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RESIDENTS

The Centre for Artists in Residence (CRA), located in Nave 16 at Matadero Madrid, is intended as a space for research, production and co-existence where artists, musicians, educators and cultural agents can share their daily work processes and creativity in a closed-door environment. From the outset, the CRA has embraced a multidisciplinary approach to production in order to explore the challenges facing the world today from a plurality of languages and methodologies, at a time when the boundaries between the different disciplines are becoming increasingly blurred.

Given that one of the Centre's main concerns is to provide support for the city's creative fabric, a residency programme was launched in 2017. Since then, it has operated with its own specific identity as the Centre for Artists in Residence within Matadero Madrid. To encourage the exchange of research, each resident is provided with their own workspace within the spacious, open-plan centre, and with access to its resources, which include an auditorium, black box, editing facilities, kitchen and the Fab Lab. Within this context, a community emerges, bolstered by the CRA team members, guest mentors, and visiting professionals.

Each residency can last for a variable length of time, normally from three to nine months. Access to residencies is via open calls for proposals, which are assessed by a committee of experts. Throughout the year, the CRA organises activities that are open to the general public in an effort to share and showcase the residents' research and work-in-progress. The Open Studios event is held three times a year, in March, June, and November, and serves as their moment of greatest public visibility.

Joining us during these three months at CRA are the following artists: Miguel Alejos, Mauricio Freyre, Ignacio García Sánchez, Gelen Jeleton, Carlos Monleón, Juan Pablo Pacheco, Ana Robles Pérez, Sofía Tudela, Julián Azcutia, Julián Génisson, Lucía Selva, María Castro and Álvaro Cáceres, María Jerez, Emily Sun, Andrea Muniáin and Paula Ramos Mollá, Calin Segal, Álvaro Soto López, Debajo del Sombrero and AMECUM.



THREE-MONTH ARTISTIC RESIDENCIES FOR ENVIRONMENTAL PROJECTS

For visual artists from Spain

Since its inception in 2017, the Centre for Artists in Residence (CRA) at Matadero Madrid has pursued the specific objective of providing visual artists with access to workspaces, financial resources, tools, professional monitoring and visibility. The aim of this open call for single-theme residencies centred focused on the environment is to add a new layer of thinking to the proposals as a whole, and to bring together eight artists working on shared concerns in the same time and space.

With them, the CRA has been transformed into a space for creation and reflection, addressing issues that range from landscape alterations caused by human activity and the exploitation of natural resources to agricultural and energy production models, as well as the relationships between species, bodies, and territories. Their projects also explore the memory of rivers, villages, and ecosystems; the hidden histories of science and colonialism; and new ways of listening to, representing, and imagining our surroundings from critical and more-than-human perspectives.

The residencies are supported by an advisory team consisting of artist and professor Bárbara Fluxá and curator and professor Claudia Rodríguez-Ponga.

SEPTEMBER TO DECEMBER 2026

La distancia más tierna [The More Tender Distance]

La distancia más tierna is a research project that utilises the CV-500 road and its architecture as a narrative device to analyse, through an affective lens, the tensions that beset the Valencian coastline. Conceptualised as a scar, this infrastructure connects urban metabolism with the memory of ecological resistance, in a landscape where rice fields and marshlands collide with apartment blocks and nightclubs. The project focuses on the failed 1960s Dehesa del Saler housing development which was opposed by the "El Saler per al poble" ["El Saler for the People"] citizens' movement in what was one of the foundational milestones of environmentalism in Spain. Through archival research, a road movie, and sculptural essays, the project formalises a cosmology of materials that questions the idea of progress and tourism policies linked to ecosystem deterioration, opening up the possibility of envisioning anachronistic presents and transforming the contradictory elements of the landscape into structures of imagination.

Miguel Alejos (Valencia, 1995) is an artist, publisher, and cultural manager. He has a degree in Fine Arts and a master's degree in Research and Creation in Art. He has received scholarships and awards from organisations such as INJUVE, the Bilbaoarte Foundation, the Güell Foundation (Barcelona), the Jiser Association (Valencia), and the 23rd University of Valencia Public Art Exhibition Award. His work has been exhibited in venues such as the La Panera Art Centre (Lleida), the Montehermoso Cultural Centre (Vitoria), the CarrerasMugica Gallery (Bilbao), the Huarte Centre, the Elbirou Gallery (Tunis), UMPRUM (Prague), FIG Bilbao, and the ABC Museum, [Madrid]. Simultaneously, he has worked as a curator and cultural manager in institutions such as Can Felipa (Barcelona), the Cultural Action Department of the Spanish Cultural Centre (CCE) in Montevideo, and the Finestrat Public Art programme. Since 2022, he has co-directed the Brillo editorial project alongside Rocío Agudo.

@miguel__alejos



Courtesy of the artist

Errores Fundamentales (performance, grupo de lectura) - [Fundamental Errors (Performance Art, Reading Group)]

Errores Fundamentales explores, through performance art and film, the genealogy of an almost extinct Andean-Amazonian tree: the cinchona (or quinine tree), whose antimalarial properties played a decisive role in the expansion of European colonialism. The project examines how Western natural and scientific history has also been constructed on errors, omissions, and operational fictions, proposing a critical reading of these narratives through a live performance piece. The artist will present an expanded version of the piece, guiding the audience through various historical and contemporary scenarios using a script of voices activated by a reading group.

