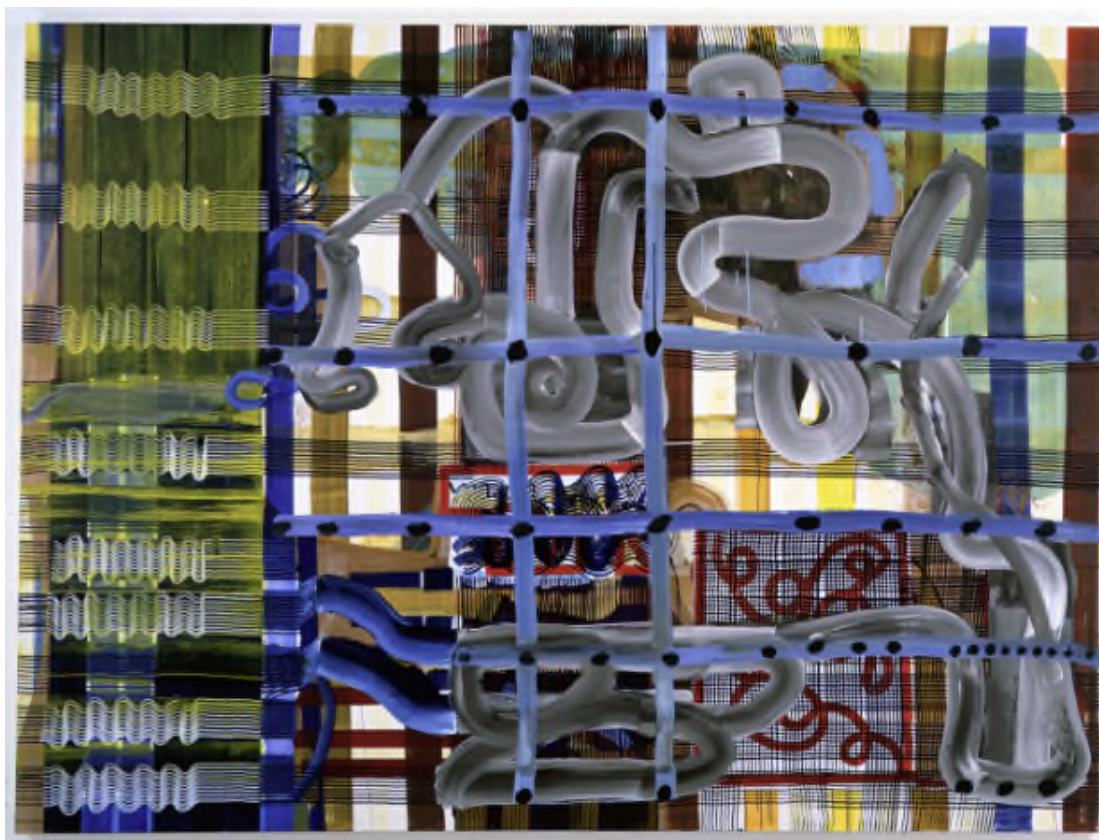


JUAN USLÉ

That Ship on the Mountain



Juan Uslé, *Manthis*, 1998-1999. Helga de Alvear Museum Collection, Cáceres. © Juan Uslé, VEGAP, Madrid, 2025

DATES: 26 November 2025 – 20 April 2026

LOCATION: Nouvel Building, Floor 1

ORGANISED BY: Museo Nacional Centro de Arte Reina Sofía

CURATED BY: Ángel Calvo Ulloa

COORDINATED BY: Nieves Sánchez Castillo

Juan Uslé. That Ship on the Mountain

The exhibition *Juan Uslé. That Ship on the Mountain* surveys the far-reaching career of **Juan Uslé (Santander, 1954)**, an artist who lives between **New York and Cantabria** and has been regarded as one of the foremost artists in Spain and internationally in recent decades. Uslé's work is characterised by a perpetual exploration of lyrical abstraction, where painting becomes rhythm, respiration and memory in the articulation of a deeply intimate visual language that oscillates between the gestural and the geometrical.

