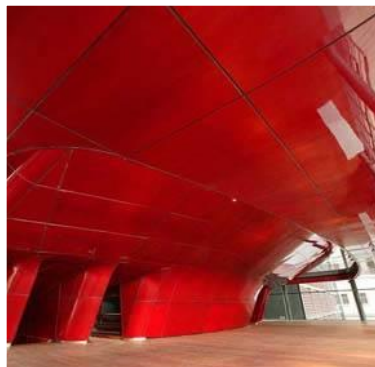
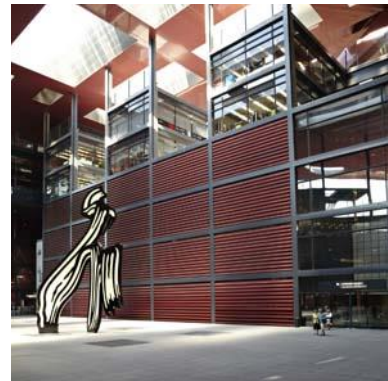
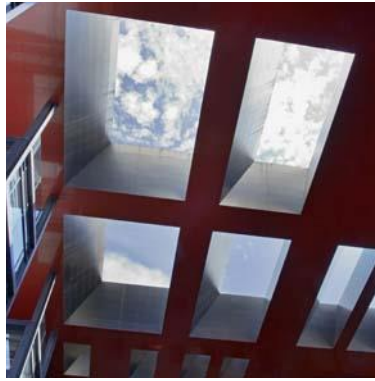


**MUSEO NACIONAL  
CENTRO DE ARTE  
REINA SOFIA**



GOBIERNO  
DE ESPAÑA

MINISTERIO  
DE CULTURA  
Y DEPORTE



General  
Information



## **CONTENT**

### **1. History and background**

### **2. The Collection**

### **3. Temporary exhibitions**

### **4. Public activities**

Cultural Programs

Education Area

Library and Documentation Center

Study Center

Museum Network

*Museo Situado*

### **5. Museum online**

### **6. Locations**

The Sabatini and Nouvel buildings

The Crystal and Velázquez Palaces in Retiro Park

Auditoriums, Protocol Room, Terraces

Other museum services: Bookstore/Coffee/Restaurants

### **7. Useful information**

## **1. HISTORY AND BACKGROUND**

It was in 1986 when what today is the Reina Sofia Museum opened its doors to house exhibitions functioning as an Art Center.

But if we analyze the history of the building until these events took place, we see that it was subjected to various ups and downs over three centuries.

The first foundation of the General Hospital of Madrid, the current headquarters of the Museum, is due to King Philip II, who, in the 16th century, centralized all the hospitals that were scattered around the Court in this place. In the 18th century, Charles III decided to create a new hospital, as the facilities were insufficient for the city. The current building is the work of the architect José de Hermosilla and his successor, Francisco Sabatini, the latter being responsible for a large part of the work.

In 1805, after numerous interruptions in the work, the building was occupied to assume the function for which it had been built, that of a hospital, even though the building was only a third of Sabatini's project.

From then on it underwent several modifications and additions until, in 1969, the hospital was closed and its functions were transferred to the Ciudad Sanitaria Provincial. It managed to survive the threat of demolition and, by means of a royal decree of 1977, it was declared a Historic-Artistic Monument, thus guaranteeing its survival.

In 1980 the restoration of the building begins, carried out by Antonio Fernández Alba; in April 1986 the Reina Sofía Art Center is opened, using the 0 and 1 floors of the old hospital for temporary exhibition rooms. Later, the center became a National Museum by the Royal Decree of May 27, 1988, assuming the artistic funds of the former Spanish Museum of Contemporary Art (MEAC).

At the end of that same year, José Luis Iñiguez de Onzoño and Antonio Vázquez de Castro carried out the last modifications, among which it is worth highlighting the three glass and steel elevator towers -designed in collaboration with the British architect Ian Ritchie- that defined the emblematic external image of the Museum.

After this reform, on October 31, 1990, the Museum finally opened its doors to the public in a ceremony attended by the King and Queen of Spain, then President Felipe González, and the Minister of Culture, Jorge Semprún.

Later, on September 10, 1992, the Permanent Collection of the Museo Nacional Centro de Arte Reina Sofía was inaugurated, which until that moment had only hosted temporary exhibitions. From then on it would become a true museum, with the tasks of guarding,





increasing and exhibiting its artistic collections; promoting public knowledge and access to contemporary art in its diverse manifestations; holding exhibitions of international level, and implementing training, didactic and advisory activities in relation to its contents, as stated in its Statute.

The continuous development of the Museum in terms of its collections, activities, services and number of visitors, led the heads of the institution to carry out studies on the possibility of increasing its surface area. Through an international competition of ideas, the project of the French architect Jean Nouvel was chosen, culminating in the inauguration of the new building in September 2005. His project, in addition to responding to the needs raised by the Museum, was located in the neighborhood with a clear vocation to transform the urban environment. With the creation of a public square -which arises from the arrangement of the new buildings and the southwest facade of the current Museum-, it became a space of and for the city.

