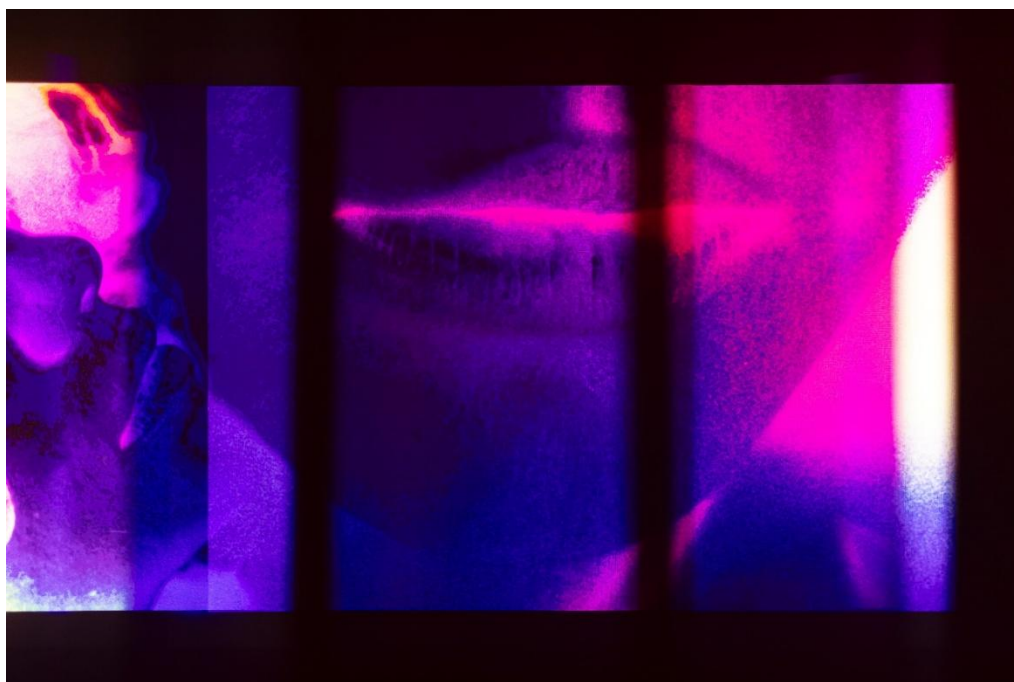


SPAIN'S MINISTRY OF CULTURE ACQUIRES FOR THE MUSEO REINA SOFÍA SEVENTEEN WORKS BY FOURTEEN ARTISTS, NINE OF THEM WOMEN, TO THE VALUE OF 402,760 EUROS



Claudia Andujar, *A sônia (1971-2024)*, video installation with three simultaneous projections © Claudia Andujar, 2024

- **The seventeen acquired works are by the following fourteen artists:** Annette Messager, Claudia Andujar, La Ribot, Ester Chacón, Pere Noguera, Oriol Vilanova, Kapwani Kiwanga, Venuca Evanán, Ángel Bados, Amparo de la Sota, Joan Gelabert, Ana Laura Aláez, María Alcaide and Roberto Jacoby.
- Of these fourteen artists, whose works have been acquired at this year's edition of ARCO, **nine are women, representing 64% of the total**, and are predominantly from

Spain and Spanish galleries. **Many of them**, nine out of the fourteen, are not currently represented in the Museo and will, therefore, **become part of the Reina's Collections for the first time**.

Once again in 2026, Spain's Ministry of Culture and the Museo Reina Sofía attended ARCO with a view to bolstering the Reina Sofía's Collections via the acquisition of nine works and to support Spanish artists at the biggest art fair in the Spanish State. In this fresh edition of the fair, the Ministry invested **402,760 euros** in acquiring **seventeen works by fourteen artists, nine of them women, representing 64%**. Such acquisitions have strengthened and increased **the commitment to women artists' representation within the Museo Reina Sofía Collections**, which at present stands at 15% of its holdings. This representation was stressed on Friday morning by Spain's Secretary of State for Culture, Jordi Martí, and Manuel Segade, director of the Museo Centro de Arte Reina Sofía, following the Museo Reina Sofía's Board of Trustees' Standing Committee, held on Friday, 6 March at ARCO.

Of the fourteen artists whose works have been acquired by the Ministry of Culture and the Museo Reina Sofía at ARCO 2026, **eight are Spanish and six are from other countries**, including four from Latin America. Therefore, the following artists will now join the Collections: Annette Messager, Claudia Andújar, La Ribot, Ester Chacón, Kapwani Kiwanga, Venuca Evanán, Amparo de la Sota, Ana Laura Aláez, María Alcaide, Pere Noguera, Oriol Vilanova, Ángel Bados, Joan Gelabert and Roberto Jacoby. These acquisitions place the stress on Spanish art and Spanish galleries and span a century of artistic practices, with María Alcaide the youngest, at thirty-four, and including the ninety-four-year-old artist Claudia Andújar.

