

Promotion of thematic tourism (Art Tourism) in Spain through the exhibition of works of art in Museums and analysis of Pablo Picasso's Guernica which is exhibited in Madrid, at the Queen Sofia Museum with lighting proposals for the work

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Abstract: - This paper aims to highlight that Spain is one of the leading tourist destinations in the world with foreign visitor arrivals reaching 96.8 million in 2025. This fact also has to do with Art Tourism. More and more foreign visitors are visiting the country to admire the exceptional works of art kept in museums and art spaces. This act constitutes one of the bases for the development of thematic tourism in Spain.

In this paper, a qualitative research-analysis was carried out on the painting Guernica by Pablo Picasso (1937). The results of the research after analyzing the painting at all levels showed that the creator with his poetic vision manages to highlight universal values. The viewer is invited to experience something much more important than simply viewing a work of art. The painting makes us immerse ourselves in the horror of war by analyzing real life and highlighting the charm of art.

Key-Words: - Thematic tourism, ArtTourism,Alternative tourism,intangible cultural heritage,Guernica - Pablo Picasso,Spain.

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1 Introduction

Tourism in Spain can be seen as an expression of a deep connection with the sea, art, museums. The sea, with its waves, guides us, transporting us to places that everyone dreams of. Art, however, takes us to another dimension of thought. Modern tourism in Spain began to flourish during the 1960s and 1970s, with art playing a decisive role in this development.

Today, tourism is a fundamental aspect of Spain's economic activity, attracting visitors thanks to its rich culture and history. The exhibition of works of art in various museums has played and continues to play a decisive role in promoting the country's tourism product. Many visual artists, both old and new, have contributed significantly to the

visual identity of the nation. Among them is Pablo Picasso with his enormous body of work. He is one of those artists who stand out as important figures in shaping thematic tourism <Art Tourism> and increasing the tourist season and it's in Spain.

Among all his creations, I single out his work Guernica (1937), which we will analyze in detail in this paper.

2 Part A

Spain is known for its beaches, nightlife and culture. Along with France, Spain is the top tourist destination not only in Europe but in the entire world with foreign visitor arrivals reaching 96.8 million in 2025.

Thematic tourism refers to special forms of sustainable tourism development that attract visitors-tourists with special interests who want to experience authentic experiences and, with respect for the environment, encourage the interaction of visitors-tourists with the natural environment, the human factor, regions and municipalities, promote economic and social development in local communities and highlight the special cultural elements of each place.

Thematic tourism that focuses on artworks, galleries, museums, and artistic events is called Art Tourism. It is a specialized form of Cultural Tourism and includes travel for the purpose of interacting with art and culture.

Key characteristics of Art Tourism are Visits to Art Spaces: Museums, galleries, artists' studios, historical monuments, Participation in Events: Art festivals, exhibitions, performances, Creative Tourism: A modern trend where the tourist is not a simple spectator, but actively participates in artistic activities (e.g. painting, sculpture, photography, video workshops).

The goal is to experience local culture and come into contact with artistic creation.

When tourism focuses on creating new works of art in communities to highlight an area, it is called Art Tourism.

Tourism is a social, cultural and economic phenomenon that involves the movement of people to countries or places outside their usual environment for personal or business/professional purposes. These people are called visitors (who can be either tourists or day trippers, residents or not) and tourism is about their activities, some of which imply tourism expenditure. Cultural Tourism is a particularly important form of tourism, since the cultural motive was and remains one of the main reasons for travel for tourists worldwide. According to a Euro barometer survey²⁵, the largest percentage of European citizens (32%) responded that the overall attractiveness of the destination environment is the main factor in choosing a tourist destination, essentially referring to the concept of tourist image. This is followed by cultural heritage as the second main factor in choosing a destination (27%).

Museums are a leading tourist destination, acting as "magnets" for visitors seeking a cultural experience. Tourism occupies a central position in the development of Madrid and Spain. It is a phenomenon with social, economic, spatial and environmental dimensions. It is a key axis of development, of strategic importance. What is the relationship between the development of tourism

and the number of visitors to museums and archaeological sites in Madrid?