This **major anthological survey**, curated by **Ángel Calvo Ulloa**, runs from **26 November 2025 to 20 April 2026** and unfolds on Floor 1 of the Museo Reina Sofía's Nouvel Building. The show travels through four decades of the artist's work, assembling close to a hundred of his creations, which are part of public and private collections, and a collection conserved by Juan Uslé and Victoria Civera. The exhibition's **circular structure** comprises eleven rooms arranged chronologically, whilst also conveying the interrelations that exist in Uslé's different series and "families" of works, all of which overlap in time. The selection of pictorial and photographic works delves deeper into the ways the artist has created, discovered, evolved and revisited territories across the length and breadth of an expansive career.

That Ship on the Mountain is the second exhibition in the Museo Reina Sofía devoted to Juan Uslé. The first, *Open Rooms* (2003), was unfurled in the Palacio de Velázquez and toured around different international galleries. More than twenty years on, the point of departure of this fresh revision of the artist's trajectory is an event that remained etched in his memory: the sinking of the Elorrio ship in 1960 off the coast of Langre (Cantabria), a location close to where Uslé lived with his family. This event bound to his childhood is one memory the artist recalls assiduously and began to depict in his artistic creations shortly before he crossed the Atlantic to take up residence in New York.



The show includes pieces from Juan Uslé's different series, those he customarily calls **families**, for instance *Soñé que revelabas* (SQR) [I Dreamed that You Revealed], *Celibataires*, *Rizomas* [Rhizomes], *Nemasté*, *Manthis* and *The Last Dreams of Captain Nemo*. The survey begins with a series linked to now-iconic **exhibitions** such as those held in 1987 at Montenegro gallery (Madrid) and the 1988 show at the Farideh Cadot gallery (New York), assembled in the publication *Williamsburg* (1989), and flows through myriad other solo shows, such as *Ultramar* (1991); *Festina Lente* (1992); *Peintures Celibataires* (1994); *Back & Forth* (1996); *Ojo roto* (1996); *Vanishing Lines* (1998); *Blind Entrance* (1999); the above-mentioned *Open Rooms* (2003); *Nudos y Rizomas* (2010); *Soñé que revelabas* (2014); *Dark Light* (2014); and *Ojo y Paisaje* (2021). Moreover, it casts light on Uslé's participation at **documenta IX** (1992) and the **photographic practice** he embarked upon in his early paintings and further cemented as a stand-alone language in the 1990s. The exhibition discourse seeks to link the Spanish artist's life and work, drawing parallels between periods and families, which, although seemingly different, give rise to the exploration of the work of an artist whose versatility co-exists with the cogency of his artistic intent.

The artist underscores some of the recurring ideas in his work, for instance “the intention of not remaining in the comfort zone of style”, leading him towards “a constant process of discovery, of travel or journeying”, and also the “investigation of different forms of beauty, those which do not have to be the most obvious”, or “the importance of the spatial and the atmospheric, which often give rise to an ambiguity, a complexity that requires a long period of contemplation and listening”.

That Ship on the Mountain situates visitors in a territory that straddles the lived and dreamed, a place nestled between full consciousness and oneiric delirium. Furthermore, it spans the forty years of the artist's oeuvre, where the chronological and the discursive are woven into an evolving practice shaped by formal diversity, in addition to forming connections between families of works and lived experiences that have defined his trajectory, from the works inspired by Atlantic transit to *Soñé que revelabas* (I Dreamed that You Revealed), a pivotal series that has moulded his style for the past thirty years.



Room 1. Introduction

The purpose of the first room of the show is twofold: to serve as a starting point and for the survey to come full circle, igniting a dialogue between Juan Uslé's early works, painted in the late 1980s, and his recent output, made in 2024 and 2025. Therefore, three small-scale canvases are displayed: *Sin título* (Untitled, 1987), *Sin título* (Untitled, *L'observatoire* series) [1988] and *Sin título* (Untitled, *Nemasté* series) [1990], alongside the large-scale painting *Soñé que revelabas (Churchill)* [I Dreamed That Your Revealed, 2021].