The selection of these acquisitions adheres to considerations that include the enhancement of women's presence in the Museo's holdings and to cover unprecedented or under-represented aspects in the Collections, as well as complementing lines of research already undertaken in the Museo, such as Action Art and performance, Textile Art, materic Conceptual Art and Relational Art, and adding some of the key figures in Spain's contemporary artistic landscape, figures which until now have been absent in the Reina's Collections. **Many of these artists**, nine of the fourteen — 64% — are hitherto unrepresented in the Museo, and therefore **become part of the Museo's Collections for the first time**. One such artist is **Annette Messager** (Berk-sur-Mer, France, 1943), a pivotal female artist in the last third of the twentieth century in France who, despite being the subject, in 1999, of a retrospective in the Palacio de Velázquez in the Retiro Park, was not previously represented in the Museo Reina Sofía Collections. The acquired work, *Voeux avec laine* (Desires with Wool) (1989–2024), comprises photographs of details of the female and male body and correlates with her emblematic series *Mes voeux*, which she started in 1988. The presence in the Collections of Maria Ribot (Madrid, 1962), **La Ribot**, a choreographer, dancer and artist, is heightened via her work *Nueve chichis y un flash* (Nine Pussies and a Flash, 2000), an

ensemble of nine framed Polaroid photographs, acquired in the Max Estrella gallery. Three acquired works by **Pere Noguera** (Bisbal d' Empordá, 1941), *Sapates. Primera enfangada* *Primera enfangada (estudio)* (*Zapatos*) (First Muddying [Study] [Shoes], 1979), *Rellotge i penjador* (Watch and Hanger) and *Televisió* (*Television*) (1979), enrich the Museo's sculptural holdings and address a notable omission with the Catalan artist's previous absence. The work *Si el mar pudiera hacerse de jardines* (If the Sea Could Become Gardens, 2024), by **Ángel Bados** (Olazagutia, Navarra, 1945), joins four works already present in the Museo by this key artist from 1980s New Basque Sculpture, further enhancing the sculptural collection. **Oriol Vilanova** (Manresa, Barcelona, 1980), an artist chosen to represent Spain at the 2026 Venice Biennale, enters the Collections with his large-scale installation *Mudos* (Mute, 2020), comprising more than 2,100 monument postcards in an analysis of the visual representation of power in public space.

Of the works by six non-Spanish artists acquired at ARCO, four are from Latin American countries. For instance, Swiss-Brazilian artist **Claudia Andujar** (Neuchâtel, Switzerland, 1931), a renowned documentary photographer, with her work *A sônia* (1971–2024), a video installation with three simultaneous projections she employs to explore feminist artistic practices and those of women in Latin American art since the 1960s; **Ester Chacón** (Santiago de Chile, Santiago, Región Metropolitana de Santiago, Chile, 1936), with her work *Mamita* (Mama, 1978), adding to the Museo's textile holdings, which already include other textile pieces anchored in a volition for female political and cultural resistance; and **Venuca Evanán** (Lima, Peru, 1987), a visual artist, educator and activist, and heir of the artistic expressions of Sarhua, an Indigenous community from the Peruvian Andes in the region of Ayacucho, who becomes part of the Reina's Collections with two works, *Dúo de varas "llamaq y campona"* (Pair of Canes "llamaq and campona", 2024) and *Llamaq y campona* (2024), pieces in which Evanán affirms identity, memory and cultural resistance, in addition to community feminism in the life of Andean women. Further additions include a new work by **Roberto Jacoby** (Buenos Aires, 1944): *Body Art: 15 segundos de fama en la discoteca Palladium*, (Body Art: 15 Seconds of Fame in the Palladium Discotheque, 1988), on a festival-action or participatory collective performance carried out in 1988 in the Palladium discotheque in Buenos Aires, a unique piece from the 1980s Buenos Aires underground scene. From a post-colonial perspective is the **practice of Kapwani Kiwanga** (Hamilton, Canada, 1978), a French-Canadian artist whose work analyses the imbalances of power from the past and present through a dialogue initiated with historical narratives. The acquired work *Flowers for Africa* (2026) is a protocol for the creation and presentation of a flower arrangement, representative of those exhibited during official independence ceremonies in Guinea-Bissau. In the desire to enrich and enhance the Reina's collection of textile designs, especially by women artists with a distinctive voice in Spanish contemporary art, the work *Mapa VI, Aquí ahora* (Map VI. Here, Now, 2021) has been acquired, a piece by **Amparo de la Sota** (Madrid, 1963) embroidered on two old torn pillow cases and a sheet dyed with tea. **Joan Gelabert** (Mataró, 1954) enters the Collections with his work *Tríptico de Barcelona* (Barcelona Triptych, 1988) and its ties to the new rehang project in the Museo and its objective to

