of Death II* and *Yes or Note*, both at The Bridge by Christian Berts in Paris; or finally, the participation of five of the Studio's artists: Andrés Fernández, Belén Sánchez, José Manuel Egea, María Lapastora and Miguel García in the 13th Edition of the Shanghai Biennale.

Estudio Debajo del Sombrero was established in 2007 in Matadero, in Intermediae. It started back then with a group of 17 people in great need of support, most of whom had no verbal language. Without any previous programming, the Studio set about simply accompanying the participants and following up on any signs of communication that might arise in the workshop.

Today, 13 years later, the Studio hosts 42 artists, and their works have crossed borders and have attracted the interest of museums and art biennials.



VISUAL ARTISTS

→ Annual Residencies

Jeannette Tineo
Lilián Pallares Y Charles Olsen
Naomy Salge (Navxja)
Nayare Soledad Otorongx

→ Six-Month Residency

Miguel Ángel Calderón
Galaxia La Perla & Damián Sainz Edwards
Anna Fux
Ana Martínez Fernández

→ Quarterly Residency

Antonio Menchen
Víctor Colmenero
Elisa Pardo Puch
Pablo Durango
Cristina Garrido
Javier Lozano

→ Mobility Residency

Kia LaBeija

→ Environmental Residency (IMNA)

Andrea Molina

The residency programme for visual artists is one of the main pillars of the CRA. In the 2020/2021 academic year, the programme was divided into three categories, all of them implemented through public calls for applications. On the one hand, the residency programme aimed at visual artists which in turn was divided into five modalities: annual (with specific themes), six-monthly and quarterly (without any themes), a mobility programme (linked to the curatorship of ARCO 2020) and a residency focused on the environment in collaboration with the Mutant Institute of Environmental Narratives.

As a result, the four visual artists selected by public call in accordance with the different modalities began their annual residency at the beginning of 2020, namely: Naomy Salge and Nayare Montes, who responded to the theme “Dissidences of the Body”, Jeannette Tineo who participated in a “Critical Review of Education”, and Lilián Pallares together with Charles Olsen, who developed their project around the question of “Childhood, Play and Public Space”.

The programme of the mobility residencies for this year, which was reduced due to the pandemic and the border closures that it entailed and still

entails, took place at the beginning of 2020 in the form of a residency by Kia La Beija at the invitation of the curator. The residency by Kia La Beija, a New York artist linked to the voguing scene, formed part of the ARCO 2020 curatorial programme, It's Just a Matter of Time, from which artistic practices were observed based on the work of Félix González-Torres.

Andrea Molina, the artist chosen by public call to develop a project related to the environment in collaboration with the Mutant Institute of Environmental Narratives, also carried out her residency in the early months of 2020.

Throughout 2020, the following visual artists, chosen by public call for applications, also carried out three-month residencies: Antonio Menchen, Víctor Colmenero, Elisa Pardo, Pablo Durango, Cristina Garrido and Javier Lozano.

In 2021, again following a public call, artists Miguel Ángel Calderón, Anna Fux, Ana Martínez Fernández and Galaxia la Perla (together with Damián Sainz Edwards) joined the programme to carry out their six-month residencies from February to July, with the support of an advisory committee made up by Ana Laura Aláez, Aimar Arriola, Yaiza Hernández and Jaime and Manuela Currators (Manuela Pedrón Nicolau and Jaime González Cela).

JEANNETTE TINEO

Incarnated Pedagogies: The Caribbean in Madrid

Pedagogy is often “one of the master’s tools”, as Audre Lorde puts it. It is a set of technologies that indoctrinate specific experiences, turning our way of feeling and thinking into a product of the racial, patriarchal (cis) heteronormative capital that distinguishes the modern colonial system.

The project *Caribbean Incarnation in Madrid: Bachatera Reexistence*, was conceived as the first steps of an Afro-diasporic feminist movement that contributed to a curative justice; to decolonisation, obscuring our imagination, creating a set of collective healing experiences. The narrative activities sought to join stories together, to weave cartographies that might build bridges between “here and there”, crossing the “yolero spirit” of our out-of-step world of exile. Migration coexists “with one foot here and the other there”, it is woven from a time-other, as an emotional cannibal archipelago that re-exists in

modern Madrid. Through different work sessions, the project sought to create this performance art piece of Maroon life.

The project brought together a series of poetics woven from collective healing, using such tools as poetry, dance, theatre and documentary. These intersections facilitated a connection between racialised communities in Madrid and the Dominican Republic. The project involved collaborations between fifteen artists from both places, creating powerful links and synergies between artists, therapists and activists.

The methodology, based on participatory research action, generated a series of face-to-face and virtual encounters centred on the cartographies of migrant affection, generating healing connections through art. The tools of dialogue, through paintings, poetry, creative laboratories, workshops and seminars, generated a sense of belonging and connection between groups, collectives that are not traditionally involved in the city’s spaces of artistic production.

BIOGRAPHY

Jeannette del Carmen Tineo Durán (1974) is an anti-racist psychotherapist, poet without metrics, feminist and Afro-diasporic, Caribbean lesbian. She loves dancing bachata, diving into the sea and loving intensely. She is a researcher with extensive experience of individual-collective accompaniment in the psychosocial field, popular education and black feminism. She has carried out multiple processes of research and participatory action centred on the relations of the colonality of power in the context of migration. At the moment, here in Madrid, she is involved in various artistic, academic and activist initiatives that seek to “decolonise our minds”. Also a clinical psychologist, she holds a master’s degree in cultural studies and is PhD candidate in interdisciplinary gender studies.



The documentary [The Caribbean in Madrid](#) narrates the experience of the creative laboratory Healing with Bachata, a collective healing experience in a context of dance and performance art from dissident, dark, Maroon, black and diasporic corporality.

LILIÁN PALLARES and CHARLES OLSEN

Games in the Sun: Childhood, Play and Public Space

Lilián Pallarés and Charles Olsen's principal motivation was to investigate, in a critical, artistic and creative way, the paths related to childhood that they have been developing with their Antenablue production company in recent years. *Games in the Sun* sought to bring to light childhood and its games as a vital part of existence; that is why they believe it is fundamental to explore the link with the city and its public and cultural spaces, as a great deal of the memories that make up this stage of life are interwoven therein.

They adapted to the new rules imposed by the COVID-19 pandemic where public space was reduced to the domestic and the cyber world, by initiating several online projects such as *Borrowed Words* —an invitation to write poems based on five words that evoke childhood —, a Māori language video poetry workshop between Spain and New Zealand that resulted in the collaborative piece *Noho Mai* —a look at childhood through the Māori culture—, and

the collective video poem *The Exhibition* —a reflection on childhood and irreverence towards the art world—, in which video poets, children and artists participated.

Following the gradual reopening of public spaces, they have been able to return to their face-to-face projects. In *Drawing Childhood*, they invited primary school children to explore a painting on display in the Prado Museum (*The Painter's Children in the Japanese Salon*, by M. Fortuny) through the senses, details, movement and oral narration, and to then paint their own paintings inspired by their favourite games and present them to their classmates. In *My Planet*, the children (aged between 5 and 7) built imaginary planets with elements they brought from home. They also put on *Borrowed Words* with the children and their parents, creating texts based on games the children in the city play. As Lilián and Charles say, these are games where the object (painting, sculpture, words) and the imaginary combine as comprehensive forms of communication, giving priority to the children's voice and vision.



A moment captured during the *My Planet* laboratory where the children shared their creations and discussed each other's work. Centre of Artistic Residencies, May 2021. Photograph: Charles Olsen

BIOGRAPHY

Lilián Pallares (1976) is a writer, actress and audiovisual creator. She graduated in Journalism and Audiovisual Production from North University, Barranquilla, Colombia. In 2017, she received the 14th Poets from Other Worlds Award from the International Poetic Fund in recognition of the high quality of her poetic work. She was selected among the ten best young writers in Latin America by *About.com*, New York, in 2011. She has published the books *Sleepwalking City* (2010), *Mute Voices* (2011), *Bird*, *Vertigo* (2014) and *Bestial* (2019). Her passion for folklore, her Afro roots and her love of words have led her to create the show *Afrolyrics*, in which she fuses her poetry, theatre and oral narrative with Caribbean-Afro-Colombian percussion. In 2020, she joined the cast of the Cuban zarzuela *Cecilia Valdés* in the Teatro de la Zarzuela (Madrid).

Charles Olsen (1969) is a poet, plastic artist and audiovisual creator. In 2018, he received the 3rd SxS Antonio Machado Poetic Scholarship and, in 2017, the 13th Poets from Other Worlds Award from the International Poetic Fund. His latest collection of poems is *Antipodes* (2016). He is the author of two essays for the book *The Poetics of Poetry Film* (published by Tremlett S., Intellect Books, 2021). His paintings have been exhibited in Madrid, Barcelona, Porto, Paris, Wellington and at the Saatchi Gallery, London. His video poems have been selected for international festivals and featured in such magazines as *Moving Poems*, *Poetry Film Live*, *Atticus Review* and *Blackmail Press*.

NAOMY SALGE (NAVXJA)

Those Kids

The original *Those Kids* project had to be modified due to the pandemic and the fact that it was impossible to hold large meetings, events and fill shoots after the lockdown. Instead, what we have done is plant the seeds of what we hope to see and accomplish when the original idea can be carried out, working with a network of LGBT+ migrant and/or racialised artists. A network that has explored different artistic disciplines in a framework of cooperation, decision-making and joint realisation, working on visual and musical aspects, performance art and even more plastic disciplines, the aim being to showcase young talent and come up with a product that can be shown outside the residency and the context of this specific year.

During this residency - thanks to the resources, the possibility of actually being able to pay people and the fact that recording material was available, - we have managed to produce an album of music and various collaborations. We have also set up a solid networking system among young creators and taken part in video and photography sessions, providing a space in which to carry them out. We have also turned several ideas into reality by creating such things as T-shirts, fanzines and tattoos, and we have put on a performance piece involving musical and pictorial experimentation with a visual artist, maintaining a conversation between the audible, the visual, the psychological and the conceptual.



Summer Love. Cassette + Fanzine printed on paper and based on the EP *Summer Love*, produced by navxja on the Snap! label. Clap! Club, November 2020.

Layout and photographs of the fanzine by Javier Martínez (Nene Marica), design of the image for the cassette by Carmen Domínguez Estrada.

BIOGRAPHY

Naomy Salge (a.k.a. navxja, 1996) is a multidisciplinary artist based in Madrid. The artist, who has a degree in Audiovisual Communication, deals with such themes as identity, interpersonal networks, vulnerability, diaspora and the LGBT+ topic from a personal point of view and on different formats, prioritising above all collaborative work and artistic networks.

NAYARE SOLEDAD OTORONGX

*Bodies that Make you Panic
just Dreaming about Them.*

What other transvestite and sexual dissident narratives can we create? Transvestite epistemology inhabits transvestite languages, fluids and smells. There are people out there who fear that certain bodies may know how to write, how to speak, how to desire; this project walks hand in hand with these bodies. It is not so much something that begins now or ends in Matadero Madrid, but rather an extension of the trans and transvestite lives that weave through Madrid and urgently need a change in the gaze and desire to transform a city-cemetery that is built on the lives of transvestites, trans, sexual dissidents and racialised people.

More than a collaboration, this collective project is an orgy that goes under the name of art, activism, pleasure, collective healing and a critical inward look. Nayare Soledad Otorongx is not the

only member of this project. Also involved are: [Angello Vivar Cabrera](#), [Noelia Quino](#), [Sofía Perdomo](#), [Oumoukalla Abdoul Sow Cisse](#), [Ángel Granja Franco](#), [Galaxia la Perla](#), [Mateo Satanancy](#), [Antonella Toledo Arellano](#), [Fabby Diossa de Europa](#), [Alex Medina](#), [Carol Casal](#), [Nereida Lakulok](#), [Saphira](#), [Iki Yos Piña Narváez Funes](#), [Gabriel](#), [Wat3rmami](#), [Naomy Salge](#), [Gretel Warmicha](#), [Amanda Araújo](#), [Cacao](#).

The panic never goes away, but with this project we start to redirect our gaze so that we no longer focus on the failure of heterosexuality and the cis world, but rather start to cultivate, protect and pray for transvestite epistemology. How many transvestites do you know? How do you relate to them? Would you kiss a transvestite? Would a transvestite kiss you?

An eye for an eye, our revenge will be to look at one another.



Transvestite Blessings and a Few Curses. A collection of poems-altar at which to adore dead and living, migrant and racialised transvestites.

In order of appearance, from left to right and top to bottom:
[Gretel Warmicha](#), [Wat3rmami/Donovan Botul](#), [Evora Grogue](#).

BIOGRAPHY

Nayare Soledad Otorongx (1996)

A transdisciplinary transvestite artist,
a poet (or whore) of love,
a poet of the body (or a performer),
a poet of reflection, of remembrance,
of pain and of memory.

A graduate in Fine Arts from the UCM,

Nayare explores, through epistemology and ways of making transvestites, the possibilities that lie in a kiss, the boundaries between the borders of the skin and the mouth and how they are crossed, how to get to t4t (trans for trans), if such thing is even possible. Trans memory, ancestry and the celebration of *racialised* trans *bodies* that are still *alive* are an important part of Nayare's work, the intersection between desire, eroticism and pleasure as places of encounter between the intimate and the institutions that today encourage the destruction of migrant, racialised, dissident and transvestite bodies.

MIGUEL ÁNGEL CALDERÓN

The Oblivion of Mirrors

The Oblivion of Mirrors is an audiovisual project set in the Peruvian Amazon that connects the past to the present through documentary, fiction and 3D animation. It consists of two parts, a video and a series of intervened photographs that explore the Western gaze and the extractivism interests that have dominated the region, particularly the rubber fever of the nineteenth and twentieth centuries. Through an immersive audiovisual experience and the apparition of spectres from a stormy past, Calderón proposes a conversation about the historical oblivion of the region and how this space tends to be seen as alien.

Shot from a first-person perspective, without any dialogue and

guided only by the sounds of nature, the video explores the jungle from dawn to dusk. The introduction to the space is slow and contemplative, akin to that gaze that discovers a distant land for the first time, a Western gaze that has dominated the representation of the region in different media. The video seeks to gradually turn this point of view on its head by introducing an unsettling element into the space, an ethereal presence, which is then translated into the apparition of spectres during the night using 3D animations. The photographs are intervened with these same 3D figures. In this way, a visual language based on the contrast between the natural and the artificial is proposed, a language that speaks of our capacity to forget and our fear of encountering things we don't want to look at.



Prospero and Putumayo, from the series *The Oblivion of Mirrors*. A digital photograph intervened using a 3D model.

The title refers to the location of the Casa de Fierro in Iquitos, a symbol of opulence during the rubber fever.

BIOGRAPHY

Miguel Ángel Calderón (1994) is a visual artist and filmmaker. Raised in both Spain and Peru, he then moved to the USA to study at the University of Kansas. After taking a degree in computer engineering, he obtained a B.A. in Fine Arts. He lives and works in Madrid.

His work seeks to question our mechanisms of belief in relation to our personal, social and historical reality, placing special emphasis on the media narrative that gives it its structure. To this end, his works propose an immersive and unsettling experience that challenges established ideas. His videos, animations and performance art pieces have been presented in exhibitions, cultural centres and film festivals in New York, Madrid, Sao Paulo, Moscow, Chicago and Calcutta, among others.

GALAXIA LA PERLA Y DAMIÁN SAINZ EDWARDS

Snap bitch!

Snap bitch! is an exercise in collective imagination, a fictional strategy to legitimise the existence of bodies that have traditionally been banished from the public space, healthcare, housing, the employment market, etc. The work is based on a set of experimental audiovisual pieces that reflect different cultural practices that illustrate the institutional violence, racism, transphobia, classism and precariousness that many trans and non-binary, migrant, black and brown people suffer in Spain, as well as the performance art tools of resistance that we create in order to withstand that violence.

With *Snap Bitch!* we seek to explore new ways to record their experience and to build an epic narrative that not only presents them as protagonists of our stories, but also as creators of those same stories. In response to the over-exposure and fetishization of their bodies in the public space, through cis-normative gazes, they present this work as an exercise in collective self-representation. To do so, we bring together different languages and formats such as performance, dance, poetry, chant, music, self-referential cinema, noise, trash, meme and shade.



ASMR of white cis la fragility. Video screenshot.

This video is one of four that form part of the *Snap Bitch!* project along with a performance art piece / tutorial called *How to Vogue Pain*. Instagram: [@snapbitch](https://www.instagram.com/snapbitch/).

BIOGRAPHY

Galaxia la Perla (1991) is a multidisciplinary artist who has obtained degrees in Fine Arts in both Spain and Switzerland. Applying her experience in Visual Arts, Galaxia's recent work has focused on antiracist activism and on performance art linked to voguing and other facets of ballroom culture. She is currently working on setting up different events and activities to promote ballroom, primarily in the racialised community in Spain.

Damián Sainz Edwards (1986) studied film and media arts in Cuba, Canada and Switzerland. Straddling film and the visual arts, his work explores tensions between race, gender and national identity. He teaches and lectures at various educational centres in Cuba, the United States and Mexico. A member of New Voices New Futures, the collective of Afro-descendant filmmakers, he is also co-founder of Black Seed, the audiovisual education initiative.

The two artists come together to merge their languages and experiences through an audiovisual and performance project.

ANNA FUX

*Same Same but Different –
Portraits of Racialised Queer
Families (formerly Another World
in Madrid)*

The project consisted of the creation of the photobook *Same Same but Different*. An intimate portrait of two chosen families. Separated by forty years, united by the bond of blood between the artist Anna Fux and her gay Filipino uncle, Uncle Nelly. The book is an invitation to a visual and written archive which, at the same time, lies somewhere between a family album and the identity dialogue of racialised queer people and migrants. In this way she manages to weave a collective narrative about the multiple intersections between queerness and the biological family, migration and chosen families, the racialised and Spain. The work challenges the Western concept of progress by

addressing perennial issues from the 1980s to the 2020s. It visualises the fact that the racialised is not heterosexual, nor is queerness white. And it celebrates a collective that is at the same time one of the most recognisable but also one of the most invisible.

The artist centres the queer Filipino and migrant experience in an impulse to anchor Madrid in the collective imaginary of the Asian diaspora. She reverses the cliché that queer Asian people only exist in New York or London. The result is a family tree of migrant queer creative circles, from which the artist's chosen family emerges. Her images and dialogues reveal the discreet, the vulnerable and the secret of her characters, far removed from the visual safari that non-members of these communities have so often embarked on. It is a photobook that sets out to avoid oblivion and weave a legacy of its own.



Image from the photobook *Same Same but Different – Portraits of Racialised Queer Families*.
Photograph by Anna Fux.

BIOGRAPHY

Anna Fux (1995) is a writer and photographer of German-Philippine descent. Her work focuses on cultural and artistic criticism from an Asian anti-racist, decolonial, feminist and queer approach. She is co-founder and editor of *Pai Pai*, the Asian-diasporic online magazine. Her texts have been published in such media as *Pikara Magazine*, *Afrofeminas* and *Hamaca Online*. Her first photobook *Same Same but Different – Portraits of Racialised Queer Families* was scheduled for publication in September 2021.

ANA MARTÍNEZ FERNÁNDEZ

Call and Call (S12iS12iS12i2iS12i2i2iS1)

Dark drops of sweat drip down the sides of Rudy Guiliani's face. The former mayor of New York tries to wipe away the remains of the dye, but on one of his fingers we see a ring made for the players of the New York Yankees to commemorate the championships they won from 1996 to 2000.

The premise of *Call and Call* (S12iS12iS12i2iS12i2i2iS1) is the possibility that the vulgar, the obscene, the insinuating and the indirect can coexist. Investigating the mechanisms that lie hidden behind certain intimate gestures and confessions, Ana Martínez Fernández explores spaces of sexuality, modesty and shame in order to bring together collective narratives, although personal reality is the starting point.

Approaching the methodologies of the New Narrative literary movement, where the "self" is more a technique designed to expand the first person, the artist reveals and at the same time conceals the experience of vulnerability, generating a complexity of occasions that intertwine and point towards other manifestations.

Based on the discovery of a discarded beach chair, in an almost obsessive yet comfortable way, the materials are repeated in practically all the pieces that make up the project. Sawdust, flakes of paint and cotton thread expand their meaning and generate new fictions that look inwards but also outwards, carrying with them their weaknesses, susceptibilities and contradictions.



S12iS12iS12i2iS12i2i2iS1 (Cortina). 2021 Silicone, sawdust, wood, plastic and aluminium. 2000 x 1500

A detail of the *S12iS12iS12i2iS12i2i2iS1* installation, in Aparador Monteleón, 2021.
Photo: [@laura_san_segundo](#).

BIOGRAPHY

Ana Martínez Fernández (1982) is an artist based in Madrid. Her practice, essentially sculptural yet heavily reliant on text, is based on the observation of the complexity of social narratives and those of her own experience. She is interested in the exploration of failure, the mechanisms of desire and the ambivalence and vulnerability found in the intimate.

