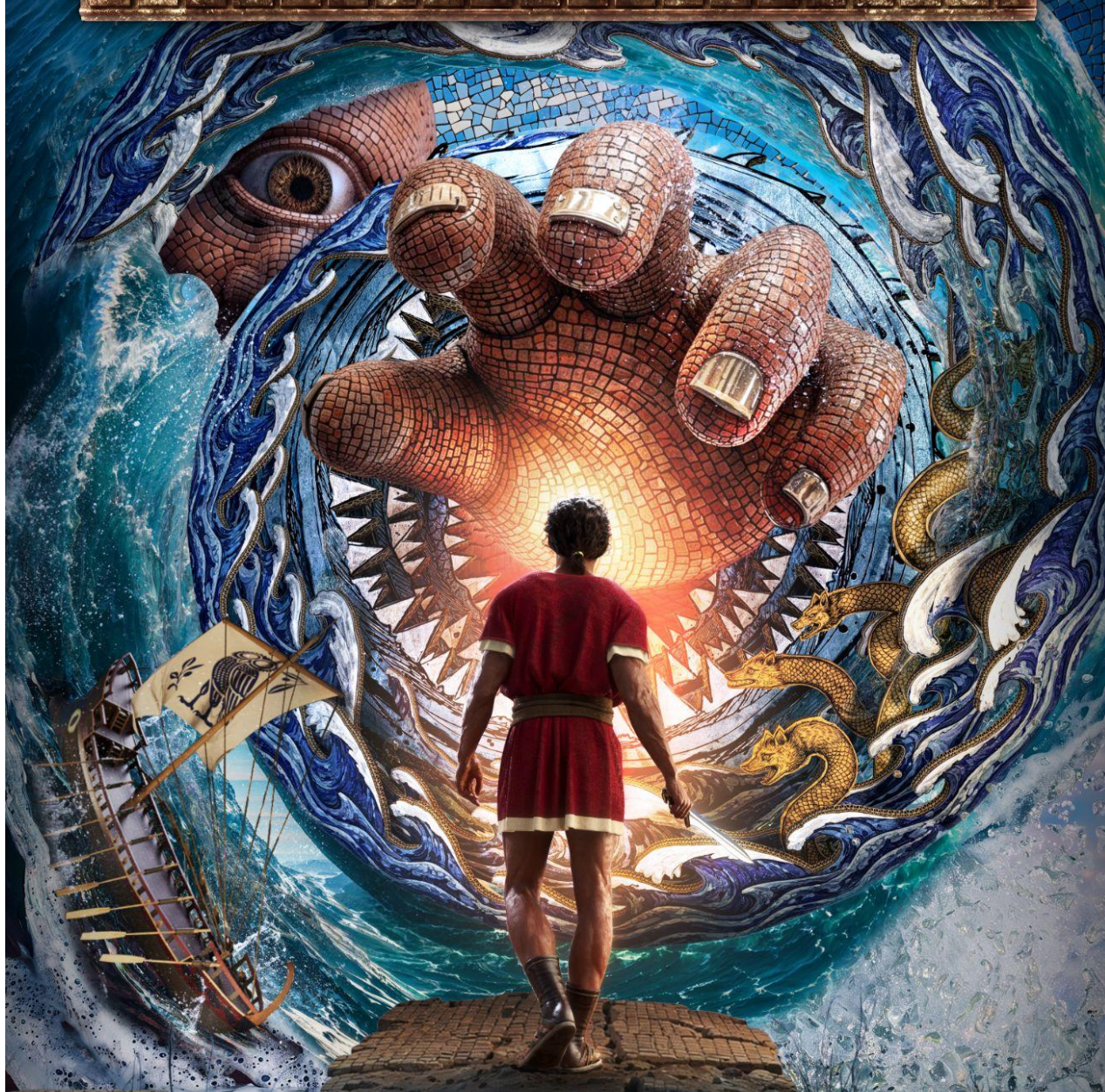


THE ODYSSEY

THE IMMERSIVE JOURNEY



DISCOVER
MICENAEAN
GREECE



EMBARK ON
ODYSSEUS'S
JOURNEY



TAKE ON
GODS AND
MONSTERS



5
IMMERSIVE
EXPERIENCES



A
FAMILY
ADVENTURE

MAD MADRID
ARTES
DIGITALES

MATADERO

THE ODYSSEY

THE IMMERSIVE JOURNEY

OPENS ON 18 SEPTEMBER AT MAD ARTES DIGITALES

MATADERO MADRID, NAVE 16

A CULTURAL EXPERIENCE FOR ALL AUDIENCES THAT TRAVELS THROUGH ANCIENT GREECE AND SHOWCASES THE RETURN OF ODYSSEUS TO ITHACA. FIVE EXPERIENCES IN ONE SINGLE TICKET AND FOR THE FIRST TIME AVAILABLE IN FULL IN BOTH SPANISH AND ENGLISH

MAD Artes Digitales premieres THE ODYSSEY, THE IMMERSIVE JOURNEY on Friday 18 September. Almost three thousand years after Homer set it down in writing, the journey of Odysseus is once again at the centre of the cultural conversation. At Nave 16 of Matadero, MAD opens its fifth and most ambitious production to date, where Homer's poem can be experienced differently: not just observed on screens, but experienced in the first person, walking through the complete adventure.