## **2. THE COLLECTION**

With the creation of the Museo Nacional Centro de Arte Reina Sofía, in 1990, the need for a museum project that reflected contemporary Spanish art in the international context. Its initial collection was made up of funds from various sources, mainly those of the now defunct Spanish Museum of Contemporary Art (formerly MEAC) and the 20th century art collection of the Prado National Museum.

The Reina Sofía collection includes works produced between the end of the 19th century and the present day. Today there are more than 23,000 works of art, of which approximately 5% are on display, which include all types of artistic techniques: around 4,000 paintings, 1,600 sculptures, 3,600 drawings, 6,000 graphic art works, 4,800 photographs, 140 installations and 70 video installations, some 450 pieces of film and video, and more than 230 pieces of decorative arts and architecture.



## THE COLLECTION 1881-2021. COMMUNICATING VESSELS

In November 2021, Museo Reina Sofía's new collection opened its doors. Throughout its still brief history of just over thirty years, there have been several partial reorganizations of the collection, sometimes restricting it to certain galleries or proposing new readings of artists or periods. What is now on display to the public involves an integral re-reading that affects the entire collection, from the origins of modernism in the late 19th century to the most contemporary art. The result is the fruit of ten years of research and work with contributions from practically every department in the museum.

The display is made up of a set of nearly 2,000 works grouped on six floors, four in the Sabatini Building (including the lowest floor of the south wing, which has been retrieved as an exhibition space after 30 years) and two in the Nouvel extension, making up a total exhibition space of more than 15,000 m<sup>2</sup>.

Around 70% of the works in this ambitious presentation are being shown for the first time as part of the museum's collection. Many of them have joined it in recent years as the result of donations, purchases, and loans, and their addition has made it possible to address new issues such as contemporary emigration, colonialism, ecology, the 15-M movement, or gender identity, as well as to achieve a significant increase in the presence of women artists, enhance the role of photography and film with the inclusion of hundreds of videos and photos, and include architecture transversally in the exhibition discourse. Instead of following a chronological order, the works are grouped under thematic headings, and they are moreover accompanied by abundant bibliographical and archival information, eschewing a linear reading in order to understand the narrative from a contemporary point of view.

The Director of the museum, Manuel Borja-Villel, affirms that the new presentation "tries to rethink the way in which art is narrated from a situated place like Spain. We want the proposed reflections to be related to the now, and so the topics addressed are ones that concern everybody: exiles, crisis, or feminism."

Rosario Peiró, the museum's Head of Collections, comments on the way in which the exhibition discourse has been developed: "On the basis of the works, we create the histories. In building this new collection, we have tried to feature some new works and provide different readings of others that were already in the galleries, or reflect a panorama that corresponds to the Museum's force lines."

Visitors first enter the historic moments of the birth of the artistic avant-garde movements between the end of the 19th century and the first third of the 20th. Modernity is related to



**MARTA MINUJÍN**  
*Amor a primera vista* [Love at first sight], 2007  
Acrylic paint on the fabric of assembled mattresses  
190,5 x 170,18 x 49,53  
Museo Nacional Centro de Arte Reina Sofía  
Long-term loan of Museo Reina Sofía Foundation (USA), 2021  
(Donation of Jorge M. Pérez)

the evolution and consolidation of the city, where important social and cultural changes are being generated. The most recent art thus leaves official spaces behind and seeks different forms of diffusion and communication, such as galleries, exhibitions, publications and journals. By the 1930s, as a result of a succession of social and political events, many artists have adopted a public position and are turning not only art but also its sites into places of transformation.

Shown on the fourth floor of the Sabatini Building is the complex context surrounding both the artists who remained in Spain and those who went into exile as a consequence of the Civil War, together with the cultural and artistic contributions made both inside and outside the country between 1939 and the 1950s. On the same floor, under the title **“Double Exhibition: Art and Cold War”**, the viewer will find a novel interpretation of the artistic and cultural context after the Second World War, a time when the United States was consolidated as the world’s leading power and attempted to propagate its cultural hegemony beyond its borders with varying results. The Protocol Room in the Sabatini Building partially recreates the Laboratorio PLAT, created by the film-maker José Val del Omar.



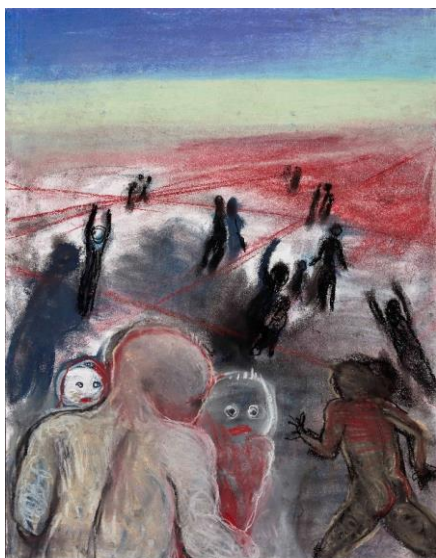
**COLLECTION** Room 001.01 Museo Nacional Centro de Arte Reina Sofía, November 2021  
Photographic archive of Museo Reina Sofía

