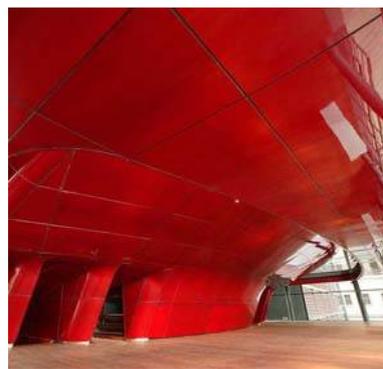
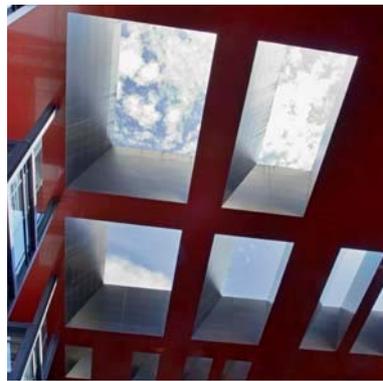


**MUSEO NACIONAL  
CENTRO DE ARTE  
REINA SOFIA**



**GENERAL  
INFORMATION**



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## 1. BACKGROUND AND HISTORY

In May 1988, the Museo Nacional Centro de Arte Reina Sofía was created, although it had been operating as an Art Centre since 1986.

However, if we examine the building's history up to this moment in time, we will discover that it experienced diverse vicissitudes along the way.

King Felipe II founded the General Hospital of Madrid – which now houses the museum – in the 16th century in an attempt to centralise all of the hospitals scattered throughout the city. In the 18th century, King Carlos III decided to create a new hospital because these facilities were no longer able to meet the city's health care needs. The present-day building was designed by the architect José de Hermosilla and continued by his successor, Francisco Sabatini, who oversaw a large part of the building works.

In 1805, after numerous delays in the works, the building was finally occupied and given the use for which it had been designed – that of a hospital – even though only a third of Sabatini's original project had actually been built.

In the years that followed, several modifications and additions were made until the hospital was closed in 1969 and the Provincial Health Centre began providing the services once offered there. It survived the threat of demolition and was eventually declared a historical-artistic monument by Royal Decree in 1977, thus ensuring its future preservation.



In 1980, restoration work began under the direction of Antonio Fernández Alba, and in April 1986 the Centro de Arte Reina Sofía opened its doors. The ground and first floors of the former hospital were used as temporary exhibition halls. In late 1988, the architects José Luis Iñiguez de Onzoño and Antonio Vázquez de Castro made the final modifications; the most noted being the three steel and glass lifts designed in collaboration with the British architect Ian Ritchie.

The Centro de Arte Reina Sofía was established as National Museum by royal decree on 27 May 1988. Headquartered at the General Hospital of Madrid, its collection consisted of the artworks previously housed in the Museo Español de Arte Contemporáneo. On 10 September 1992, Their Majesties King Juan Carlos and Queen Sofía inaugurated the permanent collection of the Museo Nacional Centro de Arte Reina Sofía, which until then had only held temporary exhibitions.

This moment marked its confirmation as a bona fide museum, charged with the mission of conserving, expanding and exhibiting its collections, promoting the general public's knowledge of and access to contemporary art in its various forms of expression,

hosting exhibitions of international stature and offering training, educational and assessment activities related with its contents, as stipulated in the museum's bylaws.

The continuous growth of the museum's collections, activities, services and number of visitors led the institution's directors to study the possibility of increasing its surface area. In an international ideas competition, the project presented by the French architect Jean Nouvel was chosen as the winning proposal, and the process culminated in the opening of the new building in September 2005. In addition to satisfying the museum's need for more space, Nouvel's building occupied a place in the vicinity that clearly expressed its intention of transforming the urban environment. The placement of the new buildings in relation to the museum's southwest face created a new public square, which has become a space of and for the city.

## 2. OVERVIEW OF THE COLLECTIONS



The creation of the Museo Nacional Centro de Arte Reina Sofía, in 1990, met the need for a museum project that reflected contemporary Spanish art in relation to the international context. Its initial collection comprised bodies of work from various sources, including the now defunct Spanish Museum of Contemporary Art and the collection of 20th-century art from the

Prado Museum, which contained the important series of works by Pablo Picasso related to *Guernica*.

