

MATAADERO MADRID

LÍNEAS DE PROGRAMACIÓN 2018–2019

INDEX

4 PROGRAMMING AREAS

4 NEW NARRATIVES FOR ENVIRONMENTAL THINKING

Matadero Acción Mutante

6 IN THE CITY: CONFLICT AND CELEBRATION

Imagina Madrid

Una ciudad muchos mundos

8 CHILDREN

Modelos para una ciudad en la que caben lxs niñxs

10 BODY DISSIDENCE

Devuélvannos el oro

Espacio y Festival Conciencia Afro

Laboratorio de ficción visionaria

12 LITERATURE AS COLLECTIVE INTELLIGENCE

Capítulo uno. Festival Internacional de Literatura de Matadero Madrid

14 DIGITAL CULTURE

Tentacular. Festival de Tecnologías Críticas y Aventuras Digitales

L.E.V. Matadero. Festival de Electrónica Visual

Animario. Festival Internacional de Animación Contemporánea de Madrid

19 SPACES FOR INTERDISCIPLINARY THINKING AND CREATION

19 CENTRO DE RESIDENCIAS ARTÍSTICAS

20 PROFUNDIDAD DE CAMPO. UN ESPACIO PARA LAS PRÁCTICAS AUDIOVISUALES

21 MANIFIESTO EXHIBITIONS

22 PLAZAS MUSICALES

24 MATADERO ESTUDIOS CRÍTICOS

28 ARCHIVES

28 COMMUNICATION

30 WHAT'S ON MONTH-BY-MONTH

32 WHAT IS MATADERO TODAY?

LIVING WITH URGENCY, SUSPENDING URGENCY

Matadero Madrid is currently engaged in a sweeping transformation to make its programmes and spaces an organic whole. We are refurbishing various spaces that will add new projects and bring new stakeholders, ideas and audiences to the centre; we are fitting out other spaces for new uses; we are working to create a more welcoming and user-friendly environment; and we are redesigning all the signposting in the complex and the way we communicate with visitors in person and online.

This considerable effort is aimed at promoting Matadero as a major cultural centre for the city by proposing an integrated programme structured on the basis of the diversity of the ideas and principles of the various institutions that make up Matadero and of the new and ambitious lines of inter and anti-disciplinary work pursued in conjunction with international networks. This is the hallmark that distinguishes Matadero from other spaces in the city: the multiplicity of stakeholders and communities that it embraces and its ability to innovate and expand the imaginary of contemporary creation through hybridisation.

Matadero will strengthen its work with local and international artistic communities and its support for production through its longstanding programmes, Intermediæ and Artistic Residencies, and it will develop its new programming around four international festivals, a programme of independent studies, new exhibitions and a project, Matadero Acción Mutante [Matadero Mutant Action], which will explore how art can contribute to raising awareness of the environmental crisis and to cultivating new imaginaries and narratives for an ecological discourse that has the capacity to bring about change.

These new cross-disciplinary programmes are structured around particular themes: ecosophies, critical technologies and digital culture, literature as a true collective intelligence, art and the city, art and childhood, and body dissidence. These core areas will serve as a means to link artistic practices, research and discourse on theoretical aspects, and to construct frameworks of analysis for working critically on long-term programmes. Each of these cores is intended to create opportunities for connecting or generating communities of practice or of interest.

In recent years, our experience of the world has been transforming at a pace that leaves us virtually no time to respond. Culture has the capacity to provide us with the new imagination we need to conceptualise the implications of the constant crises that demand our attention, among them crises related to economic models, sovereignty and representation; the climate crisis; and the dramatic impact of technological and scientific development on subjectivities, our communities, politics, epistemology and our relationships with each other.

We urgently need to rethink the way cultural practices play a part in public debate and their responsibility, in the literal sense of their 'ability to provide a response'. In addition, it is essential that we grasp that cultural institutions can be unique spaces for engaging with complexity and for raising new questions and proposing new places through which the world can be comprehended. For this to happen, we have to create spaces that are inclusive, challenging, amniotic, strange and experimental, spaces where we can suspend urgency.

Rosa Ferré
Artistic Director
Matadero Madrid

NEW NARRATIVES FOR ENVIRONMENTAL THINKING

“Nature and culture have never been as inextricably intertwined as they are today, and we need to learn to think ‘transversally’ about the interactions between ecosystems, the mechanosphere and the Universe with social and individual references.”

Félix Guattari, *Las tres ecologías*, 1989

“As if this mistrust of the natural were not enough, we also need to reconceptualize the relation to the technological artefact as something as intimate and close as nature used to be.”

Rosi Braidotti, *Lo Posthumano*, 2013

Matadero Mutant Action

Dates

June 2018 – June 2020

Venue

Matadero Madrid complex

Project organisers

Matadero Madrid; Madrid City Council; Sub-Directorate General for Energy and Climate Change in the Environment and Mobility Governance Division and the Directorate General of Intervention in the Urban Landscape and Cultural Heritage; Polytechnic University of Madrid: itdUPM (Innovation and Technology for Human Development Centre)

With the support of

Central de Diseño and Madrid Design Festival

Design of the process and curating

elii [oficina de arquitectura]

Participants

Interdisciplinary artists, creators and researchers and other human and non-human agents to be confirmed in the coming months

Cities are having to address the new challenges posed by climate change. In addition to the local and global mitigation strategies, Madrid has set in motion projects to adapt to the environmental problems that we already face and which are expected to have major consequences in the short term.

In light of the need to raise collective awareness of the environmental crisis and to tackle the necessary root-and-branch changes that will have to be addressed through interdisciplinarity, we in Matadero Madrid have launched a line of work that demonstrates how artistic research can provide a basis for promoting strategies that will help to broaden our imaginaries and to create other environmental narratives capable of superseding the traditional discourses associated with ecology.

Based on the premise that there is a need for a debate on the thesis of the Anthropocene as a new epoch that requires a new understanding of human beings and of their position and occupation of the world, we wish to create a space for rethinking the relationships between culture and nature, between nature and technology, and the role of non-humans in the urban ecosystem.

As part of this, we present **Matadero Acción Mutante**, a project curated by Matadero Madrid and elii [oficina de arquitectura]. This initiative will extend over a period of at least two years and will involve a wide range of agents, among them the itdUPM (Innovation and Technology for Human Development Centre at the Polytechnic University of Madrid) through the Living-Lab (with Madrid City Council and the MIT Center for Collective Intelligence), which includes sociologists, anthropologists, geologists, botanists, engineers, designers and many others, and Madrid City Council through its Sub-Directorate General for Energy and Climate Change and its Directorate General of Intervention in the Urban Landscape and Cultural Heritage.

The Matadero complex has vast spaces without plant life or shade and so suffers severely during extreme temperatures and particularly the heatwaves that are occurring with increasing frequency in Madrid. We have all agreed to use Matadero as a case study for applying nature-based solutions, providing us with an opportunity to try out adaptational solutions (which may be prototypes applicable to other spaces) to climate change, while at the same time making Matadero a more pleasant and cooler place.

Mutating goal. Matadero Acción Mutante will be a device for multidisciplinary reflection, innovation and experimentation on tackling these challenges in a process informed by questions raised by artists as a means to consider the public space by adopting an ecosystemic approach. The aim is to reflect as a group on the public space and the connections between cultural and environmental heritage and on the context of climate change in the urban ecosystem. At the same time, this initiative will enable us to design and test projects for intervening in the public space that will improve its habitability and which have the potential to be replicated.

Mutating garden. By combining the efforts of everyone involved, we aim to build a hybrid (and possibly cyborg) garden for the 21st century in which the container and its contents are an integral whole. Thus, in addition to creating renatured spaces, we want the new infrastructure to suggest novel uses with which visitors will engage, spaces that tell stories, one of them being about the implications of forging new relationships with non-human species by implementing strategies that are mutually beneficial or which are based on mutualism.