The part of the collection grouped under the heading **“Enemies of Poetry: Resistance in Latin America”**, located on Nouvel 1, focuses on the art produced between 1964 and 1987 in that geographical region, and its relationship with Spain. The political transformations of the epoch and the appearance of new artistic practices such as mail art, the appropriation of the new mass media and communication technologies, the use of the body as a tool for expression and social critique, the intervention of the public sphere, the questioning of the art system and institutions, and the redefinition of the role of the viewer led to a series of exchanges of transcendent importance for the evolution of contemporary art. On Nouvel 0, **“A Drunken Boat: Eclecticism, Institutionalism and**



***Disobedience in the '80s*** explores a key moment of the 1980s marked by the 1982 Documenta in Kassel, directed by Rudi Fuchs, which featured the participation of such notable artists as Hans Haacke, Marcel Broodthaers, and many figures of key importance for an understanding of the contemporary context. Moreover, these were the years of the appearance of AIDS and the start of the process that led to the fall of the Berlin Wall, with a new flowering of financial markets and all that entailed. In Spain, local artistic talent was promoted at an institutional level both inside and outside the country, with major exhibitions on international modern artists, some of them represented here. The 1980s were also the setting for a current of feminist thought and a highly prolific period for the medium of photography, with works appearing in emblematic journals.

Shown on Floor 0 of the Sabatini Building under the heading ***"Apparatus 92. Can History Be Rewound?"*** is the art produced in the 1990s, the time of many of the changes that explain today's world. Reference is made to Expo '92 in Seville and the urbanistic operations of 1992, the denunciations of numerous ecologist groups at that time, and the critical role of certain key players. Also present is the vindication of public space, together with diverse reactions to the celebration of the Fifth Centenary of Columbus's first voyage. The Principio Potosí project, the repercussions of the Berlin Conference of 1884, the process of decolonization in different Latin American countries, and the issues of identity and emigration addressed by contemporary Salvadorean art are represented in this part of the collection. Alongside are several works related to the Zapatista movement and the works of a generation of contemporary Guatemalan artists, profoundly linked to their Maya culture. Also related to this discourse is the exhibition in the Protocol Room of the Sabatini Building of an installation that recreates part of the Museum of Pictorial Reproductions in Lima.



MIRIAM CAHN  
*an der grenze [On the Border]*, 2018  
Coloured pencil and black chalk on paper  
88 x 68.5 cm  
Museo Nacional Centro de Arte Reina Sofía  
Photographic archive of Museo Reina Sofía

Social mobilizations, ecology, urbanism, international conflicts, feminism, the footprints of progress, and the proliferation image are some of the themes running through the collection on Floor 1 of the Sabatini Building under the heading ***"Exodus and Communal Life"***. The section begins with photographs of the ecological disaster of the oil tanker Prestige off the coasts of Galicia in 2002, and of the 15-M mobilizations, when occupied city squares became sites for aesthetic production. Also shown are works by Spanish artists related to feminism as a global phenomenon inspiring the largest citizen mobilizations. Architecture too is present in the display, with an analysis of the expansion of construction in Spain and the resistance of neighborhoods to predatory urbanism. Several Spanish artists of the latest generation present alternatives for another social reality and speak of the fears aroused in contemporary society by international conflicts. The mark left on territories by progress and

human action, the political and social impact caused by the proliferation of images and the use of digital technologies in our everyday life, and ecologist vindications and landscapes are the themes that close the itinerary. As a parallel to this reading, a large room on Floor 3 of the Sabatini Building is used to show the work *Küba* by Kutlüg Ataman (1961, Turkey), a reflection of the life of the inhabitants of the suburbs of Istanbul.

## Guernica

Picasso's most celebrated work is set up on the 26<sup>th</sup> of June, 1992, on the second floor of Museo Nacional Centro de Arte Reina Sofía, being part of the permanent Collection ever since. *Guernica* is the universal anti-war symbol of our time. It shows human incongruence in choosing violence instead of dialogue as a means of resolving conflicts that appear between human beings. The canvas shows suffering, impotence, fear, death, provoking a deep visual impact in the observer.

It was an assignment by the Spanish Republican Government, which was immersed in Civil War at that time. The work was supposed to be shown at the Spanish Pavilion of the World's Fair in 1937, which was arranged as an instrument of political propaganda. The only condition that was imposed on the artist, who was already acclaimed internationally, was that the work was large scale (349,3 x 776,6 cm), since it had to occupy one of the walls on the ground floor. He was given total freedom in choosing the subject, which took him several months. The bombing of the Basque town Guernica, on Monday 26 April, 1937, by the German condor legion, for more than three hours, was his source of inspiration. This oil on canvas is composed only of white, black and grey, tones that reinforce its dramatic expressivity. Picasso combines and melts in it several artistic styles: symbolism, expressionism, neocubism, surrealism...



*Guernica* was displayed at the MoMA in New York until 1981, when it was transferred to Museo del Prado in Madrid. Finally, in 1992, it was part of the Collection of Museo Nacional Centro de Arte Reina Sofía. In order to promote the study of this masterpiece, the Museo Reina Sofía launched *Rethinking Guernica*, a website project with the aim of studying Pablo Picasso's painting through different approaches, methodologies and tools. Since then, the project has received more than one and a half million unique visits and numerous international honors, including the prestigious Webby Awards from the International Academy of Digital Arts and Sciences (IADAS).



