

Travelling exhibitions



**2022
/25**

Travelling exhibitions 2022/25

In a context in which technology is transforming society more intensely and rapidly than in any other period in history, the mission of Fundación Telefónica makes more sense than ever, committing to work in different areas so that no one is left out of changes that affect virtually all aspects of our lives. From its Knowledge and Digital Culture area, Fundación Telefónica aims to lead the debate on the impact of the digital revolution on society in order to contribute to a fair and inclusive transformation.

With a program of temporary exhibitions in which technology, science and art converge to inspire experiences and reflections on contemporaneity, and convinced of the importance of humanities and creativity in a complex world, Espacio Fundación Telefónica pursues the goal of strengthening and expanding access to knowledge and culture. Thanks to the itinerant program and the joint work with administrations and museum institutions, this mission can be deployed beyond its headquarters through an extensive network of collaborations at national and international level.

Index

Knowledge and digital culture

Brain(s)

Algorithms and code. Wisdom in a calculated world

Liam Young. Building worlds

The great imagination. Histories of the future

Color. Knowledge of the invisible

Joanie Lemercier. Landscapes of light

Intangibles. A digital exhibition of the Telefónica Collection

Mars. The conquest of a dream

Art and Photography

Connections in the Telefónica Collection

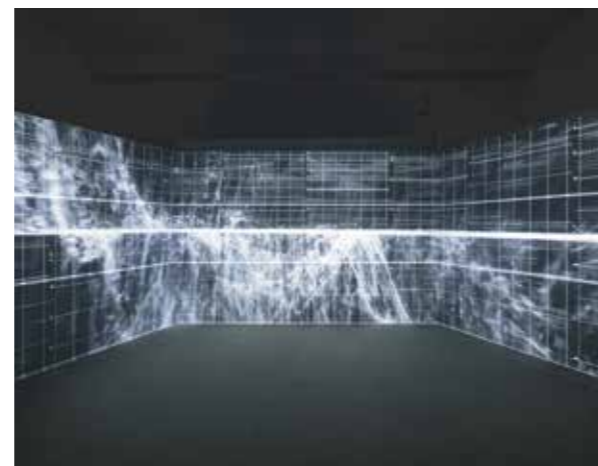
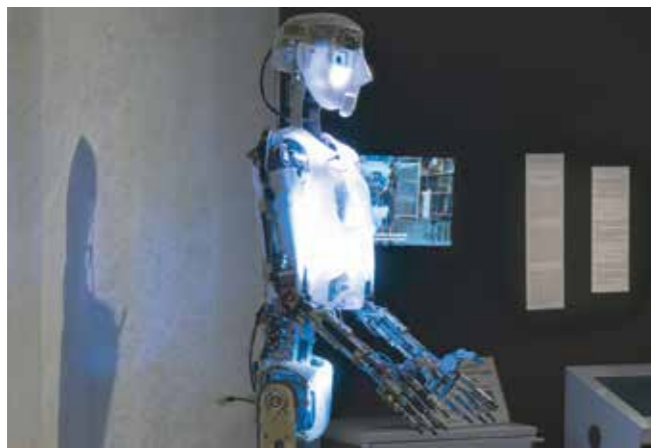
Highlights. Telefónica Collection

Contemporary Photography in the Telefónica Collection

Telefónica's Technological Heritage and Photographic Archives

Yes? Phone speaking. A brief history of the telephone and more

Transformations. Spain in the 1920s in Telefónica's photographic archives



Brain(s)

Sections

• **Materia**

- Origins
- Collecting and measuring
- Electricity
- Ramon y Cajal
- Connectomes

• **Mind**

- The Dilemma of Consciousness
- Memory and Language
- Perception and Reality
- States of consciousness
- Changing the brain

• **Other minds**

- Minds at the margins
- The cognitive biosphere
- Artificial minds
- Collective intelligence

The human brain is the most complex object we know of and the one that raises most questions in the fields of both science and philosophy. Brain(s) looks at how, throughout history, art, science, and philosophy have studied and represented this fascinating organ. The exhibition explores both the anatomy of the brain and everything that it generates: consciousness, abstract thinking, language, imagination, dreams and memory. "Brain(s)" also investigates other minds beyond the human: artificial, animal and collective intelligence, and brainless organisms.

