

PROGRAMME

2026–2027

Museo Reina Sofía



Sabatini Building. Museo Nacional Centro de Arte Reina Sofía. Image taken by GOC, S.A.

Central to the Museo Reina Sofía's forthcoming programme is the importance of the body, the active participation of visitors and different exercises to expand the art history canon, be it through the inclusion of women hitherto disregarded or for retrieving traditions and geographies which are customarily ignored in Spain.

The Museo's temporary exhibitions develop counter-narratives of modernity in a set of monographs which have largely been created as ambitious international co-productions with European and Latin American institutions. Of the nine temporary exhibitions in this programme, eight focus on women artists. Canary Island artist Eli Cortiñas will unveil the programme in Espacio 1 — continuing the investigations on exhibition cinema — with a work focused on revealing how the West builds a narrative of the African exotic. Two key artists from the Latin American scene will join Fernando Sánchez Castillo's show, 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, as well as colonial extraction and the destruction of ecosystems in his country, and, on the other, winner of the Velázquez Prize and a pioneer of action art and of making spectators actors, Marta Minujín. The Argentinian artist's exhibition will breathe life into La Menesunda, a succession of participatory environments, rebuilt here, which in 1965 signalled the start of a new art in Buenos Aires. The show is also the first retrospective on Minujín's action art. Another Argentinian artist, Fernanda Laguna, will unveil her work just prior to ARCO, with a bona fide archive infused with poetry and beauty which will allow for the reconstruction of different communities and scenes of resilience from recent decades in her country.

If the work of Felix Gonzalez-Torres indicates the passage to another thing after Minimal Art, then Anne Truitt is its archaeology, in the time previous. Her retrospective in the Museo will delve deeper into the origins of Minimalism, into the ways in which art has conquered space to adopt an essential theatricality with which to understand the twenty-first century. Last year Lebanese artist Huguette Caland cast light on an understanding of the complexity of artistic production from the Middle East, while this year the Museo welcomes the work of Iranian artist Monir Shahroudy Farmanfarmaian, with her remarkable work with assembled mirror fragments, pieces shaped by exile and violence. Meanwhile, the production of images of the social and political reality of her era underpins the painting of Marlene Dumas, one of the core artists in recent contemporary art, and her retrospective in the Reina will be the first in Spain.

In the Palacio de Velázquez, Philippine artist Pacita Abad gives further credence to Textile Art, following the Aurèlia Muñoz retrospective, as a core tradition in contemporary art. Her social engagement and advocacy of an international solidarity movement chimes with the earlier work of Norwegian artist Hannah Ryggen, a key figure of Scandinavian modernity. Ryggen's tapestry *Etiopia* (Ethiopia), displayed in the Norwegian Pavilion at the 1937 Paris World's Fair, will initiate, along with other works, a dialogue with *Guernica* in the second instalment of *History Doesn't Repeat Itself, but it Does Rhyme*.

This string of solo shows forms a map of that which is unknown or forgotten but merits being recovered and placed centrally — a vindication of the past's complexity to better understand a bewildering present. The collective shows, meanwhile, unfold as readings of the Museo's 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 be celebrated with a rehang in different rooms of Floor 2, including numerous innovations that will foreground many women artists, still unknown to the general public. Furthermore, it will lead to a major exhibition in Granada, via an initiative by the Centro García Lorca, spreading across many other spaces in city with the project *F. G. L. Flamenco García Lorca*, curated by Pedro G. Romero. With more than 300 works from the Museo, the project is a statement of intent to open the Museo's projects outside its buildings and galleries in Madrid.

Last year *Single Piece* was created as a rearrangement of uses and spaces — a room of transit converted into a space to display one sole work from the Collections, a specific focal point or attentiveness to something urgent, this year featuring Manolo Millares and Cecilia Bengolea — while this year will witness the Sabatini Building's Protocol Room becoming a focal point in similar fashion. Its unique architecture — wooden furnishings, spiral staircases, informing of its old use as a room of hospital whites in the former 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, avant-garde holdings from the Lafuente Archive will unveil the new use of these rooms.

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

This new 2026–2027 programme unveils new aspects across almost all areas of the Museo, most notably including new education and mediation projects, other ways of developing the interaction with users in the Library and new forms of producing and disseminating knowledge of activities via digital communication. The Studies programme deserves special mention as it will focus on developing ways of making research public, on the development of local communities and on fostering, with a programme of Chairs and via an annual residency, critical thought that goes beyond the academic sphere.

Perhaps the most relevant development, returning to the idea of the centrality of bodies in this fresh programme, is the ongoing incorporation of live arts into the Museo's public programmes. María Gimeno's performance *Queridas Viejas* (Old Mistresses) and the ambitious retrospective on the prominent works of La Ribot — in a continual eight-hour piece in the Palacio de Velázquez — will structure a music programme which engages in dialogue with *Collection. Contemporary Art: 1975–Present*, opening with Spanish punk figure

Ana Curra and continuing with *Plena Pausa*, a solo project by J, from Los Planetas, in a soundtrack to unreleased short films by Iván Zulueta.

Ongoing this year are also the design and architecture interventions in the Museo's spaces, conceived to nurture the experience of visitors and their relationships with the institution on different levels, from immediate visits to the gradual development of knowledge in the guided tours or medium-term work groups. In short, a more porous Reina, under permanent construction.

EXHIBITIONS

ELI CORTIÑAS. THE MACHINE THAT DREAMS OF SMOKE

From 23 September 2026 to 8 March 2027



Eli Cortiñas, *The Most Given of Givens*, 2016, three-channel video installation. © Eli Cortiñas, VEGAP, Madrid, 2026.

Experimentation with the exhibition cinema that shapes the Espacio 1 programme advances with ***The Machine Dreams of Smoke***. The show arises from the Museo Reina Sofía's invitation to **Eli Cortiñas** (Las Palmas de Gran Canaria, 1979) to revisit *The Most Given of Givens*, a video-graphic work the artist made in 2016, and a piece recently acquired for the Museo Reina Sofía Collections.

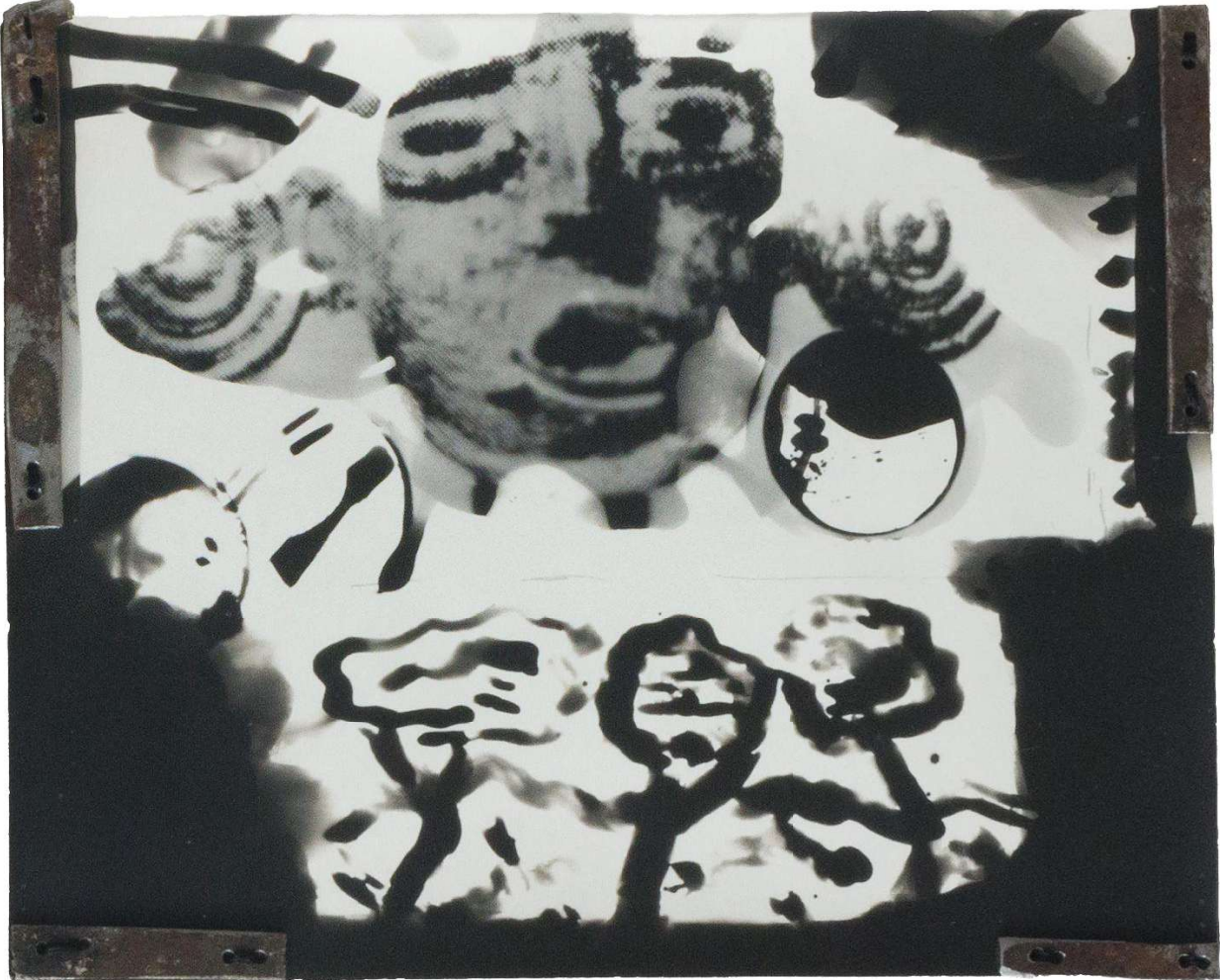
Film is the machine which, across the twentieth century, articulated image production and, as a result, determined the bodies to be represented and the memories and narratives to be legitimised. Through meticulous archive work on found footage, the artist reveals how Hollywood adventure film — such as the *Tarzan* film series — has produced popular imagery of African peoples as an “other” translated through a colonial gaze. This video piece is also accompanied by a newly produced installation conceived for Espacio 1, alluding to the museum apparatus and new technological devices to produce and disseminate images. With the aid of artificial intelligence and archive images licensed for commercial purposes, the artist creates a scenography which denounces the false neutrality of the exhibition complex.