One of the objectives we propose to pursue in this mutation is an **Instituto mutante para narrativas ambientales** [Mutant Institute of Environmental Narratives] for reviewing cosmologies and for

promoting a new form of storytelling that uses new practices and new image and text formats in the sense put forward by Donna Haraway: using fiction as a constructive utility to create a story big enough to gather up the complexities and keep the edges open for surprising new and old connections; artistic creations and speculative fabulations to overcome the ontological distinction between human and non-human and to inhabit a liquid world view in which all actors are equal and move in and out of each other in correlating influences in which we are all both subject and object, nature and culture.

Suspending urgency. Rather than working in a state of urgency, Matadero Acción Mutante will create a space for reflection for itself; rather than resorting to a battery of technological solutions, it will imagine spaces for cohabitation; rather than implementing tried and tested formulae, it will briefly put the problems on hold and allow itself to be addressed by them; rather than making do with the familiar, it will attempt to discover other possible worlds; rather than thinking along the lines of “it has to be like this”, it will nurture potentiality.

The project will gradually be constructed using the building blocks of a series of inputs (lectures, dialogues, interviews, encounters, debates, workshops, etc.) that will include an extremely diverse group of philosophers, anthropologists, scientists, researchers, etc., who will help the process by furnishing the necessary critical tools. All of these contributions will be recorded and made available to the public.

Collaborators who have worked with Matadero in recent years in research groups and on practices that explore the relationship between art and ecology will also be invited to participate in this process, among them Campo Adentro, the Grupo de estudios sobre Ecologías del Sistema del Arte, Nuevos Paisajes y Territorio en Cultura Contemporánea (GEE), the Grupo Motor, which is involved in giving a new lease of life to the plot opposite the Palacio de Cristal de Arganzuela, the Cooperativa Ecosecha, the Ciudad Huerto project, the Huerta urbana de La Sanchita, connected with the Espacio Vecinal Arganzuela, PEZ Arquitectos and Zuloark, Carmen Haro (Agrolab Madrid) and Alberto Peralta (Esta es una plaza and Ciudad Huerto).

FestiBal with B for Bike

Dates

14 – 15 September 2019

Venue

Various spaces in Matadero Madrid

Project promoters

Viernes and Matadero Madrid

Website

festibalconb.com

FestiBal con B de Bici was set up in 2011 with the goal of promoting cycling in the city of Madrid. At that time, bicycles had only a limited presence in the city and FestiBal arose as an initiative capable of bringing together local residents, sportsmen and women, artists, families, the young and the not-so-young around a shared dream and to encourage many more people to use this means of transport that the United Nations describes as “a simple, affordable, reliable, clean and environmentally fit sustainable means of transportation, fostering environmental stewardship and health”. Almost eight years later, there are now a lot more people who use bikes in Madrid, the infrastructure has improved, the city now has a cycling public and there are more options for sustainable transport in the city.

Every year, FestiBal celebrates all these advances and demands still more through a varied and festive programme of events suitable for everyone. The eleventh edition of FestiBal will present the now classic activities such as competitions, fairs of local bicycle seller and a street market for second-hand bikes, as well as music performances, workshops, film screenings, talks and DJ sessions for every age, all intended to foster cycling and sustainable transport.

IN THE CITY: CONFLICT AND CELEBRATION

“Cities are an immense laboratory of trial and error, failure and success [...] Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody.”

Jane Jacobs, *The Death and Life of Great American Cities*, 1961

Imagine Madrid

Dates

Imagina 01:

June 2017 – April 2019

Imagina 02:

May 2019 – December 2020

Venues

Nine public spaces in the city of Madrid (squares, parks, plots of land, etc.)

Curating

Intermediae

Working team

Mercedes Álvarez Espáriz, Casilda Cabrerizo Sanz, Aitor Ibáñez De Pablo and Juan López-Aranguren

Artists and collectives

La Parcería Infancia y Familia, Grupal Crew Collective, Ana Cristina Herreros and Daniel Tornero, Campo Adentro: Malú Cayetano and Amelie López-Aranguren, KUNE Office, Asociación Cultural La Higuera y El Almendro, Estelle Julian and Paula Valero, C+Arquitectos: Nerea Calvillo and Marina Fernández, Cocinar Madrid, A Zulú, Toxic Lesbian, LHRC (Colectivo de Arquitectura Ligera), Sonema, Inprozess, VIC (Vivero de Iniciativas Ciudadanas), David Carrasco, Jana Pacheco and Diego Sabanés

Website

imagina-madrid.es

Imagina Madrid is a public art programme that explores new ways of intervening in the urban space. By setting in motion processes of collective creation involving citizens and artists, it works to transform the city through cultural activation.

In 2018, Imagina has had an impact on nine places around the city through the efforts of interdisciplinary teams consisting of artists, architects, sociologists, musicians, etc. On Calle Topete in the Tetuán district, the El Beso [The Kiss] project (Toxic Lesbian) has returned to the neighbourhood the gazes and stories of the women who live there through an urban exhibition and a piece of net art. In Plaza de Rutilio Gacís, the En Sintonía [In Syntony] project (La Parcería and Grupal Crew Collective) has introduced dynamics which, through music, children’s games and the festive gathering, have brought to the square new strategies for dialogue between very different communities. At the Mirador del Payaso Fofó, in the Palomeras Bajas neighbourhood, groups of local residents have worked on the creation and production of a collaborative opera, *Kópera* (LHRC Colectivo de Arquitectura Ligera, Sonema, Inprozess and VIC Vivero de Iniciativas Ciudadanas), weaving over again the history of the neighbourhood to fill it with music and sharing.

In its second edition (2019–2020), Imagina Madrid will continue a number of the projects from the previous year that have been selected on the basis of their ability to transform the spaces in which they take place. In order to continue influencing the way the city is viewed through various artistic practices, this programme will propose new interventions in the public space that will present other challenges and hypotheses to be explored.

At the same time, the exchange of learning will be boosted through the consolidation of a network of international professionals in the field who will share proposals, methodologies and results through meetings and debates.

One City, Many Worlds

Dates

October 2018 – April 2019

Venues

Intermediæ and other spaces
around Madrid

Curating

Intermediæ

With the support of

Fundación Daniel y Nina Carasso and
Edmond de Rothschild Foundations

Artists

Laura Corcuera, Paloma Calle,
C.A.S.I.T.A collective, Ayllu collective,
Carlos López Carrasco and Maximiliano
Cassu. Facilitated by Mafe Moscoso
and Santi Barber, and co-ordinated by
Carmen Lozano Bright

Website

unaciudadmuchosmundos.es

The second edition of *Una ciudad muchos mundos* (2017–2019) is an uncompromising attempt to research the practice that explores the depths of the artistic, cultural and activism work of our time. With barely no time to dwell on the burning topics that condition productivity, very often we turn a blind eye to the friction surrounding ethics in collaborative endeavours, manners of working, authorship and the ways in which we pass on knowledge. This edition of the programme, made up of a group of six agents selected following an open competition –some of them individuals, others collectives– presents plural research that enables us to navigate these issues. The spring of 2018 saw the launch of various lines of research and production that will crystallise in the autumn and winter of the same year in a public programme that will go hand in hand with ongoing reflection inhouse.

The lines of research in the programme consider, among other issues, the bodies that have legitimacy in the city from a decolonial perspective; waiting rooms as places of potential collective hope given the cutbacks and privatisation of public services; the communities and affects built around dance and its political potential; the realities that emerge from motherhoods that differ from the heterosexual norm; the potential of the language of performance to describe the indescribable with words; and the way that cultural practices are institutionalised. In addition, each line is interwoven with reflection and research on the complexity of working with and for public institutions.

CHILDHOOD

“Their game is the exhibition.

The exhibition is the game played by children.

There is no exhibition.

It’s only an exhibition because children are playing in an art museum.

It’s only an exhibition for those who aren’t playing.

That’s why we call it a model.”

