

M P E R D E R N O

PRODOMOSUA

Theater and
Film Arts

SALA HIPÓSTILA
NATIONAL LIBRARY OF SPAIN

FROM 23 / 07 / 2026 TO 10 / 01 / 2027



A master of the theatre, this costume designer has received numerous honours throughout his long professional career, notably:

.- 1997 Goya Award for Best Costume Design for *El perro del Hortelano* [*The Dog in the Manger*].

.- 1998 Max Award for Best Costume Design for *Pelo de tormenta*.

.- 2000 Goya Award for Best Costume Design for *Goya en Burdeos* [*Goya in Bordeaux*].

.- 2015 National Theatre Award.

Seemingly predestined for a career in the world of textiles from his childhood – spent among wool and fabrics at his family's spinning mill in Riaza (Segovia) – he went on to collaborate closely with haute couture designer Elio Berhanyer, who encouraged him to make the decisive leap into the performing arts.

Elio Berhanyer and Pedro Moreno

© José Carlos Nievas



+ BEGINNING WORKSHOP

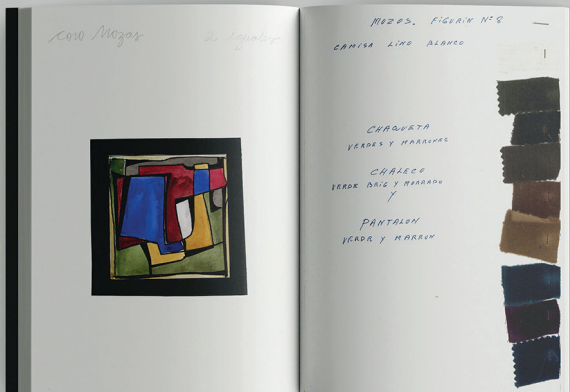
TEXTURES AND COLOURS

Each of Pedro Moreno's professional projects begins in the privacy of his studio, where he designs costume sketches, experiments with forms through drawing and craftwork, and uses 'cooking' methods to test the chemical reactions of the dyes on different fabrics, among other things. For this laboratory work, professional collaboration with María Calderón – a renowned Spanish expert in dyeing, patinas and costume breakdown for film, theatre and opera – has been essential. This whole process and its analysis are recorded in detailed notebooks.



Notebook for
La del Soto del Parral
 Pedro Moreno
 Teatro de la Zarzuela, 2000

Notebook for
Fuenteovejuna
 Pedro Moreno
 Ballet de Antonio Gades, 2001



= RESULT

TEXTURES AND COLOURS

These notebooks materialise physically in the final costumes, in which the another of Pedro Moreno's closest collaborators plays an important role: Ana Lacoma, a dressmaker obsessed with perfection in tailoring.

La del Soto del Parral
"Coro. Traje 5" (M^a Eugenia Martínez)
Outfit comprised of bodice, three skirts and cloak in velvet; apron and headdress in tulle and velvet
Producción del Teatro de la Zarzuela, 2010



= RESULT

BALLET, OPERA AND ZARZUELA

Pedro Moreno's professional career spans the whole spectrum of the performing arts; ballet is particularly significant to the costume designer owing to the challenge posed by the specific nature and requirements of costumes that need to combine aesthetic beauty, enhancing the visual expression of the dancers' movements, with the practical functionality required by the physical exertion involved.

El sur (2005)

Dir. Víctor Ullate

Víctor Ullate Ballet / Comunidad de Madrid





Carmen (2008)
 Dir. Carlos Saura
 Palau de les Arts de Valencia /
 Maggio Musicale Fiorentino

Coppélia (2008)
 Dir. Eduardo Lao
 Víctor Ullate Ballet / Comunidad de Madrid

La Revoltosa (2011)
 Dir. Juan Carlos Pérez de la Fuente
 Teatro de la Zarzuela
 © Jaime Villanueva
 CDAEM



= RESULT

FILM AND TELEVISION

The audiovisual medium has different needs that are likewise met by studying and analysing the treatment of the textiles, as well as by drawing on the knowledge of textile suppliers gained from his prior experience in haute couture. This results in painstaking care and attention to detail as well as authenticity in pursuit of a fleeting shot that amounts to just a few seconds of footage yet remains forever in the collective conscious.

His first foray into cinema was *La noche más larga* [*The Longest Night*] (1981).

He reached the pinnacle of his career following the eventful filming of *El perro del hortelano* [*The Dog in the Manger*] (1996).