Tourism in recent years has been developing dynamically and is supported by "smart" applications used by "new" tourists, who use them to choose their destination and organize their trip even in areas that were not known as tourist destinations a few years ago. The number of global arrivals is increasing rapidly, resulting in concerns about the potential "disturbance" of the tourist destination, its residents and its tourism itself. This situation has imposed a shift towards a sustainable approach to the development and management of tourist destinations, which is expressed by the competent tourism bodies by formulating definitions, objectives and instructions for policymakers and travelers. The shift towards sustainability aims to ensure a better future for tourist destinations and their residents.

In thematic tourism that deals with works of art. Simply wonderful! In the museums of Madrid there is a huge collection of paintings from the 14th - 20th centuries. The collections are among the most important art collections in the world. For art lovers, they are definitely a must visit. If you want to delve deeper, you will definitely need to dedicate a lot of time to your visits to the museums, to develop the visual dialogue by taking moments from history and carving eternity through the beauty of the depiction of faces and performances of the visual works.

Spain achieved a record in both the number of international tourist arrivals and the amount of travel receipts in 2025. This remarkable development, as the latest data shows, will further benefit the Spanish economy while boosting employment.

In 2025, the main building of the Queen Sofia National Art Museum (Museo Reina Sofia) in Madrid welcomed 1,601,732 visitors.

Important data for 2025 traffic:

Increase: There was a 4.2% increase compared to 2024 (approximately 65,000 more visitors). Daily record: On Monday, December 29, 2025, the museum recorded a daily record with 12,380 visitors. The National Museum - Art Center "Queen Sofia" <Spanish :> Museo Nacional Centro de Arte Reina Sofia ^{[1], [2]} also known as the Queen Sofia Museum, is a Spanish museum of modern and 20th-century art, located in Madrid. It is named in honor of Queen Sofia of Spain. The museum is directed by Manuel Segade, who was elected as the new director in 2023, replacing Manuel Borja-Viel, director during the period (2008–2023). ^[3]

The Reina Sofia Museum is the southern end of the so-called Art Triangle of Madrid, which also

includes the Prado Museum and the Thyssen-Bornemisza Museum . It is also part of the so-called Landscape of Light , a cultural landscape that was declared a World Heritage Site on 25 July 2021. [4]The museum's permanent collection features a core of works by major 20th-century Spanish artists, such as Pablo Picasso , Salvador Dalí , and Joan Miró , who are represented by some of their most important works. [5] The number of visitors it receives has made it one of the most popular museums, not only in Spain, but also in the world. It even holds a privileged position among the world's contemporary art museums. [6], [7], [8] Based on data provided, the number of visits in 2016 was 3,646,598, making the Reina Sofia Museum the most visited art museum in Spain and eleventh in the world, surpassing the Museum of Modern Art in New York and the Prado Museum in Madrid. [9], [10]. [11]The museum's permanent collection includes a core of works by major Spanish artists of the 20th century, such as Pablo Picasso , Salvador Dalí, and Joan Miró , represented by some of their most important works. [5] There are also collections of surrealist art (with works by Francis Picabia, René Magritte , Oscar Dominguez , and Yves Tanguy), cubism (with works by Juan Gris , Maria Blanchard , Georges Braque , Robert Delaunay , Fernand Léger , and Albert Gleiz), and the presence of artists of the New Figurative Art (such as Francis Bacon and Antonio Suera).Alongside the above artists, there are many other prominent figures of different tendencies, such as Lucio Fontana , Yves Klein , Diego Rivera , Andreu Alfaro , Alexander Calder , Roberto Mata , Mark Rothko , Antonio Lopez Garcia , Antonio Tapias, Soledad Sevilla , Carmen Lafon and Sam Francis .In detail, according to the latest available data from the country's National Institute during the first four months of 2025, the number of international tourists visiting Spain increased by 7.1%, exceeding 25.6 million. The main markets in the four months were the United Kingdom with 4.7 million visitor arrivals, (an increase of 6.7%), France with almost 3.4 million arrivals (an increase of 8.3%) and Germany (with more than 3.3 million arrivals (an increase of 4.8%).April alone, Spain welcomed 8.6 million international tourists, recording an increase of 10.1% compared to the same month in 2024. The United Kingdom was the main market, with more than 1.6 million tourist arrivals and an increase of 11.1% compared to April last year. It was followed by Germany with an increase of 13.7% (1.3 million arrivals) and France with an increase of 10.5% (1.3 million arrivals). Moreover, in the first four months of 2025, total spending by

