

Juan de Flandes
Portrait of an Infanta. Catherine of Aragon (?)
ca. 1496
Oil on panel. 31.5 x 21.7 cm
Museo Nacional Thyssen-Bornemisza, Madrid

ACTIVITIES AND
SUSTAINABILITY

REPORT



20
24

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Willem de Kooning
Red Man with Moustache
1971
Oil on paper mounted on canvas.
186 x 91.5 cm
Museo Nacional
Thyssen-Bornemisza, Madrid



EVERY- ONE'S MUSEUM



We have presented the **Museo Nacional Thyssen-Bornemisza's Activity and Sustainability Report** annually since 2017. This year's report clearly and transparently illustrates the many positive impacts generated by our mission **to preserve, study, programme and disseminate art, based on a conceptual museum model aimed at achieving greater social and intellectual impact.**

The Thyssen-Bornemisza Collection is a national and international reference for Western painting thanks to its encyclopaedic nature, and features the work of most major artists, schools and pictorial movements in European and North American art between the 14th and 20th centuries. Since 2018, our collaboration with the TBA21 Foundation has enabled us to incorporate the best international contemporary art into our exhibition programme, thus consolidating and reinforcing our position as a comprehensive and diverse testimony to social transformation through artistic creation, transmitting knowledge and raising awareness of issues currently challenging society.

In terms of environmental matters, we have reinforced our commitment by updating our **Environmental and Sustainability Policy** and establishing a new committee to address sustainability issues. We have also continued to calculate our carbon footprint in scopes 1, 2 and 3, and have registered the footprints of the first two with MITECO.

With regard to our audiences, and in line with our commitment to serving all types of people and in order to achieve a higher degree of fulfilment of our mission, we have paid special attention to engaging with the youth. For example, we have introduced new initiatives

such as **Labthyssen**, a space for listening and co-creating, enabling them to actively participate in designing activities that align with their interests and needs.

As you know, inclusivity is also a strategic priority for the Museum. Among the initiatives we have implemented this year, I would like to highlight the creation of the **first glossary of artistic terms in sign language**, a pioneering milestone in cultural accessibility.

The social impact of many of our actions has been recognised through awards and accolades. This demonstrates our commitment to improving people's lives every day, as a public service and from within the cultural sector, particularly in collaboration with the private sector.

The year was also marked by the launch of our **Strategic Plan for 2024–2028**. While consistent with our previous approach, it is also more ambitious in seven key areas: **strengthening our identity; promoting its social and institutional nature; enriching artistic activity; driving innovation and digital transformation; improving financial sustainability; and optimising our cost structure.**

Finally, we would like to extend our sincere thanks to all **our friends and sponsors**, both individual and corporate, whose trust inspires us. We would also like to thank each of our professionals for their excellence and commitment to our mission, and for the pride they take in belonging to our organisation, all of which is reflected in their work.

Evelio Acevedo
Managing Director

Guillermo Solana
Artistic Director

Edgar Degas
Swaying Dancer (Dancer in Green)
1877–1879
Pastel and gouache on paper.
64 x 36 cm
Museo Nacional
Thyssen-Bornemisza, Madrid



**WE ARE
YOUR
MUSEUM**

 Welcome to the Museum by everyone and for everyone”

THE TRIANGLE OF ART

in the heart of Madrid



The **Museo Nacional Thyssen-Bornemisza**, along with the **Museo Nacional del Prado** and the **Museo Nacional Centro de Arte Reina Sofía**, forms part of what is known as the **Triangle of Art in Madrid**, a museum area that houses the most important collections of paintings in Spain, and some of the most important in the world.

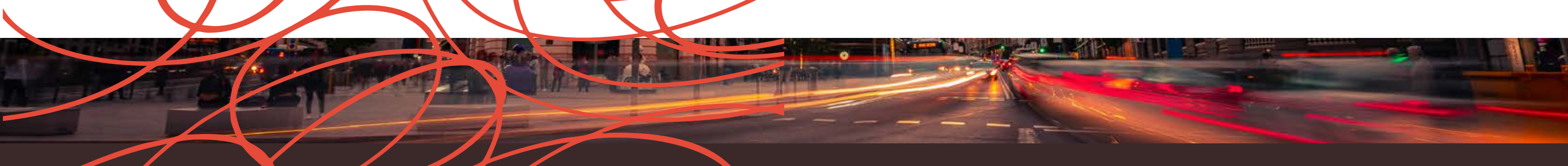
In addition, since 2021, the Museum has been included on **UNESCO's World Heritage List** as part of the Paseo del Prado y del Buen Retiro axis under the name **The Landscape of Light**.

The Thyssen-Bornemisza Collection was conceived with the broad vision of a museum. With its encyclopaedic nature, it is a true synthesis of Western painting, featuring most styles of European and North American art from the 14th to the 20th centuries.

The Museum houses one of the richest and most varied collections of Western painting. The extensive list of great masters whose works feature in it includes Van Eyck, Dürer, Titian, Caravaggio, Rubens, Rembrandt, Canaletto, Monet, Degas, Morisot, Cézanne, Van Gogh, Picasso, Kirchner, Kandinsky, Goncharova, O'Keeffe, Hopper, Dalí and Pollock.

Since 2022, an agreement between Baroness and Baron Carmen and Borja Thyssen-Bornemisza and the Spanish Ministry of Culture and Sport for the loan of part of their collection has allowed the Museum to offer the public a wide selection of international works. This allows visitors to experience the collection in a more coherent and comprehensive way, taking a chronological journey that goes from 17th-century Dutch painting to 20th-century art.

The Thyssen-Bornemisza Collection is housed in the **Palace of Villahermosa**, whose remodelling work began in 1990 under the direction of architect Rafael Moneo. A few years later, a team of architects made up of Manuel Baquero, Robert Brufau and the BOPBAA studio launched its expansion project.



A CULTURAL, SOCIAL AND ECONOMIC DRIVING FORCE in Madrid

Renowned for its role as a cultural landmark, the Museo Nacional Thyssen-Bornemisza attracts both national and international visitors, thus consolidating its position as one of Madrid’s main assets.

The Museum has established itself as a key driver of Madrid’s economy thanks to its revenue-generating capacity. Its activity has a positive impact on the Community of Madrid, contributing 0.20% to its GDP in 2024.



	2024
Economic impact-GDP*	609,533,509
Tax impact**	224,308,331
Impact on employment***	19,612

*Contribution of the Museo Nacional Thyssen-Bornemisza to the Gross Domestic Product (GDP)
**Contribution to public funds
***Employment necessary for the demand generated by the Museo Nacional Thyssen-Bornemisza

A MISSION WITH AN IMPACT

Derick Baegert
Mary Magdalene
1477–1478
Oil on panel. 80 x 42.3 cm
Museo Nacional Thyssen-Bornemisza, Madrid

Overall impacts

Committed to the SDGs



Strategic Plan 2024–2028



58%
Spanish visitors



42%
International visitors



Visitor satisfaction

Tripadvisor certificate 4.5 out of 5
Google My Business 4.7 out of 5
NPS 8.53 Highest rating since 2020



Awarded the Q for Quality Tourism UNE 302002

Recognises the attention to visitor experience
Final score of 969/1,000



161

Employees
Average number of staff



Environmental and Sustainability Policy



Family-Responsible Company certificate PROACTIVA B+



Renewal of Universal Accessibility certificate UNE 170001-2

Conservation

- Conserve the collection for future generations to enjoy.
- Regularly examine it and carry out the necessary restoration work.
- Guarantee the safe transport of works in the event of their loaning to other institutions.



Seminars, conferences, lectures, research, etc.



53
Samples taken and studied using 6 analysis techniques



35
Technical reports



38
Adaptations made to frames of works from the collection



27
Pieces from the collection restored



8
Comprehensive analytical studies of works

Study

- To research the works in the collection as fully as possible.
- To deepen understanding of the collection to serve as a basis for the Museum's own exhibitions, activities and publications.
- To encourage the study of the collection by the research community, collaborating with other museums, universities and research centres in the most prestigious programmes linked to its assets.



1,372
Participants
EducaThyssen Study Centre



10
Own publications

- > Isabel Quintanilla exhibition catalogue
- > Rosario de Velasco exhibition catalogue
- > Colonial Memory exhibition catalogue
- > Gabriele Münter exhibition catalogue
- > Noemi Iglesias Barrios: Love Me Fast exhibition catalogue (Kora Programme)
- > Peter Halley in Spain exhibition catalogue (Borja Thyssen Exhibition Programme)
- > Carmen Thyssen Collection book
- > Fra Angelico: The Virgin of Humility book
- > The Condor and the Cannibal comic book (published in collaboration with Astiberri)
- > Gabriele Münter: The Blue Lands comic book (published in collaboration with Astiberri)



3
Educational guides

- > Isabel Quintanilla educational guide
- > Decolonising Memory educational guide
- > Gabriele Münter educational guide



29
Tours guided by the painting conservators



Series of lectures and activities related to the exhibitions



10
Technical studies adapted to the website and technical viewer

Programming

- Creating attractive installations that help visitors to understand and enjoy the works in the collection.
- Organising first-class international exhibitions, mainly centred on the different art schools and movements that feature in the collection, with the aim of promoting the widest possible range of artistic offerings.



951,821
Visitors



56
Premium visits and experiences



Permanent collection



Small-format exhibitions

> Collection Frames



Temporary exhibitions

- > Women Masters
- > Noemi Iglesias Barrios: Love Me Fast
- > Isabel Quintanilla's Intimate Realism
- > TBA21 – Stephanie Comilang: Search for Life
- > Robert Nava
- > Rosario de Velasco
- > Colonial Memory in the Thyssen-Bornemisza Collections
- > TBA21 – Tabita Rezaire: Calabash Nebula
- > Peter Halley in Spain
- > Gabriele Münter: The Great Expressionist Woman Painter

Dissemination

- To develop educational activities and issue publications aimed at an ever wider and more diverse public to help them understand and enjoy the works in the collection.
- To connect the works in the collection with the interests of today's society, making the Museum a point of reference for citizens.



7,012
Friends of the Museum
+11% compared to 2023



28
Corporate friends



318
Corporate events
+9% vs 2023

EducaThyssen



13,435
Participants
Programmes for teachers and students



5,871
Participants
Public programmes for families, teenagers, young people and adults



3,394
Participants
Education and social action programmes



1,372
Participants
in the Study Centre

Positive impact on social media



12.4 million
Hits on social media
875k
Reactions



604
News reports in press



12,980,904
Website visits
+2%
2024 vs 2023



New restoration website



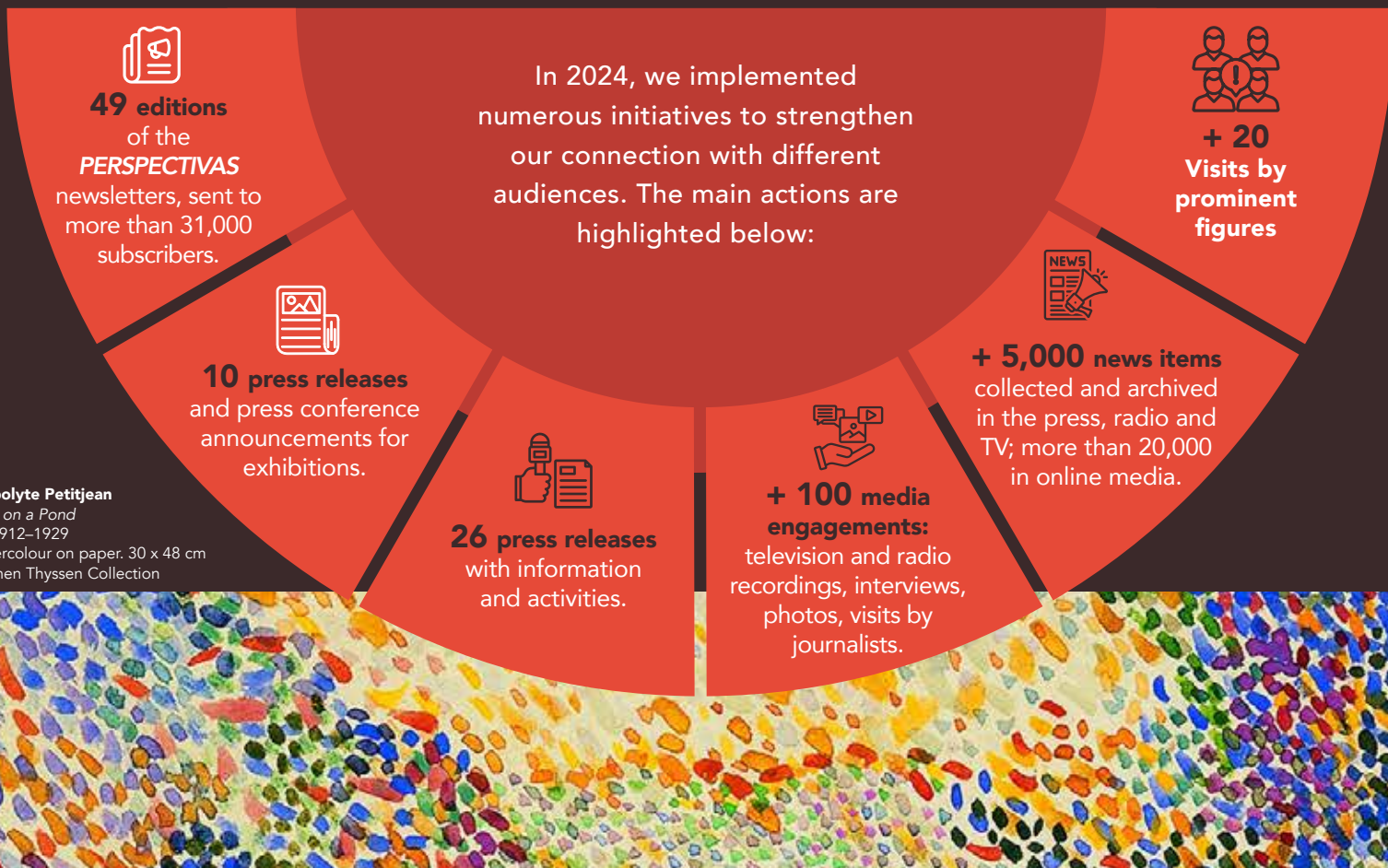
First glossary of artistic terms for deaf people

AN OPEN COMMUNICATION

56
Institutional
events
5,133 attendees

65
Protocol
visits
599 attendees

The Museum recognises the importance of external communication in building bridges between the institution and society. In a context where audiences are increasingly diverse and demanding, we have adopted a strategic and sensitive approach to establish genuine connections, encourage discussion and promote the Museum's cultural and social mission.



19 January 2024:

Women Masters exhibition

Visit by Hillary Clinton, accompanied by Julissa Reynoso, the Ambassador of the United States.



2 February 2024: Women Masters exhibition

Visit by Spanish Prime Minister Pedro Sánchez and Francina Armengol, President of the Congress of Deputies.



23 February 2024: Isabel Quintanilla exhibition

Visit by Pedro Almodóvar, Tilda Swinton, Antonio López and the El Deseo team.



11 July 2024

Visit by Will Smith with family and friends. Recording of scenes for a project he is preparing with Ecuadorian photographer Phraa. In this photo, he is standing with rapper Russ.

OUR IMPACT ON SOCIAL MEDIA

1,455,065
Followers

During 2024, the Museum achieved a total impact on social media of **65,654,086 reactions** and **1,455,065 followers** across all its platforms.

in
LinkedIn
17% growth
205,725 reactions

TikTok
15% growth
9,514,053 views

Instagram
The Museum's leading platform
26,738,146 reactions

f
Facebook
26,626,320 reactions

Youtube
801,000 views

X
1,245,319 reactions

Thyssen podcast
158,320 listens
+ 20.4% vs 2023

MICRO-STORY CONTEST



Inspired by the *Isabel Quintanilla* exhibition, with more than 1,200 entries via Instagram, X and TikTok.

INSTAGRAM



37 live broadcasts, with more than **760,000 views**, representing a 10% increase over 2023.

Collaborative publications with national and international institutions, such as the Museum Barberini, the Calouste Gulbenkian Foundation, the Spanish Ministry of Culture and the Cordoba City Council.

THYSSEN PODCAST *Sororas, antiguas pero modernas*



In 2024, a co-production with **Podium Pódcast** was released, focusing on the Museum's exhibitions of female artists. Consisting of six episodes, the series focused on artists Angelika Kauffmann and Maruja Mallo, who were included in the *Women Masters*, *Isabel Quintanilla*, *Rosario de Velasco* and *Gabriele Münter* exhibitions.

EVERYTHING READY for your visit

Maximilien Luce
Street of Paris
1886–1888
Oil on canvas, 32.7 x 40.7 cm
Carmen Thyssen Collection



A SEAL OF EXCELLENCE: THE Q FOR QUALITY TOURISM

The Museum continues to renew the **Q for Quality Tourism seal**, awarded by the Spanish Institute for Quality Tourism based on the UNE 302002 standard.

**Levels of
excellence**
Final score of 969
out of 1,000
(+21 points compared
to the previous year)

The Q for Quality guarantee ensures that the Museum maintains the highest standards, providing visitors with an optimal and rewarding experience. This certificate brings recognition and prestige to the institution, while also highlighting the public service policy that the Museum has provided since its beginnings.

This certification is a vital tool for improving the quality of the services offered and the activities that complement each visit, with the aim of enhancing the visitor's experience.



ACCESSIBILITY

In 2024, the **Universal Accessibility certificate** was renewed for the eighth consecutive year based on Standards UNE 170001 and UNE 170002.

An integrative, inclusive and responsible vision must incorporate accessibility and its cross-cutting nature, demonstrating real commitment, empathy and respect for people with different abilities.

In accordance with the General Law on the Rights of Persons with Disabilities and their Social Inclusion, the Museum hires people with disabilities and adopts alternative measures in line with Royal Decree 364/2005 of 8 April. It also collaborates with special employment centres, particularly the following: Vivo Fácil Centro Especial de Empleo S.A. and Medalter S.L., contributing approximately 22,000 euros.

Website
accessibility level
**91.6 out of
100 points**



AENOR Emergency Management certification under the UNE ISO 22320:2018 standard

CECOM, a security control centre from which all security-related activities are monitored

COMPREHENSIVE SECURITY FOR PEOPLE AND FACILITIES

The main objectives of museum security are comprehensive security for people and facilities, as well as fire protection. To this end, a **Comprehensive Security System** is in place, made up of both internal and external personnel, as well as technical resources (motion detection systems, CCTV and fire detection systems, among others).



Maintenance of special security measures to prevent and reinforce security against possible attacks, such as those that have occurred in other museums around the world from environmental activists.



Updating and modernising access controls, replacing wall-mounted door readers and personal access cards, and implementing a mobile application.

Main actions



Maintenance and, where necessary, repair and/or replacement of elements such as **CCTV cameras, motion sensors, electronic components, alarm control panels, power supplies, etc.**

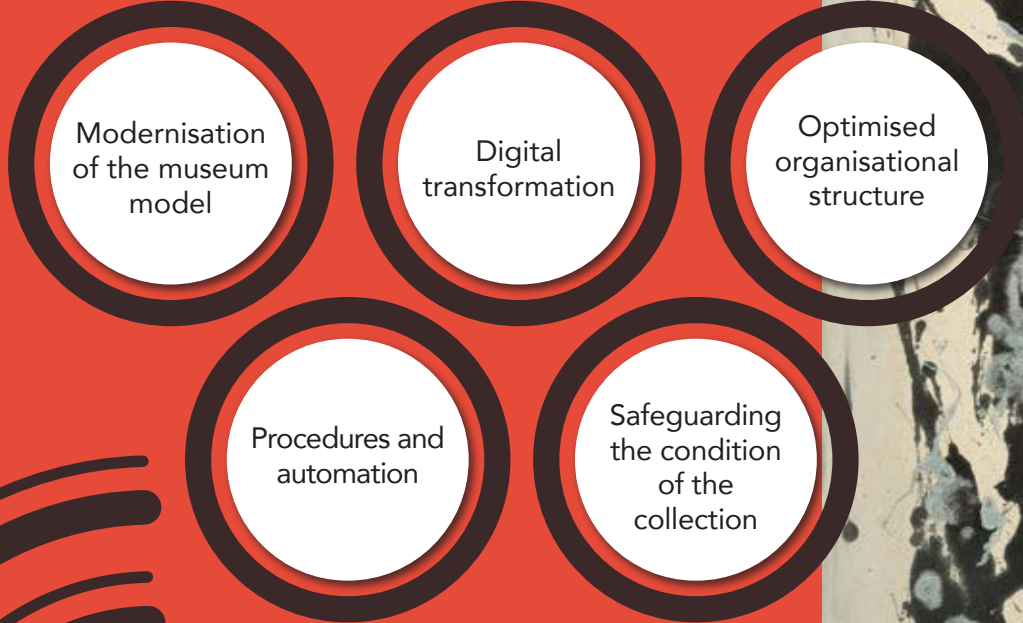


Analysis of different controls to assess the Museum's cybersecurity status with the aim of identifying possible attacks, unauthorised access or any event that could pose a physical or logical threat.



At the forefront of TRANSFORMATION

In line with the Strategic Plan, the Museum continues to work on a **Convergence and Digital Innovation model**. To further develop this model, it has established a **Digitisation Committee**. The main advances made during the financial year are detailed below.

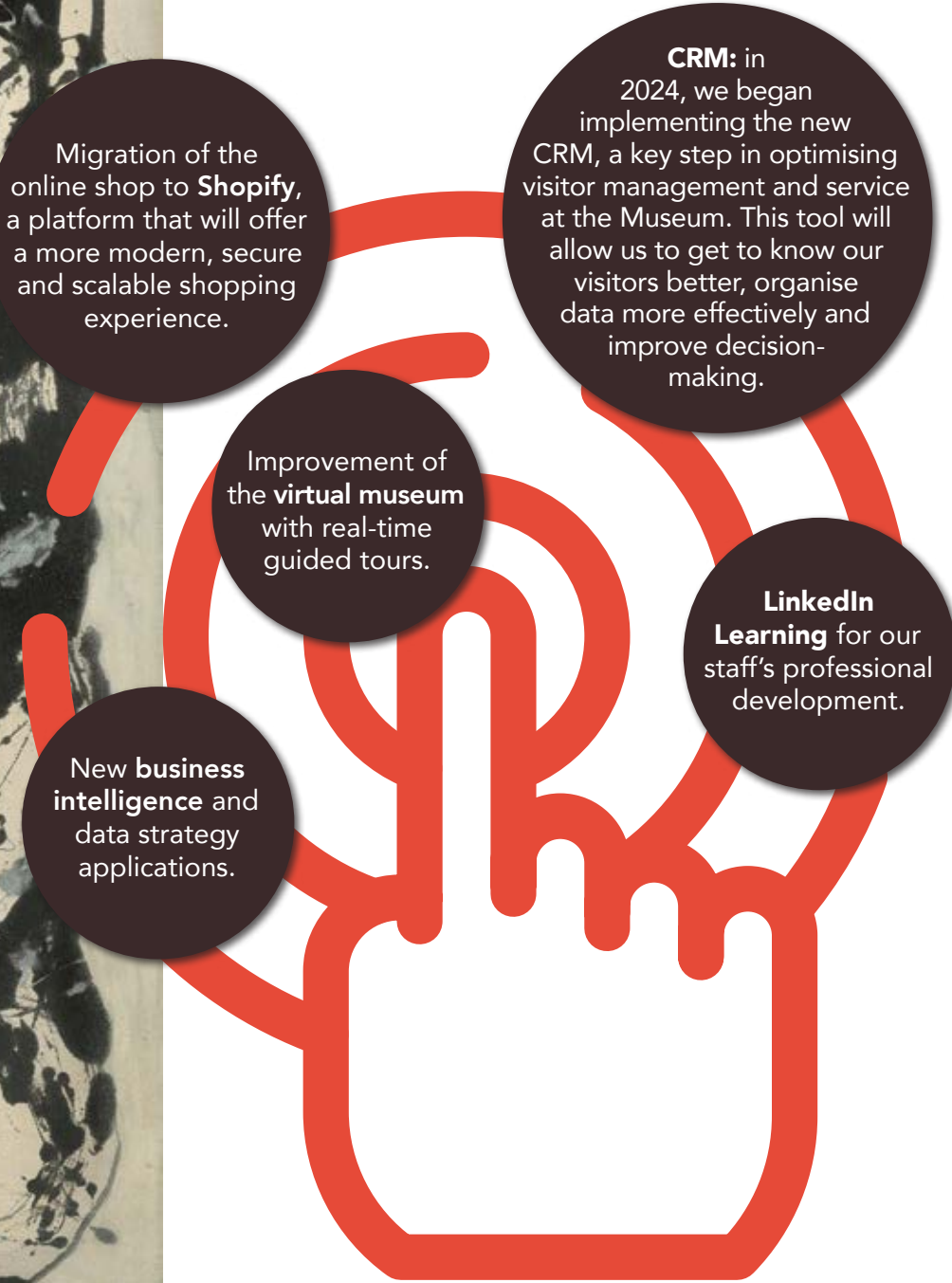


Jackson Pollock
Brown and Silver I
ca. 1951
Enamel and silver paint on canvas.
144.7 x 107.9 cm
Museo Nacional
Thyssen-Bornemisza, Madrid



MODERNISATION OF THE MUSEUM MODEL

We are modernising the museum management model by digitising internal processes and improving digital services.