Juan Uslé, *Sin título* [Untitled], 1987. Uslé-Civera Collection. © Juan Uslé, VEGAP, Madrid, 2025

The starting point is an event which stayed with Uslé: the sinking of the Elorrio ship in 1960 off the coast of Langre (Cantabria), close to where he lived with his family. The event explores at once childhood memory and future uncertainty and the weight of the present, concepts which in Uslé's painting have often been read from a position of both irony and sadness.

The room also includes examples of the artist's investigations and explorations within a four-decade time span, revealing the connections between paintings of Atlantic travel in the late 1980s and one of the most recent works from the *Soñé que revelabas* family, a series running

centrally through the artist's trajectory from the late 1990s to the present day.

Room 2

The exhibition's second room gathers works Uslé produced from 1986 to 1989, a period of geographical and emotional transition. Before moving to New York in 1987, the artist had created his work in the natural and secluded environment of Spain's Cantabria province. In 1986, within the series *Río Cubas*, he painted *1960 Boat at Sea* (1986) and *Casita del norte* (Little Northern House, 1986), with the first work revealing an event etched in Uslé's childhood memory: the tragedy of the Elorrio ship. The second represents a headland with



a small structure serving as a basic shelter, essential for spending the night. Both pieces show the way in which, after a series of materic and gestural creations, and wrought more impulsively, his painting “now disembarks in a more transcendental, lyrical and unsettling style, imparting a kind of shadowed landscape”, in the words of the curator.

It was at this time of transition, in which Juan Uslé and Victoria Civera planned to move from Cantabria to New York, when the memory of the wreckage of Elorrio surfaced, referred to most notably in the way the artist had assimilated it as an unfinished episode, where the printed stills in the newspapers of the time interweave with the image moulded by memory. *1960 Boat at the Sea* also reflects the emotions of the huge storm that interfered with the sailors being rescued in the final part of their transatlantic voyage.

In January 1987, Uslé crossed the Atlantic Ocean, in the opposite direction to the Elorrio, to settle in New York City. As he has explained on different occasions, he initially felt the urge, in his new setting, to replicate that painting, but “in this second version the mountain, or hill, did not continue towards land but rather was the centre of an island. I clung to my latest image as the boat clung to land”.

In his first period of residence in New York he lived by the Williamsburg Bridge, the place where he began a series of works related to this transit hub, for instance

1960 Williamsburg (1987) and ***Negro Williamsburg*** (Black Williamsburg, 1987).

Also surfacing at this time were the series on paper ***Engo NY*** (1987), ***The Book of***

Landscapes (1987–88) and ***Ojo y paisaje*** (Eye and Landscape, 1988–89), a continuation of ***Islas y Niceas*** (Islands and Niceas, 1986), paintings which were displayed in his solo show held at the Montenegro gallery in Madrid, organised shortly before he set off for the USA. Situated in these early New York years we find his small-scale black paintings, which tie in



Juan Uslé, *Negro Williamsburg* [Black Williamsburg], 1987. Uslé-Civera Collection. © Juan Uslé, VEGAP, Madrid, 2025



with his Williamsburg period, in a similar fashion to the *Ojo y paisaje* works belonging to his *Nemo* and *Nemasté* series.

Room 3

The works in room 3 manifest a time of profound change in Juan Uslé's painting. In a brief four-year period, his output transitioned from a highly personal vision of the predominant international language of the time to a more introspective exploration focused on discovering and unearthing shelter in the inner landscape.

The room features three large-scale paintings: ***Gulf Stream*** (1989), ***Etelvina*** (1990) and ***Veneno*** (Poison, 1990–91), all of which were displayed at the Nave Sotoliva gallery in Santander as part of the 1991 exhibition *Ultramar* (Overseas) and consummated the shift he sketched in his *Nemo* (1988–1990) and *Nemasté* (1989–1990) series.

