

Museo Reina Sofía

Presentation of 2025–2026



MUSEO NACIONAL
CENTRO DE ARTE
REINA SOFÍA



GOBIERNO
DE ESPAÑA

MINISTERIO
DE CULTURA

The year ahead in the Museo Reina Sofía is shaped by the programme set in motion by the new Management team, encompassing a new presentation of the most contemporary collections in February 2026 and the unveiling of Public Programmes and new lines of research and studies.

The exhibitions, which comprehend the great diversity of modern and contemporary artistic practices, continue to explore the key significance of women in Spanish art-making. This begins with a pivotal artist from the Generation of '27, Maruja Mallo, and continues with the retrieval of one of the twentieth century's most important textile artists, Aurèlia Muñoz, from Catalonia. Painting will play a central role in a new retrospective on Juan Usle twenty years on from the last, while exhibition cinema sees in the new programme in Space 1 through the work of Oliver Laxe. This year, the presence of Latin America will be twofold: firstly, with the intervention of Peruvian artist Andrea Canepa on the canvas covering the Palacio de Cristal and, secondly, with a retrospective on a key figure in the invention of Action Art in the 1960s, the Argentinian artist Alberto Greco, who lived in Spain in the final years of his life. Fernando Sánchez Castillo, an artist from Madrid, will be entrusted with reopening the Palacio de Velázquez following the recent restoration work on its roof. The exhibition programme culminates with a retrospective on the Cuban-born American artist Felix Gonzalez-Torres, one of the most influential artists in recent times and a pivotal figure in the aesthetics that materialised in response to the AIDS epidemic.

The presentation of the Museo Reina Sofía Collections will take place in February 2026, in a fresh narrative stretching across the past fifty years in Spain through the work of more than 200 artists, throwing into relief a new form of accommodating visitors and facilitating ease of access. March will see a unique series get under way which will continue in the coming years: *History Does Not Repeat itself, But it Does Rhyme*, which places major works with different geographical coordinates and chronologies in dialogue with *Guernica*. The programme will begin with a work made in the 1960s to decry apartheid in South Africa: *African Guernica*, by Dumile Feni, a foremost artist of African modernity.

New strands will run through the Museo's Public Programmes to open its regular programme to new disciplines, for instance contemporary music and comic books, in addition to a series of encounters with agents from different museums, refreshing the debate around the present and future of international contemporary art institutions.

The Reina's new Studies and Communications directorships join the Deputy Artistic Management Department in this process of renewal. Within the Studies Directorship area, the project from the Cáder Institute of Central American Art (ICAC) combines with the Laboratory of Shared Institutionalism, in addition to the ongoing MA, grant and chair programmes, which all expand the Museo's academic and research orbits. Salient within Film and New Media is the in-house programme in the Museo's Cinema, experimentation around exhibition cinema and the research and debate programmes centred on audiovisual creation. With regard to Communications, the publication of the new Museo Reina Sofía website culminates in a process a few years in the making to adapt the

Museo's digital media to user demands, making it not only a tool of dissemination but also a platform to produce content and as an archive of activities.

The transformations in which the Reina is currently immersed are also reflected in its buildings' architecture — during autumn and winter, work being carried out on the Museo's Sabatini and Nouvel Buildings will continue, as will the restoration work on the Palacio de Cristal. In the spring, however, the Palacio de Velázquez will re-open its doors with a new exhibition programme.

Finally, 26 May 2026 will mark forty years since the Museo unveiled the Sabatini Building as the Centro de Arte Reina Sofía. This programme is a celebration of this landmark.

EXHIBITIONS

Maruja Mallo. *Mask and Compass*

8 October 2025 to 16 March 2026

Curated by Patricia Molins



MARUJA MALLO. *Sorpresa del trigo* (Wheat Surprise), 1936. Oil in canvas. 66 x 100 cm.
Private collection.

Maruja Mallo (Viveiro, 1902 – Madrid, 1995) is one of the core figures of the Generation of '27, and the foremost representative of a group of artists who, for the first time, put forward a female world view from an unprecedented perspective: the modern woman. This new vision demanded a rupture of gender, both artistic and sexual; opposite the male insistence on style and formal innovation, women imparted iconographic and stylistic diversity — as well as political — as a space of freedom in which to build, as Mallo termed it, new mythology, a new representation not only of the world but also of women themselves, vindicating their role as artists.

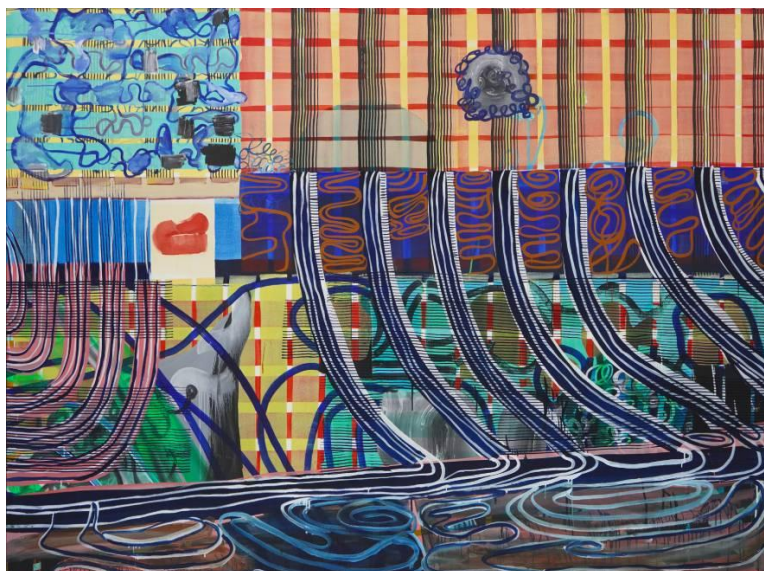
For this reason, self-representation became an essential aspect in the artist's work. She included not only self-portraits in her early personal works, the *verbena* (street fair) pieces she made, with their strong sense of popular art and herself portrayed in a dynamic and celebratory manner; rather she made identity a core component in her practice. This interest led her to explore the world of theatre and that which she called "plastic scenography", a series of photographs she situated on different stages, from which she set forth a transgressive revision of gender, class, and artistic and political identity. Once in exile, the theme of identity as something open and fluid reappeared in her still-life and nature pieces and self-portraits, to which she added a racial element.

The show, organised by the Museo Reina Sofía and Fundación Botín, chronologically surveys the artist's career arc, including around ninety paintings, drawings, writings and documents, as well as videos which reflect her life and ideas, and which show the influence she would have on her contemporaries in the 1930s.

Juan Uslé. That Ship on the Mountain

26 November 2025 to 20 April 2026

Curated by Ángel Calvo Ulloa



JUAN USLÉ. *The Little Human Element*, 1998–1999. Vinyl, scattering and pigments on canvas. 203 × 275 cm. Uslé-Civera Collection. © Juan Uslé, VEGAP, Madrid, 2025.