### **3. TEMPORARY EXHIBITIONS**

If the Collection is structured on the basis of lines of force, case studies and singular figures and is marked by historical moments of special intensity, it is also important that the temporary exhibitions respond to a series of criteria. These, of course, are not rigid and, like all methodological approaches, are subject to revision and modification as appropriate.



First of all, it is important that the museum reflects on its own objectives, on its way of writing history, which is why it gathers its research in historical, thematic and thesis exhibitions. On the other hand, monographic exhibitions are organized, both retrospective and one-off, of artists who have a special significance in the Museum's collections or in the stories they want to tell.

We should also mention those cabinet exhibitions that allow us to analyze very specific aspects of the collection or modern or contemporary history. The collections of the Museum's library/documentation center constitute a nucleus that allows the organization of these exhibitions.

Likewise, attention is paid to those exhibitions that want to take the pulse of what is happening, of the various options that we find in the present. Of course, this section (as in a part of the previous ones) includes the production of new work. It is in this type of project that the relationship between the Reina Sofia Museum and the production and exhibition centers in the rest of Spain becomes more evident.

In its 30 years of history, the Museum has organized some 700 temporary exhibitions dedicated to artists, to mention only a few, such as Elena Asins, Eugènia Balcells, Marcel Broodthaers, Salvador Dalí, Lucien Freud, Alberto Giacometti, Beatriz Gonzalez, William Kentridge, Joan Miró, Bruce Nauman, Lygia Pape, Pablo Picasso, Gerard Richter, Doris Salcedo, Richard Serra, Nancy Spero, Dorothea Tanning, Antoni Tàpies, Rosemarie Trockel, or David Wojnarowicz.

### **4. PUBLIC ACTIVITIES**

**1- Cultural programs:** The Department of Public Activities develops a program that aims to make the Reina Sofia Museum a vehicle for knowledge and reflection. The cultural programs of the Museum revolve around three lines of action:

- Seminars, conferences, round tables, workshops and meetings. The aim is to amplify and develop the role of the Museum as a place of thought and a disseminator of knowledge. To this end, tours of the Collection, seminars, congresses and conferences, research and other activities related to current cultural affairs and the Museum's programming are implemented. Some of the experts and artists who have participated in



Peter Kubelka, William Kentridge or Slavoj Žižek, to name a few.

these types of activities have been Nancy Fraser, Linda Nochlin, T. J. Clark, Hans Belting, Simón Marchán, Benjamin Buchloh, Nelly Richard, Stephen F. Eisenman, Lucy Lippard, Helen Hester, Ngũgĩ wa Thiong'o, Franco Berardi Bifo, Tom McCarthy, Art Spiegelman, P. Adams Sitney,

- Film and video: Video and film projections occupy an important space in the programming. Periodically, cycles and meetings with artists are organized to show the heterogeneity of art and the contemporary audiovisual panorama. With the aim of bringing the art of video creation and experimental and auteur cinema closer to the public, on many occasions the authors, directors and curators themselves are present, which facilitates direct contact between creators and the public. Some of the activities programmed in this section have been the retrospectives organized about the pioneer of anti-colonial cinema Sarah Maldoror and the feminist filmmaker Chantal Akerman or about Sarah Maldoror, Jean-Luc Godard, Amos Gitai and Josep Renau; the Masterclass offered by the Chinese director Wang Bing or the cycles dedicated to other filmmakers like Adam Curtis.

- Live Arts: The Museum's music, dance, and performance program combines its own programming with numerous collaborations with other entities. Activities, both in-house and hosted, build a program inspired by the same conceptual and temporal parameters of the exhibitions and the Museum Collection. Both contemporary classical music in collaboration with the CNDM (National Centre for the Diffusion of Music), and experimental music and sound art



have a consolidated and stable programme. Some of the most outstanding interventions in recent times have been those of the choreographers Eszter Salamon, Meg Stuart and Lucinda Childs or the performances of Toni Jodar or Laurie Anderson

## **2- Education Area**

The Education Area has recently undertaken a new program around *Gira (Turn)*, a conceptual and practical framework that, starting from the line-strength Rethinking the Museum and through specialized areas of work, seeks to forge stable links with different agents and communities, address artistic creation as a methodology and claim education as a form of autonomous cultural production.

Within this framework, the Museum's initiatives are the result of collective work involving educators, artists from various disciplines, volunteers and teachers through projects that open up other possibilities for educational practice and the dissemination of knowledge.

Also, thanks to the patronage of the Fundación Banco Santander, activities, workshops

and visits are organized for families, youth and adults. On the other hand, educational programming for the school community includes guided tours and specific activities that propose various ways to connect students, teachers, educators and artists with the discursive and artistic content of the Museum. The activities address various objectives and methodologies according to the educational stages, ranging from the enhancement of the senses to the exercise of critical thinking.