DIGITAL TRANSFORMATION

Focused on driving comprehensive digital transformation through modern infrastructure, advanced security and internal participation.



Renewal of IT infrastructure (storage, network, equipment and printers).

Improved hosting on Microsoft Azure with high availability.

Renovation of digital signage system and meeting rooms.

- **Cybersecurity reinforcement:** cloud backup; converged Security Operations Centre (SOC), Trend Micro suite against malware, phishing and drills, and internal training; renewed ENS certification and compliance with CCN-STI guidelines; security analysis in Microsoft Office 365 and logical network micro-segmentation.

Supervision with **Datadog**, a system and application monitoring and analysis platform that ensures the proper functioning of the entire infrastructure.

OPTIMISED ORGANISATIONAL STRUCTURE

Designed to strengthen the Museum's operational structure with specialised technologies that improve internal efficiency and visitor relations.



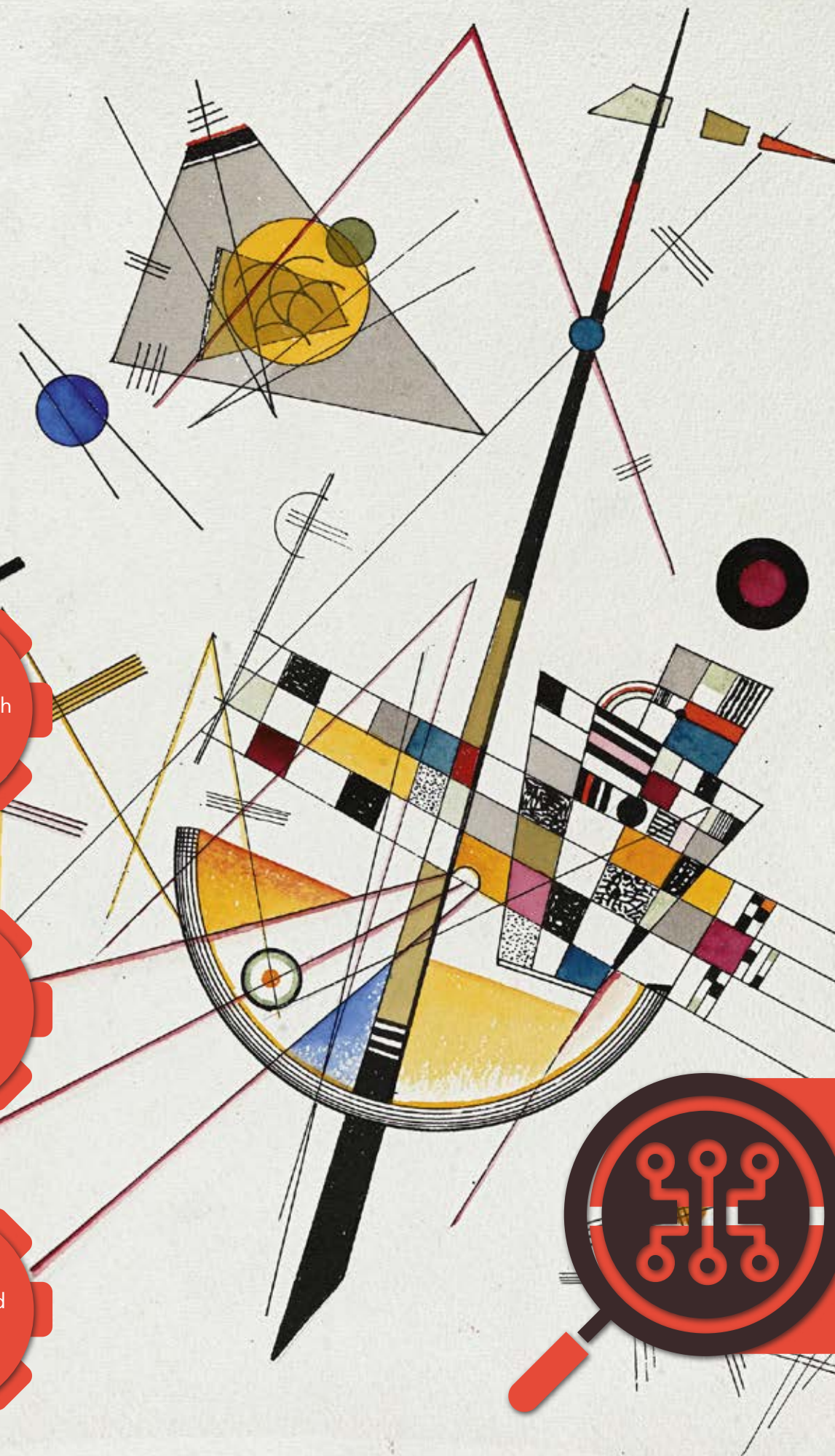
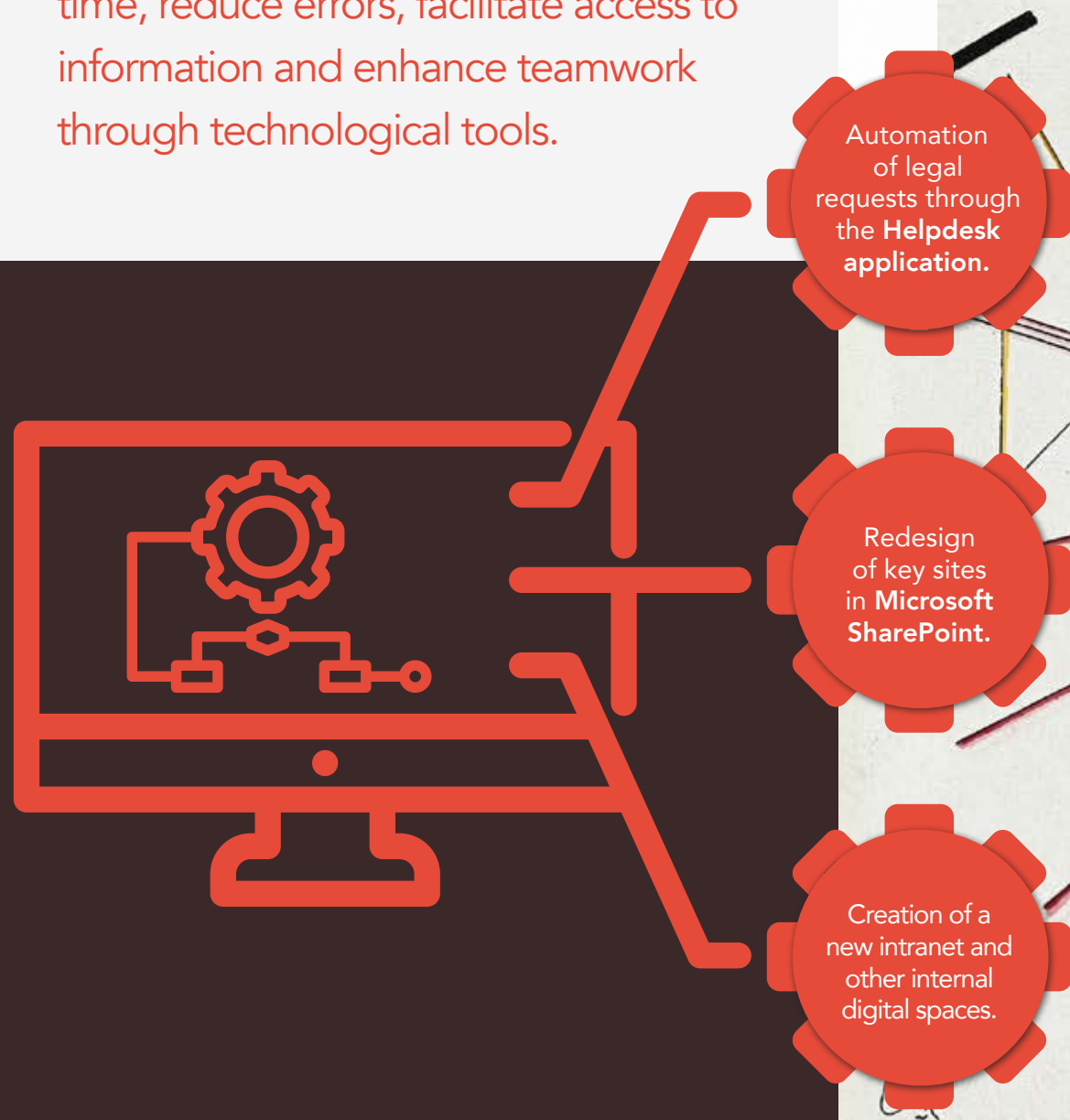
Implementation of **Microsoft Business Central ERP** to automate document and financial management.

Automation of marketing actions through a **CRM** (Customer Relationship Management) system.

Introduction of an inventory system based on **Ultra High Frequency (UHF)** technology in library management, allowing for the automation of inventory control and loans.

PROCEDURES AND AUTOMATION

Focused on improving operational efficiency and internal collaboration through the digitisation and automation of processes. It seeks to optimise time, reduce errors, facilitate access to information and enhance teamwork through technological tools.



Wassily Kandinsky
Delicate Tension No. 85
1923
Watercolour and ink on paper, 35.5 x 25.2 cm
Museo Nacional Thyssen-Bornemisza, Madrid

SAFEGUARDING THE CONDITION OF THE COLLECTION

Focused on preserving and digitising the Museum's archival and artistic heritage, improving traceability and access to the collection.



Implementation of the **TMS Gallery Systems** artistic and archival management system.



Beginning of the **digitisation of the historical archive** in order to preserve the archival heritage and prevent physical deterioration.

AWARDS AND RECOGNITIONS

The awards and recognitions received in 2024 reflect the Museum's ongoing commitment to excellence, innovation and actively contributing to a more sustainable future.



Escolástico Zaldívar Award, granted by Fraternidad-Muprespa, Mutual Society Partnering with Social Security No. 275, in the category **Walking Towards Well-Being** for the Thyssen Healthy Programme, based on promoting healthy eating and physical activity programmes, creating a new culture of flexible work.



Secretariado Gitano Foundation Award Solidarity with a "G" "Tío Valentín Suárez", in its collective category, for understanding art and culture in capital letters, recognising the value of diversity, offering a multi-cultural proposal that includes Gitano culture and its artists, and actively bringing the Gitano community closer to the Museum.



2023 Family Tourism Award, in the category of **Best Communication and Marketing Strategy for Families**.



2024 Time Out Madrid Culture Award, for the best exhibition of the year for Isabel Quintanilla's *Intimate Realism*.



SIE Laurel Seal: this prize is an exclusive recognition for those who achieve the highest levels of quality, commitment and dedication, making the Museum an ambassador for high-level tourism in Spain.



Chosen as the **the Image for MuseumWeek**, the international week of museums, representing 3 June under the slogan "Behind the Scenes".

OUR COLLECTION AND TEMPORARY EXHIBITIONS

Simone Martini
St. Peter
n.d.

Tempera and gold on panel, 58 x 38,5 cm
Colección Carmen Thyssen



Spanning seven centuries, the Thyssen-Bornemisza Collection offers visitors the opportunity to enjoy a comprehensive overview of the main schools of Western art. Some of the styles and movements represented in the collection include the Renaissance in Italy, the Netherlands and Germany, 17th-century Dutch painting, 18th-century Italian vedutisti, French Impressionism and Post-Impressionism, and 20th-century German Expressionism. The most prominent artists include Van Eyck, Ghirlandaio, Holbein, Carpaccio, Dürer, Titian, Caravaggio, Rembrandt, Hals, Canaletto, Courbet, Manet, Monet, Pissarro, Degas, Morisot, Gauguin, Van Gogh, Matisse, Picasso, Kirchner, Kandinsky, Mondrian, Miró, Dalí, Hopper, O'Keeffe, Pollock, Lichtenstein and Bacon.



Frank Auerbach
The Shell Building Site, from the Thames
 1959
 Oil on masonite. 153 x 122.5 cm
 Museo Nacional Thyssen-Bornemisza, Madrid

MAGNITUDES

802 works
 form part of the Museum's
 permanent collection

55 works from the
 permanent collection
 on long-term loan to the
 Museu Nacional d'Art de
 Catalunya in Barcelona

329
works
 from the Carmen
 Thyssen lease
 agreement

A TOUR OF OUR PERMANENT COLLECTION

OLD MASTERS PAINTING

Following a refurbishment carried out a few years ago, the Museum's collection of Old Masters paintings is currently on display on the second floor. Grouping the collection together provides continuity for the schools represented in the Museum, spanning from the late 13th century to the Romantic period.

The refurbishment created new spaces, such as Room 13, dedicated to French Baroque, and Room 14, devoted to the 17th-century Neapolitan school. This room contains the large canvas from the Carmen Thyssen Collection *The Judgement of Solomon*, by Luca Giordano, as well as two paintings by Mattia Preti and a pair of works by Bernardo Cavallino.

The new layout also gives prominence to 18th-century Italian painting by displaying works that had been stored in the warehouse, such as Francesco Foschi's pair of winter landscapes and Marco Ricci's *Landscape with a Storm*, displayed right after the large collection of Venetian paintings from the same century.

Another significant outcome of the refurbishment is Room 29, showcasing works by Goya and the romantics, concluding the Museum's classical painting tour and transitioning to the modern painting collections on the first floor.

In addition to the institution's great treasures, other highlights include 17th-century Dutch paintings, 17th-century still lifes and 18th-century French paintings.

Mar Borobia

Head of Conservation of Old Masters Painting
at the Museo Nacional Thyssen-Bornemisza

ROOM **11**
NEAPOLITAN SCHOOL, 17TH CENTURY



ROOM **13**
FRENCH BAROQUE



ROOM **22**
ITALIAN PAINTING, 18TH CENTURY



ROOM **21**
STILL LIVES, 17TH CENTURY

ROOM **23**
DUTCH PAINTING, 17TH CENTURY

ROOM **24**
FRENCH PAINTING, 18TH CENTURY

ROOM **29**
GOYA AND ROMANTICISM

1
Luca Giordano
The Judgement of Solomon
ca. 1665
Oil on canvas. 250.8 x 308 cm
Carmen Thyssen Collection

2
François de Nomé
Daniel in the Lions' Den
1624
Oil on canvas. 36.5 x 46 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

3
Marco Ricci
Landscape with a Storm
1701
Oil on canvas. 89 x 146 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

4
Jacques Linard
Porcelana china con flores
1640
Óleo sobre lienzo. 53.2 x 66 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

5
Willem Claesz. Heda
Still Life with Fruit Pie and Various Objects
1634
Oil on panel. 43.7 x 68.2 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

6
Attributed to Frans Hals
Fisherman Playing the Violin
ca. 1630
Oil on canvas. 86.4 x 70 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

7
Jean-Marc Nattier
Portrait of Madame Bouret as Diana
1745
Oil on canvas. 138 x 105 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

8
Francisco de Goya
Portrait of Asensio Julià
ca. 1798
Oil on canvas. 54.5 x 41 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

MODERN PAINTING

The permanent collection of modern painting is located on the first floor of the Museum and is arranged in chronological order, combined with a few thematic groupings, inviting visitors to discover the evolution of modern art.

What follows is a small tour offered by

Paloma Alarcó

*Head of Conservation of Modern Painting
at the Museo Nacional Thyssen-Bornemisza*

ROOM 30 TRANSATLANTIC RELATIONS IN THE 18TH AND 19TH CENTURIES

This is where the tour of the Museum's permanent collection of modern painting begins, with numerous scenes depicting the crossover of cultures in European and North American art.



1
Jasper Francis Cropsey
Greenwood Lake
1870
Oil on canvas. 97 x 174 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

2
Henry Lewis
Falls of Saint Anthony, Upper Mississippi
1847
Oil on canvas. 68.6 x 82.5 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

3
Gustave Courbet
The Fisherman's Children
1867
Oil on canvas. 54 x 65 cm
Carmen Thyssen Collection

4
Pierre-Auguste Renoir
Woman with a Parasol in a Garden
1875
Oil on canvas. 54.5 x 65 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

5
Vincent van Gogh
The Stevedores in Arles
1888
Oil on canvas. 54 x 65 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

6
Ernst Ludwig Kirchner
The Loam Pit
ca. 1906
Oil on cardboard. 54 x 74 cm
Carmen Thyssen Collection

7
František Kupka
Localization of Graphic Mobiles I
1912–1913
Oil on canvas. 200 x 194 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

8
Wassily Kandinsky
Delicate Tension No. 85
1923
Watercolour and ink on paper. 35.5 x 25.2 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

ROOMS 31-32 19TH-CENTURY NORTH AMERICAN LANDSCAPE PAINTING

These works were pioneers in both environmental awareness and the representation of urban life.



ROOMS 34-38 19TH-20TH CENTURIES

Van Gogh's paintings offer us his personal, subjective vision of nature. The French and Central European Expressionist movements of the early 20th century also championed an anti-naturalistic conception of form and colour in order to represent the artist's inner vision. This can be seen in the landscapes of Derain, Kirchner or Schmidt-Rottluff; the nudes in nature by Pechstein or Müller; and the still lifes of flowers by Beckmann or Nolde.

Other artists, such as Grosz, Meidner or Feininger, were fascinated by the constant metamorphosis of the city, which they represented through the adaption of formal elements of Cubism and Futurism, creating an apocalyptic atmosphere.



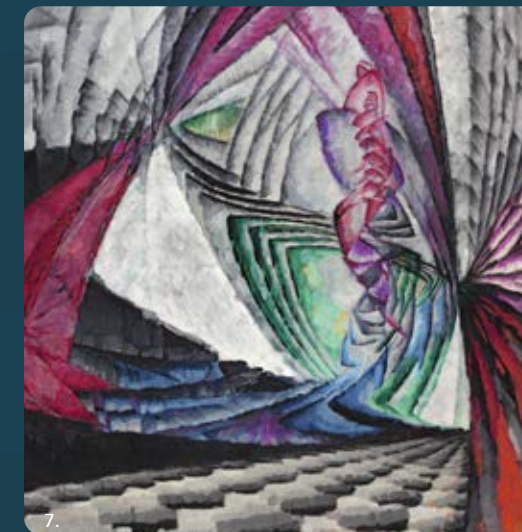
ROOM 33 19TH-20TH CENTURIES

This room features a collection of landscapes by Courbet, Corot and Jongkind, demonstrating how French Realism and Naturalism in the middle decades of the 19th century paved the way for the artistic experimentation of the Impressionists, including Manet, Monet, Renoir, Pissarro or Morisot. In contrast to these landscapes, works by Degas and Toulouse-Lautrec reflect modern life in Paris at the end of the 19th century.



ROOM 39 19TH-20TH CENTURIES

Works by Kupka and Kandinsky, pioneers of abstraction, are on display, showcasing an abstract language full of philosophical meaning and intent.



20TH CENTURY

Artists from historical avant-garde movements are brought together here. Cubism departed from the traditional concepts of volume and space in painting, building upon the formal decomposition of Cézanne's later work. Cubist fragmentation and simultaneity, pioneered by Picasso and Braque, spread to Juan Gris, Gleizes, Léger, the Delaunay couple, and the Italian Futurists. Meanwhile, the abstract utopias of Mondrian and Doesburg, as well as the Russian cultural renaissance of the early 20th century—with successive avant-garde groups led by Larinov, Kliun, Chashnik, Suetin or El Lissitzky—harmonised external Cubist influences with aspects of the political turmoil of revolutionary Russia. This movement also included several female artists, such as Goncharova, Popova, Ekster, Stepanova, Rózanova and Udaltsova.



The tour continues with two rooms dedicated to Dadaism and Surrealism. Schwitters' collages and assemblages, constructed from waste materials, exhibit an irrational spirit that endures to this day.

Finally, the surrealist visual imagery of Miró, Ernst, Dalí, Tanguy and Magritte emanates from the artists' subconscious and makes use of automatism and irrational associations.

The resurgence of Realism in both Europe and North America during the interwar period is represented by artists such as Hopper, Grosz, Dix, Balthus or Picasso in his classical period.

After the Second World War, American abstract artists such as O'Keeffe, Rothko, De Kooning and Pollock introduced a new approach to painting based on movement and colour.

European and American art from the second half of the 20th century is marked by a sense of pessimism caused by the crises of the two wars, as well as by a reaction to previous geometric abstraction. This period is represented by Giacometti's evanescent figures, in perfect harmony with existentialist thought, as they engage in dialogue with portraits by British artists such as Bacon, Freud, Auerbach and Andrews, combining figurative content with a very matter-based and carnal plastic language in order to pictorially capture the human being.



ROOM 50

he matter-based textures of Nicolas de Staël, Fontana or Apple are on display.



ROOM 51-52

The tour concludes with the work of realists such as Estes and pop artists such as Lichtenstein and Wesselmann, who return to the real world or to themes from popular culture.