Mauricio Fernando Freyre Mendieta (Lima, 1976) is a Madrid-based Peruvian artist and filmmaker. His practice is situated at the intersection of film, installation, and performance art. Driven by research, his work questions the apparatuses of visibility that are capable both of producing knowledge and of concealing, distorting, or establishing specific versions of history. Utilising historical materials, critical fictions, and montage operations, he examines the blind spots of colonial modernity alongside the material and symbolic architectures that underpin Western knowledge production. His recent projects have been presented at MNCARS (Madrid), the Círculo de Bellas Artes (Madrid), the Marseilles International Film Festival, and the Amsterdam International Documentary Film Festival (IDFA). In 2019, his installation *Interspecies Architecture* was presented at the 17th Venice Biennale of Architecture.

@mauriciofreyrem



Courtesy of the artist

Bajo el mismo sol [Beneath the Same Sun]

Bajo el mismo sol is an artistic project exploring the possibility of imagining desirable futures in which energy production and other human needs are met while sustaining a mutually beneficial relationship with all other living beings. To this end, the artist draws on fictional scenarios inspired both by ideas already put into practice and by proposals from 'Solarpunk' and writers such as Ursula K. Le Guin, Ernest Callenbach, William Morris and Marge Piercy. The works produced during the residency will present speculative infrastructures set in several peri-urban areas of Madrid, conceived as hybrid territories straddling the urban and the rural. To map these diverse scenarios, the artist explores representational systems based on techniques commonly used in architecture and landscape architecture, in order to develop the style of a culture and historical period yet to come.

Ignacio García Sánchez (Madrid, 1987) studied Fine Arts at the Complutense University of Madrid and the HfbK Hamburg. In his practice, he uses drawing alongside resources borrowed from architecture, instructional illustration, and political propaganda. His work addresses themes such as the contradictions between theory and practice, the influence of abstract ideas on social transformation, and the constant rewriting of both past and future. He has exhibited at La Casa Encendida (Madrid), the Sala de Arte Joven (Madrid), Nadie Nunca Nada No (Madrid), Can Felipa (Madrid), Fabra i Coats (Barcelona), Gabinete de Dibujos (Valencia), Lo Parda (Agramunt), and Kunsthau Hamburg, among others.

@ignaciiovk



Courtesy of the artist

Historia política de las flores: comefflores [The Political History of Flowers: Eat Flowers]

Historia política de las flores: comefflores is an artistic research and formalisation project centred on expanded and performative drawing, focusing on the language of representations of flora. Part of a long-term body of research initiated in 2014, the project critically addresses the material, symbolic, and political conditions that inform plants and their uses. Drawing on iconological repertoires and approaching the subject matter from the sociology of the image, the artist examines issues such as monoculture, so-called 'weeds', invasive species, and processes of displacement and adaptation tied to climate change. Her research also explores domestication, agricultural and pharmaceutical exploitation, and the relationships of interdependence among plants, insects, animals, and humans. The project unfolds as a drawn, sung, and performed narrative that proposes regenerative ways of living linked to the commons and to practices of ecological resistance.

Gelen Jeleton (María Ángeles Alcántara Sánchez, Murcia, 1975) has developed her practice alongside Jesús Arpal Moya as part of Equipo Jeleton since 1999. Her work is channelled through long-term projects such as *Historia política de las flores* [The Political History of Flowers], in which they critically and unconventionally reinterpret literary, musical and visual repertoires with the aim of transforming poison into medicine. After graduating in Fine Arts in Cuenca, she completed a postgraduate course at the Department of Drawing at the Faculty of Fine Arts in Barcelona, specialising in Renaissance symbolism and alchemy. She further expanded this line of research in her doctoral thesis, *Una archiva del DIY (Do It Yourself): una fanzinoteca feminista-cuir* [A DIY [Do It Yourself] Archive: A Feminist-Queer Fanzine Library] which she defended at the Faculty of Fine Arts in Murcia in 2016. This project remains part of her artistic practice today.

@gelen_jeleton



Courtesy of the artist

La Consueta del Siluro (The Catfish Score)

La Consueta del Siluro is a choral work that gives voice, from a contemporary vantage point, to territorial conflicts of the past and hydrological challenges of the future involving bodies of water such as reservoirs, rivers, and aquifers. The figure of the *genius loci*—the mythological custodian of bodies of water—is updated to reflect the anthropogenic footprint, embodied here by an ‘invasive species’. The sensory worlds of this chimerical catfish unfold within an installation in which we can traverse inundated valleys and listen, from the silt, to the human and more-than-human voices of submerged villages and ecosystems.

Carlos Monleón (Madrid, 1983) works at the intersection of diverse levels of bodily sensation and perception, ranging from the (micro)biological to the performative and social. His works explore how different bodies metabolise and reflect social and ecological systems. His practice is rooted in collaborative research carried out in dialogue with scientists, musicians, artists, and public institutions. He has developed collaborative projects at Seventeen Gallery and Auto Italia (London), CA2M (Móstoles), La Casa Encendida (Madrid), Matadero Madrid, and HIAP (Helsinki). His solo work has been presented at institutions such as LUMA (Arles), Z33 (Hasselt), Kai Art Center (Tallinn), Ars Electronica (Linz), Centre d’Art La Panera (Lleida), as well as the Istanbul Design Biennale and the Oporto Design Biennale, among others.