And there is one detail that changes everything. Behind the myth there was a real civilisation, and the exhibition begins exactly there.

THE CIVILISATION THAT GAVE RISE TO THE LEGEND

Before joining Odysseus, visitors first get to know the world in which our hero lived and in which his adventures were embedded. The narrative moves into the Greece of the Mycenaean period to discover how it governed, what its palaces and citadels looked like, the art it produced and the gods and values that ordered its world. From that splendour we follow the events that turned into the Trojan War and Odysseus's long return home to Ithaca.

That is what the production is betting on: historical rigour served up as spectacle. Visitors leave having lived an adventure and knowing where it came from.

THE IMMERSIVE JOURNEY, STEP BY STEP

The visit begins on entering Nave 16, staged as Ancient Greece, in ochres, Greek key motifs and, suspended from the ceiling, the wreck of a raft that welcomes the visitor in a play of projection and sound. It is Homer himself who welcomes the audience and who traces the origin of everything back to the apple of discord, the dispute between goddesses that set in motion the events of the Iliad and the Odyssey. His voice accompanies the visitor throughout the complete experience.

The first major space is the interactive metaverse, which begins at the top of Mount Olympus, where we meet the gods and Zeus himself invites us to enter his world. Then we enter the palace of Knossos, symbol of the twilight of Minoan civilisation, before moving the visitor to a Mycenaean palace. There they explore in depth the civilisation that inherited command of the Aegean: its customs, its forms of government and its mythology. The story continues with the end of the Trojan War, which is when we meet the hero of our journey for the first time.

The technical resources behind this metaverse are at the highest level technology currently allows: it is an interactive, free-roaming metaverse, walked through on foot in the real space, with no cables and no seats, and with the latest generation of headsets and headphones.

Next comes the virtual reality room, where spectacular and engaging 360-degree content lets visitors enter Troy whilst being inside the famous wooden horse and, from there, take over the city to seize the Palladium, the sacred statue of Athena. With the goddess's blessing, a ten-year journey home begins.

That return takes shape in the immersive hall, with more than 1,200 square metres of projection surface, where eight of the poem's most epic adventures are lived in the first person. Visitors attend the assembly of the gods where the fate of Odysseus is decided, encounter Polyphemus, experience the delirium of the lotus flower on the island of the Lotus-eaters, hear the song of the Sirens and must resist following them, descend into Hades to hear the prophecy of Tiresias, follow Telemachus in his search for news of his father, fight Scylla, survive Charybdis and finally confront the fury of Poseidon. And for the first time MAD has used lasers to heighten the impact of the visuals inside the room.

Throughout the route, a series of panels go into the deeper layers around the topic, from the Homeric question to the role of Penelope.

The final stage is the arrival at Ithaca, in the homecoming room. In the palace courtyard, visitors discover the figure of Penelope in depth, an example of resilience and cunning, and can attempt the trial of the famous bow to find out, through this interactive installation, whether they are just another suitor or, perhaps, Odysseus himself. The journey closes with an emotional holographic installation that revisits the voyage and culminates in the return to Ithaca and the victory over the suitors, before Homer, who has accompanied the visitor from the very first minute, signs off with a reflection on the journey, on overcoming adversity and on why this story still resonates today.

FIVE EXPERIENCES, ONE SINGLE TICKET

Scenic recreations, an interactive metaverse, multisensory virtual reality, enveloping 360-degree projections and a holographic installation. Five distinct experiences integrated into a single route, all included in one entry ticket, as against proposals that build the whole experience on one technology alone.

The score was composed specifically for the exhibition, with its own piece for each of the eight adventures. This fifth collaboration with the studio Sila Sveta sought a genuine symphony of styles, a contemporary reading of the artistic languages that dominated archaic Greece, from mosaic to marble relief by way of the ceramics of the amphorae.

A PLAN FOR ALL AGES

The Odyssey is designed to be enjoyed by anyone, whether they come alone, as a couple, with friends or with children. The recommended age is five and above, and no prior knowledge of Homer's work is needed, because the narrator's voice guides the whole route and each episode stands on its own. Those coming as a family also have the Family Pack: for groups of three or more, everyone pays the child rate.