In this area, activities aimed at the integration of visually or hearing impaired audiences are also particularly important. Programs such as Acting in the Shadow or Guernica, testimony of an era, as well as the services of Signoguides or Spanish Sign Language Interpreter (ILSE), are a good example of this.

### **3- Library and Documentation Center**

The Nouvel building houses the Library and Documentation Center of the Reina Sofia Museum, a reference point for researchers and scholars of 20th and 21st century art.

Its main objective is to preserve for future generations the documentary legacy of contemporary artistic and cultural practices as well as to facilitate universal access to these collections of enormous historical value for researchers, students and technical staff of the Museum itself.



It houses an extensive collection of documents, dated from 1900 to the present day, with preferential attention to Spanish and foreign art since 1945. In figures, its collections comprise some 200,000 bibliographic records, including more than 145,000 monographs and pamphlets, 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 reading room of the Library, as well as the collections of the Museum's Central Archive, which preserve the documentation produced by the institution since its inception in 1986.

It has 100 reading posts, the latest computer systems for the dissemination and consultation of bibliographic collections, and storage facilities capable of holding up to 250,000 volumes.

### **4. Study Center**

The Study Center of the Reina Sofia Museum, established in 2009, offers an undergraduate and graduate program, co-organized between different Spanish universities and the Museum. It is also proposed as a research platform, as an open space of mediation with other knowledge and processes through research stays and study groups.

The Museum currently offers the following degrees: Master in Performing Arts Practice and Visual Culture (organized by the University of Castilla-La Mancha in collaboration



with the Reina Sofía Museum, La Casa Encendida, Centro de Danza de los Teatros del Canal, Azala Espacio, Estudio 3 and Teatro Pradillo); University Master in History of Contemporary Art and Visual Culture (organized by the Universidad Autónoma de Madrid, the Universidad Complutense de Madrid and the Reina Sofía Museum); and Degree in Arts, (organized by the Universitat Oberta de Catalunya in collaboration with the Reina Sofía Museum). It also offers the following chairs: *Juan Antonio Ramírez, Anabel Quijano, Politics and Aesthetics of Memory, Expanded Theatricality and Situated Thought*.

## **5. Museum Network**

As a way of establishing links with other communities or other institutions, for several years the Museum has been developing dialogues and collaborations with different agents and national and international groups. In this way, on the one hand, the Museum seeks to open up spaces for contact, generating common projects and bringing together unexpected audiences; and, on the other, to produce a network of relationships that generate critical thinking, actions and new forms of institutionality in the field of art, culture and politics, as well as participating in and influencing the socio-historical processes in which the institution is involved. Under this philosophy, it participates in the following initiatives:

- Since 2013, the Museum is part of the European museum confederation **L'Internationale**, which proposes an institutional collaboration to build a common heritage and transform cultural institutions with an ethics based on the values of difference, solidarity and communality. Co-financed by the European Union's Creative Europe program, this network is made up of seven contemporary art institutions: Moderna Galerija (MG, Ljubljana, Slovenia); Museo Nacional Centro de Arte Reina Sofía (Madrid, Spain); Museu d'Art Contemporani de Barcelona (MACBA, Barcelona, Spain); Museum van Hedendaagse Kunst Antwerpen (MHKA, Antwerp, Belgium); SALT (Istanbul and Ankara, Turkey); Van Abbemuseum (VAM, Eindhoven, Netherlands); and Muzeum Stżuki Nowoczeŝwej W Warszawie (Warsaw, Poland).
- The Museum also works with the **Red Conceptualismos del Sur**, an international platform of researchers, to transform traditional museum policies and to challenge the model of colonial collecting and the dominant circuits of cultural production in order to integrate, for example, conceptual practices that have taken place in Latin America since the 1960s.
- Since 2012, the Museum has been collaborating within the framework of an agreement on training and thought activities with the **Fundación de los Comunes**, a network of research, publishing, training, social spaces and bookstores that pool resources to promote a democratic revolution and social equality. Its main areas of action are the realization of research projects, self-training, publishing and political intervention linked to different social movements.
- In 2016, the Museum also began its participation in **Midstream**, a project co-financed by the European Union's Creative Europe program that seeks new forms of audience development in contemporary art, in collaboration with the EIPCP (European Institute for Progressive Cultural Policies, Vienna, Austria) and the Latvian Centre for Contemporary Art (LCCA, Riga, Latvia).

## **6. Museo Situado**

With the objective of establishing links with other communities and testing other institutional constructions, the Reina Sofia Museum has been supporting for several years collaborations with different agents and local, national and international groups. This is the setting for Museo Situado, an active collaboration network formed in 2018 by the Reina Sofia Museum and groups and neighborhood associations in Lavapiés, a Madrid neighborhood where different communities -many of them of migrant origin- live together.

This area of Madrid has a long history of self-organization, cooperation and struggle for the right to live in the city. At the same time, it is intensely affected by tourist gentrification and real estate speculation, which causes the systematic expulsion of many residents in the face of rising prices and rents.