The permanent collection of the Museo Reina Sofía includes works produced between the late 19th century and the present day. It currently boasts almost 21,000 works in every artistic medium: approximately 4,000 paintings, more than 1,600 sculptures, nearly 3,600 drawings, over 6,000 prints, 4,000 photographs, approximately 140 installations and 70 video installations, 450 film and video creations, over 100 pieces of decorative art and 47 architectural works. Only about 5% of these are on display as part of the museum collection, like artworks by **Pablo Picasso, Joan Miró, Salvador Dalí, Juan Gris, José Gutiérrez Solana, Maruja Mallo, Brassai, Jean Dubuffet, Georges Braque, Yves Klein, Robert Motherwell, Antoni Tàpies, Francis Bacon, Richard Serra, Alexander Calder, René Magritte, Luis Gordillo, Juan Muñoz, Antoni Muntadas, Michelangelo Pistoletto, Sol LeWitt or Marcel Broodthaers.**

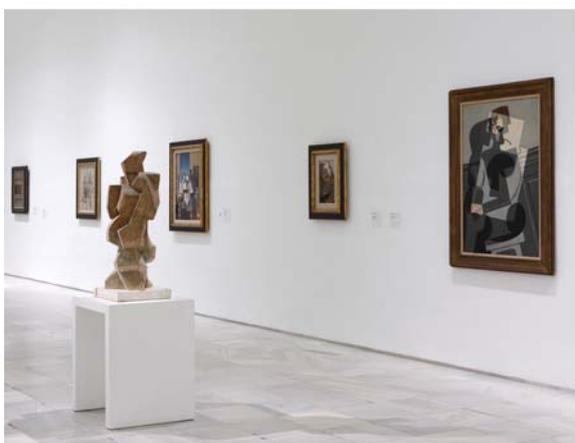
The current exhibition itinerary, which features numerous and important novelties, occupies a space of approximately 8.750 m<sup>2</sup> distributed between the Sabatini and Nouvel buildings and showcases around 1,000 works of art in a discourse that spans a period from the modern era to the present day.

As a counterpoint to the story of modern art, and starting with the series of independent movements and individual geniuses who went their own way, the new collection display contextualises the various artistic highlights of the history and material culture of the 20th and 21st centuries. The collection will no longer be arranged in a linear fashion; works by the same artist will not necessarily be shown together, and the itinerary will not be strictly chronological. The goal is to present mini-narratives, cosmologies that will help us comprehend the works and see their connections to other pieces thanks to an understanding of what was happening in each period both in Spain and abroad. This new presentation aims to offer an open vision of the art of our times from multiple perspectives, emphasising the intersecting nature of the discourses and the spectator's role in shaping them.

**Collection 1**

**The Irruption of the 20th Century: Utopias and Conflicts (1900-1945)**

The Collection of Museo Reina Sofía starts with the end of the 19th Century, addressing the conflicts between a dominant Modernity, understood as progress, and its multiple discontents, as an ideology under constant challenge both in the social and the political fronts, and the cultural and artistic ones. The avant-garde, in its reinvention of the subject, of the public and of the art world, becomes the symptom of the new 20th Century. While Cubism defines the modern, ephemeral and multiple gaze, Dada and Surrealism free the subject from the moral and social repression, giving free reign to desire and to the social and individual unconscious.



In response to the revolutionary nature of the avant-garde, the decades of the 1920's and the 1930's witness a number of returns, which involve a complex rereading of traditional genres. During the 30's, the avant-garde integrates experimentation and construction, the individual and the collective, becoming a poetic form of rewriting the present. Faced with the threat of Fascism, and its dogmatic version of history, there appears a link between the avant-garde and politics, which culminates in the Spanish Pavilion at the 1937 World Fair in Paris, and with Pablo Picasso's *Guernica*.

## Collection 2

### Is the War Over? Art in a Divided World (1945-1968)

On the fourth floor, the Collection covers the artistic transformations occurring in the post-war period, during the development of the tension-ridden international geopolitical scenario involving two different worlds and two antagonistic systems, the United States and the Soviet Union.



Following the blow that the Holocaust and World War II (which had its rehearsal in the Spanish Civil War) dealt to the utopian ambitions of the avant-garde, modernity isolated itself in its autonomy in order to explain the world. In contrast with this retreat into gestural and expressive abstraction, the society of consumerism takes shape and a series of political changes deepen the polarization between the highly-individualistic, Western world and the Soviet collective ideal, two opposing, yet complementary poles. Art, despite its appearance of isolation, is embedded within this complex framework of discourse, where the battle for ideological hegemony is waged in cultural primacy.

