

EL

2018

RANCHITO

LEBANON

RESIDENCY PROGRAMME
MATADERO MADRID—AECID

—MEDIUM

RAREOHCHEH

POCCO



Visual Artists

**<Residency period>
from 18 September to 25 October 2018**

**<Public presentation>
from 25 October to 1 November 2018**

El Ranchito

Residency Programme

Matadero Madrid–AECID

Guest country

Lebanon

Matadero Madrid's Centre for Artists in Residence and AECID are pleased to present a new edition of the El Ranchito mobility programme. This edition's guest country is Lebanon. Over the course of six weeks, from 18 September to 25 October, Lebanese artists Liliana Chlela, David Habchy, Rami Moukarzel and Jana Traboulsi and Spanish creators Suraia Abud Coaik, Fanny de Funny, Gorka Mohamed and Jonás de Murias shared workspaces as well as collaborative research and production processes during their residency at Matadero Madrid's Centre for Artists in Residence. The results of this creative process will be presented to the public from 25 October to 1 November 2018 under the title "Poco hecho/Medium rare", which was suggested by the artists.

The general aims of the El Ranchito programme, which has been active since 2011, are to foster artistic production by offering residencies and workspaces for artists and researchers and to facilitate the creation of networks of collaboration between artists, curators and national and international creators.

Additionally, this edition has the specific aim of sharing reflections, perspectives and strategies of artistic creation relating to themes common to both Hammana Artist House and Matadero Madrid's Centre for Artists in Residence in two specific contexts: that of Spain and that of Lebanon.

**<Matadero Madrid's Centre for Artists in Residence and the Spanish Agency for International Development Cooperation (AECID)>
<Organised by: Matadero Madrid, the Spanish Agency for International Development Cooperation (AECID) and Hammana Artist House>
<Partners: Embassy of Spain in Lebanon>**



"What if there were no more meat?" is the initial question that arises in connection with the study undertaken during the residency at the Centre for Artists in Residence.

Matadero has gone from a centre that produced and supplied the city of Madrid with meat to a space for the production of cultural creation.

In connection to this, following the residency a comparative metaphor has been constructed contrasting the need to have Time and a space in which to transform and develop ideas and creative processes involving the process of Fermenting certain plant-based foods.

Fermentation as a process that requires time and specific conditions to transform and produce long-lasting and "medicinal" foods (the world of probiotics) requires one of the elements that human beings aren't capable of producing: SALT.

Salt, considered the only edible rock, has been present in multiple forms throughout human history.

Researching the history of salt leads to a constant fascination with the various uses, symbolism and rituals associated with this precious

mineral, which has spurred tireless searches and power struggles.

Present in every kitchen, many civilisations have considered it a divine substance and a coveted commodity.

The installation _comestible_ (_edible_) invites the observer on a journey where they will interact with the various topics addressed during the Matadero residency, looking at change and permanence in food: today's tables, where we find (in some segments of the population) a scarce presence of meat and a rise in the consumption of sprouts and fermented products as a sign of "healthy eating".

It also aims to reflect on excesses and fanaticism with respect to what we eat and our current criteria regarding consumption and food, the obsession with the organic and the uber-healthy as well as uncontrolled consumption of meat products.



Gorka

Mohamed

BRING BACK THE SUMERIANS (PATAPHYSICS CONFLICT OF IDENTITY)

There is a tension in my paintings between the irrational and other more fixed and organised structures. The work shows the tension of the contemporary individual invaded by an environment which is more and more emotionless and alienating, which shrinks and invalidates him in a socio-political context where there is not a real possibility of choice; a world grotesquely saturated by images and information that cancel a critical aptitude towards what is happening, and that invites us to passivity. Following these thoughts, I understand the way of "thinking through painting" as a process associated with a reversal of values, an absence of limits, and as a life project.

There is also an anxiety to unravel visually the different weaves and layers of our cultural surrounding's reality. Furthermore, there is an insistence to adhere elements already contaminated and crumbled by the semantics, raising with simplicity a new look on the ruins of modernity and our cultural reality.

In my recent works, I am interested in building characters out of an accumulation of shapes, forms and objects. This approach in painting could be compared with the process of constructing sculptures or assemblages. Besides, the paintings embrace a polymorphous perversity close to the one that takes place in classical cartoons. Through this pictorial language there is the intention to reflect on the things that are affecting us psychologically in our sociocultural reality, as if the fact of presenting the toxic found in humanity would work as the catalyst of its own remedy.

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Rey Pasmado, 2009
Oil on canvas, 50x50 cm



El Ranchito

Lebanon

08/09

David

Habchy

42°

*

Listen David, if you ever see a rainbow, do NOT cross it!
If you do, and you are a boy, you turn into a girl, and if you are
a girl, you become a boy.

red
orange
yellow
green
blue
indigo
violet



Hey Jeddo*, shall we walk under the rainbow?

* Sassine Nasr, my maternal grandfather.

