

ALBERTO GRECO

Viva el arte vivo



Photograph by Montserrat Santamaría. A *vivo-dito* act by Alberto Greco in Piedralaves, 1963.
Collection/Galería del Infinito Archive © Montserrat Santamaría © Courtesy of the beneficiary of Alberto Greco

DATES: 11 February 2026 – 8 June 2026

LOCATION: Sabatini Building, Floor 0

ORGANISED BY: Museo Nacional Centro de Arte Reina Sofía

CURATED BY: Fernando Davis

COORDINATED BY: Beatriz Sánchez and Beatriz Velázquez

Alberto Greco. Viva el arte vivo



Photograph by Claudio Abate. Alberto Greco during a *vivo-dito* act in Rome, 1962. Collection/Archivo Galería del Infinito © Claudio Abate Archive. © Photo Claudio Abate. © Courtesy of the beneficiary of Alberto Greco

The exhibition *Alberto Greco. Viva el arte vivo* is a retrospective which seeks, from a grounding in Alberto Greco's body of work in full, to cast light on the Argentinian artist's career over time, engaging at once in a dialogue with the avant-garde of his time and the relation his work bears to our present. Recovering the figure of Alberto Greco (Buenos Aires, 1931 – Barcelona, 1965) means submergence in a “twisted or contrarian pathway”, as the show's curator, Fernando Davis,

puts it. In short, a disruptive trajectory that inhabits “the drift, misstep and

disorientation” — it was via a queer “drift” that Greco challenged institutions and conventional aesthetic programmes.

The artist was a catalyst that transformed the “fugitive mobility of life” in the primordial matter of art, his work redefining notions of authorship and exhibition in fusing art with daily experience by way of a migratory nomadism. Greco, one of the most unique figures in international avant-garde art, challenged institutions and conventional aesthetic programmes from unsuitability, pretence and artifice, making the public exhibition of his life a space of aesthetic invention.

This temporary exhibition is on display from **11 February to 8 June 2026 on Floor 0** of the Museo Reina Sofía's **Sabatini Building**. The survey, arranged across eight rooms, chronologically and conceptually ranges over the artistic arc of the Argentinian artist in the period spanning from 1949 to 1965. Despite his untimely death, Greco displayed a unique way of understanding art via *arte vivo* (live art) and *vivo-dito* (live-finger), exploring camp and queer sensibilities in deeply complex contexts, such as Francoist Spain, where his actions burst forth to create a tension in spaces governed by the dictatorship.

In a show comprising more than 200 works and documents — paintings, drawings, collages, writings, manifestos, photographs of Greco's actions — that bear witness as much to his literary writings and work in the plastic arts as his actions in public space, visitors can immerse themselves in Alberto Greco's life and work via a survey stretching from his beginnings in poetry and painting to his development of *arte vivo*, which Greco unfolded in street actions and *objets vivants*, to his drawings and Madrid writings, to collages he dubbed "self-propaganda" and, finally, to the novel *Besos brujos* (Bewitching Kisses), written before his death.

Room 1

The exhibition's starting point serves as an indispensable prologue to connect with the artist, and stretches from the late 1940s to 1961, foretelling key elements in relation to what Greco would establish as *arte vivo* further down the line.

Consequently, we encounter his early poems and stories, written during a period in which Greco became part of a diverse circle of writers and artists, for instance *Criatura humana* (Human Creature, 1949), *Fiesta* (Party, 1950) — published in a hand-crafted edition overseen by Raúl Veroni — and *Ni tonto ni holgazán* (Neither Stupid Nor Lazy, 1956), read by Greco on Radio Nacional, a public radio station in Argentina. These early narratives articulate his minority sensibilities and aesthetic and affective inflections linked to the puerile, the fantastical and the kitsch, auguring, to some degree, campness. More specifically, the presentation of *Fiesta*, which was stopped by the police over accusations of communism, is constructed retrospectively as his "first involuntary happening".

Greco's first contact with Paris (1954–1956) was not through traditional academic training, but rather an exercise of subsistence. The period was shaped by landmarks of "unsuitability", which Fernando Davis determines as key. In the French capital his identity as a *flâneur* would be forged in a semi-underground practice of "*yirar marica*", the practice of cruising, and "*teteras*", public toilets, where the inscription "GRECO PUTO" (RENT BOY GRECO) daubed on the walls was a foundational act, not merely graffiti. His strategies of subsistence — prostitution, clairvoyance and his role as an extra in the film *Funny Face*

(1957), starring Audrey Hepburn, as well as his failed attempts at selling Argentinian *empanadas* – all fed into a personal myth, where art and drift were inseparable.