Twenty years on from *Open Rooms*, the first exhibition the Museo Reina Sofía devoted to Juan Uslé (Hazas de Cesto, 1954), the artist puts forward a major anthological show which delves deeper into his artistic career — spanning more than forty years — with the same permeable and time-extended qualities Uslé has historically bestowed on his groups of works.

Thus, the ten rooms the exhibition unfolds within are devised from the configuration of a narrative which, rather than being chronological, is shaped by comings and goings, retroaction and prospection, and with a subtle approach to other media bordering his paintings. The importance of images and narratives in Uslé's paintings lies not in the influence they exert over one another, but in the subconscious link establishing his work with the visible world, and with the possibility of imagining other scenarios, linking the language of abstraction to the representation of thought, imagined, seen or dreamed images.

As a result, the Museo Reina Sofía presents a new gaze on the work of an artist who, in recent years, has held major anthological shows internationally and events which situate him as one of the pre-eminent Spanish artists in recent decades. Given the strong presence of Uslé's pieces in some of the world's most important collections, this exhibition seeks to bring together in the Museo a broad ensemble of works arriving from many of these institutions and private collections, as well as placing emphasis on the substantial accompaniment of the Museo Reina Sofía Collections in Juan Uslé's artistic productions.

Oliver Laxe. *HU/هُو. Dance as if no one were watching you*

17 December 2025 to 20 April 2026

Curated by Chema González



OLIVER LAXE. *HU/هُو. Dance as if no one were watching you*, 2025.
Installation.

Oliver Laxe (Paris, 1982) is, internationally, one of the eminent contemporary film-makers. His film-making practice addresses social issues through nearby contexts and situated research — by interweaving fiction and reality, he builds highly personal experimental poetics in which different genres and film languages co-exist.

Laxe initially developed his works through the London-based experimental platform *no.w.here*. In 2007 he moved to Tangiers (Morocco), where he set up *Dao Byed*, a film workshop for underprivileged children in Maghreb — this collaborative and community experience would be a constant in his work and would influence his first feature-length film *You Are All Captains* (2010), winner of the FIPRESCI Prize at the Cannes International Film Festival. This was followed by the critically acclaimed and award-winning *Mimosas* (2016) and *O que arde* (Fire Will Come, 2019).

Laxe's new film *Sirat*, winner of the Jury Prize at Cannes, is a centrepiece of the show, a work which becomes a new personal essay, whereby mysticism, a personal search and the hybridisation of genres all combine.

The screening takes place in the context of the Museo Reina Sofía as an installation presentation which challenges the limitations inherent in the cinema screen.

This work by Oliver Laxe is also accompanied by some of his other creations (feature films and experimental short films) in a film series which renders an account of the complexity and wealth of his film practice.

With this film season the Museo unveils the new programme inside Space 1, devoted, from this point on, to the display of artistic practices in film and new media, an undertaking which, alongside the recently opened Cinema, expands and delves into the commitment to and reflection on film and the moving image.

Andrea Canepa

13 January 2026 to January 2027

Palacio de Cristal



ANDREA CANEPA. 2025

A work by artist Andrea Canepa (Lima, 1980) will adorn the canvas covering the Palacio de Cristal in Madrid's Parque del Retiro throughout 2026 while restoration work takes place. Canepa sets out from a keen interest in the

way in which objects, spaces and cultural structures build narratives on memory and collective identity. Her practice is situated in a territory of dialogue between art, sociology, history and anthropology, a place from which she explores how systems of organisation — visual, spatial, symbolic — condition not only our ways of perceiving and inhabiting the world, but are also engrained constructs which often operate in a way that is targeted. Canepa addresses these logics as objects of study, drawing from sustained research which often connects with her country's past and the history of Latin America.

The artist conceives of her installations, sculptures and textiles as traversable and habitable experiences which are not without a temporary dimension which makes them more complex. Time entails transit, exploration and pathways to recompose the work in conceptual and experiential terms. Moreover, Canepa brings in colour, a change of scale and alterations to languages handed down as strategies of estrangement which activate in the viewer a critical questioning of the dominant cultural grammar. Consequently, her works bring to the present questions which are seemingly distant in space and time and which poetically and critically raise questions around our way of being in the world.

The artist's creation for the second intervention on the canvas temporarily covering the Palacio de Cristal is part of research she began in the show *As We Dwell in the Fold* (MSU Broad Museum, Michigan, 2023), which focused on the textile bundles in Paracas culture and the ancestral ritual of wrapping their dead.

This new project sees Canepa transfer these ideas to the context of the Palacio de Cristal, a nineteenth-century building shaped by its transparency and exhibition logic. Its iron-and-glass architecture, symbolising a modernity also bound up with technical advances, connects with the optical artefacts prefiguring cinema. The artist thus turns the Palacio into a contemporary praxinoscope which transforms its glass panels into sequences covering and discovering textiles, a cyclical narrative which gathers meaning as the visitor moves around the building.

Alberto Greco. Live Living Art

11 February to 8 June 2026

Curated by Fernando Davis



ALBERTO GRECO. ¡Qué grande sos! (How Great You Are!), 1961
(posthumous print, 2012). Digital print on paper. 21 x 30 cm. Photograph:
Sameer Makarius. Museo Nacional Centro de Arte Reina Sofía

The exhibition devoted to Alberto Greco (Buenos Aires 1931 – Barcelona 1965) traces the artist's multifaceted, transgressive practice. Following Greco's trajectory, the show begins with his early works in the sphere of Informalism and drawing rooted in Expressionism, before moving on to the artistic actions he termed "living art", based on daily experience, the expansion of artistic space and a questioning of the notions of the artwork and authorship.

Greco began his "living art" actions in 1962, in the Les Halles market in Paris, circling and signing around unknown passers-by with chalk. That same year in Genova he published his *Manifiesto Dito del Arte Vivo*, which he pasted on the walls of the city. For "spettacolo d'Arte Vivo" *Cristo 63*, presented in the Teatro Laboratorio in Rome, he would subsequently be banned from Italy.

Moving on to Spain, the exhibition highlights the artist's collaborative projects with other figures such as Millares and Eduardo Arroyo, and displays the "living art" actions carried out in Lavapiés and Piedralaves between 1963 and 1964. It also features his expansive literary output, largely autobiographical fiction, in which he broke from the continuous structure and limitations of genre.

On view are some of Greco's other salient pieces, for instance *Besos brujos* (Bewitching Kisses, 1965) and *Gran manifiesto-rollo arte Vivo-Dito* (Large Vivo-Dito Art Manifesto-Roll, 1963), a long roll of paper with collages of photographs, autobiographical and fictional texts and modified publicity images.

His wanderings and the rewriting of his *flâneur* experience, as well as the use of popular references (advertising, comics, songs, soap operas), trace an autobiographical account infused with humour and excess.

Aurèlia Muñoz. *Entities*

29 April to 7 September 2026

Curated by Fundació Eina



AURÈLIA MUÑOZ. *Àguila Beige (Brown Eagle)*, 1977. 300 x 250 x 120 cm. Macramé with hand-dyed sisal and jute yarn. The Museum of Modern Art, New York. Committee on Architecture and Design Funds, 2018.

