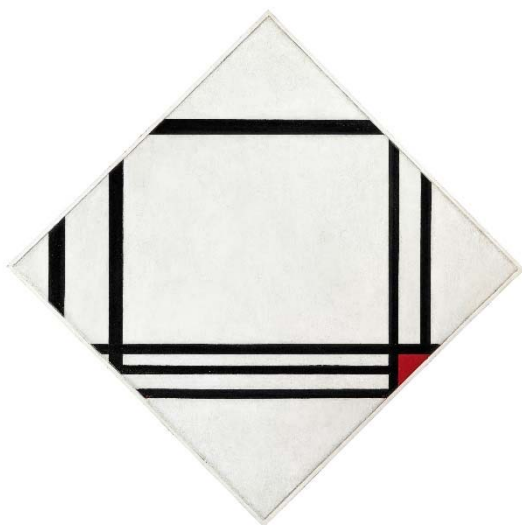


Autumn at Museo Reina Sofía (Madrid)

## Mondrian and sound art are the highlights of the museum's program this autumn

- The exhibitions ***Disonata*** and ***Audiosphere***, as well as a project by **Niño de Elche** based on Val del Omar's work, show the museum's **commitment to the exposure of sound art**.
- Two more shows, devoted to **Anna-Eva Bergman** and **León Ferrari**, as well as a wide variety of activities including **concerts, cinema, performances and talks**, shape this autumn's program.



PIET MONDRIAN  
Lozenge Composition with Eight Lines and Red (Picture n° III), 1938  
Composición en rombo con ocho líneas y rojo (Pintura n° III)  
Fondation Beyeler, Riehen/Basel, Beyeler Collection  
© 2020 Mondrian/Holtzman Trust

The Museo Reina Sofía, as one of the leading contemporary art museums in Europe, has prepared a broad and carefully proportioned program of exhibitions and activities for the upcoming months.

**Mondrian and De Stijl**, a show which should have opened in spring, will have its inauguration in November. Together with Picasso, **Mondrian is the key figure of Modernism**, and he is especially important for an understanding of 20th-century Latin American art. This is a unique opportunity for visitors to see his works and those of a long list of visual artists who were among the Dutchman's contemporaries.

Together with this exhibition, the core of the program is made up of **two major shows dedicated to**

**sound art**. The art of the 20th and 21st centuries has an important audio dimension that enables limits between disciplines to be crossed. In contemporary art, emphasis has always been placed on the sense of sight, and now it is time to sound art to significantly enter the museographic discourse. The Museum is devoting a central part of its program to sound art through a historical exhibition, ***Disonata. Art in Sound until 1980***, and the presentation of a cartography of sound art around the world, ***Audiosphere. Social Experimental Audio, Pre- and Post-Internet***.

In September **Llorenç Barber** will present a **bell concert** at Sabatini's garden, where also the 4<sup>th</sup> edition of **Archipiélago** concert cycle will take place. At the beginning of October, a new installation by Niño de Elche produced by Reina Sofía, ***Invisible Auto Sacramental: A Sonic Representation from Val del Omar*** will be held at Espacio 1 in Sabatini's Building, as part of the Fisuras Program. Additionally, in November, the experimental music of Pablo Sanz will fill the Auditorium 400.

The exhibition program is completed with a show devoted to the work of the **Norwegian artist Anna-Eva Bergman**, to be held at the Palacio de Velázquez in Retiro's park, where a selection of **works made between 1962 and 1971** will be exhibited; and an anthology of **León Ferrari**, which has been organized on the occasion of an important donation of his works to the museum by the artist's family. Previously **unseen work** will be reunited, for the first time in Europe, together with his most emblematic production, as part of the **commemoration of the centenary of his birth**.

Regarding film and cinema, the museum will present three cycles: ***The Return of Memory, documentary film after the dictatorships in Argentina, Chile and Spain; Guy Debord and René Vienet, from Lettrism to Situationism and Cinema on Art. A century of experimentation.***

In the forthcoming months the museum will also present performance work from the choreographer **Mette Edvardsen**, the performance ***Escorpión y Félix*** (2018) by the Argentine collective **La Columna Durruti**, organized in collaboration with the Autumn Festival, and a symposium to commemorate the recently deceased art historian **Antonio Bonet Correa**. In addition, the Chair Policies and Aesthetics of Memory offers a documentary cycle, and several conferences with the participation of **Judith Butler**, among others.