Further, the room assembles documentation of the artist's shows in Buenos Aires and São Paulo, a city where Greco introduced and defined himself as a “tachisme” artist, and the *Rolling Cultural Exhibitions* project, a programme of touring shows that took him across inland Argentina in 1960 and 1961. Finally, displayed here are also posters of the exhibition *Las monjas* (Nuns), held in Galería Pizarro (Buenos Aires, 1961), and two pendants Greco made with horseshoe nails and silver soldering, evoking a kind of twisted Christological imagery, a recurrent theme running through his oeuvre.

Room 2



Alberto Greco. *Collage*, 1961. The Museo Patio Herreriano de Arte Contemporáneo Español Collection © Courtesy of the beneficiary of Alberto Greco

In 1959, in Buenos Aires, Greco took part in Informalist-movement exhibitions, propelling a “terrible, shocking and aggressive” Informalism, as he put it, conceived as a violent action on matter intended to shatter bourgeois “good taste”. The picture, no longer a surface of representation, transformed into an organic entity, a living body shaken by tensions and spills. In his analysis of the period, curator Fernando Davis highlights how Greco treated matter as a moving body, a body undergoing a transformation; a concern that would anticipate *arte vivo*.

Greco thus took the limits of matter to extremes (employing in his paintings tar, oil and enamel, sometimes with mixes of sand and sawdust), and even invited his

friends to urinate on his canvases to produce unexpected organic reactions, before exposing the works to the elements for random climate conditions and city soot to “finish them off”. This materic saturation and deliberate “mistreatment” of the canvas forced Greco to flow

beyond the frame definitively as he looked to the street for a dynamism the object could no longer contain and restrain.

Room 3

This room marks a radical turning point in the artist's trajectory, documenting the period from 1961 and 1963, a time in which he transitioned from an informalist painter to become the founder of *arte vivo*, making the city his central stage.



Photograph by Sameer Makarius. *Alberto Greco, ¡¡Qué grande sos!!* (Alberto Greco, How Great You Are!!), Buenos Aires, 1961. Museo Nacional Centro de Arte Reina Sofía. © Sameer Makarius © Courtesy of the beneficiary of Alberto Greco

In November 1961, Greco broke from the painting format as he pasted advertising posters and self-propaganda around the streets of Buenos Aires, proclaiming “**HOW GREAT YOU ARE!!**” and “**The most significant informalist painter in the Americas**”. In applying the rhetoric of street propaganda and slogan, he departed from conventional forms of art circulation, anticipating Pop and media-based art strategies. The phrase “How great you are!!” was in reference to the Peronist March, at a time in which the party was banned in Argentina. The photographs taken by Sameer Makarius document this street intervention in this gallery space.

During his second trip to Paris in 1962, Greco proclaimed the founding of *arte vivo*. From that trip we encounter documentation related to his first street “exhibition”, where he was photographed by Portuguese artist René Bertholo drawing a chalk circle around Alberto

Heredia, before declaring it a work of art. During this time in Paris, he built relationships with Marta Minujín, with whom he would frequent Pierre Restany's Galerie J, Arman, Yves Klein, Christo, Portuguese artist Lourdes Castro and the aforementioned René Bertholo, editors of the avant-garde magazine *KWY*, to which Greco also contributed work.

A central part of this room is *Manifesto Dito dell'Arte Vivo* (the Dito Arte-Vivo Manifesto), published in July 1962 in Genoa. In the manifesto, Greco maintained that the artist must no longer display with a painting, but rather “instruct to see with the finger” that which happened in the street: movement, conversations, smells, situations. The term *vivo-dito* (literally translated as “live finger”) stresses how the art object must not be transformed or taken to the gallery, but must instead be foregrounded in its actual day-to-day evolution. This was a distinction from Marcel Duchamp's readymade: while the Frenchman transferred the

object to the museum, Greco highlighted life in its occurrence.