On the other hand, she is also the founder of Pradera, an independent space where she works with artists to produce exhibitions and other exchanges. Operating in multiple capacities, Pradera runs autonomously, but collaborates with and relies on a variety of factors and people who determine the programming of the space and its activities.

ANTONIO MENCHEN

*If it is not Consumed,
it Becomes Extinguished*

Menchen's idea for this residency was to create a framework, a platform, a routine work on a set, from which to give shape to gestures, stories, other people's scripts, all manner of texts, different voices each with its own voice and origin; in short, images. To construct in a choral way a body of work inhabited by different temporalities, spaces and bodies, which would share the intention of invoking a common but yet to be determined form, a meaning to resolve together. To generate a precise machinery in the elaboration of meaning, through the very production of material, that might have no end to that production, nor any pre-fixed form.

From a non-existent and ever-changing present, these temporalities would be investigated as spaces that work on fictional narrative, its construction and its links with a more ideological level. Through the medium of film, sculpture and

installation, a project would be developed where rehearsal, working with actors on a daily basis, and a space for filming, might serve as a strategy with which to generate a language, as a laboratory for the construction of a form. A protocol in which, during daily meetings, different situations could be rehearsed without a guiding premise and where the script or score would be a material that is generated a posteriori and could also serve as working material for other films or other types of works.

Different dialogues, gestures, ways of looking at the camera, of repeating historical scenes from films or reading texts. A process in which a way of doing things, a language, a shape is formed. A continuous present, that enters into dialogue with the past and with what is yet to come. In short, a work that would go back-and-forth and would be continuously nurtured by materials, by accumulation, in an attempt to build the new with what does not yet exist, in a game of tensions between past, present and future.



If it is not Consumed, it Becomes Extinguished. 7'49" 16mm colour film. Still.

BIOGRAPHY

Antonio Menchen, 1983. He has put in several solo or duo exhibitions, such as *The Eye is the First Circle* (Luis Adelantado Gallery, Valencia 2021), *Black Ultra-terrestrial Background* (Bulegoa, Bilbao 2019) or *Elastic Distances* (Párraga Centre, Murcia 2019). He has taken part in such collective exhibitions as *Zerbait gertatzeko derrigorrezko desbideratzea* (Artium, Vitoria-Gasteiz 2020), *As Long as there is Touch* (Sant Andreu Contemporani, Barcelona 2019), *Myths of the Near Future* (TEA, Tenerife 2019) Barru, barren, barrene (Harriak-EREMUAK, Arriarán y Güeñes 2019), *Recorda el foc d'agost* (Fabra i Coats, Barcelona 2019), *Querer parecer noche* (CA2M, Mostoles, 2018), *10 VC* (The Showroom, London, 2015), *Rundgang* (Akademie der Bildenden Künste Wien, Vienna, 2012) or *Reading Room* (Espacio F, Madrid, 2005).

Having finished his studies in Fine Arts in Madrid in 2007; he was a visiting student at the film department of the Akademie der Bildenden Künste Wien (Vienna, 2012) and he took a master's degree at Goldsmiths College (London 2013-2014).

VÍCTOR COLMENERO

Your Ever so Small Sea and my Ever so Big Boat

The time has come to start building our own boat. We've already built lots of them down through history. Most of them for the sake of self-preservation, in order to supply food through fishing or to find other lands and send workers to extract their resources. Other boats have protected us from being that workforce for others.

Once Noah built one to give continuity to the species in its binary logic; Bas Jan Ader cast off to the very edge of the Earth in another one.

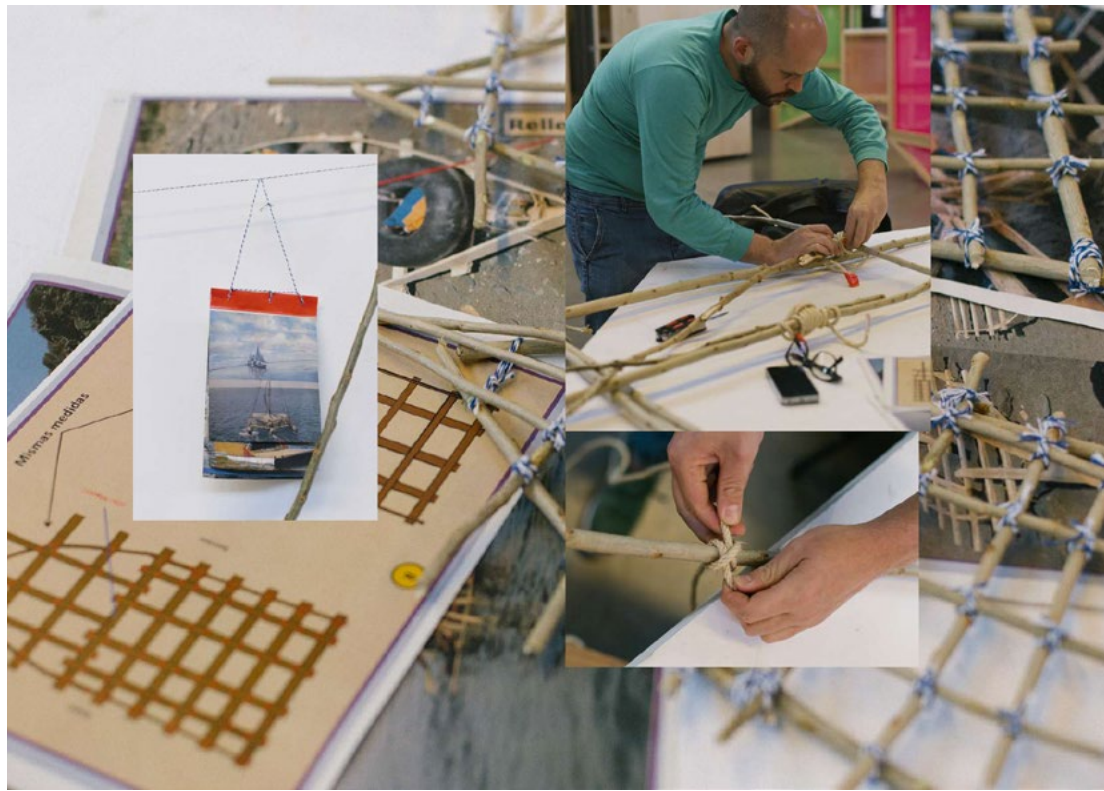
Boats allow us to avoid geography and law; they have a specific purpose and an implicit movement. They are a space outside the system in which it has been built, but this purpose is limited by a number of technical constraints. The main one is their flotation.

The time has come to build our own boat. To do this we must know what sort of boat we want to build.

"Your Ever so Small Sea and my Ever so Big Boat" is presented as a meeting place for cultural and neighbourhood groups collectives in Madrid that have been active in recent years. A question of survival unrelated to any possible institutional support. What strategies should we follow from now on to stay afloat?

Due to the health crisis, the residency had to be interrupted during the course of its first month. *Your Ever so Small Sea and my Ever so Big Boat* is presented through a non-constructive memory permeated by the same sea shanties that accompanied Bas Jan Ader in the exhibition prior to the voyage in which he lost his life.

I do however hope that this project can be taken up again when times are more favourable, when we can lay our hands on the wood and ropes and gradually get more and more people together again to ask these questions, to find out whether or not we want to continue with a boat or a net or to be present in any other possible way.



Collage of photographs from the process that led to *Your Ever so Small Sea and my Ever so Big Boat*.

BIOGRAPHY

At the age of twelve, Víctor Colmenero Mir (1986) took to the stage as an amateur actor to later become a licensed set, lighting and costume designer. For the past twenty years he has accompanied the processes of creators in different areas and roles. He understands the performing arts as an expanded phenomenon, as a tool by which to understand and read the processes from the outside.

At a certain point, he decided to create his own projects as an author and thus develop his own lines of desire and interest. He is interested in dystopian trainings, atmospheres, membranes, magic and other material phenomena that allow bodies to meet or pass through each other. victorcolmeneromir.wordpress.com

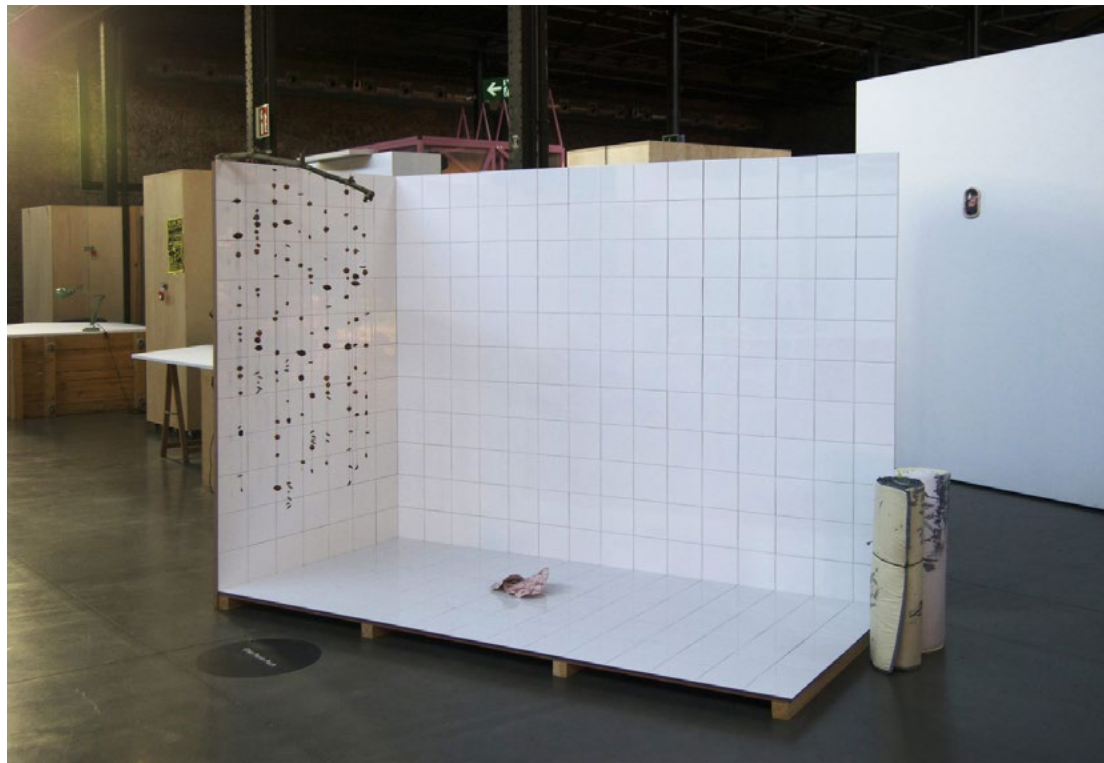
ELISA PARDO PUCH

Collecting Seeds, Knitting a Cap

This work is the axonometric view of a room in which the artist presents materials and ideas that she collected and wrote down during the confinement months of March and May; small projects and future goals that she set herself in order to cope with a repetitive and often suffocating time in which it was almost impossible to act.

Drawing a parallel with the myth of Ceres and Proserpina, after a period of drought and confinement, the pieces Elisa presents are a synthesis of how she faced up to the day-to-day life of those seemingly fruitless months.

Collecting Seeds, Knitting a Cap were two of the ideas she listed on her mobile phone that she thought might come in handy in the future. She has developed some but not all of them.



Collecting Seeds, Knitting a Cap, 2020.
Room: DM, tiles, fruit seeds, metal, clay.
Mats: Watercolour on cotton fabric and wadding.
Drawings; Coloured pencils on paper. Clay frames.

BIOGRAPHY

Elisa Pardo Puch (1988) has a degree in Fine Arts from UCM (2014), a master's degree in Contemporary Art History and Visual Culture from UAM and UCM (2017) and a diploma in Higher Design Studies from the School of Arts and Crafts Number 10, Madrid (2010).

She has exhibited her work in: Aragon Park, Madrid (2021); Pradiauto, Madrid (2021); Matadero, Madrid (2020); *An Image that Doesn't Hurt and Isn't Hard to Look At*, Young Art Salon, Madrid (2020); 29th Edition of the Plastic Arts Circuits of the Community of Madrid (2018); *CALL XX*, Luis Adelantado, Valencia (2018); Open Studio, Madrid (2018); *Future Present*, INJUVE, Madrid (2017); *Everything Counts*, Second Acquisition Prize, Nebrija University, Madrid (2017); Getxoarte, Special Mention, Bilbao (2016); 17th Edition of the Young Plastic Arts Prize, UCM, Madrid (2016).

PABLO DURANGO

Embodiment's Essay 1

The project *Embodiment's Essay 1* is a formalisation of the artist's investigation into new ways of understanding the body and the natural from a queer perspective, as well as an effort to explore the concepts of "normative" and "monstruous" in the cyber and postmodern paradigm.

This research is in keeping with the artist's interest in the construction of the body outside of pre-established codes or categories. In the work, a series of prostheses are produced as a result of previous research, taking other non-human living beings as a reference. The purpose of these prostheses is to produce post-human hybrids that enhance certain capacities of the body.

These prostheses are staged in a series of performance art pieces. In this way, the artist proposes different bodies from a specific theoretical framework. Each body thus created is inscribed within a narrative that responds to a contemporary conflict in relation to the queer and the natural. These new bodies can function either as sculptural pieces or as bodily prostheses.

The project is framed within the theoretical context of queer and feminist philosophy, placing special emphasis on the concept of a cyborg. The cyborg is conceived in this research as a being detached from traditional binary categories, such as the patriarchal sex-gender axes or the nature/artificial dichotomy.



The image shows a body created with different prostheses.
This prototype responds to a specific narrative.
The prostheses were created at the Centre for Artists in Residence.
The photograph was taken by Mista Studio.

BIOGRAPHY

Pablo Durango (1988) graduated in Fine Arts from the UCM in 2014. He is a multidisciplinary plastic artist based in Madrid. His artistic practice is focused on the research and the production of queer identities in a cyborg paradigm. He has been selected for awards and competitions such as Generación 2022 (Montemadrid Foundation) with his work *Cyberia*, in the Plastic Arts Circuits 2018 (Community of Madrid), with his work *OG Eye's Playground*, or in the Entreacto 2014 festival, with his work *Eat, Drink, See*.

He has exhibited his work in such spaces as the Young Art Salon in Madrid, LABoral in Gijón, the Espai Tactel gallery and La Casa Encendida.

Pablo combines his artistic activity with his work as an educator. He has taken part in various educational projects and currently gives workshops on drag and plastic art.

CRISTINA GARRIDO

The Best Job in the World

The testimonies of artists whom we often know, from art history and the media, are those associated with a certain degree of success: artists whose hard work and years of suffering have been rewarded by the recognition of the art world. The story of a struggling artist can be seen as heroic and seductive, but it also serves to hide the reality that most people will be forced to give up trying or to opt for a better life.

The Best Job in the World is a research that Cristina Garrido has been working on for the past two years. Taking the form of a multimedia installation and based on a series of conversations that

Garrido had with eight artists who, at a given moment, decided to interrupt their professional careers, this work questions the status of visual artists in our country and makes us ask ourselves if it is in fact possible to stop being an artist.

During the exercise of remembering and narrating their stories, their voices explore contexts, figures, situations and historical moments that might shed light on what it means to be an artist. Their testimonies could give us guidelines to understand the context in which we work and evaluate the material, social, emotional and psychological impact that the activity of the artistic fabric has on its main agents: the artists themselves.



The Best Job in the World (2021).
Multimedia installation. Variable dimensions.
Image credit: Process.

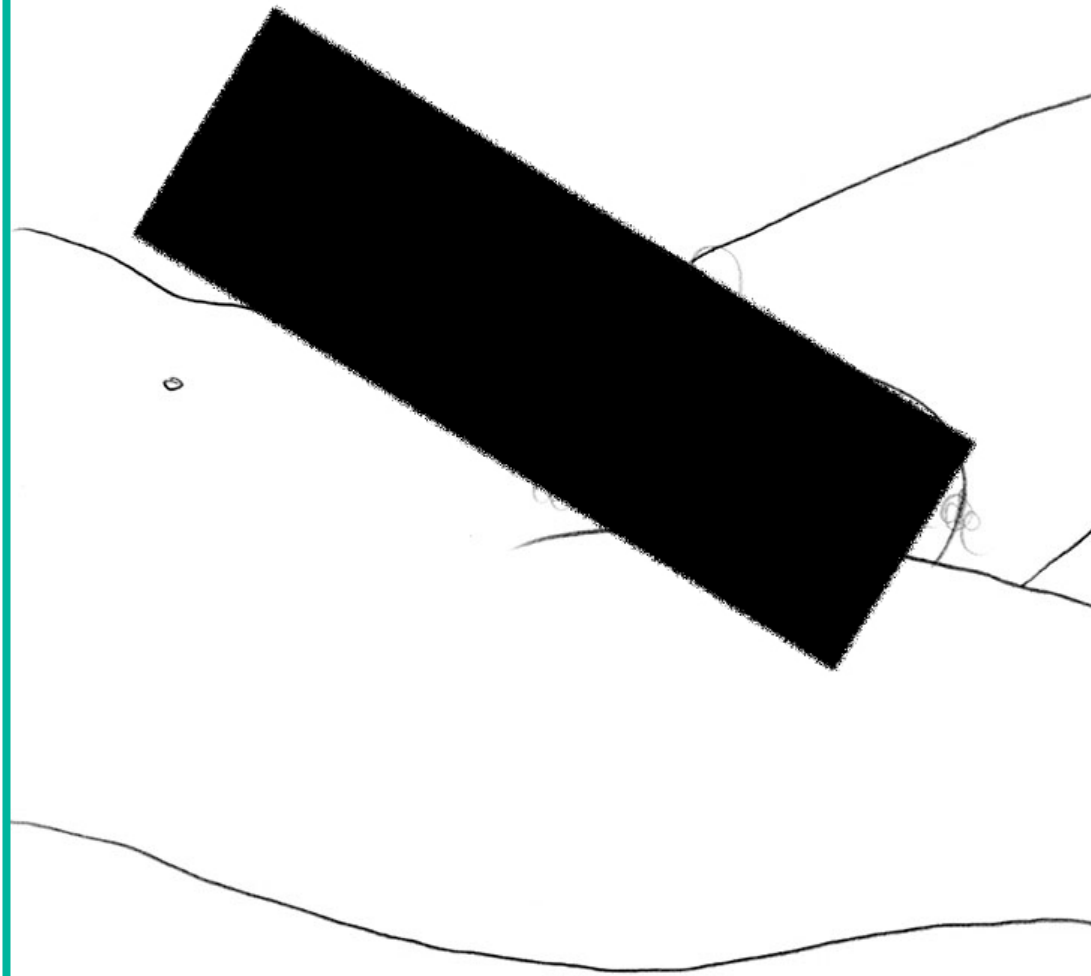
BIOGRAPHY

Cristina Garrido (1986). After studying Fine Art at UCM and Camberwell College of Art, she obtained an M.A. in Fine Art from the Wimbledon College of Art, thanks to a scholarship from the “La Caixa” Foundation. She has been awarded the Generación 2015 Art Projects prize from the Montemadrid Foundation and has recently won the Botín Foundation Grant for Visual Arts and the ARCO Prize for young artists.

Internationally, her work has been exhibited in exhibitions at the British Museum (London), On Curating Project Space (Zürich), Botín Centre (Santander), CA2M (Mostoles), CAAC, Andalusian Centre for Contemporary Art (Seville), CASS Sculpture Foundation (West Sussex), Centrale for Contemporary Art (Brussels), Contemporary Art Museum of Estonia (Tallinn), CentroCentro (Madrid), I'ISELP (Brussels), MAC Birmingham, Espacio Odeón (Bogotá), Luis Soane Foundation (Corunna), Taxispalais Kunsthalle Tirol (Innsbruck), SESC Sorocaba (Sorocaba/ São Paulo), La Casa Encendida (Madrid), Lugar a Dudas (Cali), Spike Island (Bristol), Matadero Madrid and AKV St. Joost (Den Bosch), among others.

Javier Lozano

THE MOST BEAUTIFUL COCK IN THE WORLD



170 original drawings

The censored cover of the book *The Most Beautiful Cock in the World*, happily self-published in December 2019 with an initial print run of 300 copies, thanks to a financial endowment from the Residency.

JAVIER LOZANO

*The Most Beautiful Cock
in the World
Good as You*

Javier Lozano enjoyed an artistic residency at Matadero for three months in the autumn of 2020. During this time he worked simultaneously on two complementary projects: *The Most Beautiful Cock in the World*, a self-published book in which he compiled 170 drawings of the same virile member, and *Good as You*, a book yet to be published in which he intends to compile the comics he created during the residency and others he created afterwards with a view to rounding it off.

During the open studio day, the 170 drawings of *The Most Beautiful Cock in the World* were exhibited in the form of a grid on two movable panels that were joined at an angle of 120 degrees. Subsequently, thanks to a financial endowment, Javier decided to organise and publish the drawings in a book, with an initial print run of 300 copies, which is currently being distributed by Motto Books Berlin.