Palle Nielsen, Modellen, Moderna Museet, Stockholm, 1968

Models for a City in which There’s Room for Children

Dates

November 2018 – December 2020

Venues

Nave and Terrario at Intermediæ

Curating

Intermediæ

With the support of

Polish Cultural Institute, La Navideña

Playgrounds by

Iza Rutkowska, Aberrant Architecture
and Leonor Serrano Rivas

Other participating artists

Miren Doiz, Lottie Child
and Susana Velasco

Modelos para una ciudad en la que caben los niños is a programme of artistic interventions that explores the places given over to children in a public space and, in particular, in cultural institutions. The aim is to add to the experience acquired by Intermediæ in previous projects, such as La Madroñera and the range of neighbourhood initiatives included in Los Madriles Childhood Edition, by continuing to research the way that art influences and proposes models of inclusion and cohabitation within the city.

To respond to these concerns, various artists have been invited to reflect on the concept of the playground and its possible derivations. Their proposals –some of them constructional, others intangible– take as their starting point the playground as a setting that encourages unexpected appropriations and uses. In this way, we are keen to generate other poetics and behaviours while at the same time contributing to the creation of sensitive and complex environments in which we can forge relationships with each other. These explorations take place mainly in La Nave at Intermediæ, but they will also extend to other venues inside and outside the Matadero complex.

The first playground, entitled ¿Qué animal es este? [What Animal Is This?] (5 November 2018 – 30 April 2019), is being undertaken by the Polish artist Iza Rutkowska. Based on a series of workshops with children in June, she has designed a large animal that connects visitors with the architectural structure of the space. Rutkowska takes a playful and ironic approach and invites children to dream and to engage in carefree play and in a dance of bodies of all sizes.

Ciudad DIWO

Dates

June – July 2019

Venue

Matadero Madrid. Espacio Taller

With the support of

Fundación Banco Santander and
Medialab Prado

Curator

Javier Bronchalo

Website

ciudaddiwo.wordpress.com

Ciudad DIWO [DIWO City] was set up in the summer of 2016 in accordance with the principles of democratic education and in a bid to create experiences for children to develop freely. The project follows the principle of self-directed learning. In this initiative, children attend meetings to propose, debate and make decisions on carrying out a range of activities and projects that they themselves co-organise with the support of adults. Ciudad DIWO is a non-formal education initiative that turns public spaces in the city of Madrid into environments in which the only obligations are those that the children come up with based on the things they decide to do.



BODY DISSIDENCE

"I invoke you my gods, you the Indian women
immersed in my flesh that are my shadows.
You that survive silent in your caves.
You Ladies that now, like me,
are in disgrace."
Gloria Anzaldúa

Afro Awareness Space and Festival

Dates

21 – 22 September 2019

Advice

Centro de residencias artísticas

This research group in residence, the members of which are all from the community of African origin in Spain, aims to facilitate the mounting of initiatives to empower this community, to foster the participation of the various agents of this community in institutions and to generate support mechanisms to respond to racism, discrimination and the lack of public recognition and representation.

The Festival Conciencia Afro, which will be held for the fourth time in September 2019, is a key event for culture of African origin in Spain. In addition, throughout the year, this resident collective does educational work associated with visual culture and racism, provides legal advice in conjunction with the Association of European African Jurists and runs a library specialising in African subjects, a group that reflects on African feminism and the Negrxs online magazine.

Visionary Fiction Lab

Dates

April – June 2019

Curating

Centro de residencias artísticas

Participating artists

Jota Mombaça, Walidah Imarisha,
adrienne maree brown, Conceição
Evaristo and Cintia Guedes

This proposal by the Brazilian artist Jota Mombaça is part of her writing and research residency and is intended to create educational spaces where participants can collectively dream of other ways of life and bodies, different justice and a better future. At a time when visions of the future seem to be under threat today due to the re-emergence of totalitarian trends, as well as the survival of old regimes that have oppressed people who are black, indigenous, trans or sexual dissidents, this laboratory provides an opportunity to imagine other worlds.

This residency is aimed at people whose historical positions run counter to the social norm constructed by colonial and patriarchal history. The methodology is based on the concept of visionary fiction formulated by Walidah Imarisha and adrienne maree brown –American philosophers and activists– who will both be participating, as will Conceição Evaristo and Cintia Guedes and members of the local community. The output will take the form of a publication and an audio intervention in the public space.

LITERATURE AS COLLECTIVE INTELLIGENCE

“Some time ago, the English actor Hugh Grant was arrested by the police in Los Angeles. He was performing a rather private activity in a public place, with a lady of the night. For less famous mortals, such a mishap would have been merely embarrassing, but for such a famous film star the incident proved quite shattering.

In this distressing circumstance, he was interviewed by an American journalist, who asked him a very American question: ‘Are you receiving any therapy or counselling?’ Grant replied: ‘No. In England, we read novels.’”

Simon Leys, “Art shields us from the storms of life”, *The Sydney Morning Herald*, 28 May 2002

Chapter One. Matadero Madrid International Festival of Literature

Dates

28 – 31 March 2020

Venues

Various spaces in Matadero Madrid and Casa del Lector

Organisers and management team

Matadero Madrid and Casa del Lector

Curators

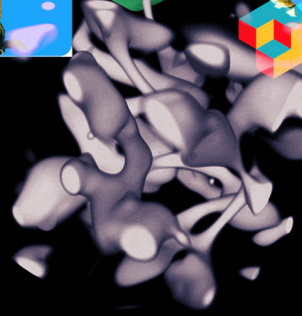
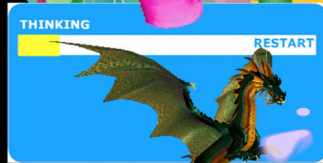
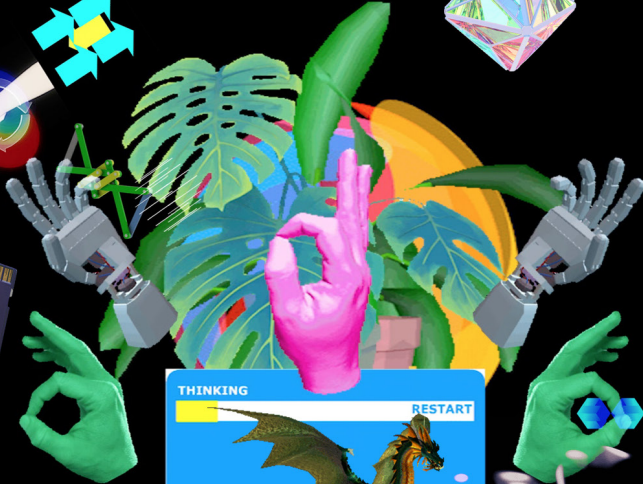
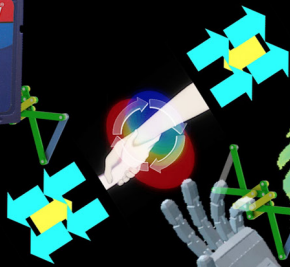
Rosa Ferré, Patricia Escalona and equipo POETAS

Capítulo uno is a festival that will bring together in Madrid a selection of the finest international contemporary literature in all its many forms: the spoken and the written word, poetry, narrative, fiction and non-fiction, speculative fabulations, documentary practices and critical writing. It will provide a space for celebrating literature as a remarkable tool that we share, a means to understand ourselves as individuals and to depict the world once again.

The various public programmes that comprise Matadero Madrid adopt an anti-disciplinary approach, thereby making new artistic productions possible and linking practices with the major themes that define the present. What is art doing, indeed what can it do, in the sweeping transformations that we face this century? What purpose does it serve in the construction of a new social compact, of new models that look ahead to so-called post-capitalism?

Capítulo uno is an unequivocally diverse festival of literature that intends to facilitate cross-contamination between disciplines and interaction between writers, artists, filmmakers, musicians, architects, designers, scientists and other leading figures on the new cultural scene. It aims to bring about encounters between contemporary art, in a very broad sense, and literature, to stimulate connections that are not immediately evident, to invent new formats, and to stretch the limits of conventions to imagine new forms of creation.