Photograph by René Bertholo. Alberto Greco with Alberto Heredia during the *Première exposition arte vivo de A. Greco* in Paris, March 1962. Nuno de Castro Brazão Collection. Legacy of Lourdes Castro © René Bertholo © Courtesy of the beneficiary of Alberto Greco

According to Davis, *arte vivo* seeks to fleetingly capture and highlight life in its permanent transit, transformation and mobility as art. In citing Greco's manifesto, the show's curator stresses that: “*arte vivo* is the adventure of the real. The artist would instruct to see not with paintings but with the finger”. With a stick of chalk, an improvised handmade poster or a simple finger movement, Greco depicted people, streets, walls, markets and vehicles.

Furthermore, displayed in this room are other *arte vivo* actions depicted in the photographs of Claudio Abate in Rome, a city in which the Argentinian artist expanded this practice. Such examples are the portraits of Alberto Greco dressed in nun habits, specifically from 8 December 1962, coinciding with the Solemnity of the Immaculate Conception and the Second Vatican Council. The action was a commemoration of sorts of the first anniversary of his exhibition *Las monjas* (Nuns), held in Buenos Aires. Therefore, *arte vivo* became a practice Greco defined as “a form of painting theatre literature that is not painting or theatre or literature”.

Also worthy of mention here is the *arte vivo* show *Cristo 63. Omaggio a James Joyce* (Christ 63. Homage to James Joyce, 1963), an experimental play performed at Teatro Laboratorio in Rome, in collaboration with Carmelo Bene and Giuseppe Lenti, combining episodes of the Passion with excerpts from Jean Genet and James Joyce's *Ulysses*. The performance, described as a "camp carnival" and peppered with allusions to the mass media, sacrilegious references and scatological humour, includes scenes where the apostles hurled custard pies, like in silent films, and with Greco appearing in the role of John the Apostle. The work was labelled in the media as "blasphemy and pornographic". The police intervention on the opening night forced Greco to flee Italy, marking the end of his Italian period and heralding his arrival to Spain.

Room 4

This room marks the start of Alberto Greco's Spanish period within the context of his trajectory, situating his radical practice in the Madrid of 1963 and the rural community of Piedralaves (Ávila). After being forced to leave Italy, he swiftly integrated into Madrid's artistic milieu, converting public space under Franco's dictatorship into a stage of disobedience and shared imagination.



Unknown photographer. A *vivo-dito* act by Alberto Greco in Lavapiés, 18 October 1963. Museo Nacional Centro de Arte Reina Sofía
© Courtesy of the beneficiary of Alberto Greco

In October 1963, the artist convened one of his most renowned actions: a collective journey by underground, from Sol to Lavapiés on Madrid's metro trains. According to reports, the Sol platform was thronged with followers who barely let the artist move. The action culminated in a neighbourhood housing corridor, where a large canvas painted collectively was burned in front of

the public, an event Greco described as a "total adventure" with no programme or end point, and which exploded into the daily life of the time. As Davis notes, Greco brought a tension to "the disciplined and regulated space of the street", within the context of Franco's

dictatorship, making it a “space of aesthetic intervention and political activation”. Despite the police breaking up the act, Greco was not taken into custody.

Months prior to the events of Lavapiés, in April 1963 Greco moved to Piedralaves, a town he renamed as “**Grequissimo Piedralaves**”, the international capital of “**Grecoism**”. It was there that he radically put into practice his theory of signalling, declaring the whole town and its inhabitants as works of *arte vivo*. On the streets of this rural community he unfurled the *Gran manifiesto-rollo arte vivo-dito* (The Great Arte Vivo-Dito Manifesto-Roll), a continuous sheet of paper, almost 300 metres in length, bearing photographs and advertising images, drawings, autobiographical stories, letters, recipes, correspondence, police report transcripts and notes on his experiences in Piedralaves, and to which the local residents and children also added drawings, stories and experiences. Two conserved fragments from this roll are exhibited, occupying a central role in the middle of the room.

Room 4 also underscores Greco’s role as a “cultural MC” in this town in Ávila, creating community via tombolas and puppet theatre. The photographs of Montserrat Santamaría displayed in the room are a key testimony of these ephemeral acts, capturing the time the roll of paper symbolically enfolded the town to highlight how immediate life is the true artistic subject matter. By way of his interventions, Greco practiced a decentred, fugitive cartography that demonstrated how *arte vivo* could thrive on the underground train system of a major city or in an outlying rural enclave, evinced by the artist proposing Piedralaves as the site of a future International Artists’ Centre.