## **EXHIBITIONS**

### ***Disonata. Art in sound up to 1980***

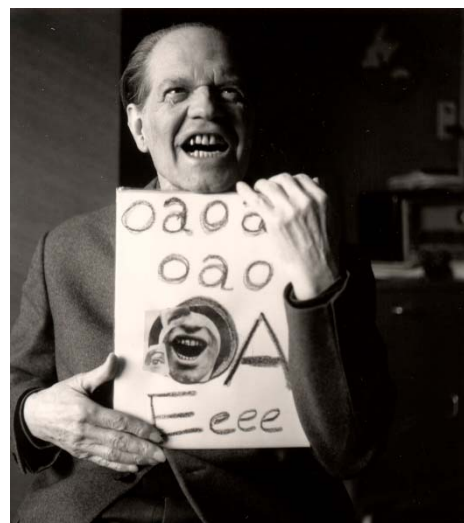
22 September 2020 – 11 January 2021

Curated by Maike Aden, and based on an original project by Guy Schraenen, this exhibition **analyses the development of sound as a creative field in visual arts differentiated from music, focusing on the period from the beginning of the 20th century up to 1980**. The show reflects the efforts of artists who resorted to sound beyond its traditional use in music, poetry or theatre, including works by **Jean Tinguely**, the **Baschet Brothers** or **Nam June Paik**, among

many others. The exhibition references to the historical avant-garde, specifically to **Futurism**, **Dadaism** and **Russian cinema**, and devotes a whole section to the projects and performances of **Fluxus** and the influential concepts and works of **John Cage**, who inspired many of these borderline creative practices.

The show is articulated with the parallel presentation of a series of sound pieces and diverse materials (from drawings and scores to sculptures, films and photographs) that, as a whole, show a non-visual side of the plastic arts that began to emerge with the avant-garde movements themselves.

In collaboration with:



Marthe Prévot  
*Raoul Hausmann reading the poem Oao*, ca. 1965  
Photography, exhibition copy  
Archive of the Contemporary Art Museum of Hainaut, Chateau de Rochecouart

## Niño de Elche. *Invisible Auto Sacramental: A Sonic Representation from Val del Omar*

06 October 2020 – 26 April 2021



NIÑO DE ELCHE  
*Invisible Auto Sacramental: A Sonic Representation from Val del Omar*  
Photo credit: Juan Carlos Quindós

This project has been conceived by Niño de Elche based on an original piece made in 1951 by José Val del Omar (Granada, 1904 - Madrid, 1982). It's a part of **Programa Fisuras** and it will be displayed in Espacio 1.

Val de Omar produced an elaborate script that distributed sound (voices, music, miscellaneous sounds) through more than ten loudspeakers. This work, **practically unknown because it was never more than partially performed**, forms an aesthetic proposal that anticipates the reflections provoked in the 1960s by the expression "sound art". El Niño de Elche

(Elche, 1985) takes the work as a basis for **incorporating theatrical and musical components and installations**. In the interpretation proposed by the artist, these generate a plurality of voices oriented simultaneously toward the Spain of 1951, which saw the work's birth, and that of 2020, the year it is hosted by the Museo Reina Sofía.

***Audiosphere. Social Experimental Audio, Pre- and Post-Internet***

13 October 2020 – 11 January 2021

Through a selection of **over a thousand works of sound art**, the show aims to fill a historical and cultural gap in the recognition and analysis of an essential part of recent changes in the artistic conception of creative work with sound. *Audiosphere* contains no images or objects, relying solely on sound pieces and an exhibition design that enhances prolonged listening at a profound experiential level.

Curated by **Francisco López**, the exhibition brings together the work of a large number of experimental sound artists from all over the world and is divided into **seven sections** whose works have been grouped according to collectively generated social, technological, historical and cultural processes.



Sponsored by:



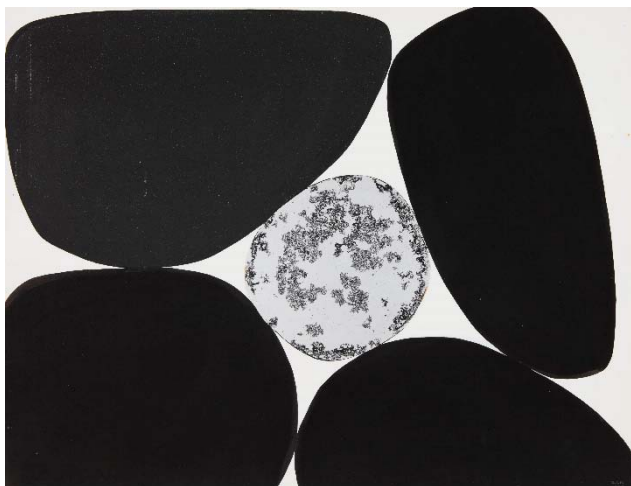
**audio-technica**

***Anna-Eva Bergman. From north to south, rhythms***

22 October 2020 – 04 April 2021

The Palacio de Velázquez in Retiro's park will host an exhibition devoted to the Norwegian artist **Anna-Eva Bergman** (Stockholm, 1909 - Grasse, France, 1987), which will show a selection of her **works produced between 1962 and 1971**, a period in which she made a series of trips to Spain and Norway that significantly influenced her artistic production.