**Collection 3  
From Revolt to Postmodernity (1962-1982)**

The period from the 1960s to the 1980s, the years that these rooms in the Collection explore, is when the political, social, cultural and technological changes that would give shape to the contemporary global situation took place: decolonization, the uprisings of '68, feminist movements, the economic crisis, the expansion of popular culture and the emergence of other peripheral modernisms. It was also the moment that the art system found its specific field to be overflowing, spilling directly into the arena of all these processes, at the risk of losing the specificity of its conventional media – painting and sculpture – and even of its aesthetic mission.



Under the notion of the death of the author, artists repudiated the paternity of the work they created, proclaiming it to be open to a diverse range of readings and experiences. New emphasis was also given to its processual, collective, performative and contingent nature. However, paradoxically, these artists would indefinitely put off the “death of art” which they understood to be a place for reflection and enunciation, although, as became apparent in the 1980s, it would also be taken as fetiche, merchandise and spectacle.

The itinerary, divided into the two floors of the Nouvel building, starts with the Battle of Algiers and the Cuban Revolution. It then moves into the field, in continual expansion, of practices that no longer travel all in the same direction but rather come from very different positions, such as Tropicalism, and even from totally antagonistic directions, as is the case of feminist art. In the second part of the itinerary, we find artistic practices that gaze inwards at themselves and their languages, in counterpoint to others that choose to protest and take action against the repressive context of the dictatorships in Latin America and Spain.

### 3. TEMPORARY EXHIBITIONS

Just as the collection is articulated around lines of force, case studies and singular figures and is marked by especially intense historical moments, so the temporary exhibitions must also be defined by a series of criteria. Naturally, these are not written in stone and, like any methodological approach, they are subject to revision and modification according to the requirements of each exhibition.

Firstly, it is paramount that the museum consider its own goals, its own way of writing history, and for this reason the results of its research are presented in **historical, thematic and discursive exhibitions**. It also organises individual exhibitions, both retrospective and focused on certain aspects, on artists who are particularly significant for the museum collections or for the story that the exhibition is trying to tell.

We must also mention the special showcases that allow us to analyse very specific aspects of the collection or of modern and contemporary history. The resources housed in the museum library/documentation centre are invaluable for organising such exhibitions.

The museum also strives to offer exhibitions that reveal what is happening in the art world today and the various options now available. As one would expect, this section (as well as some of the previous sections) includes the production of new works. The Museo Reina Sofía's relations with art production and exhibition venues in the rest of Spain play a pivotal role in these types of projects.

### 4. PUBLIC ACTIVITIES

The Department of Public Activities pursues a programme that aims to make the Museo Reina Sofía a vehicle of knowledge and reflection. New spaces have been adapted for experimenting with, creating and disseminating the contemporary arts, working in a coordinated manner with the other museum departments.

The programme of activities, with diverse and plural formats and tendencies, is articulated around four main lines of work.

- 1- Networks
- 2- Philosophy and generation of knowledge
- 3- Experimentation-Creation-Production-Exhibition
- 4- Educational programmes

#### 1- Networks

The museum strives to promote cross-territorial dynamics, particularly with Latin America and Europe and the Mediterranean Basin. These networks aim to encourage decentralised communication flows as an alternative to hegemonic cultural dynamics.



## 2- Philosophy and generation of knowledge

The museum is gradually implementing different frameworks for **philosophy and debate** on themes deriving from the exhibitions as well as on independent topics. The goal is to expand and develop the museum's role as a venue that fosters philosophical contemplation and as a disseminator of knowledge. To this end, the museum organises workshops, tours of the Collection, seminars, conferences and lectures, research projects and other activities related to cultural actuality and Museum's program, including meetings with artists.

In addition to that, the Museo Reina Sofía **Study Centre**, created in 2009, integrates research activity into the museum space, seeking collaboration with the university and inserting the dynamics of reflection and debate into the various areas of the Museum. Thus, theoretical and practical lessons take place inside the Museum. The Museum organises these degrees: *MA in Arts Practice and Visual Culture* (organized by the University of Castilla-La Mancha in collaboration with the Museo Reina Sofía, La Casa Encendida, Centro de Danza de los Teatros del Canal, Azala Espacio de Creación and Teatro Pradillo); *MA in Contemporary Art History and Visual Culture* (organized by Universidad Autónoma de Madrid, Universidad Complutense de Madrid and Museo Reina Sofía); and Degree in Arts, (organized by Universitat Oberta de Catalunya in collaboration with the Museo Reina Sofía).

