

Exhibition June 26–October 9, 2026

Nouvel Building, Library and Documentation Centre, Space D

Milk, Snow, Tear, Hand

Blanca Sánchez's Art of Making and Being



Photographer unknown, Blanca Sánchez reflected in a mirror, putting on eye makeup, Madrid, ca. 1975. Blanca Sánchez Archive, Library and Documentation Centre of the Museo Reina Sofía

**MUSEO NACIONAL
CENTRO DE ARTE
REINA SOFIA**



Susan Sontag said it herself: a taste for excess, irony without cynicism. Yet she also understood that artifice—those images we consume and take in—contains reflections of ourselves.

Milk, Snow, Tear, Hand: Blanca Sánchez's Art of Making and Being focuses on the practice of Blanca Sánchez Berciano (1948–2007, Madrid), which is inextricable from her being and existence. Curator, cultural manager, and collector: the exhibition foregrounds her creative impulse, specifically focusing on the use of camp aesthetics in her collage practice as a methodology for constructing a visual and conceptual reality of her own.

After living in London, Frankfurt, Paris, and Cologne, in 1971 she returned to a Madrid then under the rule of Francisco Franco. From that moment on she would build a career that stretched across forty years, a time during which she worked with the Vandrés (1971–80) and Vijande (1981–86) galleries, as well as the Círculo de Bellas Artes (1992–2006). Although many of the documents gathered here offer insight into the vibrant Movida movement in Madrid—of which Sánchez was a central figure—the exhibition encompasses the full breadth of her trajectory. The materials displayed, some of uncertain date, define this curatorial proposal: Sánchez's creative practice was a constant over the course of many years. Her way of working and creating reveals how she understood the world through a unique aesthetic sensibility and a sense of complicity with those around her, both professionally and in her home, which served as a laboratory for recreation and imagination.

This approach takes shape in the central table of the exhibition space, which echoes Blanca Sánchez's workspace: a *locus* where wide-ranging materials, from documents to flowers, coexisted on equal ground. With the presentation of these elements on this table, the public is invited into her private world, the belly of the chaos where Sánchez did creative work and drank coffee. Thus, chocolate wrappers, sugar packets, boxes, photographs, clippings, and notes are all arranged to create intuitive associations.



Blanca Sánchez, *Elvis the King Forever*, ca. 2000. Blanca Sánchez Archive, Library and Documentation Centre of the Museo Reina Sofía

Both on the table and in her collages, or in *Divina providencia* (Divine Providence, 1982)—an album dedicated to her by the artist duo Costus—moments from the lives of Fabio McNamara, Fernando Vijande, and Sánchez herself are narrated and overlapped with clippings of sensationalist news stories. There, their lives are partially fictionalized, rewritten; it is a creative process that granted them agency over their own stories. We also see notes from Sánchez’s professional life that reflect her organizational abilities. They show how the associative exercise she developed in her albums, while seemingly incoherent, in fact shaped a collage-like logic she used to move between tasks, times, and commitments.

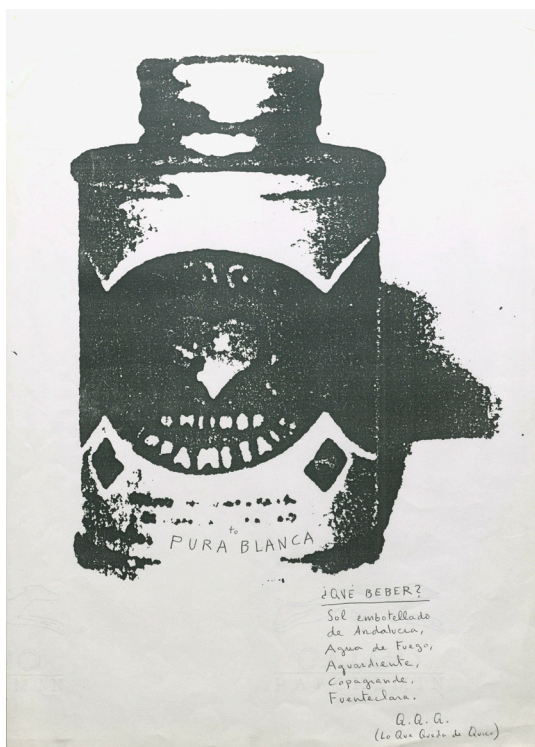
This exhibition examines the affects implied in the visual language particular to this eclectic figure who, over the years, collected countless trinkets. For Sánchez, high and low culture



Zush, Untitled, ca. 1971–76. Blanca Sánchez Archive, Library and Documentation Centre of the Museo Reina Sofía

were not opposites; they were instead contact zones that blended together to create an innovative visual vocabulary. Sánchez and figures such as Pedro Almodóvar, Carlos Berlanga, Guillermo Pérez Villalta, and Zush, among others, built on the eccentricity with which they lived and created in order to construct a unique image world to give meaning to life, elevating it through their work.

Built on these documents, *Milk, Snow, Tear, Hand* reconsiders Sánchez's work and studies the ways in which she became a core



Quico Rivas, *To Pura Blanca*, ca. 1993. Blanca Sánchez Archive, Library and Documentation Centre of the Museo Reina Sofía

figure of Madrid's cultural scene over the past fifty years. Today she is a ghost whose heart is still beating, making the public an accomplice in her thinking. Her presence is summoned through the anonymous piece this exhibition draws its title from, preserved in the Blanca Sánchez Archive: a typed calligram that both describes her and brings her close to us. Blanca in a glass of milk. Everyday Blanca, raw and ephemeral like the snow. Blanca who feels deeply, who cries and laughs. Blanca, who asks us to stretch our hands out to one another.

This exhibition was organized as part of the academic internship program through the curatorship track of the Master's Degree in History of Contemporary Art and Visual Culture, organized by the Universidad Autónoma de Madrid, the Universidad Complutense de Madrid, and the Museo Reina Sofía. The students who participated in this collective curatorial exercise are: Lierni Abasolo Arregi, Carla Andrea Corbella Raggio, Rocío Gago Píjua, Lorenzo Galera González, Salud Jarvis Díaz, Maia Larrea Pérez, Mario Wandu, Alejandro Manzano Tomás, Martina Marrero García, Míriam Rodríguez Serrano, and Iker Veiga Lucena. They were advised by Rocío Robles Tardío and Alberto Medina.

Museo Nacional Centro de Arte Reina Sofía

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Opening hours

Monday to Friday (except public holidays) from 9 a.m. to 9 p.m.
The exhibition gallery will be cleared 15 minutes before closing.

Guided visits

Alternate Wednesdays at noon beginning July 1.
Free entry until numbers are filled.
For prior registration, email biblioteca@museoreinasofia.es

All the works:

- © Herederos de María Blanca Sánchez Berciano, pp. 1 and 3
- © Zush Evru, VEGAP, Madrid, 2026, p. 4
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