international tourists increased by 9.3% to exceed €34.33 billion. The United Kingdom recorded 16.1% of total travel spending, followed by Germany with 13.1% and France with 8.1%.In April, total spending by international tourists increased by 14.1% compared to the same month in 2024, reaching €10.83 billion. The average spending per tourist was €1,264, an increase of 3.7%, while the average daily spending increased by 0.9%, reaching €187. The main countries of origin in terms of spending in April were the United Kingdom with a share of 16.3% of the total, Germany with a share of 14.8% and France with a share of 9%. British tourists' spending increased by 11.5%, Germans by 14.4% and French by 14.7%.Moreover, the intense tourist activity has also reduced unemployment, especially since May in Spain. According to data published by the Spanish Ministry of Labor, registered unemployment in Spain in May fell below the threshold of 2.5 million unemployed, for the first time since July 2008. The sector that recorded the best performance in terms of creating new jobs was the catering industry with 76,120 new jobs, recording a strong, according to economic analysts, increase of 5% compared to the previous month. This was followed by the entertainment and leisure sector, with an increase of almost 5,500 insured persons, a percentage that corresponds to an increase of 1.67% compared to the previous month. Regarding the type of employment contracts, the tourism sector, which is expected to record further growth in the coming months, increased temporary hiring for the duration of the summer season, while of the 188,250 contracts signed in May, 44,794 were permanent, a number increased by 9% compared to April.

2025 was a record year for Spanish tourism, with foreign visitor arrivals reaching 96.8 million, a record high. Tourism receipts exceeded 135 billion euros, despite a decrease in the average length of stay to 7.1 days and an increase in daily spending.The data reflects a 3.2% increase in arrivals and a significant 6.8% increase in total tourism expenditure compared to 2024.

At the same time, 305 euro/day is the average daily expenditure of visitors to Madrid, 100 euro higher than the national average.The increase in tourism spending outpaced the growth rate of arrivals – 7% versus 3% respectively. This phenomenon is attributed to two main factors: the strategy of attracting higher-income visitors and the general increase in prices in hotels and restaurants.Total spending by international tourists

reached €135 billion, up 6.8% from €126 billion in 2024. Thanks to this performance, tourism was the main driver of economic growth in Spain in 2025, accounting for 13% of GDP. Despite the positive results, experts warn of a possible slowdown in growth, especially in domestic tourism, due to high prices. The visitors with the largest contribution to revenue were the British, with spending of €23.6 billion, almost 5% more than in 2024. The largest increase in spending was recorded in the markets of Italy (+6.6%) and the Scandinavian countries (+6.4%). The average duration of trips decreased by more than a day in 2025, to 7.1 days per trip. In other words, foreign visitors' holidays in Spain are becoming shorter in duration but more expensive. The average daily expenditure increased by almost 5% compared to 2024, reaching 195 euro. Madrid recorded an impressive 11% increase in total tourist spending, with trips lasting more than seven days increasing by 8% compared to 2024, indicating a record number of visitors from long-haul markets. The average spends per visitor in the Madrid region jumped to 305 euro per day. Let's not forget that tourism is Spain's heavy industry, with foreign direct investment in the tourism product.

3.1 Part B

Pablo's Guernica painting Picasso 1937. His most famous masterpiece <Museo Nacional Centro de Arte Reina Sofia>.

