

Piet Mondrian, Concha Jerez and Moroccan art are among the Reina Sofía's lineup of exhibitions for 2020

- The program also includes a major anthological exhibition on León Ferrari, which will coincide with the important donation his family is making to the Museum, as well as shows by artists like Anna-Eva Bergman, Vivian Suter and Petrit Halilaj
- Sound art will be featured in 3 further exhibitions
- Activities will include a season of films by Godard, lectures by Judith Butler, Byung-Chul Han and Kobena Mercer, and an international symposium on Picasso

For 2020, the year when the Reina Sofía will be celebrating its 30th anniversary, the Museum has scheduled a wide range of exhibitions. Featuring among them are the one dedicated to **Mondrian and De Stijl**, with a large number of paintings that will permit recreations of the most important exhibitions devised by Piet Mondrian, and the show on the winner of the 2017 Velázquez Prize for Plastic Arts, **Concha Jerez**, whose retrospective, *Que nos roban la memoria* (Our memory's being stolen), will include her work from the 1970s to the present day. Another featured exhibition is **Moroccan Trilogy. Art and Culture in Morocco**, which will focus on the art and culture of that country from 1956 to the start of the 21st century.

Other major events of this type will include an anthological exhibition on **León Ferrari**, **scheduled to coincide with the major donation to be made by the artist's family to the Museum**. For the first time in Europe, this will bring together previously unseen work as well as his most emblematic production, coinciding with the centenary of his birth.

This year's program also devotes special attention to sound art with the exhibitions **Disonata. Art in Sound until 1980; Audiosfera. Social Experimental Audio, Pre- and Post-Internet.** and **Niño de Elche. Auto Sacramental Invisible. A sound performance based on Val del Omar.** Finally, the Palacio de Cristal and Palacio de Velázquez in Retiro Park will host shows by **Anna-Eva Bergman, Vivian Suter and Petrit Halilaj.**

Among the scheduled **activities**, special mention should go to two film seasons on **Godard** and **Guy Debord and René Vienet.** In the live arts category, the choreographer **Eszter Salamon** will

present a project that explores various figures in the history of dance and art, such as the dancer **Valeska Gert**. In the category of debate and thought, lectures of special interest will be given by the renowned experts **Judith Butler**, **Byung-Chul Han** and **Kobena Mercer**. Another prominent event will be a major **international symposium on Picasso** with the participation of **Christine Poggi**, **Jean-François Chevrier**, **Juan José Lahuerta** and **TJ Clark**.

Exhibitions

Concha Jerez. *Que nos roban la memoria (Our memory's being stolen)* (April 28, 2020 – September 21, 2020)



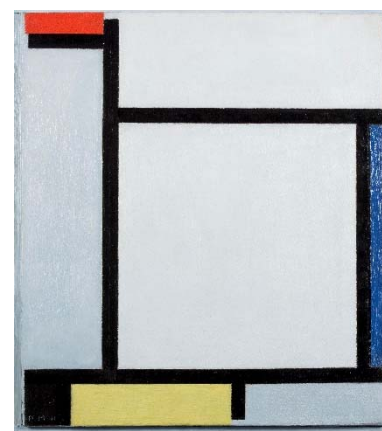
The artist **Concha Jerez** (Las Palmas de Gran Canaria, 1941), the **winner of the 2017 Velázquez Prize for Plastic Arts**, presents this retrospective curated by Joao Fernandes. Centered on the theme of **memory**, it will exhibit her work from the **1970s to the present day** in the form of objects, drawings based on press articles, illegible writings, and videos.

The Civil War and its ensuing repression, censorship during the period of the transition to democracy, the vindication of the forgotten and the anonymous (women, migrants, etc.), and the relationship between memory and its repression are some of the topics addressed by four installations that will occupy four staircases in the Museum, formerly a hospital, while engaging in dialogue with its space and its history. This is the first time these four beautiful and highly unusual spaces have been used for an exhibition.

Mondrian and De Stijl (May 12, 2020 – September 14, 2020)

Organized by the Museo Reina Sofía and the Kunstmuseum den Haag, the **large number of paintings** on view in this show will enable a reconstruction of the most important exhibitions devised by Piet Mondrian (Amersfoort, 1872 – New York, 1944) to display his own work.

