

LISBON

EL RANCHITO

2018

RESIDENCY PROGRAMME
MATADERO MADRID—AECID

—YEMA



Visual Artists

**<Residency period>
from 15 January to 23 February 2018**

**<Public presentation>
from 23 February to 1 April 2018**

Musicians

**<Residency period>
from 26 February 2018**

El Ranchito

Residency Programme

Matadero Madrid–AECID

Guest country

Portugal

Four Portuguese and Spanish artists have been sharing work-space in Matadero Madrid's new Centre for Artists in Residence over the last six weeks. They have decided to call the resulting exhibition YEMA. This exhibition is part of El Ranchito, a residency programme organised by Matadero Madrid and the Spanish Agency for International Cooperation and Humanitarian Assistance (AECID), which have been working together since 2013 to foster international links among local artistic communities and their international mobility. This event involves an exchange between Matadero Madrid and Galerías Municipais - EGEAC and Zé Dos Bois from Lisbon, Portugal.

We are very excited to present this special edition of El Ranchito Lisbon, featuring the Portuguese artists Pedro Henriques and Ana Manso, and the Spanish artists Rubén M. Riera and Cristina Mejías. Besides, we count with the collaboration of curators Margarida Mendes (Portugal) and Virginia Torrente (Spain).

In addition to the relationships and collaborations that might germinate, grow, and be nurtured by this residency, there were also private visits by art professionals, such as agents, curators and critics, who came to the Centre for Artists in Residence to discover the artists' work.

The results of this residencies will be presented to the public at the Matadero Madrid's Centre for Artists in Residence on Friday, 23 February as part of ARCO, and will be on display until April 1st. Part of the collaboration with Galerías Municipais - EGEAC includes the display of the work of Pedro Henriques and Ana Manso at ARCOMadrid. The second stage of this exchange will take place in the spring, when Cristina Mejías and Rubén M. Riera do their residencies

at Galerías Municipais - EGEAC in Portugal and display their work at ARCOLisboa.

In addition, an artistic exchange programme has been launched through an agreement between the Centre for Artistic Residencies and Lisbon's Zé Dos Bois gallery, in which both institutions will host residencies for musicians and other sonic artists from the neighbouring country. The guest musicians in 2018 are Gabriel Ferrandini from Portugal, who will spend time at the Centre for Artistic Residencies, and JASSS, who will develop her project at the Zé Dos Bois gallery in Lisbon.

Matadero Madrid's Centre for Artists in Residence and AECID would like to thank everyone who has taken part in one way or another in developing El Ranchito Lisbon. We would particularly like to thank the artists for their work and efforts during the residency, and the collaboration and support received from the partner institutions.

Finally, we would like to announce the other two events planned for this year, with the international residency centres Queens Collective in Marrakesh, Morocco in the spring, and Hammana Artist House in Beirut, Lebanon, in the autumn.

<Matadero Madrid's Centre for Artists in Residence and the Spanish Agency for International Cooperation and Humanitarian Assistance>