illustrate the emergence of counterculture movements, related, at the same time, to other artists already present in the Collections, for instance Armando Suárez and Zush, entwined through the hope of finding a new universe. **Ana Laura Alález** (Bilbao, 1964), whose work is already part of the Museo's holdings, enhances her presence with the newly acquired piece *Dance & Disco*, (2000/2019), comprising six photographs on Ilford paper, along with the video documentary *Dance & Disco* (2000), which references the work the artist made in Espacio 1 of the Museo in 2000 and which has been identified as pioneering in seeking to subvert the traditional logics of the museum institution. Finally, *Capa pluvial o manto para caballo* (Rain Cape or Horse Blanket, 2025), by **María Alcaide** (Aracena, 1992), the youngest artist among these recently acquired works, serves as an introduction to an artist who revises and updates structural questions to re-read Andalusian identity through a feminist and environmental gaze in the Reina's Collections.

Incorporations into the Museo Reina Sofía Collections from ARCO Acquisitions

Annette Messenger

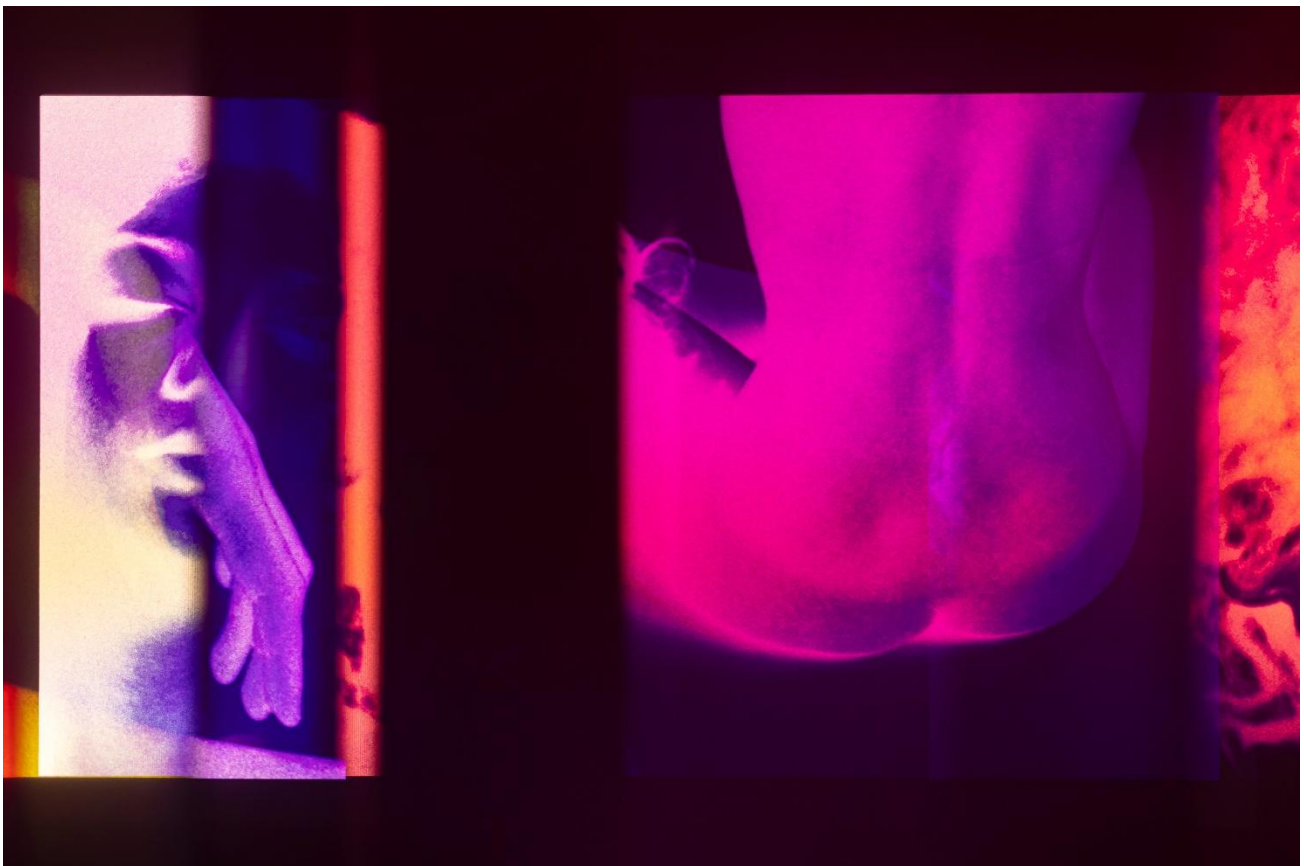


Annette Messenger, *Voeux avec laine* (Desires with Wool) (1989–2024), fourteen framed black-and-white photographs, unspun wool threads and string, (141 x 129 cm). © Annette Messenger