**ANNA-EVA BERGMAN**  
*Nº 71-1970 Pierre de Castille 6, 1970*  
India ink and metal leaf on paper  
49,5 x 64,5 cm  
Fondation Hartung-Bergman, Antibes

The exhibition, organized by the Fundació Per Amor a l'Art - Bombas Gens Center d'Art and the Hartung Bergman Foundation, in collaboration with the Museo Reina Sofía, and curated by **Christine Lamothe** and **Nuria Enguita**, will address the most recurrent themes of her work: a permanent dialogue between the north and the south, the luminosity of landscapes, the fjords, the stars, the mountains, the boats and the cliffs.



FUNDACIÓ  
PER AMOR A L'ART



## ***Mondrian and De Stijl***

10 November 2020 – 01 March 2021

Initially programmed to start on May the 21<sup>th</sup> and postponed because of the Covid-19 pandemic, this exhibition, organized by Museo Reina Sofía and Kunstmuseum den Hagg, will allow to recreate the most important exhibitions conceived by **Piet Mondrian** (Amersfoort, 1872 - New York, 1944) of his own work.

Around **100 works** will be gathered for the show, of which about **fifty are by Mondrian himself** and the rest by his companions in the movement De Stijl, including paintings, drawings, sculptures, plans, furnishings and other documentation. A large number of them have been lent by the Kunstmuseum Den Haag, while important works

are also on loan from other museums and private collections. Figures like Lygia Clark, Helio Oiticica and Maldonado cannot be fully comprehended without the trace left by Mondrian.



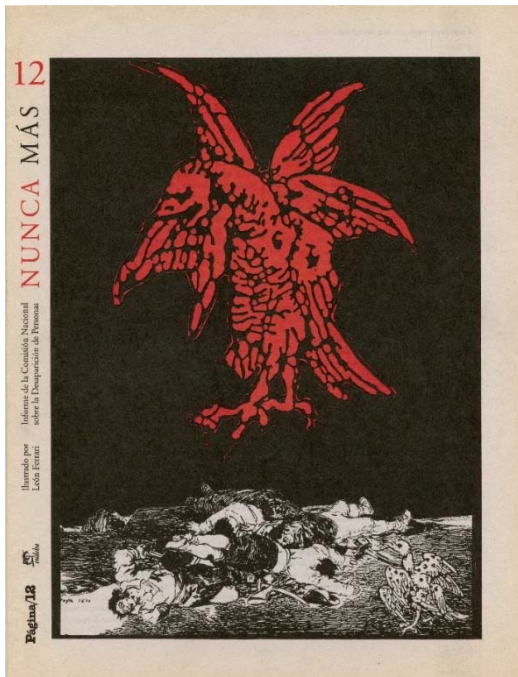
**PIET MONDRIAN**  
*Woods near Oele (Bosque cerca de Oele), 1908*  
Óleo sobre lienzo  
128 x 158 cm  
Kunstmuseum Den Haag

The exhibition will focus on Mondrian's artistic evolution, within the broader context of De Stijl's struggles, dialogues and combats, the artistic movement that helped shape modernity after World War I. It is also intended to shed light on the logic of the artist's work, especially from 1918 onwards, and will also include a **wide roster of contemporary visual artists** of Mondrian such as **Gerrit Rietveld, Bart van der Leek, Theo van Doesburg, Cornelis Rienks de Boer, Georges**

**Vantongerloo** or **Jacoba van Heemsckker**, among others. The exhibition is curated by Mondrian expert **Hans Janssen**.

***The kind cruelty. León Ferrari, 100 years***

15 December 2020 – 12 April 2021



**LEÓN FERRARI**  
**Nunca más.** Tapa del fascículo n° 12, 2006  
28 x 20 cm  
Nunca más es un libro que contiene el informe de la CONADEP (Comisión Nacional sobre la Desaparición de Personas) sobre la represión de la dictadura militar argentina (1976-1983). La edición de los fascículos a cargo del diario Página 12 y Eudeba (Editorial Universitaria de Buenos Aires) consta del contenido del libro con ilustraciones realizadas por el artista Ferrari. Los ejemplares se publican semanalmente con el diario editor en 1996 y en 2006 para conmemorar el vigésimo y trigésimo aniversario del Golpe Militar.

As part of the commemoration of the centenary of the birth of the Argentine artist **León Ferrari** (1920-2013), and coinciding with a major **gift of works** that the artist's family is making to the Foundation of the Museum, the Museo Reina Sofía, along with **Van Abbe Museum of Eindhoven** and **Musée National d'Art Moderne Centre Pompidou of París**, in collaboration with **Fundación Augusto y León Ferrari Arte y Acervo (FALFAA)**, are organizing an anthological exhibition which for the first time in Europe will bring together previously unseen work by the artist with his best-known and most emblematic production.

In this context, and with the object of leaving a significant artistic corpus of his works in Spain to help to contextualize his work in Europe, **Ferrari's family intends to donate an important set of the artist's works to the Museo Reina Sofía Foundation**. With this gesture, the Ferrari family wishes to make a middle and long-term contribution to the investigation, conservation and dissemination of the important legacy of this artist and the universality of his oeuvre.

**Madrid, 27 August 2020**

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