Under the title *Entities*, referring to one of the key concepts in the work of Aurèlia Muñoz (Barcelona, 1926–2011), this exhibition lays out a detailed analysis spanning the five decades of the artist's creative arc. Organised jointly between the Museo Reina Sofía and MACBA, Museu d'Art Contemporani de Barcelona — where it will be held from November 2026 — the show renders an account of the artist's ahead-of-her-time approach to themes which are central today,

such as interspecies imaginaries and the ontological turn in philosophy, perspectivism in ethnology and non-binary positions around gender. The world of Muñoz is inhabited by inexhaustible beings: figures with no defined gender, personages straddling the human and the animal, textile bodies laden with presence, plant architecture, suspended fabrics, kite-birds.

The artist was key to the renewal of textile sculptural language in Europe in the second half of the twentieth century. Initially involved with *La Nouvelle Tapisserie* and Escola Catalana del Tapís, from the outset she moved beyond the limits of textile art and contemporary crafts to articulate a much more expansive, cohesive and transversal art project, resulting from profound technical and material experimentation. From the 1960s, she found in macramé a form of sculptural expression that stood far from the decorative canons associated with applied arts, with her work evolving from collage and assemblage towards monumental textile structures, sails and paper sculptures, foreshadowing environmental and existential concerns that are pertinent today.

Aurèlia Muñoz. Entities looks to open new perspectives on the unique legacy of a key artist, offering a profound and reiterated look at her creative universe, a world which is structurally innovative and conceptually visionary, and which engages in dialogue with both engineering and ethnology and combines ancestral techniques with contemporary resources.

Felix Gonzalez-Torres. Sweet Revenge

27 May to 12 October 2026

Curated by Alejandro Cesarco and Nancy Spector



FELIX GONZALEZ-TORRES. Untitled. 1992/1993. Print on paper, endless copies. 113 cm x 85,09 cm (original paper size). Installation view: *Public Information: Desire, Disaster, Document*. The San Francisco Museum of Modern Art (SFMOMA), 1995. Photographer: Ben Blackwell.
© Estate Felix Gonzalez-Torres. Courtesy Felix Gonzalez-Torres Foundation

This exhibition focuses on the work of the artist Felix Gonzalez-Torres (Guáimaro, Cuba, 1957 – Miami, 1996, died from AIDS-related complications), revisiting some of his major works and installations, which had a fundamental influence on several generations of artists in Spain and beyond.

Curated by Alejandro Cesarco and Nancy Spector, the exhibition thoughtfully intertwines many key concepts in Gonzalez-Torres's practice and touches on the artist's relationship to the city of Madrid, where he arrived in

1971 as part of a program to bring children out of Cuba. After spending a short time in Spain, the artist moved to Puerto Rico and then New York, where he began an extraordinarily influential career consisting of a seductive multifaceted body of work including sculptures, installations, and photographs, many of which have a performative aspect, as they have the capacity to physically and conceptually shift through the engagement of owners, exhibitors, and the audience. Critical to Gonzalez-Torres was the work's mutable quality, which allows his works to remain open and relevant in any given time or context.

In 1990, Felix Gonzalez-Torres returned to Madrid to take part in a group exhibition and wrote "Returning to Madrid after twenty years—sweet revenge". Adopting this title for the exhibition, the curators apply the paradox of "sweet revenge" as a methodological lens through which to understand the powerful use of nuanced contradiction in the artist's oeuvre.

At the same time, through a series of works that combine the formal and the experiential, the intimate and the collective, the exhibition also traces the social and emotional contours of the 1990s in the United States and the rise of modern conservatism and its intention to constrict equality, which deeply affected the response to the AIDS epidemic ravaging the homosexual population, all of which Gonzalez-Torres was fiercely critical. As a significant aspect of Gonzalez-Torres's practice was to emphasize the porousness between public and private, this exhibition includes his paradigmatic "portraits" and

“photostats” which combine complex sociopolitical contexts with the construction of one's own identity through a succession of events and dates ranging from the global to the deeply personal. Meanwhile, his well-known “manifestable works,” such as piles of paper or mountains and carpets of candy, question fundamental axes of Western art history such as authorship, appealing to the participation of the viewer, who can take away the elements that make up the works to the point of making them even potentially disappear.

Fernando Sánchez Castillo. La Peregrina Pearl

24 June 2026 to 8 March 2027

Palacio de Velázquez

Curated by Ferrán Barenblit



FERNANDO SÁNCHEZ CASTILLO. *The Pilgrim Pearl (Process)*, 2025. Artist's archive



La Peregrina Pearl assembles a series of pertinent works by Fernando Sánchez Castillo (Madrid, 1970), exploring in depth the major theme that has defined his practice: culture as a medium of critical reflection and intervention in narratives of power and social and cultural memory.

The show's title alludes to a famous pearl discovered by a slave which went from luxury object to popular symbol. For Sánchez Castillo, this arbitrary story anchors a reflection around art's place. Starting from the idea of beauty emerging from imperfection, he traces a parallelism to rethink his own artistic practice in response to tensions in the social and political context.

The stagings that give expression to the show are traversed by different themes ranging from Spanish twentieth-century iconoclasm, the need to save heritage from our own hands and veneration for the object within the economy of desire, to a reflection on the potential of history and frustrated projects that social awareness withholds as veiled dreams. Of note among the resources the artist uses to intertwine the exhibition's

narrative thread are humour, performativity and the handling of the spectator's sensorial perception.

The exhibition structure, moreover, adopts a giant film set where the visitor can build their own visual and physical investigation on the materialisation of ghosts. By way of injection machines and collective processes, the show is subject to replicating forms that are in close proximity to the artist's own investigations.

THE COLLECTION

CONTEMPORARY ART: 1975 – Present



The new presentation of the Museo Reina Sofía Collections will unfurl across the fourth floor of the Sabatini Building and will be the first stage in the realignment of the Museo's architectural spaces to attain a rational order for visiting. The process will continue over the next three years, culminating in 2028, when the three upper floors of the building will display the Collections' different narrative threads. The lower floors and the two Palacios in the Retiro will house the programme of temporary exhibitions from 2026.

The new fourth floor will detail the history of contemporary art from Spain, starting from the end of Francoism, from the period known as the Transition, to the present day: fifty years recounted through the work of over 200 artists. The floor will be arranged into three exhibition routes which will comprehend the proliferation of discourses, the diversity of technical mediums and, above all, the richness of materials and meanings in contemporary artistic practices in Spain and internationally. Moreover, it will include, for the first time, the history of the institution as part of this rendering. Many of the works will be hitherto unexhibited or displayed in the Museo for the first time, thereby allowing for innovative readings of contemporary visual culture. Conjugating the different narrative threads has required multi-voiced work led by the Museo's Management team, the Deputy Artistic Management team, the head of Collections and the entire Collections team, as well as input from the register of artworks and restoration, and with the support of many of the Museo's different teams — from Management to Security, via Architecture and Patronage.