El Ranchito

Lebanon

10/11

Rami

Moukarzel

NAVE 16

" Now, I am in Madrid, in Matadero specifically, an old slaughterhouse.

I am sitting in a huge hangar «Nave 16»."

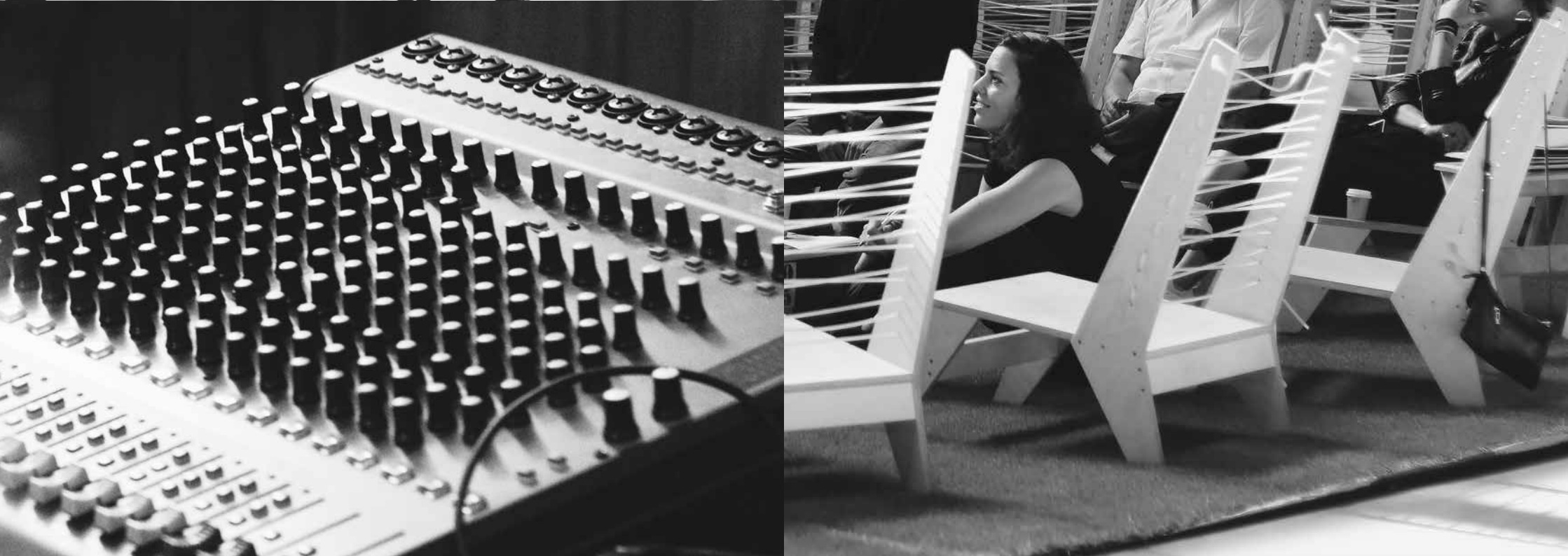


El Ranchito

Lebanon

12/13





PANTHOM TONGUE

I will write the text below in a slightly incorrect English. My Spanish translation will be infiltrated by Peruvian and polluted by the French vocabulary I can't lose yet. All accents are misplaced. Excuse my French, which like my mind, has been colonised by the American English of my university education. I choose British spelling, against auto-correct, as an illusionary resistance from an empire against another. My Arabic is spoken Lebanese with an accent, classical Arabic is in progress. I can write calligraphy better than I can write a text. I speak no language perfectly.

And what mother tongue to our visuals?

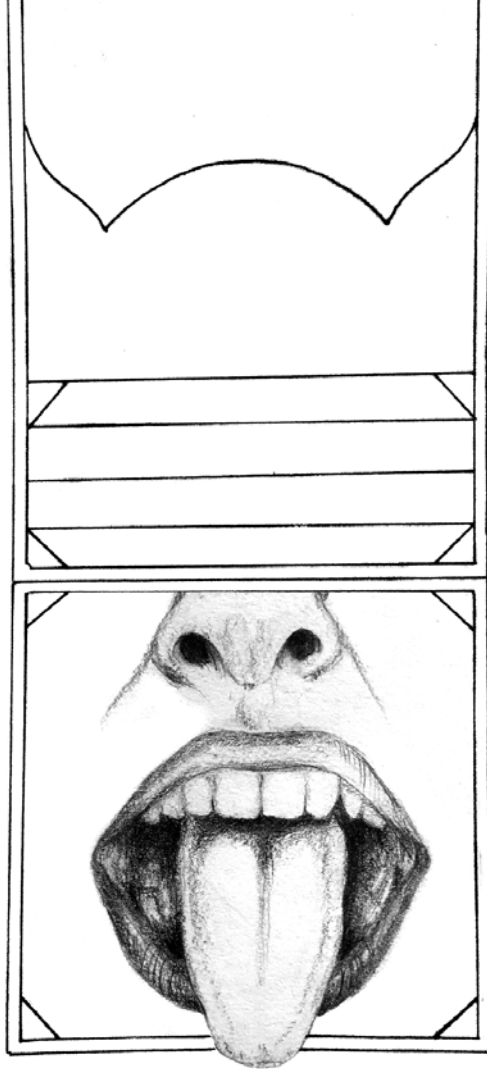
After finishing my project *Kitab al Hawamesh [the Book of Margins]* in 2017, an experimental artist book that explores the margin and the marginal in manuscript practices, I got interested in researching further the history of layouts, in Arabic books specifically.