Although the author views the creation of this work as an act of love rather than one of lust, it can only be recognised as an unapologetic reaffirmation of homosexual desire. It is in this light that he connects and complements the second work he began during the residency, the comic book *Good as You*, which is still a work in progress.

These comics - currently some 250 pages in draft form - were initially intended to deal with something as specific as PrEP, a preventative medication that prevents the spread of HIV and is hugely popular in contemporary gay environments. However, they soon evolved into something more complex, aspiring to portray the ways in which men who have sex with men relate to each other and to offer a light-hearted view of sexuality. These episodes, set in the present day, will be confronted with others, set in the past, i.e. in childhood and early youth, describing episodes of homophobia and the conflicts it engenders in the victims. The project is a work in progress.

BIOGRAPHY

Javier Lozano Jaén (1981). Following a somewhat arid childhood in Albacete, he studied Fine Arts in Cuenca, where he discovered his vocation as a creator of images, to which he has since devoted himself.

In addition to painting and music (Nix Neues, Arctic Drilling, Haven), his production has increasingly focused on publications, and he has self-published countless fanzines and the comic books *Welcome* (2016, Infinite Beauty) and *Being Loved* (2019, Fulgencio Pimentel). This latter work earned him an honourable mention in the Puchi Award bestowed by La Casa Encendida.

KIA LABEIJJA

Known as Kia LaBeija, she was the Mother General of the iconic House of LaBeija when it celebrated its 50th anniversary. She played the lead role of Dove in the band Pillar Point's viral music video, and she appeared as a principal dancer in Ryan Murphy's *POSE*, a drama series about ballroom culture that was nominated for the Emmy and Golden Globe awards. She also won the Creative Capital 2019 award together with her partner Taína Larot. Kia graduated from New School University.



Image of the presentation of Kia LaBeija during the open studio day at the Center for Artists in Residence in 2020. Photo: Estudio Perplejo.

BIOGRAPHY

The artist KIA was born and raised in Hell's Kitchen in the very heart of the city of New York. She is a photographer, a performance artist, and she creates collages and films. She composes autobiographical theatrical and cinematic works, for which she creates the set design or acts, sometimes documenting these works in real time or through all of the above. She has presented her work at The Whitney Museum of American Art, The Brooklyn Museum, The Studio Museum in Harlem, The Museum of The City of New York, The Bronx Museum of the Arts, The International centre for Photography and at Performa '19 Biennial. Some of her notable projects that have been commissioned include *W Magazine*, *Apple*, *DAZED*, *OUT Magazine* and Triple Canopy.

ANDREA MOLINA

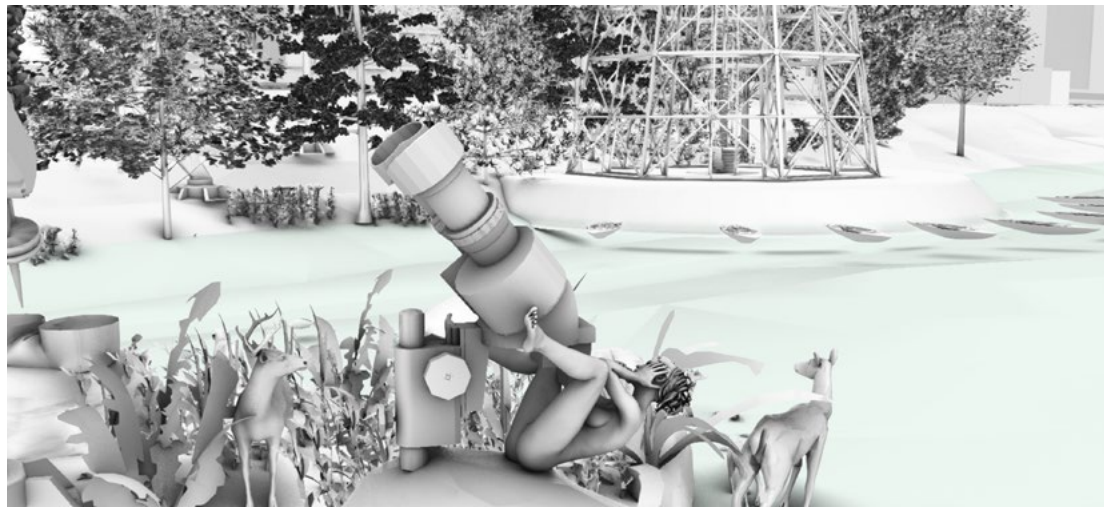
Imagining Usera

Imagining Usera is a project that seeks to explore the use of science fiction narratives as tools with which to design future urban situations in a context of ecological transition, using specifically architectural tools to illustrate these processes of change. Her goal is to explore and visualise the opportunities that are still possible and desirable in order to achieve a new coexistence with nature, offering an alternative to the apocalyptic character that prevails in the communication of the climate crisis, which to a large extent leads to nihilism and despair.

Throughout history, human beings have used fictions to design the worlds they longed to address, creating through them the imaginaries with which to activate the desire to make them real. However, the dreams and fictions of the

past are contradicted by an increasingly delicate reality, and their stories draw scenarios where even the possibility of life on earth in the long term is denied. In an effort to cast off this catastrophic discourse, we believe that there are still options to turn the script around. So why don't we write the fictions that suit us?

The project took as case studies three key points in the district of Usera that had been selected through a process of historical research and urban drifts, for which a series of fictional narratives were then developed in the Laboratory of Eco-Fictions (in collaboration with Gabriel Ruiz-Larrea). These narratives speculate on their transformation, offering local communities and the general public the chance to participate in the imaginary construction of the eco-transitional processes of their own territories.



Perspective from one of the islands in Río Manzanares where the laboratory for orgasmic stimulation is set, the axe of the care culture in the new river ecosystem. Image of the artist.

BIOGRAPHY

Andrea Molina Cuadro (1993). In 2016, she obtained a degree in Foundations of Architecture and Urban Development from the University of Alcalá de Henares, coming top of her class. In 2017, she took her Qualifying University master's degree at the Higher Technical School of Architecture in Madrid, graduating with the overall qualification of First Class Honours. She was awarded a "La Caixa" Foundation Scholarship so that she could extend her studies in the USA, and the Excellence Scholarship of the Community of Madrid. She has spent time overseas at the Faculty of Architecture of the University of Applied Sciences in Cologne (Germany) in 2014, and at the Faculty of Architecture of the Catholic Pontifical University in Santiago de Chile in 2016. Her master's dissertation (TFM, by its Spanish initials) *ONCE UPON A TIME IN ALCORCÓN* was nominated for the Young Talent Architecture Award (YTAA) and other awards.

MUSIC RESIDENCIES

→ Women in electronic music
Cruhda

→ Emerging bands
Violeta

Music as a creative discipline has been an area of interest for the CRA since the outset. The music production residencies programme has primarily focused on promoting support for emerging bands and artists and women creators in the field of electronic music. Although the ultimate objective is to support the production of an EP or LP by the resident artist or group, this programme also seeks to strengthen the artistic and musical ecosystem of the city of Madrid.

With the support of other important players in the music world, such as Radio 3 and LEV Festival, the residencies have helped to develop musical projects by not only providing space to work in and technical and financial resources, but also the institutional and professional assistance of other colleagues in the industry, the aim at all times being to give visibility to new creators. In addition, Matadero's commitment to music has also made it possible for these projects to be included in the creation centre's own festivals, such as LEV, Rayo and Capítulo Uno.

Two residencies took place during 2020/2021: Cruhda (Paula Gómez de Caso), as a woman creator in the field of electronic music (from September 2020 to January 2021) and a band called Violeta (Paula Ruíz, Gabriela Casero and Cristina Manuela) in the emerging bands category (from December 2020 to June 2021). In both cases, they have had the opportunity to delve into their lyrical and historical research before moving on to composition.

During her residency, Cruhda followed up her debut work *Ibera Morte* (2019) by exploring the sounds of an ancient but at the same time radically contemporary Spain, which she was able to present at the LEV festival. Violeta, meanwhile, focused their research on the poets of the generation of '98 to assert the role of women at that historic time. They presented the result by giving a concert-performance art piece at the Chapter One Festival.

With the collaboration of:
Radio 3 and LEV Festival.



CRUHDA

*LUX AHENA
(provisional name)*

Rooted in the landscapes and blows that make up her memory, Cruhda's second project takes the themes and experimentations that emerged in her first work a step further. The Alcarria, that immense region of gorges and shadows between the provinces of Guadalajara, Madrid and Cuenca, will become one of the fundamental settings for this new album. But not the only one. The rivers and water that criss-cross and surround the Iberian Peninsula, the fine, dark veins of this land, the blood that flows into the sea to mix with the salt, the stubble burnt on the mountain sides to celebrate life, will be the context for new chants, sounds, burnings and battles yet to be fought.

The sisterhood, the chosen tribe of the living who accompany and defend us, will enter into dialogue with those who have passed away but are still there in the air and in the sea. A dialogue between

worlds, an alchemy of elements: fire and water, past and future, absences and presences that will be evoked, implored and entreated to open the paths of the imagination. Poetry, distortions, loops, instruments, a piano and a clarinet, synthesizers, recorded sounds and samplers make up their soundscape. Concrete weapons for the tremors that threaten our land.

If their first work needed to go to the source to find out where we are, in this new project they allow themselves to point towards a shared horizon, a future. Within an undeniable darkness, there is a bronze light, a desire and a blinding longing for emancipation.

This project would not have been possible without the help of certain people. Cruhda had the collaboration of Avel in the production, with the technical assistance of Karla Radoyak, Harto Rodríguez and with Judith Adataberna the visual content.

BIOGRAPHY

They have sown wheat on this land for thousands of years. It didn't rain that much. Now it rains even less. But the women knew how to sing to the winds.

Cruhda is the musical project of Paula Gómez de Caso. With a degree in Philosophy, she has formed part of bands such as Henry Michansky, Yocasta, Difunta Calva and Crin Aeris, an electronic duo she formed this year with her cousin the artist Andres Tena. Cruhda is his main musical and life project on which she has been working intensely since 2018. Cruhda's first EL, *Íbera Morte*, saw the light of day in 2019 and more recently she has played in such venues as the Ithaka Festival, CANS, Sala Siroco, Continuo, Hybrid, Eufonic Festival, Link, Entropía or the Reina Sofía Museum.

Photograph by Aigiboga of the work carried out at the residency in Matadero with visuals by Judith Adataberna.

VIOLETA

Violeta is a multidisciplinary band originally formed by Paula Ruíz, Gabriela Casero and Cristina Manuela, who come from different artistic fields such as music, writing, design and the performing arts.

The starting point for this project was their research into the female poets of the Generation of '98, the first modern feminists in a historical context that seemed to be heading towards the end of the world.

Searching in the depths of the sea, in what has been abandoned, in what has turned to dust. With the intention of rediscovering minimalism and the everyday

in their texts, rescuing and revaluating so many Spanish words that have fallen into disuse. Offering the possibility of imagining how they would give voice to their own texts. Fantasising with sound as the means of expression of their ideas.

Violeta seek to open the way for experimentation in different musical styles and materials in order to move in a heterodox way between pop, ambient, folk and electronic music as well as field recordings. Violeta intends to create a conceptual sound album full of drama that leads to multiple performative possibilities.



Violeta as a band is currently working on the creation of a musical album whose lyrics are based on and inspired by the writings of female literary figures, mostly from the generation of '98 or earlier. Photograph: Luca Ateca.

BIOGRAPHY

The band is formed by Cristina Manuela (1990), Gabriela Casero (1991) and Paula Ruíz (1989), who come from different artistic fields such as music, design and the performing arts.

Over the years they have collaborated with each other on occasions: Paula and Gabriela compose and play for the band MOW; Gabriela and Cristina work on musical projects that are far too indie to name; and Paula and Cristina share experiences in Italy on a Performance Techniques course with Claudia Castellucci, from whence arose the need to create a multidisciplinary musical project together.

ART AND EDUCATION

→ Levadura (Yeast) Programme

Lía Ateca
Ana Ausín

→ Aprendanza

LÓVA

→ Work Spaces

Este Cardinal
la neuronera (*)
Torta
Desmusea
AMECUM

Research in the realm of art and education has been present at Matadero since before the Centre for Artists in Residence was created. Different programmes have been carried out, such as Levadura and Aprendanza, projects linked to the school environment, and the Disruptive Education Group, which emerged in 2013 with the aim of promoting a space for reflection on critical pedagogies.

Between 2020 and 2021, action and reflection have remained part of the DNA of this area of work. Through Levadura and the Aprendanza project developed by LÓVA, art has somehow managed to find its way back into the classroom.

The presence of collectives in residence, on the other hand, has been limited to the allocation of space channelled mainly in two ways: the open call that took place in 2019 (where Desmusea, la neuronera (*), Este Cardinal and Torta were selected) and the invitation extended to AMECUM, the Association of Cultural Mediators of Madrid, and LÓVA as the promoter of Aprendanza. The space has served as a platform to continue developing ideas and lines of work that would later bear fruit in other institutions in Madrid.



LÍA ATECA

Dwelling in the Lair

Dwelling in the Lair is a project of coexistence, listening, understanding and creativity. Through this idea, the participants all build a dream lair in which they feel free to be who they are under shelter. Through creativity they give shape to a dwelling that develops in the form of an installation based on respect for and encouragement of the children's creative freedom, allowing the script to be constructed by them all.

Finding in literature a magnificent ally for the development of plastic pieces, Lía Ateca chooses a poem by Gloria Fuertes entitled *How to Draw a Castle*, as the starting point for this adventure. Together with the participants, they come up with a version of the poem that leads them to build their dream lair. To be able to create the poem and therefore the installation together, we listen to each other and learn to reach agreements. Our version of Gloria Fuertes' poem has changed the word "castle" for "lair" and has left blank spaces for whatever adjectives they want to use to describe

their nest. When they have created this new poem it serves as the source script for the installation:

*For the little girl / and the little boy / we are drawing a lair.
This cool lair / is on the beach. / Although it is young / it is very high,
it's preserved like this, / with good ghosts and all, / its stars / its clouds,
it's a famous lair / with its little birds and a bear; / big windows,
/ on the floor and on the roof. / The lair is made entirely of cloth / (brick hasn't been invented).*

It's a long path / with towers and mud.

When you get there, you fly in, / and you're greeted by a ghost.

Yes. A ghost on wheels / embraces you with delight.

Welcome, blessed soul! / (and offers you a sun / and so you're not scared anymore).

A crocodile lair / is always wonderful!

BIOGRAPHY

Lía Ateca was born in 1991 in San Cristóbal de La Laguna, Tenerife. She took a degree in Fine Arts at the University of Salamanca and finished her studies at the Academy of Fine Arts in Florence. After studying for a master's degree in teaching, she went into teaching and gave art workshops for different age groups. Having been selected by the La Regenta Art Centre, she developed her project for two years as a resident there.

Over the last two years she has been a resident of the Tabacalera Creative Spaces in Madrid as part of the Tabacalera Cantera programme. She has exhibited her work at Impulsarte by Petit Palace with Hybrid Fest. In 2019 she participated with the Manuel Ojeda gallery in Estampa with her solo project *Allegro Assai*. She has been shortlisted for the BMW Painting Prize 2020 and in 2021 she participated in the *Femmes Fauve* exhibition by La Pera Projects, with whom she also created a live painting at the Urvanity fair in 2021.

ANA AUSÍN

*Climb a tree, light a bonfire
and swim in the river!*

Ana Ausín proposed a participatory project that combines learning with nature and play as a form of expression.

Ever since the 18th century with Rousseau and the Enlightenment, the concept that connects humankind to the cycles of nature has been the basis of numerous pedagogies. This, together with the incorporation of play in the learning process, are the main resources of the project.

The instinct to play is innate in children and responds to a biological and social need that has to be experienced in the natural environment. Through play we learn, interact and create. Nature has always been with us. It is the ideal context in which to satisfy a human being's inner needs, whether for food and shelter or to gain experience, try out skills and test abilities.

From a child's perspective, learning in nature has everything a child needs: a variety of materials, textures, sounds and smells with which play and learning can constantly nurture one another.

During the sessions at the school, they carried out activities that linked learning to nature. It is equally as important to know how to read and write as it is to build a shelter for the night, to make a fire to keep warm or to cook, to be able to tend a vegetable garden or to look after the animals that give you milk and cheese. Not that long ago, all this was part of the everyday world and the knowledge of the people was also our own.

In the project, objects such as huts, nests, caves and burrows were made from natural materials. They also visited the Casa de Campo Park to experience at first hand what it is like to be a shepherd, from going out to search for the flock of sheep, learning how they feed themselves, to the production of cheese and transhumance.

Getting out of the classroom and out of school. No books or notebooks for a few days. Having direct experiences with nature and stimulating the senses. Confronting life with freedom.

The workshops were attended by the 3rd year pupils of the CEIP Ramón María Del Valle Inclán primary school.



Transforming the Playground. Year 3 pupils at the CEIP Ramón María Del Valle Inclán primary school in Madrid, taking part in the project activities in the school playground. Photograph by Eva Morales.

BIOGRAPHY

Ana Ausín Benito (1974) is an architect, designer of objects, landscapes and places to play in. Her work combines architecture with nature, pedagogy and play as the driving force of the process. Her projects seek to recover the essence of popular and artisanal architecture. Her research into pedagogy and childhood and her relationship with educational architecture has led her to transform numerous play spaces in schools and colleges. In her professional practice she also applies these ideas to the exhibition designs in which she has participated, such as in *Bestiaire of Tonguelets* at CentroCentro in Madrid, *Amphora*, *Grotesque*, *Frame*, *Mannequin* at the Patio Herreriano Museum in Valladolid and at the 33th Sao Paulo Biennial. She currently lives and works in Madrid.

LÓVA

aprendanza

aprendanza is the name of a project developed by LÓVA within the framework of the residencies at CRA. *aprendanza* is a programme from which to promote reflection about the body in schools. It was created in 2012, linked to the LÓVA project and based on a need detected in the teaching community. What bodies inhabit the educational space? What place does dance have in the school as a vehicle for expression, creation or reflection on this inhabitation? Is there a place for choreographic practices in formal education? What does learning look like when the body is at the centre?

These questions have served as a guideline for the creation of an annual meeting for which other related actions are developed throughout the year. This programme is aimed at teachers, educators, dance professionals and other people interested in ways to learn through creati-

ve tools, i. e. learning and teaching through bodily and choreographic expression in a participatory way.

The residency at the CRA has provided the project with a framework that has nurtured a greater relationship with other collectives working in art-education and has led to the creation of the Algonuevo working group, made up of teachers and artists interested in the territory between dance and education. *aprendanza* has grown, it has ventured outside of the walls of Matadero and has linked up with other cultural institutions. In 2020 it faces the challenge of transforming an eminently practical and experiential meeting into a shared experience in the digital sphere. Over the course of the last three editions, it has sought to generate more meeting places in which to exchange experiences, promoting working groups and facilitating different practices put forward by children and young people, teachers and artists.



aprendanza19. Photograph by Eva Vieira.

BIOGRAPHY

LÓVA, (The Opera, a Vehicle for Learning) was set up in Madrid in 2007. It works at the intersection between education, culture and art, developing projects that integrate creative artistic processes into school dynamics, establishing significant links between the arts and formal learning.

LÓVA's projects encourage emancipatory education by recognising children and young people as active agents in their communities and valid cultural producers. LÓVA focuses on the creative process as a place of expression and a critical approach to reality and on the power of collective processes.

LÓVA obtained the National Good Practice Award from the Ministry of Education in 2018 and is listed as one of the two Spanish good practices of reference for the development of cultural awareness in the European Commission's Cultural Awareness and Expression Handbook.

ESTE CARDINAL

Este Cardinal is a research project in the interstices between art and education that seeks to foster a pedagogical renovation in educational and cultural institutions by means of scenographies inhabited as non-normative spaces. In these spaces, social conditioning factors are subverted through activities that allow children time and space to discover themselves and find their own codes. The stage piece is developed from different creative languages that they explore, investigate, experiment and freely make their own.

These activities have no greater purpose than experimentation itself, and their greatest achievement is not the search for final results, but rather the configuration of creative processes that allow the children to explore new horizons of their own, which they can share with their peers. In this action of “playing the space” they become active agents of their own learning, of their own aesthetic and creative codes, assuming with the artistic activity not only the freedom to experiment, investigate and observe, but also to create and, whether consciously or unconsciously,

to communicate their thoughts and emotions through their actions.

This project by Createctura investigates and develops around three concepts: the value of emotion, of what is genuine, through art as a connection between people. The value of creative thinking, through experimentation and self-knowledge, as a vehicle for empathy. And finally, the value of a space built through light and shadow, as a means to move and generate creative experiences, as a place of social interconnection that generates wellbeing and, therefore, lays the foundations for careful, critical and creative thinking.

The aim of the project of artistic experimentation scenographies is to abandon the white cube to generate a space built through light and shadow, as a polyhedral place from where they can weave new knowledge and collective thoughts among themselves. In short, a polyphonic space in which to find not only lots of different answers to a single question but also to find lots of different interpretations of the question itself.