It is also an indoor plan, fully accessible and around ninety minutes long, designed to fit into the perfect day out in Madrid.

SCHOOLS AND GROUPS

The production has its own educational programme, with teaching guides by level from primary to upper secondary, and specific rates and schedules for schools and organised groups. The content connects with literature, history and classics curricula, and the route allows both the Homeric poem and the historical context of Mycenaean civilisation to be worked on.

A SPANISH PRODUCTION WITH INTERNATIONAL REACH

THE ODYSSEY, THE IMMERSIVE JOURNEY has been created entirely in Madrid. It is a MAD Artes Digitales production, with in-house art direction, and the fifth from a Spanish company that has already taken its exhibitions to 24 cities across four continents. The script and curation are the work of historian and broadcaster Nacho Ares, a graduate in Ancient History, director and presenter of SER Historia and already responsible for curating Tutankhamun and writing The Last Days of Pompeii. His is the judgement that sustains the balance between the historical rigour of the Mycenaean period and the narrative force of the poem.

The content of the immersive hall and the holographic installation has been developed in co-production with the studio Sila Sveta, in the fifth collaboration between the two teams, with an original score by René Merkelbach.

The production also marks a milestone for the studio: for the first time, the entire experience is available in full in both Spanish and English, the main immersive hall included. It is the most open production MAD has created for the international audiences visiting Madrid, and it does so without ceasing to be what it is: an exhibition made here.

«After Tutankhamun, Pompeii, Titanic and Cleopatra, with The Odyssey we take the Greek myth further than ever. This is not an exhibition to just look at: it is a journey you walk through. We wanted to begin with the civilisation that gave rise to the legend, because understanding where the story comes from makes it move you even more. The production level of The Odyssey sets a new benchmark for immersive experiences around the world, and we are excited to share this beautiful theme with audiences in an engaging, entertaining and all-round experience.»

Jelle de Jong, CEO of MAD Artes Digitales

PRACTICAL INFORMATION

What: The Odyssey, The Immersive Journey

Where: Nave 16, Matadero Madrid. Plaza de Legazpi 8, 28045 Madrid. Legazpi metro, lines 3 and 6

From: 18 September 2026

Opening hours: Monday to Thursday and Sunday, 10am to 8pm. Friday and Saturday, 10am to 9pm. Mondays are Spectators's Day

Duration: Approximately 90 minutes

Languages: Spanish and English

Audience: All audiences, recommended from age 5

Accessibility: Fully accessible

Tickets: From €14.90 on Viewer's Day (Día del Espectador). General admission from €19.90. Family Pack from €16.90 per person for groups of three or more. Senior, child, group and concession rates available

Web and tickets: madridartesdigitales.com/agenda/la-odisea/

DID YOU KNOW?

The Odyssey is almost three thousand years old and remains the most influential travel story in the West. It was composed around the 8th century BC and tells of events set several centuries earlier.

Mycenaean civilisation genuinely existed. It flourished between 1600 and 1100 BC, and its citadels, with walls of blocks so colossal that later Greeks attributed them to the Cyclopes, can still be visited.

Before the Mycenaeans came the Minoans. The palace of Knossos, in Crete, was the great centre of the Aegean until its civilisation faded and the Mycenaeans inherited its dominance. The exhibition passes through precisely that handover.

The journey home lasted ten years, as long as the war. Odysseus took a decade to cover a distance that today takes a two-hour flight.

The word odyssey entered the dictionary. It now means any long journey full of difficulties, and is one of the few literary titles to have ended up as a common noun.

Nobody knows for certain whether Homer existed. This is the so-called Homeric question, one of the great debates in philology, and the exhibition addresses it on its panels.

Penelope held out for twenty years. Her stratagem of the shroud, weaving by day and unravelling by night to stall the suitors, is one of the most cited episodes in the poem.

The Trojan horse was Odysseus's idea. His epithet in Greek is polytropos, the man of many devices, defining a hero who wins by wit rather than force.

The Palladium was the statue that protected Troy. Belief held that the city would not fall while it remained within its walls. Stealing it was, in practice, the same as winning the war.

Homer's Sirens were not mermaids. Homer never says what they look like; it was later Greek tradition that gave them the body of a bird and a human face. And what made them dangerous was never their beauty, but what they knew.

Scylla and Charybdis gave rise to a saying. To be between Scylla and Charybdis means having to choose between two dangers: the classical equivalent of being between a rock and a hard place.

ABOUT MAD ARTES DIGITALES

MAD Artes Digitales is an award-winning Madrid-based studio that brings history's greatest stories to life through large-scale immersive experiences. With a mission to make culture accessible, extraordinary and unforgettable, MAD combines 360-degree projection mapping, multisensory virtual reality, holographic installations and metaverse environments to create experiences that are as educational as they are spectacular.

