

The evolution of graphic art, Something Else Press, Margarita Azurdia, Manolo Quejido and Néstor Sanmiguel, the highlights of 2022

- The museum's program also includes shows that explore the protohistory of documentary photography and the psychiatry of Francesc Tosquelles and exhibitions by Pauline Boudry and Renate Lorenz, Alejandra Riera and Leonor Serrano Rivas.

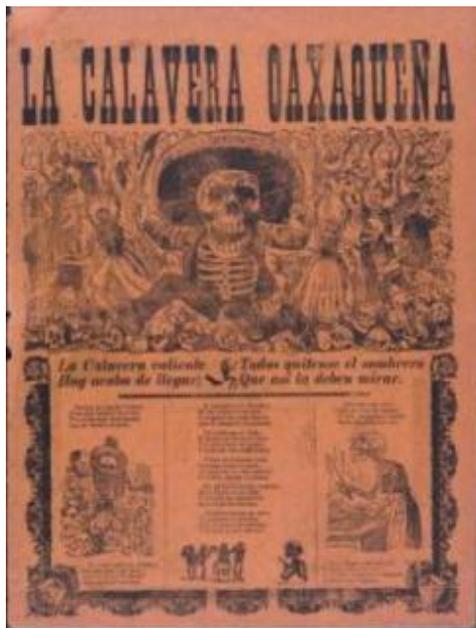
Museo Reina Sofía has arranged a wide selection of exhibitions for 2022, including two shows devoted to the evolution of graphic art from the first half of the 20th century to the present day: *From Posada to Isotype, from Kollwitz to Catlett and The Graphic Turn*. Graphic art is one of the techniques that, without having enjoyed great prominence in traditional historiography, has acquired great relevance as a tool for social demand due to its immediacy and vast circulation.

In addition, the museum has organized a series of monographic exhibitions, including the ones devoted to the Spanish artists **Néstor Sanmiguel** and **Manolo Quejido**. The presence of women artists will be very significant with the exhibitions of **Margarita Azurdia**, which will allow the public to discover the work of one of the most emblematic artists in Guatemala; **Pauline Boudry** and **Renate Lorenz**, with a site-specific project at Palacio de Cristal; and the ones devoted to **Alejandra Riera** and **Leonor Serrano Rivas**.



MANOLO QUEJIDO
Tabique IX, 1990-1991
Acrílico sobre lienzo
233 x 200 cm
Colección Enaire Arte Contemporáneo

The exhibition program continues with an installation at Palacio de Cristal by the Portuguese artist **Carlos Bunga**, an exhibition that examines the legacy of the publishing house Something Else Press, launched by the artist, musician, poet and editor **Dick Higgins** in the 1960s as a platform for activating experimental practices, and a show devoted to the Catalan psychiatrist **Francesc Tosquelles**, who called for the situated dimension of institutional therapy from the Saint-Alban-sur-Limagnole hospital, emphasizing creative activities in the context of art brut and surrealism. Finally, another exhibition traces the protohistory of documentary photography from 1838 to 1917, bringing together original materials from daguerreotypes and calotype photographs to albums and publications. It completes a tetralogy devoted to the role of photography that the museum began in 2011 with the exhibition *A Hard, Merciless Light. The Worker Photography Movement, 1926-1939*.



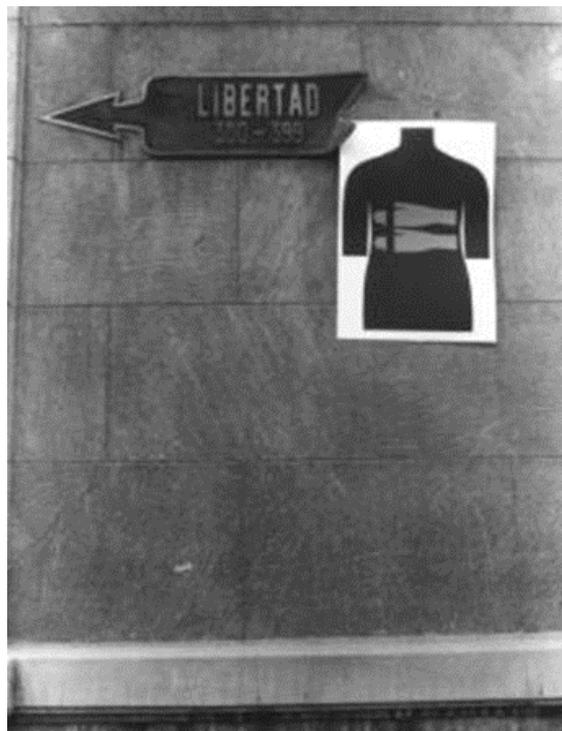
JOSÉ GUADALUPE POSADA
La Calavera Oaxaqueña, 1903
Impresión sobre papel de periódico
43 x 30 cm
Prints and Photographs Division, Library of Congress,
Washington, D.C.