Why do brains exist? Where does consciousness come from? And what about creativity? What happens when the mind gets ill? Is it possible to create smart machines? What can we learn from the collective intelligence of ants? "Brain(s)" explores these issues and many others by observing the rich landscape of cognition and its historical development, from natural systems to systems created by human beings. Setting out on a journey that combines historical, scientific and artistic material, and posing open questions to visitors, the exhibition challenges our understanding of conscious experience and looks at what can happen when that experience is interrupted or damaged.

Curated by physicist and biologist Ricard Solé and by Emily Sargent, curator of the Wellcome Collection, the exhibition presents some 300 pieces, including 17 contemporary immersive art installations and audiovisual works, pieces from historical collections and the results of projects of scientific research into the brain.

The exhibition combines the visions of contemporary artists such as Tomás Saraceno, Patrick Tresset, Ivana Franke, Daniel Alexander, Andrew Carnegie, Christian Fogarolli, Greg Dunn, Laramascoto, Louise K Wilson, William Utermohlen, Shona Illingworth, Imogen Stidworthy, Joaquim Jordà, Aya Ben Ron, Roc Parés, Joan Fontcuberta, Stefan Kaegi and Xavi Bou, and comics and films. It also includes historical material such as original drawings by Santiago Ramon y Cajal, period editions of Vesalius and René Descartes, the inventions and machinery of visionary scientists such as Leonardo Torres Quevedo and Lady Ada Lovelace, and scientific projects of leading scientific research institutes.

Category

Knowledge and Digital Culture

Curators

Emily Sargent
Ricard Solé

Area

400 – 900 m²

Project coproduced by

CCCB, FUNDACIÓN TELEFÓNICA, WELLCOME COLLECTION



Algorithms and code. Wisdom in a calculated world



Sections

- The Nature of Code & Algorithms
- Classifying and Predicting
- Humans and Algorithms: who is working?
- A world seen through machines
- Codes and Algorithms: From History to Future

In recent years, the words "code" and "algorithms" are present in many news and conversations around us. Algorithms make decisions, and we all take for granted their growing role in innumerable aspects of our lives at the same time that we are unaware of their nature and implications. In a world organized on the basis of measurements and calculations, in which our lives can be reduced to comparable patterns and standardized, how can we guarantee that human beings, with their human capacities, continue to be at the center of decisions? The exhibition *Algorithms and code. Wisdom in a calculated world* seeks to make this phenomenon and its implications understandable, generating questions and knowledge that invite reflection and debate. Can algorithms guarantee greater neutrality and efficiency? Are they as free from human bias as we often think? Why do humans trust decisions made by machines more than by other humans?

The exhibition is curated by Manuela Naveau, artist, curator and teacher at the Linz University of Art and Design. It also has the advice of Gemma Galdón (PhD in Security and Technology Policies and director of Eticas Consulting), Marta Peirano (journalist and researcher specializing in issues of privacy and security on the Internet), Ricardo Peña (Professor of the Department of Information Systems and Computing from the Complutense University of Madrid) and Gustavo Valera (Systems Engineer specializing in technical design in art and new technologies and founder of Ultra-lab)

Category

Knowledge and Digital Culture

Curator

Manuela Naveau

Area

400 – 900 m²



Liam Young. Building worlds

Exhibition pieces

- Planet City, 2021
- The Great Endeavour, 2022
- Emissary, 2022
- Where the City Can't See, 2019
- New City, 2019
- In the Robot Skies, 2018

Known for his captivating visions of imaginary worlds, Liam Young's work explores the impact of technology on people's lives and its influence on the transformation and redefinition of cities. His work as a filmmaker and speculative architect has been praised internationally for his contribution to the design and visualization of tomorrow's cities, spurring reflection on the challenges we face. Climate change and the challenges of a super-connected and automated world, where the great opportunities offered by digitalization must not conflict with privacy or employment, are some of the themes addressed by the artist in the exhibition.

Liam Young's films are the result of a deep research in which design, the study of futures and the creation of powerful audiovisual narratives converge. Stories filmed with laser scanners, autonomous drones and other digital techniques that captivate the viewer by the power of the images, and that come from his close collaboration with prestigious experts, scientists and technologists.