9
Pablo Picasso
Bullfight
1934
Oil on canvas. 54 x 73 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

10
Fernand Léger
The Staircase (Second State)
1914
Oil on canvas. 88 x 124.5 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

11
Kurt Schwitters
Merz 1925, 1. Relief in Blue Square
1925
Assemblage and oil painting on panel. 49.5 x 50.2 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

12
Joan Miró
Painting
1936
Mixed media on masonite.
78 x 108 cm
Carmen Thyssen Collection

13
Edward Hopper
Dry Tree and Side of Lombard House
1931
Watercolour on paper. 50.8 x 71.2 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

14
Willem de Kooning
Abstraction
1949-1950
Oil and oleoresin on cardboard.
41 x 49 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

15
Alberto Giacometti
Portrait of a Woman [Rita] (?)
1965
Oil on canvas. 86 x 65 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

16
Nicolas de Staël
Mediterranean Landscape
1965
Oil on canvas. 33 x 46 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

17
Richard Estes
Nedick's
1970
Oil on canvas. 121.9 x 167.6 cm
Carmen Thyssen Collection

TEMPORARY EXHIBITIONS



Women Masters

From 31 October 2023 to 4 February 2024

Curated by Rocío de la Villa, this exhibition sought to recognise artists who have been unjustly erased from art history as masters, and who broke the mould with works of unquestionable excellence.



Cecilia Beaux
Twilight Confidences
1888
Oil on canvas, 59.7 x 71 cm



Hikounia
Grecia, 2023
Porcelana y pigmentos de colores,
70 x 50 x 20 cm

Noemi Iglesias Barrios. Love Me Fast

Del 29 de enero al 28 de abril de 2024

En Love Me Fast, la artista asturiana abordó el amor romántico en la época de las redes sociales, un amor idealizado en un plano de felicidad consumista, confrontado con las relaciones tóxicas que a menudo se producen.



How I Transformed into Aphrodite
Grecia, 2009–2012
Bronze, 49 x 54 x 36 cm

Isabel Quintanilla's Intimate Realism

From 27 February to 2 June 2024

The exhibition brought together a hundred works spanning the entire career of Spanish artist Isabel Quintanilla, including her most notable paintings and drawings.



Isabel painting in the courtyard of her studio on Calle Primera



Garden
1966
Oil on panel,
122 x 217 cm

TBA21

Stephanie Comilang: Search for Life

From 5 March to 26 May 2024

The Museum and TBA21 Thyssen-Bornemisza Art Contemporary presented Search for Life. Curated by Chus Martínez, the exhibition offered a visual adventure and a reflection on history, identity and the connections between the different forms of life on our planet.

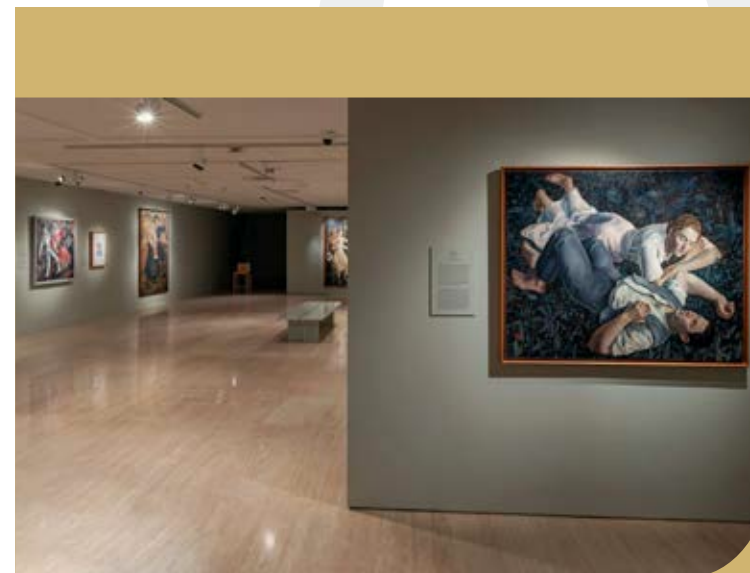


Red River Storm
2023
Acrylic, grease pencil and oil on canvas
195.6 x 233.7 cm

Robert Nava

From 11 May to 22 September 2024

Curated by Guillermo Solana and part of the programme of exhibitions linked to the Blanca and Borja Thyssen-Bornemisza Collection, this exhibition showcases Robert Nava's departure from academic norms and his creation of a highly personal style associated with "bad painting", a term used to describe works that defy notions of good taste.



Rosario de Velasco

From 18 June to 15 September 2024

Curated by Miguel Lusarreta and Toya Viudes de Velasco, the exhibition invited visitors to rediscover and appreciate the work of Rosario de Velasco, one of the leading figures of Spanish art during the first half of the 20th century.



Washerwomen
1934
Oil on canvas, 209 x 197 cm
Private collection

Colonial Memory in the Thyssen-Bornemisza Collections

From 25 June to 20 October 2024

This exhibition aimed to reveal the traces of colonial power in the iconography of some of the works in the Thyssen-Bornemisza Collection. Through a selection of paintings, it revealed “invisible” stories of racial domination, maroonage and the struggle for civil rights, among other issues.



Charles Ferdinand Wimar
The Lost Trail
ca. 1856
Oil on canvas, 69.5 x 97.8 cm
Museo Nacional Thyssen-Bornemisza, Madrid

SMALL-FORMAT EXHIBITION Collection Frames

From 7 October 2024 to 21 January 2025

The frame, beyond being a decorative element, is an essential part of a painting's presentation. This exhibition featured eleven works from the permanent collection dating from the 14th to the 17th centuries. Three of these works still have their original frames, illustrating the artistic significance of this element.



El Greco
Christ Carrying the Cross
ca. 1587–1596
Oil on canvas
Frame: French, Louis XIII-style, 17th century;
carved and gilded wood
Museo Nacional Thyssen-Bornemisza, Madrid



Tabita Rezaire x Yussef Agbo-Ola
Omi: Yemoja Temple
2024
View of the installation, Omi Libations exhibition at
Schering Stiftung, Berlin

TBA21 Tabita Rezaire: Calabash Nebula

From 8 October 2024 to
12 January 2025

The Museum and the TBA21 Thyssen-Bornemisza Art Contemporary Foundation presented *Calabash Nebula*, an immersive exhibition curated by Chus Martínez. The artist, who is also an activist, explores the intersections between technology, art, spirituality, decolonisation and healing.

Gabriele Münter: The Great Expressionist Painter

From 12 November 2024 to 9 February 2025

Curated by Marta Ruiz del Árbol, this exhibition explored the life and work of an artist who defied the limitations placed on women in her era, ultimately becoming one of the most prominent figures of early 20th-century German Expressionism.



View of the
Mountains
1934
Canvas,
47.1 x 56.1 cm



Portrait of
Marianne von
Werefkin
1909
Cardboard,
81.2 x 55.2 cm



*The World Is
Not Enough*
1994
Acrylic,
fluorescent
acrylic, metallic
acrylic,
pearlescent
acrylic and Roll-
a-TeX on canvas,
262 x 168 cm



Prison
1985
Fluorescent acrylic, Flashe and Roll-a-TeX on canvas, 163 x 163 cm

Peter Halley in Spain

From 19 October 2024 to 19 January 2025

As part of its exhibition programme linked to the Blanca and Borja Thyssen-Bornemisza Collection, the Museum presented a monographic exhibition of Peter Halley's work, tracing the artist's career through a selection of twenty paintings. Halley reinterprets geometry as a means of confinement and social control, with dystopian features.

OTHER ACTIVITIES

CORPORATE EXHIBITIONS

IKEA and the Art of Home

From 26 November 2024 to 6 January 2025

Through a careful selection of works from the permanent collection, the exhibition offered visitors a journey through the evolution of furniture design and home life from the 15th century to the democratisation of design promoted by the Bauhaus movement. The exhibition was created in collaboration with IKEA as part of the space rental programme.



GUEST WORKS

La chiquita piconera, by Julio Romero de Torres

From 6 May to 28 July 2024

To celebrate the 150th anniversary of painter Julio Romero de Torres' birth, the Museum welcomed his masterpiece, *La chiquita piconera*, considered his pictorial testament, into its galleries.



Mediterrània, by Joaquim Sunyer

From 30 September 2024 to 6 January 2025

This oil painting, created between 1910 and 1911, belongs to the Carmen Thyssen Collection and is considered one of the founding works of Noucentisme painting.



Dora García: End (two prologues)

From 17 June to 21 October 2024

For the 2024 CNIO Arte exhibition, focused on climate change and biodiversity loss, artist Dora García presented the audiovisual piece *End (two prologues)*.



FRANCESCA THYSSEN-BORNEMISZA COLLECTION

During 2024, eight works owned by Baroness **Francesca Thyssen-Bornemisza**, including paintings, sculptures and gold and silverwork, were received by the Museum as guest exhibits.



18TH-CENTURY NEAPOLITAN NATIVITY SCENE

To mark the 2024–2025 Christmas campaign, the Museum installed an **18th-century Neapolitan nativity scene** in its central hall.



EXTERNAL AND RESEARCH COLLABORATIONS

During 2024, we collaborated with various museums and cultural institutions on several short- and medium-term projects focusing on exhibitions and research.

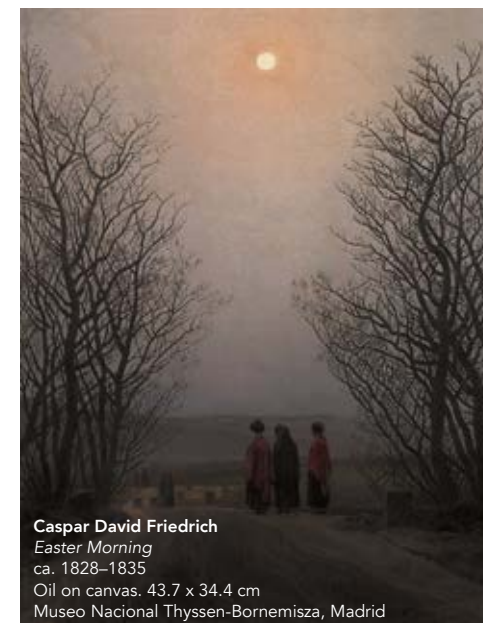
The Old Masters Painting Department collaborated with the Staatliche Kunstsammlungen in Dresden on an exhibition to commemorate the 250th anniversary of the birth of Caspar David Friedrich.

The department also contributed to the *Holbein. Burgkmair. Dürer. Renaissance in the North* exhibition, held at the Kunsthistorisches Museum in Vienna from 19 March to 30 June 2024.

Meanwhile, the Modern Painting Department collaborated with the Milwaukee Art Museum to research the works of Gabriele Münter in the Peg Bradley Collection.

Additionally, the Old Masters Painting and Modern Painting departments collaborate with various research projects. In 2024, the Old Masters Painting Department and the Hamilton Kerr Institute at the University of Cambridge

(United Kingdom) carried out a study on the work of Hans Maler. The Museum houses one of his outstanding pieces, *Portrait of Anne of Hungary and Bohemia*, which is linked to a major exhibition being prepared by the National Gallery in Prague, provisionally titled *Queen Anne of Bohemia and Hungary (1503–1547)*, scheduled to take place in 2026–2027.



Caspar David Friedrich
Easter Morning
ca. 1828–1835
Oil on canvas. 43.7 x 34.4 cm
Museo Nacional Thyssen-Bornemisza, Madrid



Hans Maler
Portrait of Anne of Hungary and Bohemia
ca. 1519
Oil on panel. 44 x 33.3 cm
Museo Nacional Thyssen-Bornemisza, Madrid

RESTORATION

The Restoration Department conducts **research** to enhance our understanding of works of art, with the ultimate goal of **restoring** their material and aesthetic integrity. Treatments are applied to **preserve** cultural assets and repair damage caused by the passage of time and ageing materials.



Otto Mueller
Two Female Nudes in a Landscape
ca. 1926
Tempera on burlap. 100 x 139.5 cm
Museo Nacional Thyssen-Bornemisza, Madrid

The Restoration Department: The guardians of time”

MILESTONES 2024



27

Restored pieces

Five of them underwent comprehensive study and intervention processes



Laboratory

- 8 comprehensive analytical studies of works.
- 6 scientific research projects.
- 56 samples taken and studied using 6 analysis techniques.
- 4 materials research projects.

The Restoration Department is responsible for conserving the works housed in the Museum. Its purpose is to research and expand knowledge of them in order to restore their material and aesthetic integrity, applying treatments to preserve cultural artefacts and repair damage caused by time and ageing materials. **Research** is a fundamental pillar in ensuring the stability and longevity of the works. In addition, a comprehensive **preventive conservation** programme is studied and implemented. This programme aims to take all possible measures to prevent or minimise damage to our Heritage works.



26

Interventions on works on loan



3

Anti-xylophagous treatments on frames in the collection



283 Imaging studies

The following stand out:

- 29 X-rays
- 35 technical reports (UV, IR, etc.)
- 121 reports with visible light of works
- 54 follow-ups of restoration processes on works
- 10 technical studies adapted to the website and the technical image viewer.

NEW WEBSITE

One of the year's highlights was the **launch** of the new content on the restoration website in May. The new design and architecture are aimed at offering users interested in learning about restoration projects and services a more intuitive, informative and visually appealing experience.

Restoration Thyssen: www.museothyssen.org/en/restoration

HIGHLIGHTED RESTORED WORKS

Two Female Nudes in a Landscape, by Otto Mueller

The restoration of this piece presented a challenge to the department due to the complexity of its burlap support and the mixed technique Otto Mueller used to create it. The Museum is collaborating with the **Faculty of Fine Arts in Barcelona**—a member of the European research group Nanorest—to explore the use of nanoparticles in the processes of deacidification and the consolidation of its perimeter.

BRINGING YOU CLOSER TO ART

“Here at the Museum, we work tirelessly to create new experiences, programmes and initiatives that bring art closer to everyone.”



Paul Gauguin
Lilacs
1885
Oil on canvas, 34.9 x 27 cm
Carmen Thyssen Collection

EDUCATHYSSEN:

Cultivating sensibility

The Education Department is committed to transforming artistic experiences into an opportunity for dialogue, reflection and collective creation. Through its own pedagogical methodologies, the department promotes processes that enrich critical thinking, encourage participation and transform the Museum into a catalyst for shared knowledge.

Adopting an inclusive and collaborative approach, the department designs diverse programmes, specific content, mediation tools and medium- and long-term projects with the aim of involving the different audiences that visit the Museum and bring it to life.

MILESTONES OF THE YEAR



Incorporation
of **laboratory**
projects into
school and non-
formal education
programmes.



**Graphic
Narratives**
exhibition
in Burgos.



Expansion
of **Art-Science**
hybridisation
programmes.



Organism
An independent study
programme that
catalyses new forms of
knowledge arising from
the relationship between
art, science, public policy
and conservation.



First phase of
development of
mediation tools
for deaf and blind
people.



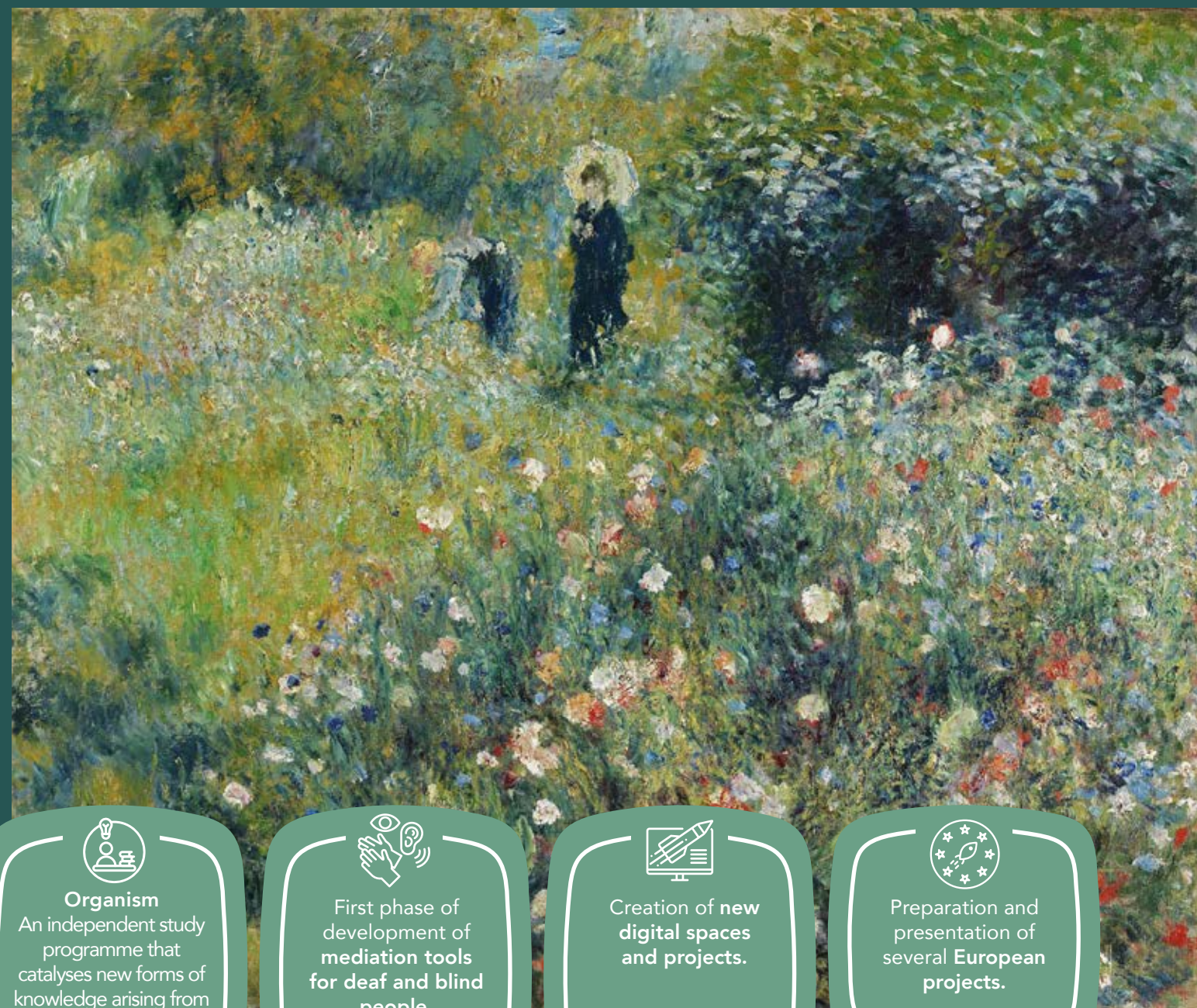
Creation of new
digital spaces
and projects.



Preparation and
presentation of
several **European**
projects.



The Museo Nacional Thyssen-Bornemisza recognises the immense educational value of its collections. For this reason, it has placed education at the heart of its relationship with society.”



Pierre-Auguste Renoir
Woman with a Parasol in a Garden
1875
Oil on canvas. 54.5 x 65 cm
Museo Nacional Thyssen-Bornemisza, Madrid

MAIN PROGRAMMES

Programmes for teachers and students

Cross-cutting proposals that promote dialogue between teachers, students and educators at all levels of non-university education.

13,435 participants

- Workshop visits for students in early childhood, primary and secondary education
Four Elements; This Is About Colour; Imagining the City; Looking at Ourselves in the Mirror; Change of Coordinates; etc.
- Guided visits for students in early childhood, primary, secondary and sixth form education
Tactile Paintings; An Unexpected Game; Looking at Nature; etc.
- Itinerant art projects for schoolchildren and teachers
Big Valise and Celebration.
- Art projects
Specific school proposals in collaboration with artists:
Galloping.
- Competitions and calls for entries
MaThysen: a joint initiative with the Royal Spanish Mathematical Society that aims to select different art projects that reflect the connection between art and mathematics.
- Training and outreach activities for temporary exhibitions
For the Classroom; Search for Life; Isabel Quintanilla; etc.
- MUSARAÑA Laboratory: a space where teachers and museum educators collaborate to develop resources and initiatives for using collections in the classroom.
After Class: Neighbourhood, Neighbourhood, Neighbourhood; School is Over: Teachers Talk; etc.
- Other educational and/or outreach activities with teachers
Presentation of school programmes. *Peter and Alice in Wonderland: A Thyssen Dream.*



Public programmes for families, teenagers, young people and adults

A programme aimed at children, families, young people and adults within the framework of informal education.

5,871 participants

ACTIVITIES RELATED TO CHILDREN AND THEIR FAMILIES

- Workshop visits for families
Blue Spell; In Everyone's Land; Co-Loca; etc.
- About...: a workshop prior to visiting the temporary exhibition. *About Isabel Quintanilla; About Women Masters; etc.*
- Christmas visits
Alice in Wonderland; The City for Travelling Families; Surprise Box; etc.
- Special activities
Worldviews: Mythology, Art and Astronomy.



ACTIVITIES FOR THE GENERAL PUBLIC

- Educational tours of the permanent collection for adults
Tours for adults.
- Cross-arts
Sonic Roots; The Tower of Blue Horses; Neighbourhood+Museum; etc.
- Graphic Narratives
Isabel Quintanilla
- Micro-workshops for artists
Watercolour: Between Realism and Abstraction; Light and Reflections.
- Online courses
Experience Bauhaus; Experience Duomo; Experience Impressionism.
- TBA21 Talks
Liquid Intelligence.



MAIN PROGRAMMES

Education and social action

In collaboration with professionals and organisations from the social and community sectors to promote access to the Museum and its contents from an inclusive and integrative perspective.

3,394 participants

- **Dynamo / Alternator:**
A space for dialogue, reflection, meeting and training with the network of social, community and health professionals.
Amongst Books and Paintings; Collage.
- **Easy Museum**
A project involving the installation of tactile reliefs in the Museum's galleries.
Touch to See.
- **Inclusive Communities**
A space for collaborative work, where professionals and organisations from the social and community sector can develop long-term projects together.
- **Tailor-made**
D-SEA; MU-DA; Welcome; Side by Side TEA; CAD/A; PCEA; etc.



Study Centre

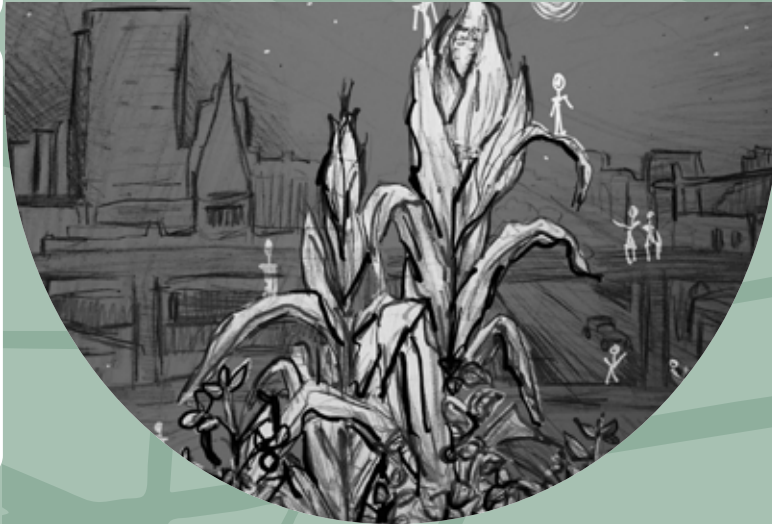
Where research is positioned at the centre of educational practice with the aim of deepening the study of the collection and incorporating new educational models.

1,372 participants

- **Organism**
Art in critical applied ecologies: an independent study programme that connects research, theory and speculation with specific intervention cases activated through partnerships with various agents.
- **Training of museum professionals**
Creating Containers, Weaving a Motion; activation of Shake Before Use.
- **Actions to disseminate the department's activity**
Meeting of Museums in the City of Puebla; MAEC-AECID Training Course; Non-Formal Educational Structures in Europe; etc.
- **Museum Education workshop**
- **Space for suggesting ongoing activities and actions**

UNIVERSITY TRAINING

- **Summer course for university students**
Journeys and Migrations: The Experience of Travel in Art and Artists.
- **Activities for university students**
Universidad Autónoma de México, Universidad Complutense de Madrid, Faculty of Fine Arts, Education Department; Universidad Autónoma de Madrid, Faculty of Education, Specific Education Department; etc.