The show will examine Mondrian's development within the broader context of the struggles, dialogues and combats of De Stijl, the artistic movement that helped to shape modernity after the First World War. It will also attempt to shed light on the logic of the

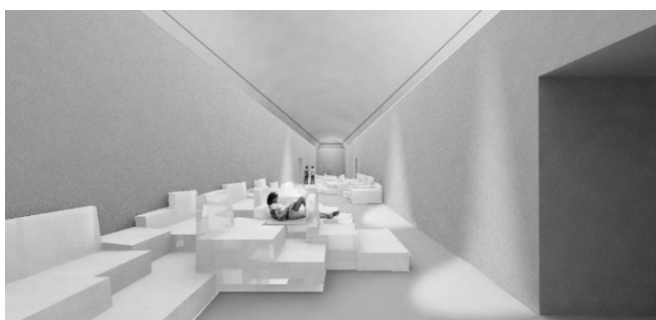


Piet Mondrian (1872-1944)
Composition with Red, Blue, Black, Yellow and Gray, 1921
Oil on canvas, 39.5 x 35 cm
Kunstmuseum den Haag

artist's work, especially after 1918. The exhibition is moreover intended as a reflection on the path taken by the art and disputes of De Stijl, and will include a **long list of visual artists contemporary with Mondrian**, such as **Gerrit Rietveld, Bart van der Leck, Theo van Doesburg, Cornelis Rienks de Boer, Georges Vantongerloo, Jacoba van Heemskerck**, and others. The show will be curated by Hans Janssen, an expert on Mondrian.

Audiosfera. Social Experimental Audio, Pre- and Post-Internet

(May 26, 2020 – September 21, 2020)



Through a selection of **over a thousand works of sound art**, this exhibition aims to cover a historical and cultural gap in the recognition and analysis of an essential part of the recent changes in the artistic concept of creative work with sound.

Audiosfera will include **no images or objects**, resting solely on works of sound art

and on an exhibition design that will enable listening at a profound and prolonged experiential level. The show compiles the work of a large number of experimental sound artists from all over the world, and is articulated in **seven sections** in which the works are grouped according to collectively generated social, technological, historical and cultural processes.

Niño de Elche. Auto Sacramental Invisible. A sound performance based on Val del Omar (June 10, 2020 – December 13, 2020)

In June, the Museo Reina Sofía will play host to the production devised by the artist Niño de Elche on the basis of the work of José Val del Omar. The original creation was conceived in 1951 by Val del Omar with an elaborate script that distributes sound (voices, music, various noises) over a dozen loudspeakers. A practically unknown work, since it was presented only partially and tentatively in 1951, it configures an aesthetic proposal that anticipates the reflections triggered by the expression 'sound art' in the 1960s.

Auto Sacramental Invisible: A sound performance based on Val del Omar incorporates **theatrical and musical components and installations**. In the **interpretation proposed by Niño del Elche**, they generate a plurality of voices that are simultaneously oriented toward the Spain of 1951 that saw the work's birth, and toward that of 2020, when its presentation is being hosted by the Museo Reina Sofía.

Disonata. Art in sound until 1980 (June 16, 2020 – October 26, 2020)

Curated by Maike Aden to an original project by Guy Schraenen, this exhibition **analyzes the development of sound from the beginning to the end of the 20th century as a creative field of the arts separate from music**. The show displays the efforts of artists who resorted to sound beyond its traditional use in contexts like music, poetry or theater.

By way of an introduction, the exhibition includes references to the historic avant-garde movements, and specifically to **Futurism, Dadaism and the Russian cinema**, pausing on pioneering explorations of the permeability of media like those of Relâche, Erik Satie, Francis Picabia and René Clair, and also on the **Futurist experiments**. The show includes a series of sound pieces and a variety of materials ranging from drawings and scores to sculptures, films and photographs.

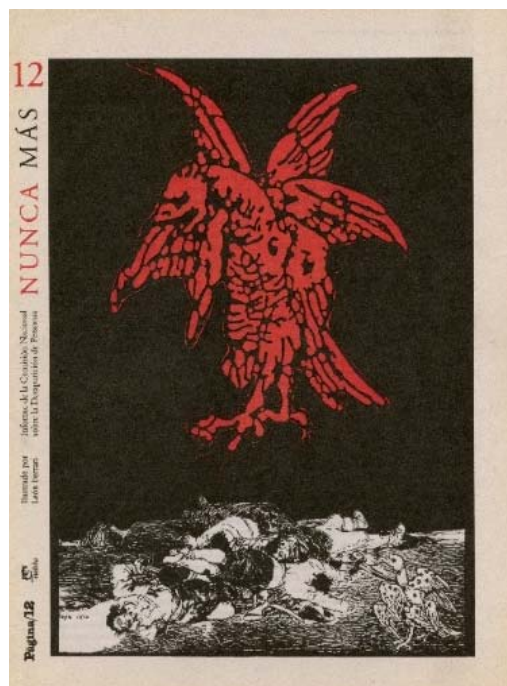


ISIDORE ISOU
La plastique parlante [The Talking Plastic],
1960-1967
Intervened tape recorder
19 x 40 x 34 cm
Fabre Collection