The unveiling of this fresh arrangement also entails a new installation design and leaving behind the customary neutrality of exhibition language. The rehang has been designed by a team made up of Basque sculptor Xabier Salaberria and architect Patxi Eguiluz, in a nod to the installation expression of modern tradition which enables a championing of the fragmentation of narratives that correspond to postmodernity. In other words, a rigorous order to facilitate the proliferation of multiplicity which characterises the path travelled down in recent decades towards a diverse present.

Finally, this re-arrangement will be mindful of work that offers more depth to the public, as much regarding the welcome and convenience for visitors as the access to information. Thus, the fourth floor will include a space designed specifically with rest in mind and for groups to gather, with the possibility of encompassing education and mediation actions. Furthermore, there will be a suggested linear exhibition route for ease of orientation, as well as explanatory texts on the artworks and different possible directions to take.

History Does Not Repeat Itself, But it Does Rhyme

Series 1: Dumile Feni

24 March to 22 September 2026

Curated by Tamar Garb



Dumile Feni. *African Guernica*. BLV

The Museo Reina Sofía is currently working on a series of interventions in its Collections which juxtapose an equivalent of *Guernica* from another time or geographical frame of reference, contextualised by art-history academic work as an interpretive framework. The title of the series, *History Does Not Repeat Itself, But it Does Rhyme*, is a phrase traditionally attributed to the author Mark Twain; however it is apocryphal, and was never written down by Twain.

The first segment of the series, curated by art historian and University College London lecturer Tamar Garb, brings into dialogue Picasso's 1937 picture with Dumile Feni's *African Guernica* (1967). Made in South Africa in the 1960s, a decade when the racist legislation of the apartheid era and police brutality conspired to create a violent and

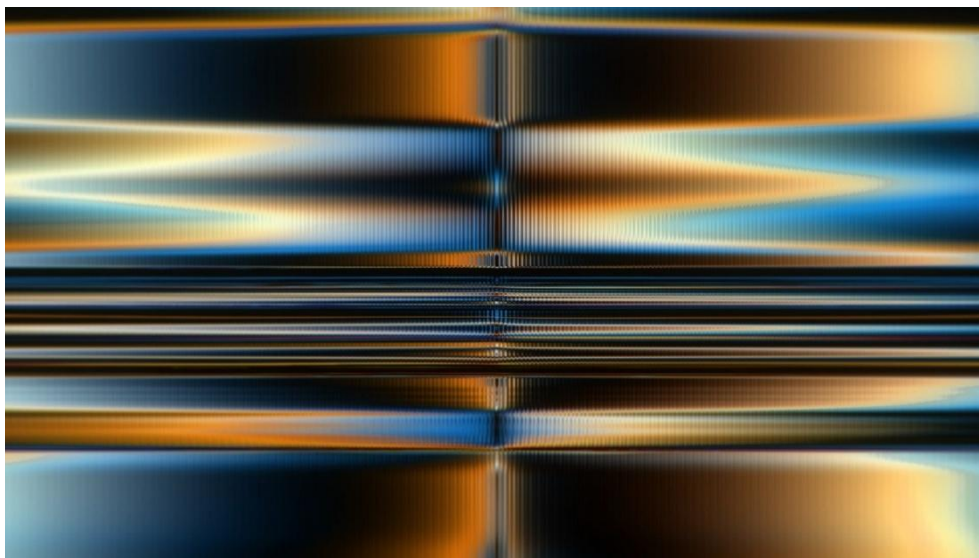
precarious context for Black people's lives, Feni's large-scale charcoal drawing is one of the key works by a key artist in African modernity.

Arranged in close connection, the works will invite visitors to speculate on their similarities and differences, and to think critically about the matter of how important Picasso was to an artist working in Africa halfway through the twentieth century; an artist whose body of work and knowledge of European modernism, however, contributed to his invention of a pictorial style which coalesced into his own political and social situation. This raises the question of the degree to which this young African artist drew inspiration from the poetic languages and political sensibility of the anti-war manifesto by the older European artist. And how can this be related to the cosmologies and traditions of creation centred on Africa and also conspicuous in Feni's work, and which range from references to local engraving techniques and ancestral knowledge to localised cultural debates around the relationship between aesthetics and politics opposite specific forms of tyranny and oppression?

PUBLIC PROGRAMMES

Public Programmes

The Museo's Public Programmes Area puts forward, for the forthcoming 2025–2026 period, an enormously diverse programme of activities which takes in different disciplines of artistic practices and thought.



Visuals by Marta Pang

The Museo Reina Sofía's experimental music series, curated by Pedro Portellano, comprises three projects which converge in a common space: the museum as a laboratory of experimentation and creation. The series is set in motion on 2 October, on the Nouvel Building Terrace, by the **Jokkoo Collective**, who work to disseminate music from the African continent's experimental and alternative music scene. This is followed, on 6 November, by a collaboration between musician, producer and DJ **Ylia** and **Marta Pang**, a visual artist, with both laying down, in the Auditorium 400, a unique contribution fusing sound and generative visuals in a constant dialogue. The series concludes on 11 December in the same auditorium with a sound performance by **Francisco López**, an internationally renowned sound and experimental music artist, and **Barbara Ellison**, an artist and composer whose work explores the ghostly presence and substance of sound and vision.

In the autumn of 2025, the **series of conversations *The Museum Is a Place. Curatorship Is a Practice*** brings together distinguished directors and curators to delve into the present and future of art museums internationally.

In conjunction with the opening of the exhibition **Maruja Mallo. Mask and Compass**, an inaugural conversation will take place on 7 October between the show's curator, Patricia Molins, and Manuel Segade, director of the Museo Reina Sofía. Both will explore in greater detail the artist Maruja Mallo (Viveiro, 1902 – Madrid, 1995), one of the pre-eminent figures of the Generation of '27, in the Auditorium 400. On the same day, the

Asociación Cunchas e Flores de Bueu (Galicia) will carry out an **intervention to make a rug of shells** inspired by the artistic output and personality of this brilliant artist. Also held across the autumn of 2025 is a **lecture series** organised around the theme **Maruja Mallo and Exile**, while in the first quarter of 2026 the **Maruja Mallo. Rethinking the Popular in Spain** sessions will take place.



Maruja Mallo in her Buenos Aires studio with her series *La Religión del trabajo* (The Religion of Work), 1939.
Photograph from the period, 17 x 22 cm. José Ignacio Abeijón, Madrid.

Further, on 21 November, in the Auditorium 400 once more, **Crossed Vignettes. Genealogical Dialogues between Women Comic Book Artists** will be held, a conference conceived around female comic book creators from an intergenerational perspective and taking as its point of reference the Museo Reina Sofía Collections. It will feature illustrators like **Marika, Carla Berrocal, Laura Pérez Verneti and Bea Lema**, and researchers such as **Viviane Alary, Virginie Giuliana and Elisa McCausland**.

