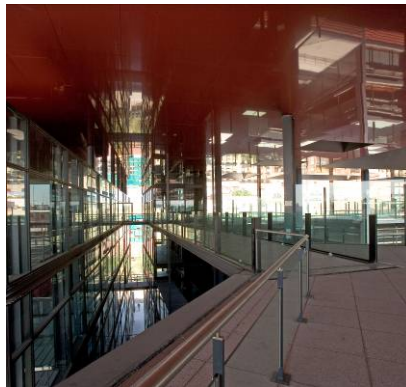
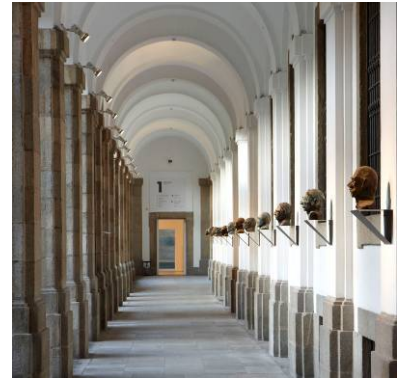


**MUSEO NACIONAL
CENTRO DE ARTE
REINA SOFIA**



GOBIERNO
DE ESPAÑA

MINISTERIO
DE CULTURA
Y DEPORTE



**GENERAL
INFORMATION**

SUMMARY

- 1. History and background**
- 2. Approach to the funds and the Collection**
- 3. Temporary exhibitions**
- 4. Public activities**
 - Cultural Programs
 - Education Area
 - Library and Documentation Center
 - Study Center
 - Museum Network
 - Museum Located
- 5. The Museum on line**
- 6. The Spaces**
 - 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. A moment from which now, in 2020, we celebrate precisely the 30th anniversary.



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. APPROACH TO THE FUNDS AND 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.

As for the Collection, includes s artists as, for example, **Francis Bacon, Eugenia Balcells, María Blanchard, Norah Borges, Louise Bourgeois, Georges Braque Marcel Broodthaers, Alexander Calder, Salvador Dalí, Sonia Delaunay, Beatriz González, Luis Gordillo, Juan Gris, José Gutiérrez Solana, Yves Klein, Sol LeWitt, Maruja Mallo, René Magritte, Joan Miró, Antoni Muntadas, Juan Muñoz, Pablo Picasso, Ángeles Santos, Richard Serra, Dorothea Tanning, Antoni Tàpies, Gerda Taro or Rosario de Velasco.**

The route is distributed along approximately 8750 m2, divided between the two buildings, Sabatini and Nouvel, which serve to host more than 1000 works in a discourse that starts with modernity and reaches our days.

In contrast to the narrative of modern art, based on the succession of autonomous movements or the break-up of individual geniuses, the Collection contextualizes the different artistic moments in the history and material culture of the 20th and 21st centuries.

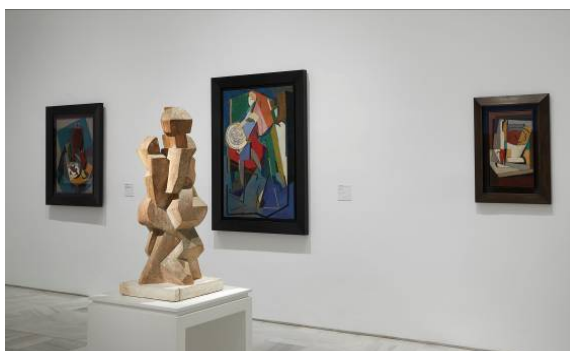
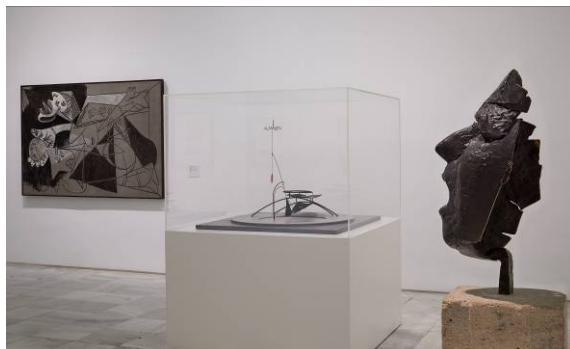
The Collection is not ordered in a linear way; the artists' work does not necessarily appear in groups, nor is the visit strictly chronological. The aim is to present micronarrations, cosmologies that help us to understand and relate some works to others, taking into account what was happening at each moment both inside and outside Spain. To this end, an abundance of documentary material, photographs, films, etc., is interspersed. The intention is to offer an open and multiple vision of the art of our time, emphasizing the transversality of the discourses and the role of the spectator as their architect.