OTHER ACTIVITIES

Conferences,
courses, seminars
and congresses for
professionals in the
sector

Meeting of Museums in the City of Puebla: Popular University of the State of Puebla, Mexico (in person).

MUNAL Educational Conferences: The Museum as a Narrative, Mexico City (online).

Methodologies: Educational Curatorship, Costa Rica (online).

Henri de Toulouse-Lautrec
Gaston Bonnefoy
1891
Oil on cardboard. 71 x 37 cm
Museo Nacional Thyssen-Bornemisza, Madrid



MAIN PARTNERS IN EDUCATIONAL PROJECTS



Iberdrola Foundation



Japan Tobacco International (JTI)



ACS Foundation



Universidad Nacional de Educación a Distancia (UNED)



Royal Spanish Mathematical Society (RSME)



German and French Embassies



AECID: Spanish Agency for International Development Cooperation



Secretariado Gitano Foundation



Federation of the Deaf



ONCE

PREMIUM EXPERIENCES:

Experiencing art with all our senses

The Museum offers a variety of **innovative experiences designed to bring art closer to visitors, enabling them to engage with it in unique ways** through sensory activities and cultural tourism offers. The Museum belongs to prestigious clubs that offer exclusive products in the city, such as Madrid Unique Destination and Turismo de Excelencia, as well as to international luxury tourism associations such as Spain is Excellence and Círculo Fortuny.

These exclusive experiences include visits to the Museum before it opens to the public and unique offerings such as *The Museum Wakes Up*, followed by breakfast, and **visits to the Restoration Workshop**. **Themed experiences** have also been created to cater for different types of tourism, including wine, gastronomy, wellness and shopping tourism, establishing strategic alliances with various tourist attractions in the city.



Jacques Linard
Chinese Bowl with Flowers
1640
Oil on canvas. 53.2 x 66 cm
Museo Nacional
Thyssen-Bornemisza, Madrid

Some of these experiences are detailed below:

Art & Aroma

A premium experience in partnership with Alqvimia and the JW Marriott Hotel.



Drawing on the principles of aromatherapy, the key elements of 100% natural essential oils are linked to works in the Museum through *The Four Seasons* themed tour. The experience concludes at the hotel spa with a body massage using the oils customers have identified the most with.

Art & Opera

Newly created premium experience in partnership with the Teatro Real.



Based on discovering the "behind the scenes" of both institutions, this tour offers the opportunity to experience *The Museum Wakes Up*, enjoy exclusive access to the Restoration Workshop and take a tour of the Teatro Real. You can also enjoy an aperitif in one of the theatre's salons and have the option of attending the opera.

Travelling families



At Christmas, the Museum organises a special edition of *The City for Travelling Families*, a themed tour of the galleries aimed at families with children aged between 7 and 12.

Art & Wine



An activity that combines art and wine to create a unique experience, linking the Museum with the iconic San Miguel Market.

DIGITAL EXPERIENCES

VIRTUAL TOURS OF THE COLLECTION AND TEMPORARY EXHIBITIONS

LIVE GUIDED VIRTUAL TOURS



These are live, guided tours led by the Museum's team of guides. They offer the opportunity to enjoy works from both the permanent collection and the temporary exhibitions, without having to go to the Museum.



Through this initiative, visitors can enjoy the Museum's permanent collection and its main temporary exhibitions. More free content has been made available to the public on the website in 2024, and free virtual tours have been offered of: *Isabel Quintanilla's Intimate Realism*, *Rosario de Velasco*, *Colonial Memory in the Thyssen-Bornemisza Collections* and *Gabriele Münter*.

EDUCATIONAL DIGITAL EXPERIENCES



EducaThyssen blog and *Historias* platform (a multimedia project that encourages slow reading and viewing to enrich educational narratives about art).

OTHER DIGITAL SUPPORTS

Arthur Segal
Still Life with Candle-Holder and Box
1925–1926
Oil on cardboard. 62.9 x 82.6 cm
Colección Carmen Thyssen



2024 ended with more than **12,980,904 page views**, representing a 2% increase on the previous year.



The **most visited pages** were the homepage, the Visit page, the *Isabel Quintanilla* “ticket + audio guide” page, the website search engine and the individual ticket sales page.



The exhibition page with the most traffic was *Isabel Quintanilla* (194,035 page views), surpassing the figures achieved by the *Women Masters* and *Lucian Freud* exhibitions in 2023.



Throughout 2024, **624 new pages** of content were published on museothyssen.org (excluding the EducaThyssen and press sections), covering exhibitions, activities, resources and other content.



Emotions through art
Together with the Universidad Rey Juan Carlos and Quirónsalud, the Museum sought to provide an objective, quantitative analysis of the emotions generated by contemplating works of art.



New Restoration website
One of the year’s milestones was the launch of the new Restoration website: www.museothyssen.org/en/restoration
This digital space brings together content developed by the Restoration Department, aiming to disseminate their work in a dynamic and accessible way without compromising scientific rigour.
The website reveals processes and spaces that are usually hidden from the public, showcasing work methodologies that become a reference for the professional community.

WEBSITE
www.museothyssen.org

AUDIO GUIDES



The audio guide service plays a fundamental role in the visitor experience at the Museum. It enhances and improves tours, encourages autonomy and facilitates access to content in several languages. It also promotes inclusion through accessible resources such as sign language guides and audio descriptions. All of these features contribute to making the visit more educational, enriching and rewarding for visitors.

SIGN LANGUAGE GUIDES



The Museum reaffirms its commitment to accessibility by providing sign language guides with subtitles, offering access to over 50 masterpieces from our permanent collection and the Carmen Thyssen Collection.

SCREENS



The screens inside the Museum are an integral part of the visitor experience, providing access to detailed information, interactivity, contextualisation and constant updates to enrich visitors’ understanding and appreciation.

QR CODES



All the works in the Museum and Carmen Thyssen collections have QR codes, enabling visitors to access their fact sheets on the website, as well as additional content.

THE THYSSEN MUSEUM SHOP

Located within the Museo Nacional Thyssen-Bornemisza, the **Thyssen Shop** offers visitors a wide variety of items related to the Museum and its collections, including catalogues, books, gifts, posters, jewellery and decorative homeware.

During temporary exhibitions, exclusive products inspired by the featured artists are also available. The option to purchase a combined ticket + product deal through the online shop continues to grow, allowing visitors to buy their ticket together with a selected item from the exhibition.



MILESTONES 2024



€ 2,992
Total sales

2.89
€ / Visitor

86%
Purchases of domestic items

€ 17.34
Average in-store ticket sale

€ 66.53
Average online ticket sale

14%
Purchases of international items

99%
Suppliers deliver items without plastic packaging

61
Local artisans and designers

OUR BEST-SELLING PRODUCTS

- OWN PUBLICATIONS
- JEWELLERY AND ACCESSORIES
- TEXTILES / HOMEWARE
- STATIONERY
- PUBLISHING COLLECTION
- GRAPHIC WORKS
- POSTERS
- POSTCARDS
- CERAMICS / DECORATION
- CHILDREN'S ITEMS AND CRAFTS
- EDUCATIONAL CONTENT
- FOOD
- PERFUMERY
- TECHNOLOGY
- AUDIOVISUALS



NEW PARTNERSHIPS

Lladró | IZY Bottles | Cauny | IED (European Institute of Design) | Loreak Mendian



COLLABORATIONS

Samsung | Swatch | Cartuja de Sevilla | Loqi | Vinoselección | Santa&Cole | Madro Cardona

OWN PUBLICATIONS

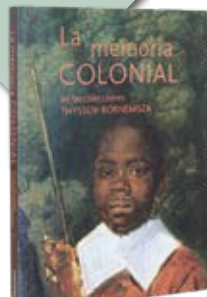
Exhibition catalogue
Isabel Quintanilla



Exhibition catalogue
Rosario de Velasco



Exhibition catalogue
La memoria colonial



Exhibition catalogue
Gabriele Münter



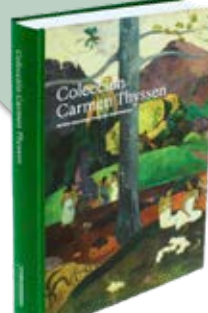
Exhibition catalogue
Love me Fast. Noemí Iglesias Barrios



Exhibition catalogue
Peter Halley
en España



Book
Carmen Thyssen
Collection



Book
Fra Angelico:
The Virgin of Humility



Educational guide
Isabel Quintanilla



Educational guide
Decolonising the Gaze



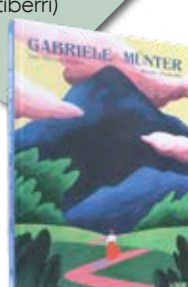
Educational guide
Gabriele Münter



Comic
The Condor and the Cannibal
(published in collaboration with Astiberri)



Cómic
Gabriele Münter:
The Blue Lands
(published in collaboration with Astiberri)



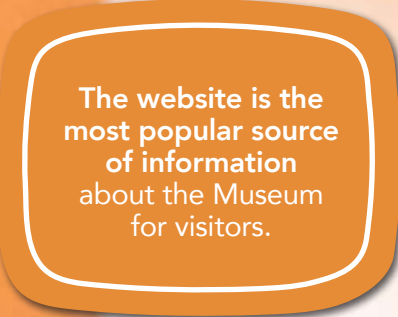
Gabriele Münter
Still Life on the Tram
(After Shopping)
1909-1912
Cardboard, 50.2 x 34.3 cm





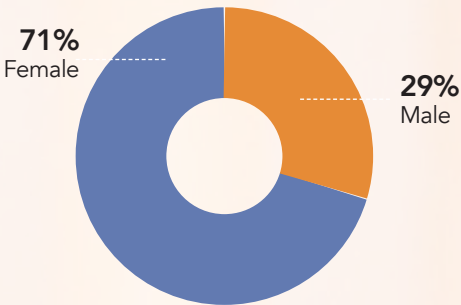
FOCUSED
ON LISTENING
TO YOU

OUR VISITORS

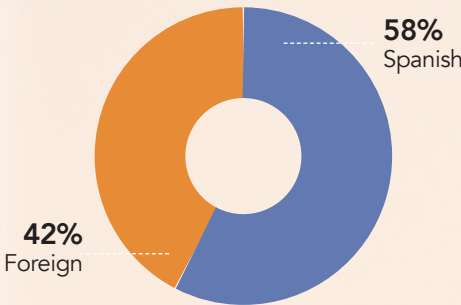


“Every day, the Museum opens its doors with the aim of offering increasingly personalised experiences, aligned with the expectations, interests and profiles of those who visit it, aspiring to be a place they always want to return to.”

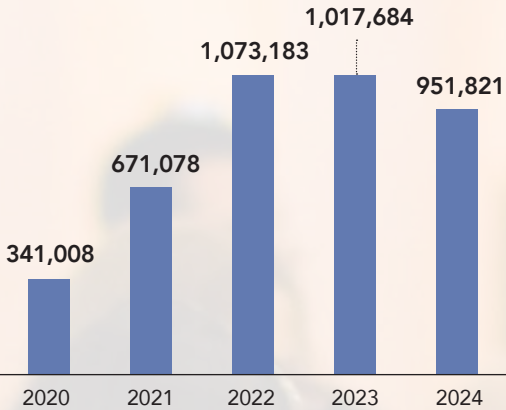
VISITOR PROFILE BY GENDER



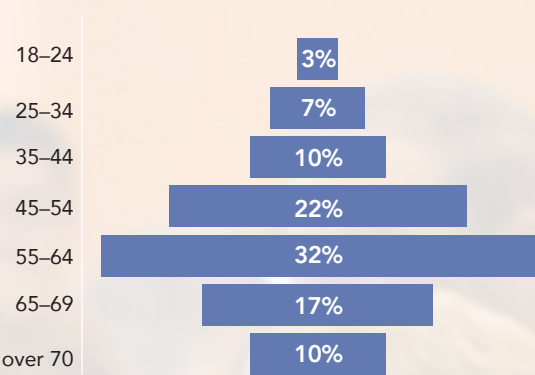
VISITOR ORIGIN



EVOLUTION OF VISITOR NUMBERS



VISITOR PROFILE BY AGE



The countries whose citizens visited the Museum the most in 2024 were the United States (6.80%), Italy (5.39%) and France (4.51%).

The most prominent Spanish autonomous communities were the Community of Madrid (72%) followed by Catalonia (6%), Andalusia (5%), Castile and León (3%) and Galicia (3%).

A total of **1,476,890 visits** were recorded, with most visitors purchasing a single ticket allowing access to both the permanent collection and temporary exhibitions.

Number of visits per type of exhibition

Permanent collection	704,563
Temporary exhibitions	772,327
Total	1,476,890

In terms of the **types of tickets sold in 2024**, 26% corresponds to free admission and 26% to **reduced admission**¹. The policy of **free admission**¹ to public museums reflects a firm commitment to democratising culture, promoting social inclusion and ensuring universal access to historical and artistic heritage.

¹Beneficiaries of this rate: youth card holders, under 18s, unemployed people, people with functional diversity and their companions, teachers, and family groups made up of at least one adult and three descendants included in the same large family card.



DIGITAL VISITORS

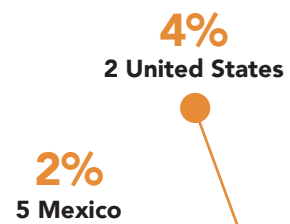
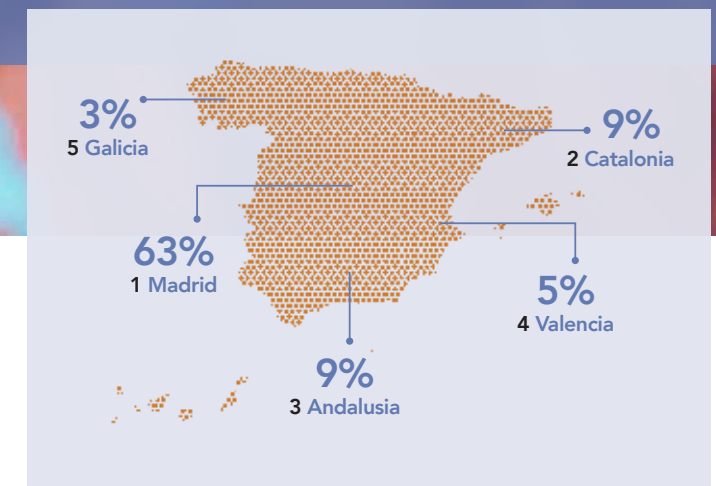
In 2024, the website's digital audience was predominantly women aged 55–64, representing a change in trend compared to 2023 when the predominant age group was 45–54. As in previous years, most browsing was carried out via mobile devices.

In terms of geographical origin, Spain and the United States remained the main countries of origin for website visitors, followed by Italy, France and Mexico, maintaining the same trend as the previous year.

As for Spanish traffic, most sessions were recorded in the Community of Madrid, followed by Catalonia, Andalusia, the Valencian Community and Galicia.

1 Spain	63%
2 United States	4%
3 Italy	2%
4 France	2%
5 Mexico	2%
Others	27%

1 Madrid	63%
2 Catalonia	9%
3 Andalusia	9%
4 Valencia	5%
5 Galicia	3%
Others	11%



In constant DIALOGUE



George Grosz
The Conversation
ca. 1928-1930
Watercolour and ink on paper. 59 x 46 cm
Museo Nacional Thyssen-Bornemisza, Madrid

VISITOR SERVICE CENTRE (VSC)

This is a key tool for improving the visitor experience, providing visitor services both digitally and by telephone, while it also guarantees accessibility, solves problems, offers detailed information, collects opinions and helps to evaluate the visitor experience.


+30,000
enquiries

In 2024, over 30,000 requests were received through the VSC, primarily via telephone (86%), while the digital email channel increased by 16% in terms of requests handled compared to the previous year. Spanish was the main language of communication, accounting for 98% of requests, compared to 2% in English.

The VSC registered a total of 1,763 positive reviews, 844 complaints and 85 claims from visitors, received by email or telephone.



The ratio of **complaints + claims** decreased by **48%** compared to 2023, closing at 0.94.



8.53/10
The visitor **satisfaction index** improved by 0.60 points compared to 2023.



1.38 days
The **average time taken to resolve complaints**, far exceeding the target of 3 days and reflecting agile, efficient and consistent management.



These results consolidate a positive trend and demonstrate the Museum's firm commitment to continuous improvement, marking significant progress towards excellence.

8.53
(7.93 in 2023)
Net Promoter Score (NPS)
recommendation rating
+ 8% vs 2023

HOW WE ARE RATED

In line with its commitment to improving the visitor experience, the Museum continues to evaluate its performance using the **Net Promoter Score (NPS)**, which reflects visitor satisfaction and loyalty. In 2024, an NPS of **8.53** was achieved. With the exception of temporary exhibitions, where satisfaction remained at **8.62**, ratings for all other services offered by the Museum increased.



4.7/5

Google My Business

971 recommendations

857 positive reviews



4.5/5

Trip Advisor

Second most recommended
activity in Madrid.



582

**comments in
the Guest Book:**

increased visitor interaction through
this medium, from 363 comments in
2023 to 582 in 2024 (including 482
positive reviews).



970

srequests via Freshdesk

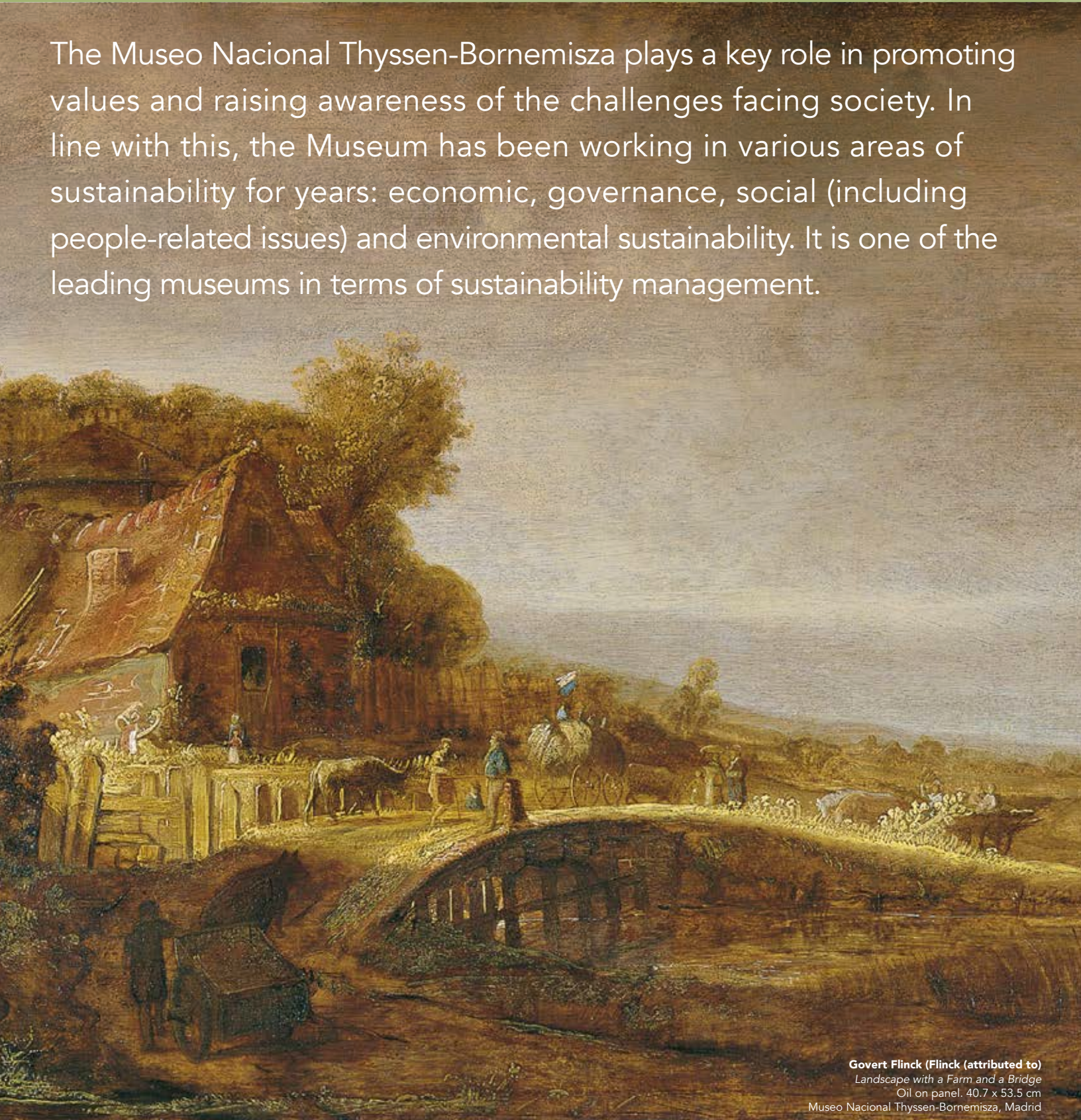
Visitors' preferred
medium for group enquiries,
along with the VSC.



SUSTAINABILITY AND ITS THREE DIMENSIONS

IMPORTANT SUSTAINABILITY ISSUES and their impact on our strategy

The Museo Nacional Thyssen-Bornemisza plays a key role in promoting values and raising awareness of the challenges facing society. In line with this, the Museum has been working in various areas of sustainability for years: economic, governance, social (including people-related issues) and environmental sustainability. It is one of the leading museums in terms of sustainability management.



Govert Flinck (Flinck (attributed to))
Landscape with a Farm and a Bridge
Oil on panel. 40.7 x 53.5 cm
Museo Nacional Thyssen-Bornemisza, Madrid

The Museum identified aspects of material sustainability by conducting a materiality study in collaboration with an external consultant. This process resulted in the identification and classification of 27 issues as either critical, priority or relevant.

ALIGNMENT OF MATERIAL ISSUES AND THE STRATEGIC PLAN 2024–2028

Aspects	Material issues	Key points of the Strategic Plan 2024–2028
Economic	Sustainable economic management	- Improve the Museum's financial sustainability.
	Search for alternative financing	- Optimise its cost structure.
	Heritage conservation and preservation	- Reinforce the Museum's identity as a national and public institution.
	Artistic offer	- Enrich artistic activity.
	Supplier management	- Optimise its cost structure.
	Visitor experience	- Reinforce the Museum's identity as a national and public institution. - Focus on innovation and digital transformation.
	Visitor security	- Reinforce the Museum's identity as a national and public institution. - Focus on innovation and digital transformation.
	Data privacy and information security	- Focus on innovation and digital transformation.
Governance	Digital transformation	- Focus on innovation and digital transformation.
	Content and experience innovation	- Focus on innovation and digital transformation.
Governance	Ethical management	- Reinforce the Museum's identity as a national and public institution.
	Good governance and transparency	- Reinforce the Museum's identity as a national and public institution.
People	Equal opportunities	- Reinforce the Museum's identity as a national and public institution. - Promote its social and institutional character.
	Employment	- Promote its social and institutional character.
	Employee health and safety	- Promote its social and institutional character.
	Training for museum professionals	- Promote its social and institutional character.
	Work-life balance	- Promote its social and institutional character.
Society	Accessibility	- Reinforce the Museum's identity as a national and public institution.
	Equal access to culture	- Promote its social and institutional character.
	Adaptation of fees for certain groups	- Reinforce the Museum's identity as a national and public institution.
	Promoter of education and culture	- Promote its social and institutional character.
	Connection with the community	- Reinforce the Museum's identity as a national and public institution.
	Communication and marketing strategy	- Enrich artistic activity.
Environmental	Sustainable use of resources (energy/water)	- Reinforce the Museum's identity as a national and public institution.
	Energy transition and climate change	- Promote its social and institutional character.
	Circular economy and waste management	- Promote its social and institutional character.
	Internal and external environmental awareness	- Promote its social and institutional character.