@carlos.monleon



Courtesy of the artist

Aprendiz de Río (An Apprentice River)

Aprendiz de Río is an audiovisual fable depicting the Manzanares River at three stages of its course: its source, beside the antennae of the Bola del Mundo in the Sierra de Guadarrama; its treatment at La China wastewater treatment plant, and its passage through the neighbourhood allotments of Perales del Río. The project transduces the voices of the river to construct a hydropoetics embedded in its layers of acoustic, electromagnetic, and chemical pollution caused by pharmaceutical waste. The Manzanares encapsulates the tensions between rewilding, technical control, and neighbourhood resistance, inviting viewers to consider what a river might say were we to listen to it, beyond its value as a resource. The title borrows its title from Quevedo’s description of the Manzanares as a ‘rivulet, an apprentice river’, although in this case it is the artist who becomes a rivulet that also learns from the river.

Juan Pablo Pacheco (Bogotá, 1991) is an artist, researcher, and educator with a background in film, anthropology, and media arts. His research explores political ecology and technological infrastructures from the perspective of new materialities and poetic imagination. His practice spans writing, sound and video installations, audio walks, guided meditations, edible projects, and participatory pedagogies. In addition to teaching at the Javeriana University and the University of the Andes in Bogotá, the Royal Academy of Art in The Hague, and Elisava in Madrid, he has curated public programmes at Plataforma Bogotá and Espacio Odeón. His work has been presented at exhibitions and festivals in many countries including Austria, Colombia, Norway, the Netherlands, Chile, the United States, Belgium, Mexico, and Germany, among others.

@juanppachecob



Courtesy of the artist

Villalba tiene memoria de perro (Villalba has the Memory of a Dog)

Geografías del trabajo (Geographies of Work)

The focal point of this project is Villalba de Calatrava, a historic settlement village currently home to barely five residents. In 2023, the village hosted the universe of the artist's earlier project, La llegada del perro poblador (The Arrival of the Settler Dog), in which dogs rendered invisible by adoption systems became inhabitants of rural territories at risk of depopulation, configuring new modes of occupation and interspecies coexistence. The artist now returns to this same setting to imagine a future where generations of settler dogs have occupied—and continue to occupy—its streets. Drawing inspiration from Jennifer Wenzel's concept of 'past's futures, future's pasts', the project is set three decades ago, when its streets were inhabited by Yeska and Mori, dogs enshrined in the village's collective memory. Through testimonies, archives, and forensic-visual methodologies, the artist constructs an audiovisual cartography exploring how the village has generated—and will continue to generate—its memory. A memory arising from human absence. A memory yet to happen. A dog's memory.

Geografías del trabajo is an artistic research project that explores the landscape of Mediterranean olive groves as a territory permeated by history, production, and the logic of capital. Taking a visual, sonic, and textual approach, the project examines the transformation of this environment into an intensive monoculture system, along with the forms of labour that make it possible, frequently reliant on migrant populations. Challenging the idea of the olive grove as an environmental Arcadia, Sofía Tudela offers a critical yet sensitive reflection on the tensions between production, ecology, and memory, understanding the territory as a disputed space. The artist develops the project through research, fieldwork, and the creation of an audiovisual and photographic archive, alongside a collective reading workshop focused on the landscape and its imaginaries.

Ana Robles Pérez (Ciudad Real, 1997) studied Social Design at the Design Academy Eindhoven and is a member of several research groups alongside teams from the Universities of Utrecht and Amsterdam. She has exhibited at the 17th Spanish Architecture and Urbanism Biennial (Ponferrada), the Ars Electronica Festival (Linz), the 19th Venice Architecture Biennial, and CentroCentro (Madrid), among other venues. Her practice draws on imagination and speculation as tools with which to explore alternative ways of understanding memory and heritage. From a more-than-human perspective, she develops visual forensic methodologies, cartographic atlases, and documentary works that bring subaltern memories tied to processes of social transformation to light, opening up space for other ways of narrating and remembering.

Sofía Tudela (Jaén, 1996) is a visual artist whose practice is situated at the intersection of cinema and contemporary art. Her work explores the presence of the body in space, understood as an archive of gestures traversed by material and cultural conditions. She conceives the image as a device with which to examine her relationship with contemporary systems of production. Her audiovisual work has been presented at L'Alternativa (Barcelona), Cineteca Matadero (Madrid), Strangoscope (Brazil), the8fest (Canada), LaborBerlin (Berlin), and the ESQUEJES Expanded Cinema Festival (Spain). After studying at LAV (Madrid), she completed a master's degree in Arts and Artistic Professions at Escuela SUR (Madrid). She is currently carrying out research in Art History.

@anaroblesperez

@sofiaptudela



Courtesy of the artist



Courtesy of the artist



RESIDENCIES FOR AUDIOVISUAL PROJECTS IN THE DEVELOPMENT PERIOD IN COLLABORATION WITH CINETECA

For artists from the Community of Madrid

The aim of the joint open call by Cineteca Madrid and the Centre for Artists in Residence at Matadero Madrid is to support audiovisual creators in the initial stages of research, development, and writing for projects linked to independent cinema, experimental cinema, and the cinema of the real.