Guernica - Pablo Picasso (1937) The work "Guernica" is perhaps the most famous black and white work in the history of art. It was created by Pablo Picasso in response to the bombing of the city of Guernica during the Spanish Civil War. The color black and white was chosen to convey cruelty, mourning and death, while the absence of color intensifies the dramatic and psychological charge. The work captures the pain of war with symbolic and cubist elements.

Guernica, with its 7,000 inhabitants, was the first city to be completely destroyed by aerial bombing – before Dresden, before Hiroshima. Its annihilation by the most modern means of warfare – the German Condor Legion – on April 26, 1937, while the Spanish Civil War was raging, seemed indescribably horrific.

While a million workers poured into the streets on May Day to denounce this fascist attack on civilians, Picasso retreated to his studio on the Left Bank to draw the first studies of "Guernica": studies of a fallen horse in suffering and a fearless but momentarily expressionless bull.

Guernica hung in the Museum of Modern Art in New York for many years, and Picasso had declared

that he would not return to Spain until democracy was fully restored. In 1981, Guernica was returned to Spain and exhibited first at the Casón del BuenRetiro and then at the Museo del Prado. In 1992, the painting was moved to its permanent location at the Museo Nacional Centro de Arte Reina Sofia in Madrid, where it became its most famous and important exhibit.

3.2 Composition elements

The entire conception of the composition is based on the idea of a triptych: a central rectangular parallelepiped framed by two smaller ones. The oblong shape suits the epic narrative. The central premise of the subject forms a triangle with the oil lamp at its apex, resembling the pediment of an ancient Greek temple. The left and right elements are outside this premise.

Picasso used the Cubist style, where with the strong geometric shapes, the fragmentation of forms, and the great contrast of light and dark, he was able to better express the anguish and horror of the people in the face of this event.

In the 20th century, George Braque and Picasso moved beyond lighting. They created and transformed the darkness of shadow into a property of objects.

In particular, Picasso dramatizes in his work "Guernica" the concept of light by placing a lamp at the top of the painting, having the shape of an eye. This eye watches the events. While at the bottom a hand holds another oil lamp! In this way, Picasso illuminates all the events that occur. Analysis of certain aspects of visual perception, such as visual weight and how it affects, grouping within the composition and its structural framework, combinations of opposites to create emphasis, and the role of expression.

When the eye does not have all the parts of the image, it uses the principle of logical sequence to complete it or else groups the scattered parts in a logical sequence.

The colors of the work are "black". The tones of black, white and gray show nothing but the fear that prevails everywhere.

Analyses of the work Guernica

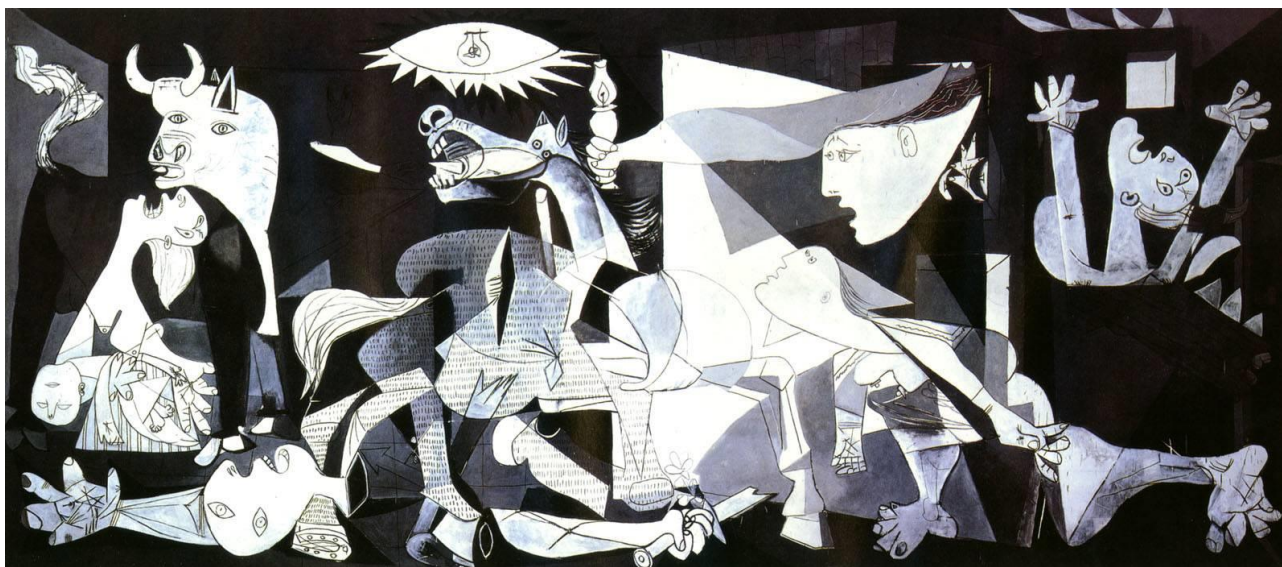
The first is that of tonality, chiaroscuro, the relationship between basic units of light and shadow that are created in the composition.