Our contribution to the United Nations SUSTAINABLE DEVELOPMENT GOALS (SDGs)

It also contributes to other SDGs, including:

Sustainable Development Goals	Some of the Museo Nacional Thyssen-Bornemisza's actions
<div>4</div> <div>QUALITY EDUCATION</div> <div></div> <div>Goal 4: Guarantee inclusive, equitable quality education and promote lifelong learning opportunities for all.</div>	<ul style="list-style-type: none"> - Educational programs, workshops, and teaching resources (EducaThyssen). - Partnerships with organisations for the employment of people at risk of social exclusion. - Digital experiences. - Free access to certain groups of people. - Renewal of the Accessibility certificate UNE 170001 and UNE 170002. - Annual Museum training plan.
<div>5</div> <div>GENDER EQUALITY</div> <div></div> <div>Goal 5: Achieve gender equality and empower all women and girls.</div>	<ul style="list-style-type: none"> - Promotion of equality through exhibitions and programmes. - Educational resources and digital experiences (Docuwebs, accessible video game). - Partnerships: participation in the Pride Parade. - Equality measures in the Concilia Thyssen Plan. - Membership of the Diversity Foundation.
<div>6</div> <div>CLEAN WATER AND SANITATION</div> <div></div> <div>Goal 6: Guarantee the availability of water, its sustainable management and sanitation for all.</div>	<ul style="list-style-type: none"> - PGSA (Sustainable Water Management Plan) water saving measures.
<div>7</div> <div>AFFORDABLE AND CLEAN ENERGY</div> <div></div> <div>Goal 7: Guarantee access to affordable, safe, sustainable and modern forms of energy for all.</div>	<ul style="list-style-type: none"> - Sustainable management programme. - Energy-saving measures (LED lighting, smart climate control systems, timers, automatic light shut-off, etc.).
<div>8</div> <div>DECENT WORK AND ECONOMIC GROWTH</div> <div></div> <div>Goal 8: Promote sustained, inclusive and sustainable economic growth as well as fulfilling, productive, and decent employment for all.</div>	<ul style="list-style-type: none"> - Socio-economic impact of the Museum's presence. - Products from local suppliers in the Museum shop. - Integration programmes for people with disabilities, programmes for the over-65s, accessible video games, tailor-made programmes, etc. - Concilia Thyssen Plan, EFR certification.
<div>9</div> <div>INDUSTRY, INNOVATION AND INFRASTRUCTURE</div> <div></div> <div>Goal 9: Create resilient infrastructures, promote inclusive and sustainable industrialisation and foster innovation.</div>	<ul style="list-style-type: none"> - Digital transformation plan. - Apps. - Accessible websites.

The Museum's activities have the **most significant positive impact** on Goals 4, 5, 8 and 10: "Quality education", "Gender equality", "Decent work and economic growth" and "Reduced inequalities", as well as Goal 11: "Sustainable cities and communities", given that the Museum's mission is to protect and safeguard cultural heritage.

Sustainable Development Goals	Some of the Museo Nacional Thyssen-Bornemisza's actions
<div>10</div> <div>REDUCED INEQUALITIES</div> <div></div> <div>Goal 10: Reduce inequality within and among countries.</div>	<ul style="list-style-type: none"> - Universal accessibility. - Inclusive educational programs that cater to diversity (EducaThyssen). - Partnerships with organizations to ensure broader and more equitable access to culture.
<div>11</div> <div>SUSTAINABLE CITIES AND COMMUNITIES</div> <div></div> <div>Goal 11: Make cities and human settlements more inclusive, safe, resilient and sustainable.</div>	<ul style="list-style-type: none"> - Plan to safeguard artistic heritage. - Universal accessibility. - Free admission. - EducaThyssen programmes. - Friends programme and Museum sponsors.
<div>12</div> <div>RESPONSIBLE CONSUMPTION AND PRODUCTION</div> <div></div> <div>Goal 12: Ensure sustainable consumption and production patterns.</div>	<ul style="list-style-type: none"> - Efficient resource management. - Waste reduction. - Promoting sustainability in programmes and exhibitions.
<div>13</div> <div>CLIMATE ACTION</div> <div></div> <div>Goal 13: Take urgent action to combat climate change and its effects.</div>	<ul style="list-style-type: none"> - Carbon footprint calculation (scopes 1, 2 and 3) and MITECO registration seal. - Energy efficiency measures. - Awareness-raising through exhibitions and programmes. - Educational resources: Docuwebs. - Personal awareness: Thyssen ECO. - Waste reduction: elimination of plastic bottles and cups, sustainable packaging in store products, etc.
<div>16</div> <div>PEACE, JUSTICE AND STRONG INSTITUTIONS</div> <div></div> <div>Goal 16: Promote just, peaceful and inclusive societies.</div>	<ul style="list-style-type: none"> - Universal Accessibility certificate (UNE 170001 and 170002). - EducaThyssen programmes. - Transparency and Good Governance Policy.
<div>17</div> <div>PARTNERSHIPS FOR THE GOALS</div> <div></div> <div>Goal 17: Revitalise the Global Partnership for Sustainable Development.</div>	<ul style="list-style-type: none"> - Partnerships with cultural, educational and governmental institutions to promote the SDGs.

William Merritt Chase
The Shinnecock Hills
1893–1897
Oil on panel. 44.4 x 54.6 cm
Museo Nacional Thyssen-Bornemisza, Madrid

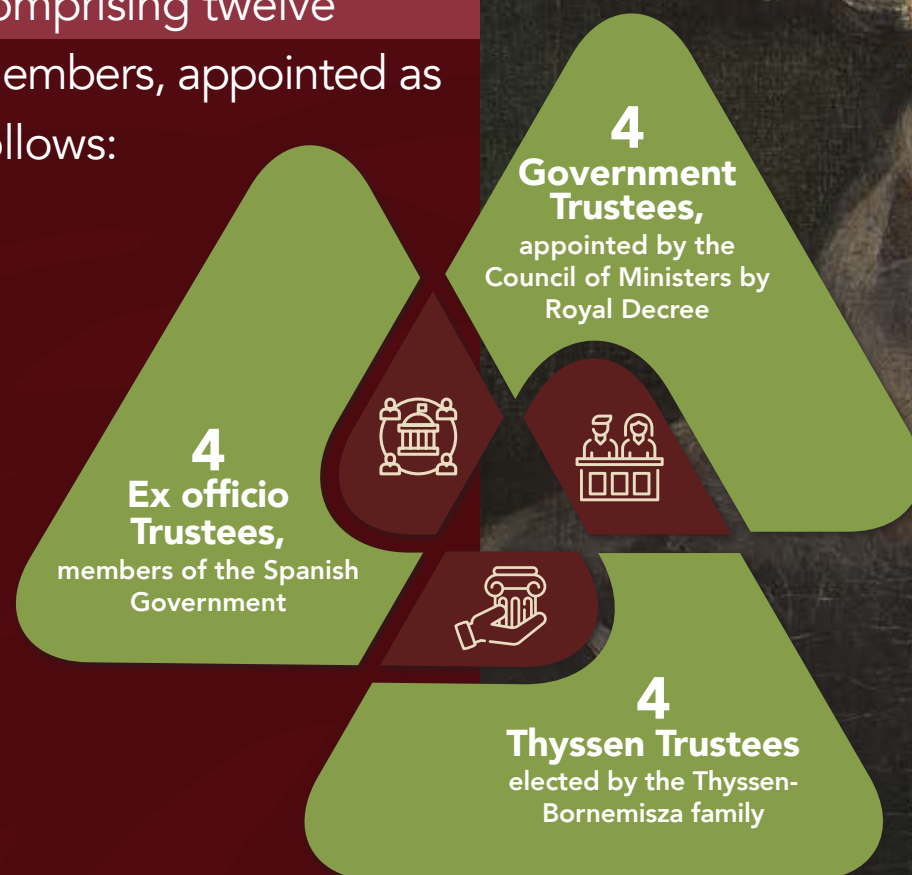


GOOD GOVERNANCE

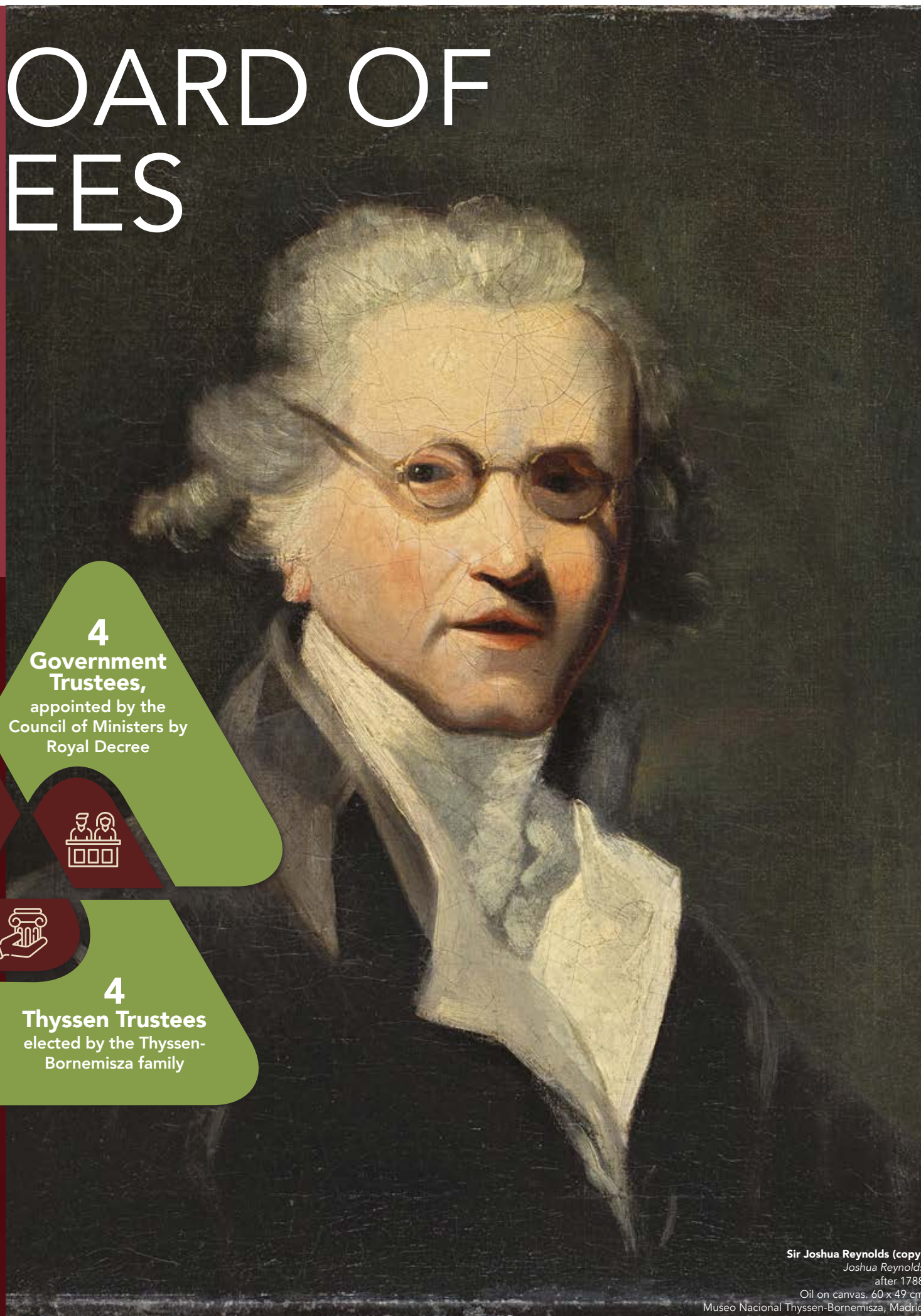
In order to fulfil its artistic and cultural mission, the Museum is managed by the **Thyssen-Bornemisza Collection Foundation F.S.P.**, a public non-profit foundation whose purpose is the conservation, study, public exhibition and dissemination of the Museo Nacional Thyssen-Bornemisza's Collection of works of art, acquired by the Spanish State in 1993.

OUR BOARD OF TRUSTEES

The Thyssen-Bornemisza Collection Foundation, under the patronage of His Majesty King Felipe VI, is governed by a Board of Trustees comprising twelve members, appointed as follows:



The **Spanish State** participates in the Museum's Board of Trustees through the Government and appoints two-thirds of its members.



Sir Joshua Reynolds (copy)
Joshua Reynolds
after 1788
Oil on canvas. 60 x 49 cm
Museo Nacional Thyssen-Bornemisza, Madrid

MEMBERS AND PROFILES OF THE BOARD OF TRUSTEES

President: Ernest Urtasun Domènech
Ex Officio Trustee. Minister of Culture
Vice President: Baronesa Carmen Thyssen-Bornemisza
Thyssen-Bornemisza Trustee

TRUSTEES

Carmen Páez Soria
Ex Officio Trustee. Undersecretary of Culture
María Ángeles Albert de León
Ex Officio Trustee. Director General of Cultural Heritage and Fine Arts
María José Gualda Romero
Ex Officio Trustee. Secretary of State for Budgets and Expenditure
Baronesa Francesca Thyssen-Bornemisza
Thyssen-Bornemisza Trustee
Miguel Klingenberg
Thyssen-Bornemisza Trustee
Barón Borja Thyssen-Bornemisza
Thyssen-Bornemisza Trustee
Jordi Martí Grau
Government Trustee. Secretary of State for Culture
María de Corral López-Dóriga
Government Trustee
Juan Antonio Pérez Simón
Government Trustee
Salomé Abril-Martorell Hernández
Government Trustee
María López-Frías López-Jurado
Secretary (not a Trustee)

Functions

The Board of Trustees is the Foundation's highest governing body. Its powers cover all aspects related to the Foundation's activities and business, the organisation and disposal of the collection's assets, and the development of cultural and commercial activities, among others. It also represents the Foundation in different areas, both nationally and internationally, with the aim of enhancing the Museum's reputation and relevance.

Trustees perform their duties without receiving any remuneration for their work, although they may be reimbursed for any expenses incurred in the performance of their duties.

The Board of Trustees meets periodically, requiring the attendance of eight Trustees (including those present and represented), and resolutions are adopted by simple or qualified majority in the cases established in its statutes.

MUSEUM MANAGEMENT

The governance system is complemented by the managerial team, including the managing director, the artistic director and other senior managers, who share the goal of achieving the Museum's strategic objectives.

Managing Director Evelio Acevedo

The Managing Director is responsible for managing the organisation, administration, coordination, strategic planning and operation of the Foundation and its human and financial resources.

Administration and Finance

Ciriaco García

Communication and External Relations

José M^º Goicoechea

Operations and Maintenance

Alberto Hernández

Marketing and Strategic Business Development

Carolina Fàbregas

Human Resources and General Services

Teresa Gutiérrez

Technology

Javier Espadas

Shop and Publications

Ana Cela

Security

Antonio Manzano

Artistic Director Guillermo Solana

The Artistic Director is responsible for the Museum's exhibition plan and for the conservation and care of the works of art and other artistic assets of the Foundation.

Education

Rufino Ferreras

Old Masters Painting

Mar Borobia

Modern Painting

Paloma Alarcó

Registration

Marián Aparicio

Restoration

Ubaldo Sedano



Theo van Doesburg
Composition II (Still Life)
1916
Oil on canvas. 45 x 32 cm
Museo Nacional Thyssen-Bornemisza, Madrid

ETHICAL PRINCIPLES AND GOOD GOVERNANCE

The Museo Nacional Thyssen-Bornemisza abides by a **Code of Ethics and Good Governance**, approved by the Board of Trustees on 4 July 2023. This code establishes the principles, mandates and rules of conduct that should govern, inspire and guide the actions of the Museum's Board of Trustees, managers and employees.

“Committed to exemplary ethical governance, characterised by integrity, transparency, accountability and good governance.”



The **Ethics and Good Governance Committee** exists to also ensure its dissemination, understanding and interpretation. The Committee is a collegiate body composed of the following individuals: Head of Administration and Finance, Head of Human Resources and General Services, and Head of Registration.



In compliance with Law 2/2023 of 20 February, the Museum has an **anonymous ethics channel**. This secure, confidential platform enables employees, collaborators and other interested parties to report any irregularities, illegal activities or contraventions of current regulations within the company.

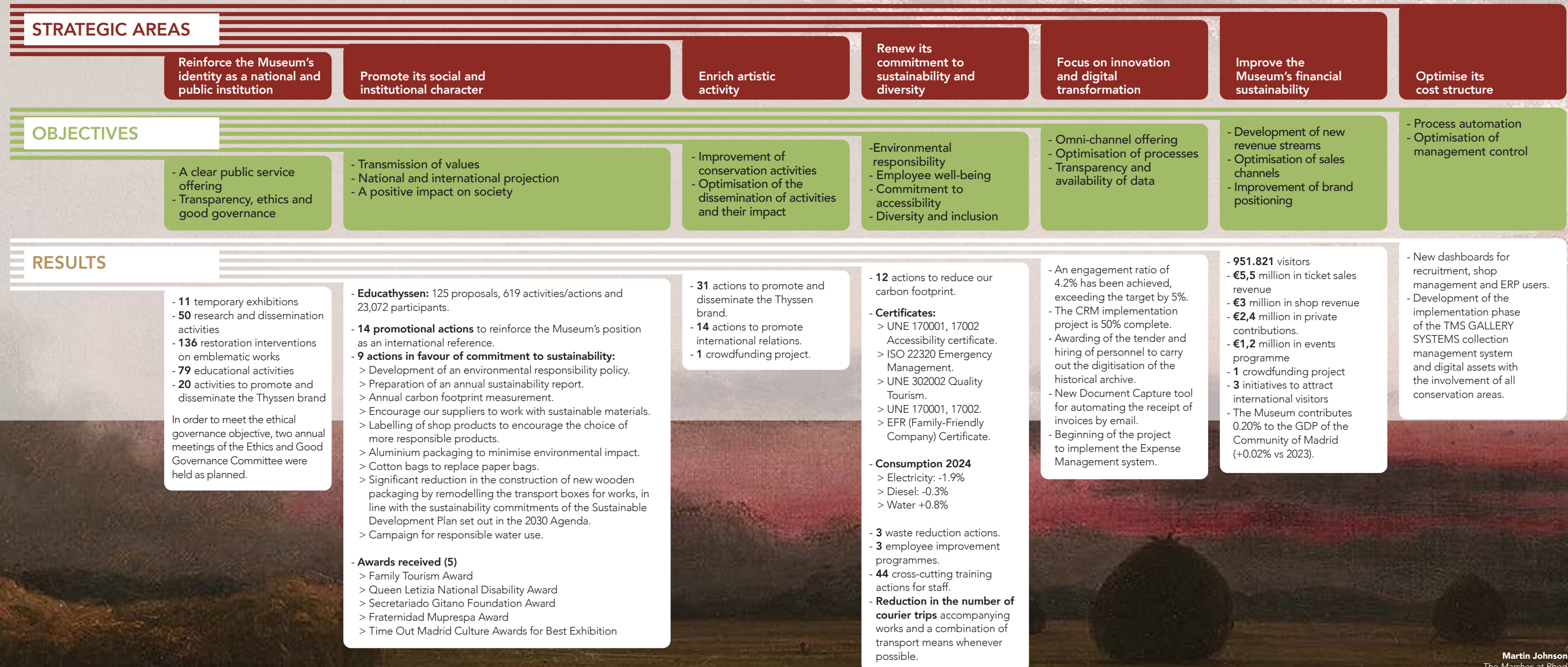


Finally, the **Transparency Portal** provides all the latest information about the organisation, its management and its results, as well as a section for exercising the right of access to public information.

STRATEGIC PLAN 2024–2028

2024 marked the beginning of the **Strategic Plan 2024–2028**, intended to build on the successes of previous plans and establish the Museum as a leader in its field. This will be achieved by expanding and diversifying the Museum's audience, reinforcing social relevance, promoting research and technological innovation, strengthening accessibility and inclusion, and ensuring environmental, social and economic transparency.