## 3- Experimentation-Creation-Production-Dissemination

As an art centre, the Reina Sofía's programme must find a balance between its role as a laboratory space and as a space for the creation, production and dissemination of the **live arts**. In this respect, the institution supports a programme to encourage these processes, which can consist of R&D proposals or production and presentation proposals.

This section includes the museum's Audiovisuals Programme. **Video and film screenings** are an important part of the centre's activities. Series and encounters with specialised artists are organised periodically to demonstrate the heterogeneous nature of art and the nature of the contemporary audiovisual scene. In order to familiarise the public with video art, experimental film and cinéma d'auteur, on numerous occasions these activities are carried out with the assistance of the artists, directors and curators themselves, facilitating direct contact between the creators and the public.

The **music, dance and performance activities** that feature in the Museo Reina Sofía programme are closely linked to the theoretical discourse in the organisation of the exhibition programme and the narrative in the Collection. Along with its own activities, the

Museo also produces other shared activities that are the result of ongoing dialogue with a number of established collaborators. These activities include festivals, theatre performances, music conservatories, independent spaces, etc.

The museum regularly hosts activities featuring contemporary classical music (in collaboration with the Centro Nacional de Difusión Musical - CNDM) as well as experimental music and sonic art in the context of a stable and consolidated programme.

#### **4- Educational programmes**

The exploration of new modes of mediation is inextricably linked to the spreading of knowledge. The Education Department is responsible for designing proposals to connect with the public.

Workshops, family visits, activities for youth, educational courses, video and film screenings, talks, concerts... are only a few of the programs we develop under the patronage of Fundación Banco Santander.

This arrangement is designed to encourage direct contact with the artwork and get the most out of it by making optimum use of human resources and educational materials that complement the curriculum approved by the Ministry of Education and Science. This department also provides free educational materials prepared by the museum with a view to getting educators more involved.

In this area, activities aimed at integrating visitors with vision or hearing impairments are considered particularly important.

### **5. LIBRARY AND RESEARCH CENTRE**



In the area closest to the Plaza del Emperador Carlos V, museum visitors can enjoy a unique architectural space: the immense library and documentation centre, an invaluable resource for researchers of 20th and 21st-century art. It has 100 reading posts, the latest IT systems for disseminating and consulting bibliographic collections and warehouses capable of holding up to 250,000 volumes.

The Library and Research Centre contains a vast collection of documents dating from 1900 to the present, with particular emphasis on Spanish and international art since 1945. The collections comprise around 200,000 bibliographic records, including more than 145,000 monographs, 2,400 journal titles, nearly 3,000 audiovisual documents, as well as audios, an important collection of ephemera, manuscripts, photographs and slides. It also houses an important collection of archives of artists, critics and art galleries that can be consulted in the Library's reading room, as well as the collections of the Museum's Central Archive, which preserve the documentation produced by the institution since its inception in 1986.

## 6. THE MUSEUM SPACES

### *THE NEW WING: NEW SPACES FOR NEW NEEDS*

Through the years, the Museo Reina Sofía has housed not only its collection, which took up the entire second and fourth floors, but also temporary exhibitions, audiovisual and educational activities, a great library and much more. Yet, like most large art museums, the need to adapt to new demands became more pressing with each passing year.

Moreover, the number of visitors to the museum has increased noticeably in recent years, jumping from 715,268 visitors in 1994 to over 2,572,414 in 2012. This new and expanded audience requires more and better quality services, which meant that the internal work spaces providing such services (storage, study, conservation, restoration and dissemination of the collections) needed to expand at a similar rate.

All of these factors led those in charge of the institution to study the possibility of acquiring additional surface area, which ultimately resulted in the organisation of an international architecture contest in 1999. The goal was to annex the adjacent property, then occupied by various offices of the Ministry of Education, and make it part of the museum.

Following the launch of the international ideas contest and the submission of the final selected projects, Jean Nouvel's AJN Architectures team was awarded the bid. In addition to satisfying the museum's stated needs, the winning design clearly intended to transform the urban environment given its situation in the neighbourhood. By creating a public square – framed by the new buildings and the southwest facade of the current museum – it offered a new space of and for the city.



With the addition of the new structure, the museum's total surface area was increased by 60% to a total of 84,048 m<sup>2</sup> (compared with the 51,297 m<sup>2</sup> of the old building).