The show's curator, Ángel Calvo Ulloa, points to: "A certain sombre, ghostly tendency observed in his landscape paintings. The gouache pieces become spectres where things hidden by water emerge. It is no longer a place where childhood placidly unfolds, nor is it the memory of the summer of 1986 that Uslé and Civera spent in the church of Susilla de Valderredible, away from Santander and the small art world that holidayed on the coast. A coast of calm seas, gentle temperatures and serenity which would bear little or no relation to the coast Uslé was painting, if in fact it was the coast he was painting, and not an interior".

At this point a series of visual impulses emerged with "a certain sense of communion, a stinging eye, both problem and pleasure for the mind", as Kevin Power asserted. These compulsions were accompanied by a series of small-scale canvases, for instance ***Ryder blue*** and ***Amapola*** (1991), all highly defined and controlled compositionally, but, nevertheless, a precursor to the larger scale paintings that characterised his work in the 1990s and 2000s.



Juan Uslé, *Amapola* [Poppy], 1991.
Museo Reina Sofía. Long-term loan,
Soledad Lorenzo Collection, 2014. ©
Juan Uslé, VEGAP, Madrid, 2025



The three pieces were shown at the Palacete del Embarcadero as part of the *Ultramar* exhibition (Santander, 1991).

Room 4

Part of this room is devoted to Juan Uslé's participation at the 1992 **documenta IX** in Kassel, curated by Belgian curator Jan Hoet. The works ***Guess-Who*, *Engo-Engo*, *Pío-Peo* and *Mi-Món*** (1992) were among the nine paintings selected for the event, and discernible in this period is also the fusion of previously explored elements and others at the threshold of being revealed. The customary resources applied include a compositional verticality, the liquidity practiced in some of his transitional paintings and the colour range that often draws either on a dark palette — blues and browns invoking *Casita en el norte* (1986), *1960 Boat*



Juan Uslé, *Mi-Món (Miró vs Mondrian)*, 1992. Uslé-Civera Collection. © Juan Uslé, VEGAP, Madrid, 2025

at Sea (1986) and *Veneno* (1990–1991) — or on tones with more vibrant blues, yellows, reds, pinks and whites, as in ***Paint-Point*** (1991), ***Feed-back*** (1992–93) and ***Fragmentos ibéricos*** (Iberian Fragments, 1992–93). Equally, squares materialise which mark a rhythm of repetition and annotation that begins to appear recurrently. A case in point is ***Red Works*** (1992) and ***Mi-Món*** (1992), two works which marked the start of the ***Celibataires*** series of paintings. The generative idea in *Celibataires* also appears in the series ***Nemasté*** (1989–1990), which presages a shift of approach and sets forth a progressive immersion towards a more open syntax.



Room 5



Juan Uslé, *Mal de sol* [Sun Bad], 1994. Uslé-Civera Collection. © Juan Uslé, VEGAP, Madrid, 2025

Room 5 explores the 1990s in greater depth. In the first half of this decade, Juan Uslé laid the foundations for *Nemasté*, doing so with a principle of freedom which led him to tread a different path in each work. One radical drift ends at his large-scale *Peintures célibataires*, with a conceptual nod to Marcel Duchamp. Each picture is

conceived as a self-sufficient entity, and with elements and solutions that distinguish each work, while also linking a series with a unit defined by difference. This stage also witnessed the consolidation of certain formal games — not without a dose of irony — which demonstrate the diversity of sources feeding into the painter's work. These reflect the inspiration he drew from figures such as Joan Miró and Piet Mondrian, whose influence is foregrounded in the piece *Mi-Món* (1992), displayed in the previous room. The work marked the start of a period in which Uslé looked to bring about seemingly impossible encounters or dialogues between opposing stances.