In accompaniment to the exhibition is the film series ***On Images and Refusal. Carte Blanche to Eli Cortiñas***, curated by the artist. Across three sessions, including the screening of Cortiñas's films *The Machine Monologues* (2024) and *Not Gone with the Wind* (2020), among others she will select, the artist puts forward narratives which unsettle, defy or question the hegemonic regime.

MIGUEL ÁNGEL ROJAS. THE NIGHT

From 11 November 2026 to 15 March 2027

Curator: María Wills Londoño



Miguel Ángel Rojas, *DAMA CHIBCHA (CHIBCHA LADY)*, 1986, partially developed gelatin silver print, metal sheets and stitching, 35 x 38 cm. Courtesy of Galería La Cometa

With a career spanning fifty years, **Miguel Ángel Rojas** (Bogotá, 1946) is widely recognised as a major figure in the Latin American art scene. His artistic trajectory is shaped by his examination of key social and political themes in Colombia: from narco-trafficking and violence to education, migration, decolonisation and the exploitation of natural resources.

Rojas is also recognised for his free and direct representation of homosexuality and his journeys through cinemas where cruising occurs. Equally, his works with photographic experimentation in the darkroom have led to pioneering pieces in which he incorporates aspects of his Indigenous/mixed-race heritage and his own homosexuality.

In *The Night* darkness moves from the half-light of projection rooms to the black of the charcoal the artist employs to create perceptible cartographies of eroded territories, in

which he decries the ruin of the Amazon landscape, ravaged by capitalist extractivism. Miguel Ángel Rojas's work has always walked the margins, the limits, approaching tragedy while also initiating significant readings via messages with a deep-seated political and ethical commitment.

In addition to presenting a selection of salient works in his career, reflecting the contrast between the retrieval of popular and native values and works that address the tragedy incited by Colombian narco-trafficking, the show affords insight into the dialogues, laden with intimacy and proximity, the artist holds with his subjects. "The human body is the site, the sensitive place, the place of pleasure, pain, desires, phobias, conscience, the place of the mind", he asserts. This body, blighted by cultural and economic violence, by inequality, is also the shadow of a social body that articulates the route through this exhibition.

LA MENESUNDA ACCORDING TO MARTA MINUJÍN

From 18 November 2026 to 8 March 2027

Curator: Manuel Segade, with the collaboration of Beatriz Jordana and Cayetano Limorte



Marta Minujín, *La Destrucción* (The Destruction), 1963. Getty Research Institute, Los Angeles (2014.R.20). Donation by the Roy Lichtenstein Foundation, in memory of Harry Shunk and Janos Kender. Photograph: Shunk-Kender © J. Paul Getty Trust

Across more than six decades, **Marta Minujín** (Buenos Aires, 1943) has shaped one of the most unique trajectories in **Latin American contemporary art**, earning her the maximum distinction from Spain's Ministry of Culture: the Velázquez Prize, in 2016. The work of Minujín, a key figure of happenings, installations and participatory practices, flows beyond traditional categories of art to question the limits between art and life, situating collective experience at the heart of art-making. The exhibition *La Menesunda According to Marta Minujín* reconstructs one of her pivotal works, today regarded as a groundbreaking landmark in the history of immersive installation from the second half of the twentieth century.

Created in 1965 by Marta Minujín and Rubén Santantonín for the Centre of Visual Arts at the Instituto Torcuato Di Tella de Buenos Aires, to the backdrop of the major conceptual experimentation and profound cultural transformation taking place in Argentina at the time, *La Menesunda* radically transformed the artwork-spectator relationship. Conceived by these artists as an ephemeral "environment", it replaced contemplation with multi-sensorial experience, turning the exhibition space into a place of active participation.

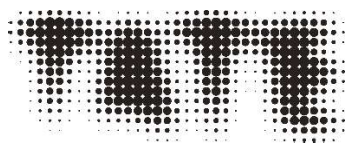
The version the Museo Reina Sofía presents now — after being displayed at Copenhagen Contemporary in Denmark — is the outcome of research conducted in 2015 by the Museo Moderno de Buenos Aires to reconstruct the work from photographs, footage and other materials, in close collaboration with Minujín. After being displayed in Buenos Aires and later at the New Museum in New York and Copenhagen Contemporary, this reconstruction, jointly carried out by the Museo de Arte Moderno de Buenos Aires and Tate Liverpool, is shown for the first time in Spain.

In this instance, the presentation of *La Menesunda* in the Museo Reina Sofía is accompanied by a documentary survey devoted to the happenings, performances and participatory actions Marta Minujín worked on from 1963 to 1985, in the first retrospective devoted specifically to her conception of performance. By way of photographs, drawings and different archive materials, the show broadly illustrates the intensive process of experimentation that defined more than two decades of action art work.

More than sixty years after its creation, the capacity of *La Menesunda* to question the ways in which collective imagery is constructed remains intact. In a present marked by the relentless flow of images and the continued spectacle of daily life, this installation of installations still fashions an understanding of art not as a distant object of contemplation, but as an event that only properly exists when it is experienced.

We would like to acknowledge the collaboration of the Ama Amoedo Foundation and Radisson RED

Exhibition organised by:



**MUSEO
MODERNO**

In collaboration with:



Collaboration:



ANNE TRUITT. PIONEER OF MINIMAL ART

From 24 February to 14 June 2027

Curator: Vivien Trommer



Photograph of the exhibition *Anne Truitt. Pioneer of Minimal Art* at Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 2026 © annetruitt.org / Bridgeman Images © Photograph: Achim Kukulies, Düsseldorf

Anne Truitt (Baltimore, 1921 – Washington D.C., 2004) explored the limits of perception through line and colour, defining her work as the interaction between the logos of geometric forms and the magnetic fluctuation of colour. Formally Minimalist, she championed referentiality and experience, countering the tenets of the movement.

With a degree in Psychology, she began her career as a sculptor in the early 1960s, and, in December 1973, the Whitney Museum of American Art organised her first solo show in a museum. At this point, her sculptures had evolved towards simple forms, with colour taking on a prominent role. The works were arranged in space as a landscape of chromatic architectures, creating geometric areas delimited by grids of horizontal and vertical lines — spatial games created by the artist, who was always actively involved in mounting her shows.

A year later she would create a site-specific installation for the Baltimore Museum of Art which did not contain a single sculpture and instead arranged on the walls of one room a series of paintings entitled *Arundel*. Her white canvases reproduced, in two dimensions, the same geometric play of vertical and horizontal lines she had explored in other installations with her sculptures. In this instance, colour had disappeared and the white canvases only visibly contained graphite lines delimiting a continuous acrylic-paint brushstroke, which

was also white. “A force is only visible in its effects and it is the split second in which this effect becomes just barely visible that haunts me”, she said.

In fact, on these white canvases she translated into concepts of light the tonal variations with which she modulated her monochrome works. Across the 1970s, her palette would evolve towards colours traditionally regarded as female, which can be seen as a provocation of Minimalist austerity. The exhibition in the Museo Reina Sofía is organised as a retrospective and includes sculptures, paintings, drawings and photographs of her historic exhibition installations. Moreover, it will be completed with a selection of her diaries and notebooks, as well as a film with interviews in her studio.

The Anne Truitt exhibition in the Museo Reina Sofía is the culmination of this first retrospective in Europe, following its display at Kunstsammlung Nordrhein-Westfalen in Düsseldorf, Germany, and at the Musée Grenoble, in France.