In this, its first edition, the festival will be structured around a range of themes and sections and will experiment with unfamiliar formats. We will provide a central space for conversations with renowned international and Spanish authors so that they can meet their readers and share their latest works with them. In addition, we will be setting up intergenerational debates, giving a voice to novel proposals. Over four busy days, we will discuss the rise of the new women narrators of science fiction; we will invite new guests to join in a conversation about Europe to see how we can get away from the old commonplaces and put forward new ways to talk about our social, legal and political context. We will suggest ‘dangerous liaisons’ between writers and artists. We will talk about literature and probability and we will invite writers to discuss chance with scientists. We will analyse TV series of a high standard of literary quality. We will bring to the festival the spoken word and book publishers to converse around a bookcamp. And we will talk about literature through audiovisual installations and music.



DIGITAL CULTURE

“We are making new worlds faster than we can keep track of them, and the pace is unlikely to slow. If our technologies have advanced beyond our ability to conceptualize their implications, such gaps can be perilous. In response, one impulse is to pull the emergency brake and to try put all the genies back in all the bottles. This is ill-advised (and hopeless). Better instead to invest in emergence, in contingency: to map the new normal for what it is, and to shape it toward what it should be.”

Benjamin Bratton, *The New Normal*, 2017, Strelka Press

Tentacular Festival of Critical Technologies and Digital Adventures

Dates

21 – 23 November 2019

Venue

Various spaces in Matadero Madrid

Curators

José Luis de Vicente, Julia Kaganskiy and Bani Brusadin

With the support of

Medialab Prado

Participants

Eyal Weizman (Forensic Architecture), Bruce Sterling, Metahaven, Eleanor Saitta, Zach Blas, Amalia Ulman, Marta Peirano, Disnovation, Joana Moll, Andrés Jaque, Joan Fontcuberta, Manuel Bartual, Exonemo, Matthew Plummer Fernandez, Haunted Machines (Natalie Kane & Tobias Revell), Felipe G. Gil, Mario Santamaría & Julián Pérez and Clusterduck

Tentacular is a festival of digital culture and thinking for the times we live in. A space for unsettling reflections, unpredictable creative projects and non-academic research. A place to gain insights into the new crises that have broken out in the heart of our interconnected society. A journey to the darkest corners of the technopolitical infrastructure of today, but also a celebration of the work and ideas of the artists, researchers, technologies and activists around the world who are forging alternatives and responses to shape a new technological imaginary.

The space of freedom and autonomy promised us by the Web pioneers has become a profoundly toxic territory in recent years. The vast virtual community that united us around shared ideas and interests has degenerated into a pitched battle between perpetually irate factions. We have had enough of attention-grabbing touch-sensitive screens, while omnipresent corporations track our every move to exploit them for financial gain. Rather than an opportunity for distributing power and knowledge, the Web is today the locus of the Great Centralisation. Now that we know that the rhetoric of innovation is not going to save us and that the technological regime of the last 15 years is crumbling, the time has come to recover the sense of surprise and astonishment that the net once held.

Tentacular presents interventions in a range of formats over three intense days: conversations and talks-cum-performances, installations, screenings with guest speakers, workshops and even unfamiliar formats such as Internet Yami Ichi (Japanese for 'Internet Black Market'). The guests at this first edition offer us a very broad spectrum of experiences. Some look for genealogies with a political backdrop that encompasses both alchemical thinking and computer thinking; others design thrilling and subversive fictions for Twitter and Instagram. There are some who 3D print impossible objects and those who play with algorithms to create 'poet bots'. Some will guide us through the secret landscapes of digital surveillance and reveal the innermost obsessions of permanent visibility; others will delve into memetic subcultures to identify new versions of fascism; and many will give us clues on how to tackle the failure of the global corporate internet and to circumvent a future of new digital borders.

The installation *SANCTUM*, by the artist Zach Blas, will be presented during the Tentacular festival.

Curated by Julia Kaganskiy, *SANCTUM* (22 November 2018 – 6 January 2019) recreates a mystical environment in which sexual oubliettes coexist alongside apparatus and procedures used for body searches at airports, biometric analysis and predictive surveillance. Amid metal chains, a rack torture device, shower hoses, whipping posts and a sacramental altar, the desire to expose oneself on digital platforms is laid bare.

SANCTUM explores the connections between exposure and digital control, belief and desire, which cause as much pleasure as pain. This a prison where the victim is held captive by algorithms, a sexual dungeon without genitals, a munitions factory and a temple for safety.

L.E.V. Matadero Festival of Visual Electronics

Dates
17 – 20 October 2019
Venue
Various spaces in Matadero Madrid
Curating
L.E.V. Festival

L.E.V. [Visual Electronics Lab] is a platform that specialises in producing and distributing electronic audio works and in their connection with the visual arts. A pioneer in its field in Europe, L.E.V. brings the natural synergy between the image and sound together with new trends in art and live performances. The festival focuses on international artists in the vanguard of audiovisual creation, as well as local, pioneering and up-and-coming artists.

The L.E.V. Festival has been held for more than ten years in Gijón and is now extending its area of action to Matadero Madrid. L.E.V. Matadero will be adding to the festival's longstanding programme, with premieres of remarkable audiovisual shows, performances, concerts, audiovisual installations, workshops, presentations and residencies for artists. And at Matadero Madrid, the festival will also move towards immersive experiences related to virtual reality, surround sound experiences, new narratives and formats resulting from the blending of all these languages of today.

Over a period of four days, the public will be able to enjoy a unique programme of events and activities and gain insights into contemporary experimental audiovisual creation.

Animario Second Madrid International Festival of Contemporary Animation

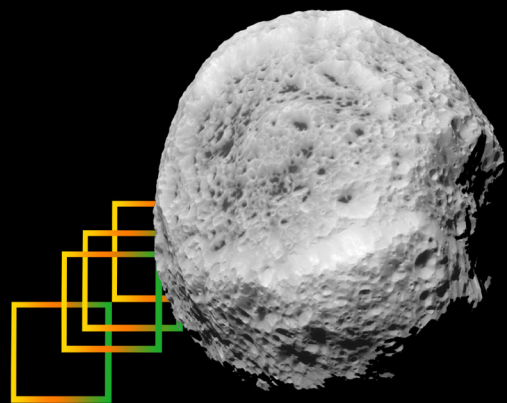
Dates
19 – 22 September 2019
Venue
Cineteca Madrid and various spaces in Matadero Madrid
Organisers
Matadero Madrid y Cineteca Madrid, con el patrocinio del Centro Comercial Plaza Río 2
Curator
Carolina López

Following the first edition held in September 2018, the second Animario will continue to consolidate its position as one of the unmissable annual events for animation creators and fans: an international festival where the very best in animation across the world will be presented to bring to public attention the work of those artists who use animation as a tool for creation and as a vehicle for telling stories.

Through a quality programme featuring international premieres, extended animation and workshops and immersion in state-of-the-art technology, Animario has established itself as a space for visionaries who are exploring the limits of traditional narrative and reaching the heights of ground-breaking expressive potential.

Animario is committed to being much more than a screening event and during the festival it will be organising the Second Animario Prize for animated film production.





CENTRE FOR ARTISTS IN RESIDENCE

Venues and dates

Nave 16 and Nave 15
from September 2019

Manager

Manuela Villa Acosta

With the support of

AECID, Fundación Banco Santander,
Radio Nacional de España, Radio 3,
Madrid City Council Department of
Equity, Social Rights and Employment

The main goal of the Matadero Madrid Centro de residencias artísticas is to raise awareness of and to promote the production of work by visual artists, curators, researchers, educationalists, writers and filmmakers from the city, Spain and abroad. This programme provides residents with access to shared working spaces, fees, production resources, and institutional mentoring.

During 2017, the centre's first year, around 90 creators have been able to make the most of this shared working space, having been selected through open competitions or directly by an evaluation panel set up by the centre.