During those years, Uslé was in step with New York rhythms, with the urban experience manifesting in his paintings. The complexity of the major city is expressed in works like *Gramática Urbana* (Urban Grammar, 1992) and *Huida de la montaña de Kiesler* (1993), which also reaffirm the early stages in a pictorial shift — many of these works were developed in a space where any childhood memory, daily anecdote or imagined scene is expressed on the canvas by means of a language that becomes a theme. The poise of Uslé's art-making meant technique was seldom hidden behind major concepts, and the content would not overshadow the way in which a work was executed. Ambiguity would increase with the titles the artist chose for his works, evolving to become independent units of meaning. From the mid-1990s, the variants proliferated as if Uslé made room for many painters, for instance in *Celibataires* and the ensembles of *In Urbania*, *Rizomas* and *Eolo*, each one part of a family of idiosyncrasies, stances and different solutions.



Salient in this room is ***The Little Human Element*** (1998–1999), a pertinent work that serves as a connection between the *Celibataires* paintings and the rhizomatic. This painting has been rarely displayed and transported from New York after two decades.



Juan Uslé, *The Little Human Element*, 1998–1999. Uslé-Civera Collection. © Juan Uslé, VEGAP, Madrid, 2025

Room 6



Juan Uslé, *Asa-Nisi-Masa*, 1994–1995. Contemporary Art Collection, Fundación “la Caixa”. © Juan Uslé, VEGAP, Madrid, 2025

Memory is established as a core element also in its absence, when it is lost. Juan Uslé has spoken of “amnesiac” paintings, “as they have forgotten images, just as those ‘black works’ from the first year of arriving in New York forgot them”. This is the context of ***Amnesia*** (1992), a stand-alone creation in his repertoire. Kevin Power would talk of the painting as “being established on the basis of that which is forgotten, produced from literal minimums of paint; only the weight of the brushstroke on canvas and the trace, the mass left behind once the stroke has been erased, remain”.

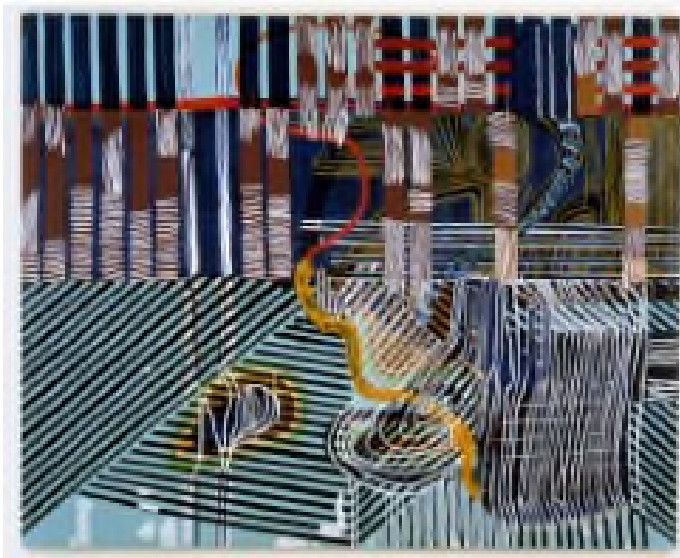
Just a few years later, paintings such as ***Asa-Nisi-Masa*** (1994–95) would come into being, the title of which was taken from Federico Fellini’s film *8½* (1963), alluding to magic words uttered by children in a dream-like scene in

the film. Moreover, the work is linked to the picture Uslé called *Mal de sol* (Sun Bad, 1994), which evokes an event from his childhood when he had to remain in semi-darkness after getting sunburnt. In these white-background works, the tenuous light betrays blurred images through the cracks that come from the ends of each brushstroke.



The nexus between Uslé's paintings and film is touched on in Érik Bulloet's text in the exhibition catalogue, with the assertion that his art-making "is undoubtedly situated at the interface, at the inside-outside interaction, between reality and its double, in the membrane of an imaginary screen of which he is the projectionist".