The programme provides a workspace, funding, professional mentoring, and specialised advice to foster the development of projects under the best possible conditions. It also seeks to strengthen the independent audiovisual sector in the Community of Madrid and promote exchange among artists, industry professionals, institutions, and audiences.

These residencies are supported by an advisory team comprising scriptwriter and film lecturer Lola Mayo, and Jamie Weiss, film producer at El Viaje Films.

OCTOBER TO NOVEMBER 2026

El ruido bello [The Beautiful Noise]

El ruido bello is a film essay that explores the profound relationship between rhythm, the body, and the cinematographic image through flamenco hand-clapping. The film does not attempt to document flamenco from an ethnographic or purely observational logic, but rather to use hand-clapping as a mechanism for audiovisual thinking: a way of understanding how cinema organises time, generates tension, and constructs meaning through editing and repetition. The project stems from a simple intuition: cinema and hand-clapping share the same invisible material: rhythm. Hand-clapping does not just accompany; it sustains, interrupts, anticipates. Similarly, film editing does not just join images together; it creates breaths, spaces, and pulses. From this correspondence, Julián constructs a metalinguistic dialogue between flamenco gesture and the language of film.

Julián Azcutia [Jerez de la Frontera, 1989] is a filmmaker and photographer. He holds a degree in Audiovisual Communication and a master's degree in Cinematography from ESCAC. His audiovisual practice explores the relationship between image, memory, and cultural expression, paying particular attention to the ties connecting music, identity, and popular tradition. He has directed the short films *Dónde está Salmonete* [Where Is Salmonete, 2017] and *El Afilao* [The Knife Sharpener, 2018] and has worked as a director of photography and camera operator on projects by other authors. Since 2020, he has participated in collectives and platforms dedicated to documentary cinema and cultural outreach, such as DOCMA and the Círculo Flamenco de Madrid. His photographic work has been published in *El País* and *Siroco Magazine*.

@julianazcutia



Courtesy of the artist

Oscurante [Darkening]

In his project, Julián Génisson intertwines the stories of two characters: Pedro, who can only sleep if someone is by his side, and Adriana, who discovers a way to monetise sleep by streaming herself asleep. Their destinies will collide in the wake of a grotesque epidemic. *Oscurante* is a film about fear. It pits the fear of loneliness against the fear of company; the fear of darkness against the fear of being seen; the fear of crazy ideas that strike at night, when logical thought lets its guard down. But where there is fear there is also fascination: for the night-time, for whatever lies behind drawn curtains, and for an act as banal and profoundly anomalous as that of sleeping.

Julián Génisson [Madrid, 1982] holds a degree in Philosophy and was a member of the former audiovisual collective Canódromo Abandonado. As part of a collective, he co-directed the feature films *La tumba de Bruce Lee* [The Tomb of Bruce Lee] and *Esa sensación* [That Sensation], and he has directed the solo works *Inmotep* and *-CUANDO-MUERES-TE-CONVIERTES-EN-UN-SITIO-PUSSY-IN-BIO-* [WHEN YOU DIE, YOU BECOME A PUSSY IN BIO SITE]. As a screenwriter, he has worked on *Mamántula* and *Balearic*, both directed by Ion de Sosa. He is the author of the short story collection *Cerebroleso* [Brain-addled] and the essay *Deshacer el ridículo* [Undoing the Ridiculous], on humour and laughter. He is currently working on a feature film called *Identikit*, selected for the third edition of the Film Academy Residencies.

@juliangenisson



Courtesy of the artist

Tecnobar will break your heart

'Drawing from an archive of war images compiled on Telegram and produced from the perspective of aggressors in the war in Ukraine and the genocide in Palestine', explains Lucía Selva, 'the piece analyse the new paradigm of warfare inaugurated by both conflicts'. It does so through the typologies of images generated by war, reflecting on the role of the image in present-day conflicts. The migration of conflict into urban environments has driven the development of technologies such as drones and artificial intelligence, virtualising the battlefield and distancing the body from acts of violence. In this context, images cease to operate merely as testimony and become an active component of the apparatus of war. From them emerges a technologically mediated, automated, and dislocated gaze turned into a weapon: an image that kills.

Lucía Selva [Granada, 1998] studied Cinematography at ESCAC, specialising as a Director of Photography. Her interest in the craft of filmmaking and the creation of new languages and aesthetics has led her to work in photography, music videos, non-fiction, and video essays, drawn to experimentation with different media, digital creation, and light. The world premiere of her first feature film, *Quién vio los templos caer* [Who Saw the Temples Fall, 2025] took place at the Copenhagen International Documentary Film Festival (CPH:DOX), where it received a Special Jury Mention. After completing her master's degree in Creation at the Elías Querejeta Zine Eskola, she is currently developing her second feature film while working on short films and installation projects that expand her research into the moving image.

@luciaselva____



Courtesy of the artist

EXPERIMENTAL ELECTRONIC MUSIC RESIDENCY

For artists from the Community of Madrid

The aim of this residency is both to promote the production of electronic music in Madrid, particularly that of works that experiment with new aesthetic forms and techniques of artistic sonic expression and to disseminate and promote local creation through collaboration with and mentorship from the L.E.V. festival held at Matadero Madrid.