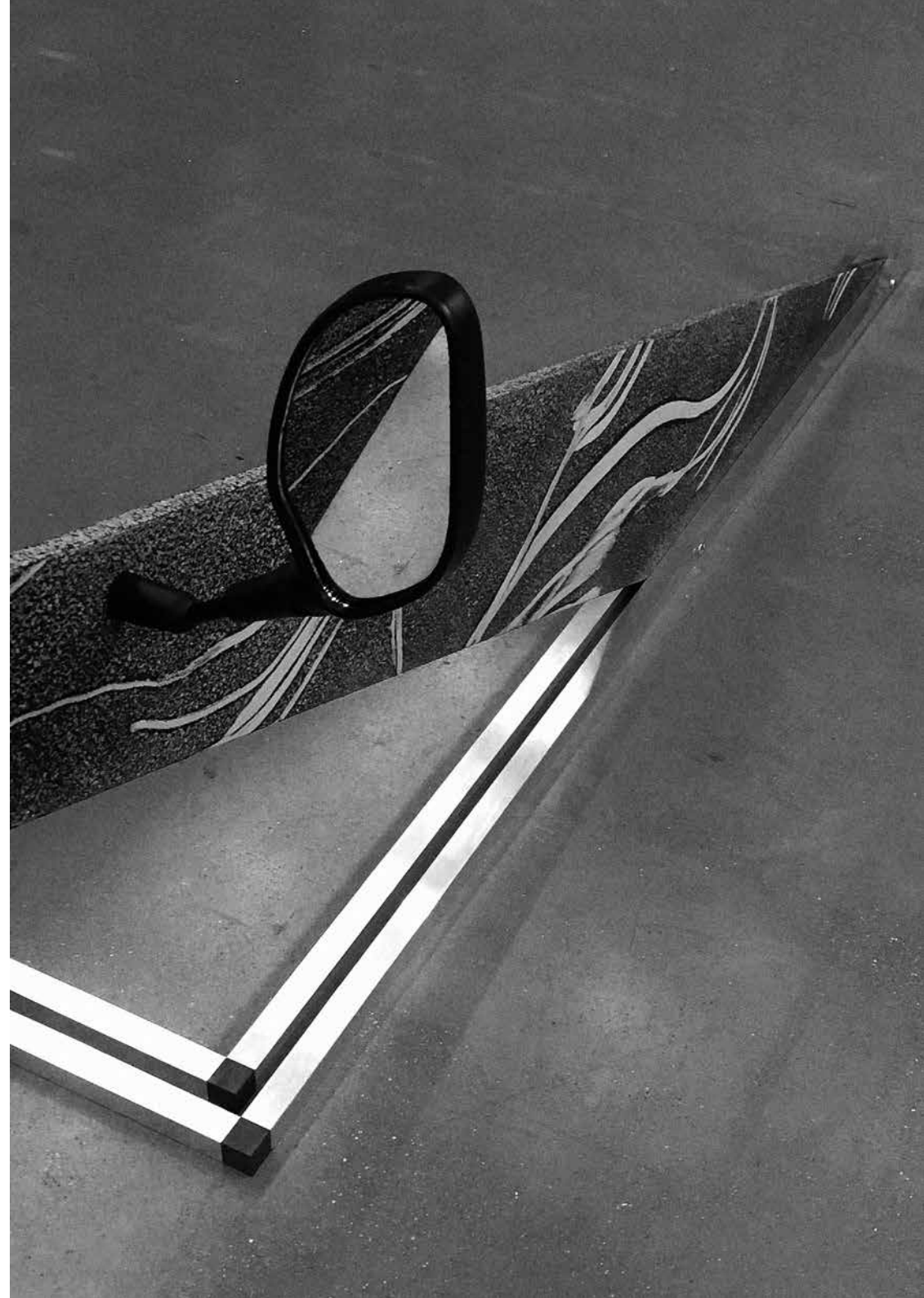
Pedro

Henriques

Pedro Henriques work drifts between image and object making, frequently occupying a kind of 2.5 space and having an undefined ambiguous perceptive nature.

Having studied Painting in Lisbon's Fine Arts College, Pedro uses tools associated with several different practices, from printed wood to laser cut acrylic or modified ready made objects from different sources.

>>>
Mudslide, 2018



Ana

Manso



^^^
serpente. Concha, 2017
Oil on canvas, 124 x 75 cm



>>>
clock, 2016
Oil on canvas, 93 x 72 cm

El Ranchito

Lisbon

08/09





MU SI CIANS'

**MATADERO MADRID'S CENTER FOR ARTIST
IN RESIDENCE AND LISBON'S ZÉ DOS BOIS
GALLERY HAVE LAUNCHED AN EXCHANGE
PROGRAMME FOR MUSICIANS AND SOUND
ARTISTS, IN COLLABORATION WITH SPANISH
AGENCY FOR INTERNATIONAL DEVELOP-
MENT COOPERATION (AECID).**

**THE GOAL OF THIS NEW LINE OF COLLABORA-
TION SEEKS TO ENRICH AND STRENGTHEN
TIES BETWEEN THE MUSICAL SCENES AND
COMMUNITIES IN THE TWO COUNTRIES.**

**>>>>THE GUEST MUSICIANS IN 2018 ARE
GABRIEL FERRANDINI AND JASSS.<<<<**

GABRIEL FERRANDINI

Gabriel Ferrandini (1986) is one of the key members of the thriving Lisbon's experimental music scene.

He is a virtuoso drummer, and has played and recorded with artists including Thurston Moore, Peter Evans, Nate Woolley, John Butcher and Evan Parker.