Room 7



Juan Uslé, *Rizoma mayor* [Greater Rhizome], 1998-1999.
Museo Reina Sofía. Long-term Loan Soledad Lorenzo
Collection, 2014. © Juan Uslé, VEGAP, Madrid, 2025

This space contains the first two works with the title *Soñé que revelabas*, which converse with other paintings from the late 1990s, a key phase in the artist's career.

Soñé que revelabas I (1997) was shown at the exhibition *Vanishing Lines*, which opened in the Soledad Lorenzo gallery in Madrid in February 1998, while *Soñé que revelabas II* (1998-99) went on view a year later, in a show called *Blind Entrance* held at the Cheim & Read gallery in New

York. The two paintings would not yet make up the series, but they did contain the cadence Juan Uslé has described when talking about the creative process that gives rise to his SQR works: "They are clipped brushstrokes, the result of intermittent contact: I move the brush and press down until the following beat appears. I try to follow a sequential rhythm marked by my pulse and, therefore, I almost always work on these paintings at night, particularly in New York, because I need concentration and silence to feel it. The result varies depending on the work and the day, according to the calmness or speed of the pulse. The blood doesn't always pump in the same way".

In the two aforementioned exhibitions, other works made in the same year were also displayed: *Rizoma mayor* (1998), *Manthis* (1998-99), *Casita del norte III* (1997) and *Bilingual* (1998-99), in addition to other paintings in adjoining rooms like *Rizoma's* (1997),



The Little Human Element (1998-99) and *Encerrados (Amnesia)* (Enclosed [Amnesia], 1997). These works all bore witness to the relevance of the time in which they were produced, a period in which Uslé cemented his more personal pictorial language, shaped by repetition, rhythm and introspection.

Room 8

The eighth room in the show establishes a dialogue between a canvas from the *Soñé que revelabas* (*SQR XI*, 2002) series and *La novia de Belchite* (The Bride of Belchite, 2008) and *Fagocimanthis* (2010).



Juan Uslé, *La novia de Belchite* (The Bride of Belchite, 2008)
2008. Private Collection, Brussels. © Juan Uslé, VEGAP,
Madrid, 2025

series such as *In Kayak*, within which *El constructor de imágenes* (The Image Constructor, 2010) is a clear point of departure, and in self-standing paintings such as *La novia de Belchite* (2008) and *Ojos de Fallujah* (2003-04).

The consolidation of the *Soñé que revelabas* ensemble of works coincided with the turn of the millennium, and in the first decade of the 2000s the canvas series gained solidity, progressively occupying more space in Juan Uslé's workdays. Starting in 2014, the internal logic of these paintings prevailed, reorientating the dialogue between pictorial families that had been taking shape over the previous two decades. The process cemented a model

The co-existence of *Soñé que revelabas* with other families of works is a constant running through Uslé's work, hence many of his exhibitions including time-honoured dialogues. A work such as *Manthis* (1998–1999) gives rise to a family the artist would briefly return to in the period between 2010 and 2012, a time in which the *SQR* pattern rose to the fore, limiting formal deviations to a minimum. This also occurred with



which, over time, would be traversed by variations and subtle gestures capable of bestowing full autonomy on each *SQR*.

Paintings such as *Soñé que revelabas XI (Airport)* (2002) and *Soñé que revelabas XV* (2002) illustrate with clarity how the gradual incorporation of variants transformed the *SQR* family into fertile ground that would progressively become richer.

Rooms 9 y 10

The installation *Línea Dolca* (Dolca Line, 2008–2018), made up of 170 photographs and nine paintings, is displayed in two of the core rooms in the survey. After many years using stills as an instrument of support, photographs gained a stronger presence to become the chief



Juan Uslé, detail of *Línea Dolca* (Dolca Line, 2008–2018). Grimminger Collection. © Juan Uslé, VEGAP, Madrid, 2025

medium of this installation. A continuous row of small-scale images line the perimeter of the rooms, on a chocolate-brown background, to create an immersive visual narrative which explores the photographic and the pictorial, the urban and the natural, reality and fiction, the private and the public. The images are of landscapes, still-lives, portraits, nooks in the artist's house and studio, scenes from his travels, and abstract surfaces. The ensemble forms a kind of visual diary revealing his gaze and creative universe — photographs have been Uslé's medium for thinking about painting for a number of years.

