

PROGRAMME 2026-2027

Museo Reina Sofía



Manuel Segade during the presentation of the 2026-2027 programme. Photographic archive, Museo Nacional Centro de Arte Reina Sofía. Photograph: Sue Ponce.

- This coming year includes nine temporary exhibitions, eight devoted to women artists, featuring Eli Cortiñas, Miguel Ángel Rojas, Marta Minujín, Fernanda Laguna, Anne Truitt, Monir Shahroudy Farmanfarmaian, Marlene Dumas and Pacita Abab.
- The new programme also includes the hundredth anniversary of the Generation of '27, an exhibition on the avant-garde holdings of the Lafuente Archive and a second edition of *History Doesn't Repeat Itself, but it Does Rhyme*

On Monday, Museo Reina Sofía director, Manuel Segade, presented the coming year in the Museo, spanning the period from September 2026 to July 2027. Central to the new programme is the importance of the body, visitors' active participation and different exercises to expand the art history cannon, and **nine temporary exhibitions, eight devoted to women artists**. In the Collections area, there will be second editions of *History Doesn't Repeat Itself, but it Does Rhyme* and *Single Piece*, in addition to a rehang of different rooms on Floor 2 of the Sabatini Building, bringing still-unknown female artists to the fore, to mark the hundredth anniversary of the **Generation of '27**. Moreover, the avant-garde holdings from the **Lafuente Archive** will form an exhibition in the Sabatini Building's Protocol Room and 150 works from the Reina Collections will travel to the Museum of Modern Art in Warsaw as part of the exhibition ***Pearls and Scars***.

A further innovation this year is the continued incorporation of live arts into the Museo's public programmes. María Gimeno's performance *Queridas Viejas* (**Old Mistresses**) and the retrospective on the prominent works of **La Ribot** — in a continual eight-hour piece in the Palacio de Velázquez — will form part of a music programme which engages in dialogue with *Collection. Contemporary Art: 1975–Present* and opens with the figure of Spanish punk **Ana Curra** and proceeds with Plena Pausa, a solo project by **J de Los Planetas** which forms a soundtrack to unreleased short films by Iván Zulueta.

This forthcoming programme develops new aspects across almost all areas of the Museo, most notably with new education projects, the renewed interaction with users in the Library and the impetus of digital communication. Additionally, the Studies programme will focus on disseminating research and strengthening ties with local communities.

Finally, through lecturers and an annual residency, it aims to strengthen critical thought outside the academy.

Temporary Exhibitions

The Reina's temporary exhibitions will unfold as counter-narratives to modernity in a set of monographs which have largely been created as ambitious international co-productions with European and Latin institutions.

Canary Island artist **Eli Cortiñas** will set in motion the programme in Space 1, continuing with an investigation on exhibition cinema, this time focused on dismantling how the West builds a narrative of the African exotic.

This autumn, two key artists from the Latin American scene will join Fernando Sánchez Castillo's show *The Wayward Pearl*, currently on view in the Palacio de Velázquez. On one side, Colombian artist **Miguel Ángel Rojas**, with a pioneering career in the aesthetic investigation of drug-related violence, colonial extraction and the destruction of ecosystems in his country, and, on the other, Argentinian artist **Marta Minujín**, a pivotal figure of the happening, the installation and participatory practices.

Once into 2027, another Argentinian artist, **Fernanda Laguna**, will present, just prior to ARCO, a work informed by literature, the visual arts, activism and the management of independent spaces, building her own language and bringing together struggles, desires, generations and communities.

On display until October is the Felix Gonzalez-Torres show, which expresses the passage to another thing after Minimal Art, making way, in February 2027, for an **Anne Truitt** retrospective and her archaeology, in the time previous, and with whom the Reina delves deeper into the origins of Minimalism and art's conquering of space to adopt a theatricality which is essential to understanding the twenty-first century.

In terms of representing other geographical coordinates, following on from Lebanese artist Huguette Caland, who offered insight into the complexity of artistic production from the Middle East, this year the Museo welcomes the works of Iranian artist **Monir Shahroudy Farmanfarmaian** and her fragments of assembled mirrors — pieces shaped by exile and violence.

Creating images of the social and political reality of her era is at the heart of the painting of **Marlene Dumas**, a core artist in recent contemporary art, and her retrospective in the Reina will be the first in Spain and will be on view from April next year.

Finally, in the Palacio de Velázquez, Philippine artist **Pacita Abad**, who combines painting with a renewal of the textile technique *trapunto*, offers a further vindication of Textile Art following the Aurèlia Muñoz retrospective.

The Collections

The **Museo's Collections Department** will unfurl a second instalment of *History Doesn't Repeat Itself, but it Does Rhyme*, via the work *Etiopia* (Ethiopia) by Hannah Ryggen, a pivotal artist of Scandinavian modernity whose presence will spark, with some of her other works, a fresh **dialogue with Guernica**.

The collective shows, meanwhile, will take place as readings of the Museo Reina Sofía Collections in different geographical spheres. ***Pearls and Scars* will take**

more than 150 works from the Collection to the Museum of Modern Art in Warsaw, in a joint reading of the collections of both museums to interpret a turbulent twentieth century.

The hundredth anniversary of the **Generation of '27** will coincide with a rehang in different rooms of the Sabatini Building's Floor 2, with numerous innovations that will foreground many women artists still unknown to the general public. Further, a major exhibition in Granada will see 300 works from the Museo travel to the Andalusian city, via an initiative by the Centro García Lorca, spreading across many different spaces in the city with the project **F. G. L. Flamenco García Lorca**, curated by **Pedro G. Romero**. The project is committed to the Museo moving beyond its galleries in Madrid.

This year, **Manolo Millares** and **Cecilia Bengolea** will feature in the project *Single Piece*, which becomes a room of transit inside a space displaying one sole piece from the Collections. The rearrangement of uses and spaces, which began last year with this project, takes on a new form this year in the **Sabatini Building's Protocol Room**. Its unique architecture — wooden furnishings, spiral staircases, informing of its former use as a room of hospital whites in the old hospital — will be worked upon by Estudio Herreros, turning it into a space to exhibit archives. Fittingly, before the new site of the Museo Reina Sofía opens in Santander, the new use of these rooms will be unveiled by avant-garde holdings from the **Lafuente Archive**.

This activity in the Museo Reina Sofía Collections anticipates the presentation, this coming autumn, of the new Floor 3, spanning the period from the 1950s to the 1970s, a key passage between the end of modernity and the start of contemporary art.

Finally, the design and architecture interventions in the Museo's spaces, conceived to nurture the visitor experience and foster relationships with the Museo, will continue this year. In short, **a more porous Reina, under permanent construction**.

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Press material



For further information

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