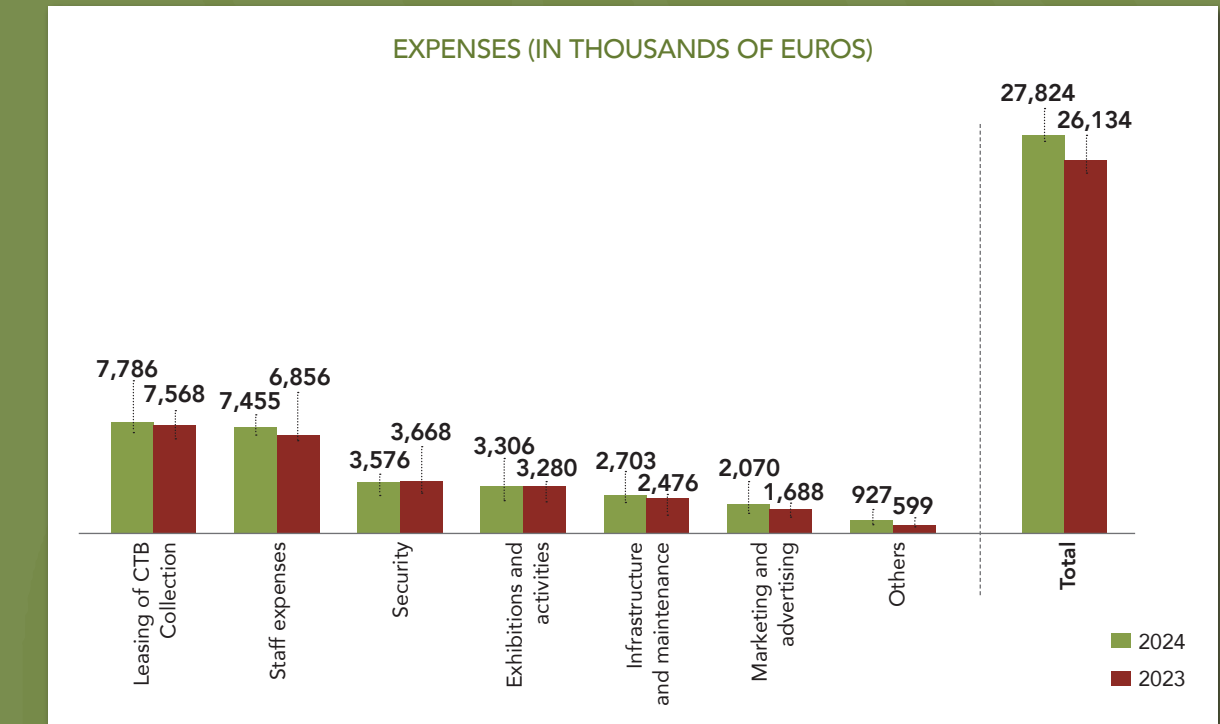
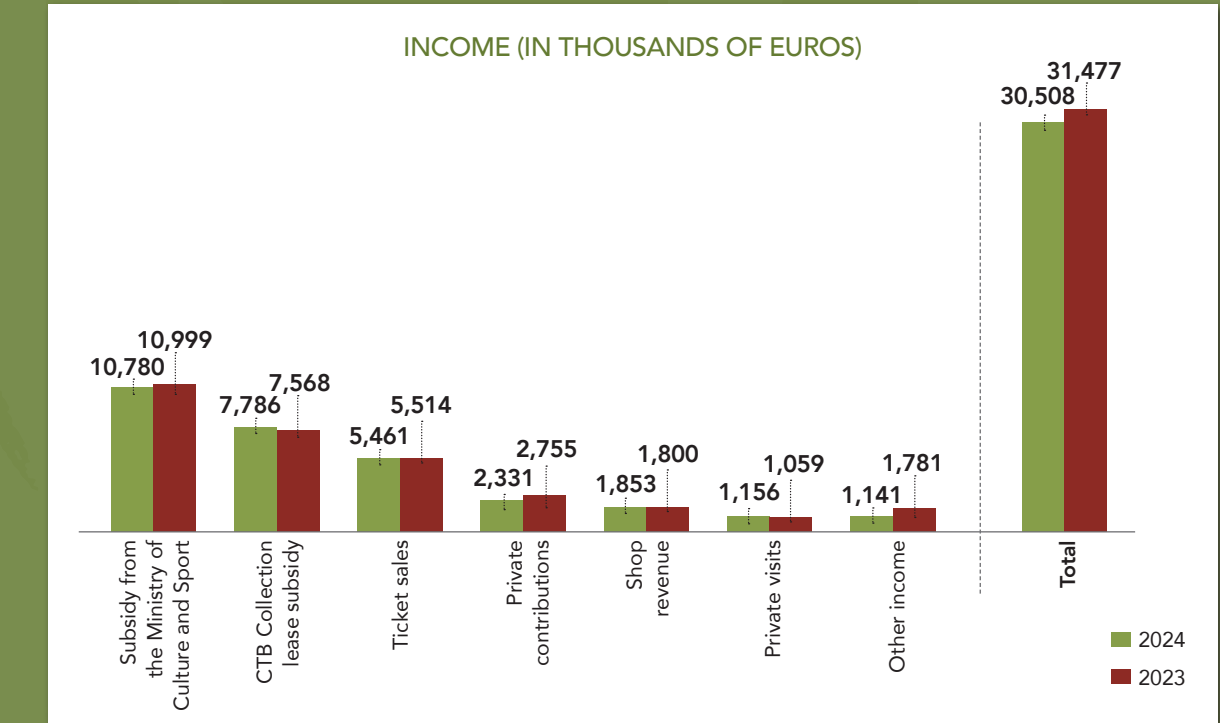
To this end, 7 strategic areas were defined with an outlook on achieving the Plan's objectives:



ECONOMIC INFORMATION

+209% vs 2023
in economic value
generated

2024 marked the start of the Strategic Plan 2024–2028. With normal activity fully restored, the Museum has carried out various activities and projects driven by the strategic alignment of all areas.

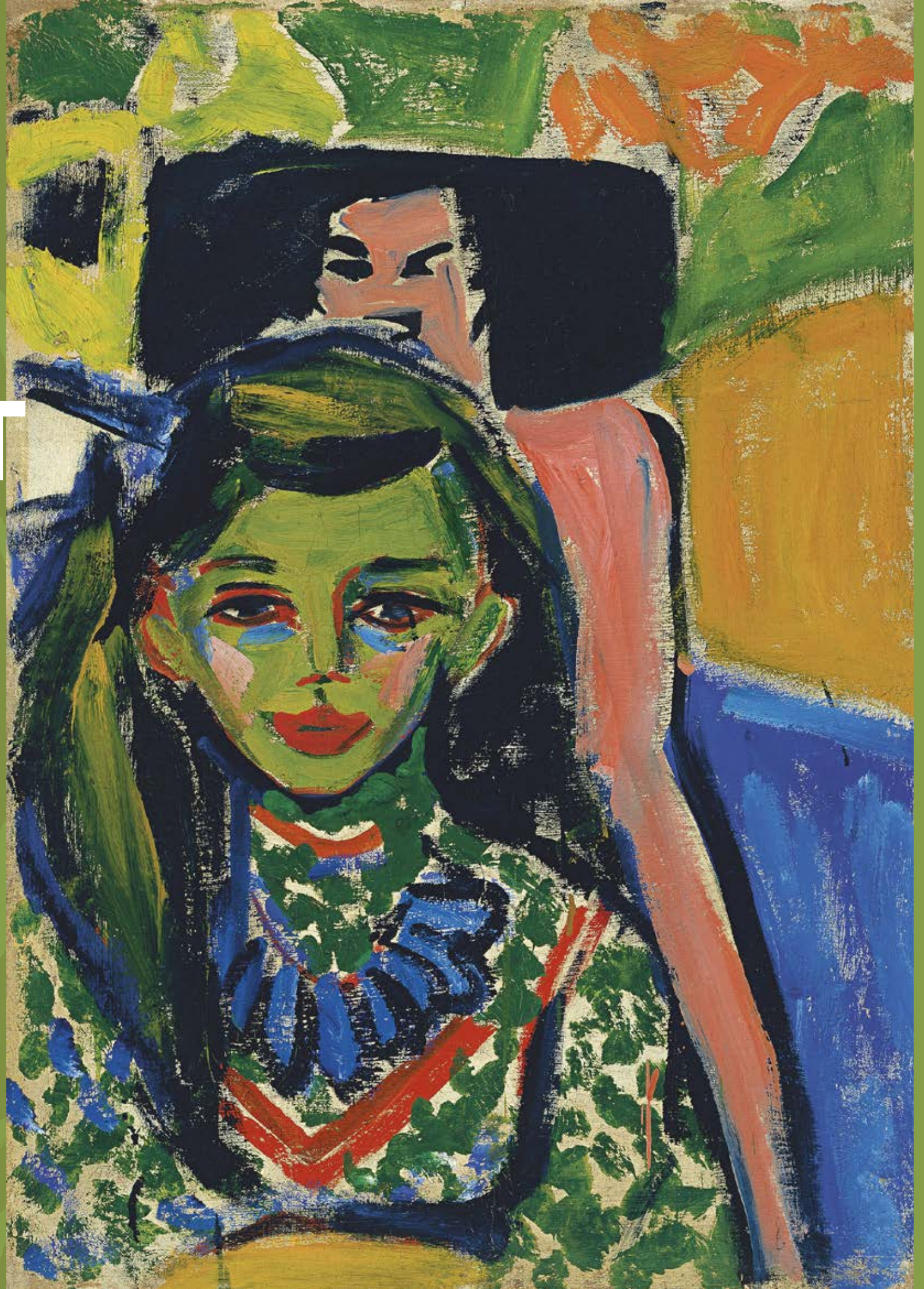


Gerrit Adriaensz. Berckheyde
View of the Binnenhof, The Hague
ca. 1690
Oil on canvas. 54.5 x 63.5 cm
Museo Nacional Thyssen-Bornemisza, Madrid

THE PEOPLE WHO MAKE IT POSSIBLE

The Museum's professionals are a fundamental pillar, as they are the ones who ensure that excellent service is provided every day, guaranteeing that each visitor enjoys a unique experience.

The Human Resources Department focuses its efforts on attracting and retaining talent, with the aim of promoting the Museum's mission and vision. Rigorous selection processes and continuous training programmes have been implemented to this end, and a motivating and inclusive work environment has been fostered. These measures are essential for maintaining high levels of performance and satisfaction among employees.

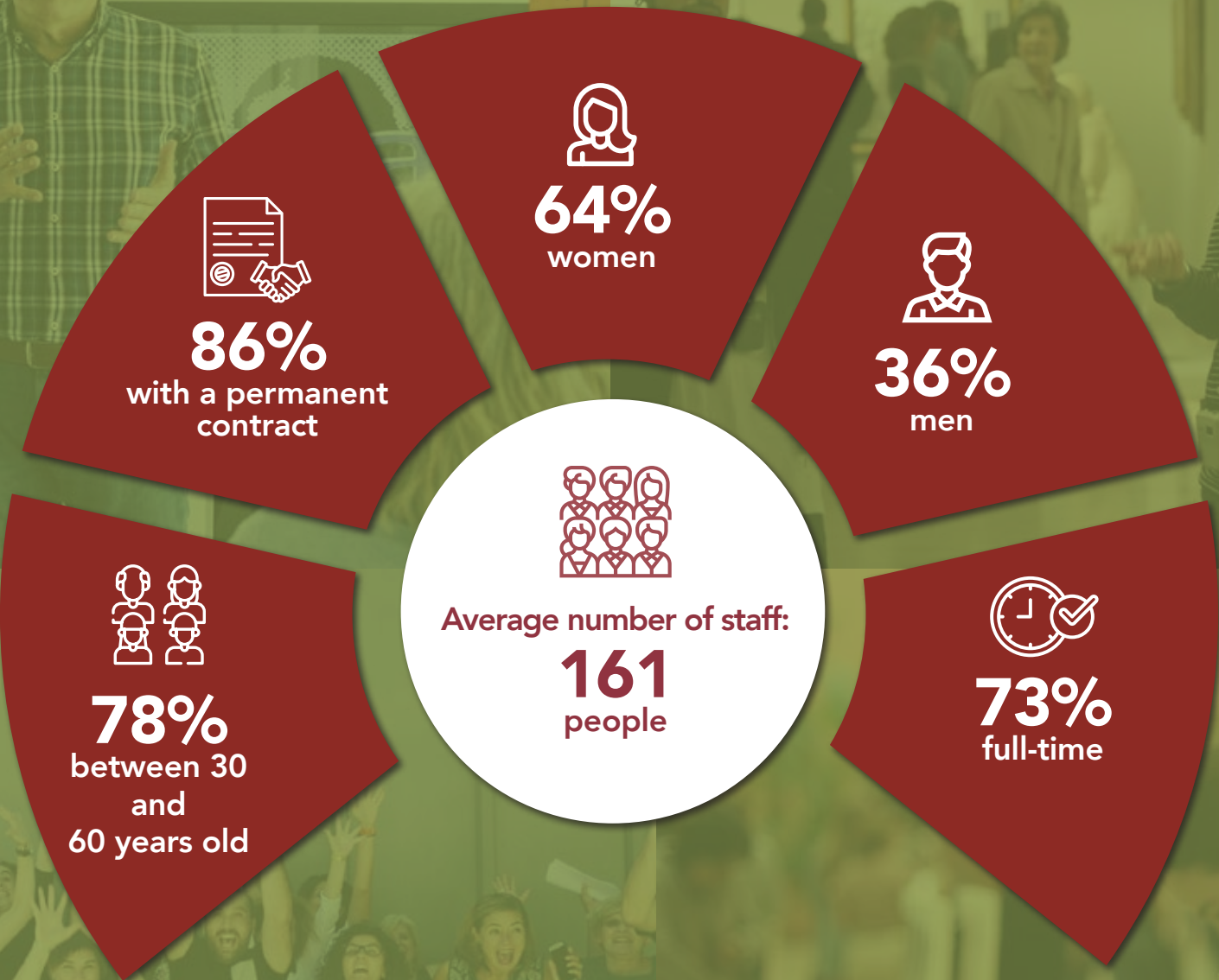
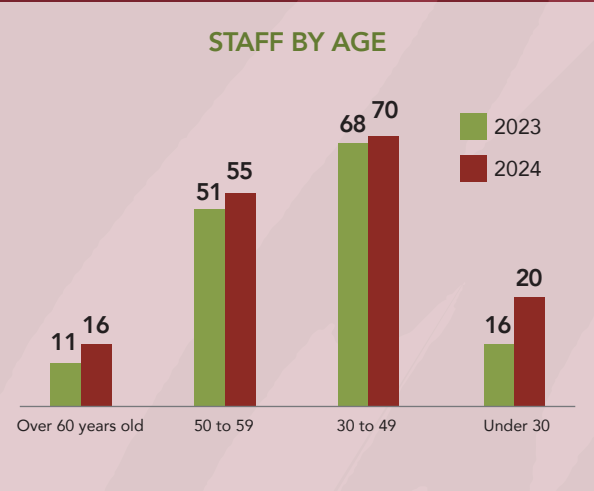
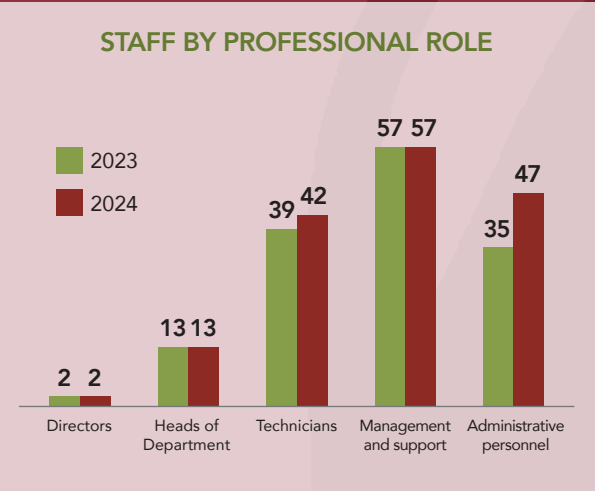
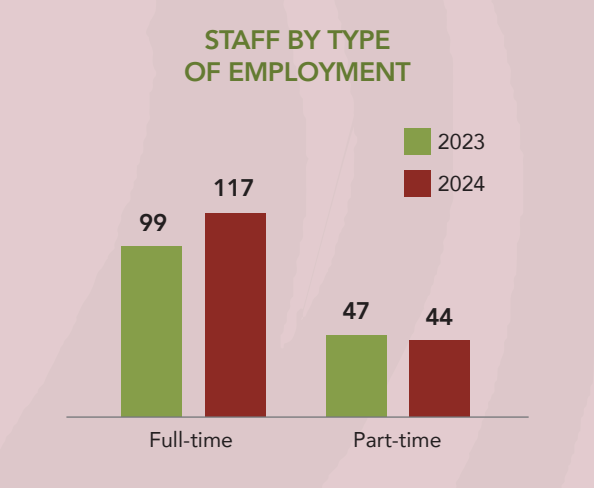
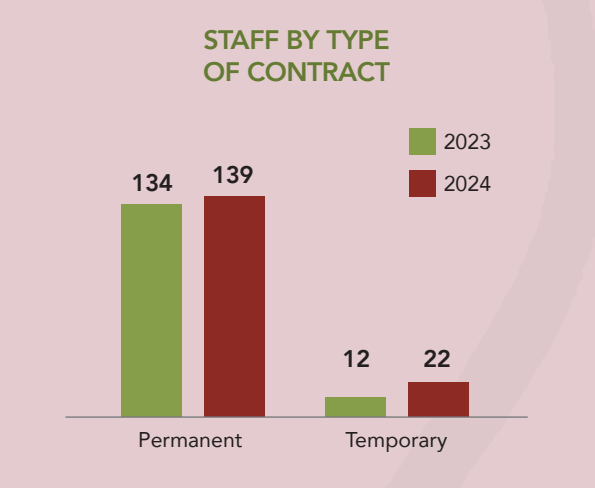
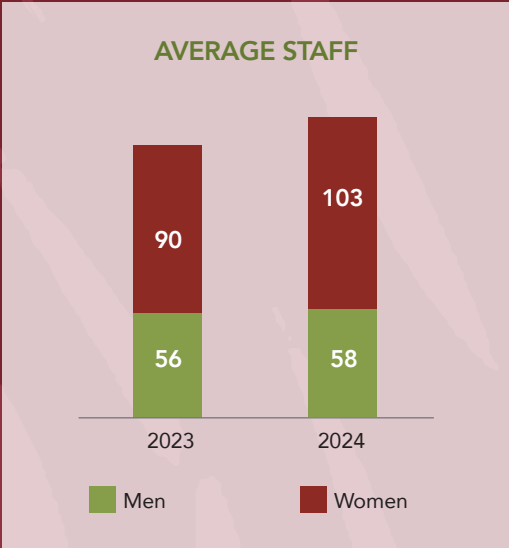


THIS IS WHO WE ARE

Committed to making every visit an unforgettable experience”



The Museum’s staff is characterised by its stability. Recruitment processes are opened when certain positions need to be filled, staff leave or temporary replacements are required.



OUR SUPPORT FOR YOUTH EMPLOYMENT

As part of the Recovery, Transformation and Resilience Plan (NextGenerationEU), and as a continuation of the **First Professional Experience in Public Administration Programme**, various selection processes have been carried out this year to fill the eleven authorised positions under this funding programme.

The Museum also welcomes students for work experience placements. In 2024, we welcomed a total of **44 students from different collaborating institutions**, who undertook placements in various departments: Ancient and Modern Painting, Registration, Marketing, Sponsorship, Promotion, Shop/Bookshop, Library and Restoration, to name a few.



44
students on work placements

In line with this, the Museum has signed **educational cooperation programmes** aimed at graduates and professionals with various universities, educational centres and master's and postgraduate programmes. It has also collaborated with different schools on the **4º de ESO + EMPRESA** programme, aimed at students in their fourth year of compulsory secondary education in publicly funded educational centres. The programme is designed to bring the education system and the world of work closer together.



Educational cooperation programmes

Finally, five students have been accepted onto inclusive non-work placements for people with intellectual and/or developmental disabilities, as part of a collaboration agreement with the Argadini Association.



5
students in inclusive non-work placements

DEVELOPING TALENT

The Museum recognises the importance of each employee, the value of encouraging their talent and initiative, and that need for everyone to aspire to excellence, in order to provide a service that reflects the value of the collection.

44
training activities

6,739
hours of training
+ 10% vs 2023

Training indicators	2023	2024
Investment in training (euros)	55,424	56,107
Total hours of training	6,111	6,739
No. courses	63	44
No. attendees	369	373
Hours of training/employee*	41.86	41.86

*Calculation based on average number of employees

Subject	No. of courses	Attendees			Horas		
		Women	Men	Total	Women	Hombres	Men
Languages	2	18	10	28	2,394	1,330	3,724
Technology	2	43	17	60	344	136	480
Leadership skills	3	109	61	170	320	176	496
Artistic	6	10	3	13	125	39	164
Maintenance	1	0	1	1	0	16	16
Safety	2	0	10	10	0	624	624
Administration	6	5	2	7	659	14	673
Communication and media	1	1	0	1	8	0	8
Libraries	2	1	0	1	34	0	34
Human resources	9	5	0	5	202	0	202
Marketing and sponsorship	5	4	1	5	68	20	88
Other	5	48	24	72	103	127	230
Total	44	244	129	373	4,257	2,482	6,739

COMMITMENT TO WELL-BEING

The Museum is firmly committed to creating a working environment that supports the balance of work, family life and personal life, understanding that the well-being of its employees is fundamental to the organisation's success and sustainability.

This commitment is particularly evident in the **Plan Concilia Thyssen**, the renewal of its **Family-Responsible Company (EFR) certification**, and numerous policies, including one on **digital disconnection**.

PLAN CONCILIA THYSSEN

The **Plan Concilia Thyssen** outlines work-life balance measures for employees in the following programmes: **Thyssen Saludable**, **Thyssen ECO** and **Thyssen Solidario**.

84
work-life
balance
measures

**"Employee
voice"**

84% of employees
said they were able to
achieve a good work-
life balance.



THYSSEN SALUDABLE

*"Promoting healthy
lifestyles and habits"*

- The "Thyssen contigo" project, a set of personal and family assistance services for employees and their families, is still active.
- Improvement in the "psychology" service of the work-life balance plan.
- Distribution of fresh fruit once a week.
- First aid training.
- Online "Physical Exercise and the Brain" workshop by the Epicuro School of Nazareth Castellanos.



THYSSEN ECO

*"Caring for the
planet"*

- Sanitas Healthy Cities campaign, a collaborative project that seeks to promote more sustainable and healthy cities and citizens. The challenge was to walk 6,000 steps a day from 1 May to 30 June and leave the car at home one day a week. For every participant who achieves this, Sanitas plants a tree.
- Measurement of the Museo Thyssen's carbon footprint.



THYSSEN SOLIDARIO

*"Solidarity and support
for the community"*

- Red Cross Blood Donation Campaign.
- Volunteers for the DANA storm.

The following
initiatives have
been carried
out during this
financial year:

All these actions have been reinforced with an awareness plan comprising measures to encourage enthusiasm in life, tips for maintaining a tidy workplace, raising awareness of mental health and a decalogue on digital wellbeing.

In December 2024, we conducted an employee survey to assess the use and satisfaction of the work-life balance measures, analyse the perception of work-life balance among staff, gather proposals for new measures and extend the Family Responsible Company culture to our partners.



Winslow Homer
Beach Scene
ca. 1869
Oil on canvas mounted on cardboard, 29.3 x 24 cm
Carmen Thyssen Collection

EVERY VOICE COUNTS

The Museo Nacional Thyssen-Bornemisza is committed to creating an inclusive and equitable environment for all employees, implementing policies and practices that promote diversity. At the same time, it is working continuously to eliminate any form of discrimination or bias in its selection, promotion and development processes. This is in line with the strategic objectives set out in the Strategic Plan 2024–2028, particularly the objective of “renewing the commitment to sustainability and diversity”.

In 2024, the Diversity Charter was renewed, setting out 10 basic principles:

- 1

Build a diverse workforce


- 2

Promote an inclusive culture


- 3

Promote unbiased selection and promotion processes


- 4

Promote work-life balance policies


- 5

Promote customer diversity


- 6

Communicate commitment internally


- 7

Invite suppliers to join the European charter


- 8

Communicate commitment externally


- 9

Disseminate good practices


- 10

Raise awareness of D&I across the board



 Equal opportunities, a core value at the Museum”

INTERNAL COMMUNICATION

The Museum encourages open and constant communication to maintain team cohesion, ensuring that everyone feels connected and supported.



To this end, the **Employee Channel** has been launched as a communication and reference tool to facilitate connection between all staff members. The channel aims to provide staff with all the information they need, such as welcome information, collective agreements, the code of ethics, the employee portal, the Concilia Thyssen Plan, etc.

68
Internal communications

28
La vida en el Museo internal newsletters



Paul Klee
Revolving House, 1921, 183
1921
Oil and pencil on cotton cheesecloth mounted on paper.
37.7 x 52.2 cm
Museo Nacional Thyssen-Bornemisza, Madrid

HEALTH AND SAFETY MANAGEMENT

During 2024, the Museum maintained annual health and safety activities for all staff:

Flu vaccination.

Mandatory medical check-ups that include, in addition to the usual tests, values such as iron levels, HDL and LDL.

Improved medical examinations, including gynaecological check-ups for women employees who wish to do them and urological medical check-ups for men over the age of 50. In addition, these examinations analyse assessments with the aim of preventing the most common diseases in the population.

Preventive action planning.

Possibility of telephone consultations with a doctor to answer questions about the results of the medical examinations.

Evaluation of occupational risks by positions.

Coordination of business activities with all the companies that regularly carry out work in the Museum, in order to improve and prevent any incidents in matters of occupational risk prevention.

Purchase of PPE



Alberto Durero
Jesus Among the Doctors
1506

Oil on panel. 64.3 x 80.3 cm
Museo Nacional Thyssen-Bornemisza, Madrid

“The Museum
positions itself as a key
agent in spreading values
and raising awareness
about the challenges and
problems facing society.”