Over the coming season (October 2018 – October 2019), a public call for applications for at least 30 places for local residents will be published and, in addition, international artists such as Daniela Ortiz, Brus Rubio Churay, Jota Mombaça and Les Filles de Illighadad will work at the centre.

The various types of residency available are:

- Residencies for artists from the city of Madrid. Selected following a public competition, six visual artists will undertake residencies lasting a year.
- Matadero Madrid – AECID mobility programme. Residencies for Spanish artists in Lima (Proyecto Amil), Tokyo (TOKAS) and Ramallah (Moving Artists). In addition, artists in residence from these countries will be received.
- Musical production residencies. Four annual places for emerging bands and musicians from the city of Madrid who want to produce an LP or EP.
- Performative writing residency. One annual place for people interested in research in the interstices between writing and performativity.
- Working spaces for collectives and individuals whose work encompasses art and education.
- International residencies for curators. Four international curators will visit the centre each year to get to know the artists working in it and to raise the local artistic community's awareness of their own work.
- Residencies for research groups. Consisting of artists, curators, researchers and/or activists, these groups will address issues such as educational reform, migration and/or body dissidence.
- Levadura residencies for creators in schools. Four artists chosen following a public competition will work with four classes in schools in the city of Madrid. This programme is run jointly with Medialab Prado, Centro Centro, Conde Duque and the Fundación Banco Santander.

The public will have the opportunity to enjoy the work of these residents in open-studio days, publications, talks or lectures and a public presentation that will be held at the end of the year. In addition, their public works will be viewable in other Matadero Madrid public programmes (Cineteca Madrid, Naves Matadero, Centro internacional de artes vivas and Intermediæ).

DEPTH OF FIELD

A SPACE FOR AUDIOVISUAL PRACTICES

Curator

Ana Ara

With the support of

Cineteca Madrid

Dates for the first season

January – April 2019

Artists

Meiro Koizumi and María Ruido

Profundidad de campo is a programme that focuses on the production, screening and study of contemporary audiovisual practice and will be held in the Abierto x Obras space from January 2019 onwards.

The aim of Profundidad de campo is to offer an in-depth consideration of the work of audiovisual artists (those who produce their work in video format, those who engage in a dialogue with film and other media, and those whose work takes the form of installations with moving images of a very varied nature). Through the presentation of works by established and up-and-coming creators, this programme is intended to help to generate an ongoing space for dialogue in which the artists' pieces complement each other and contribute to a better understanding of this medium.

Every two months, there will be a curated solo show of an artist, featuring works selected from their recent output as well as pieces produced earlier in their career. The artist's personal presence and their direct testimony at a public event at the beginning of each exhibition will be key, providing first-hand insight into the meaning of their work. In collaboration with Cineteca Madrid, artists will be given carte blanche to expand their own work through the screening of pieces by other artists who have influenced them. In turn, these other pieces will help to explore their discourses in greater depth and breadth.

The artists will be selected and the order of their exhibitions in each season will be determined on the basis of three fundamental criteria: the spectator's ability to experience the various languages of the medium; the connections between the works of the successive artists (how they intermix and engage with each other and how they diverge from each other to reflect on the use of the medium in itself); and the dialogue with the areas of interest that underpin the centre's overall programme at the time of each presentation.

With this programme, our aim is to create a place of encounter and creation for the medium and for visitors that will establish itself as an important platform both locally and internationally.

The first Profundidad de campo season will address the issue of violence, with an exhibition and examination of the work of Meiro Koizumi and María Ruido, two artists who adopt different artistic angles and languages but who both explore violence as a force that pervades the intimate sphere of bodies and the public realm of history.

MANIFESTO EXHIBITIONS

In this new 2018–2019 season, Matadero Madrid is strengthening its exhibition format with two main aims: firstly, exhibitions will be held that raise the visibility of international art in the city and which engage in a dialogue with the local scene; and, secondly, through these exhibitions, we intend to contribute to the creation of forums for debate on the areas of interest that underpin the centre's overall programme.

Amazonías is the first of this series of themed or 'manifesto' exhibitions that will look at the issues that define our contemporary world, topics for which art posits new questions that encourage us as individuals and as a society to rethink our concepts and convictions.

Many of these exhibitions will adopt interdisciplinary approaches, as the increasingly frequent dialogue between artists in all their disciplines with scientists, engineers, writers, designers, architects, programmers, socialists and anthropologists is defining a new horizon in 21st-century culture. It is in this realm that some of the crucial questions are being formulated about our future as a species, the world we are creating and our governance.

Through this project, we are also keen to break down the conventions of the exhibition format to turn it into a flexible, performative space for a dialogue or discussion between the material nature of the artworks, the discursive elements, research and the audience.

Amazonias

Venue

Nave 16

Dates

22 February – 5 May 2019

Curators

Sharon Lerner and Gredna Landolt

Institutions

Museo de Arte de Lima - MALI and Matadero Madrid

With the support of

Peruvian Ministry of Culture, Peruvian Ministry of Foreign Affairs, Centro Cultural Inca Garcilaso and LXG Amazon Reforestry Fund

Artists

Pablo Amaringo, Juan Enrique Bedoya, Christian Bendayán, Lastenia Canayo, Enrique Casanto, Wilberto Casanto, Francisco Casas, Harry Chávez, Norberto Fernández, Juan José Fernández, Sandra Gamarra, Sheroanawé Hakihiiwe, Eduardo Hirose, Roberto Huarcaya, Nancy La Rosa, Vera Lentz, Gilda Mantilla, Francisco Mariotti, Otto Michael, Carlos Motta, Mónica Newton, Musuk Nolte, Dimas Paredes Armas, Gerardo Petsaín Sharup, Harry Pinedo, Roldán Pinedo, Adrián Portugal, José Alejandro Restrepo, Abel Rodríguez, Brus Rubio, Leslie Searles, Elena Valera, Armando Williams, Antonio Wong Rengifo, Rember Yahuarcani and Santiago Yahuarcani, among others

The *Amazonías* exhibition features a number of works from the collection of the Museo de Arte de Lima - MALI, as well as selected loaned pieces, all of them critical representations and reflections on this geographical and social space that has historically been largely ignored.

The exhibition title, *Amazonías* in the plural, reflects a multiplicity of gazes that disrupt any essentialist consideration of a particular territory or people. Far from being ethnographic or anthropological in intent, the exhibits seek to reveal the notion of the Amazon jungle as a construct rooted in colonial thinking that to a large extent –through its images– has concentrated ideas around a radical otherness. In addition, the exhibition includes the work of a growing number of indigenous Peruvian contemporary artists who draw on their ancient traditions and myths, as well as on the recent social memory of their communities. Amazonia is a region where the issues crucial to modern life are discussed, from the struggle for the rights of indigenous communities and the preservation of their ancestral knowledge to the conservation of a natural environment that is vital to global survival. The necessary institutional revision of the artistic output of this region –long excluded from the historiography of local art– make this exhibition a good place to begin to learn about and to raise awareness of one of the Latin American artistic processes still to be discovered.

This exhibition will be accompanied by several parallel activities (presentations and workshops) in which some of the artists included will participate, among them Brus Rubio (an artist in residence at the Matadero Centro de residencias artísticas from January 2019), Nancy La Rosa and Gilda Mantilla.

MUSICAL PLAZAS

Venue
Plaza Matadero
Organiser
Eva Gonzalo
Dates in 2019
15 May
21 June

Matadero Madrid invites audiences of every kind to a festive gathering, the Plazas musicales held at the weekend. Supported by Mahou, these programmes are the result of the particular interests of the curators or people who arrange them, hence they explore very diverse types of music and provide a unique opportunity to discover up-and-coming artists or to get up close to musicians who have already made a name for themselves.

After its success in bringing together more than 80,000 people at the Plaza Sonora [Sound Plaza], organised in conjunction with Mondo Sonoro, La Plaza en Verano [Plaza in Summer], directed by Joan Vich, and the La Plaza en Otoño. Festival PIEL [Plaza in Autumn. SKIN Festival], Matadero will once again fill with music thanks to the La Plaza en Otoño. Synthetika [Plaza in Autumn. Synthetika], curated by Fito Conesa, and to the La Plaza en Invierno [Plaza in Winter], organised by Naves Matadero.