Collection 1. The irruption of the 20th century: Utopias and conflicts (1900-1945)

The Reina Sofia Museum Collection began at the end of the 19th century, raising the conflicts between a dominant modernity understood as progress and its multiple discontents, being an ideology in constant challenge both in the social and political fronts, as well as cultural and artistic.

The avant-garde, in its reinvention of the subject, the public and the artistic environment, becomes a symptom of the new 20th century. While cubism defines the modern gaze, temporary and multiple, Dadaism and Surrealism free the subject from moral and social repression, giving free rein to desire and the social and individual subconscious.

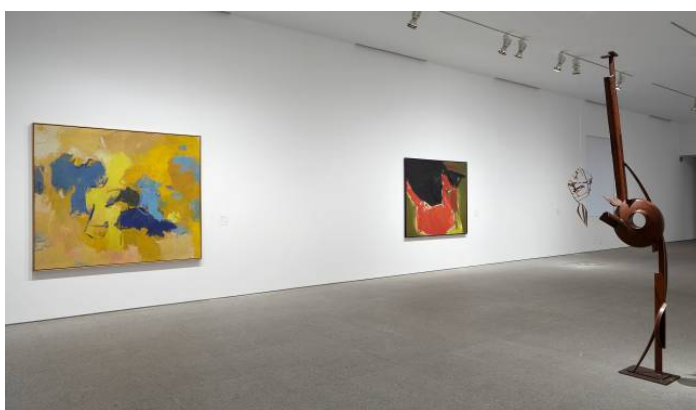


As a response to the revolutionary nature of the avant-garde, in the 1920s and 1930s there were various returns that involved a complex re-reading of traditional genres. In the 1930s, the avant-garde integrated experimentation and construction, individual and collective, constituting a poetic form of rewriting the present. In the face of the threat of fascism and its dogmatic version of history, the link between the avant-garde and politics is produced, culminating in the 1937 Republic Pavilion and Pablo Picasso's *Guernica*.

Collection 2. Is the war over? Art in a Divided World (1945-1968)

On the fourth floor of the Sabatini building, the Collection traces the artistic transformations in the post-war period as an international geopolitical tension between two antagonistic worlds and systems, the United States and the Soviet Union, begins to take shape.

After the setback of the Holocaust and World War II, of which the Spanish Civil War was a dress rehearsal, modernity isolates itself in its autonomy to explain the world. In the face of this retreat into gestural and expressive abstraction, consumer society takes shape and a series of political changes advance the polarized scenario between the Western individualistic world and the Soviet collective, two poles that are at once confronting and complementary. Art, despite its appearance of isolation, is inserted into this complex discursive framework, where the battle for ideological hegemony is fought in cultural primacy.

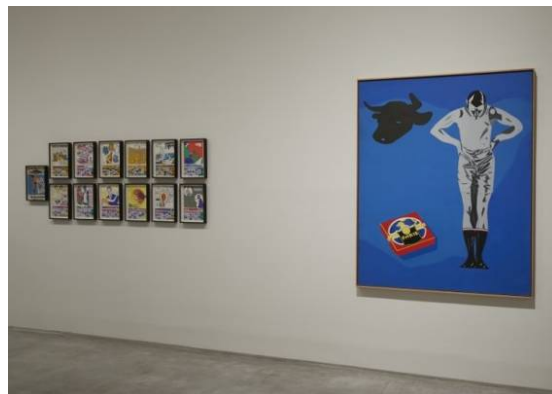


Collection 3. From revolt to post-modernity (1962-1982)

The period from the 1960s to the 1980s saw the political, social, cultural and technological changes that shape the contemporary global scene: decolonization, the revolts of 1968, feminist movements, the economic crisis, the expansion of popular culture and the emergence of other peripheral modernities.

