

From 9 September 2026 to 16 February 2027

SINGLE PIECE.
MANOLO MILLARES, *FALLEN FIGURE I*



Manolo Millares, *Personaje caído I* (Fallen Figure I), 1970, mixed media on hessian
© Manolo Millares, VEGAP, Madrid, 2026

- *Single Piece* is a room devoted to the temporary exhibition of one sole work from the Museo Reina Sofía Collections.
- In this instance, in conjunction with the birth of Manolo Millares (Las Palmas de Gran Canaria, 1926 – Madrid, 1972), *Single Piece* shines a spotlight on *Personaje caído I* (Fallen Figure I).

In its Collections, the Museo Reina Sofía conserves thirty works by Millares, one of the prominent representatives of Informalism and a key figure in Spanish painting in the second half of the twentieth century, his work encompassing graphic art, drawings and paintings.

From the early stages of his career, Millares's work was shaped by history and unites a deep-rooted passion for archaeology and a political and social commitment to a turbulent present.

The central concern in the artist's mature work lies in a universal reference to the repression of totalitarian regimes, related to his own experience of Francoist Spain, and to a twentieth century afflicted by violence and death. His painting is visceral, with an aesthetic of rupture, where ragged erosion co-exists with stitching as a ritual sign of reparation: "I make and remake the black box where all decay I denounce and bury every day is born and lies".

Personaje caído I was made just two years prior to his untimely death, at the age of forty-six, during a time that witnessed his rise to international prominence. The picture folds into a crumpled volume, like the seams of a bandaged wound or the suspended body of a homunculus tangled in its burial cloth. The fabric is an agonised protest, almost under the shadow of a crucifixion; a dislocated painting with the tautness of a shroud stretched across a calm red horizon with a tone of dried blood. From this violence, white emerges at once as grief and as hope. "I believe my art slaps death to justify life", Millares wrote.

Film Series

From 17 to 19 December

In the anniversary year of Millares's birth, the Museo also puts forward an unseen gaze on the artist which allows his work in film to be rediscovered with new considerations on historical memory and performative practice.

Millares would make three films in 16mm and Super 8 and would feature as an actor in another film shot by collector Alberto Portera. From 17 to 19 December, his films *Millares 1970* (1970), where he connects his hessian works with the mass graves of the Spanish Civil War; *Eros Taro* (1969), which travels across the lunar landscape of Lanzarote and through the houses of César Manrique as a refuge amid the bleakness of Francoism; and *Diciembre 68 enero* (December '68 January, 1968), a film shot in Super 8 which reveals a fascination with the culture of death in Iberian archaeology and offers new readings on his work, will all be screened.

These films will be digitised, in 4K, by the Museo and shown for the first time in higher quality. They will also be offset by other films Millares commented upon and considered influences, for instance *To Die in Madrid*, by Frédéric Rossif, and *Red Desert*, by Michelangelo Antonioni.

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For further information

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