#Perforacionesdeluz. The action of piercing something either entirely or in part to render the invisible visible. What happens when you start off in absolute darkness and begin to pierce that void? Do all the shapes and sizes feel the same? What happens if we add colour?

BIOGRAPHY

Marta Gelabert Ramos (1981) is an interior architect and lighting designer. Since 2017, she has been creating, researching and developing artistic experimentation actions with girls and their families in nursery schools, art galleries and centres for the integral development of children. She has designed programmes in these places for the exploration of creativity by activating the creative processes of various well-known artists through family workshops, as well as using the potential of the arts as a transformative agent for the aesthetic, emotional and cultural development of people. Since 2019, she has been developing her artistic-pedagogical practice in the Createctura collective, where she continues to investigate luminally with *Este Cardinal*.



Mimando la memoria

otros modelos de vejez

LA NEURONERA (*)

The global pandemic we are immersed in has once again shown how vulnerable we are in the face of neoliberalism. Thousands of deaths have occurred in old people's homes, deaths where even dignified mourning has not been allowed. A body without a wake forces us to question the drift in which one of the groups most affected by the virus - the elderly - find themselves. We have been working with them to raise awareness of what they have had to endure. The abandonment of our elderly citizens - and of our own future - by our institutions now leads us to think about other modes of care in the face of ageing and about to whom we are entrusting our vulnerability.

Through, in this case, a

documentary series, we will attempt to highlight practices related to the care of the elderly, as well as the dislocation of and stopgap solutions to this care. Who is responsible for this care? What role do they play and to what extent are they able to do so? What initiatives are currently underway at municipal, regional, national and international level? What is our role as civil society, as neighbours? What kind of generational growth do we generate and what kind of growth awaits us? Is it the one we want for ourselves? Is it therefore the one we offer others?

These questions and more occupy the length of this series in order to bring us a little closer to our efforts to achieve justice in the face of death.

Still from the title frame of the documentary series *Pampering Memory. Other Models of Old Age*, 2021.

BIOGRAPHY

la neuronera (*) (2017) are a research and artistic-educational production collective that addresses contemporary cultural conflicts from a multidisciplinary perspective. Working with the archive and historical memory of neighbourhoods, cities and towns, using audiovisuals, workshops and collaborative work, they encourage other educational methodologies, creative processes, art + health initiatives and the promotion of care.

TORTA

Sounds like rest

Torta investigates sound format through *Sounds like Rest*, a podcast about rest or pause, narrating a journey about where they find themselves in different parts of the city of Madrid, to debate and figure out what it means to rest and how you go about it.

After a long period working with cultural institutions, Torta reflects on fallow. The collective came into being as a

tool against a malaise that was digested thanks to the tools that Torta brought to the lives of Marta, Tom and their circle of proximity. This malaise has penetrated the walls of the collective and its activity, causing discomfort and confusion. Torta is considering taking a break to alleviate it, but before they do so, they want to investigate, through recordings and listening, what a break is and how you go about it.



Sounds like rest, 2020.

BIOGRAPHY

Torta Collective (2017) are two friends (Marta Pérez and Tom Cano) who transform their friendship into a way of producing that has little to do with the neoliberal values of competitiveness and innovation, proposing organic production methods that enhance their bond. They understand their practice as a way of making ties and building collective discourses, whose narratives help to understand conflicts of today. Their aim is to investigate ways of generating common knowledge by using contemporary art and gastronomy as a tool.

DESMUSEA

vitrin.as

Desmusea is an artistic and cultural digital mediation collective formed by Clara Harguindey and Daniel Pecharromán. Located in the interstice between art and education, Desmusea articulates projects permeated by technology and digitality that bring their own perspective to museums and cultural institutions. As part of the Art and Education residency at Matadero Madrid, Desmusea has launched *vitrin.as*, a virtual gallery that hosts *net.art* projects, each one of which is inspired by a museum in Spain: both in terms of its art collections and its spaces and histories. The aim of *vitrin.as* is to experiment with and explore artistic, video-playful, interactive and digital cultural mediation possibilities, articulating a ubiquitous ecosystem formed by links between institutions and

virtual citizenship. In this sense, we want to prioritise collaboration with peripheral institutions, establishing more local approaches between the museum and the community in which it is located. It is, therefore, an exercise in situated virtuality, in which the nature of each project is deeply linked to the institution's own identity. The first of these projects is *heriotza/hands*, which reformulates the collection of the Bilbao Fine Arts Museum. Its museography, arranged in alphabetical order, served as a trigger to explore the poetics of how the word can penetrate and condition how we look at works of art. In this way, *heriotza/hands* proposes a conversation in a chatroom in which an artificial intelligence returns details of works in the museum related to the proposed concepts, configuring an intimate exhibition that takes shape through dialogue.



vitrin.as. Web project.
Photo edited by Desmusea. Original by [@estudioperplejo](#).

BIOGRAPHY

Formed by Clara Harguindey (1993) and Daniel Pecharromán (1992), Desmusea is an artistic and digital cultural mediation collective founded in 2018. Desmusea has been resident at the Matadero Madrid Centre for Artists in Residence between 2019 and 2021. They have coordinated the Equipo1517 programme at the Reina Sofía Museum during the 2019/2020 academic year and the Rendija artistic residency for teenagers at the Condeduque Centre for Contemporary Culture during the 2020/2021 academic year. They have also carried out projects with such institutions as the "La Caixa" Contemporary Art Collection, the Spanish Cultural Centre in Montevideo and the National Museum of Decorative Arts. They have given seminars and workshops in such spaces as Tabakalera in San Sebastian, and participated in the Quite *Impossible* exhibition at the Young Art Salon of the Community of Madrid.

AMECUM

Redoing and expanding cultural mediation. New practices for a new cultural framework

Between April and May 2020, AMECUM decided to prepare a diagnosis on the situation of the profession. This resulted in the *Report on the Working Situation of Cultural Educators and Mediators in the framework of COVID-19*, which revealed the serious deterioration of professional conditions in the context of mediation. Based on the conclusions of this report, they embarked on a new research process: *Redoing and expanding cultural mediation. New practices for a new cultural framework*. With the support of the Daniel and Nina Carasso Foundation, the aim of this project has been to question how the paradigm shift we are experiencing affects cultural mediation as an ecosystem, understanding

this moment as an opportunity to rethink a discipline that is inherently characterised as a tool for empowerment and social transformation.

This project has explored five cross-cutting issues that have helped us to rethink our practice: accessibility, the body, virtuality, care and institution, and economic and emotional support. It has been organised around a cycle of five self-training courses, a stable learning group and a network of conversations and interviews with various cultural agents, all carried out in collaboration with and in the spaces of the Matadero Madrid Centre for Artists in Residence.

The result of this process will be published in autumn 2021, in a report that will cover terms, experiences and methodologies and will serve as a starting point for thinking about future topics to be worked on in the Association.



Redoing and expanding cultural mediation. New practices for a new cultural framework, Self-training Accessibility 360°, Photograph: Lukasz Michalak

BIOGRAPHY

AMECUM, Association of Cultural Mediators of Madrid (2015). The association is the result of the urgent need to give visibility to the craft of cultural mediation and its role as a social tool in the development of a critical citizenry able to achieve empowerment through culture. Since its beginnings, AMECUM's work has focused on three lines of action: helping to make cultural educators and mediators more visible and professional, programming and participating in professional conferences on behalf of our members; generating an ever wider network of agents, groups and cultural institutions through dissemination activities and self-training courses; and fighting against the job insecurity that the profession has suffered from its origins, by organising professional meetings, a variety of actions and research.

Una fiesta salvaje

The Performative Writing residency programme began in 2019 and continued in 2020 by means of a curatorial invitation to Violeta Gil, Helena Mariño and Cynthia Smart, who together form Una fiesta salvaje (A Wild Party), a project through which to explore the performative possibilities of language.

As part of their year-long research residency, they carried out an independent study programme within the framework of Matadero Critical Studies, in which they combined master classes by lecturers and practical workshops. Together with 25 participants they carried out exercises to experiment with the body and language, trying out different textualities in order to find new ways to relate it to their physicality.

They borrowed the name of the project, which implies the association of poetry with dance and the body, from Dorothea Lasky's quote: "Real poetry is a party, a wild party, a party where anything can happen. A party you may never return home from".

UNA FIESTA SALVAJE

Since the beginning of time, poetry has been associated with dance and the body; poetry, Dorothea Lasky tells us, is a wild party.

Una fiesta salvaje is a study, writing and research group focused on exploring the hybrid terrains of creation that have the body and the word at their core: every creative act that is on the edge, scrapes against the limits and puts its own centre in crisis. To inform this search, the collective works with a series of guest creators, thinkers and researchers. The encounters are documented in podcasts and diverse graphic and audiovisual materials. In this way, they form a residency archive that is open to the public, in which they draw maps, lines that lead from one place to another and help to think about creation from non-canonical places. During the course of the residency, they have talked with lawyers, architects, writers and publishers, choreographers, filmmakers, gynaecologists, musicians and academics. They have also explored the creation of their own texts and the translation of other people's texts.

During the autumn the studio was opened to the public through the MEC (Matadero Critical Studies), with virtual visits by Jazmina Barrera, María

Bastarós, Tálata Rodríguez, Andrea Chapela and Hanif Abdurraqib and the presence of Elena López Riera. Topics that came up in the preceding conversation were discussed after the talks, and exercises were proposed, testing writing from sound, with sound, and through confessions, impersonations, inventions and collaborations. The generation of poetic texts intended to be performed was addressed. Some of the questions that guided the work during those months were: how to read, how to work with the body and the voice, what possible explorations exist in the field of performative poetry.

Faced with the isolation, loneliness and dissolution of the social fabric that latter-day capitalism is trying to impose, the collective is interested in art that generates spaces for exchange and encounter. They are interested in the concept of de-appropriationist literature, which uses language to question the distance between what is and what is not their own. Literature in which those who read relate to the text through bonds of belonging and not ownership.

Poetry may not save us,
ma calma i nervi.

BIOGRAPHY

Violeta Gil (1983), Helena Mariño (1990) and Cynthia Smart (1979) met in Iowa City in 2016, where they were on a scholarship to study for a master's degree in creative writing in Spanish at the University of Iowa. There they created the series of reading entitled *Subtitled in Iowa City*; learned to read each other, to be generous with each other's work, and to understand that writing can also be a collective activity for which it is necessary to generate a specific context. They met up again in Madrid in 2019, where they began to think about ways of generating just such a context. Driven by their desire to think about writing in relation to the body, to leave the academic sphere behind and to generate their own canon, they set up Una fiesta salvaje.



The image accompanying the project was created by Leticia Bernaus, an Argentinian visual artist and writer who collaborates with the collective and works between Chicago and Cordoba (Argentina).

EXTRAORDINARY OPEN CALLS

→ Extraordinary grants

Nucbeade
 Jose Begega
 Alejandría
 Óscar Bueno Rodríguez
 Pedro Luis Cembranos
 Élan d'Orphium
 María Salgado and Fran MM Cabeza de Vaca
 Bárbara Fluxá and Raúl Alaejos
 Mauricio Freyre
 Fuentesal and Arenillas
 Saioa Olga González
 Sally Gutiérrez
 Andrés Izquierdo and Pablo Ferreira Navone
 María Jerez
 Jimena Kato
 La Leo
 Espirituescalera (Antonio Llamas and Lucas G. Torralbo)
 Jorge Núñez De La Visitación
 Marta de Gonzalo and Publio Pérez Prieto
 Gema Polanco
 Claudia Claremi
 Alfredo Rodríguez
 Disbel Roque
 Candela Sotos and Pablo Méndez
 Marta Van Tartwijk

→ Depth of Field

Silvia Zayas

→ Project on social networks

Limbo

The Extraordinary Open Calls that were launched at the end of 2020 for them to be benefited from in 2021 responded to Matadero's desire to contribute to the reactivation of Madrid's artistic fabric after the standstill caused by the pandemic. There were three modalities: 25 extraordinary grants for visual artists, an extraordinary audiovisual grant and a residency in new digital formats.

I. Extraordinary grants for visual artists in Madrid.

That there was a need for this type of initiative was made clear by the more than 500 proposals that were received, of which 25 were selected. Although these grants did not include a workspace at the CRA, understanding nevertheless that the role of a residency centre is to accompany the creative processes, Matadero Crea was set up as a programme of advice, training and visibility of the creative processes.

Through this programme, the beneficiaries of the grants were accompanied throughout their projects by a committee made up of Agustín Pérez Rubio, Azucena Vieites, Carlos Fernández Pello and Julia Morandeira. On the other hand, with the idea of opening up the programme to other artists from the local context, a series of critical sessions of projects were also held. These sessions were led by Ángel Calvo Ulloa, Natalia Valencia Arango, Soledad Gutiérrez, Bruno Leitão, Cristina Cámara, Juan Gómez Alemán, Suset Sánchez and Mariano Mayer.

In addition, in an effort to generate learning spaces, various workshops were given by Dora García, Cabello / Carceller and Jon Mikel Euba, and a programme for approaching creative processes was organised in which the beneficiary artists of the grant were invited to share their own work, processes and references through a variety of types of activity.

The artists selected as a result of this open call were nucbeade, Jose Begega, Alejandría Cinque, Óscar Bueno Rodríguez,

Pedro Luis Cembranos, Élan d'Orphium, María Salgado and Fran MM Cabeza de Vaca, Bárbara Fluxá and Raúl Alaejos, Mauricio Freyre, Fuentesal y Arenillas, Saioa Olga González, Sally Gutiérrez Dewar, Andrés Izquierdo and Pablo Ferreira, María Jerez, Jimena Kato, La Leo, espírituescalera (Antonio Llamas and Lucas G. Torralbo), Jorge Núñez de la Visitación, Marta de Gonzalo and Publio Pérez Prieto, Gema Polanco, Claudia Claremi, Alfredo Rodríguez, Disbel Roque, Candela Sotos and Pablo Méndez, and Marta van Tartwijk.

II. Extraordinary support for an audiovisual project in the framework of the Depth of Field programme.

The aim of this extraordinary open call was to support the production of an audiovisual work by a local artist. The project, selected by a jury made up of Laida Lertxundi, Alex Reynolds, Anna Manubens and Ana Ara, was 'ê', by Silvia Zayas. The result will be presented to the public in an exhibition at Matadero Madrid's Nave 0 as part of the "Depth of Field" programme during the last quarter of 2021. This exhibition programme is aimed at the production, exhibition and study of contemporary audiovisual practice.

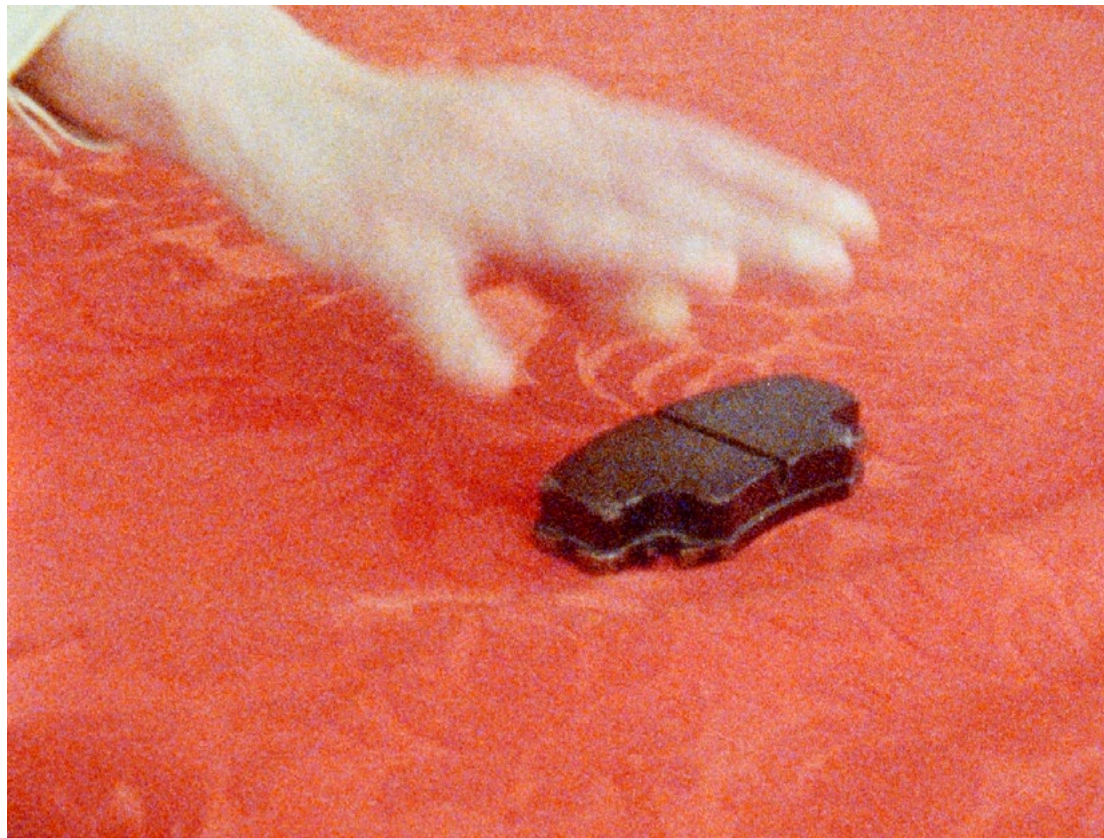
III. A residency in which to develop an artistic project on social networks.

Finally, an open call was also launched whose aim was to produce a work for the digital medium and intended for a specific communication channel, as an experiment in how a cultural institution can work by expanding the spaces in which it relates to creation and to its virtual communities and audiences. As a result of this open call, which sought to explore and expand the spaces where institutions, creation and virtual communities can relate to each other, a committee made up of experts in the digital environment, including Silvia Bianchi, Marta Peirano, Fito Conesa and Myriam González, selected the LIMBO project, by BIAN Multiformat Design Office, directed by Ángel Cobo and Carmen Bentabol.

NUCBEADE

A cinquiito, con derecho a tocar
(To Cinquito, with Licence to Touch)

A cinquiito, con derecho a tocar is a single-channel audiovisual work that addresses the exhibition of non-normative bodies in the context of Spanish street festivities between 1850 and 1980. Based on the fabrication of some of the elements that formed part of the staging of these people who were taxonomised as “human phenomena”, the work, which oscillates between a fake documentary and an essay, reflects on the violence with which otherness was constructed in this context of a fairground stall.



Frame from the film *A cinquiito, con derecho a tocar*, nucbeade, 2021.

BIOGRAPHY

nucbeade is a collective formed by the artists Quiela Nuc (1990) and Andrea Beade (1988). Through audiovisual media, installations and performance art, nucbeade constructs and retrieves narratives that lie outside hegemonic historiography.

Their works have been shown at festivals and in such museums and galleries as La Casa Encendida (Generación 2021, Madrid), Kunstraum Kreuzberg/Bethanien (Berlin), Museum of Impossible Forms (Helsinki), Instituto Cervantes (Madrid), Sala Amadís (Madrid), RMIT Art Intersect Spare Room (Melbourne), Miguel Hernández University (Elche), Alcances Documentary Film Festival (Cadiz), Festival Márgenes (Madrid), Malaga Festival, Cinespaña (Toulouse), BideOrik Azkuna Zentroa (Bilbao) or Queer Lisboa.



JOSE BEGEGA

Crystallise

Crystallise is an attempt at abstraction to understand where and in what way cities situate the “addict” in urban contexts. In this project, Jose Begega draws on his situated knowledge of having been a user of different spaces dedicated to the “abuse” or handling of substances. The space itself takes centre stage on this occasion, as Matadero Madrid integrates into its installations a Centre for Drug Addiction Care, the Arganzuela DAC. Although it is certainly one of the most visible and centrally-located DACs, due to the institutional weight that Matadero Madrid has acquired, it is practically invisible. This in itself speaks to us of the hidden place that sex and drugs occupy in contemporary societies and, specifically, the phenomenon that has become popularly known as *chemsex*. Starting off from this framework, the narration proposed by Jose Begega is always an intimate and autobiographical account of minor experiences related to these spaces. His is a toxic look at the last underground

station, wandering through the suburbs, turning a corner and coming across a semi-camouflaged door that leads to the health services. This project is a journey through pleasure, grief, shame, trauma, pathologisation and stigma.

As if it were a chapter from an anthology of poems, *Crystallise* is integrated in a performance art piece within the artist’s chemical trip through pornography, gay or queer contexts, sex work and, above all, the crisis of what we used to call masculinities. However, the form the project will finally take remains uncertain.

“There are many ways to end up in a place like this. It’s a long physical and intellectual road. Addiction centres are always hidden away in secret places, like the best parties. There is an intrinsic relationship between stigma and urban planning. Society has been placing addiction centres away from prying eyes - in a pragmatic and indeed pernicious attempt to preserve the patient’s privacy? - thus making it quite clear that sex and drugs belong in the private sphere”.