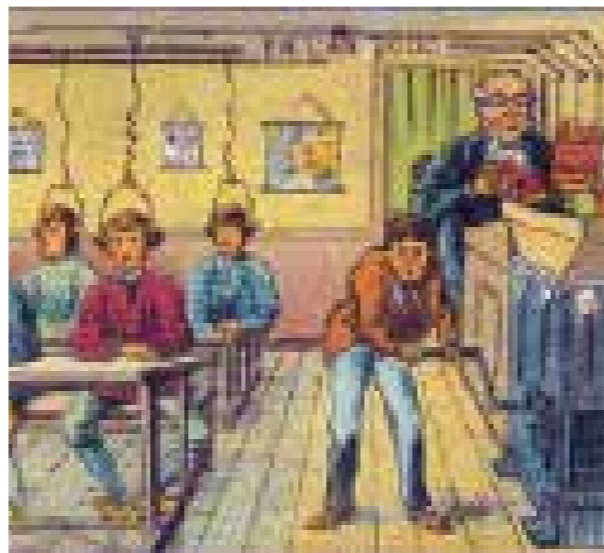
Liam Young. Building Worlds brings together the artist's most outstanding works in the form of large video installations -works such as Planet City, In the Robot Skies and Where The City Can't See-, and presents two newly produced pieces created expressly for the exhibition. The projections are shown alongside models, photographs, costumes and other materials with which Young has constructed his powerful stories. Fictions that make visible the threats of the present and that are, at the same time, a powerful source of inspiration to set in motion the mechanisms with which to tackle them.

Category

Knowledge
and digital culture

Area

400 – 900 m²



The great imagination. Histories of the future

Sections

- Recent futures:
2010 - 2020
- Before the future, uchronias
and utopias
- The great acceleration:
1750 - 2000
- Four futures,
the world in 2050
- Our futures

From the most followed series of the moment, through cinema, literature and even advertising, our culture is saturated with images of futures. Many of them seem fascinating to us, although most of them are just current versions of ideas that are more than a century old. Each era has had its own particular vision of the future conditioned, to a large extent, by the context that has nurtured it. This exhibition aims to propose a reflection on the future. To understand how the future was thought in the past and why. To verify how these ideas continue to condition us when imagining it and to rethink how we can venture futures today, based on the needs of a world beset by planetary crises such as climate change.

Have we always imagined, as we do now, radically different futures? How has our idea of the future changed at different historical moments? What impact have these ideas had on the evolution of our societies? How do these images appear and develop? What role do imagination and creativity play in the production of possible futures? To explore possible answers to all these questions, the exhibition *The Great Imagination. Histories of the future*, proposes a journey through images and fictions from different eras that were born to venture what could exist in a different time. Through disciplines such as literature and comics, cinema and advertising, architecture and design, the exhibition presents projects ranging from the first utopias to the most current speculations, including all the imaginary that spread from the Industrial Revolution and from which we continue to drink to a large extent. A journey through expectations of radically different worlds to come, taking us from the 17th century to 2050.

Category

Knowledge and
Digital Culture

Curator

Jorge Camacho
Fundación Telefónica

Area

400 - 900 m²



Color. The knowledge of the invisible

Sections

- From the visible to the invisible spectrum
- Cartography of color
- Color as invention
- Technology in color
- Achromatics
- Color and emotion

Color is omnipresent, a concept we take for granted, so obvious that it doesn't seem to require further reflection. But what if reality were not so simple? Color has been attracting the attention of philosophers, artists, historians and scientists for centuries. In recent times, the most advanced developments in artificial intelligence, neuroscience and psychology have been added to make our machines capable of understanding what for us is intuitive. The exhibition *Color. The knowledge of the Invisible* explores the different facets of this apparently universal phenomenon, establishing an interesting dialogue between science, art and technology.

The exhibition's journey begins in the early 17th century with Newton's foundational discovery and continues with the attempts at chromatic mapping that began in the 18th century, leading up to the technological innovations that have made it possible to capture and reproduce new colors. Leading scientists tell us about the application of color in pioneering research in the fields of photopharmacology and neurology, and a collaboration with the University of Waseba in Japan shows the coloring of historical black-and-white films using artificial intelligence techniques.