The second of the analyses is the grouping in the compositional conception but also in the way they are perceived by the viewer.

The third of the analyses, the line. The line now will not have a descriptive character, necessarily following the various lines of the artistic work, but

will also have a partly creative goal, namely to capture something of the expression of the work.

The fourth of the analyses. The meaning that emerges from semiotic analysis



Pablo Picasso, Guernica 1937, Centro de Arte Reina Sofia

Guernica / Pablo Picasso

Guernica, perhaps one of Pablo Picasso's most famous works, is a large-scale oil painting from 1937, one of his best-known works worldwide, and is considered by many art critics to be the strongest painting with an anti-war message in history.

It is a work of monumental dimensions (3.50 x 7.76 m), which Picasso completed in almost six weeks. It depicts a historical event, the bombing of the Spanish town of Guernica in 1937, in the context of the Spanish Civil War, which resulted in the death of approximately 1650 inhabitants and the destruction of the city almost completely. It is a work without a clear narrative structure. Picasso

tries to describe the consequences of the attack rather than the attack itself. It becomes universal, its symbols are common, it addresses everyone, and it lasts over the years.

Analysis: Tonality

The tonalities used are four. From white to black, with two intermediate tones. Completing the process, one discovers that the figures remain white on the dark background, enhancing their intensity. As they are figures with a wide stride and wild intensity in their movements. There is no harmony and rhythm in the tonality. It goes from very dark surfaces to very light ones. The surfaces are not divided in the composition with equal density.