BIOGRAPHY

Jose Begega (1982). His dubious and mutable identity means that his work, which at first sight may appear to be autobiographical, questions the notion of “reality”. In each project we can see how he illuminates a new part of his biography by caressing stigma. Jose Begega (Jose Ramón Alonso Díaz, Astroboi, Petia Cervera Krupova or Tom) is an Asturian artist who received a degree in Fine Arts from the Polytechnical University of Valencia, a Master’s Degree in Artistic Production and Investigation from the University of Barcelona. He is also a porn actor, a sex worker and a visual artist. He has presented his work within public activities at the Reina Sofía Museum, the etHall Gallery, the Palaci de Ronzon, the Pumpk Festival, Cine Zumzeig, Espacio Nigredo, Injuve, Espositivo, Nau Estruch, Hangar, Can Felipe, La Usurpada, A Tomar por Culo Fest, Arts Santa Monica, Salamina, Kunstgebäude, Campo de Desconcentración Polivalente, Plaga, Liminal GR, TimeLab, Doméstica, Palma Photo’2014, Pavilion centre Bucharest, Sala d’Art Jove and Roodkapje Rotterdam among others.

Crystallise. (ChemSex Architectures) A still from the video by Jose Begega Cristaliza directed by Gema Segura.

ALEJANDRÍA CINQUE

K-HOLE, a Bad Trip to the Mermaid Lagoon

The work *K-HOLE* is the third and final chapter of the saga of performance art pieces about queer subjectivity, *The Trilogy of the Night*. Directed by Alejandria, this project arose in the context of their master's degree in Performing Arts Practice and Visual Culture at the Reina Sofía with the intention of developing a series of bodily and aesthetic practices that help to understand the experiential complexity of LGBTQ+ identities. With this premise and signed by the Lighthouse of Alejandria company, three stage plays have been created: *AFTER*, *CRUISING* and *K-HOLE*, premiered in such cities as Madrid (Teatro Pradillo), Manchester (HOME), Montevideo (INAE), Mexico City (Museo del Chopo) and Valencia (TEM). The three performance art pieces are based on aesthetic whimsy and conceptually linked to queer theory, infecting the process of creation with discourses and experiences rooted in the collective itself. The pieces have a free nature, considering themselves a laboratory of creative genres where the boundaries between the scenic, the plastic, the musical

and the cinematographic are not defined, allowing the different disciplines to interact and coexist. In this way, the works are freely moulded, making it possible for them to be performed in classical theatre as well as in alternative spaces, concert halls, exhibition formats and even through digital languages. In order to organise all the material, three lines of research were opened that focused on three different temporal contexts (present, past and future) each with its own imaginaries and languages, which have resulted in three plays that grow and transform with each performance.

Part of the development of the last of the pieces, set in a dystopian future of queer identities, was carried out in the context of the CRA. The play *K-HOLE, a Bad Trip to the Mermaid Lagoon* is presented as a performative installation that attempts to travel to a Neverland devastated by human action. During this visit, we meet mermaids contaminated by toxic waste who come together to sing about the human drama derived from the lack of connection between the body and nature. Fluid identities are postulated as the only possible way to save existence.



K-HOLE, a Bad Trip to the Mermaid Lagoon. A 30-minute performative art concert that was part of the week-long ARCO 2021 programme at the Matadero Madrid Centre for Artists in Residence.

BIOGRAPHY

Alejandria (1990) is a creative journey towards an architecture of projects devised by Alejandria Cinque, a multidisciplinary artist. They work from a neutral, non-binary, nocturnal terrain, where performativity flows between genders, where creativity takes over not only the work, but also the body of the artist, when everything has yet to be defined, when everything has yet to be dreamt. Just as when Alexander the Great dreamt of the city of Alexandria, a utopia of civilisation that gave him the strength to continue his campaign. Alejandria wants to be that dream, that possibility of building a new world inspired by a fantasy whose limits seem blurred, a play of light and shadows that dance in an ambiguity that allows the free interpretation of oneself. Thus was born the Lighthouse of Alejandria living arts company, where stage practice develops in a fluid and experimental way and where formal limits are not defined.

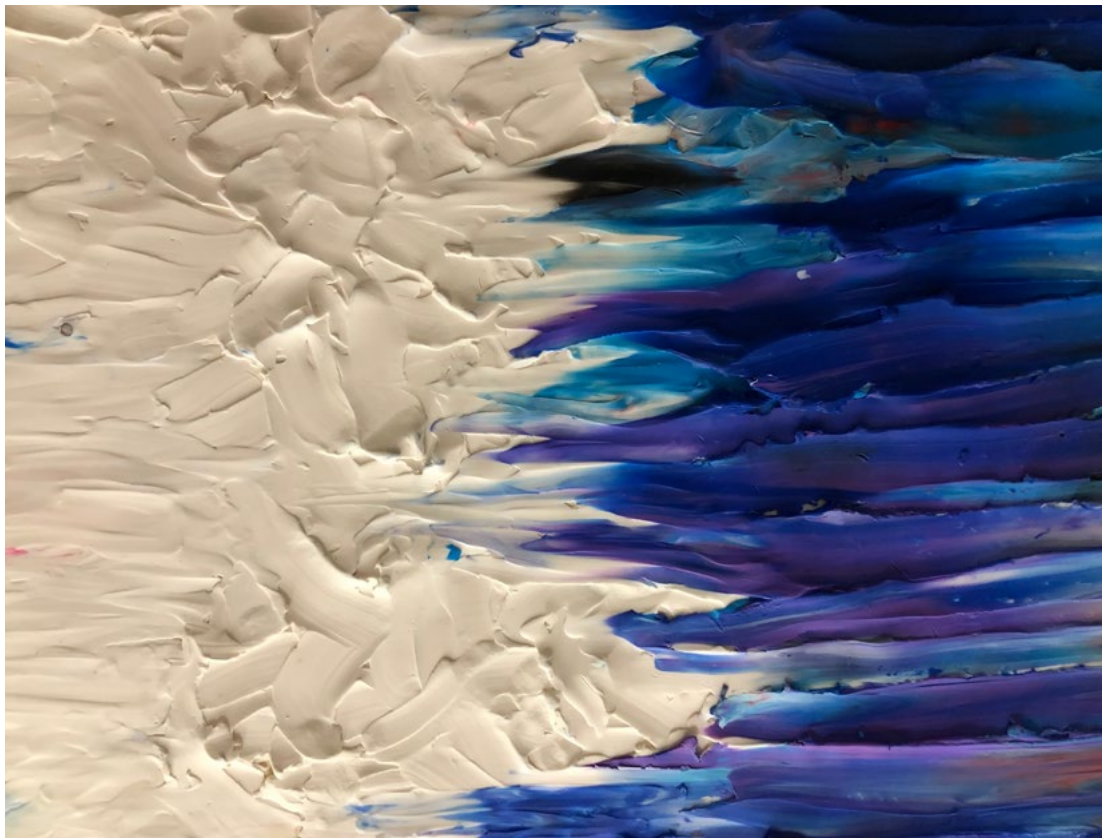
ÓSCAR BUENO RODRÍGUEZ

Studies for Soundidation 2

Studies for Soundidation 2 (musical works (propose a musical experience (through image (that which we look at as if it were music) and touch (that which we touch as if it were music)) that ask questions about space and time)).

Soundidation stems from a very simple play on words: image-imagination; sound-soundidation: the music or sound that we generate in our minds. The invention of this word allows us to generate a research framework in which to discover new ways of relating to reality from the perspective of sound.

These studies build on the discoveries made in *Studies for Soundidation 1* (2020) and pose new questions about time and space, and their inevitable relationship to musicality, extending the experience of soundidation not only to what we see, but also to what we touch.



Fragment from a study.

BIOGRAPHY

Óscar Bueno Rodríguez (1985). A professional piano graduate. A degree in Dramatic Art from the ESAD in Asturias. A master's degree in Performing Arts and Visual Culture from the University of Castilla la Mancha and the Reina Sofía Museum in Madrid.

His practice alternates between the musical, the choreographic and the visual, in a more or less premeditated way. He is an author but in his work he also accompanies the processes of other artists which lead to hybrid theatre and contexts within the European experimental scene. He is a performer and a musician in both areas. Visuality or work in drawing gives shape to what is a central exploration in his work communicates with these other disciplines in a natural way. Some of the works he has presented or is currently developing are: *Soundtrack*, *Big Square*, *Camouflaged Music*, *Studies for Soundidation*, *Easy Music* and *The Polaroids*.

He also collaborates with other artists: Itxaso Corral, Anto Rodríguez, Cuqui Jerez, María Jerez, Cris Blanco and Amalia Fernández.

PEDRO LUIS CEMBRANOS

Estikion

Estikion is a short film in progress that borrows the codes of film noir to unfold a fable about the tribulations of a solitary anarchist in a society of the future scarred by inequality and class struggle.

In 1927, film director Nemesio Sobrevila presented a private screening of *Al Hollywood Madrileño*, a film that was never released commercially and of which no copy exists today.

One of the seven fictions that gave the film its structure took place in an improbable city of the future called Estikion, a city where there was no such thing as disease or death.

Making good use of his academic training as an architect and engineer, Sobrevila produced a series of drawings and models which he used to recreate this fabulous city, filmed using techniques similar to those that Fritz Lang had just used in *Metropolis*. Only a few photographs of the models and the shooting of the film have survived to this day, in which we can see the main actor of the plot developed in *Estikion*, the anarchist writer Carranque de Ríos, who,

from his position as an outcast, produced a stark, autobiographical work that was extremely critical of the bourgeois culture of a capitalist society that he detested.

In those few photographs of the filming, we can see the naked and emaciated torso of a starving Carranque de Ríos.

Through texts extracted and reassembled from his last novel, *Cinematógrafo*, which tells the story of the miseries of the incipient and precarious film industry in Spain in the early 20th century, the short film is being filmed and assembled as an audiovisual collage, developing an exercise of architectural reconstruction of an improbable future Madrid. The basis of the film are the few existing documents of the models that film-maker Nemesio Sobrevila produced for his work, which combine a traditional and somewhat bizarre science fiction fantasy with the figure of the anarchist writer Andrés Carranque de Ríos, the eldest son of a humble gatekeeper at the Madrid slaughterhouse (today's Matadero Madrid) and with the settings of his novel *Cinematógrafo* which was based in Madrid.



Still from the short film in progress, *Estikion*.

BIOGRAPHY

The work of Pedro Luis Cembranos has been exhibited in several individual and collective exhibitions in such countries as Germany, Rumania, Sweden, Cuba, England, Brazil, France, Portugal, Slovenia or Belgium. He has received a number of awards and residency and creation grants such as the BBVA Foundation Multiverse Grant for Videoart, the ArtistaXartista Grant in Havana (Cuba), the Casa de Velázquez Grant in Madrid, the Institut Français-AC/E Grant in Paris, the Grant of the Essaouira Contemporary Art Centre in Morocco, the Joan Miró Foundation of Mallorca's Pilar Juncosa and Sotheby's Grant, the Grant of the Portuguese Serigraphy Centre, Lisboa, the Grant of the Druckvereinigung Foundation of Germany, Generations Art Awards and the Matadero Madrid International Mobility Grants for Creators in Brazil.

ÉLAN D'ORPHIUM

Fables. Manner 2

The project looks at the relationship between humans and animals in order to propose more empathetic ways of producing landscape. This will give rise to a set of phenotypical metaphors and new interpretative uses of the body based on animalistic practices that respond to the category of zoo morphology or animal transvestism.

Fables. Manner 2 explores a submission-domination relationship through role reversal. The characters who introduce the *manner** embody allegories of submission and fertility in an interplay of impulses found in the penetration and fertilisation of the earth.

Taking a classic plough as an instrument, the incision in the earth is presented as a ceremonial act of drawing, where the undulating line represents the perversion of a historically straight action. The undulation, as a symbolic agent, suggests deviation from a tradition, an identity and a landscape.

* On the level of graphic representation, the manner constitutes a symbol that is produced by naturally mannered bodies as an undulating, flexible and continuous gesture, where such mannerism supposes a deformation in the biologicist expression of the body. Each manner is translated into a curvilinear drawing.



Fables, Way 2. 2K colour video. 16 min. Variable exhibition format. Still photograph by Pelayo Álvarez, 2021.

BIOGRAPHY

Élan d'Orphium (1992). Their work explores the body and its plastic and performative possibilities. They are graduate in Fine Arts from Madrid's Complutense University (UCM). Thanks to an Erasmus scholarship, they completed their studies at Camberwell College, University of the Arts London (2015). In 2018, they studied for a master's degree in University Art and Creation Research thanks to the award of the UCM Excellence Scholarship.

They have been involved in such dance-based projects as *Queer Fury* (Barcelona), *La Roboterie* (Rome), *Minitel* and *Stardvst* (Madrid), *SÂLMON<FESTIVAL* (Barcelona, 2020). They have participated in events and activities such as *Pero, ¿esto es arte?* at CA2M (Mostoles, 2019), *Hablamos por nuestra diferencia*, at MNCARS (Madrid, 2019), *Intermediae* (Madrid), *Ordinary Sociology* (Madrid, 2019), the AMIL project (Lima, 2019), and *Encuentro sin créditos* programme (Madrid, 2019). He has also collaborated in various intersectional initiatives such as *Trans-queer-dyke Seminars* (Madrid, 2018-19), *Gay Oasis* (Errekaleor, 2019).

MARÍA SALGADO AND FRAN MM CABEZA DE VACA

Jinete Último Reino Frag. 1 (JUR 1)
(*Jockey Last Kingdom Frag. 1*)

The support of the Centre for Artists in Residence allowed Maria Salgado and Fran MM Cabeza de Vaca to move ahead with the production of *Jinete Último Reino Frag. 1 (JUR 1)*, which will premiere in November 2021 in the Black Room of the Teatros del Canal, within the framework of Festival de Otoño.

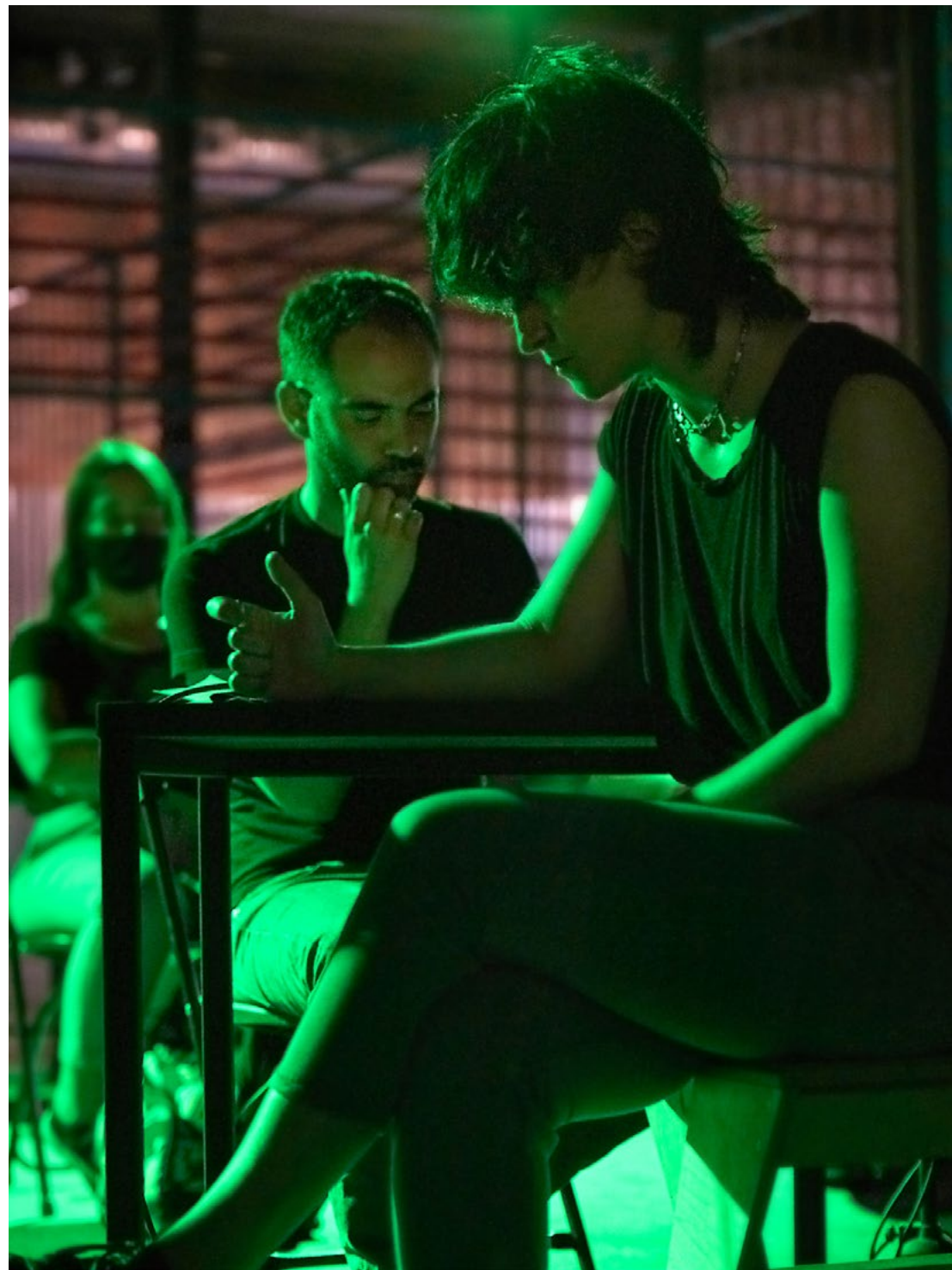
JUR 1 is a play that explores the birth of bodily difference or “campness” during the process of acquiring a language, i.e., that moment in childhood prior to entry into the symbolic order and the binary gender system, when everything is still possible because subjectivity is still stuck to the skin, the tongue, the mouth, the needs, the urges. The community quality of language is that continuity of the human from which we come and into which we gradually enter as we at the same time enter into a world full of non-human sounds (wind, water, branches) which are at times indistinguishable from our crying or moaning or stammering.

Supported by the grant, they built

a musical instrument (a monochord) with which they will represent the phenomenon of vibration and the confusion of human and non-human sounds. They also created the sound recording for the installation *Poetry is Called Language, Language is Called Continuity...* which could be heard at Tabakalera, San Sebastian, until the 29th of August as part of the *Komunikazio-Inkomunikazio* exhibition. The installation consists of a multi-channel system that unfolds in space and time a continuous/discontinuous sound that resembles but does not imitate the sound of a language in the world, rather it reconstructs and reflashs it. The infinitude, randomness and continuum of verbal experience are rendered by multiple buffering computer engines that contain recordings of words and phrases chosen for their taste and strangeness. Entirely made from voice, this work, which lasts 48 minutes and 28 seconds, not only serves as the sound base for the entire *Jinete Último Reino Frag. 1* play, but also contains the central thesis of the artists’ research into the moment we acquire language.

BIOGRAPHY

Maria Salgado (1984) and Fran MM Cabeza de Vaca (1976) have been working together in Madrid since 2012. Their shared work focuses on the idea of Audiotext as the confluence between poetry, language, music, sound art and performance art. They have developed an important body of work together in two principal areas of investigation: *Towards a Noise* (2012-2016), which explores the cycle of global political disobedience since 2011, and which took the form of publications (posters, *plaquettes*), a book, a record, an instrumental work, a sound installation and a live performance art piece. And *Jinete Último Reino* (2017-2020), which explores subjective disobedience and sexual and gender dissidence, and which in turn has given rise to instrumental works, posters, music scored, a sound art piece and two 60-minute plays: *Fragment 3* and *Fragment 2*, staged in numerous festivals, theatres and museums. *Fragment 1* will be presented within the framework of Madrid’s Festival de Otoño in November 2021.



Photograph by [@estudioperplejo](#), Matadero Madrid. María Salgado and Fran MM Cabeza de Vaca during the open studio day at the Centre for Artists in Residence in July 2021.