Category

Knowledge and Digital Culture

Curators

María Santoyo y Miguel Ángel Delgado

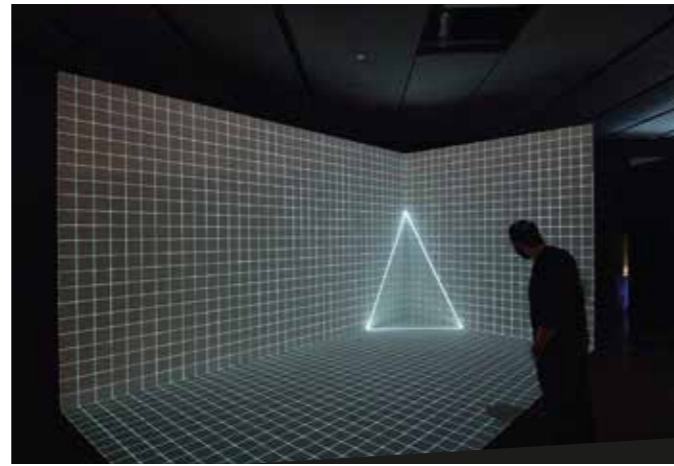
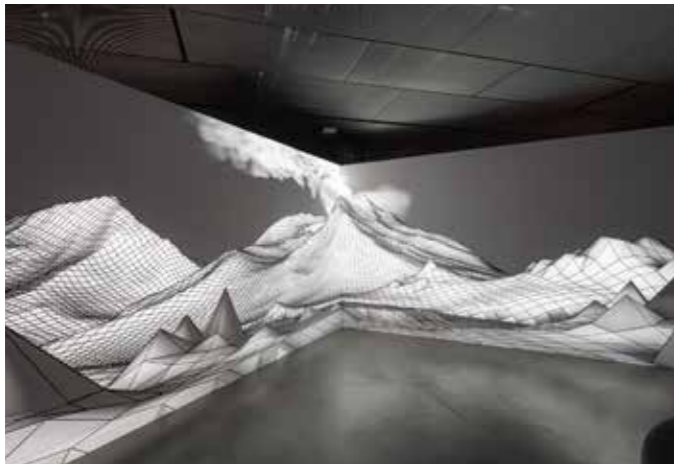
Exhibition design:

Smart & Green Design

Area

400 – 900 m²

A selection of textiles, works of art and objects from popular culture, the exhibition also explores the cultural conventions of color, focusing on a range particularly affected by stereotypes and historical conditioning factors: from blue to red, including very significant shades from a cultural point of view, such as pink and purple. In the last section, a reflection on the relationship between color and emotions is proposed through contemporary pieces such as *The Warmth* by Rosellena Ramistella or a large immersive installation by the Onionlab studio created ad hoc for the exhibition.



Joanie Lemerrier. Landscapes of light

Exhibition pieces

- Edges, 2020-2021
- Montagne, cent quatorze mille polygones, 2016-2018
- Eyjafjallajökull, 2010
Fuji, 2014
- Paysages possible, 2016-2021
- The Hambach forest and the Technological Sublime, 2019-2021
- Desirable futures, 2020-2021

In his first major solo exhibition, Joanie Lemerrier (Rennes, 1982) immerses the viewer in a journey through different landscapes that transport us from the contemplation of refined abstract lines and the fascination provoked by majestic computer-generated mountains to the disturbing reality of an overexploited nature. Through seven large-scale installations, this exhibition, curated by Juliette Bibasse, addresses the importance of nature in the artist's life and creative career and reflects on the representation of the natural environment through technology.

A pioneer in the artistic use of videomapping and co-founder of the AntiVJ collective in 2008, Lemerrier's work focuses on the creation of pieces that use projected light to generate experiences that alter our visual perception. Through computer programming and the manipulation of devices, Lemerrier manages to turn projectors into a source of light capable of transforming the appearance of things and making us question our conception of reality.

In contrast to the fascination generated by the digitally "fabricated" environments of the first part of the exhibition presented in Madrid, the second part of the show reveals the reality of a nature full of scars caused by human overexploitation. Fascinating immersive installations of landscapes generated by algorithms, evocative volcanoes and imaginary geographies born from the collaboration between man and machine give way to the overwhelming image of destruction of one of the largest and most polluting coal mines in Europe. Through colossal images captured by drone, Lemerrier abandons fiction to confront us with the urgency of safeguarding our environment.