Exhibition organised by:



**Kunstsammlung
Nordrhein-Westfalen**



With the support of:

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FERNANDA LAGUNA. MY HEART IS A MAGNET

From 3 March to 12 July 2027

Curator: Miguel A. López. Assistant curator: Mariano Mayer



Fernanda Laguna. *Lesbiana* (Lesbian), 2001–2003. Collage.
Artist's collection

Fernanda Laguna (Hurlingham, Argentina, 1972) is among the most influential figures in the Argentinian art of recent decades. Her practice, as diverse as it is undisciplined, finds beauty in the everyday and dilutes the borders between life and creation. Across her career, she has naturally travelled between literature, the visual arts, activism and the management of independent spaces, building her own language in which struggles, desires, generations and communities converge. This exhibition offers the most complete survey of her work to date via paintings, drawings, collages, embroidery, sculptures, installations and videos, along with notebooks, poetry books and novels, and personal photographic materials.

Following her show at the Museo de Arte Latinoamericano de Buenos Aires, this retrospective surveys her solo and collective work since 1992, offering, for the first time, a broad panoramic view of a free and daring body of work reflecting the collective urgency of transforming the patriarchal value structures that governed artistic discussions thirty years ago.

Laguna embraces times of beauty, pain, oddness and surprise, dismantling the solemnity of contemporary art to reclaim it as a testimony to the daily rites of living. Thus, the show in the Museo sheds light on significant moments in a feminist life and underscores how some of the loudest and most combative genealogies of contemporary feminist activism — today with a large global prominence — arose from daily work, collaboration, friendship, fantasy, play and beauty in the 1990s.

Exhibition organised by:

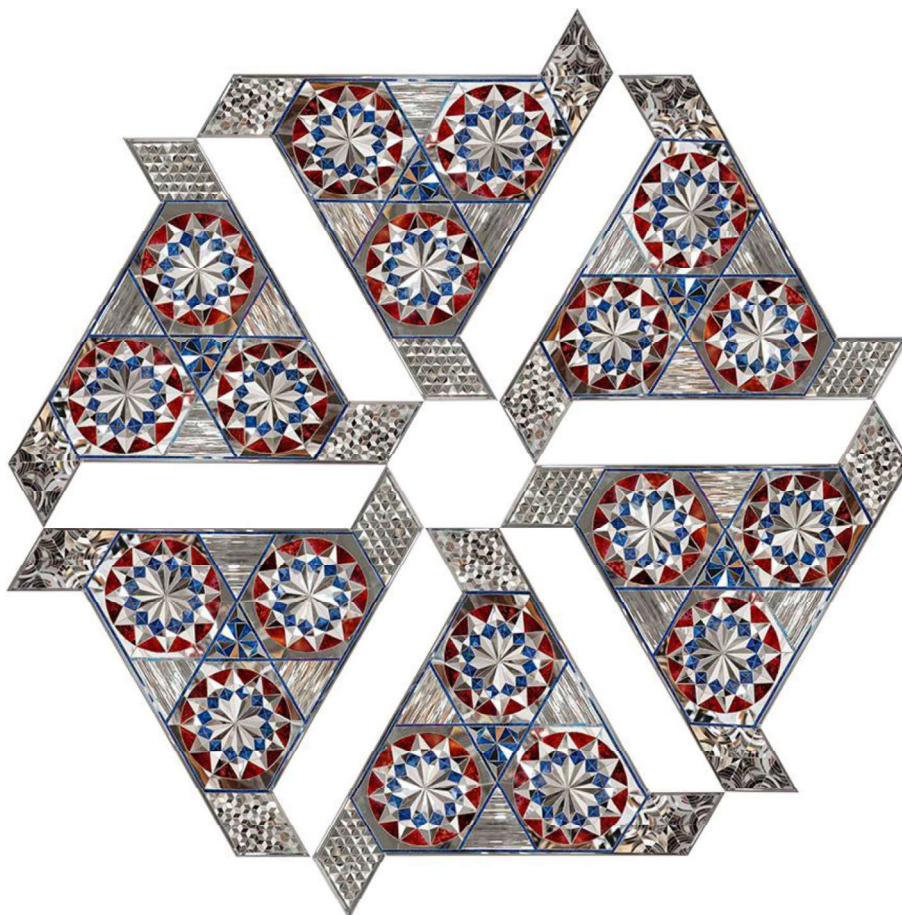


MALBA

MONIR SHAHROUDY FARMANFARMAIAN

From 14 April to 30 August 2027

Curator: Asrin Haidari



Monir Shahroudy Farmanfarmaian, *Group 9 (Convertible Series)*, 2010. Mirror and reverse glass painting on plaster and wood. The Monir Shahroudy Farmanfarmaian family

The exhibition devoted to **Monir Shahroudy Farmanfarmaian** (Qazvin, 1922 – Tehran, 2019) will offer a new vision of the multi-faceted figure of this renowned artist in a broad survey of her practice, shining a light on the different formats she employed throughout her life. A key aspect of Farmanfarmaian's work is her profound connection with the Sufi principles that governed the geometric compositions she made with a mirror-mosaic surface. From the 1960s, this technique, traditionally called *ayeneh-kari*, led her work to combine, without contradiction, New York avant-garde abstraction and the patterns, colours and repetitions of Persian art.

The show, jointly organised with the Moderna Museet in Stockholm and Kunstmuseum Den Haag, is the first retrospective on Farmanfarmaian in Spain, and one of the most comprehensive to be displayed in Europe.

Furthermore, the show includes a wide array of works, including drawings (her geometric and flower series), pieces made using the traditional *ayeneh-kari* technique (mirror-mosaic cladding made from mirror fragments), her *Heartache Boxes* and textile works. Beyond its importance to art history, and conversations on the confluences of contemporary art with traditional Islamic aesthetics, the show is configured to explore themes of identity, diaspora and spirituality.

Exhibition organised by:



MODERNA MUSEET

KUNSTMUSEUM
DEN HAAG

LA RIBOT. RESOLUTION

From 23 April to 30 May 2027

Palacio de Velázquez (Retiro Park)

Curator: Marcella Lista



La Ribot, *Oh Compositione*, 1997. Photograph: Caroline Morel Fontaine

This exhibition forms an unprecedented gesture: it gathers, for the first time, the complete set of *Piezas distinguidas* (Distinguished Pieces) created between 1993 and 2024 by **La Ribot** (Madrid, 1962), tracing a rigorous path through more than thirty years of sustained and radical artistic investigations. **Resolution** extends and reinterprets the lines of *Panoramix*, a show presented in Madrid in 2003, also in the Palacio de Velázquez, offering at the time a survey of the *Piezas distinguidas* she had made until that point. Therefore, this new exhibition reinvents this dramatic body of performance works, which incessantly transit between stage and exhibition space. It looks simultaneously towards past and present, articulating memory and renewal, archive and action, while celebrating an exceptional career and forming a critical reflection on the limits of representation, dance and the institutionalisation of performance.

Since the 1990s, La Ribot has expanded and displaced her choreographic work towards exhibition space. Her acclaimed *Piezas distinguidas* open a field of play in museums, with the

convergence of the artist's body and the spectators': a situation takes form and fades away, leading to another at a different point in space. The audience begins to move, their gaze constantly changing perspective — as such the stage is continually built and dismantled, questioning the very theatricality of museums.

The show is thus articulated in two complementary dimensions: on one side, a nine-hour meta-performance activating the *Piezas distinguidas* (1993–2024) as a living, continuous, mutable body. On the other, an exhibition-installation combining sculpture, architecture, photography, drawing and objects, translating the performance experience into a coherent set of plastic and spatial forms. *Resolution* not only revises an artistic trajectory, but also sets forth a profound reflection on time, the body and the transformations of performance in a museum setting.

MARLENE DUMAS. SLEEPING WITH THE ENEMY

From 28 April to 13 September 2027

Curator: Gloria Moure



Marlene Dumas, *The Painter*, 1994. Oil on canvas. The Museum of Modern Art, New York. Fractional and promised gift of Martin and Rebecca Eisenberg, 2005

Marlene Dumas (Cape Town, 1953) is among the pre-eminent figures in contemporary painting. For more than four decades, her artistic practice has centred on transforming images from diverse sources — related to pleasure, violence, grief and desire — in paintings which directly address the human experience in its most bodily and emotional manifestation. Known for the psychological force of her work, Dumas explores themes linked to identity, emotion and representation. The human figure takes centre stage in her work, drawing from a broad visual archive assembled over time and including canonical images of art history such as photographs from the media and her personal environment.

The exhibition gathers around eighty works — paintings, drawings, collages — made from the 1970s to the present. The survey, however, does not unfold chronologically, but is articulated around thematic nuclei which travel through different times and contexts, relating different techniques and languages. Central to it are the perceptive tensions running through the artist's work, often built from subtle connection points, as

well as a series of recurrent dualities: eroticism and death, pain and pleasure, intimacy and distance, the relationship between word and image, together with the portrait as one of the pivotal genres in her practice. Through these relations, the exhibition establishes a route

through a complex field of meaning, in which senses are built through association, correspondence and superimpositions.

After being shown in the Museo Reina Sofía, the exhibition will move on to **Bourse de Commerce — Pinault Collection in Paris** and the **Sammlung Moderne Kunst in der Pinakothek der Moderne in Munich**.