La bondadosa crueldad. León Ferrari, 100 años (*Bounteous Cruelty. León Ferrari, 100 Years*) (July 28, 2020 – November 2, 2020)

As part of the commemoration of the centenary of the birth of the Argentine artist **León Ferrari** (1920-2013), the Museo Reina Sofía, the Van Abbe Museum in Eindhoven and the Musée National d'Art Moderne Centre Pompidou in Paris, in collaboration with the Fundación Augusto y León Ferrari Arte y Acervo (FALFAA), are organizing **an anthological exhibition that brings previously unseen work by the artist together with his best known and most emblematic production for the first time in Europe**.

The exhibition will show how the artist undertakes an exploration by means of **drawing, writing, collage** and the media of multiple reproduction in order to display his critical vision of war or religion. The show will travel in late 2020 to the Netherlands and in mid-2021 to the Centre Pompidou in Paris.



In this context, and with the aim of leaving a significant artistic corpus of his oeuvre in Spain to help contextualize his work in Europe, **Ferrari's family intends to donate 15 works by the artist to the Fundación Museo Reina Sofía.** These are **11 works on paper, one sculpture, one artist's book, one video, and assorted documentation.** With this gesture, the Ferrari family hopes to contribute in the middle and long term to the research, conservation and dissemination of the artist's important legacy owing to his oeuvre's universal character.

Trilogía marroquí (Moroccan Trilogy). Art and Culture in Morocco, 1955-2010 (October 20, 2020 – March 8, 2021)

In the last quarter of the year, the Reina Sofía is presenting a **major exhibition that surveys the art and culture of Morocco** from the years of the declaration of independence (1956) to the prelude of the Arab Spring in the early 21st century. The show is organized by the Museo Reina Sofía and the Arab Museum of Modern Art.

The exhibition focuses on three key moments. The first, **from 1955 to 1970**, reflects the cultural changes brought about by the new political situation in cities like the new metropolis of Casablanca. The second, **from 1971 to 1999** (the year of the death of Hassan II), is a period marked by an Arabization of the cultural life of Morocco. Finally, in the decade **from 2000 to 2010**, a generation of young artists and activists developed a new vocabulary that broke away from the practice of the traditional media.

The exhibition will feature a long list of Moroccan artists, including **plastic artists, writers, musicians, film-makers and stage directors, who will show their work in different formats, together with previously unseen archive material.** Manuel Borja-Villel and Abdellah Karroum will be the curators of the exhibition.



YTO BARRADA
Lyautey Unit Blocks (Play), 2010
Painted Wood
Variable measurements
The Metropolitan Museum of Art, New York, Hortense and William A. Mohr Sculpture Purchase Fund, 2016

Palacio de Velázquez. Retiro Park



ANNA-EVA BERGMAN
Nº 28 1952
Acrylic and metal plate on wooden panel
PER AMOR A L'ART COLLECTION / COLECCIÓN PER AMOR A L'ART

Anna-Eva Bergman. *From North to South, Rhythms* (May 7, 2020 – September 27, 2020)

From May onwards, the Palacio de Velázquez will be hosting an exhibition dedicated to the Swedish artist **Anna-Eva Bergman** (Stockholm, 1909 – Grasse, France, 1987). It will show a selection of her **work produced between 1962 and 1971**, a period when she went on a series of journeys to Spain and Norway that had a considerable influence on her artistic production.

Organized by the Fondation Hartung-Bergman and Bombas Gens Centre d'Art in collaboration with the Museo Reina Sofía, the exhibition will cover the most recurrent themes of her work: **a permanent dialogue between North and South**, the deserted appearance and luminosity of landscapes, **fjords, stars,**

mountains, ships and cliffs.

Vivian Suter (November 5, 2020 – March 28, 2021)

The artist Vivian Suter (Buenos Aires, 1949) will be the protagonist at the Palacio de Velázquez in Retiro Park at the end of 2020. In 1983, she took up permanent residence in the heart of the Guatemalan jungle, and there, from her studio in Panajachel, **her work evolved toward an increasingly close exchange with the natural environment, rendered on vivid and colourful canvases that relinquish the frame.**

Her work became more organic and processual, generating **pictorial series finished by the chance action of nature, which Suter exhibited with the marks left by inclement weather.** From then on, nature intervened almost as the co-author of her works. The artist also



VIVAN SUTER
Installation at Documenta 14, 2017

started experimenting with fish glue in works that veer between the introspection of the interior of her studio and the exterior, where they are impregnated by wind, rain, mud, and even small organisms from the surrounding rainforest.