The new wing consists of three differentiated blocks that hold exhibition halls, two auditoriums, a library, art storage facilities, offices, conference rooms, a protocol room, bookstore and cafe-restaurant.

The three blocks are well-connected to the Sabatini Building thanks to a rearrangement of the museum's public and private entrances and itineraries. The complementary functions of the two buildings are enhanced by the open dialogue created by their visible contrasts: the solid, opaque appearance of the Sabatini building (the imposing presence of a simple, orthogonal mass) versus the light airiness of the new buildings, characterised by an extensive use of glass and reflective materials. All of this is accentuated by the cantilever roof, which prolongs the original roofing

of the Sabatini Building and extends its protective shelter to the upper rim of the eaves overhanging the pavement.

### **TEMPORARY EXHIBITION HALLS**



The temporary exhibitions held at the museum's headquarters are shown in several halls of the Sabatini Building.

The museum also has splendid off-site venues where various exhibitions can be visited periodically: the Palacio de Velázquez and Palacio de Cristal in Madrid's Retiro Park.



### **AUDITORIUMS, PROTOCOL ROOM AND TERRACES**

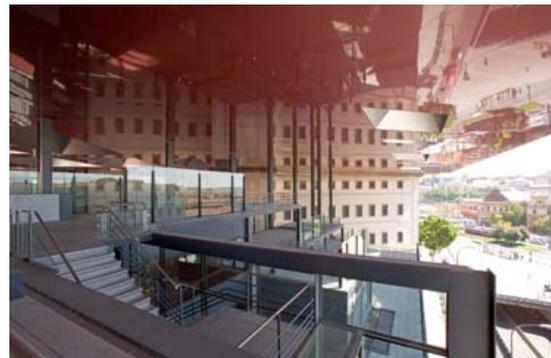


The building located between the streets Ronda de Atocha and Argumosa holds a large auditorium with capacity for 400 people and a smaller version with seating for 200. The Sabatini Building contains another assembly hall with 150 seats. In addition to hosting conferences, seminars and series of activities organised by the museum, the auditoriums are the perfect setting for activities related to multidisciplinary, audiovisual and multimedia artistic practices.

There are also special spaces for music, performance art, installations and projections, which are often simultaneous or interconnected, where highly complex projects can be easily produced.

The protocol room is located on the top floor of the new wing, between the terraces. It is divided into two adjoining rooms: a main room located at the entrance, with a surface area of 409 m<sup>2</sup>, and a smaller room with 116 m<sup>2</sup> located to the rear.

Finally, the new wing has 630 m<sup>2</sup> of truly exceptional, partially covered terraces with free entry. In these spaces, the buildings surrounding the museums are reflected on the roofs and their appearance changes according to the time of day and the light, offering fantastic vistas over the rooftops and domes of Madrid.



## **OTHER MUSEUM SERVICES**

### ***International bookstore specialising in humanities***

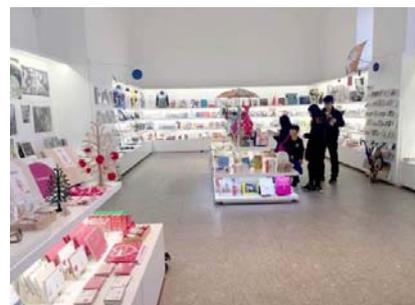
The museum bookstore, *La Central*, specialises in the humanities: art, the performing arts, film, photography, architecture, design, philosophy, history, sociology, anthropology, gender studies, political theory, literary studies, poetry and children's books. The store gives pride of place to its thematic and new release display tables, where customers are offered a carefully prepared selection of books on each theme, making no distinction between literary genres.

The bookstore currently has over 65,000 titles, chosen primarily for their quality, with particular emphasis on those featuring the museum's own collection and on specialised catalogues. The store offers an ample selection of Spanish and international publications on current cultural affairs and provide information on the most important exhibitions.



### ***Museo Reina Sofía Shop***

The Museo Reina Sofía Shop, managed by Palacios & Museos, is composed of two sales spaces in the Museum and an online store. It is specialized in the creation of objects related to Museum's Collections and to art in general and carefully selects their products with quality, design and exclusivity.



### ***Arzábal Restaurant Museo Reina Sofía***

Arzábal represents the concept of a bar at top restaurant standards. The contrast between its handcrafted cuisine and dynamic environment create a unique atmosphere that prompts people to return time and again.