PACITA ABAD. STITCHING SOLIDARITIES

From 8 July 2027 to 10 January 2028

Palacio de Velázquez (Retiro Park)

Curator: Agustín Pérez Rubio



Pacita Abad, *Subali*, 1983. Pacita Art Abad Estate Singapore. Image courtesy of Pacita Art Abad Estate.

The exhibition *Stitching Solidarities* takes an innovative approach to the career of Philippine-born artist Pacita Abad (Basco, 1946 – Singapore, 2004) by way of more than sixty works, predominantly large scale, in which she combines painting and a renewal of the textile technique *trapunto*: a method of creating quilted and stitched patterns which hails from fourteenth-century Italy. This technique enabled Abad to lend her large, stretcher-less canvases a sculptural dimension, in which she overlapped fabrics, buttons, prints and sequins to connect with non-hegemonic cultural contexts around which she articulated an artistic grammar rooted in empathy, commitment and solidarity.

Pacita Abad was forced to leave her native Philippines after leading a student protest against the dictatorship of Ferdinand Marcos (1965–1986). Her exile took her to the USA, where she left behind her law studies to focus

definitively on art, which she saw as a catalyst for advancing a profound critical view of injustice on a global scale. With her husband, the artist travelled and lived in Latin America, Asia and Africa, exploring the problems of the Global South and incorporating into her work elements of Indigenous and traditional culture from around the world which subvert the Western idiosyncrasy on artistic manifestations often considered “ethnographic”.

Through this visual language, she explored multiple emergency political and social situations of injustice and marginalisation, addressing themes ranging from the political fluctuations of the Philippines, the situation of immigrants in the USA and traumatic events such as wars, displacements and “*tormentos*”, or “storments”, as she defined them, stemming from colonial and imperialist hegemonies around the world.

The show, organised jointly with MUDAM in Luxembourg and EMMA in Finland, seeks to focus on the sociopolitical connections in the work of Pacita Abad and on her unique way of reflecting barbarity, injustice and the repression of freedom in contexts she encountered and experienced personally.

Exhibition organised by:



COLLECTION

SINGLE PIECE

MANOLO MILLARES. FALLEN FIGURE I

From 8 September 2026 to 16 February 2027



Manolo Millares, *Personaje caído I* (Fallen figure, 1970)

Single Piece is a space which temporarily exhibits one sole work from the Museo Reina Sofía Collections, foregrounding, outside the framework of permanent exhibition narratives, aspects from the present day that cannot be overlooked and shining a light on cultures of support that contribute to the collective effort required to build a public collection.

In September 2026 this space centres on ***Personaje caído I*** (Fallen Figure, 1970), a work by **Manolo Millares** (Las Palmas de Gran Canaria, 1926 – Madrid 1972), marking the hundredth anniversary of the birth of this artist from the Canary Islands, a prominent representative of Informalism and a key figure in Spanish painting from the second half of the twentieth century. The work is part of Millares's mature work, a period that witnessed his rise to international prominence, and distils his interest in volume, matter, violence and the possibility of renewal before life as an aesthetic of anguish.

SINGLE PIECE

CECILIA BENGOLEA. SHELLY BELLY INNA REAL LIFE

From February 2027



Cecilia Bengolea, Shelly Belly Inna Real Life, 2020

In **February 2027**, *Single Piece* will shift to accommodate a work by artist **Cecilia Bengolea** (Buenos Aires, 1979), whose practice explores the relationship between body, matter and environment, understood as being part of the same ecosystem. Her video piece ***Shelly Belly Inna Real Life*** (2020), filmed in Jamaica, explores the influences of African culture and nature within the Caribbean island's art community. To this end, Bengolea used music and dance as a language of narration, a vessel of individual and cultural expression, imbued by social, anthropological, ecological and geopolitical issues.

The Generation of '27

2027



Marisa Roësset, Autorretrato tumbada (Supine Self-Portrait), 1927

The Museo Reina Sofía celebrates the **one hundredth anniversary of the Generation of '27** with a new arrangement in the rooms of the permanent Collection, on Floor 2 of the Sabatini Building. The project will orbit around five rooms, scheduled to open progressively to the public, assembling almost one hundred works, many either not exhibited previously or recently incorporated into the Museo's holdings.

Women artists will be front and centre of the survey via a monographic room devoted to their salient presence in exhibitions and events throughout the 1920s. Institutions such as the Lyceum Club, the Círculo de Bellas Artes and the Salón de Otoño were among the spaces in which these female artists found opportunities to widen their

visibility and consolidate their participation in the artistic ecosystem of the era.

Visibility which, in years marked by a certain moral permissiveness, was also open to a degree of sexual dissidence. Within this context, homosexual women started to acquire a new presence in popular culture, albeit marked by a constant tension between fascination, stigma and censorship. A room in the Collection will, therefore, retrieve this near-forgotten presence with newly acquired works by some of its leading figures, for instance **Victorina Durán** and **Marisa Roësset**, along with pieces from the historical holdings of the Collection, in which the possibilities of a queer-inflected interpretation remain open.

A third room will be devoted to the **Exhibition of Paintings and Sculptures of Spaniards Residing in Paris**, held at the Real Jardín Botánico in Madrid in the spring of 1929. In the development of this show, organised by the Society of Courses and Lectures, **María Luisa Caturla** played a pivotal role as one of the most active and relevant intellectuals from the

Generation of '27. The show assembled around ninety works by some of the most innovative Spanish artist of the time, with ties to the French capital and the avant-garde movements that were transforming the European artistic landscape. These participants included **Francisco Bores, Manuel Ángeles Ortiz, Pancho Cossío, Salvador Dalí, Alfonso de Olivares** and **Pablo Gargallo**, among numerous others.

The **Student Residence**, a centre which joined many of the artistic and intellectual concerns of those years, will also feature here in a renewed space which is more expansive than the current one. Furthermore, the new presentation will expand on the catalogue of represented artists and artworks, incorporating, for the first time, different drawings by **Santiago Ramón y Cajal** from the Cajal Legacy, loaned for this arrangement.

Finally, a space will be devoted to the **Vallecas School**, one of the most significant in Spain's artistic modernity. The school was established in the same year, 1927, by **Benjamín Palencia** and **Alberto Sánchez** to reinterpret the Spanish landscape and the telluric as a space of aesthetic and spiritual renewal.



Benjamín Palencia Pérez, Peces blancos (White Fish), 1930

F. G. L. FLAMENCO GARCÍA LORCA

From 26 November 2026 to 28 March 2027

Centro Federico García Lorca, Museo de Bellas Artes de Granada, Centro Cultural Gran Capitán, Palacio de los Condes de Gabia and Centro José Guerrero

Curator: Pedro G. Romero

The Museo Reina Sofía will also mark this anniversary of the Generation of '27 with a temporary exhibition to take place outside its buildings. Curated by Pedro G. Romero for the Federico García Lorca Foundation and produced and coordinated by BNV Producciones, the project unfolds in the city of Granada, with the main site at the Centro Federico García Lorca, and spreads across different spaces around the city via the joint work of institutions such as the Museo de Bellas Artes de Granada, the Centro Cultural Gran Capitán, the Palacio de los Condes de Gabia and the Centro José Guerrero. The **Museo Reina Sofía's** support is formalised by the **loan of almost 300 works** from the national collections, among them key pieces by artists such as Maruja Mallo, Joan Miró, Salvador Dalí and Francis Picabia.



Francis Picabia, *L'espagnole (The Spanish Woman)*, 1917–1920 (ca.) Loan from the Museo Nacional del Prado

F.G.L. Flamenco García Lorca is a project that explores the relations between the work of Federico García Lorca and the field of meaning in flamenco. More than considering a thematic or illustrative relation between Lorca and flamenco, flamenco is conceived as a hermeneutic key to understanding Lorca, and Lorca as a figure that reconfigures the flamenco cultural field. From the Cante Jondo Competition of 1922 to the *La casa de Bernarda Alba* (The House of Bernarda Alba), via drawings, popular lyrics, music, poems and collaborations with flamenco artists, his entire work can be read as an act to poetically, aesthetically and politically reformulate flamenco. Equally, Lorca's passion — in the literal sense of pathos — for

this popular, subaltern art form offers an access route through the political, class, gender and racial affects pervading his work.

The exhibition, moreover, is a mode of thought: a system to make the invisible visible, to relate the dissociated, to activate layers of historical, symbolic and sensitive knowledge that survive in flamenco and Lorcian practices. Therefore, *F.G.L.* is conceived as an assemblage

of knowledge: a moving archive, poetic constellation, and critical topology. Each exhibition, action, encounter or publication is situated in an expanded grammar of archive, where materials — textual, sound, visual, performative — do not document a concluded past, but rather reactivate conflicting meaning, persistence and fractures which still operate in the present.