Four Plazas musicales will be held in 2019, four unique opportunities to enjoy new experiments in Matadero's public spaces to the rhythm of the finest music.

Matadero Critical Studies

Venue

Nave 16

Director and overall organiser

Ana Ara

Matadero Madrid is a centre of interdisciplinary artistic practice set up to provide training and to produce and disseminate work and knowledge. Through its various public programmes, Matadero Madrid has built up a considerable body of research and experiments that is ordered, expanded and promoted in the form of a new programme of independent learning, Matadero Estudios Críticos (M.E.C.).

Matadero Estudios Críticos is a programme of independent studies linked in a cross-disciplinary manner to research groups working at the centre whose main goal is to generate collective working spaces where it will be possible to raise and address questions that help to critically question the times we live in through research and artistic practices.

Based on a range of theoretical and hands-on modules and courses, the first M.E.C., covering the period 2019–2020, is structured around areas of work that define Matadero's current programme and will be addressing issues such as the environmental crisis, migratory movements, the construction of dissident subjectivities, the crisis in discourses on the latest digital and technological utopia, critical pedagogy and the community production of culture.

As a working tool and an essential aspect of each of these courses, we will be working jointly on the publication of a series of books-cum-compilations that will include unpublished writings by artists and noted theorists on the subject in question, as well as other key texts never published before in Spanish. These various texts will be selected with a view to representing the diversity of perspectives, generations and voices that define each of the issues studied.

Some of the programmes confirmed for the 2018–2019 academic year:

Programme Aimed at Subordinate Practices

Dates

October 2018 – June 2019

Direction

Centro de residencias artísticas

Design

Colectivo Ayllu

Teachers

Ochy Curiel, Jota Mombaça, Pêdra Costa, Lucrecia Masson, Linda Porn, Esther (Mayoko) Ortega, Sirin Adlbi Sibai, Antumi Toasijé, Úrsula Santa Cruz, Gladys Tzul Tzul, Julia Castillo Condori, Duen Sacchi, Daniela Ortiz, Houria Bouteldja, Husos Arquitectos and Rubén H. Bermúdez, among others

Designed by the Colectivo Ayllu, a research group in residence at the Matadero Madrid Centro de residencias artísticas [Centre for Artistic Residencies], this is the first module of the Matadero Estudios Críticos programme. It promotes the production of collective and situated critical knowledge from (un)conscious perspectives of race, sex and class as a tool for social change and liberating practice.

A space for critical experimentation and distortion that has grown out of a questioning of rationalism, scientism and the false objectivity of Eurocentric thinking, the programme of studies proposes an educational exercise that involves the recognition that the non-white body, as well as the image and voice, is regarded as an epistemic nucleus of knowledge of lesser importance.

This programme questions the Western knowledge on which university education is founded. Rather than 'universalising' knowledge, the programme places the emphasis on those strategies of knowledge that have been rendered opaque in the West, starting with a criticism of modern and postmodern thinking and of white feminism, taking as its model the whiteness studies developed in the Anglo-American world, as well as other forms of popular and antiracist education in Abya Yala (the name given to the American continent by its original inhabitants) and the Escuela Zapatista [Zapatista School] and the Mapuche Universidad al Aire Libre [Mapuche Open-Air University]. With these referents, the programme aims to study in-depth cross-border thinking and an anticolonial feminism that is underpinned by the peripheral epistemologies of former colonies.

The Laboratory Transmedia Storytelling: Archive, Memory and Future

Dates

May – June 2019

Programme director

Ana Sánchez Llorca

Teachers

To be confirmed

El Laboratorio or, for short, El Labo, was the name given to a number of social centres in Madrid between 1997 and 2004, all of them in the Lavapiés neighbourhood. These social centres were among the main points of reference for the Okupa (squatters) movement, above all for people on the fringes of this movement. El Laboratorio is an exercise in collective memory intended to chart a significant experience in the genealogy of resistance groups in the city, an important experience in the lives of those who went through it and in relation to the role of social centres as metropolitan devices of production and transformation; an experience that is relevant to the current construction of discourse concerning what constitutes us. El Laboratorio, narrativas transmediales: archivo, memoria y porvenir is a web-based device and an audiovisual research document.

In the spring of 2019, Archivo y Gramáticas para el común [Archive and Grammars for the Generality] will take the form of a seminar within the Matadero Estudios Críticos programme. Through a series of encounters, the experience lines of current debate on the right to the city, cultural production, autonomy and the new institutionality will be brought into a dialogue.

Freeport

Dates

To be confirmed

Programme director

Bani Brusadin

Teachers

To be confirmed

Freeport is an independent studies programme that focuses on creative production and research in a world of humans and machines. It fosters ground-breaking research and creative production by combining artistic methodologies with the language of design, activism, online communities, critical engineering and journalism. This bringing together of the languages of art, design, internet communities, hacker culture and creative activism is intended to encourage unconventional ways of exploring the interconnected planet while grasping the aesthetic opportunities it offers and exposing its political ambiguities.

The ultimate goal of Freeport is to stimulate the development of unconventional ways of exploring an interconnected planet while making the most of its aesthetic opportunities and exposing its political ambiguities.

Imagina School Seminar on civic urbanism

MATADERO CRITICAL STUDIES

Dates

October – December 2019

Programme direction

Intermediæ

Teachers

Tejeredes, Giulio Quaggiotto, Viviana Checcia, Amalio Rey, Carlos Mínguez, Miriam García, Alejandra Navarrete, Mar Núñez, Adolfo Chautón, Ramón Parramón, Grupal Crew + Parcería (Massi + Carolina), Indy Johar, David Carrasco, Malú Cayetano, Elena García-Oliveiros and various members of the Intermediæ team: Claudia González, Casilda Cabrerizo, Tommaso Marzocchini, Beatriz Redondo, Juan López-Aranguren and Mercedes Álvarez, among others

This seminar is an experimental space for practice-based research and is intended to provide an opportunity for ongoing exploration of new forms of living in, conceiving of and envisaging cities. It will be an active space for formulating questions and will provide a forum for drawing comparisons with other practices, in the manner of crisis committees, using uncertainty to change the way we look at things. Its various aims include generating production over the course of the seminar, leading to a final joint output. Participants will work on issues such as the relationship between the citizen, the artist and the institution (hybrid working spaces), models of governance and authorship, mediation systems, policy on proximity as a model for the city, the transition from the municipal to the generality and many other aspects associated with the construction of the city and its intangibles.

In a climate of constant crisis, this space intends to explore the unexpected with a view to finding lines that will enable us to feed into complex systems capable of adapting, learning and evolving. To this end, we will be inviting guests with a background in different practices who share the same values, experts who will help us to progress from broad conceptual frameworks that force us to reflect on the meaning and extent of civic urbanism to specific experiments that will enable us to plant our feet firmly on the ground and face up to an unavoidable reality. We will also adopt an approach that will allow us to zoom in and out and so grasp the global problem and its local consequences. We will also be looking at resistance and solution forums that are emerging in a range of contexts and at their possible (or desirable) scalability.

Microhabitable

MATADERO CRITICAL STUDIES

Dates

September – December 2019

Programme directors

Lucia Pietroiusti and
Fernando García Dory

Teachers

To be confirmed

Microhabitable is a programme that will be looking in depth at political ecologies structured around the notion of scale, taking as its starting point present-day artistic proposals that regard it as a prerequisite for constructing meaning and, at the same time, as a principle for developing social projects. Based on a range of theoretical frameworks and these different perspectives –in terms of both discipline and place– Microhabitable will address rationalist and reductive models of the environmental sciences, as well as the aestheticising of notions of nature in art, positing in its place an encounter and recognition between these approaches and 'other' knowledge, be it ancillary, mystical, non-human, peasant-indigenous, vegetal, matriarchal or posthuman. With a view to structuring all of this, we propose epistemological turns between microbiology, micropolitics, the micro-economy, the micro-reach and the microscopic and quantum distance acquired by intimacy.