Category

Knowledge and digital culture

Curator

Juliette Bibasse

Area

300 - 900 m²



Intangibles. A digital exhibition of the Telefónica Collection

Available experiences

- Picasso
- Joaquín Torres García
- Juan Gris
- René Magritte
- Roberto Matta
- María Blanchard

Sections

- Inside the artist's mind
- Inside the work

Category

Knowledge and Digital Culture

Curator

Fundación Telefónica

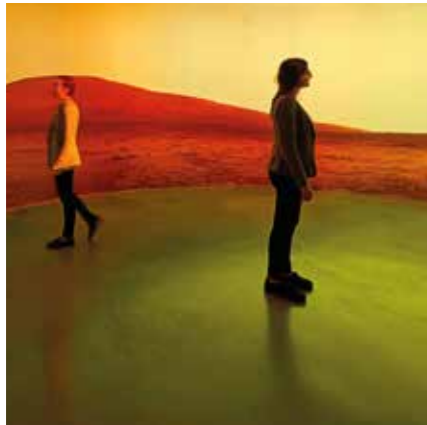
Area

100 – 500 m²

Internet, social networks, smartphones, apps, selfies, virtual reality, big data, artificial intelligence... Technology has changed the world, our vision of it and of ourselves. Art is also changing. Technology has expanded its possibilities, from the access and dissemination of knowledge to the ways of creating and producing it, sharing it, exhibiting it and interpreting it. The current view of a work made in the past should not be oblivious to this sociocultural paradigm shift.

The project *Intangibles. A digital exhibition of the Telefónica Collection* aims to explore the impact and possibilities of technology on the way we look at, feel and interpret art. And of course, on the way we learn about it. Through the selection of some of the most significant artists in the Telefónica Collection - Picasso, Joaquín Torres García, Juan Gris, René Magritte, Roberto Matta or María Blanchard - a digital proposal has been designed specifically for each of them, applying technologies ranging from interactive avatar software, tactile recognition or personal recognition sensor, to holophonic sound capture or interpretive software, among others. The aim of the exhibition is to generate a reflection on how the digital revolution has impacted the way we approach art, its physical and sensorial limits, its almost ubiquitous possibilities of reproducibility or the fragility of certain traditional criteria and values.

The exhibition proposes a journey in which the visitor can immerse himself inside a painting, digitally generate a cubist still life or move to a painter's studio through sound. A digital experience of a work of art can never replace the original and, obviously, this is not the goal of *Intangibles*. However, technology at the service of culture can amplify the sensations that art produces in the viewer, generate different emotions, include the public with its active participation and, above all, open new ways of knowledge about the artists and their work.



Mars. The conquest of a dream

Sections

- The fascination for Mars
- Mars in detail
- Places on Mars
- The science that believed in Martians
- Mars in the imagination
- To Mars
- On Mars

The celestial vault and its contemplation have always exerted a deep fascination in human beings. For centuries, we have looked to the stars to represent our beliefs, and through them we have explained many of the phenomena that surround us. Long before the first human spacecraft landed on Mars in 1971, the red planet spurred the human imagination for centuries. In all times and cultures, Mars has been the planet we have observed with the greatest curiosity and veneration. Source of fear and fable at the same time, territory of "the others" and longed-for destination for the human being of the future.

This exhibition approaches the red planet from multiple perspectives. From its study throughout history (through illustrations and objects from the sixteenth to the twentieth century) to the first space missions. From its impact on the popular imagination to its repercussion in high culture, becoming the protagonist of such notable works as Ray Bradbury's *Martian Chronicles* or *The War of the Worlds* by H. G. Wells. Mars has been the scene of various peaceful and violent ways of encountering "the other" imagined by authors such as Brown, K. Dick or Clarke, and in all cases, fiction represented on Martian terrain such burning issues as colonialism, identity or the future of our civilization.

Setting foot on Mars is, without a doubt, the great feat that humanity has set out to bequeath to the next generations. Today, scientific discoveries of enormous value and achievements of epic magnitude coexist with futuristic utopias to colonize Mars. The exhibition concludes by exploring the challenges of what would undoubtedly be the greatest achievement in human history. The future of Mars is uncertain: will we become the first species to inhabit two planets? Will we find life on the red planet? What clues will it offer us to understand our own world? Whatever the case, Mars will continue to be - as Carl Sagan noted - "that mythical space on which we have projected all our fears and our hopes".

