

**The work of the actress and film director
Delphine Seyrig, the painting of Miguel Ángel
Campano, and the *arte povera* of Mario Merz,
among the featured shows this autumn at the
Museo Reina Sofía**

- Other presentations include the work of Jörg Immendorff, Spain's first monographic show on the Austrian artist of Romani ethnicity Ceija Stojka, a selection of work from the collection of Ignacio Gómez de Liaño, and a site-specific project to be carried out by the artist Hassan Khan for the Palacio de Cristal.
- There will also be cinema, with two seasons on the work of Chantal Akerman and Jean-Luc Godard, while the choreographer Meg Stuart will present her most emblematic "Solos", and the historian Stephen F. Eisenman will give a lecture under the auspices of the Juan Antonio Ramírez Chair.

The Museo Reina Sofía presents its program of exhibitions for the coming months, which will be rounded off with a series of activities featuring film seasons, lectures and seminars, and live arts.

An approach to feminism with Delphine Seyrig



Micha Dell-Prane, Delphine Seyrig and Ioana Wieder holding a camera during a demonstration, 1976
Courtesy of Centre audiovisuel Simone de Beauvoir

The temporary exhibitions begin on **September 24** with *Unsubmissive Muses. Delphine Seyrig and the feminist video collectives in France in the 70s and 80s*. This show looks at the singular figure of Delphine Seyrig (1932-1990), starting with her work as an actress before going on to focus on the videos she made with other militant feminists. Seyrig's development in her own practice as an actress is directly linked to the intense relationships she forged with the

woman directors of the film projects she was involved in during the 70s and 80s, such as **Chantal Akerman, Marguerite Duras, Agnès Varda and Ulrike Ottinger**.

At the same time, Seyrig developed a facet of activism. In the 70s, for example, she created the collective *Les Insoumuses* (“The Unsubmuses”) together with **Carole Roussopoulos, Ioana Wieder** and **Nadja Ringart**, their goal being to explore the new aesthetic and political possibilities of video.

The *arte povera* of Mario Merz

From **10 October**, the **Palacio de Velázquez** in Retiro Park will be hosting ***Time is Mute***, a retrospective on **Mario Merz** (Milan, 1925 – Turin, 2003), which will explore the progression of an oeuvre that harks back to a prehistoric time understood as lying outside the discourse of history in the modern era. Linked to *arte povera*, Merz’s artistic practice incorporates several of the fundamental features that the contemporary art critic Germano Celant identified with this tendency,



MARIO MERZ
Rhinoceros, 1979
Mixed media on canvas
291 x 435 cm
Private collection, Madrid
Picture courtesy of Fondazione Merz, Turin

including its opposition to the post-industrial consumer society and the conscious use of organic materials like clay, branches, wax, or coal.

This anachronistic perspective also reflects the political and intellectual context of Italy in the 60s and 70s, displaying Merz’s political commitment as well as his rejection of the penetration of capitalism and the post-war American lifestyle.

Site-specific project by Hassan Khan for the Palacio de Cristal



HASSAN KHAN
Preparatory study for *HAPPY EMPIRE* (2019)

The main themes of the work of Hassan Khan (1975, London, England) are identities and cultures viewed from the perspective of the city, and the diversity and contradictions to be found in large cities like Cairo, where the artist currently resides. His corpus, based mainly on sound pieces, video and performance, extends to multiple

media, genres, and combinations.

For his intervention from **October 17** at the **Palacio de Cristal** in Retiro Park, Khan has created a site-specific project entitled ***The Keys to the Kingdom***. This is an exhibition of songs, flags, glass sculptures, digitally generated murals, and other forms

situated on the spectrum from the romantic to the vulgar, and from the sublime to the grotesque.

A survey of the career of Jörg Immendorff

Opening on **October 29**, *The Painter's Task* is an exhibition presenting the entire career of the German artist **Jörg Immendorff** (Bleckede, 1945 – Düsseldorf, 2007), from the socio-political agitation of his works in the 70s and early 80s to the codified paintings of his final creative period. It thus covers more than four decades of an oeuvre that underwent essential processes of change.