Annette Messenger (Berk-sur-Mer, France, 1943) is a pivotal female artist in the last thirty years of the twentieth century in France who, despite being the subject of a 1999 retrospective in the Palacio de Velázquez, in the Retiro Park, was previously unrepresented in the Museo Reina Sofía Collections. From 1962 to 1966, Messenger studied at the École Nationale Supérieure des Arts Décoratifs in Paris, and from 1971 embarked upon highly personal work influenced by Surrealism and Art Brut, defined by its heterogeneity. With a subject matter straddling the personal and the fictitious, and via everyday materials arranged as assemblages, collections and theatre installations, she employs not only objects but also documents, photographs, fabrics, drawings and sculptures. Her feminist body of

work was honoured, in 2010, with the Trophée Créateurs sans Frontières and the Golden Lion Award at the 51st Venice Biennale in 2005. The work acquired by the Museo is *Voeux avec laine* (Desires with Wool) (1989–2024), made up of photographs with details of the female and male body and corresponding to the series *Mes vœux*, which she began in 1988 and which draws formally from votive offerings and coats of arms via photos of body parts: faces, sexes, hands, feet, and so on, circumscribed in a space defined by simple geometric forms outlined with wool. This is then configured in triangles that form an arrangement in the shape of a cross. The artist asserts that in the viewer these works create a kind of *discomfort* due to the fragmentation and accumulation of bodily details. They form an “excess, an overflowing in which the accumulation of photographed bodies can be associated with the repetition of words, almost leading to suffocation”.

Claudia Andujar



Claudia Andujar, *A sônia* (1971–2024), video installation with three simultaneous projections of three-minute archives in overlapping loops. Colour and sound. Kinetic device, variable dimensions © Claudia Andujar

The work *A Sônia* (1971–2024) is a visual essay by Claudia Andujar (Neuchâtel, Switzerland, 1931) centred on the female body through a photo session with a young woman from Bahia who tried, in vain, to be a model in São Paulo in the early 1970s. Prior to the making of the piece, Andujar was already an established documentary photographer through the anthropological-style photo reportages she produced for the publication *Realidade* that positioned her as one of the eminent photographers in her field. The project *A Sônia* became

an experimental visual essay, allowing her to explore the creative use of the then-burgeoning photographic editing techniques. The acquisition of this work, in its video-installation version of 2024 and made by the artist in a collaboration with Leandro Lima (São Paulo, 1976), enables us to contemplate Andujar's work within the Collections, where she was already represented with *Vertical 9* (1981–1983), from her series *Marcados* (Marked), made with Yanomami communities. The acquisition, moreover, is aligned with research strands around feminist and women's artistic practices in Latin American art since the 1960s, an element which also runs through the recent rehang of the Collections, *Collection. Contemporary Art: 1975–Present*.

La Ribot



La Ribot. *Nueve chichis y un flash* (Nine Pussies and a Flash, 2000) a set of nine framed Polaroid photographs. © La Ribot

La Ribot, María Ribot (Madrid, 1962), is a choreographer, dancer and artist whose work has profoundly changed the field of contemporary dance, not only in Spain but also internationally. She challenges the frameworks and formats of the stage and museum, borrowing freely from the vocabularies of theatre, visual arts, performance, film and video to implement a conceptual displacement of so-called live arts. The Museo's acquired piece, *Nueve chichis y un flash* (Nine Pussies and a Flash, 2000), comprises a set of nine framed Polaroids. During 1997 and 2003, La Ribot employed Polaroid photography in some of her choreographic works, to later create installation pieces, thereby drawing from ephemeral photography of her body to captivate with the ephemeral and the precarious, both from the Polaroid and the body in action. Equally, the use of the camera as a machine-body falls within one of her lines of research, converging

with the concerns of the Museo's Performing Arts collection.