To achieve this, the programme will feature a series of sessions that combine the participation of invited speakers who will be addressing the theoretical aspects, cohabitation between the group and artists in residence, the Campo Adentro [Inland] context of work, outings to the countryside and cultural production, among other formats.

Seminar on Local Culture

MATADERO CRITICAL STUDIES

Dates

October – December 2019

Direction

Intermediæ

Teachers

Nicolás Barbieri, Javier Rodrigo,
Nora Landkammer, Aida Sánchez de
Serdio, Yaiza Hernández, Selina Blasco,
Manuela Zechner and Francisco Rubio,
among others

Intermediæ is a municipal public programme launched in 2007 based on shared experimentation, knowledge and learning, the aim of which is to support artistic projects and to raise awareness of them while at the same time encouraging citizens' involvement in the neighbourhood and city's cultural production. Since 2013, it has been running the Intermediæ extended work initiative in which the innovative practices and prototyped models tried and tested at the Intermediæ premises in Matadero Madrid are replicated in other districts and neighbourhoods across Madrid through pilot projects. After a number of years in which major infrastructure and amenities that serve the city have been central to cultural policy in Madrid, the City Council is now turning its attention to the capital's outlying neighbourhoods and districts. It is a matter of setting in motion cultural policies which, through specific programmes and methodologies, embrace the principles of decentralisation and local culture. The aim of these programmes is to guarantee access to culture to every resident in the city, to allocate resources in an equitable manner and to work in concert with the city's rich cultural and creative fabric.

The priorities of the programme of studies on local culture include making available the knowledge produced in artistic projects being pursued, analysing what it is that defines and distinguishes this type of approach to cultural production, sharing this acquired practical experience in a context of reflection and analysis, and contextualising it in the fields of contemporary artistic production and of the new institutionality.

The work will focus on the core issues of the right to the city, the models and contributions of alternative cultural production, the role of education in cultural production, and the keys to community and experimental artistic endeavour. Among the experiences analysed will be Barrios, La C.O.S.A, Cinema Usera, La melonera imperial, La 1 de Moyano, Usera en un día, Tomar Madrid, Diálogos electroflamencos and La Madroñera.

ARCHIVES

Matadero Madrid has various archives that have developed over the years and which, between them, form the centre's collective memory. Over the coming months, we will be working to recover, update and digitise some of these archives in order to make them available on the new Matadero Madrid website.

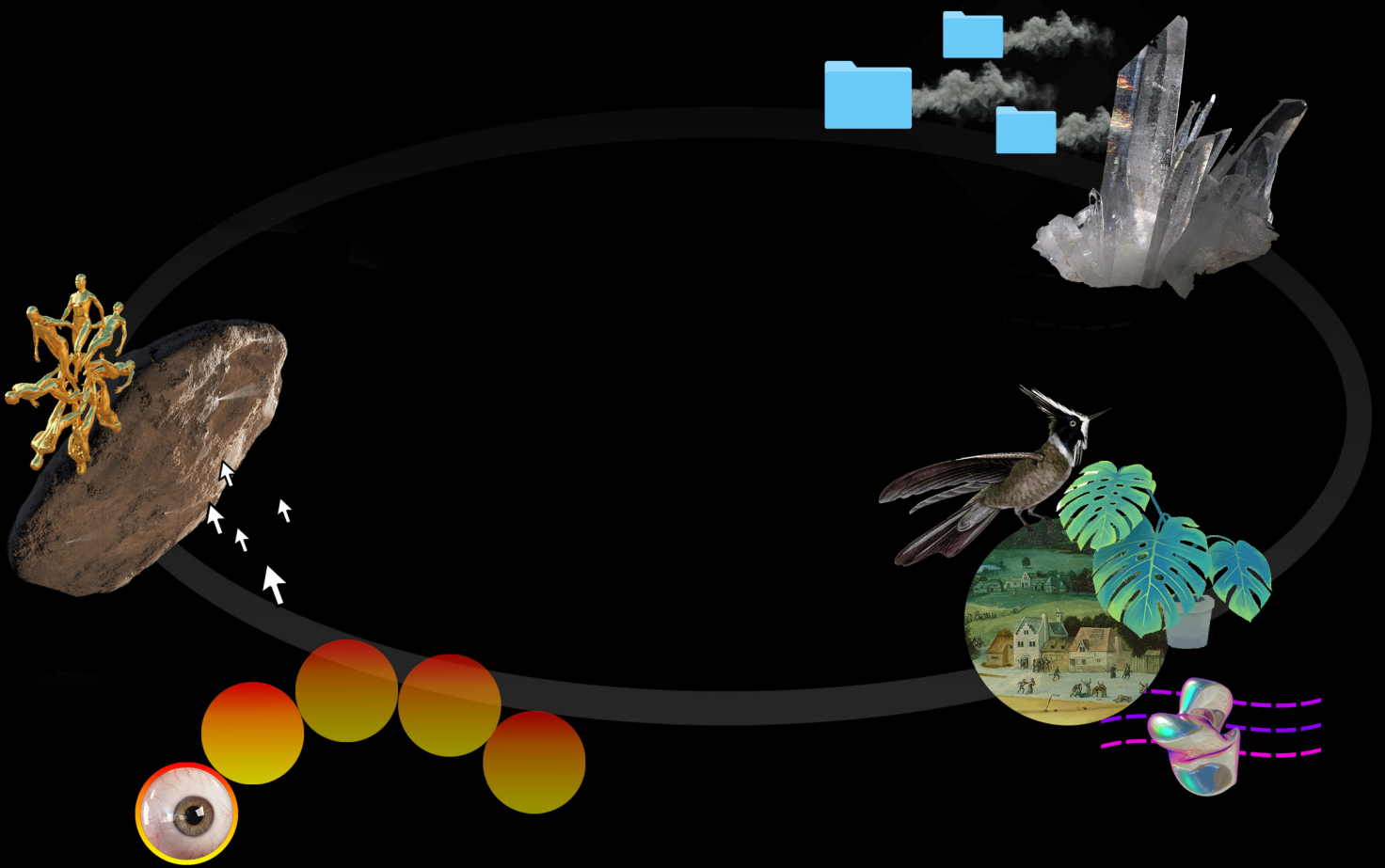
In the initial phase, we will be focusing on three archives of reference: the Archive of Creators, the Fresh Madrid Archive and the Intermediæ Archive. In this way, we will be enhancing three lines of research that are part of the centre's new programme: support for local creation, an interest in the city as a study area, and the pursuit of projects based on the idea of collective memory.

COMMUNICATION

In the coming months, Matadero Madrid will be embarking on a new initiative to redesign its digital presence so that its online apparatus and platforms are no longer simply an account or reflection of the centre's activities, as the aim is to generate an independent and complementary discourse through them. A new digital strategy will be formulated to ensure that the centre becomes a generator of content through the events and activities attended in person and online, which will be on an equal footing and feed into each other.

In the realm of digital platforms, there is a considerable curating task to be done for both artistic creation and the discussion on ideas. To experiment in this field, Matadero will be designing an array of resources, ranging from the publication of assorted audiovisual material to podcasting and creating a vlog that will provide an opportunity to work in new image and text formats.

In addition, artists and creators will take over the running of certain communication projects through residencies on the new website and they will be able to occupy creation spaces on platforms such as the radio in collaboration with the M21 municipal broadcaster.