JÖRG IMMENDORFF
Wo stehst du mit deiner Kunst, Kollege? (Where do you stand with your art, buddy?), 1973
Acrylic on canvas
130 x 210 cm
Musée d'art moderne de la Ville de Paris

This retrospective presents about one hundred works in various media, including painting, sculpture and drawing, accompanied by a selection of documentary material from various origins. Rather than following a rigorously chronological order, the works are grouped in thematic sections illustrating the evolution of Immendorff's art.

Pie de foto

The painting of Miguel Ángel Campano

A retrospective show on the work of the painter **Miguel Ángel Campano** (Madrid, 1948 – Cercedilla, Madrid, 2018) can be seen from **November 5**. The last exhibition project in which the artist participated directly, this show will look at the constants of a career



MIGUEL ÁNGEL CAMPANO
Le Printemps (Spring), 1999
Mixed media on canvas
196 x 266 cm
Museo Nacional Centro de Arte Reina Sofía

marked by the emotional impulse together with an analytical, cultured and referential approach to painting itself.

The show will begin with the works produced by Campano in the 1970s, seldom exhibited since then. Generally small in format, they are exercises in geometric abstraction along the lines of the **Cuenca Group**. Campano adopted a larger format in the early 1980s, when he painted the series *Vocales* (Vowels). This tackles issues like the limits between the abstract and the figurative.

The series was followed by others that study the question of painting from life or engage in dialogues with key painters of the past. Campano's work became

progressively pared down throughout the 1990s before his resumption of color with the approach of the 2000s.

First monographic show in Spain on the Romani artist Ceija Stojka

On **November 21**, the museum will be presenting *This Has Happened*, the first monographic exhibition to be held in Spain on the work of **Ceija Stojka** (Steiermark, Austria, 1933-2013), a self-taught painter and narrator of Romani ethnicity. Her work, begun at the late date of 1986, has a testimonial and poetic character. In it she relates her childhood memories, and in particular her passage through the Nazi concentration camps. Her work did a great deal to reveal the racial persecution of the Gypsies in the 1930s and 1940s, and lay behind the Austrian government's official recognition of their genocide. It also stimulated the growth of associations demanding rights for the Roma people.



CEIJA STOJKA
Ohne Titel / Untitled, 2006
Acrylic on board
70 x 100 cm
Kai Dikhas Collection, Berlin

Her works reflect her journey through the camps of Auschwitz-Birkenau, Ravensbrück and Bergen-Belsen and the personal and collective horrors she witnessed there.

Ignacio Gómez de Liaño and experimental poetry



Ignacio Gómez de Liaño (Madrid, 1946) is a key figure in experimental poetry in Spain, which played a major role in the configuration of the Spanish avant-garde from the mid-1960s to the mid-1970s. His work was centered on theoretical production through manifestoes and the organization of events and collective exhibitions on experimental poetry, which introduced numerous foreign artists to the Spanish

context.

This exhibition, *Abandoning Writing*, opens on **December 17**. It stems from the donation of his archive to the Museo Reina Sofía, most of which has not been seen in public since the years when it was produced. The exhibition will thus situate the figure of Gómez de Liaño as a catalyst of artists and an outstanding author in the field of action poetry.

ACTIVITIES IN THE MUSEUM: THOUGHT, DEBATE, FILM, AND LIVE ARTS

Archipelago, experimental music in September

The third **Archipelago** concert season, to be held from **September 18 to 21**, will explore the concept of “tradition” as a set of shared knowledges, affections and practices. The program features various artists who work in different genres (*gnaua*, *noise*, *singeli*, electro-acoustic, or dance music subverting any attempt at classification), or who are remotely associated with some musical tradition despite their apparent novelty. Besides the main venue at the Reina Sofía, this year’s season has also been expanded to include other venues at the Palacio de Cristal in Retiro Park, the church of San Millán y San Cayetano, and the María Dolores Pradera Municipal School of Music and Dance for the Central District.