El perro del hortelano (1996)
Goya Award for Best Costume Design.
Dir. Pilar Miró
Enrique Cerezo P.C.S.A.





Goya en Burdeos (1999)
Goya Award for Best Costume
Design.
Dir. Carlos Saura
Lolafilms / Italian International
Film

*Tu nombre envenena mis
sueños* (1996)
Dir. Pilar Miró
Sogetel

Entre naranjos (1998)
Dir. Josefina Molina
RTVE



= RESULT THEATRE

Pedro Moreno's transition from haute couture to the performing arts began in the theatre and coincided with Spain's political transition to democracy.

His involvement with contemporary avant-garde theatre groups at a time when state-run theatres were enjoying a revival that brought him into contact with a host of performing arts professionals who went on to shape the resurgence of theatre that took place in that period.

Miguel Narros, William Layton, Arnold Taraborrelli, Ana Belén, José Pedro Carrión, Paca Ojea and his special bond with José Carlos Plaza – with whom he has collaborated on more than thirty occasions – also enabled him to establish professional links with the previous generation: José Tamayo, José Luis Alonso, Ángel Fernández Montesinos...

In 1998, he won the Max Award for Best Costume Design for *Pelo de tormenta*, and in 2015 he was distinguished with the National Theatre Award. Pedro Moreno was the first costume designer to receive this honour.



La casa de Bernarda Alba (1984)

Dir. José Carlos Plaza

Teatro Español

© Antonio de Benito

Las bicicletas son para el verano (1982)

Dir. José Carlos Plaza

Teatro Español

© Antonio de Benito





Electra (2012)
Dir. José Carlos Plaza
Pentación Espectáculos

Electra
Cotton tunic

Medea (2015)
Dir. José Carlos Plaza
Pentación Espectáculos
© Jero Morales





Pelo de tormenta (1997)

MAX Award for Best Costume Design.

Dir. Juan Carlos Pérez

de la Fuente

Centro Dramático Nacional

© Chicho



+ BEGINNING PERSONAL WORK

Now retired from the stage, so to speak, Pedro Moreno has never stopped creating in private. Dozens of sketchbooks and notebooks and his unique portraits on stone, as well as a varied body of pictorial work, bear witness to his continuing relationship and connection with his social environment and with creativity, which spurs him to remain active in his private universe full of ‘magic’, imagination and colour.





Exhibition

PEDRO MORENO. *Pro domo sua.*
Theater and film arts

Sala Hipóstila, National Library
of Spain (Madrid)
Del 23 de julio de 2026
al 10 de enero de 2027

Organization

National Museum of Performing Arts
National Library of Spain

Curator

Pedro Moreno

MNAE Executive Management

Beatriz Patiño Lara

BNE Management

Óscar Arroyo Ortega

General Coordination

Cristina Cazalilla Cortés
José Manuel Montero García

BNE Coordination

Área de Exposiciones de la BNE

Design and Technical Direction

Juan Flores

Production and Installation

Flores Design, io

Audiovisuals

Raiva Lab (Eva Agenjo)

Request for Digital Images and Reproduction Permissions

Elvira Garrido González
M^a Carmen Noguera Fernández
Natalia Díaz Manzanares (Becas
FormARTE)
Servicio de Suministro de Documentos.
Laboratorio de Fotografía y
Digitalización de la BNE

Conservation and Restoration

Cristina Cazalilla Cortés
Jesús Delgado González
Departamento de Preservación
y Conservación de Fondos de la BNE

MNAE Museum Collections

Esmeralda Serrano Molero

BNE Collections

Departamento de Bellas Artes
y Cartografía de la BNE

Administration

Anxo Caruncho Díaz
Santiago García Salazar

Installation and Handling of Textile Pieces

Beatriz García Hernández
Luzdivina Ruiz Casas

Transportation

ORDAX Arte&Exposiciones

Insurance

Aon Iberia Correduría de Seguros
y Reaseguros
INSURART, S.L.
Liberty Specialty Markets

Acknowledgments

Ballet Nacional de España
Centro Dramático Nacional
Julio Ángel Delgado (Ecososteni-
bles s. coop. and de interés social)
Rafael Garrigós
Raúl Fraile (Pentación Espectáculos)
Sastrería Cornejo
Teatro de la Maestranza y
Salas del Arenal (Sevilla)
Teatro de la Zarzuela
Víctor Ullate y Eduardo Lao

NIPO: 193-26-031-5

NIPO: 191-26-017-X

Organize