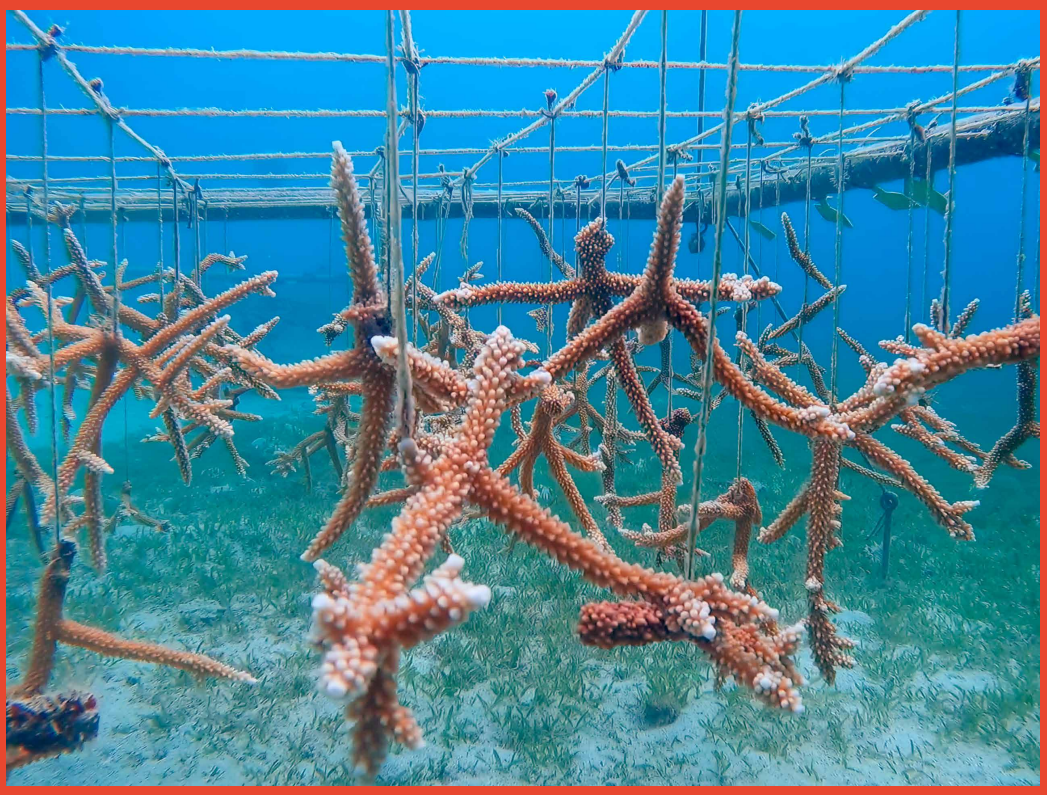
PRESS KIT
EXHIBITION

28.10.2026—11.04.2027



Regina de Miguel, *Aguas intoxicadas, cometas nunca más vistos, una reunión de suicidas*, 2026. Cortesía de la artista

Regina de Miguel
A darkly alive world

IVAM

Curator
Rosa Lleó

Coordinated by
Sandra Moros

The project Regina de Miguel. A darkly alive world conceived for IVAM's Gallery 6 extends the artist's investigations, transforming the museum itself into a device for imagining other possible worlds. Or is it fiction that, here, takes the form of a museum in order to ask what kinds of narratives we are capable of preserving, and which ones we need to imagine new ways of understanding the future? What happens to an institution whose historical mission of preserving the past now embraces the future as a political urgency? What does it mean to archive at a time when we are witnessing the accelerated disappearance of species, territories, languages and forms of life? How can we preserve something that has not yet happened?