In the course of my education in graphic design in Lebanon, and later during my professional practice as a designer, illustrator, artist and

educator, I was exposed to too little of the incredibly rich Arab visual history in which my work could inscribe itself.

My project at Matadero Madrid's center for Artists in Residence investigates two parallel paths: my personal history with languages and immigration, and the larger History of the visual cultures that unequally inhabit me. In particular, it looks at the intersection of Arab culture with that of what constitutes Spain today, and reflects critically on the desire to investigate a past in a contemporary context.

Ultimately, by using narratives, illustrations and graphic design, it is a political project interested in challenging the tensions between the authority of center and periphery, belonging and foreignness, and texts and their illustrations.





Fanny

De Funny

DANCE IS MY HEROINE

Have you ever seen a child who doesn't start dancing when they hear music? Have you tried to dance in silence? What music makes you dance? When was the last time you danced with your father? Do you think if people danced more there would be less violence? Can you imagine if people danced more?"

It's hard to describe what someone does when you're talking about something artistic, and even harder when what they're doing is done with the body in an abstract, intuitive and even irrational manner. I'm going to attempt to describe what I do and the basis of the project "Dance is My Heroine".

I dress up as Wonder Woman, I decide where I'm going to practice, I explore the urban and natural space and furniture I'm going to interact with and then I start to improvise while I record myself, then I review and edit it. I do it all with my mobile. Then I share and try to forget about it, but I compulsively check my channels (youtube/fb/instagram) to see if people

like me or not, to see how many views I have, if there are any new followers...

Since starting to make videos, I, Cristina Gómez, I've discovered Fanny De Funny bit by bit, and I've found that it's not the goal that drives the character, or that drives me. Rather, her actions are based on spontaneity, on chance, on absurd humour and a relationship with space and people.

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Photo: Israel Sánchez-Beato

El Ranchito

Lebanon

20/21



Jonás

de Murias

ke' rxeɣve

Is everything secure? All set. Steady, people. Load and plough. Strike there to go faster. Depending on where the panes are, it leaves the door open a bit wider. Hit the land hard. Load everything onto the cart. A cigarette in your mouth. Hold the guiding. If rushed, poor leverage. Plough with this shovel. Plough, it's soothing. It brings the new land up. Move that iron down. Just like that. Get in there, boom, and load another one. Load it there, with new spirit. High as a column. There goes yet another one, my people. No idle holiday. Lifting is better. Talking but with no sword. Making its own, poor leverage. Down and punishing once again. Plough the land, it's broken and goes well. It's irrigation. It's irrigation. Right at the harmful weeds. The iron, there. For the future state. Hit another one, brother. Hit it better with the rod. Hold that one up to the sun, it goes well. Plough it all. Down, right to the bottom. Firm it down on top. Load it with another one.

A>C

"Sight isolates, sound incorporates. Whereas sight situates the observer outside what he views, at a distance, sound pours into the hearer. Vision dissects" as Merleau-Ponty has observed
Walter J. Ong, *Orality and Literacy: The Technologizing of the Word*

The universe has no end; the furthest point one can see is the back of their head.

Regardless of which direction we travel, if it takes us the same amount of time to return to our starting point, we are the centre of our own universe.

Everyone is at the centre of their observable universe.

When hearing, we gather sound simultaneously from every directions at once.

When it's quiet, ears will adapt: In the anechoic chamber, you become the sound.

What remains are low and high frequencies; the mids are at the dynamics of 'life'

Centre is silence: what we know of but never experienced and will never attain.

Deprived of perceptual cues, we are revisiting echolocation through the Penrose

Tribar applied sonically via Impossible Sound, in a simulated 3D sound sculpture

based on intransitivity. We are also questioning the centre of each one's observable and audible universe.

[In further explorations, we shall investigate the law of intransitivity through various disciplines and dissections].





El Ranchito

El Ranchito is a project devoted to collective creation in which the group of artists or cultural agents who work together and share space during each residency decides both the name of the exhibition and the layout of the works that comprise it, or its graphic design. Moreover, during the residencies visits from local cultural agents (curators, critics, managers) are arranged so that they can speak with the creators about their work practices and processes.

El Ranchito Lebanon

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Lebanon

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Partners Embassy of Spain in Lebanon

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Cooperación
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CENTRO DE
RESIDENCIAS
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**MATADERO
MADRID**