Ferrandini is currently doing an annual residency at Lisbon's Zé dos Bois (ZDB) gallery, where he is exploring written composition for the first time in his career.

As a result of the collaboration between ZDB and Matadero Madrid's Center for Artist in Residence, Ferrandini has been invited to do a 7 week residency in Madrid. During this time, he plans to expand his solo composition work into a collaborative

project with a group of academically trained percussionists and brass musicians from Madrid, supported by the curators Miguel Álvarez-Fernández and Víctor Aguado Machuca.

During his residency at Matadero Madrid's Center for Artist in Residence, Ferrandini will be working on a score both inspired by traditional Indonesian Gamelan music and his own unique style.

This production will be recorded during the residency and performed at a live concert when it comes to an end.



photo: António
Júlio Duarte

photo: 'Weightless',
iDEAL Recordings, 2017



JASSS (Silvia Jiménez Álvarez)
is a Spanish sound artist and
producer based in Berlin.

Having already released a number
of EPs, she has recently
published her first LP-
'Weightless'

(i**DEAL** Recordings, 2017)-
combining experimental
electronic music with
influences such as
free jazz, African rhythms,
and ambient pop.

JASSS's residency at ZDB will
finish with the recording of an
EP/LP and a live performance
of her musical work created
during her time in Lisbon.

JASSS





29/1/18

On Thursday, January 4th, I was walking with a colleague. I stop and point out a detail in the landscape to her, something I find rather ambiguous because of the distance. Immediately afterwards, waving my hand through the empty air, I try to spread my fingers out, trying to expand it so I can make it more defined. I fail of course, I laugh, and I keep on walking.

These words will be printed on paper on the 23rd of February. A static material that does not involve as much excess and risk as the glass of a screen. How funny it is to know that it's as easy to slide your fingers over a cold surface as it is to slide them over a body that isn't there! It's as if what can be seen multiplies itself in unpredictable directions. It's a game of eyes. Or mirrors.

In short, I haven't been reading much lately, or rather, I've been reading too much. Yes, that's it, accumulation makes us think about the flatness of experience, just as repetition gravitates towards the need to break with it. Too much reading, visual in this case, through a screen.

>>>

Tocar i oblidar, 2017
Spray on framed glass
33 x 27 cm



**For what cannot be recovered can at least be reenacted.*

We have become used to a preconceived idea whereby the academic world is seen as a legitimate container and transmitter of knowledge. In this case however, drying a leaf and keeping it in an herbarium just isn't enough; because a living plant is bitten by air, and it's important that that should happen.

Establishing connections between a flat image and a full object is primarily electric, something similar to putting your hand into a mirror.

E.T.: In these communities I am known as an archaeologist, which means that... an archaeologist, especially in Greece, is a man of power. He represents truth. It takes time for the locals to treat you in a familiar kind of way. You first need to share some of your memories before they will share some of theirs. So, I had to tell my story, over and over again... And as I told it, I began to shape it. Yet I was also losing it, because before it turned into words, the memory flowed like a stream in my mind, but as soon as I put it into words, it was set in stone.