This is also the moment when the art system sees its specific field overflowed to enter directly into the arena of all these processes, even at the risk of losing the specificity of its conventional media - painting or sculpture - and even its aesthetic mission. Under the sign of the "death of the author", the artist repudiates the paternity of the work he produces, proclaiming his openness to diverse readings and experiences. His processual, collective, performative and contingent nature is also affirmed. However, paradoxically, the "death of art" is delayed indefinitely as a place of reflection and enunciation, although also, as will be seen in the 80s, as a fetish, commodity and spectacle.

The journey starts with the film *Monangambée* (1969), directed by Sarah Maldoror (Gers, France, 1929), and the Cuban Revolution, and goes into the ever-expanding field of practices that no longer follow a single direction, but are enunciated from positions that are not only markedly different, such as Tropicalismo, but also directly antagonistic, as is the case with feminist art.



Completing the Collection: Art from the nineties and Architecture

Coinciding with the celebration of its 30th birthday in 2020, the Museum has undertaken a series of works to restructure and fit out one of the four wings of the Sabatini building, the south-facing one, known as the A0.

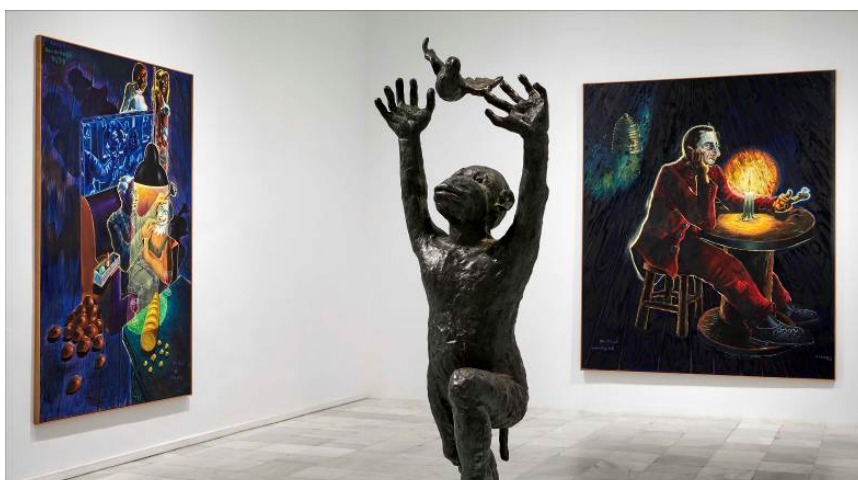
With the recovery of this space, the Museum will have 21 new rooms that will serve to complete the discourse of the Reina Sofia Museum Collection with the exhibition of the most contemporary part, from the nineties to the present, a period marked by the crisis of 2008 and by the definitive influence of feminism and environmentalism in the art of our days.

It will also allow the incorporation of Architecture as a fundamental discipline to understand modern and contemporary art and its close links. A fundamental part of this story is the

legacy of the Catalan architect José Antonio Coderch (Barcelona 1913-Wife, Girona, 1984), as well as the archives of García Paredes and Martín Domínguez. Important photographs by Fernando Figueras, as well as some works by Aizpurua-Labayen; materials by the architect José Miguel de Prada Poole or by José Luis Iñiguez and Antonio Vázquez de Castro will also be on display.

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



Vista de sala de la exposición **Jörg Immendorff. La tarea del pintor**
Museo Nacional Centro de Arte Reina Sofía. Octubre, 2019.

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

- 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



MEG STUART
An evening of solo works
© Ian Douglas

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. With 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 Stżki Nowoczesnej 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. Museum Located

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 Sofía 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 assemblyary 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.

6. MUSEUM ON LINE

The Reina Sofía 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 **Gigapixel**, 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 Tejeda, 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.



Proyecto Gigapixel. Detalle en luz visible de la obra de Ángeles Santos
Un Mundo, 1929
Museo Nacional Centro de Arte Reina Sofía. 2020

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. THE SPACES

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 remodeling 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, which have been given an exhibition use.

On the other hand, in 2020 the adaptation works have started to recover exhibition space in the Sabatini building of the Reina Sofia 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, scheduled for early 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 Sofia 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 Sofia already had 84,048 m2, 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, two exhibitions by the sculptors Jaume Plensa and Charles Ray or installations by the artist Doris Salcedo.

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.