BÁRBARA FLUXÁ AND RAÚL ALAEJOS

LIVE: Thermography of the Forest

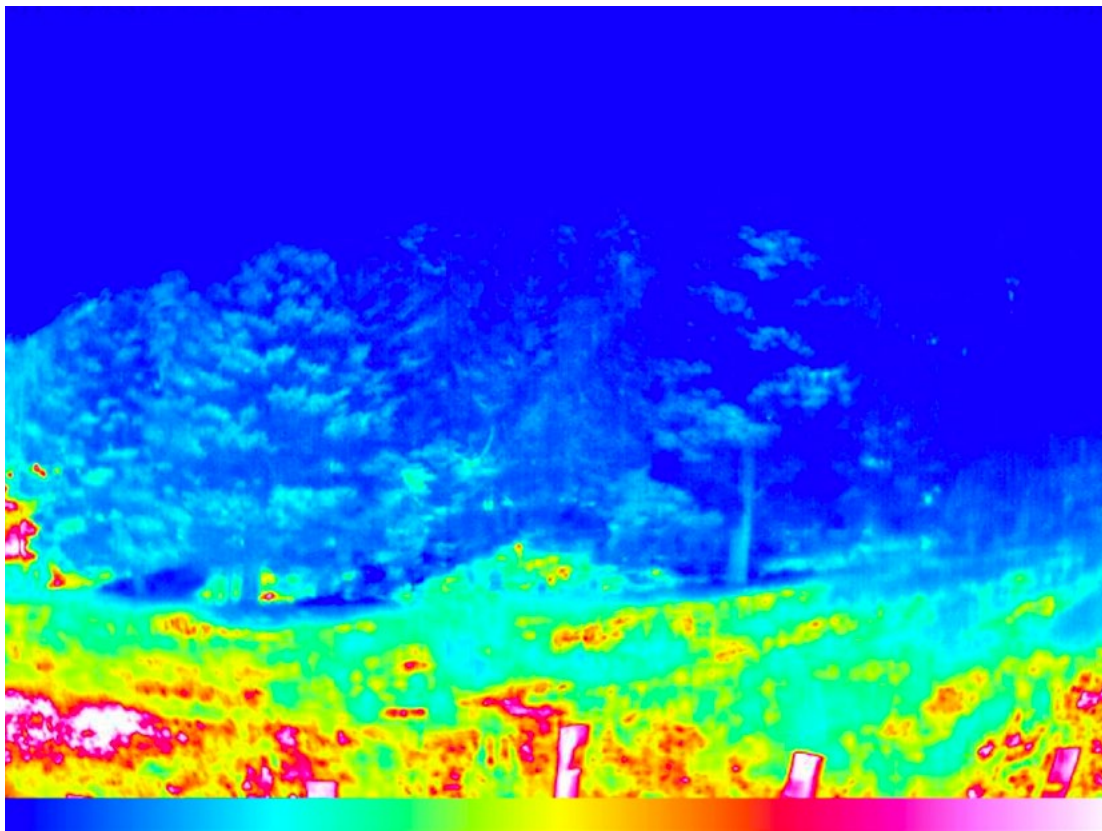
LIVE: Thermography of the Forest is a proposal carried out by artists Bárbara Fluxá and Raúl Alaejos in collaboration with sound artist Miguel Aparicio. This project involves research and artistic creation centred on a new and affectionate approach to the forest, an essential habitat for the development of life on the planet, a place where conflict arises between the instrumental reason of contemporary society and the natural right of agency of nonhumans. The work calls for a reconsideration of nature, through a subjectivisation of the data provided by meteorological science and the new technologies for the datafication of life.

Conceived as a kind of speculative station for data collection and non-intrusive experimentation in the forest of the Sierra de Guadarrama National Park, on the one hand, the project provides us with meteorological data captured in real time and translated into sound; and on the other, the projection in the room of images that are sent in real time from a thermographic

camera installed in the forest. All of this allows us to take the temperature of the forest from a distance, both symbolically and materially. In short, it is about experiencing the natural environment in a way that has nothing whatsoever to do with industrial and economic extractivism in order to thereby intervene, collaborate and interrelate with the world and its biota in a non-instrumentalising way.

The installation consists of two technological devices:

- (1) the forest data collection station in the Sierra de Guadarrama National Park (Community of Madrid) where myriad live data are collected through different sensors connected by 4G.
- (2) the experimentation and data visualisation room station in a multimedia art installation format (thermographic audiovisual projection and soundtrack amplification structure).



LIVE: Thermography of the Forest, 2021. Bárbara Fluxá & Raúl Alaejos.

Live image captured by a thermographic camera installed in the forest of the Sierra de Guadarrama National Forest on the 5th of July 2021 (13:37:52).

BIOGRAFÍA

While continuing to work on their own individual professional projects, ever since 2017 the artist and researcher Bárbara Fluxá (1974) and the artist and filmmaker Raúl Alaejos (1978) have also worked together on different research and multidisciplinary artistic creation projects. Both have received the BBVA Foundation's Leonardo Grant for Cultural Creators and Researchers, which is how they met. As a collective, they have recently obtained the 2020 Propuestas VEGAP Grant.

In their projects they propose a revision of the concept of instrumental nature that is so characteristic of the West and the way in which society relates to the environment so that we can address the ecosystemic crisis in which we are immersed. Their hybrid works establish dialogues with the new humanities and/or the natural sciences in such formats as film essays, video installations or experimentation with interactive and narrative tools provided by the new technologies and the datafication of life in order to cast light on the current problems between humanity, technology and nature.



MAURICIO FREYRE

Semilla Fantasma (Phantom Seed)

In one of the repositories of the Botanical Garden of Madrid, samples of plant species that have not been studied or classified are kept, constituting a blind spot within the archive. This space contains samples of plant species that it has not been possible to classify or study and which date by and large from the colonial period to the Civil War.

By interrelating some of these plant tissues, dialogues are activated between material, human, non-human and spectral dimensions that transcend botany. *Semilla Fantasma*, a two-channel video installation with sound, dissolves present, past and future in an imagined time where the plants act as witnesses of inhibited and fragmented memories, where different regimes of polymorphous power also extend outwards and feed off one another: colonialism, European modernity, anthropocentrism and Western (techno) science. Plant tissues such as bark, seeds, leaves, branches, and flowers suspended in time, are the medium used to trigger dialogues between different timelines that explore the political and subversive dimension of the plant world in relation to

a Western epistemology, focusing on the absences and blind spots that plants reveal about an inhibited memory.

Semilla Fantasma interweaves two narrative lines in its two channels; on the one hand, a selection of six unclassified species from the herbarium, and on the other, a transcription of different routine actions in the Botanical Garden that focus on the contact between the human body and plant tissue and that take place in different indoor and outdoor spaces within the facilities of this centre. The film's sound is primarily constructed from two voices that assemble a selection of oral narratives, stories, dialogues, fragments of written texts, notes, etc. A series of sound tracks, superimposed on the voice track, speculate on the sound of an extinct Amazonian musical instrument made from the fruit of one of the plant species selected from the herbarium, an instrument for which all we have are descriptions of its sound.

The project was researched and produced in collaboration with a group of researchers from the Botanical Garden of Madrid and members of the Amazonian ethnomusicology group of the PUCP in Lima.

BIOGRAPHY

Mauricio Freyre (1976) has been living in Madrid since 2009. His projects are based on blind spots, dark areas, accidents, distortions and excluded and silenced forms of consciousness. Working between film, video and installation, his work subverts and questions models and systems of representation and systems of ideas, architectures and historiographies between Spain and Peru. His most recent project, *Interspecies Architecture*, was presented at the Venice Biennale as part of an audiovisual installation for the Taiwan pavilion. He was recently awarded the National Prize for Experimental Works by the Peruvian Ministry of Culture. His projects have formed part of different programmes and exhibitions, including FIDLab Marseille, Les Rencontres Internationales, Haus der Kulturen der Welt, Matadero Madrid, Salón, Círculo de Bellas Artes, L'Alternativa, FIC Valdivia, Mostra Strangoscope, Nave Oporto, TENT Rotterdam, Unforeseen Festival, W139, Telefónica Lima Foundation, etc.

Semilla Fantasma, a still from the 16mm film transferred to digital format, Mauricio Freyre, 2021.

FUENTESAL & ARENILLAS

Charco claro, fondo sólido
(*Clear Pond, Solid Background*)

Forming patterns that retain free-hand strokes and gestures, using the thickness of our fingers and the extension of our arms. Although the body is included in our work, our drawings mention it but they don't present or represent it, rather they work from their own material and formal relationality to generate senses and shape spaces in which the infinite handling of surfaces and the habitability of the work weave sculpture, drawing and stage works.

Cut out and transferred from the outside in, changing their axis and scaling their size, these patterns emerge as pieces that modify and adapt when touched or

joined together. Maintaining the encounter, looking from the points chosen for rest, gripping the roughness of the material, sharing forms about to be brought together by fortuitous acts produced by a series of movements that activate the arrival at the beginning of the form.

Sliding, folding, cutting, perforating or rolling are the movements that allow imagination and experience to converge in the workshop. Gestures are related to matter, and when the pieces are assembled in space, ideas are related to perceptions, embracing a material ambiguity that does not relinquish the literalness of certain structures which, like the frame, appeal to both the craft and the nature of things that need to be held or that move.



Untitled (charco claro, fondo sólido).

Pattern design card, enamel, Rotring, graphite, medium density wood, pine, staples and tape.

BIOGRAPHY

Fuentesal & Arenillas are Julia Fuentesal (1986) and Pablo M. Arenillas (1989). They studied Fine Arts in Seville and have lived since then in London and Berlin. They currently live and work in Madrid, where they are exhibiting their work individually at the Sala de Arte Joven thanks to the 3rd Community of Madrid-DKV First Phase Award, with *Brilliant Cover/Thin Margin* project. In recent years they have participated in different group exhibitions such as *...And She Keeps a Stone from Every Place she has Visited*, Juan Silió Gallery, *Tangled up in Play* at the F2 Gallery or in *I Got You Under My Skin* at the Sabrina Amrani Gallery. They have exhibited in London, namely *Where Water Rumbles* and *Metallised* and among other projects, they received mentions at such events as the XXX Circuito de Artes Plásticas and the Daniel Vázquez Díaz Grant. In 2018 they put on the solo exhibition *The Resistance of It/Blue like an Orange* at Luis Adelantado Gallery in Valencia. They received an award from the Blueproject Foundation, inaugurating *Gameshow/Playshow* and they took part in a residency at the C3A centre in Córdoba.

SAIOA OLGA GONZÁLEZ

Transición
(Transition)

The work, which consists of five audiovisual pieces and a book, is an anthropological study based on the situated knowledge of those who participate in it. It focuses on how we approach that knowledge, in order to fuel the debate on the concept of work from the three pillars that support it: body, time and desire. This analysis is carried out with narrative instruments such as forensic research, historicisation and the manifestation of reality itself, through documentary, performative art and literary expression.



BIOGRAPHY

Saioa Olga González (1980) is a visual artist, writer and sociology student: interests and tools that she uses to analyse, from her own work context, the concept of work in our society. Hence, in 2015 and until the end of 2018, she composed and developed encontingencia.es, an agit-prop plan based on documentary photography, corporate archives, procedural documentation, performance art pieces, direct action, documentary videos, fanzines and sculpture, with the aim of improving and reflecting on her own working conditions and those she shared with others in the business environment in which she carried out her work. In her second work entitled *Transition*, she uses video and forensic description as a means of anthropological research and as a narrative instrument to explore the body, time and desire. All her work can be freely viewed and downloaded at en-contingencia.blogspot.com.

Transition. 122 pages, 21x25 cm, b/w. Pendrive with five audiovisual pieces.

SALLY GUTIÉRREZ

Camino Rizal

Camino Rizal was a performance event that took the form of a guided tour of Rizal's Madrid and which was also recorded with a view to creating a non-fiction short film.

In 2019, the Filipino artist, performer and activist Carlos Celdrán had to go into exile in Spain. He came to Madrid fleeing his country's judicial system, which had resorted to a Spanish colonial-era law to convict him of "insulting religious feelings" following a performance art-protest in Manila Cathedral. One hundred and twenty years before that, the Filipino national hero José Rizal had also lived for a time in Madrid, and Celdrán decided to embark on a project that would follow in his footsteps in the Spanish capital. This project would interweave the lives of two Filipinos in Madrid, separated by more than a century but united by so many other things. Rizal returned to Manila in 1896 but shortly afterwards he was executed by the

colonial authorities, at the behest of the clergy. Celdrán was never able to return to Manila, as he died suddenly in exile in Madrid in October 2019.

The audiovisual that resulted from *Camino Rizal* is a scrap book/collage that contains affection, memories, a series of dynamics and layers of history that, in reality, neither belongs to the past, nor is it over yet.

Peepal Trees and 88 Steps is an experimental video project, texts and drawings based on an epistolary exchange with the singer and writer, Vidya Rao. The project articulates the encounter between two poetics that share the ability to be in this world, to listen to one another, and to reinterpret times and spaces. The phenomenology of the letter as a means of communication that is almost extinct yet still active in our memory, responds to a regime of evocative and necessary spectrality in a world that is torn between screen and promenade, song and message, image and virus.



In memory of Carlos Celdran

BIOGRAPHY

Sally Gutiérrez Dewar (1965) is a visual artist and director of non-fiction films. From a critical and feminist position that questions the colonial construction of history and the present, her artistic projects explore ways of inhabiting and surviving in geographies where space and objects are also social actors in the networks and the crises of globalisation. She has developed projects based on collaborations with local communities in South Africa, the Philippines and the Community of Madrid. She has studied in Madrid, Berlin, New York and Murcia, and she has been a member of the jury in film festivals and for art grants. Currently carrying out research into contemporary non-fiction epistolary cinema, she is also an art teacher and part of the art collective Declinacion Magnética, El Patio: Collective for Cinema-audiovisual Learning, and the DOCMA documentary cinema association. Her projects have been exhibited in galleries, museums, associations and film festivals in Spain and overseas.

Camino Rizal. A project by Sally Gutiérrez Dewar in collaboration with Angela Celdrán, José Manuel Bueso, Daniel Temboury, Diego Barajas, Inés Celdrán García, Natalia Díaz, Camilo García, Juan Guardiola, Lill María Rosita Hansen, Rachida Kamal, Emilio Peláez, Javier Pérez Iglesias, Agustín Pérez Rubio, Diego del Pozo and Andrés Senra. Duration: 22 minutes, 2021.

Peepal Trees and 88 Steps. A project by Sally Gutiérrez Dewar in collaboration with Vidya Rao. Duration: 30 minutes, 2021

Image from the video *Camino Rizal*. A project by Sally Gutiérrez Dewar, 2021.

ANDRÉS IZQUIERDO AND PABLO FERREIRA NAVONE

Rayo del Alba (Crack of Dawn)

Co-directed with the choreographer Mar Aguiló, the project presented by Andrés Izquierdo and Pablo Ferreira consists of a sculptural installation and a stage set in which a performance art piece is developed. *Rayo del Alba* finds its imaginary in contemporary eco-fictions and in the most primitive science fiction, in scientific and biological phenomena but also in mysticism, religious mythology and traditional folk legends. This holistic work is contextualised in a universe that interweaves reality and fiction to propose new ecologies, new ways of relating to each other, new affections.

In this way, it presents a galaxy where flat celestial bodies are able to

modify their crust and morphology by initiating cosmic courtship rituals. The stars approach each other until their gravities and fluids blend, giving rise to planetary exchanges. With the ultimate aim of engendering a consciousness of their own, these stars drift through space, following their own impulses and attractions that maintain their fluid ecologies and uninterrupted cycles. This fictional narrative is the prelude that puts the spectator in context so that they can immerse themselves in the staging and the choreography. The choreographic piece takes over at this point and, using movement and gesture to construct a sculpture that is undergoing a slow metamorphosis, ends up staging the emergence of the new planetary will.



Rayo del Alba. Digital collage.

BIOGRAPHY

Andrés Izquierdo (1993) Through his practice he disfigures, mutates and synthesises an amalgam of fictions, phenomena, myths, superstitions or reveries which, by twisting them and forcing them to converge in the same landscape, construct autonomous narratives that escape from their own sphere.

Pablo Ferreira Navone (1990) creates a diffuse exercise somewhere between design, architecture and art, always covering a great range of scales. A personal introspection represented through a range of materials and techniques, always seeking a double reading that brings out the duality that exists within the observer, provoking within him or her, a debate or crisis about the origin of their own thought.



MARÍA JEREZ

Passer Domesticus

María Jerez has begun a research project that she will develop in different stages throughout 2021 and 2022. For this new project, she takes as a starting point the first definition of “collaborate” in the dictionary of the Royal Spanish Academy: “To work with another person or persons in the realisation of a work”.

The process of this new work tries to expand this definition and consider how to collaborate not only with people but also with birds, and to establish a relationship of artistic collaboration with our feathered friends.

In order to do so, María Jerez will work on the basis of a commitment to divergent collaboration, where the attention of birds and humans does not converge in the same consensual direction, but rather touches at different points that generate a channel for a possible way of working together.

Starting from the premise that no presence is neutral and understanding that birds are also our contemporaries, with whom we share territories, events

and stories; a relationship based on artistic practice is sought with these contemporaries, whose songs, flights, choreographies, nests and installations can interfere in their work and vice versa.

The work is based on three methodological concepts: on the one hand, that of “divergent collaboration”, which explores multiple forms of attention; on the other, that of “the promise of communication”, which draws analogies between the aesthetic experience of art and contact with birds and, finally, that of “intimacy without proximity”, a concept of Donna Haraway, to which Vinciane Despret alludes with regard to our relationship with birds.

The artistic practices that María Jerez develops in order to open this channel, endeavour to generate encounters with birds through songs, the use of bird calls, the development of new calls not only for birds, but also calls to elements that surround their life, such as water, plants, earthworms, or the creation of objects that can potentially be used by them: micro sculptures, small architectures, fountains, hollows...

BIOGRAPHY

María Jerez (1978). Her work lies “between” choreography, film and the visual arts. Above and beyond her interest in theatrical and cinematographic conventions that was evident in her first pieces, and the spectator’s implicit understanding of them; in her latest works she seeks to question this relationship by opening up spaces of potentiality through encounters with that which we find strange and alien. Her most recent work emphasises the performativity of the encounter as a space of transformation. In this process of transformation, the “other” resides within oneself, establishing blurred borders between the known and the unknown, the object and the subject, the animate and the inanimate between human and animal. Her work endeavours to escape from logocentric and anthropocentric logics, where human knowledge itself becomes something vulnerable in the face of other enigmatic and complex ecosystems.

JIMENA KATO

La ley del equilibrio
(LLDE - Grego Parte 01)
(The Law of Balance)

The project involved the production of a video and a choreographic piece in collaboration with French-born Gregory Edelein, a former acrobat at the Centre National des Arts du Cirque CNAC in France and dancer with the renowned Belgian contemporary dance company Les Ballets C de la B.

A back injury forced Gregory to give up dance but he has not given up physical activity altogether as he has taken up climbing in his spare time when he's not working as a freelance carpenter. In this first part of the project, Jimena Kato presents a two-part video that reveals the movement

and physical behaviour of Gregory's body in the climbing hall, showing both the moments in which his body faces the successive falls, as well as how he finds resting positions by holding on to minimal points of support for this exercise.

The artist also made plaster casts of the different joints of his body (elbow, shoulder, knee...) to make pieces that will be inserted into the wall of the final installation. Thanks to this grant, Kato has been able to complete the first part of the project. She is currently collaborating with Yann Deval, a multi-instrumentalist musician, in the creation of the sound pieces that will accompany the second part of the project.



Frame from the video *La Ley del Equilibrio* (LLDE – Grego parte 01).

BIOGRAPHY

Jimena Kato (1979) studied painting and academic drawing at the Alternative Current Art School and photography at the Gaudi Institute (today the Image Centre) in Lima, before moving to Europe where she began her training at the Marseille School of Fine Arts (today the Mediterranean School of Art and Design in Marseille, ESADMM), where she obtained a Higher National Diploma in Plastic Expression (DNSEP) in sculpture and video. She then moved to Belgium where she took a Post-Diploma in Art and New Media at the Hogeschool Sint Lukas in Brussels. She currently lives and works in Madrid. She has recently taken part in residencies and workshops at the Ujazdowski Castle Centre for Contemporary Art, Warsaw, and in the Ranchito Residency programme at Matadero Madrid and ArtistaXArtista in Havana. She also obtained the 2018 Acquisition in Recognition of Creation Award from Nebrija University, the Creation Grants from the Community of Madrid, Matadero CREA and the CA2M.