In short, *F.G.L. Flamenco García Lorca* traces not only a cartography of historical links between two fields. It is also a critical commitment to producing knowledge from artistic practice, to making visible non-academic forms of knowledge, and to imagining curatorial devices capable of accommodating the unstable, the multiple and the non-represented. Therefore, it is inscribed within a genealogy of projects which understand the exhibition as an essay form, performance as a form of archive, and archive as a field of shared affects. In the encounter between Lorca and flamenco, the project does not find a closed object but a continually activated poetic machine.

PEARLS AND SCARS.

THE MUSEO REINA SOFÍA COLLECTION WITH THE COLLECTION OF THE MUSEUM OF MODERN ART IN WARSAW

From 25 February to 29 August 2027

Museum of Modern Art (MSN) Warsaw, Poland

Curator: Amanda de la Garza and Szymon Maliborski, in collaboration with the Collections Department of MNCARS

By way of a selection of more than 150 works from the MNCARS and MSN Collections, a dialogue is established through a common question on the relationship between artworks and history. In this instance, to discuss the course of the twentieth and twenty-first centuries and specific contexts in Spain, Latin America and Poland.

The artworks function as indexes of a history marked by violence, the authoritarian wielding of power, the magma underlying national history and modern States, and their link to colonial companies. Nevertheless, they also verify, condense and reinterpret the energy of social struggles and the body's uprisings as a battlefield that reappropriates public space and the commons. Further, the show looks for works from both collections to gaze head-on in their condition as archive materials and, at the same time, as unique and precise artistic flares; images in time that establish links between past and present.



Left: Pablo Picasso, *Cabeza de mujer llorando con pañuelo (III) Postscripto de Guernica*, 1937 (Paris), [Weeping Woman's Head with Handkerchief (III) Postscript of *Guernica*. Picasso Legacy, 1981. Right: Pedro Lemebel, *Manifiesto. Hablo por mi diferencia* (Manifesto. I Speak from My Difference), 1986

In collaboration with the **Museum of Modern Art in Warsaw** (Muzeum Sztuki Nowoczesnej w Warszawie, **MSN**)

HISTORY DOESN'T REPEAT ITSELF, BUT IT DOES RHYME

EDITION II: HANNAH RYGGEN

From 17 March 2027 to 13 September 2028

Curator: Marit Paasche



Hannah Ryggen, *Etiopia* (Ethiopia), 1935

History Doesn't Repeat Itself, but it Does Rhyme is a series of interventions at the heart of the Museo Reina Sofía which involves juxtaposing an equivalent to *Guernica* from another era or geopolitical sphere, contextualising them via academic work in art history as an interpretative framework. The series title is a phrase traditionally attributed to the writer Mark Twain, but is apocryphal, and never written by the author. This second edition will be devoted to eminent Norwegian textile artist Hannah Ryggen.

In 1937 the Norwegian and Spanish Pavilions were adjacent at the Paris World's Fair. A foreboding seeped through Europe at that time. Nobody wished to provoke Hitler or Mussolini, and diplomats spoke only of the importance of keeping world peace. Yet Mussolini and the fascists had already attacked Ethiopia in 1935, and the Spanish Civil War had started in 1936.

The Republicans commissioned Picasso to make a work specifically for the Spanish Pavilion to serve as a propaganda instrument and as a means to raise funds. Picasso created *Guernica*, an icon of modern art history. In the art section of the Norwegian Pavilion, Hannah Ryggen's *Ethiopia* (1935) went on display, a tapestry fuelled by her indignation over Mussolini's attack

and the UN's apathy. Ryggen wanted to support Ethiopian resistance and, with this tapestry, launch a counter-attack.

Between 1935 and 1947, **Hannah Ryggen** created an acclaimed series of anti-fascist and anti-Nazi tapestries in response to political events — both international and national, some of which would be included in the 1937 exhibition — with works from the aftermath period of the Second World War. The exhibition here examines the relationship between attack and retreat in art, the relationship between Hannah Ryggen and Picasso, and the key role of the interaction between communism, socialism and feminism, both in the arts and in Norwegian support for the Republicans during the Spanish Civil War.

AVANT-GARDE WRITINGS IN THE LAFUENTE ARCHIVE

Spring, 2027

Curator: Henar Rivière

Prior to the opening of the Museo Reina Sofía's new site in Santander, this exhibition will address an aspect that runs largely through the holdings of the **Lafuente Archive**: experimentation in the expanded field of writing which materialised in different art movements in the first half of the twentieth century. These multiple experimentations, often ignored by historiography, played a key role in historical avant-garde movements in their desire to give aesthetic form to all spheres of daily life.



Sonia Delaunay (Sarah Stern) and Blaise Cendrars (Frédéric-Louis Sauser), *La Prose du Transsibérien et de la Petite Jehanne de France*. Paris: Éditions des Hommes Nouveaux, 1913. Leporello (typographic printing and watercolour; luxury edition printed on Simili Japon paper), Museo Nacional Centro de Arte Reina Sofía

Part of the show will be devoted to the so-called “typographic revolution”, the profound transformation of graphic design and typography in the early decades of the twentieth century. The selection of works, including pieces by Walter Dexel, Paul Schuitema and Piet Zwart, among others, will bear witness to how typography and visual composition in writing were one of the fertile areas for formal innovation in the avant-garde.

Moreover, the exhibition will incorporate the landmarks of French avant-garde movements, in which the poetic word would progressively emancipate itself from the space and visual framework that traditionally constrained it. Therefore, on display will be Stéphane Mallarmé's *Un coup de dés jamais n'abolira le hasard*, the Calligrammes of Guillaume Apollinaire and *La Prose du Transsibérien* of Blaise Cendrars and Sonia Delaunay-Terk.

Italian Futurism, and its adhesion to the modern imagery of speed, the machine and war, centred its attentions on the expansion of writing as an artistic practice. Accordingly, the show's selection of Futurist publications will be broad, and will include, specifically, *parole in libertà* by Filippo Tommaso Marinetti.

The Russian avant-garde was equally salient in experimentation with writing, and the Lafuente Archive conserves a major collection of Russian Futurist books made prior to 1917, resulting from a collaboration between poets and visual artists, and frequently conceived as one-off, experimental copies. They often converse with Zaum poetry and the subsequent investigations of Suprematism and Constructivism.

The verbal and typographic experimentation of Dada and Merz are represented here by way of magazines, posters and books showing the disruptive potential of writing in avant-garde practices. The stress is placed on the investigations of Raoul Hausmann and Kurt Schwitters, whose practice blurred the limits between poetry, collage, typography and visual composition.

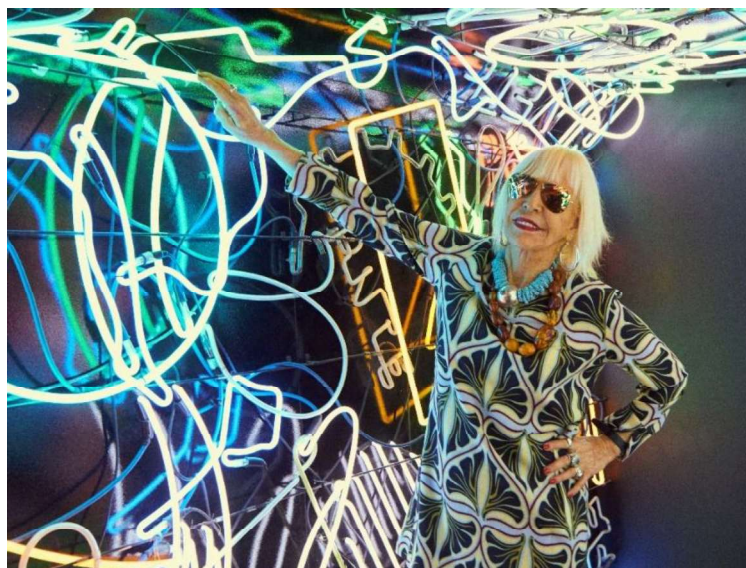
With one hundred works, this show will unveil the exhibition of archives the Museo Reina Sofía will periodically carry out in the old Sabatini Protocol Room, museographically renovated by the **Juan Herreros studio**.



Juljan Przyboś and Władisław Strzemiński, *Z ponad* (from Above). Cieszyn: Biblioteki "a.r.", 1930. Book, Museo Nacional Centro de Arte Reina Sofía

PUBLIC PROGRAMMES

The Museo's **Public Programmes Area** has designed, for the 2026–2027 period, a programme of activities tightly interwoven with the temporary exhibitions and Collections, and through different formats and proposals.



The artist Marta Minujín in *Menesunda Reloaded*, New Museum, New York, 2019. © Marta Minujín. Photograph: Sol Navedo for AXP

Across this new season, the now-established **Inaugural Conversations** will be held, conceived to explore in greater depth the trajectory and work of the central figures in each exhibition held in the Reina. In 2026, the programme will get under way on 22 September with a talk centred on Eli Cortiñas, followed, on 10 November, by another on Miguel Ángel Rojas, and concluding, on the 17th of the same month, with a conversation focused on Marta Minujín. Once into 2027, these conversations will include one devoted to Fernanda Laguna, on 2

March, and another to Marlene Dumas, on 27 April.