During their three-month stay, selected artists are provided with a research and creation space, a sound booth, and a supportive and formative environment to ensure that their project comes to fruition under the best possible conditions. The ultimate objective of the residency is to support the production of an EP or LP of experimental electronic music, whether by an individual artist or by several artists working on a joint project.

Mentoring the residency this year are Cristina de Silva, director of the L.E.V. festival [Visual Electronic Laboratory], and Fernando Monedero, a sound designer, producer and technician specialising in multichannel systems and immersive audio.

SEPTEMBER TO DECEMBER 2026

María Castro y Álvaro Cáceres

• Studio 7

[pink::noise]

[pink::noise] is a sound research project that uses live coding as the basis for a hybrid, organic, and situated creative practice. The project explores the dialogue between real-time programming environments and physical instruments and interfaces including modular synthesis, sensors, and modified acoustic instruments. Based on the principles of live coding—process transparency, open-source code, a horizontal relationship between human and machine, improvisation as a compositional method, and errors or glitches as expressive material—the proposal examines how these paradigms can be translated into the context studio album production, generating new forms of composition and listening.

María Castro (Bogotá, 1998) is an electroacoustic music composer, sound artist, and video game audio designer. Holding a degree in Contemporary Composition from the El Bosque University (Bogotá) and a master's degree in Electro-acoustic Composition from the Royal Conservatory of The Hague, she has presented her work at festivals in Spain, Switzerland, Belgium, and Colombia, participating in projects that integrate electronic music, sound design, contemporary dance, interactive performance art, post-digital lutherie and non-linear media.

Álvaro Cáceres (Pinto, 1994) is a composer and creative technologist. His practice combines code, music, and video mapping to generate immersive experiences, ranging from automated church organs to coded post-metal. He has collaborated with artists such as Andy Vargas or LOOKMUMNOCOMPUTER, and at venues including MNCARS [Madrid] and the Círculo de Bellas Artes [Madrid], among others.

@_scherzo

@alvaro.makes.music



© Alejandro Sanz



RESIDENCY FOR PROJECTS IN ART AND EDUCATION

Aimed at creators and collectives based in the Community of Madrid and active in the fields of education and mediation.

The primary aim of this residency, which will be held within the facilities of Matadero Madrid, is to combine a process of reflection and research with the activation of a mediation, art, and education programme.

Projects may focus their research on mediation itself or, on the intersections between art and education. Alternatively, participants may propose mediation devices that reflect upon and respond to contemporary challenges such as bodily and/or affective-sexual dissidence; anti-racist activism; the climate crisis; the productivist and aceleracionist transformations of the labour market, or considerations on mental health.

The consultant mentoring the residency will be Pablo Martínez, a researcher and professor of Art History at the Faculty of Geography and History of the UCM.

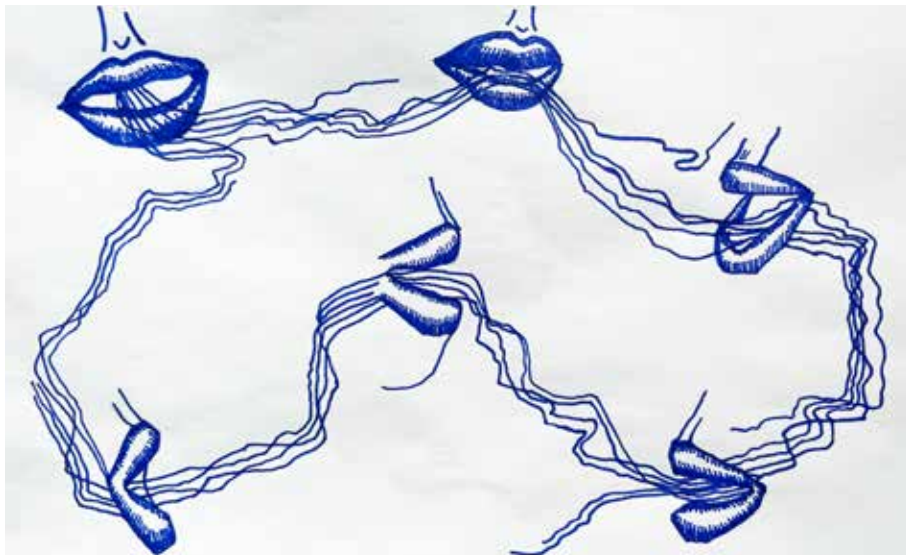
OCTOBER 2026 TO JUNE 2027

Escuela enlazadora de lenguas quebradas [The School that Connects Broken Languages]

Working from an intersectional perspective, Emily Sun explores fragmented relationships with language in diasporic imaginaries and their potential to create more just multilingual futures. The artist seeks to foster spaces for collective reflection, imagination, and listening where we can inhabit the interstices between languages as places of artistic and political action. Described by Emily Sun as focusing on 'processes of transcultural and translinguistic co-creation, centred on inheritances marginalised by colonialism and structural racism', the research aims to build bonds and networks around linguistic justice. The project asks what happens when migrated, colonised, or indigenous languages, present in homes, voices, and memories, disappear from schools and institutions. From there, she goes on to explore other forms of collective relationship and expression far removed from hegemonic languages.

