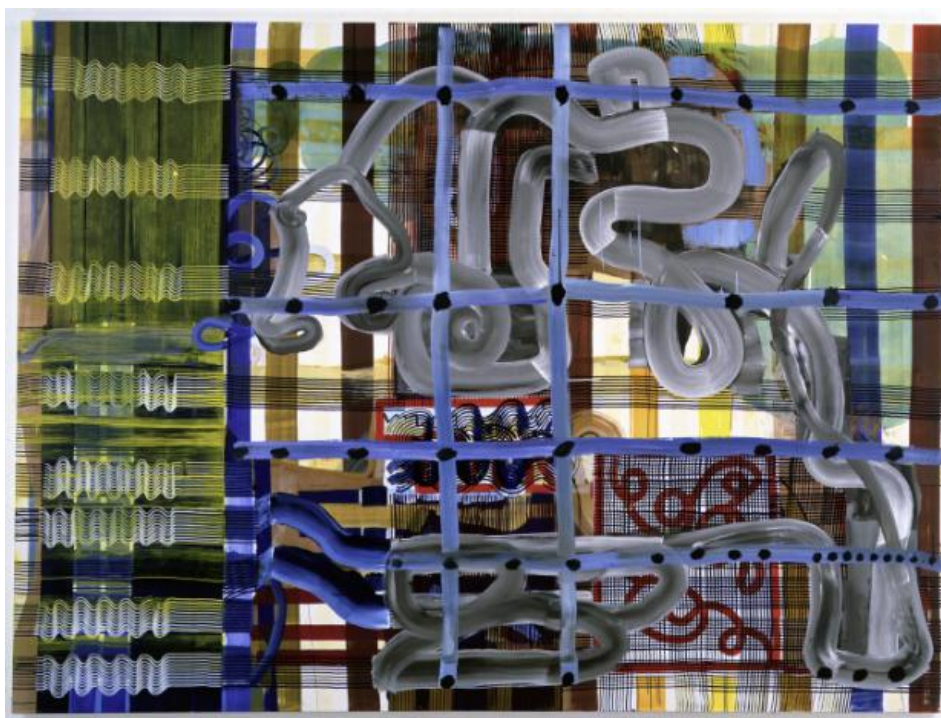


The exhibition runs from 26 November 2025 to 20 April 2026

***Juan Uslé. That Ship on the Mountain,*  
a major anthological exhibition that surveys  
four decades of the artist's work**



Juan Uslé, *Manthis*, 1998-1999. Museo Helga de Alvear Collection, Cáceres.  
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- The show is circular in structure, whereby chronology is woven into the interrelations of series or “families” of works, and assembles close to one hundred pieces, both pictorial and photographic, by one of Spain’s foremost artists.
- Museo Reina Sofía director, Manuel Segade, announces the artist’s donation of three of the works from this exhibition, to become part of the Reina Sofía Collection from this point on.

Museo Reina Sofía director, **Manuel Segade**, presented yesterday ***Juan Uslé. That Ship on the Mountain***, a survey, running from **26 November 2025 to 20 April 2026** on Floor 1 of the Nouvel Building, centred on four decades of work by **Juan Uslé**, one of the foremost artists in Spain and internationally. **Uslé** attended the presentation alongside the show's curator, **Ángel Calvo Ulloa**.

Furthermore, **Manuel Segade** announced the artist's donation of three works previously on loan to the Museo, pieces which will now become a permanent part of the Collection. The three works, *Guess-who*, *Pio-Peo* and *Engo-Engo 1992*, were originally displayed at the 1992 Documenta IX, and are now on view in room 4 of the show.

During the presentation, **Juan Uslé** defined the exhibition as “a voyage, a journey, given that the physical discourse of the rooms brings to mind an oval, spiral or circle which can be read in different ways, and can be started and followed by starting backwards, reviewing and returning, or by looking for the centre”.

In endeavouring to conduct a search for Juan Uslé from another place, Segade made the suggestion to the artist of working with a curator from a younger generation, **Ángel Calvo Ulloa**, who also explained that his “approach sought not to separate the paintings by families, but instead by periods, with the aim of conveying how from the last room to the first an almost electric tension is generated which connects them”.

*Juan Uslé. That Ship on the Mountain* sets forth a circular route across eleven rooms, where **the chronological and the discursive engage in dialogue in a progression shaped by formal diversity**. The work of this artist, born in Santander in 1954 and residing between his native Cantabria and New York, is characterised by the constant exploration of lyrical abstraction, by paintings which become rhythm, respiration and memory in the articulation of a deeply intimate visual language that oscillates between the gestural and the geometrical.

The proposed exhibition route connects the artist's life with his work, drawing parallels between periods and families, the latter a term Uslé habitually employs for the different series of works he creates. Although seemingly disparate, these series still maintain coherence in the intention with which they have been made, demonstrating the versatility of this great artist.

The point of departure of this survey of the artist's work, overseen by Ángel Calvo Ulloa, is an event which stayed with Uslé in his childhood, and accompanied him in the years that followed as he began to portray it in works he realised shortly before moving to New York in 1987: the sinking of the Elorrio ship in 1960, close to his home. This forms the starting point, reflecting the way in which Uslé has created, discovered, developed and returned to territories and ideas across the length and breadth of his expansive career.

## Between the lived and the dreamed

From works inspired by Atlantic travel to *Soñé que revelabas* (I Dreamed that You Revealed), a series that has shaped the artist's style over the past thirty years, the show casts light on the families entitled *Celibataires*, *Rizomas*, *Nemasté*, *Manthis* and *The Last Dreams of Captain Nemo*.

In total, around one hundred of his creations, which are part of public and private collections, and the collection conserved by Juan Uslé and Victoria Civera, situating viewers in a territory that sways between full consciousness and the oneiric. His pictorial creations are also accompanied by some of his photographic work, which would gain its own voice in the 1990s and, in this exhibition, becomes the central medium of the installation *Línea Dolca* (Dolca Line), on view in rooms 9 and 10.

*Juan Uslé. That Ship on the Mountain* is the **second show devoted to Juan Uslé in the Museo Reina Sofía**, with the first, *Open Rooms*, held in 2003 in the Palacio de Velázquez. Twenty years later, a fresh gaze settles on a key contemporary painter, the winner of Spain's National Prize for Plastic Arts in 2002.

The Museo has published a catalogue with texts written by Ángel Calvo Ulloa, Érik Bulloet and Andrea Soto Calderón and featuring periodic conversations between Juan Uslé and Kevin Power from 2000 to 2003.

**“Exhibition organised by the Museo Nacional Centro de Arte Reina Sofía”**

**Access the full dossier and images**



**Organised by:**



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**For further information**

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