Back in the 1990s, Kevin Power stressed how “extraordinary it is to see how his photos, taken some years ago, relate with

such force to some of the works he now makes in his New York studio. Photos of the sky taken out of an airplane window, train tracks shot from the platform, photos of simple architectural elements”.

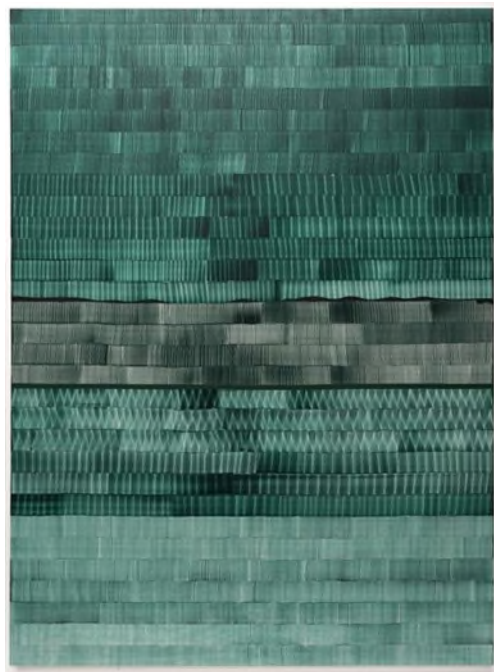
In this installation, a childhood memory once again provides the common thread to a complex visual narrative. The tone of the upper strip of the *Línea Dolca* installation and the



work's title allude to an old family photograph taken a few years before the sinking of the Elorrio ship, in which the painter was holding a bar of Dolca chocolate.

Rooms 10 y 11

The concluding rooms in the exhibition centre on the *Soñé que revelabas* family. Juan Uslé often recalls how, during his university years in Valencia, he and his partner Victoria Civera decided to paint their bedroom walls black, turning it into a darkroom — the act marked the start of his relationship with photography as a tool and medium of expression. Years later, the gesture would provide the inspiration for *Soñé que revelabas*, the title he gave to an extensive series of paintings which have formed the backbone of his oeuvre.



Juan Uslé, *Soñé que revelabas (Shinano)* (I Dreamed That You Revealed [Shinano], 2024). Elvira González Collection. © Juan Uslé, VEGAP, Madrid, 2025

The words Belgian curator Luk Lambrecht penned in 2009 in reference to Uslé's work remain pertinent today: "Although recognisable, Juan's painting is far from predictable. (...) In terms of planning, these compositions have been built using vertical or horizontal strips/lines, embracing time as a sweet, oscillating undulation on the surface of a calm sea and conveying the allusion that change and transformation — however minimal — are the very essence of life".

Further, Andrea Soto Calderón puts forward the following in an essay written for the exhibition catalogue: "Working with the limits of space to not perceive them as limits. A place to sleep, dream, love and desire is also a place where images emerge, a place to feel your way into a work, where sketches of images are formed to gaze. This gesture entails the taking-up of a position, a commitment to treatment in the place where his images grow and gestate, yet also a place of rigour with the matter of dreams".



Inaugural Conversation and Catalogue

In conjunction with the exhibition, an **Inaugural Conversation** will take place between **Juan Uslé** and the show's curator, **Ángel Calvo Ulloa**, on Tuesday, 25 November at 7pm in the Nouvel Building's Auditorium 400, and is organised by the Museo's Public Programmes Area. The conversation will approach Uslé's work from different perspectives, throwing into relief the historical and artistic context of the time, in addition to his personal experience and creative processes. Furthermore, a catalogue will be published with images from the exhibition and texts by its curator Ángel Calvo Ulloa and Érik Bullot and Andrea Soto Calderón, as well as periodic conversations between Juan Uslé and Kevin Power between 2000 and 2003.