In this context, Museo Situado was born from the collective will to connect the Museum to its immediate surroundings. It works in an open and assembly way, deciding in common which initiatives to promote and giving visibility to different campaigns, activities, projects and calls. The neighborhood picnic was, for example, one of the first initiatives and used the garden of the Sabatini building as a public space in view of the lack of green spaces for collective enjoyment in the Lavapiés neighborhood. There are also various workshops, campaigns of urgent help to different collectives and programs of commented visits in migrant languages that seek to facilitate the participation and access to the Museum of migrant communities (especially women and children) who do not know the Spanish language.

## **5. MUSEUM ONLINE**

The Reina Sofia has been working for years to provide its website with content and to bring it closer to the public using all possible tools, including social networks. It has been gradually enriched by having a museum that is developing in the digital world in parallel, full of interesting content that anyone can access through a computer or mobile device.

Thus, virtual visitors have at their disposal hundreds of videos of present and past exhibitions, as well as various activities that have been developed in the Museum. For their part, the audio capsules of the Museum's Radio extend the contents of the exhibitions, activities and projects carried out by the institution. Thus, it is possible to listen -as an illustration of the multiple possibilities offered- to the music playlist that accompanies the exhibition *Paris in spite of everything. Foreign artists, 1944-1968*, or different interviews and dialogues with artists and curators.

Within all this material, sections such as "**Rethinking Guernica**" stand out, a documentary collection of more than 2,000 files that have been compiled after an exhaustive research of several years and still in progress and that are related to the painting that Pablo Ruiz Picasso made for the Spanish Pavilion at the International Exhibition in Paris in 1937.

Conceived as an archive of archives that continues to be progressively enriched, on the website, researchers, students or the general public can access - through a powerful search engine and via different devices (PC, tablet and mobile) - 60 types of material (photographs, videos, newsreels, newspapers, magazines, institutional and personal correspondence, exhibition catalogs, internal museum documentation, posters, brochures, etc.) related to Guernica. In addition, it has an interactive chronology and a section where it is possible to visually explore the canvas down to the smallest detail

thanks to the conservation study carried out by the Reina Sofia Museum with the latest technology and with the taking of thousands of images captured with visible light, ultraviolet, infrared and X-ray at very high resolution.

On the other hand, **Gigapixel** allows through the ultra-HD technology to examine on line with a very high level of precision other works of the Collection, among which are works of artists such as María Blanchard, Salvador Dalí, Robert Delaunay, Wifredo Lam, André Masson, Joan Miró, Pablo Picasso, Ángeles Santos or José Solana.



Both projects, Rethinking Guernica and Gígapixel, have been carried out thanks to the support of Telefónica, with whom the Museum has also launched "**Cubism in Modern Culture**", the first MOOC (Massive Open Online Course) on cubism carried out in a contemporary art museum. The course, which is free, deals with emblematic works of the greatest cubist references, from the Spanish Maria Blanchard, Juan Gris or Pablo Picasso to the French Georges Braque.

On the Museum's website also highlights the results of researches such as the one carried out in "Fuera del canon. Las artistas pop en la Colección" by Professor Isabel Tejada, which has meant making available to Internet users a selection of materials and texts that help to better understand the role of pop artists in the 60s and 70s and the social and political context in which they developed. Through a simple link you can access works, videos, interviews or sound capsules related to the period.

Under the name "Museum in movement", another section compiles the exhibitions and activities produced and co-produced by the Museum and that have been shown in different places around the world. Finally, the website also offers the possibility of downloading completely free of charge books or catalogs related to exhibitions, works, projects or research related to the content of the Museum

## **6. LOCATIONS**

### **Sabatini Building**

Founded as the Hospital de San Carlos in the 18th century, it takes its current name from Francisco Sabatini (Palermo, Italy, 1722 - Madrid, 1797), an enlightened architect commissioned to build it on the initiative of Charles III. After a first phase directed by José de Hermosilla (Llerena, Badajoz, 1715 - Madrid, 1776), Sabatini completed it by applying a sober neoclassical style inspired by the late Renaissance.



After remaining active as a hospital until 1965, after years of abandonment and various threats of demolition, its declaration as a Historic-Artistic Monument in 1977 allowed its survival and public use.

In 1980, Antonio Fernández Alba (Salamanca, 1927) undertook a remodelling for its use for exhibition purposes. In 1986 the building began to house the exhibition activities of the art center and a few years later, in 1990, it became the current Museum. For the rehabilitation, the unfinished profile of the hospital was used: the exterior space reserved for a second courtyard became a public square that gave visibility to the Museum and connected it with Atocha Street; the absence of a cover was made up for by the placement of the monumental glass and steel towers that house the exterior elevators to allow for a more fluid circulation. Constructed by the rationalist architects Jose Luis Iñiguez de Onzoño (Bilbao, 1927) and Antonio Vázquez de Castro (Madrid, 1929) in collaboration with the British architect Ian Ritchie (Sussex, United Kingdom, 1947), these towers are one of the signs of identity of the Museum.



The interior unfolds around a courtyard with wide vaulted galleries supported by stone pilasters and exhibition rooms, with openings to the outside and to the courtyard, which allow for the regulation of natural lighting. The building also contains a garden and alternative spaces, such as the vaulted brick basements or the protocol room, formerly the hospital's lingerie with the original furniture, now used for exhibitions.