The talks will unfold alongside a series of Public Programmes aimed at fostering **new readings** that transcend the temporality of the exhibitions and extend their lines of research and debate.

This autumn, the **music programme** gains traction with the new rehang of the Museo Reina Sofía Collections: *Collection. Contemporary Art: 1975–Present*. Thus, a concert series will shine a light on the **importance of popular music in contemporary creation and its interconnection with the works displayed**.



Ana Curra. Photograph: Eneko Caos

As part of this programme, the Museo will host a performance, on 14 October, by **Ana Curra**, one of the major counterculture punk figures in Spain who worked with artists such as Alberto García-Alix and Miguel Trillo. On 10 December J will perform *Plena Pausa*. This undertaking arises from an initiative by Filmoteca Española, which, after acquiring holdings by film-maker Iván Zulueta and subsequently restoring them, commissioned artist Juan

Ramón Rodríguez Cervilla, “J”, lead singer of the group Los Planetas, to set music to this previously unreleased footage. The concert series will continue during 2027.

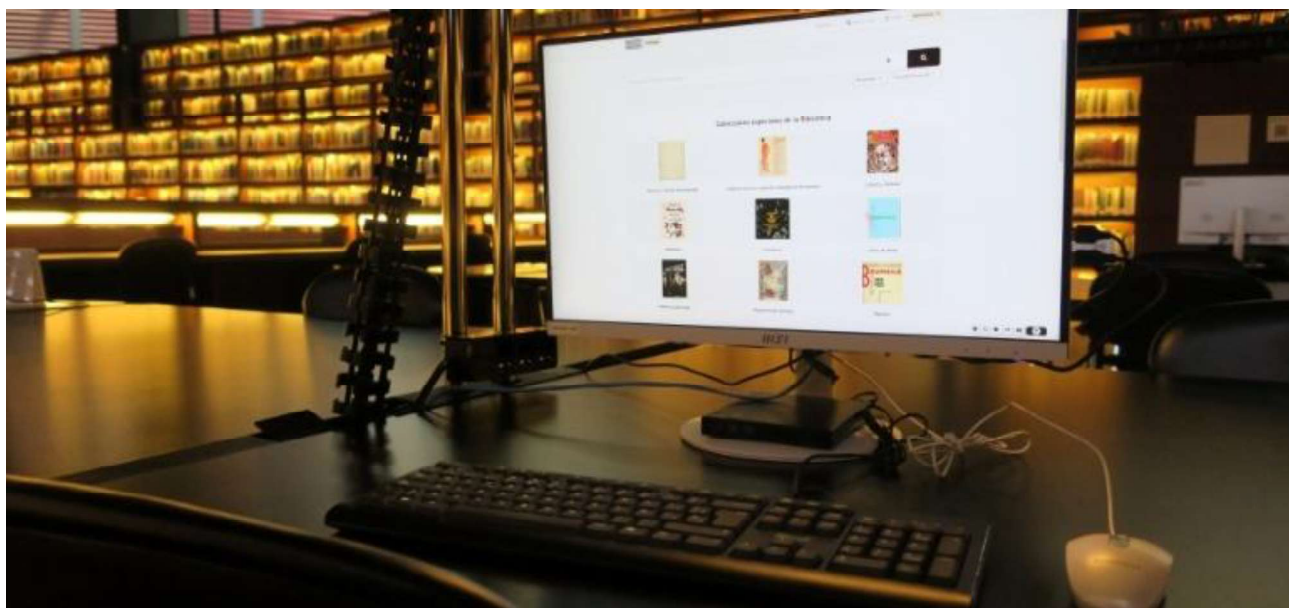
Notable among the **live arts activities** this coming year is the performance lecture ***Queridas Viejas (Old Mistresses)***, by **María Gimeno**, on 6 November. The work foregrounds the role of women artists in building art history, adding many to Gombrich’s *The Story of Art* that were missing.

As is customary every year, the **Contemporary Art Conservation Conference** will be held on 4 and 5 March 2027, in its 28th edition. This international encounter, organised by the **Museo Reina Sofía’s Department of Conservation-Restoration**, with sponsorship from the Fundación MAPFRE, sets out to share and debate experience and research, open new channels of study and reflect on conservation and the professional practice of restorers. It will be held with in-person and online attendance formats, occurring simultaneously, via twenty-minute interventions, followed by a five-minute Q&A.

Furthermore, the Museo Reina Sofía will celebrate, once again, **International Museum Day**, alongside Radio 3, with music taking centre stage throughout an entire day of concerts that start at daybreak.

LIBRARY AND DOCUMENTATION CENTRE

The Museo's **Library and Documentation Centre** aligns its programme to shine a light on the collections it conserves and the services it makes available to people researching contemporary art.



Catalogue available in the Reading Room of the Library and Documentation Centre

Training capsules will be developed across this coming year; essentially, short sessions with small groups designed to facilitate the search and consultation of archive materials of artists, galleries and art critics, the collection of serial publications and the handling of databases



Books with covers illustrated by different artists, chiefly from the 1920s and 1930s.

to which the centre subscribes. Equally, the **De visu** project strengthens the link between the Museo's Collection and the Library and Documentation Centre's holdings via discussion groups, gathering chiefly around artist's books, photobooks, books with illustrated covers and archive documentation.

Furthermore, in initiatives with other organisations, an **Editathon** will be organised with Wikimedia, in addition to a new edition of **Harvest** with Photobook Club Madrid, which sees authors present their photobook dummies.

EDUCATION

The Reina's **Education Area** gets this this academic year under way with significant developments.

Through the support of the **Daniel and Nina Carasso Foundation**, the **Expanded Mediation Programme** comes into being with the aim of placing value on, supporting and advocating the presence of cultural mediation in the Spanish State, expanding its reach to the most diverse professional profiles in relation to participatory and relational art, socio-community intervention and art education. Therefore, with a predicted four-year timespan, the initial actions will develop across this coming year in three strands: training activities, publications and didactic materials, as well as the development of the already existing School of Situated Mediation, in collaboration with the Studies Directorship.



Solar 5 workshop. *Dulce Fantasma* (Sweet Ghost) with Nazario Diaz. July 2026. Museo Reina Sofía, photographic archive. Photograph: Sue Ponce

Revolving around *Collection. Contemporary Art: 1975–Present*, a new space of education and rest called Alhacena, which opened this past summer, is accompanied and complemented by **new designs for free, daily school visits** for students of Infant, Primary, Secondary and Sixth Form education, while the project **Savia (Sap)** for younger children starts again, broadening the activities and proposals in this new space. All activities for the general public are supported by Fundación "la Caixa".

The fourth floor also welcomes **free guided tours** for the general public, the *Viva Voce* **artist-led visits**, a new **visit for families** every Saturday under the name *Mutant Sculptures* and **new independent sound tours** from the project *Aural Museum*, in collaboration with Reina Sofía Radio.



EquipoDIVERSO. *Rest or Revolt* with Clara López. Museo Reina Sofía, photographic archive. Photograph: Sue Ponce

Inside the sphere of accessible activities, and with the support of **Fundación ONCE**, the Reina begins the academic year with ***Smoke, Fibre, Iron***, a new audio-description tour around Itinerary I, on Floor 4, for the visually impaired or those with residual vision. Monthly activities with Spanish Sign Language (ILSE) for deaf people and **Disability Days** will also continue in November.

The **equipo** community projects will also feature artists such as **Rubén H. Bermúdez**, present in the Museo Reina Sofía Collections (equipo1517), the hard-to-classify Hajar Kaddouri Boudib, known under her music alter ego **Azuleja** (equipo1821), and the performative and sensorial practices of **Jaime Conde-Salazar** (equipoM), among others. These projects are supported by **Fundación Occident**.

STUDIES

The **Studies Directorship** articulates the Museo Reina Sofía's research, learning and knowledge production with activity organised across three departments: **The Tentacular Museum**, which drives and maintains collaboration networks, the **Study Centre**, which develops research groups, Chairs, seminars and programmes for academics, and **Film and New Media**, which oversees the film programme and reflections on the moving image.

Moreover, the Directorship develops two projects of research and institutional experimentation: the **Laboratory of Shared Institutionalism**, a space of research and work in common through which the Museo develops advocacy tools with the wider cultural ecosystem, and the **Cáder Institute of Central American Art (ICAC)**, centred on investigations around Central American art.