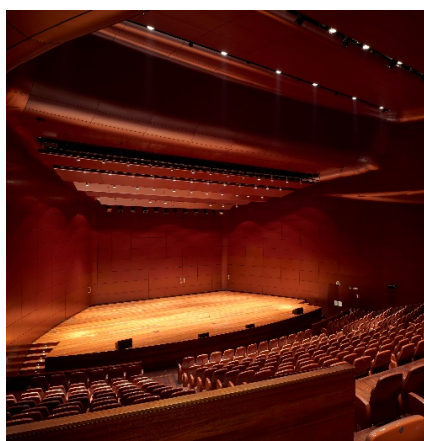
The building, close to neo-Renaissance historicism, has a wide floor plan, covered with iron structure vaults and with natural lighting, thanks to the glass surface. Conceived as the main pavilion of the 1883 International Exhibition of Mining, Metallurgical Arts, Ceramics, Glassware and Mineral Waters, 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 such as that of the artist Tetsuya Ishida or Beatriz González.



Vista de sala de la exposición **Mario Merz. El tiempo es mudo**. Palacio de Velázquez. Octubre, 2019.
Museo Nacional Centro de Arte Reina Sofía.
Fotografía: Joaquín Cortés/Román Lores. Archivo fotográfico del Museo Reina Sofía.

Auditoriums, Protocol Room and Terraces

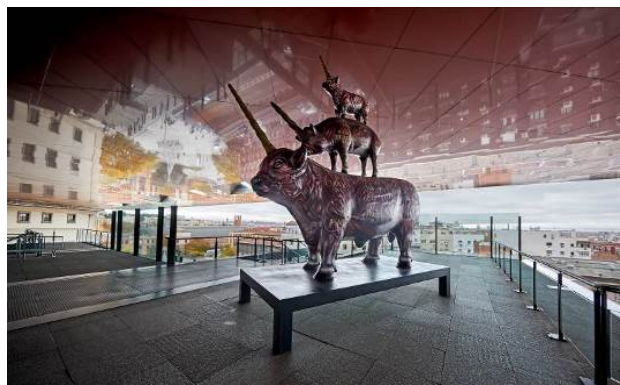


The Nouvel building houses a large auditorium with a capacity for 400 people, and another smaller one with 200 seats. There is also the Sabatini Building with 150 seats. In addition to hosting the meetings, seminars or cycles programmed by the Museum, the auditoriums provide an unbeatable setting for 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 the humanities: 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 store 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 with the reinterpretation of the kitchen. 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 with cuisine by renowned chef Javier Muñoz-Calero. The name of the space, "NuBel", is a wink 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. It has a bistro menu at midday, and another at night that is accompanied by the best DJ's of the soulful scene.



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

Opening hours

Monday to Saturday from 10:00 to 21:00

Sunday: from 10.00 to 19.00 h (from 13:30 to 19:00 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): 8 euros + expenses

-Sale at the ticket office

General individual ticket (Collection + temporary exhibitions): 10

Combined ticket (Collection and temporary exhibitions + audio guide of the Collection): 14.50

General individual ticket valid for two visits: 15 ? (personal and non-transferable - valid 1 year from first use)

-Free entrance:

Monday from 19:00 to 21:00 h

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

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

-Days of free visit:

April 18, May 18, October 12 and December 6

-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. 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 / visitasescolares@museoreinasofia.es

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. Tel. (+34) 91 774 10 00, ext. 2096

-Activities for young people:

Free participation upon registration.

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

-Services and activities accessible to visitors with disabilities

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

Bookshop

Nouvel building

Tel. (+34) 91 787 87 82

informacio@lacentral.com

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

www.tienda.museoreinasofia.es

Arzábal Restaurant.

Sabatini building. (Juan Goytisolo Square).

Tel. (+34) 91 528 68 28

www.arzabal.com

NuBel Restaurant

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

Tel. (+34) 91 530 17 61

www.nubel.es

THE MUSEUM HAS ACCESSES FOR PEOPLE WITH REDUCED MOBILITY

Further information:

PRESS OFFICE

MUSEO REINA SOFÍA

prensa1@museoreinasofia.es

prensa3@museoreinasofia.es

(+34) 91 774 10 05 / 11

www.museoreinasofia.es/prensa