This aim of the conference is to explore the contribution of female artists to the appearance of ruptures, reformulations and new genres within comics, the development of a counterculture, and the exploration of genealogies linking different generations of artists.

The idea of the activity, moreover, is to act as a continuation to the exhibition **Young Ladies the World Over, Unite! Women Adult Comic Book Writers (1967–1993)** and the **First International Congress on Feminist Genealogies of the Comic Book**, held at the Complutense University of Madrid.

The conference is organised jointly by the Museo Reina Sofía and the University Clermont Auvergne (France) and framed within the European projects iCon-MICs (COST Action CA19119) and COST COS-MICS CA24160 (Comics and Science through Multidisciplinary Research and Collaboration).

Throughout the new season, and coinciding with the opening day of each scheduled exhibition, a series of **inaugural conversations** will be held to explore the figure and work of the artist at each show's core. Therefore, the conversation focusing on Juan Uslé will be held on 25 November, on Oliver Laxe on 16 December, and on Alberto Greco on 10 February (new dates will be confirmed in the coming days).

THE LIBRARY AND DOCUMENTATION CENTRE

THE LIBRARY AND DOCUMENTATION CENTRE

The Museo's Library and Documentation Centre continues with a programme designed to raise awareness of the collections it conserves, in addition to interrelating with other initiatives and projects from the sphere of contemporary artistic practices. With this in mind, through the **Almost Books** mediation programme **talks** led by different cultural agents will be held, **new developments** to the Collections will be presented in sessions fostering encounters and participation, **guided tours** will be organised to survey the histories interwoven between architecture and the Library's holdings, and **reading groups** will be developed which are open to sharing impressions and experiences. Furthermore, this season will witness a new line of activities under the title **Off the Page**, featuring, in its first edition, Jorge Gronemeyer, who will present a selection of materials conserved in the Gronemeyer-Nyar Collection.

The **training capsules** will also continue, in brief and practical sessions to bring the Library's services closer to library users via these small-group workshops. Finally, in conjunction with **World Book Day**, the Museo will join the **BookCrossing** initiative to share copies of books and magazines with people who visit the Library.



Publications from the Gronemeyer-Nyar Collection.

EDUCATION

Education



Un poco más Frankenstein (A Little More Frankenstein), 2025 by Ana CSC (Galaxxia).
Inspiration: Maruja Mallo.

For the 2025–2026 period, the Museo Reina Sofía's Education Area has drawn up a transversal mediation programme around the *Maruja Mallo. Mask and Compass* exhibition, running from 7 October 2025 to 16 March 2026, under the title **Mallo and Beyond**. Comprising family activities, school visits, teacher and cultural mediator training, the Museo's communities and guided tours for the general public, it aims to drive, support and diversify readings and approaches to the show.

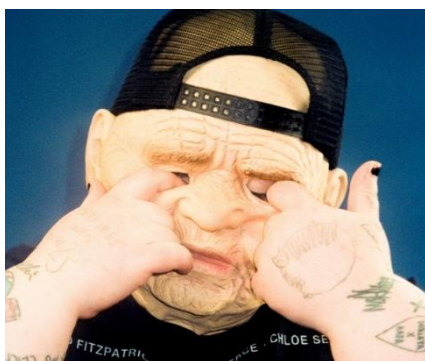
Participants in the Museo's education activities can also enjoy **new spaces** in the Sabatini Building, for example the new area devoted to education and cultural mediation activities which open on Floor 4, or the space centred on mediation and children on Floor 2, renovated in collaboration with IKEA.

In addition, the Museo premieres **Museo Aural**, a new programme of autonomous sound journeys in collaboration with Reina Sofía Radio (RRS). Published on the Museo Reina Sofía website, the programme involves artist-led journeys which each user can enjoy individually. Starting in the autumn, options include the sound fiction exercise *A Murmur that Was Always There*, by artist collective **Cabosanroque**, and *Collection Triptych*, devised by **Carne Cruda**, which plays with the radiophonic format in three pieces or rooms from the Collections.

In 2026, the Museo will also be celebrating a landmark in education activities geared towards different age groups: **twenty years of the Equipo project**. With teenagers aged between fifteen and seventeen (**equipo1517**), multidisciplinary artist **Benia Nsi** will work in **Formchange. You Are Possibility** with sound experimentation, body movement, visual art and archive and craft as core tools with which to “change form”.



Benia Nsi. Photograph: Solange Saldaña Guzmán.



Soy una pringada.
Photograph: Dani Tezla.

Young people from **equipo1821** will have the chance to look over the most accursed side of popular culture in the 1990s in **School of SUP. Cinema, Art and Nihilism in the '90s**, coordinated by YouTuber and director **Soy una pringada**, while the over 60s in **equipoM** will be asked the question: “What would our reality be if our training had given touch to the place that falls within the gaze”. Choreographer **Lucas Condró** and playwright **Pablo Messiez** will invite these people to modify their relationship to works via movement and senses in **Skin that Listens and Looks**.

Further, the intergenerational **equipoMotor** will participate in the proposal **A Little More Frankenstein** by the **Galaxxia** collective. Drawing inspiration from Mary Shelley’s monster and all creatures that challenge norms from the margins, the activity develops an incisive, intergenerational and decentralising edition, where invisible knowledge, strange bodies and bothersome desires intertwine to create new forms of critical radical imagination.



Skin that Listens and Looks.
Photograph by Laia Nogueras.

THE STUDIES DIRECTORSHIP

The Studies Directorship

The Studies Directorship develops processes of research, learning and institutionalism, and the intellectual output that uncoils from them. The area is made up of the Study Centre, which develops inter-academic relations, research groups, chairs and seminars; the Tentacular Museum, focused on maintaining collaboration networks around institutional solidarity, art and citizenship and the commons; and Cinema and New Media, with a programme of film in all its forms.

The Studies Directorship will also be piloting two major projects: the Laboratory of Shared Institutionalism (LIC) to develop tools and protocols which impact the Museo's best practices and the sector, and the Cáder Institute of Central American Art (ICAC), which is centred on the stages and histories of Central American art.

The Cáder Institute of Central American Art

During 2025–2026, ICAC will embark upon research around **the languages, codes and idiosyncrasies of the history of Central American art**, to be articulated in online seminars and in a publication which will open a new editorial imprint from the Institute.

In 2026, ICAC will solidify its **grants programme** by awarding three core grants: the Panamanian art historian **Liz Lasso** was selected for the ICAC research grant via an internal call to research experimental artist groups in 1970s and 1980s Panama, widening the regional historiographic narrative; head curator of the Museo de Arte y Diseño Contemporáneo in Costa Rica, **Sofía Villena Araya**, received the first CIMAM travel grant to attend the annual conference in Turin in November; and curator and cultural manager **Josseline Pinto**, from Guatemala, was awarded the first ICAC study grant to study the MA in Contemporary Art History and Visual Culture in Madrid. For 2026, ICAC will open new calls for CIMAM travel and study grants, thereby reaffirming its commitment to the training and internationalisation of art professionals in Central America.