Film: from Chantal Akerman to Jean-Luc Godard and Oliver Laxe

The film and video program for the second half of 2019 features two seasons. The first is **a full retrospective dedicated to Chantal Akerman** and the feminist cinema of the 1970s under the title: *Nothing happens, everything changes. Chantal Akerman and Les Insoumuses*, organized in conjunction with the Filmoteca Española and due to take place throughout November. The second is **a review of the latest Godard under the title of Godard, Still**. The first season revolves around the crisis of the masculine gaze directed at woman as an object of desire, and the articulation of a separate reference space related to the conquest of the territory of the real by a feminine gaze and agency. *Godard, Still* looks at the most recent Godard of *Histoire(s) du cinéma*, *Film Socialisme* and *The Image Book* in order to venture an interpretation of one of the great contemporary artists.



JEAN-LUC GODARD. *The Image Book*. Film, 2018

Along with these two extensive seasons, the museum also presents “**Intervals**”, which will include **Rita Azevedo Gomes** and *The Portuguese Woman*, one of the foremost films of 2018; **JP Sniadecki**, an American director from the Harvard Sensory Lab, whose latest film, a work half-way between abstraction and an assault on the real that deals with the border between the USA and Mexico, has not yet been seen in Spain; **Oliver Laxe**, whose *Fire Will Come* won the jury prize for “*un certain regard*” at Cannes 2019; and finally another Spanish premiere, a journey by the historic **Alexander Kluge** through the subcultures and visual forms of the internet in the company of the Filipino *enfant terrible* Khavn de la Cruz.

Dance: the duo formed by Jorge Dutor and Guillem Mont de Palol, and Meg Stuart

On Wednesday **October 30**, the Museo Reina Sofía will be playing host to **Jorge Dutor and Guillem Mont de Palol**, a duo of Catalan artists who will present an extended version of one of their first pieces, **#losmicrófonos** (*#themicrophones*). The performance, which forms part of the year-long collaboration program with the Teatros del Canal de la Comunidad de Madrid, submerges us in a world centered on pop culture through names, song titles and choruses. The performers suggest landscapes where the audience enters a field of personal memories and free associations.



MEG STUART
An evening of solo works
© Ian Douglas

On **November 8**, also in collaboration with the Teatros del Canal de la Comunidad de Madrid, the museum will be visited by one of the leading figures in contemporary dance, the American Meg Stuart, whose work in Europe influenced and to an extent determined the course of dance in the 1990s and its relationship with other arts, especially film, video, and music. ***An Evening of Solo Works*** returns to

works she has created in the course of nearly twenty years (1995-2013) together with her best-known solos from longer pieces.

Meg Stuart founded her company Damaged Goods in 1994, and has staged more than 30 productions with it. In 2017, she was awarded a Golden Lion at the Venice Biennale for her career.

At the **Study Center**, the academic year begins with lectures by Stephen F. Eisenman on **October 15 and 16** as part of the program of the **Juan Antonio Ramírez Chair**. An art historian and teacher at Northwest University (United States), Eisenman has curated various exhibitions of work by artists like Paul Gauguin and William Blake. On **October 22 and 23**, the second edition of the **Aníbal Quijano Chair** will feature a talk ***On Communal Feminisms***, a proposal for reflection on the articulation of the analysis of the coloniality of power with feminist perspectives.

On the occasion of the International Transgender Day of Remembrance, held annually in memory of those who have been the victims of murder stemming from transphobia, hatred and fear, the Reina Sofía is organizing an event, ***Historias tra(n)spapeladas*** (*Mislaid Stories*), on **November 21**. Held within the framework of the museum's LGBTIQ+ program, it will include the presentation of the Archive of Transgender Remembrance.

A seminar, *Toward a Political History of Photography. Social Movements and Photographic Practices*, will take place on **December 3 and 4**. It marks the beginning of a long-term program that will include seminars, lectures and meetings of various types. Coordinated by the curator Jorge Ribalta, the program has been initiated by the Museo Reina Sofía to foster an area of study that will articulate new approaches to the history of photography.

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