Room 5

Greco’s Madrid years (1963–1965) are shaped by a high-spirited artistic output, a period in which his street wanderings translated into an explosion of collages and ink drawings. Distanced from academic convention, the artist employed drawings as a “diary of additions and overlaying” — in the words of Antonio Saura — capturing the vibrancy of his movements through the city.



Photograph by Juan Dolcet. *Incorporation of Living Personages on the Canvas (Encarnación Heredia, Woman in Suffering)*, Galería Privada, Madrid, 1963. Museo Nacional Centro de Arte Reina Sofía. © Juan Dolcet, VEGAP, Madrid, 2026. © Courtesy of the beneficiary of Alberto Greco

The zenith of this period was his solo show at the recently opened **Galería Juana Mordó** in May 1964, a show in which Greco took his concept of *arte vivo* to its limit upon first unveiling his *objets vivants*, or “incorporations of personages on the canvas”. To a public audience, the artist drew the silhouettes of real models that were popular figures from Madrid’s streets, for instance a lottery ticket seller and a woman selling sunflower seeds. In describing these subjects as “characters”, Greco contributed to the theatrical nature of life, showing with clarity that the true artwork lies in life, not in the inert painting that remains.

The opening became a bona fide *verbena*, or street fair, that would alter all protocols

of artistic *vernissage*: an organ grinder set a musical backdrop to the event while children in costume moved around the room. This action in Galería Juana Mordó cemented Greco’s vision of an art that did not seek to be assimilated or last, but to live as an open adventure of the unforeseen.

Room 6

This room takes visitors into the epicentre of Alberto Greco’s creation in Madrid: his **Galería Privada**. Located on the sixth floor of Avenida Manzanares, 106, the space, founded at the end of 1963 with the support of poet Laurence Iché, operated simultaneously as a workshop, art gallery and meeting point for celebrities and the artistic avant-garde.

It was in this creative bolthole that Greco defied art-market convention, self-managing his own exhibition space. Galería Privada welcomed works by international artists such as **René Bertholo, Lourdes Castro and Christo** and mounted a stage for experimental events such as the performance of Edward Albee’s work *The Zoo Story*, conducted by William Layton. This

period was fertile ground for collaborative projects, notable among them the objects built with **Manolo Millares** from shabby armchairs acquired at Madrid's Rastro flea market, turning domestic discarding into a new form of informalist sculpture. Another major collaboration saw Alberto Greco work with Antonio Saura to create a work deemed by Greco as "savage, disgusting, repugnant": *Crucifixiones y asesinatos sobre la muerte con motivo del asesinato de J. F. Kennedy (Crucifixions and Murders About Death on the Occasion of J. F. Kennedy's Murder)*.



Photograph by Juan Dolcet. Alberto Greco and Antonio Saura with their work *Crucifixiones y asesinatos sobre la muerte con motivo del asesinato de J. F. Kennedy* (Crucifixions and Murders About Death on the Occasion of J. F. Kennedy's Murder), Madrid, 1963. Museo Universidad de Navarra © Juan Dolcet, VEGAP, Madrid, 2026 © Courtesy of the beneficiary of Alberto Greco.

The piece fuses the media impact of the Dallas assassination with the imagery of the crucifixion of Jesus Christ, represented by a grotesque doll with a toilet-paper tongue taking centre stage. The photographs captured by Juan Dolcet show Saura and Greco holding a kind of **ritual sacrilege** in front of the canvas, underlining the carnivalesque and blasphemous nature the artist imprinted on his actions.

Crucifixiones y asesinatos is on the back of a previous canvas; thus, also in Galería Privada, the canvas had been a support for one of the first "incorporations of personages on the canvas", as portrayed in the accompanying photographs.