The first temporary exhibition opening on 2022 will be ***From Posada to Isotype, from Kollwitz to Catlett***, a show that will focus on the development of graphic media, such as wood engraving, linoleum and lithography, and its use as a political tool during the first half of the twentieth century. Opening on **March 22**, and curated by the prestigious historian Benjamin H.D. Buchloh, the exhibition will focus on José Guadalupe Posada and Käthe Kollwitz, as well as German expressionism (Otto Dix, Max Beckmann y George Grosz), the Flemish artist Frans Masereel, the Mexican Taller de Gráfica Popular, and the Isotype Project by Otto Neurath, Marie Reidemeister and Gerd Arntz.

Palacio de Cristal at Reito Park will host, from **April 7**, the largest project to date in Madrid by **Carlos Bunga** (Portugal, 1976), an artist that explores the three-dimensionality of spaces through installations made of cardboard plates and adhesive tape.

The project proposed by the Argentine-born artist **Alejandra Riera** (1965), ***Garden of Mixtures. Attempts-essays at making place. 1995 - ...***, exceeds the exhibition space and the logic of temporary installations. Open from **May 3**, it will fill different areas of Sabatini's building: the corridor and the vaults of the basement, the garden-passage in the courtyard and the rehearsal spaces on the third floor.

From **May 17** the exhibition ***The Graphic Turn***, will focus on the development of graphic art from the 1960s to today. The show, which will gather a wide selection of materials from archives collected from numerous countries in Latin America, will address collective practices and procedures that made concrete social demands visible, such as the movements for indigenous rights, the defenders of the memory of the victims of dictatorships, queer activism and feminisms, through the production of materials and slogans of rapid and effective circulation outside the field of art.



LUZ DONOSO
Fotografía de la serie "Señalamientos", 1979.
Archivo Luz Donoso. Cortesía de Jenny Holmgren

This exhibition devoted to Spanish artist **Néstor Sanmiguel** (Zaragoza, 1949), will open on **June 2** at Palacio de Velázquez (Retiro Park), and will provide the opportunity to examine his artistic production from its beginnings in the late 1980s to the present day. The show will explore the relationship between image and text in his work, a production in which pictorial registers, systems of rules and graphic signs intersect, and in which work, understood as an "abstract machine" that structures our lives, appears as a constant concern.



NÉSTOR SANMIGUEL DIEST
Cuando se quedan solos y un poco de lluvia / Libro para Manuel (El segundo nombre de las cosas), 2009-2010
Papel, tinta, acrílico, grafito, laca y otros material sobre cartón gris sobre ocume
Museo Nacional Centro de Arte Reina Sofía, Madrid

From **September 20**, the program Fisuras of the Reina Sofía Museum will present the work of another Spanish artist, **Leonor Serrano Rivas** (1986), whose project **Natural Magic: Trick, Cosmos and Phenomenology** will explore a time when the scientific method, magic and philosophy shared multiple terms and interests. Following the logic of certain devices that served to create an alternative image of the world, the different project's rooms will display an illusionistic mechanism with the aim of creating another world, located within the body -or the eye- of the viewer.



Francesc Tosquelles, años 40
Archivo particular

Like a Sewing Machine In a Field of Wheat: The Psychiatry of Francesc Tosquelles will be inaugurated on **September 27** and aims to revisit the figure of the Catalan psychiatrist and theorist Francesc Tosquelles (1912, Spain-1994, France). Exiled in France in 1939, Tosquelles directed the Saint-Alban-sur-Limagnole psychiatric hospital, an institution that became reference in the experimentation of new clinical practices, the development of Art Brut and the

production of critical texts on Western culture at the crossroads of psychiatry, art, literature, and contemporary political history.



MARGARITA AZURDIA
Las cargadoras de plátanos amarillos, 1971-1974
Madera policromada
123 x 100 x 29 cm

Palacio de Cristal at Retiro Park will host from **October 6** a site-specific project by **Pauline Boudry** (Switzerland, 1972) and **Renate Lorenz** (Germany, 1963), who have worked together in Berlin since 2007, focusing on the revision of cultural heritage, gender discourses and queer theory. Their artistic production also questions the normativity of historical narratives as well as the conventions associated with the viewer, generating new scenarios to reimagine them. Their work frequently revisits materials from a past era to excavate marginalized or overlooked readings, producing installations that choreograph the tension between visibility and opacity.