Category

Knowledge and Digital Culture

In coproduction with the Museu de les Ciències of Valencia

Curators

Fundación Telefónica and Museu de les Ciències de Valencia

Area

100 - 300 m²

Connections in the Telefónica Collection

Sections

- The modern city
- Communicating with the invisible
- Connecting continents
- Codes and signs
- Incommunication and breakdowns
- Communicating with voice and gesture

Fundación Telefónica holds, researches and disseminates a collection of more than 70. Since its inception, the collection has been grouped into three main blocks: the Art Collection, which preserves masterpieces of cubist painting, contemporary photography and some of the most internationally renowned Spanish artists of the second half of the 20th century; the Technological Heritage, which treasures a legacy of almost one hundred years of the history of telecommunications; and the Historical Archive, which brings together photographs, documents and films that bear witness to the implementation of telephony in Spain and the profound transformation that it entailed.

Connections in the Telefónica Collection presents these three collections together for the first time, connecting ideas and establishing a dialogue between art, science and technology that allows us to contemplate, from a new perspective, the enormous wealth of the Company's heritage and the profound value of its work throughout almost a century of history.

The relationship between modernity in art and the transformation of large cities at the beginning of the 20th century; the first telephone calls between Spain and America and the fluid circulation of ideas between both sides of the ocean; the shared languages of art and code, or the importance of voice and gesture in the human condition and artistic expression, are just some of the approaches that allow us to trace an inspiring dialogue between technological artifacts, historical documents and works of art. Throughout six areas, *Connections in the Telefónica Collection* establishes thematic relationships that go beyond the chronological with the aim of rereading the collections under new perspectives that intertwine the evolution of technology with artistic creation. The modern city, Communicating with the invisible, Connecting continents, Codes and signs, Incommunication and breakdowns, and Communicating with voice and gesture make up the six sections of the exhibition. Through nearly 200 pieces, the exhibition weaves a network of relationships with objects of a very diverse and heterogeneous nature that nevertheless seek to generate shared meanings and stories.

Category

Art and Photography,
Technological
heritage

Curator

Fundación Telefónica

Area

400 - 900 m²





Highlights. Telefónica Collection

Sections

- Echoes of the Avant-Garde
- The sign and the form
- A renewed figuration
- Towards other paths

The Telefónica Collection is made up of more than 1,000 works in a wide variety of techniques and formats, mainly painting, sculpture, photography and works on paper. The creation of this collection began in the 1980s with the intention of promoting the recognition of a series of Spanish artists who were underrepresented in the state museums of the time. Works by Juan Gris, Antoni Tàpies, Eduardo Chillida, Pablo Picasso and Luis Fernández were acquired at that time, and over the following two decades, and with different objectives from the initial one, the Collection gradually expanded and opened up to other artistic paths.

As a result of this evolution, the Telefónica Collection has been described as a "collection of collections", as it can be grouped into various thematic blocks and contains artists magnificently well represented both in quantity and in the quality of their works. With the presence of national and international authors, the content of the collection is very broad in terms of disciplines and aesthetic trends. Far from an encyclopedic vocation, observed as a whole, it nevertheless allows us to witness some of the most significant movements of the 20th century: cubism, surrealism, informalism, abstraction or the different trends of figurative painting.

Highlights. Telefónica Collection is born as the most significant and relevant selection of the iconic pieces of the collection. The selected works do not follow a strict chronological path, but allow us to trace a brief overview of some of the most interesting chapters in the history of contemporary art. Artists of international stature such as Picasso, René Magritte, Paul Delvaux or Roberto Matta join others such as María Blanchard, Óscar Domínguez, Hernando Viñes, Menchu Gal, Carmen Laffón and a long list of contemporary creators.