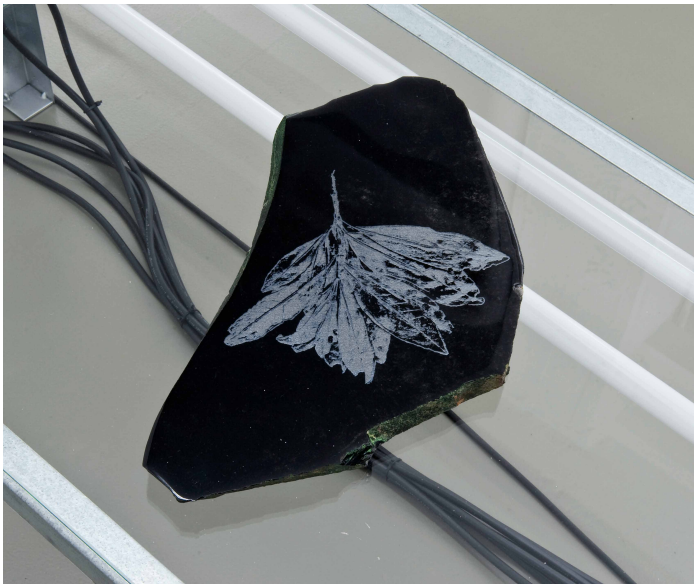
Regina de Miguel, *Aguas intoxicadas, cometas nunca más vistos, una reunión de suicidas*, 2026. Courtesy of the author

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The exhibition introduces visitors to the Alkane Museum, located on a planet called Tornus, where the remains of a civilisation shaped by extractivism, terraforming and ecological collapse coexist with a galactic museum that houses replicas of every work of art and every document in the universe.
The exhibition begins on the lower floor of Gallery 6 that recreates an atmosphere inspired by laboratories and cabinets of curiosities. You find yourself before the Tornus Telluric Archive, an artificial swamp where life, waste, data and matter intermingle.
In this space, we can see drawings, paintings, sculptures, objects, documents, data, light, sound. A laboratory table, a mural of watercolours, data and 'black minerals'. The watercolours form a geological-cosmological atlas of plates, where we can glimpse plans of a planetary swamp, geological cross-sections, minerals, corals, terrestrial and extraterrestrial organisms, lava flows, oceans and scientific charts that reconstruct a possible past in which extractive processes converge with the false promises of terraforming. Together, they form an archive of that other time: a time when humanity was governed by fossil capitalism and the systematic exploitation of resources.
In the center of Gallery 6, the staircase leading to the upper floor marks a change of state and, like Janus, the Roman god of thresholds, signals the transition between two forms of knowledge. From here, the constant movement between the two layers unfolds. There is no neutral vantage point from which to observe: only an endless movement between matter and image, between archive and narrative, within the very same void.







Regina de Miguel, *Ansible*, 2015
Courtesy of the artist and Maisterra Gallery, Madrid

Upon climbing the stairs at the top of Gallery 6, a ring of screens displays the audiovisual essay (Poisoned Waters, comets never seen again and a gathering of suicides, 2026). This story, centred on a scientist caught up in a pandemic, draws us into an emotional landscape shaped by anxiety, ecological guilt, information overload and the difficulty of imagining a future. From the sedimentary archive of the museum-swamp, we move upwards to another narrative device, where it is no longer material remains that speak, but the moving image. The upper floor thus becomes an observation orbit within the museum-planet itself. The film presented across five screens, constructs a fragmentary narrative that combines science Fiction and cyberfeminist sensibilities to explore a universe populated by ruined observatories, swamps, abandoned architectures, reefs and messages from an indeterminate time. In this exhibition, a space is created from which to observe our current ways of life – characterised by an extractivist ambition that is no longer merely terrestrial but cosmic – and possible future scenarios. On Tornus, political imagination shifts away from a progressive escape towards the far more pressing question of how to live within a damaged system.