Room 7

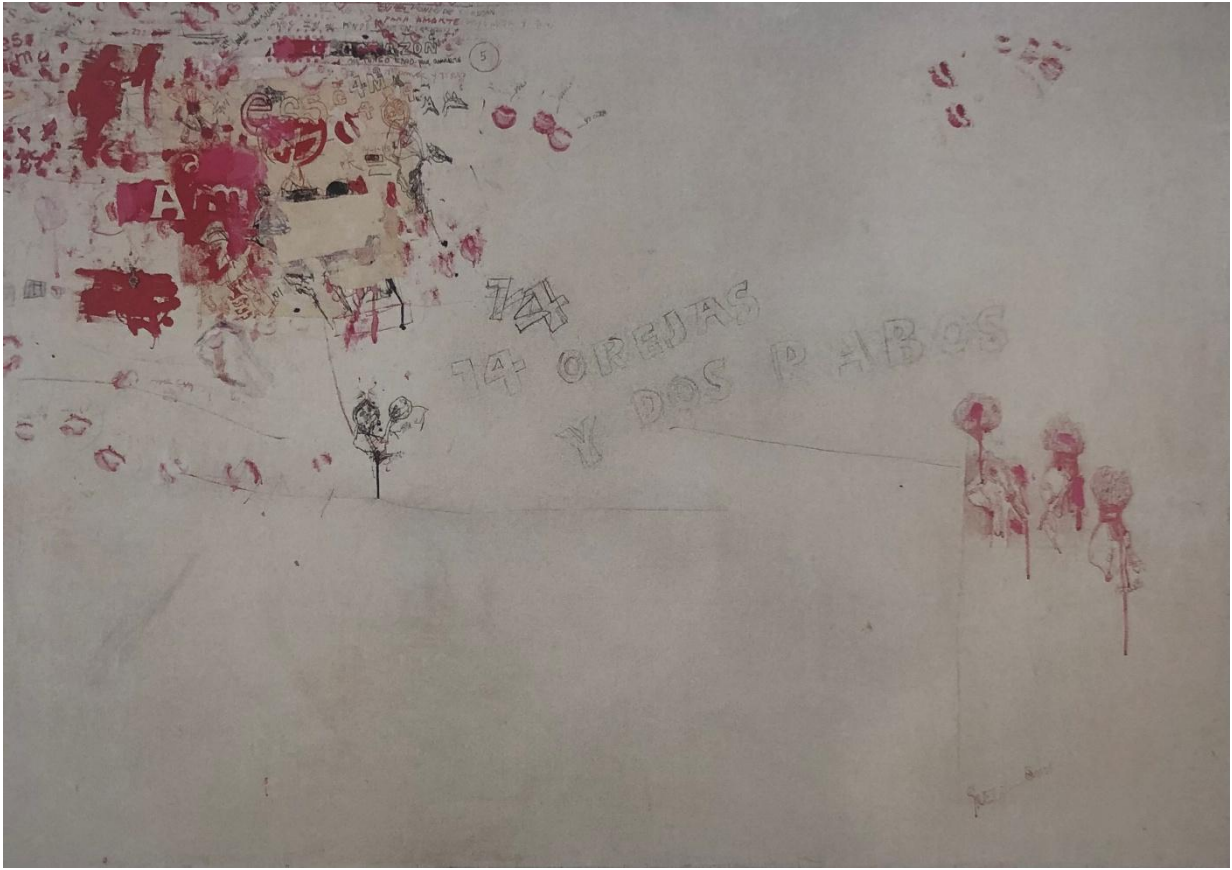
This room surveys the fast-paced final stretch of Alberto Greco's life between 1964 and 1965, a period marked by his stints in Buenos Aires, New York, Madrid, Ibiza and Barcelona. In 1964 Greco made a series of collages he called "self-propaganda", pieces in which he took advertisements from the era's magazines and replaced commercial product brands – washing powder, cigarettes, cider – with his own name. With slogans such as "I've also changed to Greco" and "Greco ice-cream is splendid on the best of occasions", the artist appropriated the desire advertising builds around goods to situate himself in a field of tensions straddling fetish and parody.

In the latter stages of 1964, he briefly returned to Argentina, where he would once again be situated at the heart of the art scene with his *vivo-dito* **Mi Madrid querido (My Beloved Madrid)**. He arrived at Galería Bonino in Buenos Aires dressed in a multi-coloured feather hat. The huge crowds that gathered meant the event spilled out onto the street, where, in the Plaza San Martín, Greco drew the silhouette of dancer Antonio Gades on a canvas while Gades performed a fandango variation, once again integrating popular show into his *arte vivo* practice.

