

The Museo's 2026–2027 Film and New Media programme gets under way in September

DECOLONIAL PERSPECTIVES AND FILM AND ART CONVERGENCES OPEN A NEW SEASON OF SCREENINGS IN THE REINA SOFÍA



Filipa César and Marinho Pina, *Resonance Spiral*, 2024, film

- Thursday marks the start of the film series ***Tactical Spectres. Visions of Anti-colonial and Decolonial Cinema***, part of the Cinema Commons, a biannual European project developed by [L'Internationale](#). The series is curated by **Raquel Schefer**, a professor at Sorbonne Nouvelle University, who puts forward a revision of anti-colonial and decolonial cinema using the concept of “spectrality”.
- The September programme is further enriched by ***Disseminating the World. Three Visions of the Museum***, a film series organised within the framework of *On Your Screen: Art History and the Museum Facing the Audiovisual Challenge*; ***On Images and Refusal. Carte Blanche to Eli Cortiñas***, in conjunction with the opening of the exhibition devoted to this artist from the Canary Islands; and the return of ***Moon Projector***, a regular film series aimed at a young and family audience.
- **Entry to the sessions is free of charge, until full capacity is reached**, and tickets can be collected either at the Museo's Ticket Offices or on the Museo Reina Sofía website.

The Museo Reina Sofía's Cinema, located in the Sabatini Building, switches its projectors back on for the forthcoming 2026–2027 period with a programme propelled by the **Museo's Film and New Media Department, from the Directorship of Studies**, delving into the intersections between film, contemporary art, performance, literature and digital culture.

The new season opens with the film series *[Tactical Spectres. Visions of Anti-colonial and Decolonial Cinema](#)*, a film programme within the Cinema Commons, a project which investigates the practice and spaces of film as collective and horizontal making.

The latest instalment, **Cinema Commons: Reclaiming Land**, will unfold in two parts, one in September and another in December, and is devoted to the poetics of the earth as a space of distributed property, and as a form of learning from which to reconstruct a filmic imaginary rooted in a reclamation of territory.

Tactical Spectres, curated by historian and theorist **Raquel Schefer**, a professor at Sorbonne Nouvelle University, puts forward a revision of anti-colonial and decolonial film using the concept of “spectrality” as a guiding thread. It features films by Mahmoud Alhaj, Mustafa Abu Ali, Filipa César, José Bolama Cubumba, Djalma Martins Fettermann, Flora Gomes, Josefina Lopes Crato, Marinho Pina, Sana na N'Hada, Basma al-Sharif and Skip Norman.

The series comprises **three sessions on 10, 11 and 12 September in the Museo's Cinema**, inside the Sabatini Building, with free admission, until full capacity is reached, and will feature the presence of artist **Filipa César** and presentations by **Raquel Schefer**. The full series programme is available on the Museo's [website](#).

The month continues with *[Disseminating the World. Three Visions of the Museum](#)* from **17 to 19 September**, inside the framework of the September conference *[On Your Screen: Art History and the Museum Facing the Audiovisual Challenge](#)*, which ignites debate on the transformations of art history and the museum space when they adopt the audiovisual format.

The film series offers three sessions with critical gazes towards the museum institution via works by John Berger, Ariella Azoulay, Alain Resnais and other pivotal film-makers, and with the international premiere of a short film by **Isabel Coixet** and a piece by **La Vulcanizadora** (Maria Rojas Arias and Andrés Jurado) on the Quimbaya Treasure in the Museo de América in Madrid, a work made inside the framework of the Museo's Jordà Residencies.

Carte Blanche to Eli Cortiñas and the return of Moon Projector

The exhibition **Eli Cortiñas. The Machine Dreams of Smoke**, to be unveiled on 23 September, will be accompanied by the film series **On Images and Refusal. Carte Blanche to Eli Cortiñas**, curated by the artist. Across three sessions, screened from 24 September to 3 October and including the screening of Cortiñas's films *The Machine Monologues* (2024) and *Not Gone with the Wind* (2020), along with others by artists and film-makers such as Haig Aivazian, Josèfa Ntjam, Lemohang Jeremiah Mosese, Med Hondo, Musquiqui Chihying, Naomi Rincón Gallardo and Los Ingrávidos, it presents narratives that unsettle, defy or question the hegemonic regime.

Finally, [*Moon Projector*](#), an ongoing film programme for a young and family audience, returns after the summer period with a session devoted to **Albert Lamorisse** (Paris, 1922 – Karaj, Iran, 1970), the French film-maker who turned cinema about children into a poetics of childhood. Presenting the restoration of his works for the first time in Spain, the screenings will take place on 27 September and 4 October in midday sessions, with free admission, until full capacity is reached. A maximum of four tickets can be acquired either at the Museo's Ticket Offices or on the Museo Reina Sofía website.

The forthcoming sessions in the programme will be devoted to Elena Duque and animation as painting, and to Alexander Calder's illustrious Circus.

The 2026–2027 Film and New Media Programme

This season consolidates the **Film and New Media** programme in the new Sabatini Building film theatre via a programme that includes retrospectives and spotlights tilted towards key figures like **Pere Portabella**, **Radu Jude** and **Ulrike Ottinger**, the last of these in a **co-production with DocumentaMadrid**. Also worthy of mention is ***The Present on Stage. Twenty-First-Century Argentinian Film***, a far-reaching series jointly produced by **Filmoteca Española**, with curators **Cecilia Barrionuevo** and **Roger Koza**, spanning, via twenty-two films, the country's social and political transformation from the 2001 crisis to the present day, and serving as an accompaniment to the exhibitions of Marta Minujín and Fernanda Laguna. This is also in addition to a spotlight aligned towards the **Harvard Sensory Ethnography Lab**, in a **coproduction with the Márgenes Festival**, which explores new relations between film, anthropology and sensorial experience, with the confirmed presence of Lucien Castaing-Taylor.

The relationship between film, writing and autobiography also takes precedence in ***Susan Sontag, Kathy Acker and Annie Ernaux. Diaries***, while ***Hispanic Mondo. Freak Cinema as Resistance*** surveys a radical and independent generation in Spanish film, with figures such as Ion de Sosa, Marta Bassols, Lorena Iglesias, Chema García Ibarra, Velasco Broca and Canódromo Abandonado. Moreover, the season incorporates ***Millares and Film***, which recovers and digitises, in 4K, films made by the artist, a unique aspect of his work that expands his legacy and is part of the celebration of the hundredth anniversary of his birth.

The two-part film programme **Cinema Commons: Reclaiming Land**, will, after the first part, *Tactical Spectres. Visions of Anti-colonial and Decolonial Cinema*, hold a second centred on **Ben Rivers** and the poetics of land and territory.

Madrid, 9 September 2026

For further information

PRESS DEPARTMENT

MUSEO REINA SOFÍA

prensa@museoreinasofia.es

(+34) 91 774 10 05 / 10 36

www.museoreinasofia.es/prensa