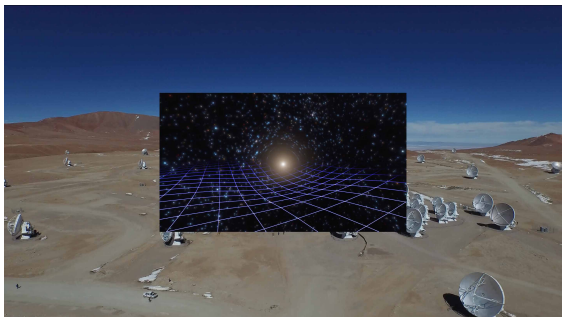




Regina de Miguel, *Aguas intoxicadas, cometas nunca más vistos, una reunión de suicidas*, 2026. Courtesy of the author



Regina de Miguel, *La vida en Conamara*, 2025.
Courtesy of the artist and Maisterra Gallery, Madrid







Regina de Miguel, *Aguas intoxicadas, cometas nunca más vistos, una reunión de suicidas*, 2026. Cortesía de la artista

The exhibition eschews any apocalyptic reading. Although its landscapes are marked by loss, disappearance and the failure of certain promises of progress, they remain open to the possibility of imagining other modes of existence. Since her earliest work, Regina de Miguel has explored the relationship between trauma and territory, drawing connections between the malaise of contemporary societies and the fractures inscribed in the geologi-

Biography Regina de Miguel

Regina de Miguel develops an interdisciplinary practice that brings together different artistic languages—including expanded cinema, sound installation, performance, photography, painting, and literary creation—with scientific and research practices in fields as diverse as astronomy, sociology, history, and cultural anthropology. A central thread running through her work is the critical analysis of the normative objectivity of scientific representational apparatuses and the conditions under which knowledge is produced: a sustained inquiry into who looks, from where one looks, and what remains outside the field of vision of science.

Through a methodical approach, De Miguel constructs complex networks of connections informed by the philosophy of science, ecofeminism, speculative fiction, and horror, giving rise to theoretical, existential, and poetic displacements in which fragility operates as a form of resistance. Her installations, often immersive and large-scale, combine footage filmed in remote locations—polar storms, ecosystems in crisis, extractive landscapes—with elaborate sound compositions, creating environments in which the viewer becomes enveloped by forces that exceed the human scale. The result is a body of work that oscillates between the documentary and the visionary, between scientific precision and mythical evocation, embracing sensory experience as a form of knowledge that reason alone cannot attain.



Regina de Miguel, *La vida en Conamara*, 2025.
Courtesy of the artist and Maisterra Gallery, Madrid



Regina de Miguel, *La vida en Conamara*, 2025.
Courtesy of the artist and Maisterra Gallery, Madrid

Regina de Miguel (Málaga, 1977) lives and works in Barcelona. Her work has been presented in both solo and group exhibitions at institutions including MUSAC (León, 2008), Palais de Tokyo (Paris, 2014), Haus der Kulturen der Welt (Berlin, 2014, 2017, 2018), La Casa Encendida (Madrid, 2016), CA2M (Madrid, 2017), Centre Pompidou Málaga (2017), Documenta 15 (Kassel, 2022), MACBA (Barcelona, 2022), Centro Andaluz de Arte Contemporáneo (Seville, 2022), Castello di Rivoli Museo d'Arte Contemporanea (Turin, 2023), Museo Nacional Thyssen-Bornemisza (Madrid, 2023), and MOCA (Los Angeles, 2023), among others. Her accolades include the ARCO Comunidad de Madrid Award (2017). Her work is held in collections including those of TBA21 (Madrid), Centro Andaluz de Arte Contemporáneo (Seville), CGAC (Santiago de Compostela), ARTIUM Museoa (Vitoria-Gasteiz), Fundación Botín (Santander), Fundación ARCO (Madrid), DKV Collection (Valencia), Bombas Gens (Valencia), and CRC Fondazione (Cuneo, Italy), among others.

Activities

Exhibition opening

Regina de Miguel. A darkly alive world

Date: October 28, 2026

Time: 19h. Presentation of the exhibition via a conversation between the artist, Regina de Miguel, and the curator, Rosa Lleó, in the IVAM auditorium.

20h. Opening and cocktail reception

Gallery meeting with artist Regina de Miguel

Date: October 29, 2026

Time: 11:00 AM – Artist Regina de Miguel will lead a tour of the exhibition for the audience, discussing the work she has created for this show.

Contact

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Tuesday to Sunday from 10:00 AM to 7:00 PM
Monday close
Check for holidays and other exceptions

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