After passing through New York, the artist returned to Spain in 1965 with an old lover, the Chilean writer Claudio Badal. On the beaches of Ibiza the artist began to write the novel *Besos brujos* (Bewitching Kisses), a work which takes its name from a film made by Afro-Argentinian director José Agustín Ferreyra and starring Libertad Lamarque. Yet Greco diverted this model of heterosexual melodrama towards a queer story on his troubled relationship with Badal. The book is a piece of *arte vivo* in its own right, encompassing drawings, food stains, pop song lyrics, romantic ballads (such as those of Palito Ortega and Sylvie Vartan), horoscopes and excerpts from a spy comic.



Alberto Greco. *I've Also Changed to Greco (Greco d'aujourd'hui)*, 1964. Private collection, Madrid.



Alberto Greco. *No tengo edad para amarte* (I'm Not of an Age to Love You), 1964. Asociación Colección Arte Contemporáneo. Museo Patio Herreriano, Valladolid. © Courtesy of the beneficiary of Alberto Greco

Room 8

On a final note, the epilogue to the show sets forth a dialogue between the “ephemeral gesture” of his initial chalk circle and *Todo de todo* (All and Everything), a work which renders an account of the “excessive nature” of his later work.

This collage, which brings the exhibition to a close, is presented as a self-referential accumulation which demands art “for everyone”. A questioning from artist to spectator to prompt us to think about art from the life that exceeds it.



Illustration 1 Alberto Greco. **Todo de todo (All and Everything)**, 1964. IVAM Institut Valencià d'Art Modern. © Institut Valencià d'Art Modern, IVAM. (Photo: Juan García Rosell, IVAM). © Courtesy of the beneficiary of Alberto Greco

Inaugural Conversation and Public Activities

In conjunction with the opening of the exhibition *Alberto Greco. Viva el arte vivo*, Fernando Davis, the show's curator, and Amanda de la Garza, the Museo Reina Sofía's deputy artistic director, will converse, on Tuesday, 10 February at 7pm in the Nouvel Building's Auditorium 400, on the life and work of the Argentinian artist. The conversation will later be available on the Museo Reina Sofía website.

These inaugural conversations, part of the main working strands of the Museo's Public Programmes Area, aim to explore in greater depth the exhibition narratives of the shows organised by the Museo from the perspective of artists, curators and specialists.

Across April 2026 the Museo will hold readings of Greco's texts and, in May, a panel made up of contemporary artists influenced by Greco's work. Further, a Spotify playlist has been put together with tracks the artist either mentions or partially transcribes in his work from 1963 onwards (tangos, boleros, a *pasodoble*, romantic ballads and pop songs).

Catalogue

The Museo has published a catalogue to accompany the exhibition, featuring images of the works on view and a selection of Alberto Greco's texts, for instance the entire text of *Fiesta* (1950) and his *Manifiesto Dito dell'Arte Vivo* (Dito Arte-vivo Manifesto, 1962), extracts from *Cuaderno París* (Paris Notebook), *Cuaderno Centurión* (Centurion Notebook, 1961–1962), *Cuaderno Roma* (Rome Notebook, 1962) and his novel *Besos Brujos* (Bewitching Kisses, 1965), in addition to his *Gran manifiesto-rollo arte Vivo-Dito* (Great Arte Vivo-Dito Manifesto-Roll, 1963).

These texts, many not previously edited, have been amended as little as possible in the editing process to conserve the artist's improvised writing. Moreover, the text layout has been preserved, for instance the line breaks and/or divisions, in cases where the visual arrangement is an inherent part of the material. By the same token, explanatory notes have been included for instances of potential ambiguity.

Finally, the catalogue also includes essays by the show's curator Fernando Davis, as well as María Amalia García and Sandra Santana.

About Alberto Greco

Alberto Greco (Buenos Aires, 1931 – Barcelona, 1965) was a pivotal, disruptive figure in the experimental avant-garde. Born on 14 January 1931, he embarked upon his journey in the



Unknown photographer. Alberto Greco during a *vivo-dito* act in Madrid, 1963. Museo Nacional Centro de Arte Reina Sofía © Courtesy of the beneficiary of Alberto Greco.

sphere of poetry and literature in the late 1940s.