About Juan Uslé

Juan Uslé (Santander, 1954) is one of Spain's foremost contemporary painters internationally. He has lived between New York and Saro (Cantabria) since 1987.



Juan Uslé. © Sofía Moro

Uslé has participated at major events such as the Venice Biennale (2005), documenta IX (1992), the Istanbul Biennial (1992) and the São Paulo Biennial (1985). He has held solo shows at Bombas Gens Centre d'Art de Valencia (2021); Kunstmuseum Bonn (2014); the Centro Galego de Arte Contemporánea in Santiago de Compostela (2013); Stedelijk Museum voor Actuele Kunst (SMAK) in Gent (2004); the Irish Museum of Modern Art (IMMA) in Dublin (2004); the Fundación Botín in Santander (2004); the Museo Reina Sofía in Madrid (2003); the Museu d'Art Contemporani de Barcelona (MACBA) (1996); and the Institut Valencià d'Art Modern (IVAM) in Valencia (1996), among others.

His work is part of numerous international public and private collections, for instance: The Museum of Modern Art (MoMA), New York; the Museum of Fine Arts, Houston; the Museum of Fine Arts, Boston; the Irish Museum of Modern Art (IMMA), Dublin; the Museu



d'Art Contemporani de Barcelona (MACBA); the Musée National d'Art Moderne, Centre Pompidou, Paris; the Musée d'Art Contemporain du Luxembourg; the Museo Guggenheim, Bilbao; the Museo Reina Sofía, Madrid; the Museu Serralves, Porto; the Stedelijk Museum voor Actuele Kunst (SMAK), Gent; and Tate Modern, London.

In 2002, his work and career were honoured with the National Prize for Plastic Arts, awarded by Spain's Ministry of Culture.

About Ángel Calvo Ulloa

Ángel Calvo Ulloa (Lalín, Pontevedra, 1984) is a curator and writer. He holds a degree in Art History from the University of Santiago de Compostela (USC) and an MA in Contemporary Art: Creation and Research from the University of Vigo (UVigo).

Calvo Ulloa has developed his work in different national and international institutions and recently co-curated *O Fantasma da Liberdade / Anozero Bienal de Coimbra 2024*, with Marta Mestre. His other recent curatorial projects most notably include; *¿Adónde irá el pájaro que no vuela?*, at La Casa Encendida (Madrid); *Humores y Espesores*, on Rodríguez-Méndez, at the Centro de Arte Dos de Mayo (CA2M) (Móstoles, Madrid); *El sueño de la cólcedra*, on Teresa Lanceta, at the Museo Patio Herreriano (Valladolid); *Siron Franco: Pensamento insubordinado (Trabalhos, 1961-2023)*, at the Museu de Arte Contemporânea de Goiás (MAC Goiás) [Goiânia, Brazil]; *Anidar en el gesto: unas estanterías de Alberto*, at the Fundación Cerezales Antonio y Cinia (Cerezales del Condado, León); *Autoconstrucción. Piezas sueltas. Juego y experiencia*, on Antonio Ballester Moreno, at Artium (Vitoria-Gasteiz); *Complexo Colosso*, at the Centro Internacional das Artes José de Guimarães (CIAJG) [Guimarães, Portugal]; and *Habitación. El Archivo F.X., las chekas psicotécnicas de Laurencic y la función del arte*, on Pedro G. Romero, at the Centro de Arte Dos de Mayo (CA2M) (Móstoles, Madrid), the Museu Nacional d'Art de Catalunya (MNAC) [Barcelona] and the Centro Cultural La Nau (Valencia). In 2020 he published, with Juan Canela, the book *Desde lo curatorial. Conversaciones, experiencias y afectos*, within the Consonni Paper Collection.



Madrid, 25 November 2025

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