### ***Café Restaurant NuBel***

In a laid-back, friendly and unique atmosphere, this space was conceived to complement the visitor experience at the Museo. Breakfasts, a midday bistro, afternoon snacks, Tapas, cocktails and an original menu all live side by side in the same space. There is also a daily brunch and a stunning terrace open all year round.



## 7. USEFUL INFORMATION

### Museo Nacional Centro de Arte Reina Sofía

#### **Sabatini Building**

c/ Santa Isabel, 52  
28012 Madrid

#### **Nouvel Building**

Ronda de Atocha Street  
28012 Madrid

#### **Parque de El Retiro Venues. Palacio de Cristal and Palacio de Velázquez**

Parque del Retiro, Madrid

Tel. (+34) 91 774 10 00

Fax. (+34) 91 774 10 56

[www.museoreinasofia.es](http://www.museoreinasofia.es)

#### **Press Department**

Tel. (+34) 91 774 10 05 / 06

[prensa1@museoreinasofia.es](mailto:prensa1@museoreinasofia.es)

<http://www.museoreinasofia.es/prensa/area-prensa.html>

#### **Opening hours**

Mondays to Saturdays, from 10:00 to 21:00 h

Sundays, 10:00 to 19:00 h (from 13:30 to 19:00 h only Collection 1 and 2)

Closed Tuesdays

The museum closes on the following holidays:

1 and 6 January / 1 and 15 May\* / 9 November\* / 24\*, 25 and 31\* December

(\* ) Palacio de Cristal and Palacio de Velázquez will be opened

#### **Admission**

-Advance sale (online): 8 € + booking fee

-Sales at ticket offices

General individual ticket (Collection + temporary exhibitions): 10,00 €

Combined ticket (Collection and temporary exhibitions + Collection Audio guides): 14,50 €

Single general ticket valid for two visits: 15 € (personal and non-transferable; valid for 1 year from first use)

-Free admission hours:

Monday from 19:00 to 21:00 h

Wednesday to Saturday from 19:00 to 21:00 (Except group bookings)

Sundays from 13:30 to 19:00 h (Only Collection 1 and a temporary exhibition can be visited)

-Free admission days:

18th April, 18th May, 12th October and 6th December

-Reduced admission (50%)

For cultural volunteers, members of official large families, staff employed of museums not attached to the Ministry of Education, Culture and Sport.

-Free admission with valid ID:

Children and youth under the age of 18 - People over the age of 65 - Students aged 25 and under (for international students is recommended to show the ISIC card) – Journalists - Holders of youth card or equivalent document - Disabled people. A person accompanying the disabled person will be entitled to a free ticket when their assistance is required to facilitate the visit (this condition should be stated on the disability card and/or official document expended by the relevant public authority) - Persons who are officially unemployed - Teachers ( foreign teachers are encouraged to show international teacher card ITIC) - Families comprised of one or more adults and three children (or two, if one of them is disabled), on the same

official large family card - Official tour guides - Staff employed by any of the museums attached to the Ministry of Education, Culture and Sport of Spain - Royal Board of Trustees of Museo Reina Sofía - Royal Association of Friends of Museo Reina Sofía - Donors of cultural assets to Museo Reina Sofía - Cultural volunteers at Museo Reina Sofía -Members of the following associations and institutions: AA (Asociación de les Artes Visuales d'Asturies), AAVIB (Associació d'artistes Visuals de les Illes Balears), AAVC (Associació d'Artistes Visuals de Catalunya), AAVAM (Asociación de Artistas Visuales Asociados de Madrid), ACOA (Asociación de Artistas contemporáneos de Alicante), AEM (Asociación Española de Museólogos), AICAV (Asociación Islas Canarias de Artistas Visuales), APME (Asociación Profesional de Museólogos de España), ANABAD (Asociación Nacional de Archiveros, Bibliotecarios y Museólogos), AVA (Asociación de Artistas Visuales Agrupados de Castilla y León), AVER (Asociación de Artistas Visuales en Red), AVVAC (Associació de Artistes Visuals de València, Alacant i Castelló), CIMAM (Comité Internacional de Museos de Arte Moderno), COAM (Colegio Oficial de Arquitectos de Madrid), GEIIC (Grupo Español del International Institute for Conservation), IAC (Instituto de Arte Contemporáneo), ICOM (Consejo Internacional de Museos), ICOMOS (Consejo Internacional de Monumentos y Sitios), MAV (Women in the Visual Arts), UAAV (Unión de Asociaciones de Artistas Visuales).