COMMITTED TO THE ENVIRONMENT

The Museo Nacional Thyssen-Bornemisza places environmental sustainability at the heart of its management, assuming the responsibility and opportunity for raising awareness of the impact that our collective decisions have on the environment.

As a national museum, environmental commitment is enshrined in the Museum's **mission and values statement**. This is why we have been working on advanced environmental management for years, as reflected in the **Strategic Plan 2024–2028**.

In this context, the slogan “**Thyssen in Green**” is fitting, reflecting the emphasis placed on environmental policy and serving as a tool for internal and external communication. It also functions as an integrating framework for various environmental initiatives.

The Museum thus positions itself as a key agent in disseminating values and raising awareness of the challenges facing society, with a particular focus on the fight against climate change. Through its collection, exhibitions and activities, the Museum raises awareness and motivates society to play an active role in positive change.

Highlights for 2024:

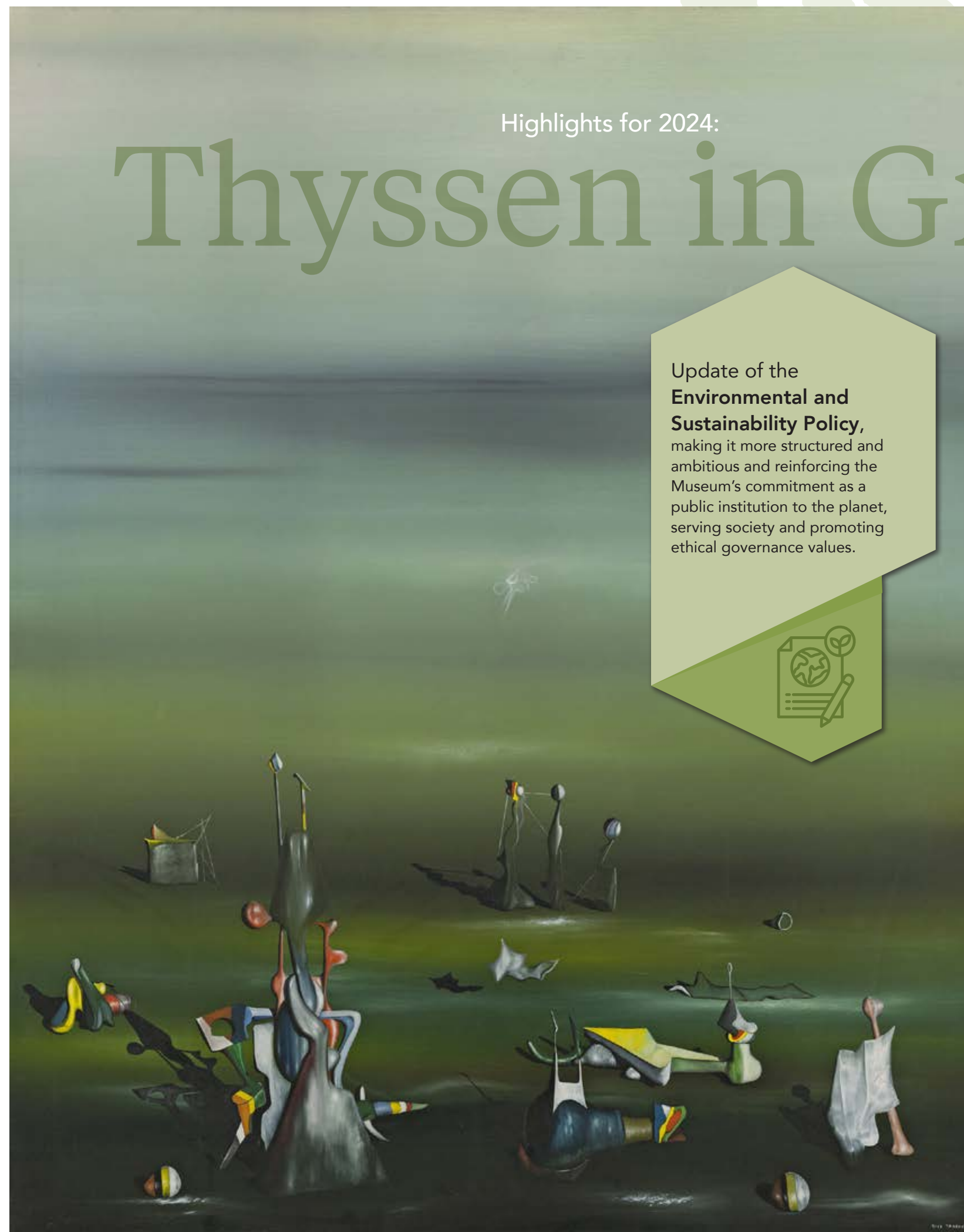
Thyssen in Green

Update of the **Environmental and Sustainability Policy**, making it more structured and ambitious and reinforcing the Museum's commitment as a public institution to the planet, serving society and promoting ethical governance values.



Establishment of the **Environmental and Sustainability Committee**

This involves both management and artistic areas and will serve to structure and invigorate the policy on an ongoing basis, with an annual report to be presented to the Board of Trustees.



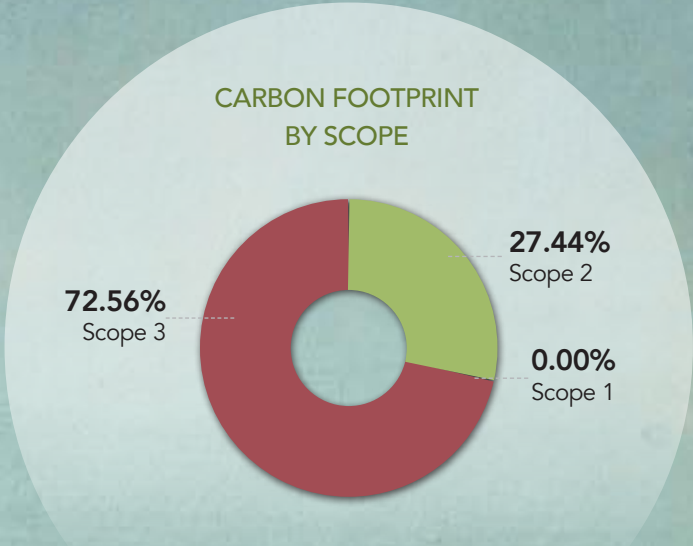
Yves Tanguy
Time and Again
1942
Oil on canvas. 100 x 81 cm
Museo Nacional Thyssen-Bornemisza, Madrid

MEASURING OUR CARBON FOOTPRINT

George Catlin
The Falls of Saint Anthony
1871
Oil on cardboard. 46 x 63.5 cm
Museo Nacional Thyssen-Bornemisza, Madrid

Since 2022, the Museo Nacional Thyssen-Bornemisza has been calculating its carbon footprint in accordance with the international **Greenhouse Gas Protocol** (GHG) standard for scopes 1, 2 and 3.

In 2022 and 2023, it registered its scope 1 and 2 carbon footprint with the **Ministry for Environmental Transition and Demographic Challenges** (MITECO) and obtained the corresponding seal. For 2024, the Museum carried out the same procedure, ensuring continuity in the measurement and recording of its emissions.



SCOPES 1 & 2

Emissions CO ₂ (t CO ₂ e)*				
Scope	Category	2023	2024	Change 2023-2024
Scope 1	Direct emissions from stationary and mobile combustion	297.16	261.68	-12%
Scope 2	Indirect emissions from electricity consumption	0.00	0.00	0%

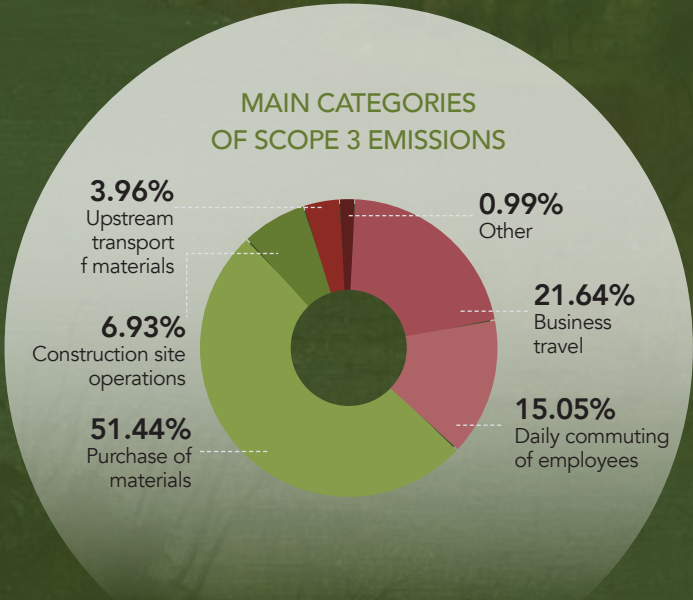
*The emission factors are from official sources (MITECO)

A 12% reduction in Scope 1 emissions was achieved in 2024 compared to the previous year. Similarly, despite changing its energy supplier, the Museum has maintained its commitment to sustainability by acquiring guarantees of origin, which certify that 100% of its electricity supply comes from renewable sources. Emissions avoided: 877 tCO₂e in 2024.

SCOPE 3

Scope 3 includes indirect emissions produced by water consumption, waste generation, corporate and courier travel (i.e. travel undertaken to accompany the transport of works), daily commuting by employees, the use of private hire vehicles/taxis, the purchase of works, and the movement, manufacture and transport of materials, including those from the Museum shop and those related to the restoration of works.

During the 2024 period, new emission sources were incorporated under Scope 3, leading to an increase in the total figure reported compared to previous years. Of the new activities considered, in relation to the 2023 calculation, there are:



- Emissions associated with the purchase of products sold in the Museum shop.
- Emissions associated with the acquisition of products used for the restoration of works.
- Emissions associated with the movement of works for temporary exhibitions.
- Expansion of the "Purchase of materials" category, associated with the Museum's own activity.

RESOURCE CONSUMPTION

The Museo Nacional Thyssen-Bornemisza monitors data related to electricity, diesel fuel and water consumption, as detailed below:

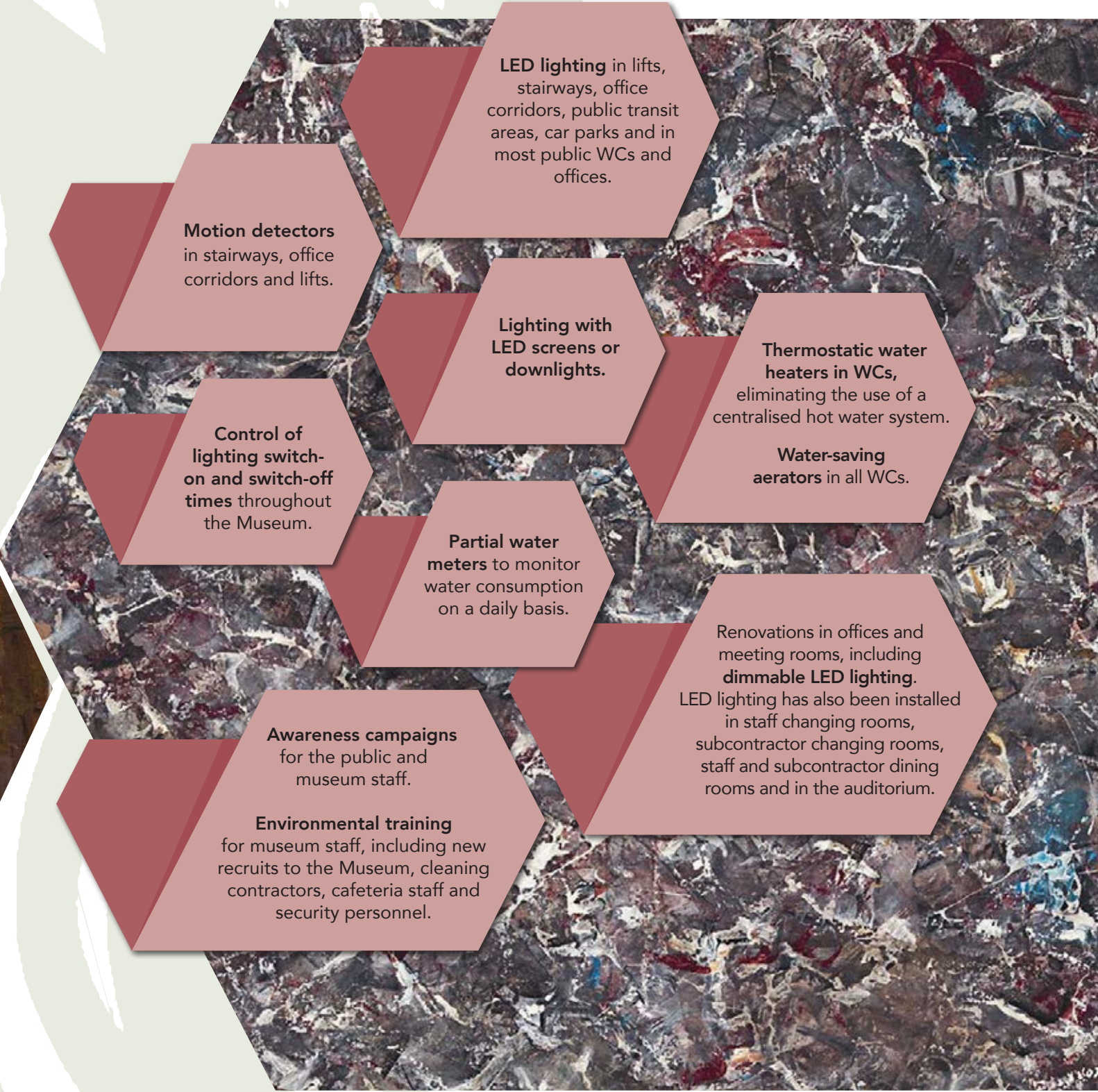
Consumption	2023	2024	Variations
Electricity (kWh)	3,455,268	3,374,258	-2.34%
Diesel (litres)	102,797	95,950	-6.66%
Water (litres)	14,987	15,031	0.29%

In general, the Museum's energy consumption has decreased compared to 2023 and remains within normal operating limits. However, diesel consumption remains high, primarily due to the dehumidification system. This is due to the climatic conditions during this period, which meant that additional heating was required to compensate for the cold generated during the dehumidification process.

The downward trend in resource use reflects the Museum's commitment to responsible and sustainable management. Thanks to the implemented measures, progress continues to be made towards a more efficient operating model with continuous improvements in environmental performance.

In 2024, the number of people travelling as couriers for temporary exhibitions was reduced by **40%**, and **30%** of transport was combined from the same cities or countries, thus consolidating air and land shipments.

The following describes the main measures adopted for the responsible management and efficient use of these resources:



Worthington Whittredge
The Rainbow, Autumn, Catskills
ca. 1880-1890
Oil on canvas. 29.2 x 42.8 cm
Carmen Thyssen Collection

Mark Tobey
Earth Rhythms
1961
Gouache on cardboard. 67 x 49 cm
Museo Nacional Thyssen-Bornemisza, Madrid

WASTE MANAGEMENT

In 2024, the Museo Nacional Thyssen-Bornemisza produced 6,950 kg of waste, all of which was managed by authorised waste companies in accordance with current regulations.

The actions implemented during the year were in line with the established objectives, including the recycling of cardboard, the responsible management and recycling of batteries, as well as the recycling of fluorescent tubes and disused lamps. The recycling of packaging associated with cleaning services was also promoted, as was the correct management and removal of feminine sanitary bins installed in WCs.

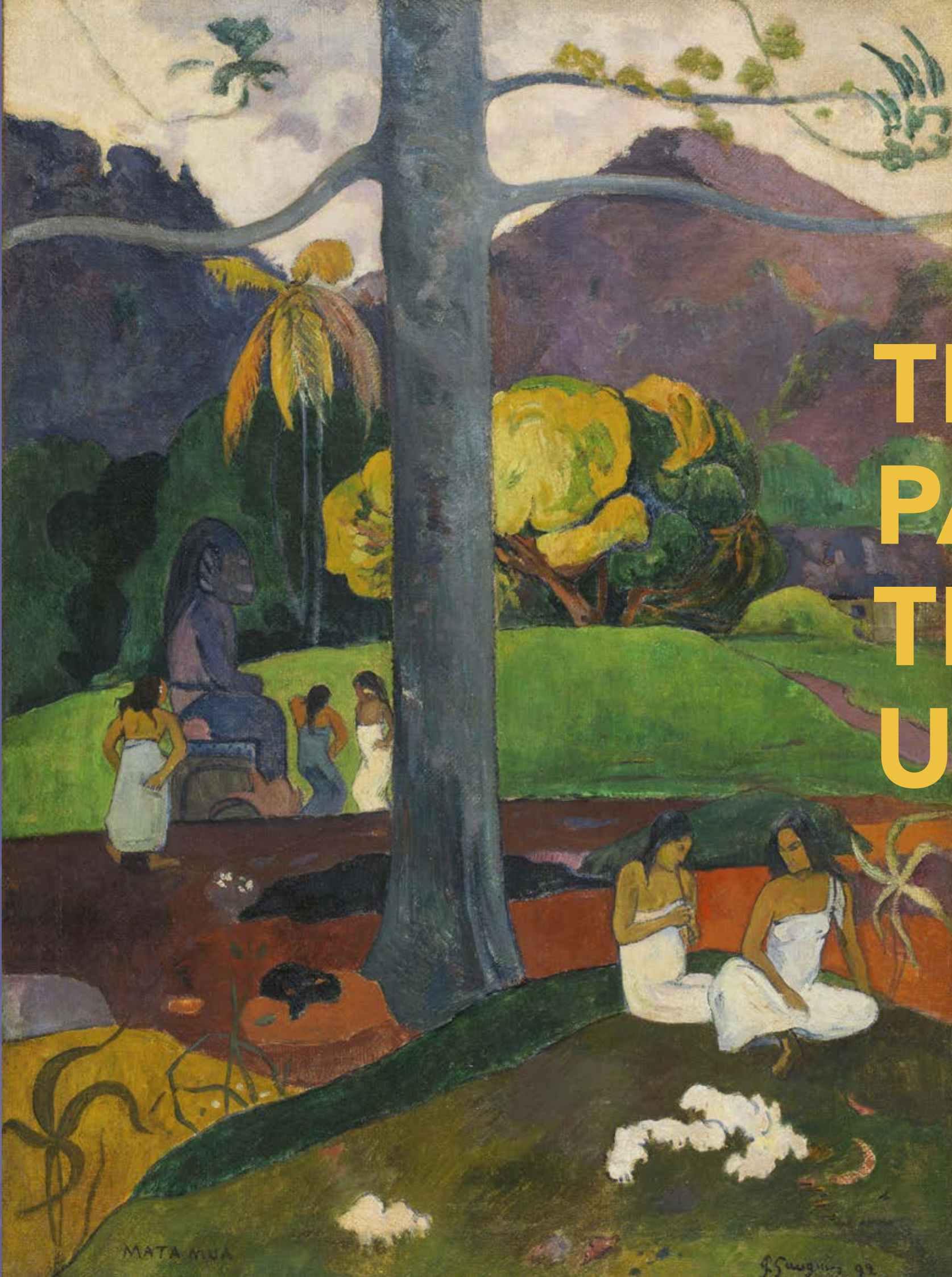


William Michael Harnett
Materials for a Leisure Hour
1879
Oil on canvas. 38 x 51.5 cm
Museo Nacional Thyssen-Bornemisza,
Madrid

The following is a breakdown of the waste generated in 2024, classified by type.

Type of waste	Kilograms
Non-hazardous waste	
Glass	2,057
Paper and cardboard	1,270
Recoverable materials (bulky waste and metals)	3,020
Vegetable oils	500
Toner	17.12
Hazardous waste	
Nickel and cadmium batteries	40
Batteries containing mercury	7.5
Alkaline batteries	24
Bio-sanitary waste	3.4
HFC (refrigerant recovered from cold rooms in the cafeteria kitchen)	11.08
Total	6,950

The Registration Department achieved a reuse rate of **98.5%** for transport boxes for the 86 works loaned to third parties. This was particularly notable in the case of international shipments, where **90%** of the boxes were reused.

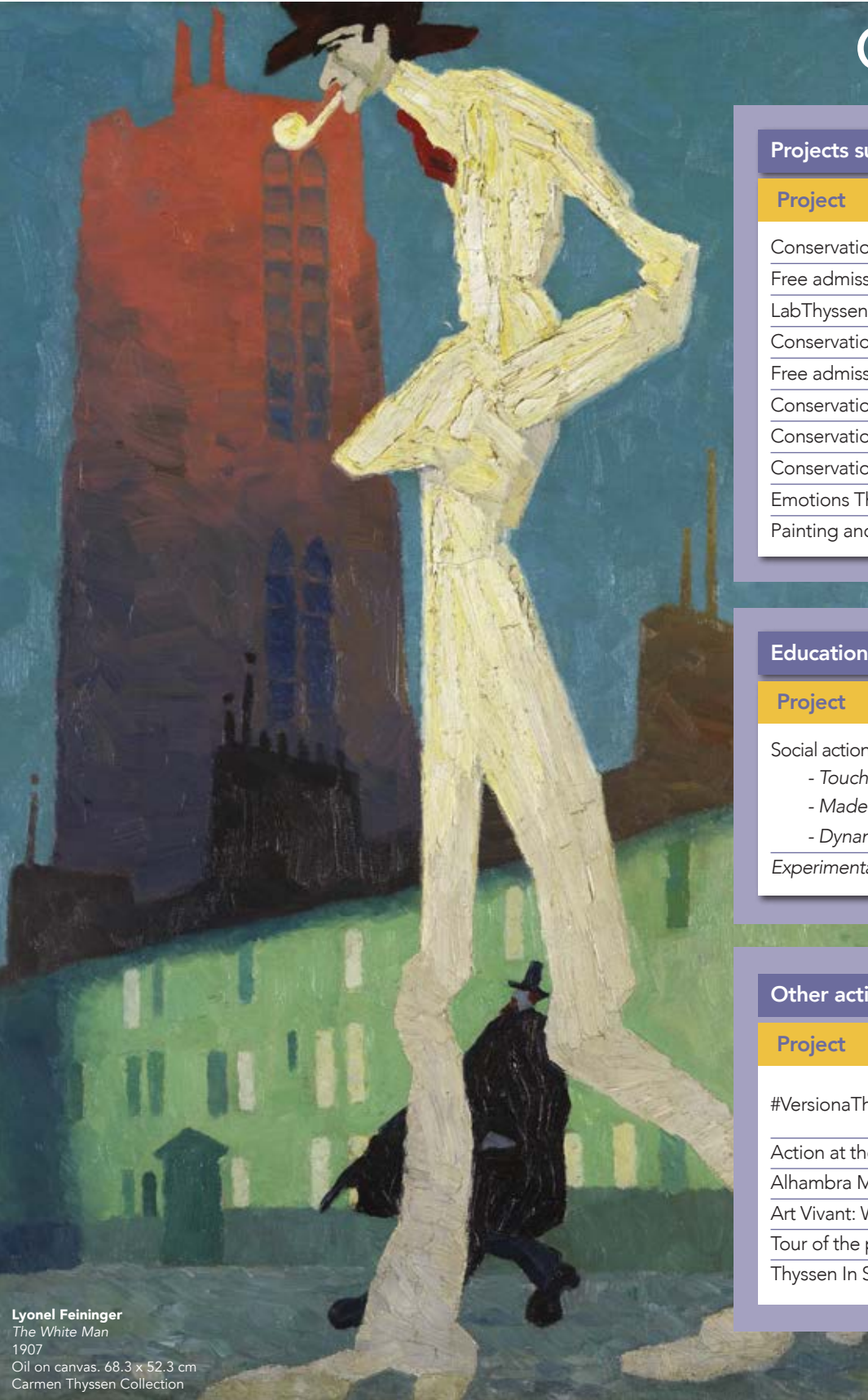


THE PASSION THAT UNITES US

OUR SPONSORS: JOINING FORCES

The Museum receives valuable support from its sponsors and would like to thank them for their collaboration in conserving the collection, organising exhibitions and developing restoration, education and accessibility projects.