Emily Sun is an artist whose work spans music production, community programming, and curating. Her practice explores sound and music as vehicles for healing and memory-building, activating collective creation as a channel for resistance, particularly for racialised and migrant communities. She has developed numerous cultural mediation projects, workshops, and exhibitions in collaboration with artists, cultural institutions, associations, and anti-racist and queer collectives. These include the programme Savia [Sap] with 天马行空 alongside Xirou Xiao at MNCARS [Madrid], the exhibition and public programme Te prensé entre las hojas [I Pressed You Between the Leaves] at Sala Arte Joven [Madrid], in collaboration with Benia Nsi, and YYPUNTOOO, the first artistic-political festival of the Asian diasporas in Madrid.

Crédito: © Yuan Yuan Zhou



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Estudio Debajo del Sombrero is a platform for contemporary artistic creation and research and the career promotion of artists with intellectual disabilities, akin to the Art Supported Studios that exist in Europe and other parts of the world. These initiatives are born out of a determined desire to draw the gaze of the contemporary art world to the indispensable testimony of the work of artists working on the sidelines: a reflection devoid of prejudice, surprised by the unexpected and hitherto unknown transcendence of these perspectives. Thus, it focuses on the languages of artists who, due to the circumstances of their intellectual disability, are usually marginalised from culture and education, opening a door to these languages for contemporary art.

Debajo del Sombrero was founded at Matadero in 2007, and has continued to flourish here since then. The studio currently hosts 40 artists. Its actions are designed to meet every aspect of an artists' needs: training, support, and guidance in the workshop, selection and archiving of their work, dissemination and promotion, and the organisation of exhibitions and sale of their work.

@colectivodebajodelsombrero



Matadero Madrid/Arde Visual

AMECUM is the Association of Cultural Mediators of Madrid. The association was created in 2015 by grassroots professionals in education and cultural mediation who recognised an urgent need to raise the profile of the profession and to enhance its role as a social tool for the development of a critical citizenry able to achieve empowerment through culture. As a professional association, it aspires to raise awareness of and reinforce the figure of cultural educators and mediators and to foster their work, facilitating access to the services they need for their professionalisation through research, theoretical-practical training and the promotion of spaces in which to meet and work together.

Linked to the Centre for Artists in Residence since its inception, the association currently maintains three main working groups: Material Conditions, dedicated to considering how to improve working conditions for cultural mediators; Molecular Body, a working group on mediation and living arts; and mediaTECA, a mobile library parked at the CRA which contains publications on mediation, education, and cultural management and production.

@_amecum_



Matadero Madrid

CRA PRODUCE

CRA Produce is a line of work by the Centre for Artists in Residence that runs parallel to the open call for residencies. Its aim is to identify needs arising within the residencies, reinforce the lines of work, and create spaces for thought and reflection on issues intersecting contemporary artistic practices. Launched in 2024, to date it has worked on the history of the Matadero slaughterhouse and the application of writing to creative processes.

The programme kicks off as part of Matadero Madrid's Centenary celebrations with two public projects commissioned from artists Fernando Sánchez Castillo, Marta de Gonzalo, and Publio Pérez Prieto. In *De matadero a vivero* [From Slaughterhouse to Creative Hothouse], Sánchez Castillo mapped a route through the building's various spaces to illuminate its hundred-year history; while in the songbook *Las Suertes* [The Fortunes], Marta de Gonzalo and Publio Pérez Prieto focused on collective memory. The next programme was entrusted to curator Manuela de Pedrón, who led a workshop entitled *Petra*, featuring fortnightly meetings to explore creative writing. In this latest edition, artist María Jerez opens investigation into maternity and creation with the project *Dos soles* [Two Suns].

SEPTEMBER 2026 TO FEBRUARY 2027

María Jerez

• Studio 18

Dos soles [Two Suns]

María Jerez tells us that being a mother and an artist at the same time is like orbiting around two suns. "Before I became a mother, my body orbited around a single centre: my artistic practice. When Helios was born, it began to gravitate around this new sun at the same time. And that's where I am now, experiencing a double orbit. When he was very little, he saw his shadow on the ground and said to me: 'Look mummy, I can see myself in the sun!'. The sun in the sun!". Taking this image as its starting point, together with the metaphor of circumbinary systems which produce double shadows, dawns, and sunsets, the research interrogates models of artistic production, education, and encounter that continue to separate these two spheres. This project sets out to prototype forms of collective experience that bring both orbits closer together, imagining alternative spaces, states, and forms of attention: parallel, double, fluctuating, divergent, within a kind of studio-slide, camp-residency, laboratory-gymkhana, lecture-tale, writing-sticker, or clay Excel spreadsheets where we can take in two sunsets at once.

María Jerez (Madrid, 1978) combines her artistic practice with pedagogical, curatorial, and publishing projects. She situates herself 'between' choreography, film, and the visual arts. Going beyond the interest shown in her early works in theatrical and cinematic conventions, 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, establishing blurred borders between the known and the unknown, object and subject, organic and artificial, animate and inanimate. Her work has been presented at numerous national and international institutions, such as MNCARS, Matadero, La Casa Encendida, CA2M (Madrid), Arteleku and Tabakalera (San Sebastian), Centro Párraga and CENDEAC (Murcia), MACBA, CCCB (Barcelona), Fondation Cartier pour l'Art Contemporain (Paris), Frac Lorraine (Metz), Fundação de Serralves (Oporto), Southbank Centre (London), Bozar (Brussels), the 12th Havana Biennale (Havana) and Mapa Teatro (Bogotá).