Moreover, **ICAC Radio** will introduce a new series of audio capsules to reflect on the vectors defining the contemporary scene in Guatemala. These can be heard on Reina Sofía Radio (RRS).

“Amputated identity” as a prism to analyse and revise the current **art history of El Salvador** forms the central themes of a public event organised by resident **Patricio Majano** on 28 November to conclude his research project. This event, devised as a forum of conversations, also features writer and artist Beatriz Cortez and writer Elena Salamanca, among others.

For her part, Guatemalan artist and activist **Maya Juracán** gives, on 22 and 23 September, a lecture and workshop on **art and social struggles** based on her experiences at the Biennial of Resistance in Guatemala and in the La Revuelta collective.

The Laboratory of Shared Institutionalism (LIC)

The autumn of 2024 will see the Laboratory launch its first project, the work group **Base Contract**, which will rethink work tools in cultural institutions and associations in the sector, taking into consideration the needs of freelance artists and workers.

The Study Centre



The Juan Antonio Ramírez Chair, 2024. Museo Reina Sofía

Over the coming 2025–2026 year, the Museo’s Study Centre will develop **new academic collaborations**, for instance on the **MA in Architecture and Contemporary Culture** at the Polytechnic University of Madrid, and in a **micro-credential** programme on cultural mediation in museums from intercultural and multilingual perspectives, with the Autonomous University of Madrid.

Within the research projects and interdisciplinary action, **ReDes_Ling**, a work group on **linguistic landscapes**, will be set up, as will a group to act and intervene in the discourse and as a medium to counter the social effects which cause linguistics-based inequalities.

In October a public conversation will take place in the Museo with linguist, writer and activist for linguistic rights **Yásnaya Aguilar**, in collaboration with the CCCB Resident programme at the Centre de Cultura Contemporània de Barcelona.

At the heart of the programme **Studies Constellation. Annual Fellowship**, art historian **Sven Lütticken** will present his research project **Unacting Personhood, Deforming Legal Abstraction** in an inaugural lecture given on 10 October 2025 within the framework of the **Juan Antonio Ramírez Chair**. The lecture bears the title *Doing Things with Art History (Even When it Does Things to You)* and will witness Lütticke reflect on which possibilities, vanishing points and relevance maintain the discipline in contemporaneity. An **eight-session seminar** will also be run between September 2025 and May 2026 under the title *The (Legal) Person and Legal Form: Theoretical, Artistic*

and Activist Commitments. The call for participating in the first part of the seminar closes on 21 September.

Furthermore, new research residency and grants will also be awarded to reinforce the Study Centre as a space which supports research from the Museo. Such is the case with the first **Esteban Vicente-Museo Reina Sofía Research Grant**, developed in collaboration with the **Harriet & Esteban Vicente Foundation** and oriented towards research into the figure of this artist, and the context of his work, influence and role in the international modern and contemporary art scene; and the second edition of the **Sustainable Artistic Production** seminar, fostered from inside the **Museum of the Commons project**, of which the Museo is part as a member of **L'Internationale**. There will be an open call for both in the first quarter of 2026.

Additionally, **two new chairs will come into being**, spotlighting expanded knowledge production from art history. The **María Luisa Caturla Chair**, anchored in the thinking of this historian to disassemble, digress on or imagine the multiple temporalities and materialities of art history and cultural studies from an eccentric, “displaced”, “off-centre” gaze, or one with a “different” centre, will be conducted during the 2025–2026 academic year by Patricia Falguières. And the **José Luis Brea Chair**, on visual cultures and their studies as a field of study in its own right, conducted by writer and art theorist Remedios Zafra.

On 26 September, in collaboration with **El País**, this area’s public programme will get under way via a conversation with philosopher **Judith Butler**, named the twentieth-century’s most influential thinker by the above-mentioned newspaper’s supplement **Ideas**.

New study and research groups are also created: *Aesthetics of Peace and Tactics of Desertion: Prefiguring New Pacifisms and Forms of Transitional Justice* and *Goodbye Representation*. The former seeks to rethink **the concept and practice of pacifism** by way of sessions of reading, discussion and work with materials and works from the Collections or viewings which will occur between October 2025 and June 2026. The call to participate in these groups is open until 21 September. *Goodbye Representation* is divided into three episodes: **il/legibility, dis/identification and new forms of abstraction**, constantly in close connection with the Museo’s exhibitions. They will be carried out from early 2026 to late 2029.

The Tentacular Museum



Neighbourhood Picnic, *Here We Live, Here We Dream, and Here We Stay!* 14 June 2025. Photograph: María García

The Tentacular Museum department acts as a listening device which engenders alliances between the Museo and its different settings, connecting it to a broad ecosystem of communities and cultural, citizen and artistic initiatives and drawing inspiration from Donna Haraway's notion of "tentacular": making-with based on contact and connection.

The **Museo Situado** framework encompasses **Schools** aimed at the migrant population and with two facets of hospitality and job training for Museo-related activities.

The encounter **Situated Voices 36**, held on 15 October, will address health and domestic work and the illnesses of female domestic workers.

Further, the Museo will once again support **Black Awareness Day**, along with the Maloka collective, hosting the **Festival of Anti-racist Culture**, organised by SOS Racismo Madrid and the Alliance for Solidarity, in collaboration with the Museo Situado assembly; the collectives that make up this assembly will once again flow into the Museo Reina Sofía Garden with the **Neighbourhood Picnic**, a space of encounter and dance to celebrate the Lavapiés area. Moreover, during the summer the Museo will become a **Climate Shelter** to offer respite during Madrid's high temperatures and to offer a place of rest.

The **2025 School of Common Knowledge** from the L'Internationale confederation will convene this year in **Up/rooting** — dynamics traversed by the colonial, the migrant, the situated and the ecological — via a programme developed in Madrid and Barcelona, in collaboration with MACBA, also a member of the confederation.

Cultural Union. Impacting the Structure of the Present, a hybrid programme of co-learning and study within L'Internationale's Museum of the Commons project (2023–2026), will comprise four online work sessions from January to April 2026 and an in-person encounter to drive forward the exchange of questions, methodologies and best practices around how art and culture organisations can have an impact on the structural and citizen fabric to respond to present-day challenges.

Further, ***Fadaiat. Twenty Years of Solidary and Anti-border Struggles***, a research project which also falls within the framework of the Museum of the Commons, sets out to research and render an account of the past twenty years of migrant movements in Spain. From January to December 2026, and from methodologies of listening and the documentation of orality, memories will be gathered which connect to the present with a view to finding solutions to today's conflicts, research which will materialise into a series of document-based sound capsules for Reina Sofía Radio.

Alongside **The Southern Conceptualisms Network**, the Museo Reina Sofía will organise the sixth edition of the **Archives of the Commons** (March 2026) encounter and, furthermore, inside the framework of work with **TEJA. The Network of Cultural Spaces in Support of Emergency Situations**, activities will be held which recognise the work of resident artists and raise awareness of the complexity of their different contexts.