Pere Noguera



Pere Noguera, *Sapates. Primera enfangada (estudio) (Zapatos) (Sapates. First Muddying [Study] [Shoes]*, 1979). Clay on objects (35 x 170 x 40 cm) © Pere Noguera

Pere Noguera (Bisbal d' Empordá, 1941) trained at the Escola Massana in Barcelona with sculptor Eudald Serra, beginning his artistic practice during an upward trajectory of Conceptual Art. His investigations initially focused on processes and everyday materials and were concerned with ending ideas of hedonistic subjectivism in art. The “muddied” works of Pere Noguera are installations or sculptures from everyday objects which are covered with liquid clay and dried naturally, unifying, with monochrome, colour and equalling the difference between things and their materials and forms. The idea also includes the concept of fragility and confronts the concept of event and temporality. Thus, the process involved hails from pottery tradition while also being connected to art. Noguera begins by muddying wall pieces in the form of reliefs, doing so with his own technique, a combination of irony in decontextualising the object, in the Duchampian tradition, and connection with the works of other Catalan artists like Miró and Brossa, yet with the idea of space at the centre. The acquisition of three works, *Sapates. Primera enfangada (estudio) (Zapatos)* (1979), *Rellotge i penjador* (Watch and Hanger) and *Televisió* (Television) (1979), all from the middle period Noguera's oeuvre, cover a conspicuous hole in the Museo's holdings with the artist's previous absence. Moreover, the addition corresponds to an acquisition policy centred on work from the 1970s and the continuance of procedural and conceptual practices in a Spanish and Catalan artistic context.

Oriol Vilanova



Oriol Vilanova, *Mudos* (Mute, 2020), an installation made up of 2,100 postcards. Variable dimensions (13 x 3.4 cm) © Oriol Vilanova

The artistic practice of Oriol Vilanova (Manresa, Barcelona, 1980) sets forth a reflection around the mechanisms of legitimacy in cultural narratives and the historical construction of the gaze. Drawing from strategies of accumulation and seriality in archive and collecting practices, Vilanova builds large-scale installations from his personal collection of postcards. The installation *Mudos* (Mute, 2020), comprising more than 2,100 postcards of monuments, analyses the visual representation of power in public space. The postcards, reproducing empty pedestals and monuments damaged or replaced over time, detail actions of dispute, displacement and negotiation in that which is worthy of being remembered collectively in public space, with the installation unfolding a collective reflection on the stories told in common space, through both their public visibility as monuments and their reproduction and circulation in the form of postcards, the last remnants of the mass reproduction of the shared image prior to the digital age. The acquisition enables the work of Oriol Vilanova to be represented among the Museo's Collections via a pivotal and representative piece in his oeuvre. Moreover, this is a key year in the artist's career and international standing given that he was chosen to represent Spain at the 2026 Venice Biennale.

Ester Chacón



Ester Chacón, *Mamita* (Mama, 1978). Sculpture made with natural fibres (210 x 120 x 30 cm) © Ester Chacón

The newly acquired piece by Ester Chacón (Santiago de Chile, Santiago, Región Metropolitana de Santiago, Chile, 1936) entitled *Mamita* (Mama, 1978) is a paradigmatic example of the artist's textile work, specifically her so-called living sculptures, which she employed in performance actions during her exile to Paris, in the aftermath of the coup d'état and subsequent dictatorship in Chile. Crafted with natural fibres and knotting techniques, these works were often wrapped around the body of the artist or collaborators, dancers, performers and actresses and actors who provided movement to the sculpture in the form of games and dances, where the textile form was activated, bursting into space to convert it into a hybrid medium of experimentation between body, sculptural volume and textile-based matter. Chacón's work, which enters the Museo's Collections for the first time, joins the work of other artists who, during the second wave of feminism, revolutionised textile techniques, turning the use of natural materials and formal experimentation with sculpture into a

gender critique, and breaking from the traditional frameworks that had dominated the perception of artisan practices associated with women and domestic space. The Museo Reina Sofía also has other examples of textile works grounded in women's drive for political and cultural resistance, such as the ensemble of Chilean *arpilleras* (burlap works) made by women during the dictatorship or the works of Gaudencia Yupari Quispe from Sarhua, in Peru.

Kapwani Kiwanga



Kapwani Kiwanga *Flowers for Africa (Guinea-Bissau)* (2026). Protocol for the creation and presentation of a flower arrangement, including an archive of images as a guide for its reconstruction. Variable dimensions.
© Kapwani Kiwanga

Kapwani Kiwanga (Hamilton, Canada, 1978) is a French-Canadian artist who lives and works between Paris and Berlin and whose work analyses the imbalances of past and present power via a dialogue between historical narratives, contemporary realities, archive and future possibilities. Her practice is also anchored in a comprehensive research base concerned with marginalised histories and articulated through sculpture, installation, photography, video and performance. This work is part of her *Flowers for Africa* project, a homage to the independence of African countries by virtue of recreated flower arrangements exhibited during official independence ceremonies. By way of research into historical photographs, the artist identifies the flowers used at these events and reconstructs them in the present. The acquisition of the piece, which takes as its frame of reference the Guinea independence ceremony, marks the artist's first-time incorporation into the Collections, an addition which also enables the past and the construction of the Musee's holdings to be re-read through a decolonising gaze which contributes to a reconsideration of narratives offering an alternative to hegemonic narratives in the Western world.