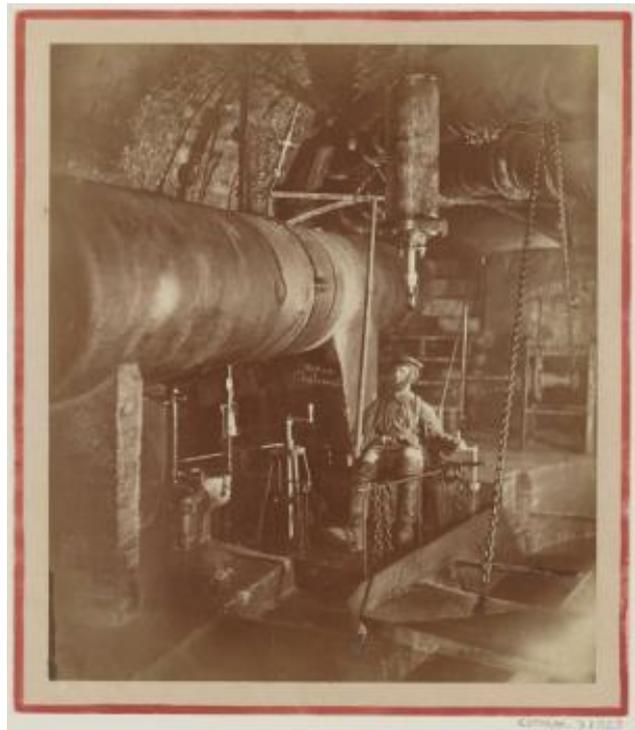
On **October 11** the work of **Margarita Azurdia** (Guatemala 1931-1998), one of the most emblematic Central American artists of the twentieth century, will be presented for the first time in Spain in a monographic exhibition that will delve into her career and an extensive body of work that included painting, sculpture, non-object art, sacred dances, as well as books of the artist elaborated with drawings, collages and poems. This exhibition will allow the visitor to delve into the very little known and explored panorama of modern and contemporary art in Guatemala.

At Palacio de Velázquez, starting on **October 20**, the anthological exhibition devoted to **Manolo Quejido** (1946, Seville) will review the artist's career from its beginnings – focused on geometric experimentation and concrete poetry, in the early seventies – to his recent production. The show will explore the evolution of his painting from formal sobriety to the eclecticism of different styles, including the large canvases that Quejido painted in the 1980s.

On **November 8**, the public will be able to delve into an exhibition devoted to the legendary publishing house Something Else Press. Founded in 1963 in New York by the artist and publisher Dick Higgins and active until 1973, it set out to present creative projects, bringing unconventional content to a wide audience. The exhibition will present and contextualize the materials produced in its prolific transnational activity.

Something, Else Press, which was interrelated to the Fluxus movement, operated at a time when artists brought to the fore the quality of language as a material and as a medium, and when the work of artists, writers, architects, musicians, or theorists was seen as a critical intervention in the cultural media of the moment. The exhibition will feature works by artists from different generations and backgrounds (such as Higgins himself, Gertrude Stein, John Cage, Robert Filliou, George Brecht or Tomas Schmit), in addition to paying attention to the outstanding contribution of female artists, from the decisive participation of Alison Knowles to the show that the Something Else Gallery devoted in 1968 to the fascinating but scarcely known work of Alice Hutchins.

Museo Reina Sofía's 2022 temporary exhibition program will end with a show that will open on **November 15** and that will trace the beginnings of documentary photography before technological developments led to an inflection towards mass communication and the crystallization of the documentary as a genre. The exhibition will feature the calotypes of *The Pencil of Nature* (1844) by Henry Fox Talbot; Charles Nègre's images of Parisian characters; George Bretz's mining reports from the 1880s; Lewis Hine's turn-of-the-century photographs of child labor; and the albums that Alexander Gardner compiled on the American Civil War, among other materials.



NADAR

Cloacas de Paris: rue due Château d'Eau, n° 2, ca. 1864-1865

Fotografía a la albúmina sobre cartón, 22 x 19 cm

Bibliothèque nationale de France.

Richelieu, Département d'estampes et photographie, EO-15 (21)-PET FOL

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For further information:

PRESS OFFICE

MUSEO REINA SOFÍA

internacionalprensa@museoreinasofia.es

(+34) 91 774 10 2281

www.museoreinasofia.es/prensa