WHAT'S ON MONTH-BY-MONTH

Cross-disciplinary programmes, Centro de residencias artísticas and Intermediæ Programme subject to change. For up-to-date information, visit mataderomadrid.org
Dates have not yet been confirmed for some of the programmes planned for 2018–2019

NOVEMBER 2018

5 – 8 NOV

Madrid World Forum on Urban Violence and Education for Coexistence and Peace
Various spaces in Matadero Madrid

15 NOV – 30 APR

Modelos para una ciudad en la que caben lxs niñxs
Installation *¿Qué animal es este?*
Iza Rutkowska
Nave Intermediæ

17 NOV

Performar lo indecible
Esperando al hijo: Una vez
Yelena Cvejic
Matadero surroundings

17 NOV – 18 NOV

La Plaza en Invierno
Plaza Matadero

22 – 24 NOV

Tentacular
Festival de Tecnologías Críticas y Aventuras Digitales
Various spaces in Matadero Madrid

22 NOV – 6 JAN

Installation
SANCTUM, Zach Blas
Abierto x Obras

23 NOV – 6 JAN

Exhibition
Elena Lavellés
(F)Actors in Route
Centro de residencias artísticas

26 NOV – 27 JAN

Exhibition
Ibero-American Design Biennial
Nave 16 and Plaza Matadero

30 NOV – 1 DEC

Una ciudad muchos mundos
De tripas corazón
Intermediæ

DECEMBER 2018

1 – 2 DEC

Productores Market
Plaza Matadero

13 – 23 DEC

La Navideña
Feria Internacional de las Culturas
Various spaces in Matadero Madrid

15 DEC

Performar lo indecible
Traslaciones
Nieves Correa
Centre of Madrid

JANUARY 2019

17 JAN

Opening
1st season of Profundidad de campo
Abierto x Obras

26 – 27 JAN

Productores Market
Plaza Matadero

JAN – MAR

Long-term visual artists in residence
Centro de residencias artísticas

JAN – MAY

ARCO Peru artists in residence
Brus Rubio and Daniela Ortiz
Centro de residencias artísticas

JAN – MAY

Call for applications for musical production residencies for artists from the city of Madrid
Centro de residencias artísticas

FEBRUARY 2019

4 – 10 FEB

Madrid Design Festival
Various spaces in Matadero Madrid

22 FEB – 5 MAY

Exhibition
Amazonías
Nave 16

23 – 24 FEB

Productores Market
Plaza Matadero

MARCH 2019

9 – 10 MAR

Design Market
Central de Diseño and Plaza Matadero

23 – 24 MAR

Productores Market
Plaza Matadero

27 MAR – 1 APR

Capítulo uno. Festival de Literatura de Matadero Madrid
Various spaces in Matadero Madrid

APRIL 2019

6 – 7 APR

Design Market
Central de Diseño and Plaza Matadero

27 – 28 APR

Productores Market
Plaza Matadero

APR – JUN

Performative writing residency
Jota Mombaça, adrienne maree brown, Walidah Imarisha, Conceição Evaristo and Cíntia Guedes
Centro de residencias artísticas

APR – MAY

Musicians in residency
Exchange with ZeDosBois (Lisbon)
Centro de residencias artísticas

APR – MAY

Call for applications for performative writing residencies
Centro de residencias artísticas

MAY 2019

6 MAY – 30 SEPT

Modelos para una ciudad
en la que caben lxs niñxs
Installation
Lottie Child
Nave Intermediae

15 MAY

La Plaza on St. Isidore's Day
Plaza Matadero

MAY – JUN

Matadero Estudios Críticos
El laboratorio
Narrativas transmediales: archivo,
memoria y porvenir

JUNE 2019

1 – 2 JUN

Design Market
Central de Diseño and Plaza Matadero

13 JUN – 29 SEP

Exhibition
Nave 16

21 JUN

La Plaza on World Music Day
Plaza Matadero

25 JUN – 20 JUL

Ciudad DIWO

JUN – SEPT

Musicians in residency
Les Filles de Illighadad
Centro de residencias artísticas

JULY/AUGUST 2019

JUL – AUG

Cineplaza de Verano
Plaza Matadero

SEPTEMBER 2019

7 – 8 SEP

Design Market
Central de Diseño and Plaza Matadero

14 – 15 SEP

FestiBal con B de Bici
Various spaces in Matadero Madrid

19 – 22 SEP

Animario
Festival Internacional de Animación
Contemporánea de Madrid
Cineteca Madrid and various
spaces in Matadero Madrid

21 SEP – 22 SEP

Afro Awareness Space and Festival
Centro de residencias artísticas

SEP – DEC

Visual artists in residence
Palestine
Centro de residencias artísticas

OCTOBER 2019

1 OCT

Opening Nave 15

17 – 20 OCT

L.E.V. Matadero
Festival de Electrónica Visual
Various spaces in Matadero Madrid

OCT – DEC

Matadero Estudios Críticos
Seminario sobre Culturas de proximidad

OCT – DEC

Matadero Estudios Críticos
Imagina School
Seminario sobre urbanismo ciudadano

NOVEMBER 2019

21 – 23 NOV

Tentacular
Festival de Tecnologías Críticas
y Aventuras Digitales

20 NOV – 2 FEB

Exhibition
Nave 16

MARCH 2020

28 – 31 MAR

Chapter One. Matadero Madrid
International Festival of Literature
Matadero Madrid and Casa del Lector

WHAT IS MATADERO TODAY?

Matadero Madrid is a centre for cultural creation and production that brings together all forms of contemporary artistic research and expression: the visual and performing arts, performance, design, literature, digital culture, architecture and many other creative practices that are not easily classified.

As part of its quest to facilitate interdisciplinary experiences, Matadero fosters an encounter between languages and so provides an environment in which different modes of cultural production can inform and draw on each other. Matadero is an ecosystem whose various spaces accommodate a wide range of uses, initiatives and stakeholders. An ecosystem in which artistic knowledge is combined with scientific and technological research. An ecosystem that operates at the local level and which is also alert to issues that have a global impact. An ecosystem linked to international projects working to forge meaning with their communities.

The centre's programme features debates, artistic residencies, projects that support the production of art, exhibitions, festivals, performances, concerts, research, interventions in the city's public space, educational programmes and publications. Matadero is not just what it does, it is also a way of doing; it is an open forum where people can meet, celebrate and discover and that they can be part of.

It's a space for conversation and debate, for promoting critical thinking and for contributing to the renewal of ideas and languages. It works like a watchful radar which, by means of cross-disciplinary projects between the institutions that comprise it, can react flexibly to new social challenges in response to which culture is galvanised as a tool for change.

Matadero aims to stimulate experimentation as an essential tool for the emergence of a new culture.

Matadero Madrid pursues its activities through the **Programming Unit of Intermediae** (a space for research into and production of situated artistic practices that promotes citizen involvement in cultural production) and the **Centro de residencias artísticas**; two public centres with independent artistic management, **Cineteca Madrid** and **Naves Matadero-International Living Arts Centre**; and a number of private partners whose initiatives contribute to a broad, diverse and multidisciplinary holistic programme: the **Central de Diseño** (a platform to promote design run by the **Fundación Diseño de Madrid-DIMAD**), the **Extensión AVAM** (run by **Artistas Visuales Asociados de Madrid**), **Casa del Lector** (an international centre for research, development and innovation in reading, run by the **German Sánchez-Ruipérez Foundation**) and **Factoría Cultural** (the **Cultural and Creative Industries Entrepreneurship Support Association**). The private **Sandretto Re Rebaudengo Foundation** will also be opening its contemporary art space in Matadero in 2020.

Between them, these spaces make up a programme that is gradually constructed organically, because it is precisely this multiple specificity that gives rise to a Matadero that is more conducive to the collective sharing of new ideas.

Matadero Madrid – Centre for Contemporary Creation is run by Madrid City Council's Department of Culture and Sport. Created in 2006, Matadero is located in the city's former slaughterhouse and cattle market, a complex that is of great historical and architectural value, has tremendous character and is a focal point for Madrid's citizens.

Matadero Madrid
Centre for Contemporary Creation
Plaza de Legazpi 8
28045 Madrid

www.mataderomadrid.org
info@mataderomadrid.org
Tel. +34 913 184 670

Publication design
Juanjo Pérez

Illustrations
© Fito Conesa

Centre spread image
© elii [oficina de arquitectura]