Despite briefly studying at the Escuela Nacional de Bellas Artes Manuel Belgrano, his training came primarily through painting workshops, for example those run by Cecilia Marcovich, and Tomás Maldonado and Lidy Patri. In 1950 he published his first poetry book ***Fiesta (Party)***, the presentation of which, in a Buenos Aires bookshop, was shut down by the police over accusations of subversion. From his early texts, Greco demonstrated a sensibility drawn to the fantastical, the kitsch and the minority.

In 1954 he first travelled to Paris, where he lived until 1956. To make ends meet he sold drawings, made textile designs and painted murals at cabarets in Montmartre and the Place

Pigalle, as well as working in prostitution and

clairvoyance. In the French capital he visited the studios of Fernand Léger and Pablo Picasso and, in 1955, he held his first solo show at the La Roue Gallery. This period would mark the start of his migratory mobility – he would later travel from Buenos Aires to Rio de Janeiro and São Paulo, from Genoa and Rome to Madrid and Piedralaves, and from New York to Ibiza and Barcelona.

His return to Buenos Aires would coincide with him becoming one of the most fervent proponents of Informalism, in a period that would witness him create materic, almost monochrome, works, mixing oil with different materials to break, in 1961, from the traditional format of paintings, pasting on the walls of Buenos Aires posters proclaiming “HOW GREAT YOU ARE!!” and “The most significant informalist painter in the Americas”,

and using advertising rhetoric to present himself as a media character in an act of self-propaganda.

In March 1962, in Paris, Greco founded *arte vivo* — also called *vivo-dito* at a later stage — declaring that the artist must no longer exhibit with paintings, but rather “instruct to see with their finger” what happened on the street. His foundational action involved drawing a chalk circle around people or objects in public spaces to foreground them as a work of art. This endeavour would result in the publication, in Genoa, of the *Dito Arte-Vivo Manifesto*, in which he would advocate direct contact with the live movements of our reality. In Rome he made his *vivo-dito* works accompanied by photographer Claudio Abate and took the *arte vivo* show *Cristo 63. Omaggio a James Joyce* (Christ 63. Homage to James Joyce) to the stage, an event that was stopped by the police on the day of its premiere, leading to Greco’s deportation from Italy in 1963.

It was at this juncture that the artist moved to Madrid, establishing ties with Antonio Saura and Manolo Millares and continuing with his *arte vivo* actions, most notably a *vivo-dito* act in the Madrid Metro, in the route between the Sol and Lavapiés stations, in addition to the act he carried out in Piedralaves (Ávila), where he lived for a time. In the Spanish capital he created his own gallery, Galería Privada, producing numerous drawings, texts and collages, and began his *objets vivants*, or “incorporations of personages on the canvas”, which he would display at Galería Juana Mordó.

After a brief spell in Buenos Aires and New York from the end of 1964 and the beginning of 1965, Greco returned to Madrid, where he exhibited work at Galería Edurne with Manolo Millares and members of ZAJ, Juan Hidalgo and Walter Marchetti, before heading, shortly after, to Ibiza, where he started writing his literary work *Besos brujos* (Bewitching Kisses, 1965). During another stint in Barcelona, in October 1965, Alberto Greco died from an overdose of tablets in the hotel room where he was staying.

About Fernando Davis

Fernando Davis (La Plata, Argentina, 1974) is head lecturer on the Art Theory Chair within the Faculty of Arts at the Universidad Nacional de La Plata (UNLP) (Argentina), where, since 2012, he has directed research programmes focused on the study of articulations between contemporary artistic practices, queer sexual-political dissidences and forms of the political

and sensitive agency of images. At UNLP he has also coordinated the Open Chair of Artistic Practices and Sexual Politics and the Art Centre's Programme in Art Training, Curatorship and Contemporary Theories. Moreover, Davis has curated the exhibitions, among others, *La mala letra. Papeles de Alberto Greco* (2019); *Inventar a la intemperie. Desobediencias sexuales e imaginación política en el arte contemporáneo* (2021); *Cristina Piffer. Archivos pulsantes, imágenes intempestivas, supervivencias espectrales* (2022); *Luis Pazos. Poesía vital* (2024-2025); and *Martha Peluffo. Estados suspensivos* (2025). He has been part of the Southern Conceptualisms Network (RedCSur) since 2007 and the University of the Imagination since 2023. He lives in Buenos Aires.

Madrid, 10 February 2026

With the collaboration of:



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