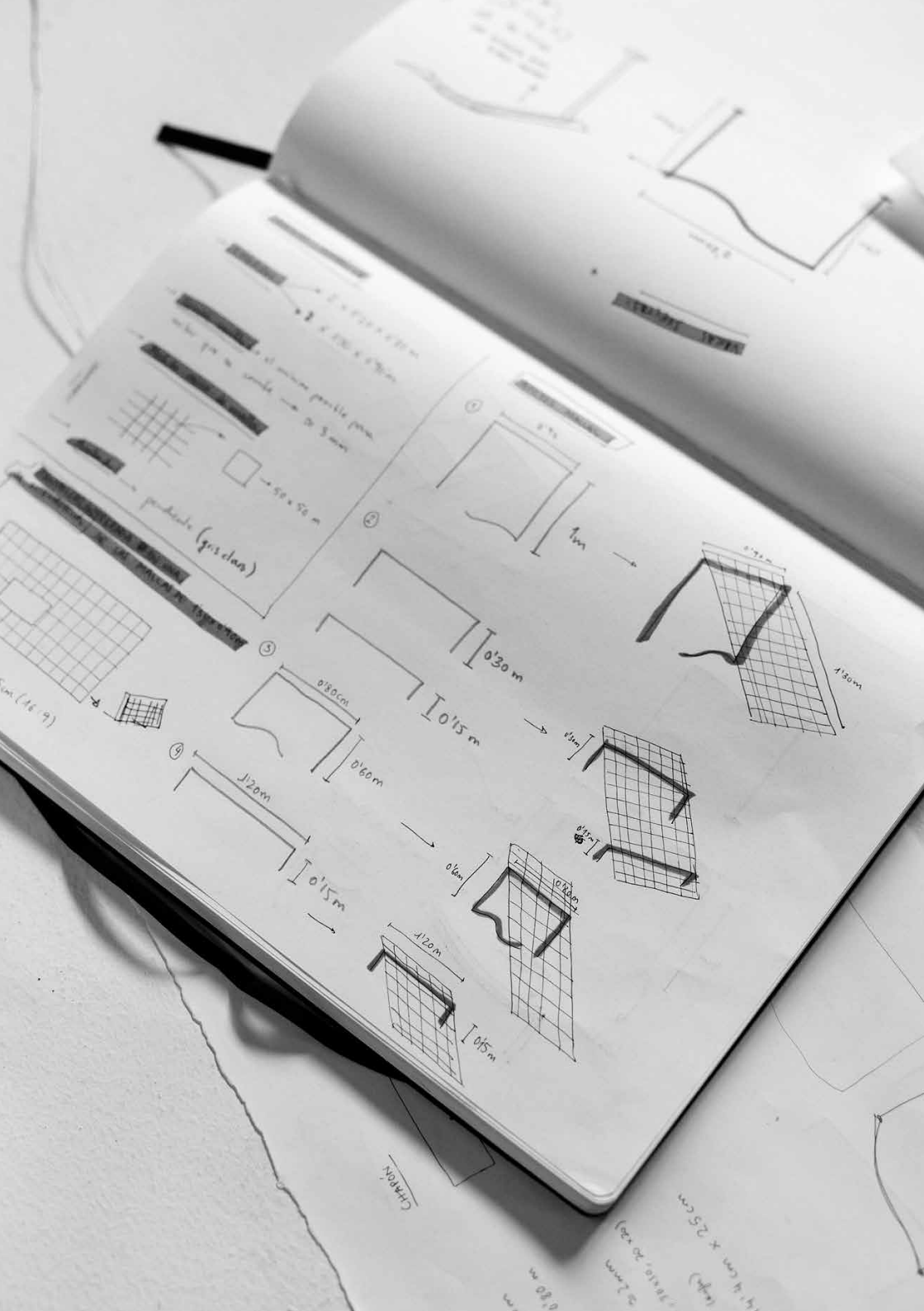
The same thing happens when you excavate. At first there is a mental encounter, before the actual encounter. What you want to find, what you expect to find, and all those things... To excavate is to shape. I can assure you that, in this house that I've been excavating, there's a door I'm sure was built by me. I couldn't find the door; it had to be somewhere, so I began touching all the stones, and finally I said to myself "OK, this must be the door" ... That is the story, the door is there but it was really me who decided that it was that particular one. It wasn't a solid wall, something you move or remove is just like sculpting. In an excavation you have to make choices, whether to remove or keep a piece. You build something. It's not just that something is there, and you go and find it.

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Mockup, El Ranchito,
2018







El Ranchito

is a co-creation project, whereby during the weeks they share work spaces, the group decides on the layout of the works included in the public exhibition of results, the title, and the graphics themselves.

During the residency, visits from local cultural agents (curators, critics, managers) are also organised, who talk to the creators about their work practices and processes.

El Ranchito

Residency Programme

Matadero Madrid–AECID

Guest country

Portugal

Organized by: Matadero Madrid, Spanish Agency for International Development Cooperation (AECID), Galerías Municipais -EGEAC and Zé dos Bois

With support from: ARCO

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Rubén M. Riera: www.rubenmriera.com

Cristina Mejías: www.cristina-mejias.com

Musicians:

Gabriel Ferrandini

JASSS

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Collaborator

AR
CO

organiza
organised by



IFEMA
Feria de
Madrid

Organizers



LISBOA

EGEAC

galerias
municipais



Cooperación
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CENTRO DE
RESIDENCIAS
ARTÍSTICAS

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