Poetry, stories, performance, podcasts and publishing will congregate in **Queer L.E. The Queer Literature Encounter**, from 16 to 18 April, to explore questions that stir and shake the plural and diverse LGBTIAQ+ collective.

Cinema and New Media



Metahaven. Chaos Theory, film, 2021

The Museo's new Cinema will be run with an ongoing programme of themed film seasons and screenings, from Thursdays to Sundays, in regular sessions focusing on a series of topics. Having a film theatre inside a museum is to work with the public sphere, and its formation, needs, desires and tensions. The different film series bring to the fore episodes buried in film history, put forward essay theories to rethink our times and place the focal point on specific artists from past and present who are transforming modes of narrating and representing. Therefore, film in all its forms will co-exist in the Museo: non-fiction, essay film, experimental film, auteur cinema, arthouse cinema; in short, all manifestations of film and audiovisuals as thought and experience in images.

The **regular film programmes**, which will resume from January 2026, include those devoted to childhood (**Moon Projector**), premieres of films outside commercial circles (**Intervals**), sessions in which artists and film-makers share with the public the projects they are currently working on (**Raw**), and the Museo Reina Sofía's film and new media collections (**The Collection Screened**). By the same token, there is **Spoken Cinema. Carte Blanch and Film Commentaries**, where figures from different disciplines present key films within their thinking and interact with them live, and **Sound, Word, Image**, with artists who push the limits of the audiovisual field through their practices.

Additionally, the **film series** will be complemented by regular sessions and will allow for in-depth insight into an episode, movement, period or artist, building spaces from which to question the present. Within this strand, the Museo Reina Sofía will support the international initiative **Palestine Cinema Days**, forced into exile. On 2 November, coinciding with the anniversary of the Balfour Declaration, the documentary *A State of Passion* (2024), by Carol Mansour and Muna Khalidi, will be screened; a film which narrates how British-Palestinian surgeon Dr Ghassan Abu Sittah withstood the bombings in Gaza for forty-three days, tending to the wounded without let-up. Co-organised with

the **Foco Metahaven Márgenes Festival** is the first international retrospective on the film work of the Metahaven collective, founded in 2007 in Amsterdam by the artist duo and designers Vinca Kruk and Daniel van der Velden, who will also participate. The retrospective will run from 27 November to 6 December.

Images from Central America. ICAC's Annual Film and Audiovisual Series will share, in February 2026, productions from Guatemala, Nicaragua, Honduras and El Salvador, while in March and April ***The Invention of Freedom. Film in Argentina (2000–2025)*** will analyse the search for and invention of the notion of freedom in Argentine cinema from the first quarter of the twenty-first century. Curated by Roger Koza, one of film's great contemporary thinkers, and Cecilia Barrionuevo, an eminent film programmer from Latin America, the programme will feature directors such as Lucrecia Martel, Lisandro Alonso, Agustina Comedi, Raúl Perrone and Lucía Seles.

In May 2026, the **collaboration between DocumentaMadrid and the Museo Reina Sofía** will focus on cinema of the real and non-fiction as spaces of critical reflection. In addition to encounters and debates, explorations will include new visual narratives which question representation and widen perspectives in a dialogue between contemporary art and cinema of the real. Film becomes an aesthetic, political and social tool to envisage another present — the previous works of Sarah Maldoror, Billy Woodberry and Üte Aurand are a case in point.

Finally, in the spring of 2026 ***The Sublime Image. The Archaeology of Video in Spain*** is recovered within the Museo's film programme. This pioneering project was first displayed in the Museo Reina Sofía in 1987 and centred on the origins of video art in Spain.

Film is also set forth as a working strand which transcends its screening to become a space of **thought, reflection and collective debate**. By way of a regular programme of seminars and residencies, film-makers, critics, artists and the public will engage in dialogue on images as critical tools, explore their relationship to the present and analyse the contact zones between the practices of image-making and other artistic disciplines.

Such is the case with **Cinema Commons**, organised jointly with L'Internationale. This research, programming and publishing project explores how film generates spaces to shape interpretive communities, foster collective debate and prefigure proposals for the commons.

Thus, the practices which are assembled here also touch on film's potential beyond the image; that is, its capacity to convene, assemble and produce common spaces, understood in architectural, social and political terms.

The project will take shape as a series of presentations and encounters, and in different publications on L'Internationale's online platform, throughout the autumn of 2025 and in 2026. It will comprise three research strands: spaces of the commons, collective pedagogies and artist-less collectives.

On a final note, in October candidates will be selected to work within the fourth **Joaquim Jordà Residencies**, organised by FID Marsella, DocLisboa and the Museo Reina Sofía to support essay film, experimental and non-fiction projects.

THE MUSEO

Restoration Work on the Museo's Architecture

At the present time, restoration work is under way in the Museo Reina Sofía's three sites. Financed with a combination of the Museo's own funds and European funding via the Recovery, Transformation and Resilience Plan (PRTR), the goal is to revitalize the cultural institution, adapting its buildings to new technology and making them more accessible and sustainable.

The Main Site

Work to renovate the Sabatini Building's auditorium to turn it into the Museo's new Cinema concluded in 2025, with this new space now working as an open area from which to weave alliances with different festivals and institutions and to devise programmes made for different audiences and visitors, in collaboration with surrounding communities. The final total of this project was 934,218.32 euros, and it was carried out within the PRTR's "Component 24: Revitalising the Culture Industry".

Furthermore, scheduled for 2026 is the conclusion to work tied to the PRTR's "Component 14: The Plan for the Modernisation and Competitiveness of the Tourist Industry" via a project totalling 5,687,000.00 euros. These works entail the restoration of the façades of the Sabatini and Nouvel Buildings and improved accessibility to the Palacio de Velázquez.

Other restoration and refurbishment work to the permanent galleries and spaces inside the Museo will be carried out and financed from the institution's own budget.

The Palacio de Velázquez

Works to the Palacio de Velázquez, financed with European funding, will conclude at the end of 2025. The project, under the PRTR's "Component 24: Revitalising the Culture Industry", will reach a total of 1,762,287.50 euros. The works comprise restoration to the state of the roofing and air-conditioning system and the shift to LED lighting, all of which ties in with creating a digital twin to control the building.

The Palacio de Cristal

To the total sum of 7,458,274.21 euros, of which 1.25 million euros comes from a contribution by the Spanish Cultural Heritage Institute (IPCE) and the remaining amount fully attributable to the Museo Reina Sofía budget, the emergency works on this site continue and are scheduled to finish in June 2027. The estimated work chiefly entails the restoration of the Palacio de Cristal's structure and glass enclosure.



Current view of the Palacio de Cristal.

Most notable in parallel to these works are:

The Museo Reina Sofía's Sustainable Development Plan (2025–2030)

The Sustainable Development Plan (2025–2030) is a comprehensive document, drafted from the Museo's Architecture, Sustainable Development and General Services unit, which aims to constitute a tool for long-term planning and to realise the institution's commitment to the struggle against the current climate and environmental emergency. Along with other projects, the plan, which outlines the Museo's different strategic lines and pays heed to the strategies set by the seventeen Sustainable Development Goals (SGDs) from the 2030 Agenda, is already under way via an energy audit which has allowed for calculation and registration in the Carbon Footprint Register from Spain's Ministry for Environmental Transition and Demographic Challenges.