On the other hand, in 2021 the adaptation works have started to recover exhibition space in the Sabatini building of the Reina Sofía Museum, which will recover a complete wing so far dedicated to warehouses and offices, to show the most recent works of the Collection. After the completion of the works, opening in November 2021, the Museum will have 21 new rooms dedicated to the permanent Collection and will add 2,000 square meters where approximately 25% more works from the Museum's collection can be seen.

## **Nouvel Building**

The Nouvel Building is a magnificent architectural space inaugurated in 2005, which responded to the new needs that arose from the increased activities of the Reina Sofía Museum and the public that came to visit it, and thus completed the capacity of the Sabatini Building.

The new building was opened to the neighborhood with a clear vocation to transform the urban environment and was conceived by the AJN Architectures Jean Nouvel team, winner of the international architecture competition that was called for the purpose of



carrying out the complex project, which meant an increase of more than 60% of the surface area; the Reina Sofía already had 84,048 m<sup>2</sup>, making it one of the largest museums in the world.

Through the creation of a public square, which arises from the arrangement of the three new architectural volumes that make up Nouvel and the southwest facade of the Sabatini building, the Museum was transformed into a space of and for the city.

The Nouvel Building is made up of three distinct blocks that house exhibition halls, two auditoriums, a library and documentation center, artwork storage, offices, meeting rooms, a protocol room, a bookstore, and a cafeteria-restaurant. All this is connected to the Sabatini Building in a coherent way, the result of a reorganization of the accesses and museum routes, both public and private.

### **Palacio de Velázquez and Palacio de Cristal**

In addition to the various rooms that the Museum dedicates at its headquarters to the presentation of temporary exhibitions, it has the privileged spaces of the Palacio de Velázquez and Palacio de Cristal in the Parque de El Retiro in Madrid, places where the museum periodically organizes temporary exhibitions.

The Crystal Palace was originally conceived as a greenhouse for the Flora Exhibition of the Philippine Islands (1887), a Spanish colony at the time, and its design, by architect Ricardo Velázquez Bosco, reflects both the impact of the most avant-garde building materials of the time and the history of 19th century colonialism.



The cast-iron columns, combined with large glass surfaces, and its diaphanous floor plan are very monumental, and were, in their time, very novel. During the 1887 Exhibition, the Crystal Palace presented specimens of exotic vegetation framed in a technically innovative architectural context, a fusion destined to produce an image of fantasy and unreality in the visitors. After the 1887 exhibition, the Crystal Palace was used as the venue for the National Fine Arts Exhibition.

Since 1990 it has been home to specific projects and installations by contemporary artists. Recently, the Crystal Palace has hosted, for example, an exhibition by Petrit Halilaj and will hosted a new projet by Kidlat Tahimik.

For its part, the Palacio de Velázquez (1883) takes its name from the architect Ricardo



Velázquez Bosco, who also collaborated in the construction with the ceramist Daniel Zuloaga and the engineer Alberto del Palacio.

The building, close to neo-Renaissance historicism, has a wide floor plan, covered with iron structure vaults and with natural lighting, thanks to the glass surface. Conceived as the main pavilion of the 1883 International Exhibition of Mining, Metallurgical Arts, Ceramics, Glassware and Mineral Waters, it follows the model of the Crystal Palace in London by Joseph Paxton (1851).

Since 1987 it has hosted monographic exhibitions by artists such as Cindy Sherman, Juan Muñoz and José Manuel Broto, along with many others. Closed for renovations in 2005, it reopened its doors in 2010 with a retrospective dedicated to Miralda. Recently it has also hosted exhibitions by Mario Merz or Vivian Suter.

### **Auditoriums, Protocol Room and Terraces**



The Nouvel building houses a large auditorium with a capacity for 400 people, and another smaller one with 200 seats. Sabatini Building's auditorium has 150 seats. In addition to hosting the meetings, seminars or cycles programmed by the Museum, the auditoriums provide an unbeatable setting for activities related to multidisciplinary artistic practices, audiovisuals and multimedia.

The music, performances, installations or projections have appropriate spaces that allow the production of highly complex projects.

The Protocol Room is located on the highest level of the Expansion Building, between the terraces. It is divided into two adjacent rooms: a main room of 409 m2 and a smaller one of 116 m2.

The building also has 630 m2 of semi-covered terraces of exceptional singularity. In these spaces, free of charge, the perception of the buildings that surround the Museum and are reflected in the roofs, is modified according to the time of day and the light, offering fantastic views over the roofs and domes of Madrid.

### **OTHER MUSEUM SERVICES**

#### **International bookstore specialized in Humanities**



The Museum's bookstore, La Central, specializes in Art, Performing Arts, Film, Photography, Architecture, Design, Philosophy, History, Sociology, Anthropology, Gender Studies, Political Theory, Literary Studies, Poetry and Children's Books. It currently has more than 65,000 titles, chosen above all for their quality, with special attention to its collections and specialized catalogs.

The bookstore offers the public a wide range of national and international publications, providing information on current cultural events and the most relevant exhibitions.