Palacio de Cristal. Retiro Park

Petrit Halilaj (April 2, 2020 – September 6, 2020)

The artist Petrit Halilaj (Kostërrc, Skenderaj-Kosovo, 1986) will present a **site-specific project for the Palacio de Cristal in the spring of 2020**. Childhood memories tinged by drama, war and his condition as a refugee are a constant in the work of this artist, who **resorts to his memories of childhood to approach themes like the home, the nation, and cultural identity**. Halilaj transfers all his personal experiences to a creative language that embraces **drawing, sculpture, video and even writing**, finding in it a pretext to incorporate materials and objects from his native Kosovo, and frequently to integrate his family in the creative discourse.

Petrit Halilaj was the artist who represented Kosovo in its first pavilion at the 55th Venice Biennale (2013), and he has taken part in the 57th Venice Biennale (international program) and the 6th Berlin Biennale (2010).



PETRIT HALILAJ
Do you realise there is a rainbow even if it's night!?
Exhibition view, 57 Esposizione Internazionale d'Arte – La Biennale di Venezia,
Viva Arte Viva, 2017
© Andrea Rossetti
Courtesy of the artist, ChertLüdde, Berlin and kamel mennour, Paris/London

Public activities

- CINEMA

Between the months of January and March, the audiovisual program features the seasons ***The latest Godard (1988-2018)***. ***Images after the implosion***, which includes the most speculative and poetic work by one of the great artists of our time, and ***The cinema is dead. Let us move on to debate: Guy Debord and René Vienet, from Lettrism to Situationism***, a co-production of the Museo Reina Sofía and the Círculo de Bellas Artes that covers the Situationist filmic practices of Guy Debord (1931-1994) and René Vienet (1944), two theorists on the transformation of society into consumer spectacle in the late 1960s who transferred their reflections to the cinema. René Vienet will be present for the first time in Spain.

New forms of contemporary cinema will also have their place in the *Intervalos* (Intervals) series, with the premiere of the new film by **Isidoro Valcárcel Medina** and a feature-length film by **Juan**

Rodríguez, as well as the complete retrospectives organized jointly every autumn since 2016 by the Museo Reina Sofía and the Filmoteca Española.

- **LIVE ARTS**

In February, in dialogue with the exhibition *Defiant Muses. Delphine Seyrig and the Feminist Video Collectives in France in the 1970s and 1980s*, the Museo Reina Sofía is presenting *Monument 0.7: M/OTHERS* (2019) by the choreographer **Eszter Salamon**, a project that brings together different figures from the history of dance and art, such as the dancer, artist and actress Valeska Gert (1892-1978) or the dancer and actress Valda Setterfield (1934).

- **DEBATE AND THOUGHT**

Within this section, as part of the academic activities organized by the Museum, a series of lectures will be given in May, June and October by **Judith Butler**, **Byung-Chul Han** and **Kobena Mercer**.

The American philosopher Judith Butler has made important contributions to the field of feminism, queer theory, political philosophy and ethics through works like *Gender Trouble. Feminism and the Subversion of Identity* (1990) and *Bodies that Matter. On the Discursive Limits of Sex* (1993).

Byung-Chul Han, also a renowned philosopher and cultural theorist based in Germany, has written a series of forceful books on such diverse topics as personality disorders, depression, the internet, love, pop culture, religion, subjectivity, and violence. His most reputed work is *The Burnout Society* (2012).

In the meantime, Kobena Mercer is a professor of Art History and Afro-American Studies at the University of Yale. His work is centered on a revision of the cultural studies originating in the artistic practices framed within the Black Atlantic (Afro-American, Caribbean and Afro-British artists). His texts on Robert Mapplethorpe and Rotimi Fani-Kayode have been described as “among the most incisive critiques of simple identity-based politics in the field of cultural studies”.

Another major forum for debate will be the **international symposium *Material origins. Body and territory in early Picasso*** (1906-1907), which will be devoted to the analysis of primitivism, sexuality and territory in Picasso during his pre-Cubist phase in Gósol. Among the key speakers will be **Christine Poggi**, **Jean-François Chevrier**, **Juan José Lahuerta** and **TJ Clark**.

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