*-Special prices:*

Madrid Art Pass: 29,60€

Annual Membership Card for National Museums: 36,06€

**Transport**

-Buses: 6, 10, 14, 18, 19, 26, 27, 32, 34, 36, 37, 41, 45, 46, 55, 57, 59, 68, 86, 119, Circular

-Metro: Line 1 (Atocha Station) and Line 3 (Lavapiés Station)

-Train: Atocha-RENFE train station.

-Public Parking: Atocha Train Station, Plaza Emperador Carlos V and Plaza Sánchez Bustillo

-Three Bicycle Racks: at the Plaza Nouvel entrance and on either side of the Sabatini Building Entrance

**Palacio de Cristal and Palacio de Velázquez**

Parque de El Retiro, Madrid

Free admission

Opening hours:

Tuesdays closed.

April – September: 10:00 a.m. - 10:00 p.m.

October 1 – 30: 10:00 a.m. - 7:00 p.m.

November – March: 10:00 a.m. - 6:00 p.m.

**Library and Research Centre**

Specialized in 20th and 21st century art

Nouvel building

Computerised access

Opening hours: Mondays to Fridays from 9 am to 9 pm

(+34) 91 774 1000

[www.museoreinasofia.es/biblioteca-centro-documentacion](http://www.museoreinasofia.es/biblioteca-centro-documentacion)

**Educational programmes**

-Mediation service and guided tours for general public

Free of charge. No registration required.

Information: [mediacion@museoreinasofia.es](mailto:mediacion@museoreinasofia.es). Tel. (+34) 91 774 10 00, ext. 2034

-Guided tours and workshops for Primary and Secondary school

Free of charge. Advanced registration required.

Availability: [www.museoreinasofia.es/visita/visitas-grupos-con-guia](http://www.museoreinasofia.es/visita/visitas-grupos-con-guia)

Information: [educacion@museoreinasofia.es](mailto:educacion@museoreinasofia.es) / [visitasescolares@museoreinasofia.es](mailto:visitasescolares@museoreinasofia.es).

Tel. (+34) 91 774 10 00, ext. 2030/2031

-Activities for children with adults

Free of charge. Advanced registration required.

Information and registration: [actividadesinfantiles@museoreinasofia.es](mailto:actividadesinfantiles@museoreinasofia.es). Tel. (+34) 91 774 10 00, ext. 2096/2032

-Activities for young people

Free of charge. Advanced registration required.

Information and registration: [jovenes@museoreinasofia.es](mailto:jovenes@museoreinasofia.es). Tel. (+34) 91 774 10 00, ext. 2096/2032

-Services and activities for dissabled visitors

Information and conditions: [www.museoreinasofia.es/educacion/accesibilidad](http://www.museoreinasofia.es/educacion/accesibilidad)

Information: [accesibilidad@museoreinasofia.es](mailto:accesibilidad@museoreinasofia.es). Tel. (+34) 91 774 10 00, ext. 2033

**LA CENTRAL shop and bookstore**

Mondays to Saturdays: from 10 am to 8.45 pm

Sundays: from 10 am to 3 pm

Tuesdays closed

Tel. (+34) 91 787 87 82

[informacio@lacentral.com](mailto:informacio@lacentral.com)

[www.lacentral.com/museoreinasofia](http://www.lacentral.com/museoreinasofia)

**Museo Reina Sofía Shop**

Sabatini building (floor 1) and Nouvel building (floor 1)

Monday to Saturday from 10:00 to 20:45 h

Sundays and holidays from 10:00 to 18:45 h

Tuesdays closed

Tel. (+34) 91 539 21 51

[tienda.reinasofia@palaciosymuseos.com](mailto:tienda.reinasofia@palaciosymuseos.com)

[www.tienda.museoreinasofia.es](http://www.tienda.museoreinasofia.es)

**Restaurante Arzábal.**

c/ de Santa Isabel, 52, 28012. Sabatini Building (Pza. Juan Goytisolo).

-Winter hours:

From February 5 to April: 10:00 to 1:30h AM

Tuesdays closed

Sundays closed at 19:00 h

-Summer hours:

From May 1 to November 4, all days from 9:00 to 2:00h AM

Tel. (+34) 91 528 68 28

[www.arzabal.com](http://www.arzabal.com)

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