@jerezmariajerez



Courtesy of the artist

MEDIALAB SITUATED RESEARCH PROGRAMME 2026

Aimed at local and international researchers or research groups.

The Matadero Centre for Artists in Residence also hosts Medialab's situated research projects as a way to foster interconnections between the various Matadero Madrid programmes.

Medialab invites applications for three research projects to develop, over a maximum period of one year, a transdisciplinary offering focused on unexplored themes or fields of knowledge in dialogue with the activities of the annual Medialab programme and its associated communities.

JANUARY TO DECEMBER 2026

Andrea Muniáin y Paula Ramos Mollá

• Studio 6

The Digital Gesture: On the Magic Condition of Technique [El Gesto Digital: sobre la condición mágica de la técnica]

El Gesto Digital: sobre la condición mágica de la técnica is a research project that explores the legitimacy and veracity of knowledge production systems based on Artificial Intelligence. It takes as its starting point a historical and genealogical analysis that connects the development of AI to the early days of robotics and the creation of the first automatons in the 17th century. Both technologies [AI and the automaton] employ a form of illusionism that combines science and magic, generating both trust and mistrust among the non-specialist public. The research operates within the situated context of Madrid, unravelling the city's relationship with the mechanical. *The Digital Gesture* poses several questions such as: How do automatised systems work? How do they influence the context we inhabit? What narratives legitimise their use? Is magic a language through which we can reclaim an alternative technological narrative?

Andrea Muniáin [Tudela, 1994], an architect and visual artist, and **Paula Ramos Mollá** [Santa Cruz de Tenerife, 1994], a philosopher, curator, and producer, have collaborated since 2018 on projects at the intersection of art, visual studies, and technology. Their joint work focuses on the critical investigation of digital knowledge production systems and digital imagery. Based in Madrid and Amsterdam, respectively, they are the co-editors of *The Photogrammetric Turn: Truncating 3D [El Giro Fotogramétrico: truncando el 3D]* - [Bartlebooth], the outcome of their research project, Truncated Notes [Apuntes Truncados].

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Deconstructing the Aesthetics of Power

In an era when the image becomes primary and text recedes into metadata, aesthetics operates as a central instrument of governance, capable of subverting and reconfiguring reasoning itself. Beginning from this premise, the project investigates how sensorial strategies are mobilized to persuade, predict, and control within contemporary social media campaigns.

Within these digital architectures, design, psychology, and algorithmic systems converge to shape both collective perception and individual behavior. Their visual languages function not as neutral interfaces but as active agents of influence, transforming spaces of communication into laboratories of persuasion.

The project approaches this phenomenon through a semiotic investigation of the aesthetics of power. It considers how authority is rendered visible, desirable, or intangible through visual and sensory codes. Tracing the evolution of these mechanisms across history the research depicts the continuities between earlier regimes of representation such as religious, political, propagandistic with the contemporary media infrastructure of dissemination.

Calin Segal (Rumanía, 1992) is a computational artist driven by a fascination with systems, whether ecological, algorithmic, or social. His practice involves taking these structures apart to understand the hidden logics that govern them. Working through software, spatial design, and installation, he creates works that reveal the delicate interplay between natural processes, technological infrastructures, and human behavior.