Venuca Evanán



Venuca Evanán, *Dúo de varas "llamaq y campona"* (Pair of Canes "llamaq and campona", 2024). Acrylic paint and earth pigments on carved wooden canes from Sarhua. Height: 100 cm each © Venuca Evanán

Venuca Evanán (Lima, Peru, 1987) is a visual artist, educator and activist and heir of the artistic expressions of Sarhua, an Indigenous community from the Peruvian Andes, in the region of Ayacucho. Her work, rooted in the community's oral and visual traditions, is shaped by an affirmation of identity, memory and cultural resistance, articulating a reflection on eroticism, gender violence, women's migration, LGBTQ+ struggles, community feminism and daily life from the agency of Andean women. On this occasion, two works by Evanán are incorporated into the Reina Sofía's Collections: *Pukllay en los andes* (Pukllay in the Andes, 2026), a board which refers to one of the most important festivities in the Andes, representing a celebration of life, the fertility of the land and gratitude towards Pachamama and noteworthy for its music, dance and vibrant costumes; and *Llamaq y campona* (2024), part of a series of erotic canes in which Evanán resignifies, from Andean feminism, this ritual symbol traditionally associated with male leadership. Thus, the cane ceases to be a vertical symbol of hierarchy to become an axis of care, memory and female agency, in this instance traversed by desire and the pleasure of the eroticised body. The acquisition means the artist joins the Collections for the first time and enhances the representation of artists from Sarhua, where there is already a major ensemble of boards from the Asociación de Artistas Populares de Sarhua (the Association of Folk Artists of Sarhua, ADAPS) and two embroidery pieces from another key figure, Gaudencia Yupari Quispe.

Ángel Bados



Ángel Bados, *Si el mar pudiera hacerse jardines* (If the Sea Could Become Gardens, 2024), different materials, (14.5 x 290 x 57 cm and 30 x 398 x 80 cm) © Ángel Bados

Ángel Bados (Olazagutia, Navarra, 1945) is one of the core representatives of 1980s New Basque Sculpture, comprising artists which, with different sensibilities, approached sculpture through the Constructivist analysis of Jorge Oteiza and the formative approach of Joseph Beuys, who freed the artwork from the constraints of form. The newly acquired work, *Si el mar pudiera hacerse de jardines* (If the Sea Could Become Gardens, 2024), joins the other four works by this artist – a pivotal figure in the Museo's holdings – one of which is displayed in the new rehang of the Collections, on Floor 4. This piece, exhibited in 2025 in a show devoted to the connections, homages and offerings of the artist to his sculptor friends, and affective affinities such as migration, is a work which speaks with subtlety of the journey by sea to both sides of a border, doing so by alluding not just to the horizontal landscape, but, in its materiality, to its expressive possibilities.

Amparo de la Sota



Amparo de la Sota, *Mapa VI, Aquí ahora* (Map VI. Here, Now, 2021). Embroidery on two old torn pillow cases and a sheet dyed with tea. Linen and cotton (118 x 160 cm) © Amparo de la Sota

Amparo de la Sota (Madrid, 1963) is an artist who comes from a family with deep ties to artistic creation. Her father, Jesús de la Sota, and her uncle, Alejandro de la Sota, are both essential figures in understanding modernity in the visual arts, design and architecture in the second half of the twentieth century. Therefore, Amparo grew up in an atmosphere in which visual sensibility co-existed with family craft, and, early on, began to feel the growing need to transform daily materials into more than just domestic objects, as evinced in this newly acquired piece. In her practice she moves away from traditional painting to embrace fabric and work with it through texture and slow, repeated gestures. It is this nature of material that gives rise to finely detailed embroidery in contemplative work and rhythms, as well as pieces made, stitch by stitch, via old fabrics which often hail from the family legacy, thereby generating intergenerational connections between the artist and her ancestors. This results in Amparo de la Sota composing landscapes thick with geometry and symbols full of silence and stillness, evident in the work *Mapa VI, Aquí ahora*, (Map VI. Here, Now, 2021), which now joins the Museo Reina Sofía Collections. The aim of this incorporation is simply to continue and enhance the institution's collection of textile design via the work of women artists who have their own powerful voice in the development of contemporary art in Spain.