LA LEO

Rebecca, The First “dragbot”

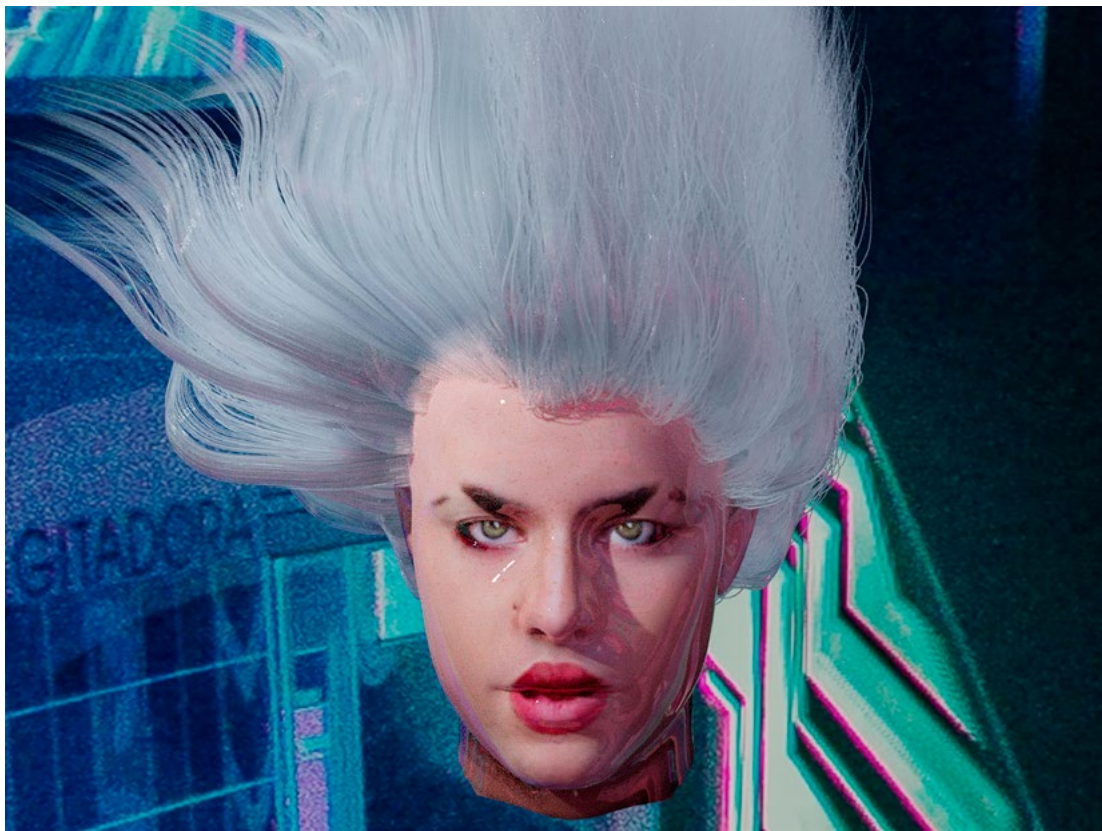
Rebecca presents herself as the first online *drag-bot*, a reality which, until now, had no place in the bot imaginaries that circulate on the Internet, whose AI aesthetics, discourses and practices repeat the same binary and exclusionary patterns in terms of gender, race or class, not to mention the so many other variables that affect the inhabitants of dissident bodies and subjectivities that do not respond to what is considered “normal”.

Rebecca is an AI queer installed in a web server who interacts with users through subversive languages. Her aim is to fracture tecno-cis-heterocentric narratives. She is a hybrid, artistic, discursive and highly technological being designed-programmed for subversive practices and a consumer object for an

individualist, accelerated and ejaculating society. In this way, *Rebecca* becomes a “smart” product that adapts to the logics of the techno-market by speculating on the possibilities of a new web.

Rebecca is a project that has been transformed and developed over the last few years in line with a multidisciplinary artistic offering. This *bot*-avatar is an alter-ego that matches the artist’s own personality and is to be found in all their artistic actions.

Rebecca will open up a favourable context in which to continue intervening the major digital control technologies from any social and cultural sphere, and in particular from art, to revert the predefined, homogeneous and monopolising purposes promoted by the great white-cis-privileged digital corporations.



BIOGRAPHY

La Leo (1997) is a *trans-nonbinary* multidisciplinary artist focused on investigating the interaction between the different gender realities and their integration in the virtual world. With an effervescent mind bursting with ideas, they attended a state school where they failed to understand their deconstructive vision of gender. Enraged and dissatisfied with the cultural wasteland of their surrounding environment, they decided to study Fine Arts so that they could make transgressive, radical and activist art that would help to dynamite the prevailing supra-binary gender discourse in our society.

They have taught at numerous analogical photography and visual art workshops in California, and they have made several creations for a fashion company in Berlin. On their return to Madrid, they began working in some of the city’s most important techno clubs where they got to know and became friends with the entire up-and-coming Madrid art scene of the day. A graduate in Fine Arts from the Complutense University of Madrid. - where they were democratically elected Faculty Queen -, throughout their career they have built their discourses and artistic offerings around two areas that particularly interest them: personal motivations and the understanding of the sociocultural reality on the one hand, and the politics of gender construction and unipersonal identities on the other.

Outraged by the lack of intersectional knowledge and support within large tech companies presided over by white cisgender men and incredulous at how they have silenced the voices of women and QPOC and LTQIA+ people from the early days of the web until today, they decided to get involved and take action: they created the *Rebecca, the First Online Drag-bot* project which was selected for this residency at Matadero Madrid.

Rebecca, 3D rendering, 2021.



ESPÍRITUESCALERA (ANTONIO LLAMAS Y LUCAS G. TORRALBO)

La insurrección que viene (The Coming Insurrection)

La insurrección que viene is a double short fiction film and video installation project, which starts from a single premise: no one can look closely at a police officer. With the intention of finding narratives that avoid being grandiloquent, fast-paced or frenetic, this is a project that seeks to construct a narrative and a gaze that focuses on police officers' downtime and waiting times, exploring the periphery of a police operation that seems to be on the verge of being activated, of going into action. It is also, therefore, a portrait of the city as a territory that is always contradictory and in conflict, a portrait of "what surrounds the centre". The project was much more advanced and clarified by the end of the Matadero Crea grant which is why it is still receiving support to ensure that its production, scheduled for the autumn of 2021, is as good as it can possibly be.

In addition, during the creative process within the framework of Matadero Crea, espírituescalera also produced a self-contained audiovisual piece that addresses

the themes of the project from a different angle: the memory and voice of civilians, of people who are not police officers. Entitled *Argumento para una película sobre la policía* (Plot for a Film about the Police), it functions as a corpus of collective memory about police legends, dreams and experiences, not focused on denunciation or complaint, but on the act itself of remembering even the most apparently insignificant thing, revealing that policing is part of our intimacy.

To create the piece, a voice mailbox was opened so that people could record statements that would later make up the sound dimension of the piece which was filmed in some of the locations that will also be used in the future filming of *La insurrección que viene*.

Argumento para una película sobre la policía lasts twelve minutes and is also accompanied by a fold-out physical map, 100 copies of which were printed for the presentation at Matadero Madrid. The map contains a full, interrupted transcription of all the recollections about the police that people recorded.

BIOGRAPHY

Antonio Llamas (1992) and Lucas G. Torralbo (1993) founded the espírituescalera film collective in the winter of 2014 with the intention of exploring the apparent limits of the sound image in movement. Their works have been screened at various international film festivals and have been shown at several biennials and in such venues as Matadero Madrid and La Fábrica de Armas in Oviedo, among others. They are co-founders of Carnicería, a space for creation that they share with other film colleagues and collectives. They are currently also working on their first feature film, a work of fiction called *Laguna*.

Argumento para una película sobre la policía. Approach and introduction to the project in progress *La insurrección que viene*. 13-minute audiovisual piece and A1-sized fold-out physical map.

JORGE NÚÑEZ DE LA VISITACIÓN

Full Face / Pleno Rostro

Full Face / Pleno Rostro is an experimental video game developed by visual artist Jorge Núñez de la Visitación in collaboration with designer Andie Sacchi.

The project is set in the room Jorge works in. The person playing the video game begins to explore the different objects scattered around the space, navigating through videos of rehearsals for possible future films. *Spatial Surgery*, *Hidden Face* and *Grandparents in the Attic* are the titles of these fictions that are currently a work in progress.

Non-linear narrative.

Space-time riddles.

Ghostly presences.

Videos, sounds, texts, photographs and drawings, all trying to tell us something. What's it about? What's that on his face? A video game.

Project Director

Jorge Núñez de la Visitación

Design and Programming

Andie Sacchi

Video and sound SFX

Jorge Núñez de la Visitación

Direction in "Cara Oculta"

Iván Ignacio Iglesias

Cast:

Reinaldo Peñalver

Julián Génisson

Rocío G. Cela

Clara Moreno Cela

David Aristegui

Voice-over

Julius Richard

Music

Enrike Hurtado Mendieta

Drawing on the wall

Pernan Goñi

Post-its and books

Jorge Núñez de la Visitación

Video codepak compression

Iván Ignacio Iglesias

Cover design

Raisa Álava

BIOGRAPHY

Jorge Núñez de la Visitación (1983) *#video #fantasy #terror #experimental*. He creates films, video games, drawings and music. PhD in Fine Arts in 2013 from the UPV-EHU with a Doctoral Thesis entitled *Frictions. Dramatic Artifices in Contemporary Cinema*. Guest professor for the InCreArte master's degree at the UPV-EHU. From 2013 to 2016 he co-directed the Puerta cultural space in Bilbao. He has made such films as *Drag of a Mummy* (2012), *The Mask of Atlantis* (2013), *Teenagers 2001* (2015), *Alien Witches* (2016), the *Night Terrors* trilogy which comprises *Abduction Scars* (2018), *Surface* (2019) and *Temple of Doom* (2019), or *Fleeting AKA The Night Flier AKA Full Exposure* (2020). He has carried out projects in collaboration with Idensitat, Consorci de Museus CV, Proyecto Negre, eremuak, Halfhouse, Matadero, Tabakalera, Musac, Azala, Storm And Drunk, NauEstruch, Syros International Film Fest or The Guesthouse; and he has been organising the Pantalla Fantasma strange cinema festival since 2012.



Portada de *Full Face / Pleno Rostro* realizada por Raisa Álava.



MARTA DE GONZALO Y PUBLIO PÉREZ PRIETO

Lo que come la carne (What Flesh Eats)

This is an audiovisual project about death and its presences. This digital sarcophagus is made up of contemporary *vanitas* and diverse voices based on a conception of experience, knowledge, beauty, love or exploitation marked by the fact that we know we are finite. Perhaps the expiry of our civilisation or our ecosystem may serve as a vitalist, micro-political inflexion in the face of cyclical crises, pandemics and unease, making room for complex joy, for that which belongs to everyone, for a different image and meaningful words.

With music by Paco Nadie, the voices of the Daniel Wagman Mutual Support Group and sound by Julián Díaz-Peñalver Arias, its installation version consists of 77 video pieces that are played randomly for individual reception.

BIOGRAPHY

Marta de Gonzalo (1971) and Publio Pérez Prieto (1973). Their projects revolve around the political construction of subjects and communities, the reappropriation of popular culture, narrative, memory, emotional malaise under the new forms of capitalism and the poor image that stands as construction and democratises creation. As secondary school teachers, they are engaged in reflection, training and artistic practice in the field of audio-visual literacy and critical pedagogies.

They have exhibited individually at Formato Cómodo, Madrid, Casa sin Fin, Cáceres / Madrid; Puertas de Castilla, Murcia; TinBox Gallery, Bordeaux; Patio Herreriano Museum, Valladolid; Intermediae Matadero, Madrid; “La Caixa” Foundation, Lerida; Espais Foundation, Girona; Medialab Madrid and MEIAC, Badajoz.

They are founding members of the Circo Interior Bruto and of Las Lindes, a research and action group in the field of education, art and cultural practices at the CA2M, Mostoles. They directed Estancias Injuve for Young Artists (2005-2007).

Lo que come la carne, multimedia installation, 2021.

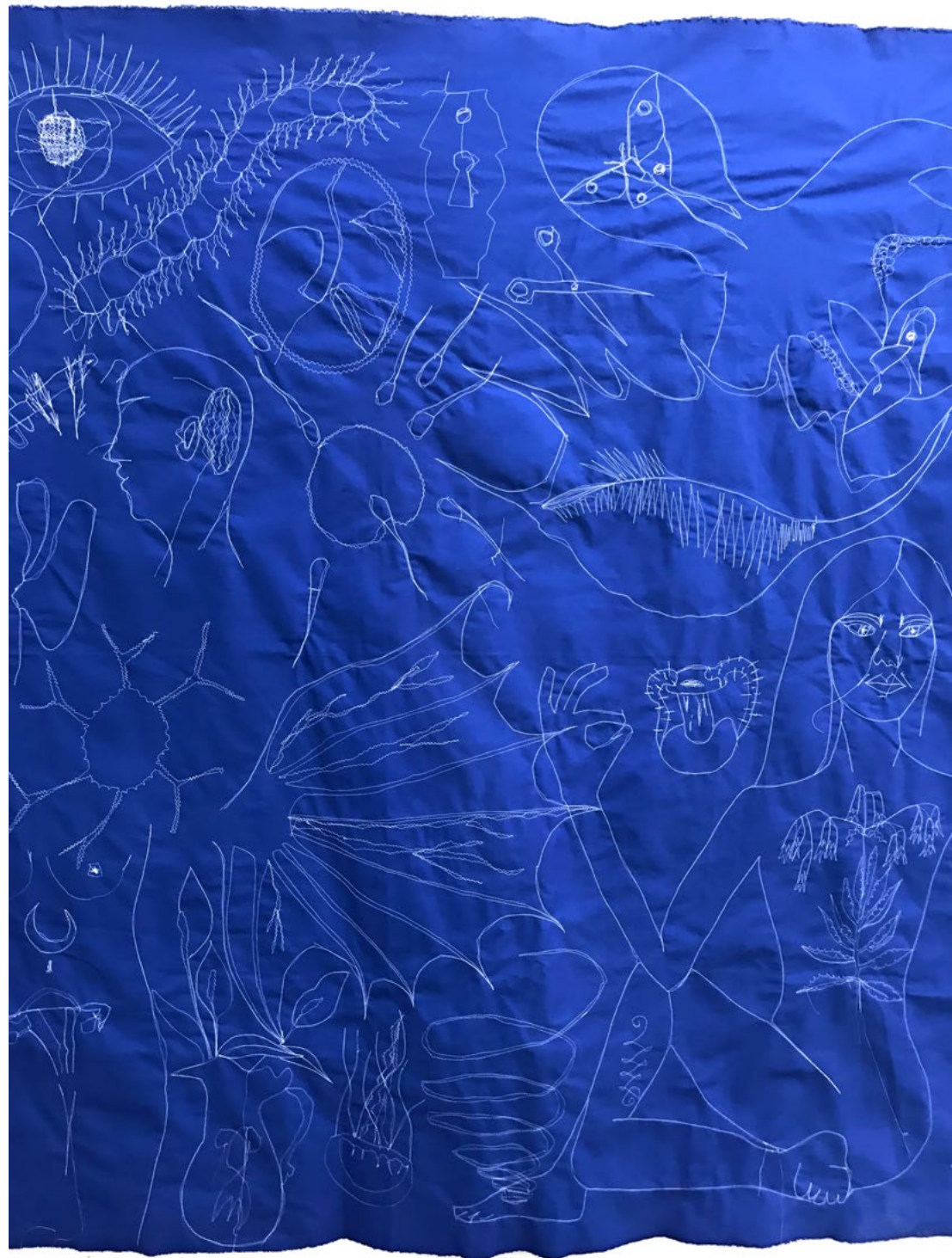
GEMA POLANCO

Cuidando el sentimiento (Caring for the Feeling)

Cuidando el sentimiento is a celebration, a grand party about the importance of personal processes, of not covering them up and of giving them their space in order to appreciate their meaning. Working with one's own baggage to get closer to why we have these fears, insecurities and reactions. A textile installation guided by tapestries and mobiles with the outlines of tears, eye shadows, sockets, despairing screams, spontaneous outbreaks of laughter and complicit conversations between friends that sustain you, referring you to the need for self-knowledge, to navigate the processes so that new, honest, accessible and peaceful forms of care may be possible.

BIOGRAPHY

Gema Polanco (1992). She holds a degree in Photography at the London College of Communication (London, 2015), a postgraduate degree in Master PhotoEspaña (Madrid, 2016) and a Master's Degree in Visual Arts and Education at the UB (Barcelona, 2017). Her work has been exhibited in such festivals as Circulation(s) in Paris, PhotoEspaña, PhotoAlicante, Art Nou, Loop Barcelona and the Miami New Media Festival. She has recently exhibited her project *Como Dios manda* in the Sala Kursala in Cadiz and at the Alalimón Gallery in Barcelona. She has formed part of the exhibition Art al Magatzem Dones. *Rhetorics of Power and Utopias of Desire* (Lerida) and she has published a book entitled *Como Dios manda*. She is currently participating in *The Ark* exhibition at the Conde Duque Centre for Contemporary Culture (Madrid) curated by Pia Ogea, and in *Ahora mismo: todo está por hacer y todo es posible* curated by Chus Martínez and Rosa Lleó in Arts Santa Mónica (Barcelona) and Aragon Park 2021.



Detail from *Tengo los sentimientos a flor de piel y les he construido una gran casa con jardín*, 2021. Embroidery on textile.

CLAUDIA CLAREMI

La memoria de las frutas (Cuba) (The Memory of Fruits)

La memoria de las frutas is a project about forgotten Caribbean fruits, those that are not sold or have disappeared from everyday life. After the first part of the series, carried out and completed beforehand in Puerto Rico, this second chapter deals with the context of Cuba and its diaspora.

The work is articulated around two elements. On one hand, images of the hands of people describe in the void the shape of their remembered fruit, and, on the other hand, text of their personal anecdotes and the impressions that spring from the memory of these fruits.

The project proposes an individual interpretation of sensorial memory by recording everything exclusively in an analogue format (16mm black and white film developed by hand) and the reconstruction of that memory through words. *La memoria de las frutas* proposes an activation of collective memory and is presented as an unusual inventory of the fruits of each country, as well as a Caribbean tale of affections, flavours, plants, places, desires and stories of migration, politics and colonialism.

People from the Cuban community in Madrid have taken part in this process and Deneb Martos, Justas Žekonis and LAV have helped to develop the film.



La memoria de las frutas (Cuba), 2021, Claudia Claremi.
Installation at the Centre for Artists in Residence. Photo credits: Galerna.
Overhead projector, acetates, modified slide projector and 16mm film.

BIOGRAPHY

Claudia Claremi (1986) is a visual artist and filmmaker. Her artistic practice is based on images, connections and spaces she has lived in, between the intangible and the structures of the social order. A graduate in Documentary Filmmaking from the International Film School of San Antonio de los Baños (Cuba) and in Fine Arts from the University of the Arts London (UK) and the Havana Higher Institute of Art (Cuba). She has taken part in alternative artistic study and production programmes such as the Programme Oriented to Subaltern Practices (P.O.P.S.) (Ayllu, Matadero, Madrid), Campus (Latitudes, Barcelona) and La Práctica (Beta Local, Puerto Rico). Her films *Centella*, *Murciélagos* and *El Monte*, among others, have been screened and have won awards in such international film festivals as Raindance, Ann Arbor, Ji.hlava, Documentamadrid, FICGuadalajara or Lo Schermo dell'Arte. She has recently produced *El Tiempo*, a film in collaboration with the Reina Sofía Museum, and has won the Generaciones (Montemadrid Foundation) and Circuito de Artes Plásticas (Community of Madrid) awards.

ALFREDO RODRÍGUEZ

CBR

CBR is a sculpture project that proposes a degradation and hybridisation of the pre-established forms on which it is based. The result can be taken as the consequence of an interaction between the shapes of motorcycle fairings and the forms of the body, both “sculpting” one another. These motorcycle parts have something in common with the human body itself; they are the layer that provides the object with ergonomics and allows it to receive the body that uses the object.

While he was documenting the project, Alfredo wondered what happens when the speed needed to achieve this symbiosis between body and machine suddenly stops, i.e. what happens when everything goes out of control at high

speeds. After watching lots of accidents in top-flight races and competitions, something quite common and without major consequences for the drivers in the vast majority of cases, events that are very well documented in this day and age (as the drivers’ helmets are fitted with video cameras), Alfredo interprets that the line of the road and that of the horizon sin around and the body and the machine separate, as if the entire landscape and its protagonists had become a disordered package, or rather a fragmented and reorganised one, due to natural physical forces, all in a matter of a few tenths of a second. The project revolved around that moment and how to resolve it on a formal level through the practice of sculpture.

BIOGRAPHY

The work of Alfredo Rodríguez (1976) revolves around photography and sculpture which he subjects to experimental processes of differing degrees of complexity in his studio and laboratory. His practice almost always starts from images that evoke the body but end up becoming an equivocal presence, moving away from the singularity of physiognomy and approaching an idea of expanded flesh. The time of chemistry, materials, light, the body and the imprint of the photographic material pass through all the phases of his creative process, leaving their mark, giving rise to a desire to erase or to a fading of the time of the image and of the ideas. In this way, his research strives to preserve the ephemeral, while he endeavours to endow the entire set of events and materials with a stable permanence, as if it were a crystallisation or an encapsulation. Rodríguez is represented by Espacio Valverde in Madrid and he has put on exhibitions of his work at the Dos de Mayo Art Centre (CA2M) in Madrid, the Montecristo Project in Sardinia, Matadero Madrid, the Young Art Salon, and the European Institute of Design, among others. Alfredo Rodríguez lives and works in Madrid, Spain.



TEST 006. Polyurethane resin. 70x30x25 cm. 2021.

DISBEL ROQUE

Fuera de campo. Prospección de habitares subalternos en Casa de Campo (Off-Field. Prospecting subaltern dwellings in Casa de Campo)

Fuera de campo is an action based on the investigation and narration of invisible uses, in relation to the areas in which they take place, within Casa de Campo in Madrid. The project takes the form of a socio-ecological guide and inventory for users who will have to follow the different coordinates to understand this proposal of a public-situationist nature and which takes a critical view of the forms of our traditionally bucolic and romantic approach to nature and also historically to Casa de Campo.

The artist has developed the action by immersing himself for several months in this hybrid space, living in it to trace and collect hidden and subjugated histories of the area; provoking chance encounters, proposing moments of interaction and mapping the territory from his bodily presence in coexistence with other subjects and the materiality of the public space of a park. In this process, exchanges took place with users linked to each specific place, different from the normative.