### **The Museum Shop**

The Reina Sofia Museum Shop offers a varied assortment of objects created exclusively for the Museum and based on its Collections, exhibitions and activities. It is managed by Palacios y Museos and is located in two areas of the Museum: in the entrance hall of the Sabatini Building and at the entrance to the Nouvel Building (1st floor). The shop also has an online store.



### **Arzábal Restaurant**



This restaurant is located in the privileged space of the Sabatini Building. Of the hand of Álvaro Castellanos and Iván Morales, it offers a concept of tavern of district reinterpreted for the present times, with the idea that underlies in its philosophy of the use of the best product and combining the tradition and innovation. It has a garden-terrace of 700 m2 divided into different areas where you can enjoy the cuisine, drinks and cocktails, all accompanied by

special programs to enliven the evenings of the guests.

### **NuBel Restaurant**

This restoration project for the Reina Sofia Museum is an innovative gastrocultural proposal. The name of the space, "NuBel", is a reference to the architect Jean Nouvel, creator of the Museum's extension. The restaurant is housed under a large red dome and has a capacity for 120 diners, plus a lounge area and a terrace in the Patio Nouvel.



## **7. USEFUL INFORMATION**

### **Museo Nacional Centro de Arte Reina Sofía**

#### ***Sabatini building***

c/ Santa Isabel, 52  
28012 Madrid

#### ***Nouvel building***

Ronda de Atocha (corner of Emperador Carlos V square)  
28012 Madrid

Tel. (+34) 91 774 10 00

Fax. (+34) 91 774 10 56

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

#### **Opening hours**

Monday to Saturday from 10:00 to 21:00

Sunday: from 10.00 to 14:30 h

Tuesdays closed (including holidays)

The Museum is closed on the following holidays:

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

(\*) Only the Crystal and Velázquez Palaces in Retiro Park are open

#### **Ticket prices**

-Pre-sale (online): 12 euros + expenses

-Sale at the ticket office

General individual ticket (Collection + temporary exhibitions): 12

General individual ticket valid for two visits: 18 (personal and non-transferable - valid 1 year from first use)

-Free entrance:

Monday from 19:00 to 21:00 h

Wednesday to Saturday from 7 pm to 9 pm (except for group bookings)

Sundays from 12:30 to 14:30 h

-Reduced entry

50% For cultural volunteers, members of large families, museum staff not attached to the Ministry of Education, Culture and Sport.

-Exempt from payment:

Under 18 years old - Over 65 years old - Students between 18 and 25 years old (it is recommended that foreign students present the international student card, ISIC) - Journalists - Holders of the youth card or equivalent document - People with disabilities

For other groups, please consult the website: <https://www.museoreinasofia.es/en/visit/accreditation>

#### **Transportation**

-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 (Art station) and Line 3 (Lavapies station)

-Train: Atocha-RENFE station

-Park: Juan Goytisolo Square and Atocha Station Emperor Charles V Square s/n

-Three bicycle parking lots: at the entrance of Plaza Nouvel and on both sides of the entrance to the Sabatini Building

#### **Crystal Palace and Velazquez Palace**

El Retiro Park, Madrid.

Free entrance

April - September: 10:00 - 22:00

October 1st - October 30th: 10:00 - 19:00

November - March: 10:00 - 18:00

Closing days: January 1 and 6, May 1 and December 25. On December 24th and 31st the Crystal Palace will close at 3pm, and the Velazquez Palace at 5pm.

### **Library and Documentation Center**

Specialized in the art of the 20th and 21st centuries

Location: Nouvel Building (entrance by Ronda de Atocha)

To access you must have a library user card

Schedule: Monday to Friday from 09:00 to 21:00 h. Except holidays

(+34) 91 774 1000

<https://www.museoreinasofia.es/en/library-and-documentation-centre>

### **Educational Programs**

-Mediation service and visits for the general public

Free participation without registration.

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

-Guided visits and activities for Primary, Secondary and High School students and teachers.

Free participation upon registration.

Check availability at <https://www.museoreinasofia.es/en/visit/group-visit-with-guide>

and <https://www.museoreinasofia.es/en/education>

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

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

Tel. (+34) 91 774 10 00, ext. 2098/2031

-Activities for children and accompanying adults

Free participation upon registration.

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

-Activities for young people:

Free participation upon registration.

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

-Services and activities accessible to visitors with disabilities

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

### **La Central Bookshop**

Nouvel building

Tel. (+34) 91 787 87 82

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

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

### **Museum's shops**

Sabatini building (floor 1) y Nouvel building (floor 1)

Tel. (+34) 91 539 21 51

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

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

### **Arzábal Restaurant.**

Sabatini building. (Juan Goytisolo Square).

Tel. (+34) 91 528 68 28

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

### **NuBel Restaurant**

Nouvel building, Argumosa St., 43; 28028 Madrid.

Tel. (+34) 91 530 17 61

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

**THE MUSEUM HAS ACCESSES FOR PEOPLE WITH REDUCED MOBILITY**



**For further information:**

**PRESS OFFICE**

MUSEO REINA SOFÍA

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

(+34) 91 774 10 2281

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