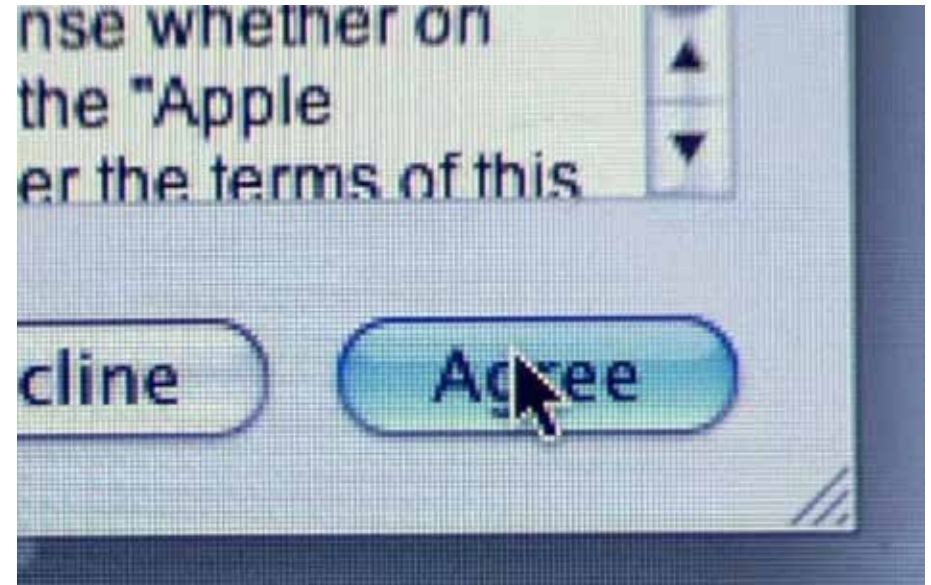
Juan Fallás

User Agreement

User Agreement is an artistic research project that explores the relationship between technology, faith, and power in the digital age. Applying a critical and speculative lens, it invites us to imagine a "technological cult" as a way to reflect on how online platforms, algorithms, and communities reproduce dynamics of belief, obedience, and control. The project combines theoretical research, testimonies from victims and experts on high-control groups, and processes of collective creation open to both artists and the general public. Employing an interdisciplinary and collaborative methodology, the project aims to design a religious imaginary of the digital as a symbolic, ritual, and political phenomenon. Rather than providing answers, however, *User Agreement* seeks to stimulate an open conversation regarding our contemporary fascination with technology and its capacity to generate new liturgies, ideologies, and forms of community.

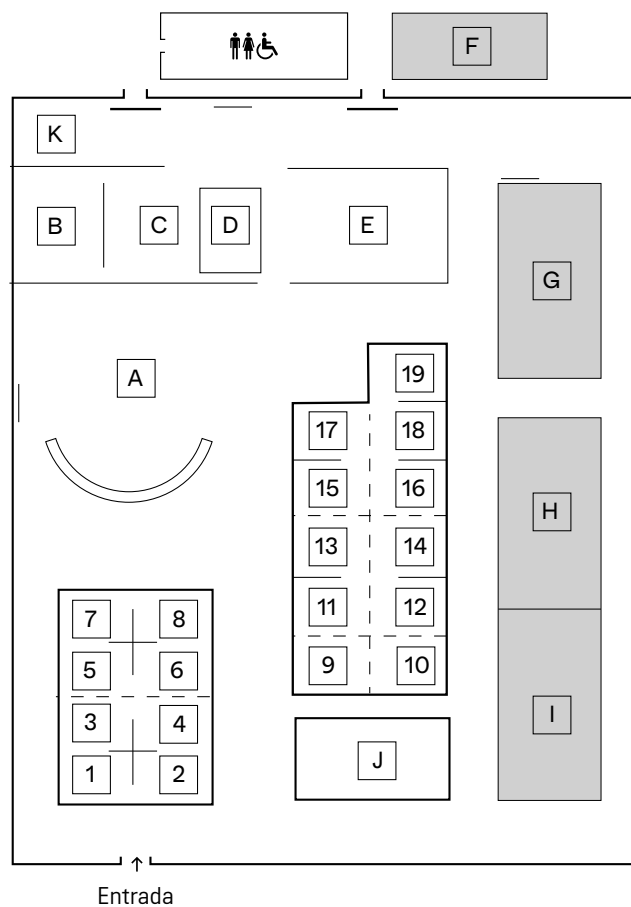
Álvaro Soto López (Sevilla, 1998) questions the technologies of capitalism, generating visual metaphors that oscillate between the narrative, the political, and the transcendent, in dialogue with Catholic imaginary and Andalusian tradition. After studying Conservation and Restoration of Cultural Assets at the Faculty of Fine Arts in Seville, he completed a master's degree in Art and Creation Research in Madrid. He has had numerous solo and group exhibitions, including *A relationship of Trust* (*Relación de Confianza*), Espacio Lavadero (Granada), and *Carlos' Computer Caught Fire Five Times*, Faculty of Fine Arts (UCM). He currently works as an IT technician.

@alvarosotolopez



Courtesy of the artist

CENTRO DE RESIDENCIAS ARTÍSTICAS



1. 2. Debajo del sombrero
3. Calin Segal
4. Álvaro Soto López
5. AMECUM
6. Andrea Muniáin y Paula Ramos Mollá
7. María Castro y Álvaro Cáceres
8. Emily Sun
9. Ana Robles Pérez
10. Ignacio García Sánchez
11. Carlos Monleón
12. Gelsen Jeletón
13. Sofía Tudela
14. Miguel Alejos
15. Mauricio Freyre
16. Juan Pablo Pacheco
18. María Jerez

- A. Auditorium
- B. Working studio 1
- C. Working studio 2
- D. White Indoor shed
- E. Black cube
- F. Kitchenette
- G. Fablab
- H. Editing room:
Julián Azcutia
Julián Génisson
Lucía Selva
- I. CRA office
- J. Kakatuwah + Tucana
- K. Soundproof recording booth

Three-month Artistic Residencies for Environmental Projects: [MAI] [TMD2] Miguel Alejos, Mauricio Freyre, Ignacio García Sánchez, Gelen Jeletón, Carlos Monleón, Juan Pablo Pacheco, Ana Robles Pérez, and Sofía Tudela. **Residencies for Audiovisual Projects in the Development Phase:** Julián Azcutia, Julián Génisson and Lucía Selva. **Experimental Electronic Music Residency:** María Castro and Álvaro Cáceres. **Residency for Projects in Art and Education:** Emily Sun. Debajo del Sombrero and AMECUM. **CRA Produce:** María Jerez. **Medialab Matadero Situated Research Project:** Andrea Muniáin and Paula Ramos Mollá, Galin Segal and Álvaro Soto López.

Legal Deposit: M-22697-2026

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CENTRO DE RESIDENCIAS ARTÍSTICAS



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