This year, we are pleased to welcome new sponsors, including **Kronos Homes** for VersionaThyssen, **Quirónsalud** for conducting pioneering research into emotions with web development, the **Grünenthal Foundation** for creating a new themed tour on pain, and the **María Cristina Masaveu Peterson Foundation** for supporting a technical study in the field of restoration.



Lyonel Feininger
The White Man
1907
Oil on canvas. 68.3 x 52.3 cm
Carmen Thyssen Collection

29
Sponsors

90%
Loyalty

OUTSTANDING SPONSORSHIPS

Projects supporting the Museum's overall mission

Project	Collaborating organisation
Conservation of the Museum's collections	Mutua Madrileña Foundation
Free admission on Thyssen Nights	Uniqlo
LabThyssen Young Friends programme	Banco Sabadell Foundation
Conservation of the Museum's collections	Sotheby's
Free admission to the Museum's permanent collection on MasterCard Mondays	Mastercard
Conservation of the Museum's collections	J.P. Morgan
Conservation of the Museum's collections	Illycafe
Conservation and promotion of the Bauhaus School collection	TEKA
Emotions Through Art	Quironsalud
Painting and Pain in the Thyssen-Bornemisza collection	Grünenthal Foundation

Educational projects

Project	Sponsor
Social action education initiatives: <ul style="list-style-type: none">- Touch to See- Made to Measure- Dynamo-Alternator	Iberdrola Foundation
Experimenta online course series	ACS Foundation

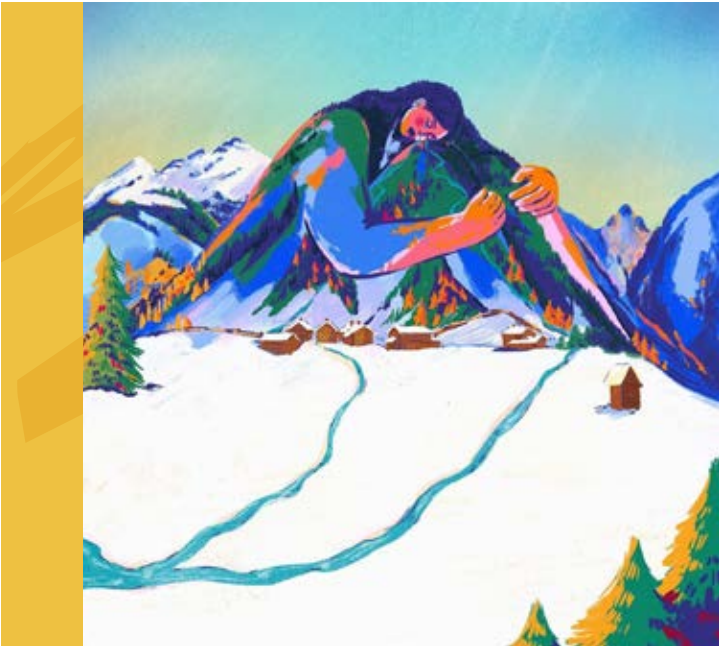
Restoration projects

Project	Sponsor
Study of the technique used in a masterpiece: At the Milliners, by Edgar Degas	María Cristina Masaveu Foundation

Other activities

Project	Sponsor
#VersionaThyssen	Community of Madrid, Prior Art Space, Kronos Homes
Action at the Pride Parade	Community of Madrid - Destinia
Alhambra Moments #AperitivosThyssen	Mahou-San Miguel
Art Vivant: Within the Gaze	Gran Meliá
Tour of the permanent collection – The Path of Water	Hammam Al-Ándalus
Thyssen In Sign Language project	Bankinter

NEW NARRATIVES IN THE COLLECTIONS



VersionaThyssen

Since 2019, several editions of this competition have been held each year, where young creatives (aged 16 to 35) from around the world can share their own version of a painting from the collection on Instagram, competing for prizes and recognition from the Museum.

+2,000
versions on
Instagram

+1,800
participants



Thyssen Afternoons

For the ninth consecutive year, the #AperitivosThyssen concerts took place, sponsored by Mahou-San Miguel through its Momentos Alhambra brand.

Ten concerts were held, each linked to a different work from the collection that stands out for its decolonial theme.

+1,900
attendees

Art Vivant: Within the Gaze

Now in its fifth year, Gran Meliá's sponsorship of installation projects in its hotels and site-specific art linked to the permanent collection continues with the Art Vivant initiative, which explores the links between different artistic disciplines and the permanent exhibition.

In 2024, the focus was on ephemeral architecture. In collaboration with the Istituto Europeo di Design in Madrid (IED), an immersive experience based on a self-portrait by Rembrandt from the Museum's collection was created.



Pride Parade

Sponsored by Destinia and the Community of Madrid, the Museum took part in the Pride Parade once again, marking a historic milestone in the cultural sector.

The Museum's float was designed under the artistic direction of Los Bravú, who proposed reinterpretations of works from the collection that celebrate diversity.

Thyssen in Sign Language: Development of the first glossary of art terms for deaf people

The Museum has launched the Thyssen in Sign Language project, a glossary of 250 new art terms in sign language for deaf people, in collaboration with the Spanish Confederation of Deaf People Foundation.

The Path of Water

Hamma Al-Ándalus, an organisation that specialises in the therapeutic and relaxing potential of water, has renewed its sponsorship of *The Path of Water*, a themed itinerary comprising 17 works related to water and its importance for social and personal wellbeing.

TRAVEL COMPANIONS

Our sponsors play a vital role in showcasing important artists from throughout art history via temporary exhibitions.

SPONSORSHIP OF TEMPORARY EXHIBITIONS

Exhibition	Sponsor
Isabel Quintanilla, Rosario de Velasco and Gabriele Münter	Community of Madrid
Isabel Quintanilla and the Graphic Narratives educational project	JTI
Stephanie Comilang: Search for Life	Ecolec Foundation
International symposium: Colonial Memory, Wounded Civilisation, based on the temporary exhibition Colonial Memory in the Thyssen-Bornemisza Collections	Terra Foundation for American Art
Rosario de Velasco	Madrid City Council
Noemi Iglesias: Love Me Fast	Las Rozas Village
Galloping: Gabriele Münter and the Blue Rider	Embassy of the Federal Republic of Germany
Gabriele Münter	Art Mentor Lucerne Foundation



Joseph Henry Sharp
Setting up Camp, Little Big Horn, Montana
n.d.
Oil on canvas, 30.5 x 45.7 cm
Carmen Thyssen Collection

FRIENDS OF THE MUSEUM

The **Friends of the Museum** programme invites art lovers to play an active role in the Museum’s cultural life.

The Museum expresses its gratitude to individuals and institutions that share its unwavering commitment to culture, its conservation, research and the development of **Museo Nacional Thyssen Bornemisza’s** exhibition projects.

There are different categories within the programme, notably:



Edward Henry Potthast
Along the Mystic River
ca. 1925–1927
Oil on canvas. 40.6 x 50.7 cm
Carmen Thyssen Collection

FRIENDS MEMBERSHIP

This programme is designed to bring together people of all ages as part of a community committed to supporting the Museum’s activities. Members enjoy a range of exclusive benefits, including free admission to the Museum, early access to temporary exhibitions, and trips, courses and concerts.

The categories are:

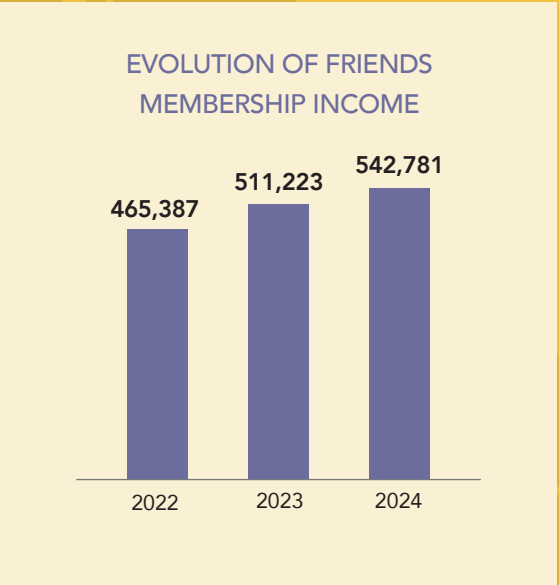
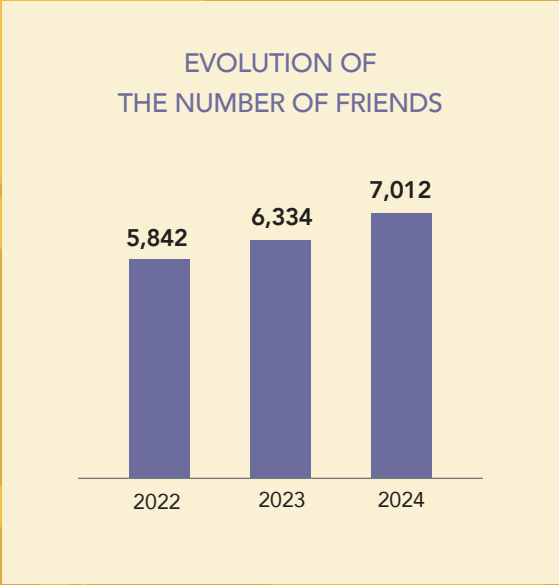


7,012
Friends of the Museum
+ 11% vs 2023

427
Young Friends
(6.1% of total Friends of the Museum)

310
Total participants in S1 2024 activities
(a Young Friend can participate in several Museum activities)

Joseph Cornell
Juan Gris Cockatoo No. 4
ca. 1953-1954
Assemblage and collage. 50 x 30 x 11.5 cm
Museo Nacional Thyssen-Bornemisza, Madrid



Our Young Friends

In line with our objective of attracting young audiences, we have launched various initiatives to capture their interest and encourage them to participate in the life of the Museum.

The decision was made to maintain the annual fee at €30, making it more affordable for young people.



LabThyssen: programme for and by young people

LabThyssen is a programme supported by the Banco Sabadell Foundation and aimed at young people (up to 35 years of age) with an interest in art and culture. Young Friends play an active role in the process by participating in the design and development of activities. This encourages participation and critical thinking around art among young people.

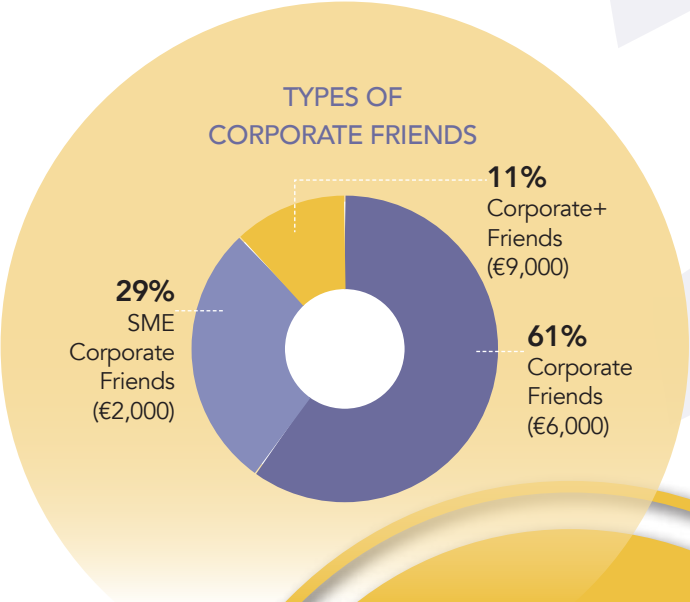
Throughout the year, 14 activities have been carried out, including artistic creation sessions, concerts, guided tours of ARCO and Tetuán Crea, a book club and a Christmas party.

CORPORATE FRIENDS

This year, the Museum consolidated a new value proposition for the Corporate Friends programme, with the aim of broadening its support base and encouraging greater participation from the business sector.

28
Corporate Friends

17
Corporate
3
Corporate+
8
SME



New categories

In addition to the existing **Corporate Friend o** category (annual contribution of €6,000), two new categories have been created: **Corporate Friend+**, requiring an annual contribution of €9,000, and **SME Corporate Friend**, with a fee of €2,000 and aimed at facilitating access for small and medium-sized enterprises. The latter has been very well received, with eight new SMEs joining in its first year.



George Grosz
Street Scene (Kurfürstendamm)
1925
Oil on canvas. 81.3 x 61.3 cm
Museo Nacional Thyssen-Bornemisza, Madrid

Our corporate friends

- A.T. Kearney
- ANCI
- A-Típica
- Bank of America
- BBVA Seguros
- Boston Consulting Group (sponsorship)
- Brizzolis
- Brumalis
- Chopard Ibérica S.L.
- Clifford Chance
- El Corte Inglés
- ACS Foundation
- Banco Santander Foundation
- IE Foundation
- KPMG S.A. Foundation
- Mutua Madrileña Foundation (sponsorship)
- Repsol Foundation
- Gómez-Acebo & Pombo
- IED
- Infinorsa
- Jaeger-LeCoultre
- JTI (Japan Tobacco International) (sponsorship)
- Menduka y Espacio
- Mundo Amigo
- Quirónsalud
- Summa Cruz
- Ungría Patentes y Marcas
- Uría Menéndez Abogados

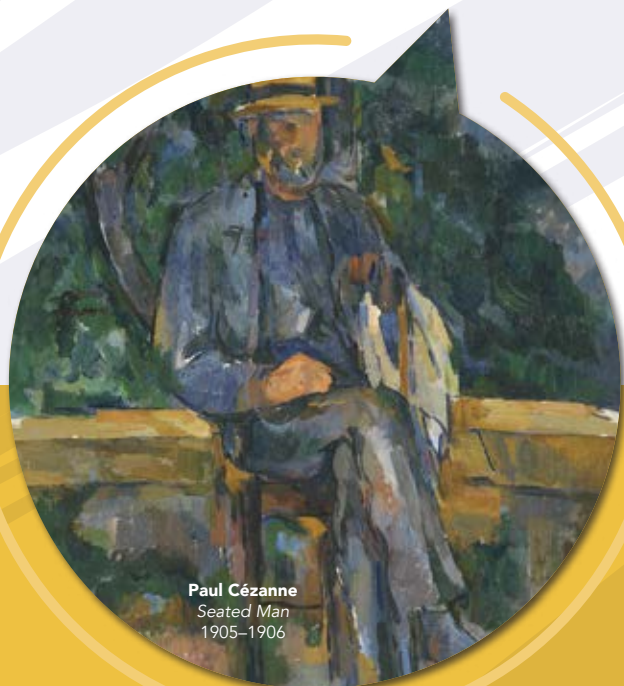
EXCLUSIVE ACTIVITIES FOR FRIENDS

These included courses on various topics, lectures, trips and private visits to temporary exhibitions and the permanent collection. Attendees could also enjoy temporary exhibitions in Madrid, fairs, concerts and preview visits to exhibitions, as well as free private visits. Highlights included:

67
exclusive
activities
+ 15% more activities

Annual programme of in-person and online courses designed to deepen participants' knowledge of the permanent collection and the themes of temporary exhibitions.

Courses



Programme of private guided tours of the Thyssen collections, the Museum's temporary exhibitions and other important exhibitions in Madrid.

Private tours



A programme of national and international trips to visit iconic exhibitions, discover exceptional artists and explore spaces usually restricted to the public, such as large private collections and artists' studios. This year, trips were made to Chicago, Marrakesh, London, Istanbul and Asturias.

Trips



Conferences



Visits to art fairs

Guided tours of Estampa and UVNT, as well as free tickets to ARCO, JUSTMAD and Antik Almoneda.



Specific activities for Friends+

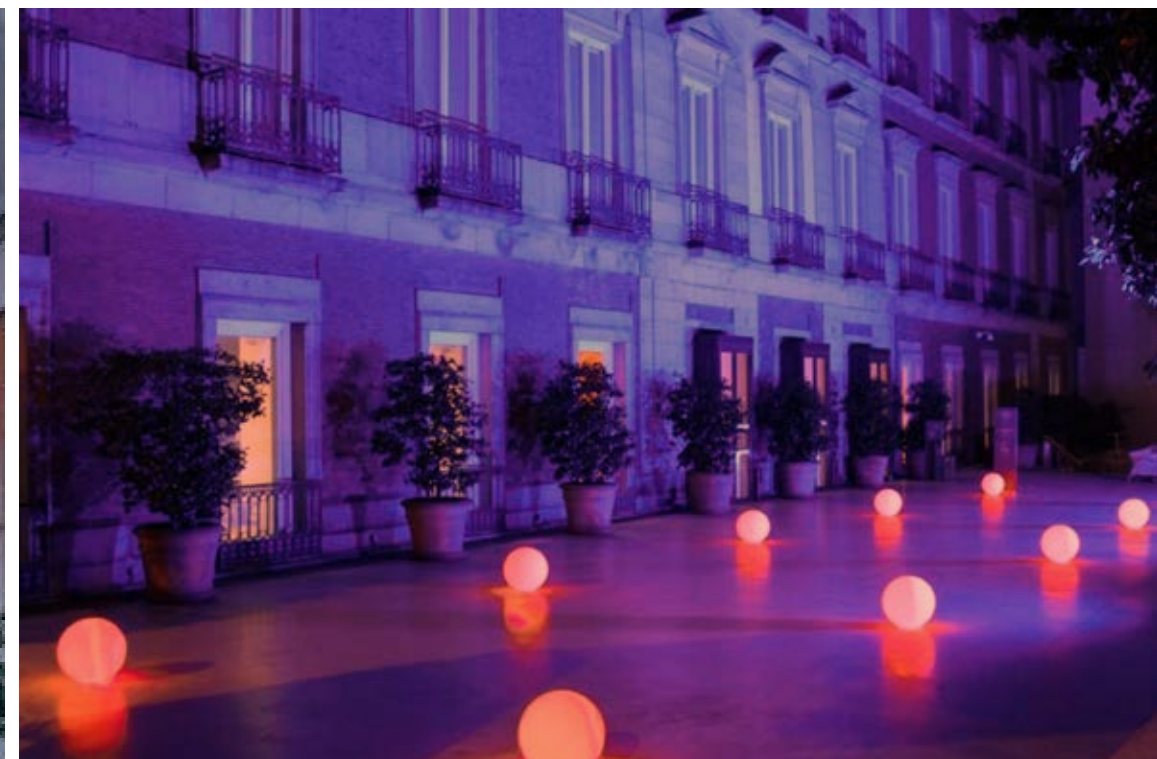
- Agreement with the **Teatro Real** to attend the preview of *Adriana Lecouvreur* and tour of the theatre's interior.
- Annual reception for Friends+, Corporate Friends and sponsors, with performances by Kayoko Everhart, Yoko Taira and Mar Aguiló from the Compañía Nacional de Danza.

CORPORATE EVENTS

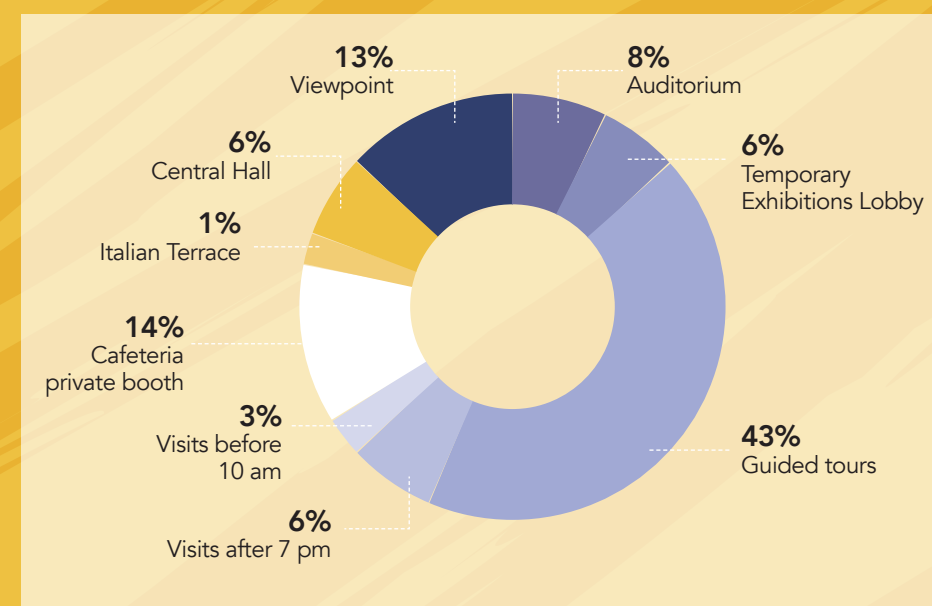

318
corporate visits and
events in 2024
+ 9% vs 2023

The Museum hosted 318 corporate events in 2024, representing a 9% increase on 2023.

The **Events and Space Rental Programme** performed even better than in 2023, thanks to private tour bookings and the hiring of exhibition spaces for external exhibitions, among other measures.

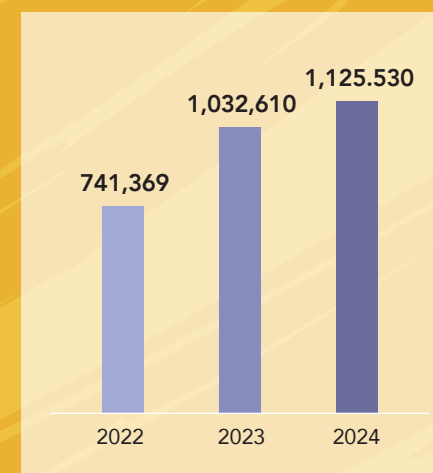


NUMBER OF ACTIONS BY SPACES AND SERVICES

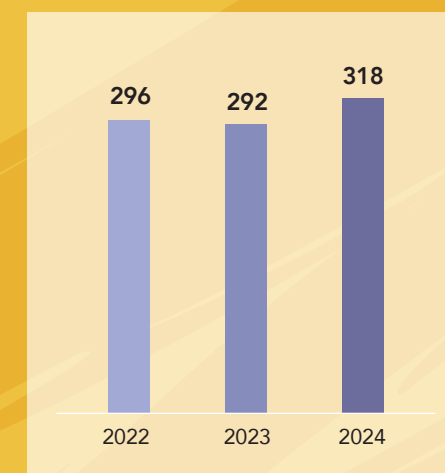


Additionally, the hosting of events generated business for other Museum departments, such as the shop. These actions generated a total income of €39,111.

EVOLUTION OF REVENUE



EVENTOS CORPORATIVOS





**THYSSEN-
BORNEMISZA**
MUSEO NACIONAL

EL MUSEO
DE TODOS
EVERYONE'S MUSEUM

www.museothyssen.org