Clandestine inhabitants, people who pass through furtively, invisible workers and others, oblivious to the hustle and bustle, displaying parallel and silenced forms of enjoyment of the place.

The result of those anonymous stories, uses, readings and traces are brought together in a catalogue of places, an inventory of nooks and crannies and a kind of apocryphal herbarium as a starting point for this new cartography and guide to the park, yet to be discovered by all those who wish to follow this proposal.

An online map has been created for this project that proposes points that correspond to the coordinates of the trees that have served as accomplices to the exchanges that were established in order to carry out the project. With the help of the orientation provided by Google Maps, people can easily reach these places where they will find the tree with a marker. The information given by the plaque will in turn contain a QR that will take them to an audio, the statement made by one of the users that the plant overheard and that sheds light on his or her practice within Casa de Campo as well as their relationship to the context.



Fuera de campo. Prospección de habitares subalternos en Casa de Campo. Disbel Roque

Posters installed in Casa de Campo Park at the locations and next to each tree. They imitate the appearance of those of the park's Botanical Path, but subverting them and moving away from the scientific language.

BIOGRAPHY

Disbel Roque (1994) currently lives in Madrid. After studying Fine Arts at the Holguín Professional Academy of Plastic Arts (Cuba, 2009-2013) and at the Havana Higher Institute of Art (Cuba, 2014-20019), he obtained a Landa Grant from the Escuela Espositivo and moved to Madrid for postgraduate studies (2019-2020). He has been a guest artist at the Centre for Approaching the Rural, Madrid and a beneficiary of the Matadero Crea grant and Carabanchel residencies in 2021.

He has taken part in such events as: Salón ACME, Mexico; International Biennial of Performance, Colombia. Magic Realism Exhibition, Montreal Museum of Fine Art. He has taken part in such exhibitions as AMBEI, OpenStudio and Master Exhibition in Madrid and in the Bañarte Art Encounter in La Rioja. In Cuba: the 12th Havana Biennial, The May Pilgrimages; exhibitions such as: *Scraping*, *Postures and Impostures*, *The Given Land*. He obtained The Kingdom of this World award and the Antonia Eiriz Grant, 2019.

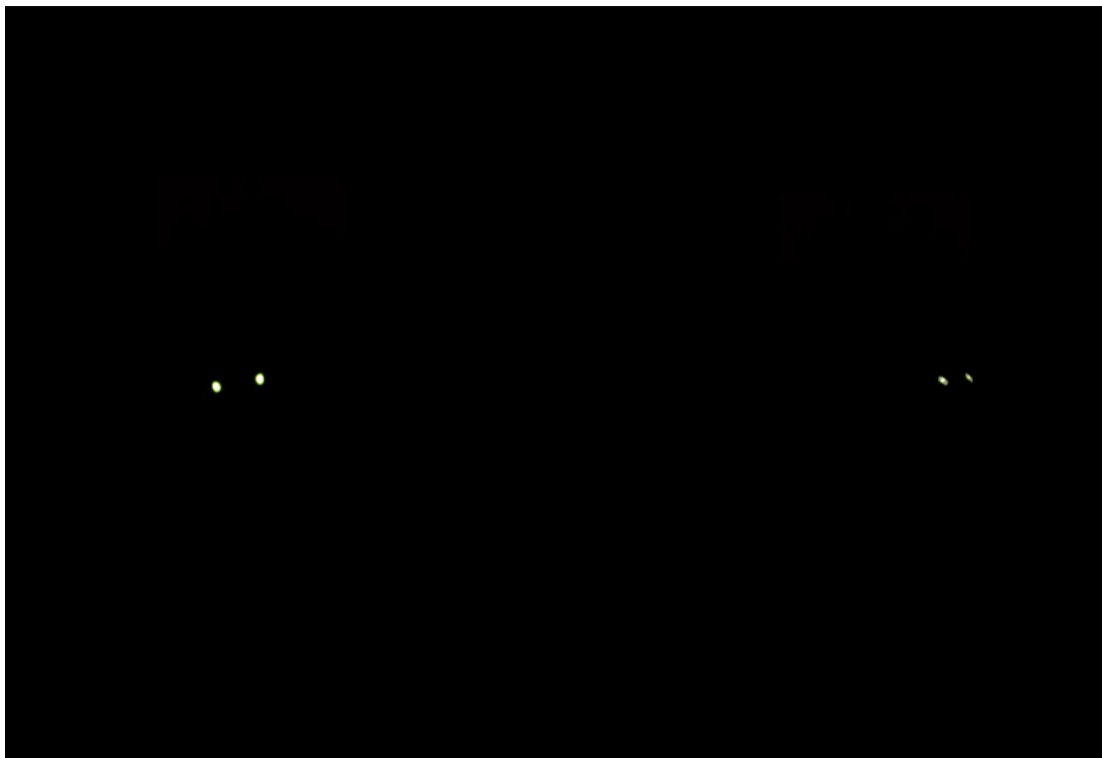
CANDELA SOTOS and PABLO MÉNDEZ

Palabra oscura - Cucurusi
(título de trabajo)
(Dark Word - Cucurusi
(working title))

The audiovisual essay, largely made with found footage, takes as its starting point the disappearance of fireflies, especially in Europe. The project (a work in progress) addresses the communicative possibilities of the glow of different non-human actors. These are bioluminescent beings, optical phenomena in the atmosphere, radiations, machines, etc. The video explores the resistance of dark territories which are

almost always documented in the first person and from experience. Since we, human beings, proposed a form of total illumination that eradicates the possibility of visibilities/invisibilities, enigmas, we think of any territory that remains in darkness as a space of resistance/preservation.

Based on writings by philosopher Vinciane Despret and with the advice of the Laboratory of Experimental Entomology of the University of Buenos Aires, Candela Sotos and Pablo Méndez will continue this exploration in the remaining months of their residency by expanding the audiovisual essay.



Palabra oscura - Cucurusi (título de trabajo), 2021. Film still from the audiovisual essay. Duration 16', colour video, single-channel, stereo sound. Madrid - Buenos Aires.

BIOGRAPHY

Pablo Méndez (1988). An artist deeply involved in research into contemporary philosophy, public management of cultural spaces and curating. His artistic work focuses especially on community art and on links between species. He has been developing collaborative projects with artists, psychoanalysts, linguists, scientists and philosophers since 2015. In more recent years he has begun a wide-ranging investigation into the possibilities of interspecies communication, especially that from which we are (apparently) excluded. His work has been exhibited in Argentina (CNB Contemporánea, Casa Escópica, MAC de Bahía Blanca, among others), Belgium (Les Brasseurs, Stocq 72) and France (Rencontres Internationales de la Photographie d'Arles, Galerie Oberkampff, Chez Agnes B., FRAC-PACA, among others).

Candela Sotos (1986). A visual artist and a teacher, in her work she links botanical practices, archiving and oral transmission through listening and the moving image. Her practice explores the forms of memory and the narratives that build hegemonic History. She has received support for her projects from the Community of Madrid, the Matadero Centre for Artists in Residence and the National Arts Fund of Argentina, among others. Her work has been exhibited at the Haroldo Conti Cultural Centre of Memory, Matadero Madrid, Medialab Prado, and the Art, Design and Science Fiction Laboratory of the MUAC (Mexico). She is currently in the process of editing her first feature film, *Yrupé*, produced between Buenos Aires and Madrid.

MARTA VAN TARTWIJK

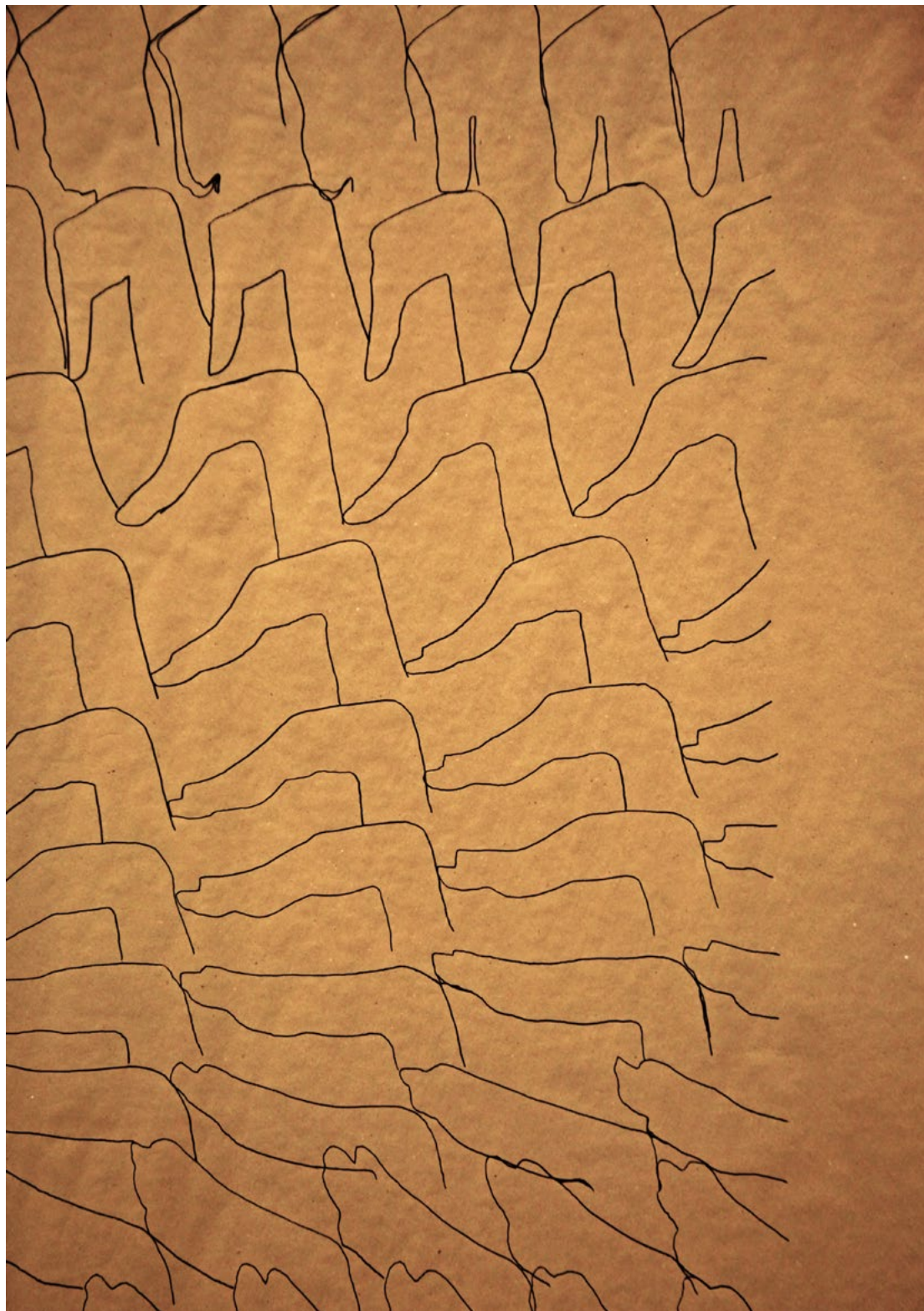
Patrón: flexión, rotación, desplazamiento (Pattern: Flexion, Rotation, Displacement)

Patrón: flexión, rotación, desplazamiento consists of the elaboration of a system of translating movement into drawing by tracing video frames. These record body movements that explore such basic notions as rotation, displacement and flexion. This experimentation with the body in the studio is defined by a certain immediate and minimal character, a movement that the body has not yet assumed as something codified.

The tracing is developed under certain coordinates with the intention of

unfolding a visual sequence of movement and generating a pattern with variations and escapes. In this way, the drawing gives continuity to a form that modulates, lengthens or contracts within the space of the paper.

This same condition of the minimal also appears in the tools used by the artist. The main ones are: a felt-tip pen and recycled paper. Despite this synthesis, the exploration and possibilities of the technique have gradually unfolded in each drawing in such fragile matters as the thickness, the continuity or the overlapping of a line, the compositional rhythm, or the front and back of the paper.



Patrón: flexión, rotación, desplazamiento.
Set of felt-tip pen drawings on recycled paper (variable sizes)

BIOGRAPHY

Marta van Tartwijk graduated in Fine Arts from the Complutense University of Madrid and then completed her training at the École Supérieur d'Art de Bretagne (France), at the University of Barcelona and at A*Desk. She has exhibited and developed her work in different institutions such as Hangar (2014), Amadis Salon (2017), Teatro Pradillo (2016), TEA Tenerife (2018), Romokultur (2018), Bilbaoarte (2019), Sant Andreu Contemporani (2019), Fabra i Coats (2020), or Sala de Arte Joven (2020). She has also received awards and grants from the Sala d'Art Jove (2014), INJUVE (2017), Getxoarte (2018), Production Grants from the Community of Madrid (2018), Circuitos de Artes Plásticas (2020), and Matadero Crea (2021). In the field of research, she combined her artistic practice with working at the CA2M archive and library between 2015 and 2020.



SILVIA ZAYAS

The 'ê' project takes as its starting point the exploration of the tensions between modes of perception and underwater communication. The images emerge from the human difficulty to perceive correctly underwater and from the desire for a somatic understanding of the perception of certain social marine species such as the manta ray. How these animals perceive and communicate is unknown to science.

Halfway between fiction and scientific exploration, 'ê' proposes a somatic and poetic film using images filmed underwater in liminal spaces, mainly in the Catalan Mediterranean, but also in marshes and waterfalls in Madrid. Energetic images that explore other perceptive and somatic modalities within the image itself, going beyond distant vision.

'ê' proposes a rhythmic and acoustic journey accompanied by real research into communication among marine animals and anthropogenic noise by Michel André, a specialist in bioacoustics and director of the UPC Bioacoustics Applications Laboratory; and also by Claudio Barria, a specialist in elasmobranchii (rays and sharks) at the Institute of Marine Sciences-CSIC and co-director of the Catsharks association; as well as with other casual collaborators (human or not) that emerged during the whole process.

'ê' is a film of flows that resize the image, of narrative holes, of disoriented ways of feeling based on the vulnerability of the body underwater and, above all, on the impossibility of understanding as a basis for imagination. A film of haptic visuality, of rhythms, beats, clicks, impulses and sounds.

BIOGRAPHY

Silvia Zayas (1978) works at the boundaries of the living arts, film and expanded choreography. She searches for hybrid forms of research and artistic production, such as the *Jumping Scales* project at Matadero Madrid. Her most recent works are: *São Tomé Revisitado* (2012), MUSAC Creation Grant; *Parallax* (2016), CA2M-La Casa Encendida; *The Boogie-Woogie Ghost* (2018) with María Jerez; *Talking Pictures - una película hablada* (2018) with Esperanza Collado; *Brilliant Corners* (2021) with the Orquestina de Pigmeos collective. She is currently finishing the film *Puebla* (2021) with María Jerez, Multiverse Grant, 2020; and she is working on a new play called 'U' which she will premiere in a few months. Her work has been shown at international biennials and festivals: Nicaragua Biennial, Bienal Sur (Uruguay), L'Alternativa (Poland), Jeu de Paume (Paris), among others.

She has collaborated with different artists such as Alejandra Pombo, Societat Doctor Alonso or Chus Domínguez and Nilo Gallego in the *Laboratory 987* exhibition-laboratory of live arts, MUSAC.

Still from 'ê'. Silvia Zayas

BIAN

Limbo

LIMBO is a project by BIAN *Multiformat Design Office*, directed by Ángel Cobo and Carmen Bentabol, which reflects on the unsustainability of creative processes that leave in their wake an endless number of hard disks full of forgotten ideas. A shared exercise in visibility for all those works that architects and other design professionals have created and which, for whatever reason, have never materialised.

The 21st century is characterised, among many other things, by increased consumption, accelerated production and the mass training of the individual. People trained to produce and think as fast as they possibly can. The world of design and creativity are confronted by these frenetic rhythms, leading to an unsustainable system and a long trail of ideas that will never see the light of day.

LIMBO reflected on all those works and projects that have been filed away and forgotten, generating an exhibition platform that seeks to explore the ability of

Instagram and its filters to act as tools for generating new architectural realities and spatial experiences.

This project explored the capacities of social networks to solve new cultural dilemmas, using the Instagram platform and delving into the versatility of its filter tool.

In this way, *LIMBO* launched an open call aimed at creators of architectural spaces modelled in three-dimensional formats without differentiating between degrees or specific training, the only distinguishing feature being the origin of the projects to be presented.

Following this open call, 20 projects were selected and developed as Instagram filters and ultimately made up this virtual, collaborative and sensitive imaginary, adapted to the tools of our time. Opening the window of virtuality is not to reject interpersonal relationships, but rather another new tool with which to experience and relate to art and culture, and in this particular case, to lost architectures.



Graphics from *Limbo: Architecture Virtual Exhibition on Instagram*.

BIOGRAPHY

BIAN *Multiformat Design Office*, formed by Carmen Bentabol and Angel Cobo, is a creative and transdisciplinary architecture studio, globally aware and with motivational roots in China. Hence its name, BIAN, which means change in Mandarin. The creation of this studio arose from an effective and necessary gesture to show that the discipline of architecture does not define or limit them. They are creators of spaces, imaginaries and brands, of products and work in multifaceted formats: digital, events, on paper or in schools.

MATADERO MADRID

Artistic Director:

Rosa Ferré

Manager:

Alma Fernández Rius

COORDINATION OFFICE

Management coordination:

Adela Fernández

Communication coordination:

Myriam González

Marisa Pons

Laura Bragados

Raúl González

Graphic design:

Mario Cano

Institutional relationships:

Marta García Santo-Tomás

Audience management:

Javier Laporta

Mercedes Álvarez

Aránzazu Benito

Production:

Miriam Bosch

Santiago Jiménez

Gabriel Lucas

David Romero

Vicente Fernández

Rodolfo Cortés Guerra

Project management:

Aitor Ibáñez

Technical coordination:

Alberto Nietos

Administration:

Mila Pinel

Susana Arranz

Álvaro Estévez

Nieves Montealegre

Infrastructure:

Raúl Cano

Legal department:

Montserrat Rivero

Sara Fidalgo

CENTRE FOR ARTISTS

IN RESIDENCE

Head of programme:

Ane Rodríguez Armendariz

Project management:

Gema Melgar

Sonsoles Rodríguez

PUBLICACIÓN

Coordination y edition in castilian:

Roberto Salas

Traduction:

CPSL

Design:

Koln Studio

ARTISTS AND COLLECTIVES 2020-2021

Alejandria Cinque

Alfredo Rodríguez

AMECUM

Ana Ausín

Ana Martínez Fernández

Andrea Molina

Andrés Izquierdo and

Pablo Ferreira

Anna Fux

Antonio Menchen

Ayllu

Bárbara Fluxá and Raúl

Alaejos

BIAN

Candela Sotos

Claudia Claremi

Conciencia-Afro

Cristina Garrido

Cruhda

Debajo del sombrero

Desmusea

Disbel Roque

Élan d'Orphium

Elisa Pardo Puig

Espíritu Escalera (Antonio

Llamas and Lucas G.

Torralbo)

Este Cardinal

Galaxia la Perla and

Damián Sainz Edwards

Gema Polanco

Javier Lozano

Jeannette Tineo

Jimena Kato Murakami

Jorge Núñez de la

Visitación

Jose Begega

Kia LaBeija

La Leo

la neuronera (*)

Lía Ateca

Lilian Pallares and

Charles Olsen

Liwai

LÓVA

María Fernández Salgado

María Jerez

Marta de Gonzalo and

Publio Pérez Prieto

Marta van Tartwijk

Mauricio Freyre

Miguel Ángel Calderón

Naomy Salge

Nayare Montes

nucbeade

Óscar Bueno Rodríguez

Pablo Durango

Pedro Luis Cembranos

Saioa Olga González

Sally Gutiérrez

The Cross Border Project

Torta

Una fiesta salvaje (Violeta

Gil, Helena Mariño and

Cynthia Smart)

Víctor Colmenero

Violeta

Alejandría
Alfredo Rodríguez
AMECUM
Ana Ausín
Ana Martínez
Fernández
Andrea Molina
Andrés Izquierdo
y Pablo Ferreira
Anna Fux
Antonio Menchen
Ayllu
Bárbara Fluxá
y Raúl Alaejos
Candela Sotos
Claudia Claremi
Conciencia Afro
Cristina Garrido
Cruhda
Debajo del
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Desmusea
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Javier Lozano
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Jorge Núñez
de la Visitación
Jose Begega
Kia LaBeija
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la neuronera (*)
Lía Ateca
Lilian Pallares
y Charles Olsen
Liwai
LÓVA
María Fernández
Salgado
María Jerez
Marta de Gonzalo
y Publio Pérez
Prieto
Marta van Tartwijk
Mauricio Freyre

Miguel Ángel
Calderón
Naomy Salge
(Navxja)
Nayare Soledad
Otorongx
nucbeade
Óscar Bueno
Rodríguez
Pablo Durango
Pedro Luis
Cembranos
Saioa Olga
González
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