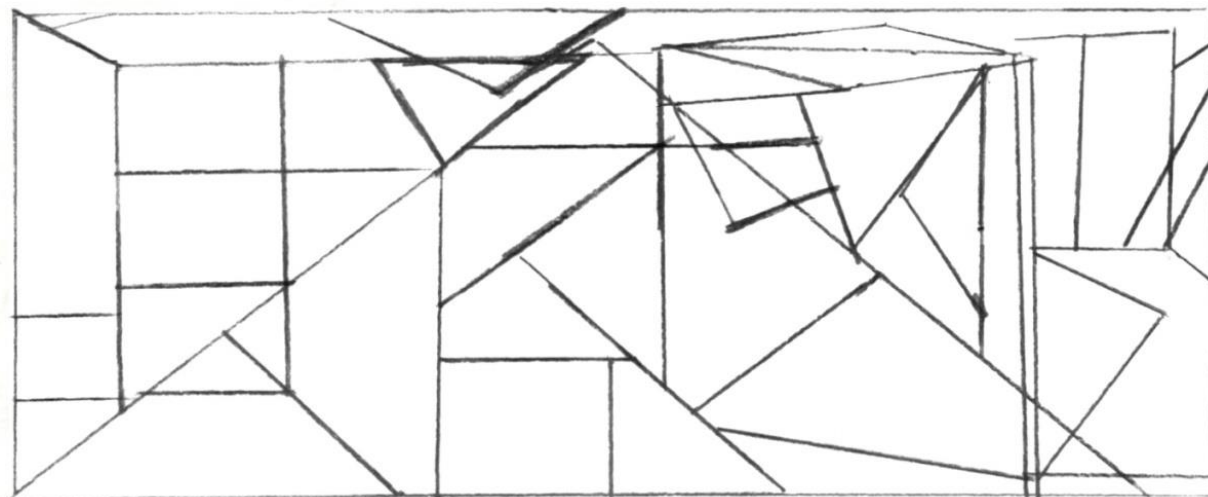


Analysis: Figure

Circular forms are missing, triangles and rectangular parallelograms prevail. That is, we have

conflict and movement <lateral lines>, with a large triangle crossing almost the entire canvas, setting the thematic boundaries, while one triangle is inside the other, a geometry that creates entrapment but also new levels - the three dimensions of the work

appear - and divides the canvas into three unequal parts. Picasso's relationship with Analytical and Synthetic Cubism is well known, a relationship that led to the deconstruction of forms.



Analysis: Line

It was difficult to manipulate the line, as the work did not let the hand 'run' freely on the canvas. He constantly encountered lines that ended in edges, trying to soften them by giving them a curvature but still tending to close. The figures seem to come to

life, to be in perpetual motion and to 'attack' towards the left side of the canvas with momentum. While the elements within the triangle pulsate incoherently with each other in their attempt to get outside the boundaries of the triangle.



Analysis: The Semiotics of the work

Picasso used symbolic language to convey meaning. He defined faces and figures. The entire painting gives the impression that it depicts exactly what is happening at the moment of the explosion.

The individual defining elements of the project are:

Mother: The painting begins on the left with a woman-mother holding the dead child in her arms. All the forms of the child are pulled downwards, as if the laws of gravity are acting on them. The

mother with the child has her mouth half open. In this way, Picasso presents the pain as resembling a scream. A strong element that is emphasized by the triangular shape of the tongue. The mother's mouth resembles the mouth of a horse.

Taurus: Above and near her is depicted the bull. The bull is not only fascism, but violence and darkness. All the figures turn towards him, but he looks out of the action, steady and unruffled.

Bird: Next to it on the table, a bird. The symbolism of lost souls.

Warrior: A little lower down, lies the body of the dead warrior. He is dismembered. A closer look reveals that it is a statue. He is the only male figure, because the entire drama is played by women. Picasso deliberately drew the warrior with one hand on one side and the other on the other, so that this position is reminiscent of the crucifixion. The dead warrior is a symbolic figure of the sacrifice of the Spanish people. If it is a statue, then the history and culture of the place are tested along with the people.

Horse: In the center follows the figure of a horse that, wounded by a spear, whines in pain. It has the dominant role in this painting and symbolizes the people who desperately cry out for help. The hind and lower limbs collapse, the head is raised. It rests on the front left leg which is a copy of the Parthenon horse. Will art bring salvation? Resistance, heroism, pain, but it reacts, it does not succumb. Its body seems to be covered with newspaper sheets. The role of the press?

Woman with a lamp: The most charged element of the composition is the figure of the woman, who comes out of the window, holding an oil lamp. It symbolizes the role of conscience that comes to illuminate what is happening around. The humble light of the people that comes to illuminate the events. It comes into confrontation with the electric lamp inside the eye that does not illuminate, implying the powers of Europe that did not help.

Women: To the right of the painting, a female figure is depicted trying to escape the bombing. Oblique movement. An old painting style that expresses movement statically. It was applied to the triangular ancient pediments, where the extreme figures were rendered in this way. The semi-white and white doves mean that the building is burning, while another figure is thrown out by the explosion.

Space: The space in which the events take place is not defined. Everything is located in an undefined space, which resembles the interior of a room. The tiles and the ceiling give the sense of perspective, but at the same time we imagine the events taking place in an open space.