BIM in the Sites of the Museo Reina Sofía

BIM (Building Information Modeling) work will conclude at the end of 2025 in the Museo Reina Sofía sites. The said work will place the Museo at the cutting edge of technology and architectural digitisation on account of a new digital representation of the buildings, including highly detailed information on their physical and functional characteristics. This operation is developed via another project under the PRTR's "Component 24: Revitalising the Culture Industry", to the sum of 377,660.86 euros.

THE WEBSITE

The New Museo Reina Sofía Website

The **Museo Reina Sofía** has updated its website www.museoreinasofia.es with a **user-centred development and design**. The new platform is agile, adaptable, accessible, scalable, and a benchmark in security, design, interactivity and accessibility, and is the outcome of work carried out over the past two years.

With over 30,000 published pages, the portal features an updated design, arrangement, content and technology, **and is part of the transformative museum project launched by Museo Reina Sofía director, Manuel Segade.**

The new website, financed by the EU's Next Generation funding, is a static page which gives prominence to the **system's security and boasts solid content management and a nimble user experience** owing to hybrid technology based on Drupal and Gatsby, and under the principles of Jamstack architecture.

One of the cornerstones of the project is **web-based accessibility** — from the project conception to the prototyping, graphic design and development, consideration has been given to global accessibility standards set by W3C and numerous improvements have been made with regard to the previous website.

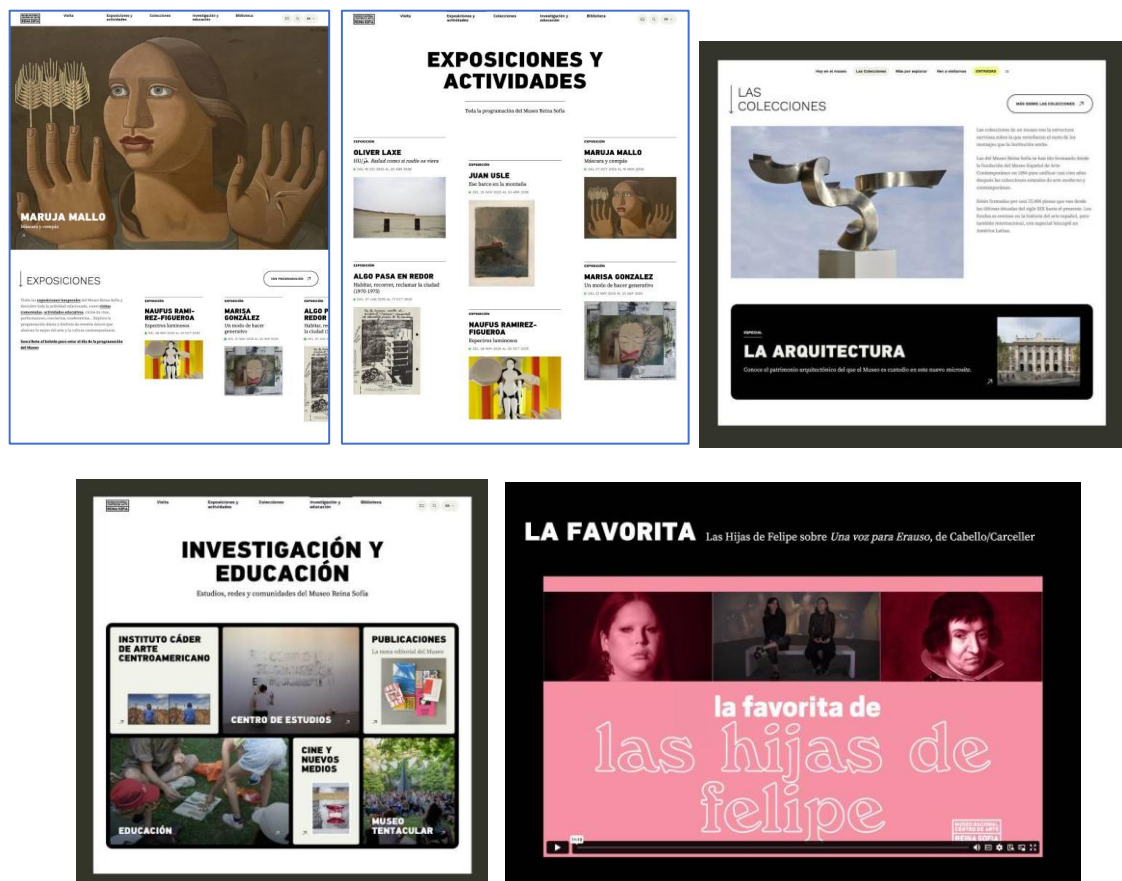
The integration of a new database of the Collection has enabled the development of one of the major contributions to the site: **faceted research**. With the goal of bolstering the user experience, the website now has a powerful search engine which gives retrieved and related results from a wide variety of sources distributed across the Museo Reina Sofía's entire past and present programmes.

In addition, **specific services** have been developed **to manage images and documents**, optimising navigation and the consultation of information. In this regard, one of the major challenges was transferring the more than 30,000 pages of content from the previous website to ensure access to the institution's holdings. **The website is a living organism which houses a large volume of information** and, although artworks and artists make up a large part of that content, the site also contains a broad record of activities, exhibitions, visits and relevant details of areas such as the Education, Library and Press Departments and the Museo's own publications.

The website content also most notably includes works in the **Gigapixel** system which, in conjunction with the launch of the new site, now includes two new additions: *El Pecado* (The Sin) by Julio Romero de Torres and Joan Miró's *Femme VI*. The Gigapixel studies, with their corresponding restoration reports, are of particular interest to restorers and conservators given that they group and manage a large number of images taken in high resolution, thereby providing detailed information on each alteration to the works.

Hand in hand with the unveiling of the new website is the new **La Favorita** section, an original idea by Manuel Segade and a project which invites public figures to choose their favourite work from the Museo Reina Sofía Collections and share their personal story around it. *La Favorita* gets under way with Las Hijas de Felipe (Felipe's Daughters) [Carmen Urbita and Ana Garriga] and the work *Una voz para Erauso. Epílogo para un tiempo trans* (A Voice for Erauso. Epilogue for a Trans Time, 2022) by artist duo Cabello/Carceller.

The new Museo Reina Sofía website maintains its **practical and public service function** concerning access to practical information: ticket purchasing, opening times and services, visitor and programme information. Furthermore, it has an **editorial function** which works as a repository of content and is a space of publication and experimentation in different projects, formats and narratives. It is also devised as a space to generate discourse via the in-depth information it contains, and serves as a reference point for specialist visitors, as well as driving debate internationally and facilitating knowledge.



Screenshots of the new website

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