Joan Gelabert



Joan Gelabert, *Tríptic de Barcelona* (Barcelona Triptych, 1988), mixed media technique on wood (140 x 60 cm, 150 x 100 cm and 140 x 60 cm) © Joan Gelabert

Joan Gelabert (Mataró, 1954), known as Dalí Junior, is a painter and musician fascinated with ufology and the apocalypse. His work, with its chaotic, psychedelic aesthetic, questions the idea of artistic quality. In the 1970s, Gelabert founded UFO clubs and appeared on television, gaining visibility in 2009 with a show in Barcelona and another in 2019 in Mataró. His work was also part of a collective show at Galería Mayoral in 2024. The work acquired by the Museo, *Tríptic de Barcelona* (Barcelona Triptych, 1988), reflects the complex social and cultural reality in Barcelona during the Transition to democracy, a time shaped by crisis, repression and social struggles, and with a buoyant alternative art scene. The works, drawing from Flemish triptychs like Bosch's *The Garden of Earthly Delights* and Hans Memling's *The Last Judgement*, sets forth an apocalyptic, oneiric vision of the city, also linked to Guy Debord's *The Society of the Spectacle*. Furthermore, Gelabert assimilates an underground aesthetic, collage and historical references to express dystopian imagery centred on UFOs, urban chaos and social critique. The decision was made to incorporate the piece into the Reina Sofía's holdings as it chimed with the new rehang of the Collections and the project's objective to illustrate the emergence of counterculture movements, related, at the same time, to other artists already present, for instance Armando Suárez and Zush, who also explore the hope of finding a new universe.

Ana Laura Aláez



Ana Laura Aláez (*Dance & Disco*, 2000/2019), six photographs on Ilford paper, 310 gr., unframed (50 x 50 cm each one), edition 1 of 6 + 2 PA © Ana Laura Aláez

Ana Laura Aláez (Bilbao, 1964) lives and works in Mallorca. In 2000 she was invited to create a work to be exhibited in Espacio 1 of the Museo Reina Sofía, centred, at that time, on projects by emerging artists. Aláez subsequently conceived the installation *Dance & Disco*, based on creating a space which inserts club culture into the museum institution, transforming the exhibition room, during the months of February and March, into an electronic music club. Despite controversy around the project, it positioned the artist as one of the most promising in Spain and internationally. Today this can be interpreted inside that which was called “relational aesthetics”, a term coined by philosopher and critic Nicolas Bourriaud in the 1990s and which exerted a strong influence over the artistic practices of a generation embarking on their career in those years. This art sought, before an increasingly technological and individualistic world, the shared presence between images, objects and people and, above all, the artist-spectator interaction. The acquired piece, *Dance & Disco* (2000/2019), made up of six photographs on Ilford paper, along with the video documentary *Dance & Disco* (2000), has been identified by later generations as pioneering in its search to subvert the traditional logics of the museum institution. Therefore, the addition of the work represents not only the recovery of the living history of the Reina Sofía, but also art history across the wider Spanish landscape. Equally, it expands on an already-present

line of research in the new rehang of the Collections, for example Relational Art, enriched with recent acquisitions including that of Mainer López. Ana Laura Aláez has been an emblematic artist in relational- and performance-based Spanish sculpture since the 1990s, with her work present on Floor 4 of the Museo's Sabatini Building, in *Collection. Contemporary Art: 1975–Present*.