The Laboratory of Shared Institutionalism

This space of research work was set up in 2025 for the Museo Reina Sofía to develop advocacy tools with the wider cultural fabric. This autumn, the Laboratory will present the results of its first public project, ***Best Practices for Commissioning Art Work Inside the Framework of Public-Sector Hiring***

The Cáder Institute of Central American Art

Since being created in March 2025, the **Cáder Institute of Central American Art (ICAC)** has promoted the study, research and dissemination of Central American art and its diasporas. Along with its lines of artwork acquisition and bibliography and the open call for research fellowships, the 2026–2027 programme season is notable for the **publication of its first book: *Small Homelands, Big Histories. Which Art Narratives, Ideas and Scenes Does Central America Create?***, published by the Museo Reina Sofía Foundation, in collaboration with publishers from the region and **international publishing houses for its Spanish and English versions, respectively.**

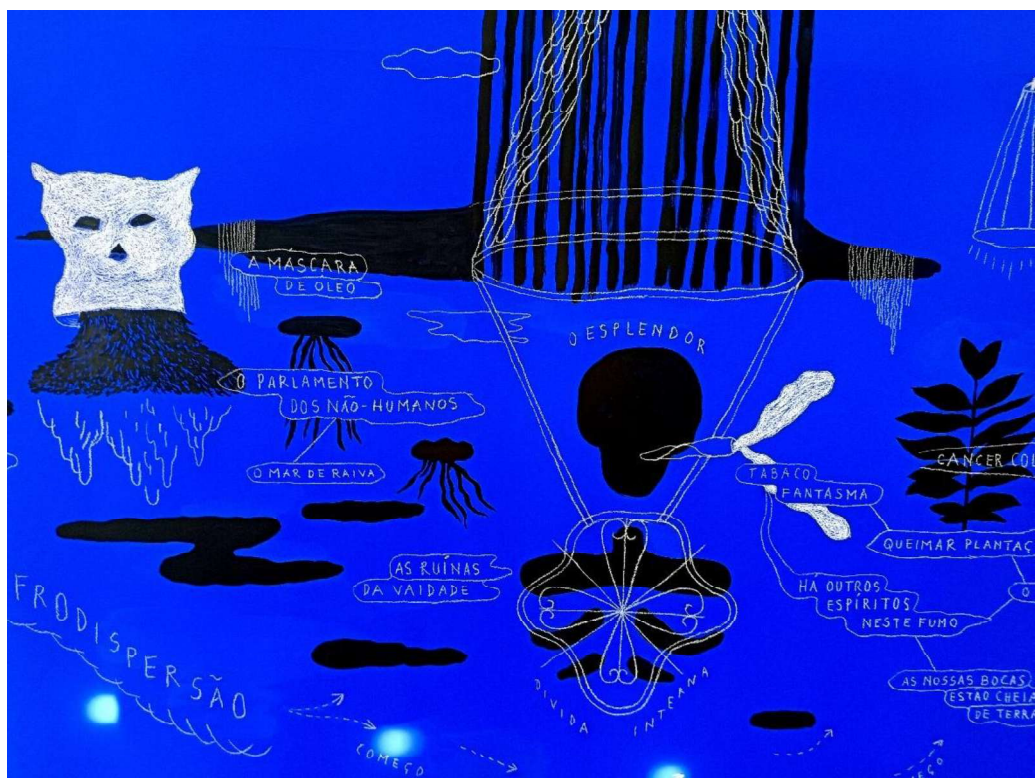


Community Vessels, workshop with Studio Lenca. Photograph: Carlos Martín Zancajo

Study Centre

The Museo Reina Sofía Study Centre pivots its 2026–2027 programme around research, academic training and the production of critical thought through **residencies and grants, study groups and seminars, and its Chairs programme.**

The latest developments include the second edition of **Studies Constellation. The Annual Residency of Thought**, led by artist, researcher and cultural theorist, **Olivier Marboeuf**, one of the salient voices in French-language decolonial criticism. Under the title *The Rioter and the Witch: Rehearsals on Cultural and Para-Institutional Mediation*, Marboeuf will investigate new forms of mediation and cultural institutionalism. His residency will include a public presentation, the seminar *De-speaking Institutions: Three Rehearsals* and the community workshops *Blueprints. Paper Constellations of Lavapiés' Memory*.



Olivier Marboeuf, *Blueprints. O Esplendor*, 2025. Courtesy of the artist

The **programme of grants and research residencies** opens calls for new residencies of **Sustainable Artistic Production**, inside L’Internationale’s *Museum of the Commons – Climate* programme, focused on the climate crisis and the sustainability of artistic and institutional practices. The fifth round of **Joaquim Jordà Residencies** will also be held, developed by the FIDMarseille and Doclisboa festivals and aligned towards essay film, experimental film and non-fiction projects. In addition, there is the first **Esteban Vicente-MNCARS Research fellowship**, in collaboration with the Harriet and Esteban Vicente Foundation, devoted to the artist, his American exile and cultures of abstraction.

In the sphere of **research groups and seminars**, *Goodbye, Representation* continues with the group **Difficulty. Forms and Political Effects of Diversion in Writing and Contemporary Art**, directed by Erea Fernández, and followed in 2027 by a new group on rethinking **abstraction as an aesthetic and political strategy**. The strand *Criticism and Infrastructural Imagination* incorporates a new research project on the processes and protocols of the **acquisition, stewardship and care of contemporary artistic and cultural productions by Indigenous peoples**, developed with the Museo Reina Sofía Foundation, as well as a seminar with writer and art critic **Peio Aguirre** on the relationships between logistics and contemporary art.

This forthcoming year also sees in the study strand **For a Minority Popular Culture/Towards a Plebeian Universalism**, which addresses forms of popular imagination and plebeian practice. It includes seminars by philosophers **Luciana Cadahia** and **Nuria Sánchez Madrid**, and a reading group directed by researcher **Paula Pérez-Rodríguez**.



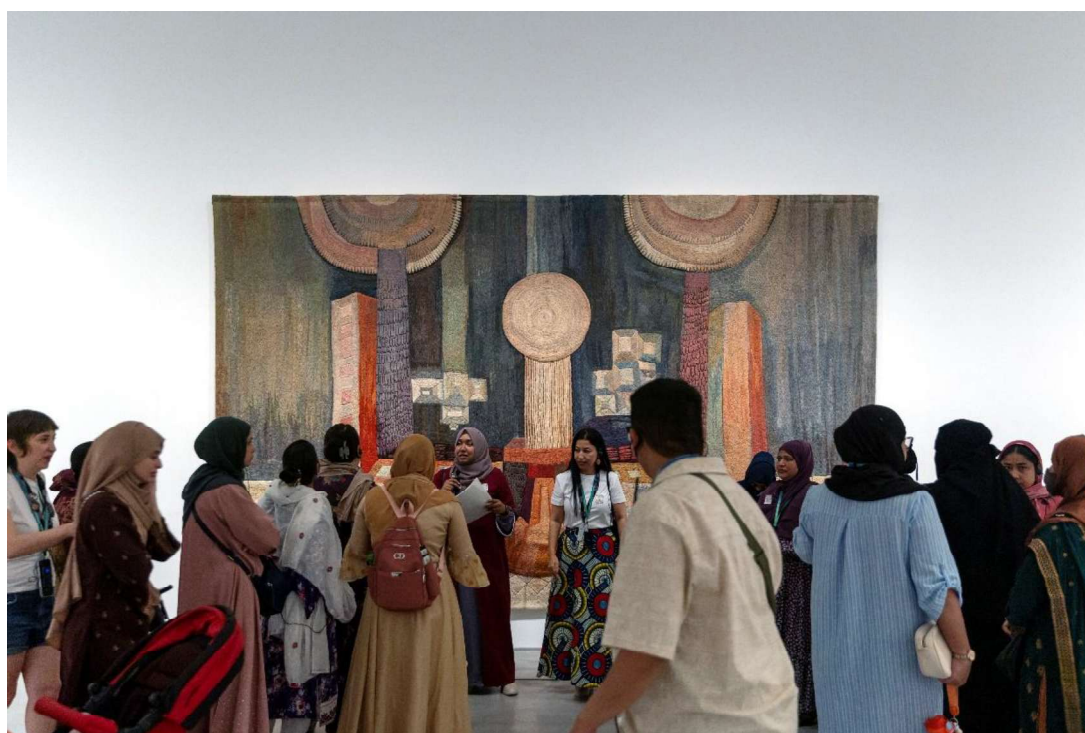
Remedios Zafra in the José Luis Brea Chair, Museo Reina Sofía, 2026. Museo Reina Sofía, photographic archive. Photograph: Sue Ponce

This year the Museo's **Chairs** will enjoy an expanded format: their customary lecture will also incorporate a **research seminar and the publication of the text from the lecture on the Museo's website**. The **María Luisa Caturla Chair** will welcome artist, writer and activist **Gregg Bordowitz** in October 2026; the **Juan Antonio Ramírez Chair**, art historian and architect **Juan José Lahuerta**, in January 2027; and the **José Luis Brea Chair**, on visual cultures, will be led, in March 2027, by **Ariella Aïsha Azoulay**, an international reference point in studies on photography, archive, history and anti-imperialism.

The programme will feature a major new academic development: the first **university micro-credential in Intercultural and Multilingual Mediation in Art Contexts**, organised with the Autonomous University of Madrid and expanding the academic programme comprising the MA in Contemporary Art History and Visual Culture and the Bachelor's Degree in Art. The year will be rounded off with encounters such as the second edition of **READ Madrid. Festival of Books and Ideas**, in April, the **Sociología Ordinaria Encounters**, in May, and the third edition of **Studium Generale**, in June.

