

**On Monday, 29 December, the Museo's final opening day of the year, a record 12,380 visitors walked through its doors**

## **THE NUMBER OF VISITORS TO THE MUSEO REINA SOFÍA'S MAIN SITE INCREASES BY MORE THAN 4% IN 2025**



Queues to access the Museo Reina Sofía on 29 December, the busiest day in 2025

- **In 2025, 1,601,732 visitors walked through the doors of the Museo's main site, almost 65,000 more people than in 2024, representing a 4.2% increase.**
- **"We're sure this momentum will continue when the new floor to the Collections opens in February and with the re-opening of the Palacio de Velázquez by the summer", Museo Reina Sofía director, Manuel Segade, asserted.**
- **Attendance to the Museo's Public Programmes activities also rose by 7.5% and Education activities by 39%.**

In 2025 the **Museo Reina Sofía's main site welcomed a total of 1,601,732 visitors through its doors, a 4.2% increase from 2024**, when it received 1,537,105, a difference of **64,627 people**. These figures are noteworthy given that the Museo's two galleries in the Retiro Park were closed in 2025 due to restoration work being carried out on both — the Palacio de Cristal closed its doors in April 2023, the Palacio de Velázquez on 2 September 2024. **“It's great to see the systematic growth of visitors to the Reina's main sites, particularly when the two Palacios in the Retiro are closed while work is being carried out on the buildings. We're sure this momentum will continue when the new floor to the Collections opens in February and with the re-opening of the Palacio de Velázquez by the summer”**, Manuel Segade, director of the Museo, stressed.

In 2025, moreover, **66,276 people participated in the activities** the Reina Sofía organised, while **38,784 Library members made us of its services**, a higher number than the previous year, and totalling 1,706,792 visitors when combined with visits to the main site. **Of note is the number of people in 2025 who participated in the Museo's Education activities, denoting a 39% increase** via activities such as *Maruja Mallo Constellation*, *Collection 45'*, *Lost Steps*. *Another History of Surrealism* and *Rethinking Guernica*.

Furthermore, **revenue** from ticket sales reached almost **eight million euros** (€7,855,677), up 3.4% from the previous year. Other significant data includes 62% of **visitors accessing the main site free of charge** during free admission times (Monday, and Wednesday to Saturday from 7pm to 9pm, and Sunday from 12:30pm to 14:30pm), or through set discounts (under 18s and the over 65s, students, people with disabilities, people claiming unemployment benefits...) — 607,164 visitors belonged to these collectives and 387,907 accessed during free admission times.

March, April and October were the busiest months of the year and Wednesdays, Fridays and Saturdays the busiest days, with almost 17% of visits occurring after 7pm, when free access begins. The final opening day of the year, **Monday, 29 December**, was the year's busiest as the Museo welcomed **a record 12,380 visitors**.

### **Maruja Mallo, Juan Uslé and Oliver Laxe among the central figures in 2025**

Over this past year, the Reina Sofía has organised twelve temporary exhibitions, of which **eight opened across 2025**. This exhibition programme encompassed major retrospectives of Spanish contemporary art, for instance *Maruja Mallo. Mask and Compass*, squaring an outstanding debt with one of the most innovative women artists in the Spanish and international avant-garde, *Juan Uslé. That Ship on the Mountain*, a show which stretches across forty years of the work of one of Spain's salient and most internationally renowned artists, and, the last to be unveiled, *Oliver Laxe. Dance as if no one were watching you*, an

installation which recreates the creative universe of the Galician film-maker and is inspired by his film *Sirāt*, shortlisted for various Oscar awards. Also on view in the Museo Reina Sofía in 2025 was the exhibition **Néstor Reencountered**, denoting a major rediscovery of this artist from the Canary Islands, **Marisa González. A Generative Way**, focusing on one of the pioneering artists to bring communication technology to art, and **Laia Estruch. Hello Everyone**, a mid-career retrospective encompassing the entire installation work of the Catalan artist. In addition, the Museo unveiled the first major European retrospective on Lebanese artist Huguette Caland, entitled **Huguette Caland. A Life in a Few Lines**, and the exhibition **Naufus Ramírez Figueroa. Light Spectra**, pivoting around the installations of this Guatemalan artist.

On a final note, worthy of mention are the public activities developed throughout the year, the reason behind 60,000 more people visiting the Museo. Included within these activities is the participation of different figures from art and culture, such as philosopher Judith Butler, the first-time collaboration between the Museo and QueerCineMad, and the Museo's recently unveiled Cinema, which screened the film series *Kings of the Red Page*, organised jointly with the Cáder Institute of Central American Art (ICAC) and the Museo Reina Sofía Foundation. Moreover, the main site's facilities formed the stage for events such the day of concerts organised by Radio 3 for World Museum Day and the closing party of ARCOMadrid.

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**For further information**

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