Does the light from the woman's lamp illuminate the composition? Or does it not? The light of justice is the work itself. The classical form that brings light, hierarchies in confusion and creates archetypal shapes is art itself. The role of the artist, who comes to illuminate the events and tell the world the drama of the Spanish people.

The Illumination of Pablo Picasso's Guernica in Madrid, at the Reina Sofia Museum «Reina Sofia»

For the lighting of the work, a museum room was chosen, with natural light coming from the windows, which are however located at a great distance from the painting so that the external natural light does not interfere significantly. Due to the large dimensions of the work (3.50 x 7.76 m), it is placed in the back of the room, isolated. A factor that was considered very important is that the work is made with oil paints, which means that incorrect handling of the lighting can cause reflections on the surface of the painting, as can be seen from Figure 1. Another important factor is the temperature of the lamp, a light source emits warm light when its color temperature is < 3000K and cold light when it is > 5000K.

The painting is illuminated with directional lights from above (due to its size, a series of at least 6 lighting sources will be needed), focused on the painting, so as not to affect the interior light of the work, which exists in many places.

1. As shown in Figure 2, the line TH' shouldn't intersect with the painting, in all possible positions of the observer. This is because the position of the light Φ is reversed upwards in relation to the plane in which the painting is contained. The temperature of the light chosen is that of the cold one, as well as the chromaticity of the painting is cold.

In order to determine the manner of lighting, we must first take into account its very large dimensions. Secondly, that the creation of emotions in the viewer, in this painting, is not based on data related to the play of light and shadow. Thirdly, that the sensation created in the viewer by the choice of the painter is based mainly on the combination and other elements related to the design and which have been analyzed above in the text.

Thus, the most appropriate way to illuminate this particular work of art is artificial lighting. In order to highlight the light that is embedded in the object, the main thing that should happen is to first select lighting fixtures that will produce white light so that

the tones that the painter has chosen for the painting are not altered.

The lighting should be neither at a low intensity level, nor at a high one, so that color distortion does not occur.

Also, the location of the lighting fixtures for lighting this painting should be on the ceiling of the room, at a distance of approximately one and a half to two meters maximum from the wall in order for the beam of light to reach the lowest point of the painting, since its height is very large. The lighting should be neither at a low intensity level, nor at a high one, so that there is no discoloration of the colors.

The lighting fixtures that will be selected should have the ability to diffuse lighting and also extend to the ceiling of the room along the entire length of the

Also, the location of the lighting fixtures for illuminating this painting must be on the ceiling of the room, at a distance of approximately one and a half to two meters maximum from the wall in order for the beam of light to reach the lowest point of the painting, since its height is very great.

Light has infinite sources of origin, such as the sun, stars, moon, electricity, lightning, fire, etc. Light is hot, cold, intense, harsh, explosive, seemingly intangible, but omnipresent.

Light leads us on an eternal journey of beauty; let us follow it, it will surely fascinate us.

painting, so that there is no possibility of leaving part of its surface uncovered.

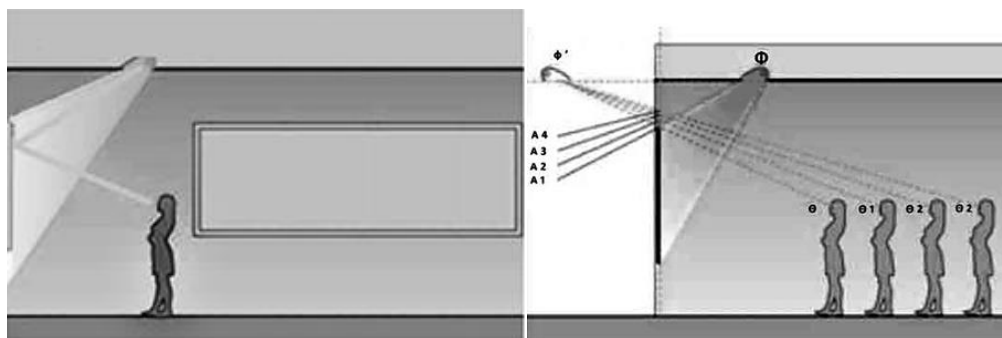


Fig. 1: Figure 2

It is exhibited in Madrid, at the Queen Sofia Museum < Museo Reina Sofia > of which it is the most famous and important exhibit. It depicts the inhumanity, brutality and despair of war. It was commissioned by the democratic government of Spain for the Paris International Exhibition in 1937.