The Tentacular Museum

In the coming 2026–2027 programme, the **Tentacular Museum** will strengthen its work around listening, cooperation and network creation between the Museo and communities, cultural initiatives, and social agents. Its main lines of activity most notably include the **Museo Situado Schools**, with Spanish-language programmes; rights; the handling, packing, transportation and installation of cultural heritage artefacts; and artistic and intercultural mediation, in collaboration with the Carasso Foundation, all of which are aimed at people with a migrant background. This is in addition to projects linked to the **L'Internationale** network, such as **STILO** and the **Assembly of Situated Organisations**, focused on exploring new forms of organisation and institutional transformation.

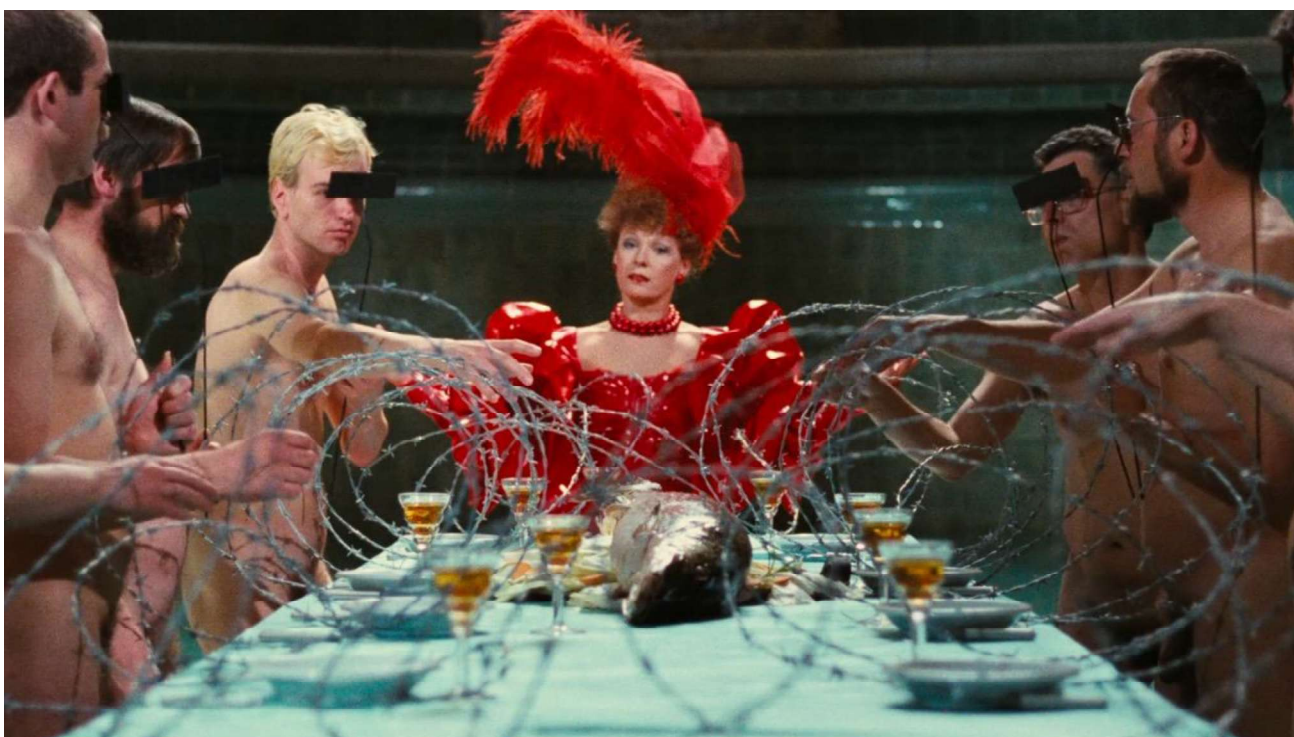


Visit with the School of Situated Mediation during the Neighbourhood Picnic, Museo Reina Sofía, 2026.
Mediator: Sadia Mahfuz. Museo Reina Sofía, photographic archive. Photograph: Sue Ponce

Situated Voices also continues with encounters devoted to present-day issues, including **Iran and Honduras, linguistic justice, cultural rights, the register of inhabitants and mobility**. Moreover, the programme incorporates the **TEJA Residencies for Artists in Emergency Situations, Africana Lab, Black Awareness Day** and the **Spread Spectrum System**, a sound project on digital culture, activism and anti-racism. Established events also round off the year, for instance **The Festival of Anti-racist Culture, the Neighbourhood Picnic** and **Climate Shelter**, which once again turns the Museo into a hospitable place of rest with a free cultural programme.

Film and New Media

This year also further consolidates the **Film and New Media** programme in the new room of the Sabatini Building, exploring in greater depth the intersections between film, contemporary art, performance, literature and digital culture. The programme 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 **co-produced by Filmoteca Española** and spanning, via twenty-two films, the country's social and political transformation from the 2001 crisis to the present day, 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.



Ulrike Ottinger, *Freak Orlando*, 1981, film

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. The programme includes ***On Images and Refusal. Carte Blanche to Eli Cortiñas***, as an accompaniment to the exhibition ***Eli Cortiñas. The Machine Dreams of Smoke***, and ***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.



Radu Jude, *Dracula*, 2025, film

The two-part film programme **Cinema Commons: Reclaiming Land**, curated by **Raquel Schefer**, 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, inside the L'Internationale framework. Finally, ***Moon Projector*** returns, an ongoing film programme for a young and family audience.

DIGITAL PROJECTS AND WEBSITE

Over the 2026–2027 programme, the **Digital Projects and Website Department**, under the **Communications Directorship**, continues with its programme to produce video and radio content, in a transversal collaboration with different teams in the Museo Reina Sofía.

La Favorita, an audiovisual project that invites figures from the public eye to choose their favourite works from the Museo Reina Sofía Collections and share their personal story around them, continues the initial instalments of Las Hijas de Felipe, Chenta Tsai and Ana Locking with fresh participations from people such as writer Marta Sanz and film-maker Oliver Laxe.

A salient production this year will be the video documenting the **restoration process of *Biombo* (Folding Screen, ca. 1923) by Salvador Dalí** (Figueres, 1904–1989) via the testimonies of professionals from the Museo Reina Sofía's Conservation-Restoration and Collections areas, all of whom have participated in its retrieval.

The Museo Reina Sofía's RRS Radio will continue to work jointly with other areas of the Museo, for instance with the **Cáder Institute of Central American Art (ICAC)** to publish interviews with leading figures from Central America's culture and art scene, such as Karon Corrales and Juan Canela.



Stills from the video on the restoration of *Biombo* (Folding Screen, ca. 1923) by Salvador Dalí. Museo Reina Sofía.
© Salvador Dalí, Fundació Gala-Salvador Dalí, VEGAP, Madrid, 2026

ARCHITECTURE AND SUSTAINABLE DEVELOPMENT

Architectural Restorations

Main site: Sabatini and Nouvel Buildings

During the first six months of 2026, work was concluded as part of “Component 14: The Modernisation and Competitiveness Plan for the Tourism Sector”, under Spain’s **Recovery, Transformation and Resilience Plan**, executed by commission to the total amount of **5,419,254.65 euros**. This work entailed restoring the façades to the **Sabatini and Nouvel Buildings**. Furthermore, work also took place on the **Palacio de Velázquez** to improve accessibility and its roofing, to a budget of **1,761,947.12 euros**.

Moreover, from the institution’s own budget, works to upgrade and adapt the future rooms devoted to the Collections on Floor 3 of the **Sabatini Building**, and in other internal spaces in the Museo, are being carried out throughout 2026, to the sum of **500,000.00 euros**.

During 2027 works will be carried out, also from the Museo’s own budget, in different galleries in the Sabatini Building to upgrade the building and its facilities, while different projects to improve spaces of public use (exhibition rooms, the garden, access points) and internal spaces will get under way, to the amount of 1,000,000.00 euros, approximately.



Palacio de Cristal



Emergency work being carried out on the Palacio de Cristal, August 2026

To the total sum of 7,458,274.21 euros, of which 1.25 million euros were contributed by Spain's Institute of Cultural Heritage (IPCE) and the remaining amount funded entirely from the Museo's budget, emergency work continues to be carried out on this gallery and is due to end over the course of 2027. The work forecasts restoration on the building's structure and glass cladding system. The full conclusion of these works is scheduled for 2028.

The Museo Reina Sofía's Sustainable Development Plan (2025–2030)

The Museo Reina Sofía has presented its **Sustainable Development Plan (2025–2030)**, a comprehensive document developed from the Museo's Architecture, Sustainable Development and General Services area, which outlines a number of the Reina's strategic plans, encompassing the strategies highlighted by the seventeen Sustainable Development Goals (SDGs) from the 2030 Agenda. In addition to the calculation and registration with the MITECO Carbon Footprint Registry, among other projects, it emphasises the transition, in annual stages, to halogen and LED lamps in the Museo's exhibition rooms.

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Madrid, 7 September 2026

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