María Alcaide

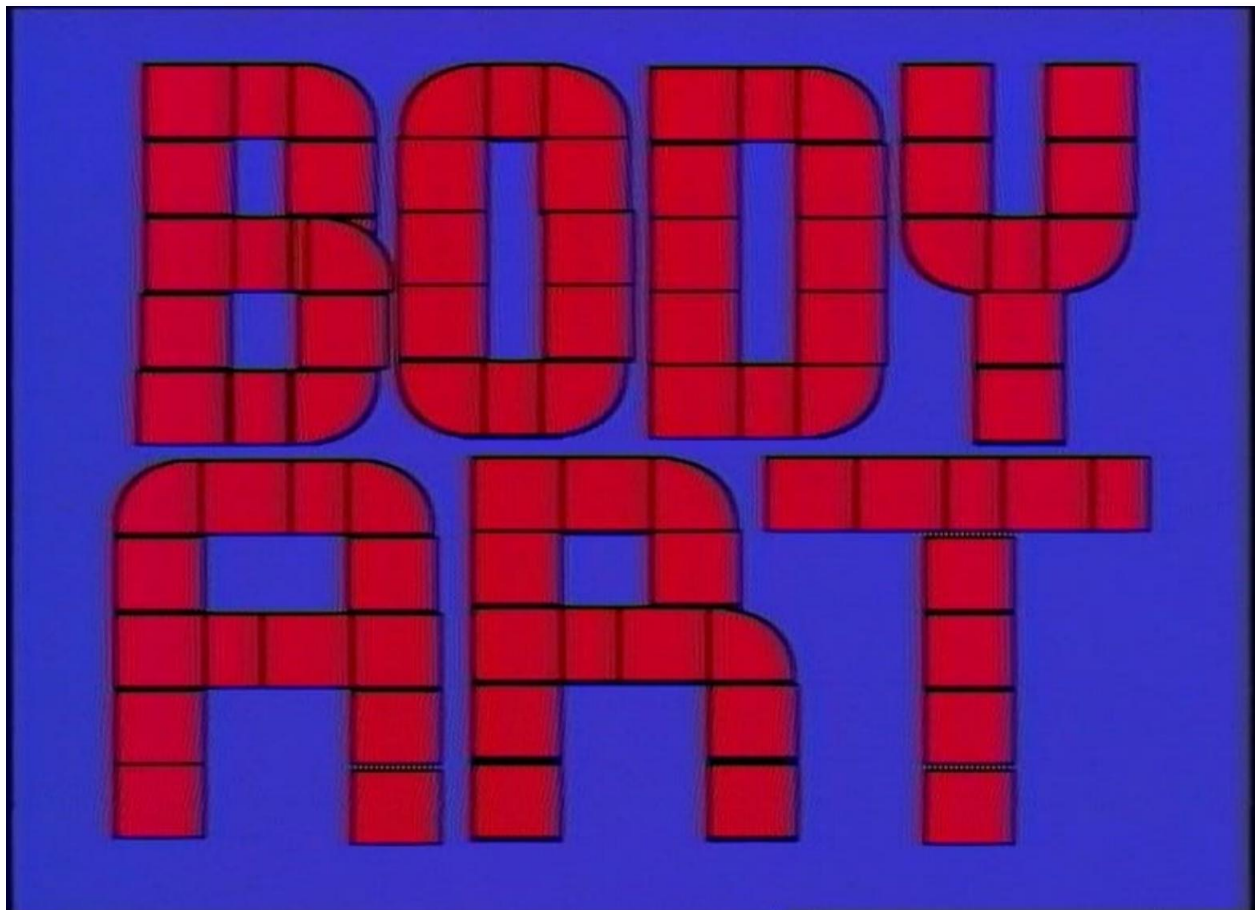


María Alcaide, *Capa pluvial o manto para caballo* (Rain Cape or Horse Blanket, 2025), cotton, polyester, padding, horse sweat, human sweat, 300 x 180 x 5 cm © María Alcaide

María Alcaide (Aracena, 1992) lives and works between Barcelona and Paris, developing her work across video, installation and text, and with a strong focus on the references situated at the limits of academic knowledge and the artistic field. She uses her work, of a markedly performative nature, to create stories which centre on the fictional nature of reality. The work *Capa pluvial o manto para caballo* (Rain Cape or Horse Blanket, 2025) is part of her research *La romería de los cornudos* (The Pilgrimage of Cuckolds), rooted in the same-titled ballet by Federico García Lorca and Cipriano Rivas Cherif (1933). Through it, she conducts a heterodox reading on the Pilgrimage of El Rocío and the environment in the Parque Nacional de Doñana, in Huelva, by virtue of video, dance, music and costume design. The project shines a light on the over-exploitation of natural resources in this territory, where tourism, agricultural labour exploitation, rites of passage and religious worship from a violent and

extractivist logic co-exist. The work, which sees the artist represented in the Museo Reina Sofía Collections for the first time, revises and updates structural themes to re-read Andalusian identity and trace its artistic genealogy through a feminist gaze and a concern with environmental emergency, in addition to economic, sociological, religious and political elements that traditionally shape the region.

Roberto Jacoby



Roberto Jacoby, *Body Art: 15 segundos de fama en la discoteca Palladium* (Body Art: 15 Seconds of Fame in the Palladium Discotheque), recording of a collective performance in the Palladium discotheque in Buenos Aires, 1988, video, 106' 51", colour, sound © Robert Jacoby

The work of Roberto Jacoby (Buenos Aires, 1944), already part of the Museo Reina Sofía Collections, is conceived as an ongoing expansion of the notion of artistic work. The acquired piece, *Body Art: 15 segundos de fama en la discoteca Palladium* (Body Art: 15 Seconds of Fame in the Palladium Discotheque, 1988), was a festival-action or participatory collective performance carried out on 4 October 1988 at the Palladium discotheque in Buenos Aires, denoting one of the most unique works in the 1980s Buenos Aires underground scene, where art, partying, body and show fused in a public, irreverent and mass event. The occasion was a kind of Body Art contest, its slogan revolving around the possibility for anyone to present themselves as a living work of art and opt for “15 seconds of fame” in front of the audience and a panel, an ironic allusion to the well-known idea of ephemeral fame associated with Andy Warhol. Around one hundred people took part: artists, performers, drag queens,

musicians, designers, models and attendees with no previous experience. The event fell within that which Jacoby and his contemporaries called “Danceable Museums”, exhibitions held in club spaces with open participation and without the hierarchies of institutional art to resignify the body as a canvas and event and to reflect the vitality, diversity and libertarian drive of the Argentinian cultural scene post-dictatorship.

Press Material



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