4 Conclusions

The semiotic analysis of a work of art or a series of works can convince us that the events that occur around us are not always perceived by those present. Certainly, they do not concern us as deeply as the act of looking at a work of art makes us active. A work of art has the power to intervene in the consciousness of individuals in a transformative way. When reading the work, the goal is not simply to transmit information about an event that occurs elsewhere. On the contrary, the goal is to create a situation in which the viewer, through the interpretation of the work, experiences not only an understanding of reality but also a sensory engagement with the events, thus positioning himself as an active participant in the narrative. This

is precisely what the tourism product seeks to achieve, as it penetrates deeply into the thoughts and decisions of the modern traveler. Written propaganda is ineffective unless accompanied by vivid representations of the museum spaces and works that are advertised as part of the tourist experience.

5 Research Limitations and Suggestions for Future Research

The research had two parts. The first recorded official data resulting from tourism activity in Spain, tourist arrivals, etc. The second included a thorough analysis of Pablo Picasso's Guernica.

The research was limited to recording key elements of intangible cultural heritage and identifying the presence of intangible cultural expressions. This approach limited the depth of the qualitative interpretation of a single work. However, it can serve as a basis for future, more extensive research. The combined use of quantitative and qualitative methods provided reliable data and interpretive insights, but does not fully capture the diversity of perceptions among alternative tourists,

especially those visiting Spain. Incorporating the perspectives of the local community could be the subject of future research, contributing to a more comprehensive assessment of the combination of intangible cultural heritage and works of art and museums.

6 “War” in Spain over Picasso’s Guernica

<<Picasso’s masterpiece, Guernica, the giant painting that is a global symbol of peace and is on display at the Reina Sofia Museum in the Spanish capital, is at the center of a confrontation between the Basque Country, which is requesting it, the Madrid region and the central government.

The work, measuring 7.8 by 3.5 meters, which was created almost immediately after the bombing of the Basque city of Guernica by the Nazis in 1937, is often claimed by the Basque Country.

In late March, in a conversation with the prime minister, the president of the Basque Country, Imanol Pradales, repeated the request, saying that he wants the painting to be exhibited at the Guggenheim Museum in Bilbao. On the occasion of the 90th anniversary of the bombing of Guernica, “we ask for the temporary transfer (...) as a form of compensation and historical memory,” he said in posts on social networking sites.

The Ministry of Culture asked the Reina Sofia Museum to draw up a report on the issue. In its conclusions, this report strongly discourages the transfer of the work.

The Madrid region also got involved in the controversy, as its president, Isabel Diaz Ayuso, a high-ranking official of the opposition Popular Party, intervened. Defending the painting, which attracts millions of visitors, remaining in Madrid’s Reina Sofia museum, she described the Basque proposal as “peasant,” provoking strong reactions from her. For Ayuso, Pradales’ proposal “does not make sense”: “We invoke the origin of things whenever it suits us? Then let’s send all of Picasso’s work to Malaga,” she quipped, arguing that “art is universal.”

When asked today (07/04/2026) about the issue, the spokeswoman for the socialist government, Elma Saith, said that she “relies on the advice of experts” - that is, she adopts the museum’s point of view - and “never resorts to insults.”

Prime Minister Pedro Sanchez, who heads a minority government, is supported by several left-wing parties, as well as the Basque and Catalan

nationalist parties, to pass the bills through parliament.>> [12]

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