Since its founding, MAD has established itself as one of the world's leading producers of immersive entertainment. Its productions, including Tutankhamun, The Last Days of Pompeii, The Legend of the Titanic and Cleopatra, the Immersive Exhibition, have been presented in 24 cities across four continents, reaching more than 5 million visitors. Tutankhamun holds the distinction of having been showcased at the Grand Egyptian Museum in Cairo, one of the world's most prestigious cultural institutions.

MAD's work has been recognised with over 20 international awards. Cleopatra, the Immersive Exhibition alone has earned 9 Telly Awards, including the Gold Telly (People's Choice) for Museums and Galleries, and 7 Eventex Awards, making it the most awarded immersive exhibition in history. Further recognition includes 3 Telly Awards and 1 Eventex Award for The Legend of the Titanic, the Best Historical Exhibition award from the readers of National Geographic's +Historia magazine for The Last Days of Pompeii, and 2 Telly Awards for Tutankhamun.

MAD operates at Nave 16 of Matadero Madrid, the city's only permanent centre for immersive exhibitions, a space that also hosts corporate events, presentations and brand activations.

ABOUT MATADERO MADRID

Created in 2006 and located in the city's former meat and livestock market, Matadero Madrid is of great cultural and architectural importance. Its various halls host a broad programme of exhibitions, theatre, festivals, live music, film and audiovisual projects, conferences, artist residencies, educational programmes and family activities.

BIOGRAPHIES

Nacho Ares (León, 1970), scriptwriter and curator

A graduate in Ancient History from the University of Valladolid and holder of a diploma in Egyptology from the University of Manchester. He has devoted his life to popularising history through television and radio programmes, historical novels and essays. He has been director of Revista de Arqueología, has published more than 300 articles and was a reporter on the programme Cuarto Milenio. Director and presenter of SER Historia on Cadena SER, he curated the international exhibition Tutankhamun and wrote The Last Days of Pompeii. He signs the script and curation of The Odyssey, The Immersive Journey.

Jelle de Jong (The Hague, 1989), CEO of MAD Artes Digitales

Jelle de Jong is CEO of Madrid Artes Digitales (MAD) and executive producer of its catalogue of immersive exhibitions, which in just five years has taken the company to

more than 20 cities across four continents and welcomed over five million visitors worldwide.

In 2021 he co-founded MAD with Marcos Cámara, CEO of ATG Spain, and served as executive producer of Tutankhamun: The Immersive Exhibition, the company's first production and its most widely toured to date. It was followed by The Last Days of Pompeii, The Legend of the Titanic and Cleopatra: The Immersive Exhibition, and in 2023 he took the helm as CEO, consolidating a model that brings together historical rigour, audiovisual technology and an international touring vision. He is now executive producer of The Odyssey: The Immersive Journey, MAD's fifth production, presented at Nave 16 in Matadero Madrid, while also leading the arrival of The Legend of the Titanic in Málaga.

Sila Sveta, multimedia studio

Sila Sveta is an international multimedia studio working at the meeting point of art and technology. Its work ranges from the ceremonies of major international events, among them the 2022 FIFA World Cup, to immersive exhibitions and museum projects, product launches for Samsung, fashion shows for BOSS, and large-scale city events and infrastructure installations. Over eighteen years it has delivered more than 850 projects and gathered over 160 international awards.

Alexander Us, co-founder and Creative Director of Sila Sveta

He founded Sila Sveta in 2008 with Alexey Rozov and has since led the studio's creative direction across large-scale shows, ceremonies, music events, immersive exhibitions, museums and art installations. The immersive hall and the holographic installation of The Odyssey are the fifth collaboration between Sila Sveta and MAD Artes Digitales, and Alexander has produced all five.

René Merkelbach (Tilburg, 1966), composer

René Merkelbach is a composer and runs his own studio, Audiocult. Trained as a pianist and with extensive live and studio experience, he has contributed to 33 albums, including Within Temptation's Mother Earth. He began by composing music for radio and television commercials, with projects for brands such as Opel, Haribo and Nike, and later expanded into theme parks, television series, video games and animation. Since 1999 he has composed music for the De Efteling theme park, and he has worked with orchestras in Prague, Belgium and the Netherlands.

He is MAD's go-to composer, having created the soundtracks for Tutankhamun, The Last Days of Pompeii, The Legend of the Titanic and Cleopatra, the latter recorded with more than 50 musicians from the Budapest Art Orchestra and 26 voices from the Capella Brabant choir and The Budapest Art Choir. For The Odyssey: The Immersive Journey he has written an original score that accompanies the visitor throughout the voyage, from the fall of Troy to the return to Ithaca.

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Press materials, high-resolution photographs, video and soundtrack:
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