Category

Art and
Photography

Curator

Fundación Telefónica

Area

400 – 900 m²





MUNIZ, Vik. After Gerardt Richter, 2001



ALMEIDA, Helena. Seduzir (#9), 2002



STRUTH, Thomas. Pergamon Museum 2, 2001

Contemporary Photography in the Telefónica Collection

Contemporary Photography in the Telefónica Collection captures, through the works of some of the most outstanding contemporary photographers on the international scene, the paradigm shift that took place in visual culture in the last decades of the 20th century, when photography, film and video became instruments of representation with high artistic value. The backbone of the exhibition is the turning point at which photography overcame its merely documentary condition and came to be conceived as the result of an expressive gaze understood as art. Portraiture, landscape or architecture dialogue in a set that encompasses some of the great themes of the art of the last century: the recovery of historical memory, social denunciation, criticism of artistic processes or the use of the body as a platform for plastic communication.

Two great families of contemporary photography are the backbone of this exhibition. On the one hand, the Düsseldorf School of the Becher couple and their celebrated students. On the other, the American current with artists who use the photographic medium to narrate real or simulated stories.

More than one hundred works by the following artists make up the complete exhibition: Marina Abramović, Helena Almeida, Francis Alÿs, Miriam Bäckström, John Baldessari, José Manuel Ballester, Per Barclay, Bernd & Hilla Becher, Bleda y Rosa, James Casebere, Hannah Collins, John Coplans, Philip-Lorca diCorcia, Willie Doherty, Stan Douglas, Olafur Eliasson, Günther Förg, Pierre Gonnord, Paul Graham, Andreas Gursky, Mona Hatoum, Candida Höfer, Sabine Hornig, Axel Hütte, Jürgen Klauke, Panos Kokkinias, Louise Lawler, Sherrie Levine, Esko Männikkö, Jorge Molder, Vik Muniz, Shirin Neshat, Gabriel Orozco, Perejaume, Richard Prince, Gonzalo Puch, Miguel Río Branco, Thomas Ruff, Jörg Sasse, Allan Sekula, Andres Serrano, Cindy Sherman, Thomas Struth, Sam Taylor-Wood, Wolfgang Tillmans, Salla Tykkä, Jeff Wall, Zhang Huan.

Category

Art and
Photography

Curator

Fundación Telefónica

Area

400 – 900 m²



Yes? Phone speaking. Brief history of the telephone and more

Sections

- First steps in telephony
- Development and expansion of telephone service
- Globalization of communications
- Digitization on the network: expanding the role, functions and services of network communication

Category

Telefónica's Technological Heritage and Photographic Archive

Curator

Reyes Esparcia Polo

Area

100 – 300 m²

This exhibition shows a small part of the history of technology in Spain, the changes that have occurred in the concept of communication and what they have meant for the society that has experienced them. The exhibition consists of a great variety of objects and information, from the origin, in which the great advance was the remote voice communication, to the mobile terminals, in which the different services have converged: voice, data, image, music.

All the pieces are original and form part of Telefónica's Technological Historical Heritage, unique in the field of telecommunications in Spain. The objects and their technology are shown with a clear didactic purpose in an exhibition for all audiences that, far from being a nostalgic journey through devices and systems of yesteryear, is a sample of how the search for improvements and progress was carried out in order to communicate better and faster.

The exhibition is organized chronologically in four areas, established according to technological milestones that mark different moments of development. As a closure, the exhibition includes different devices that visitors can manipulate, including a working switchboard.



Transformations. Spain in the 1920s in Telefónica's Photographic Archives

Sections

- The transformation of the landscape
- The urban environment
- Construction of buildings and interior spaces
- Advertising, schools and trades
- Personnel, installations and inaugurations

Category

Telefónica's Technological Heritage and Photographic Archive

Curator

Fundación Telefónica

Area

100 – 200 m²

Transformations brings together a collection of magnificent images from the mid-1920s, taken by a team of photographers who worked on the conception of an unusual collective imaginary in Spain. The most representative photographers or graphic reporters of the time were hired for the documentation work of the Compañía Telefónica Nacional de España (CTNE), who, while bearing witness to a series of technical innovations, did not fail to reflect with a high artistic component the fascination with the emergence of new social habits, new professions and the changes in the rural and urban landscape.

Among the authors of the CTNE archive, we must highlight Marín, Alfonso, Gaspar y Contreras and Vilaseca. This group of photographers found a way to combine the paid work of Telefónica with a creative and original attitude towards the photographed, managing to transform the documentation of the telephone poles and cable laying into an extraordinary series of photographs that combine the artistic with the documentary. The exhibition is completed with a selection of short films from the early twentieth century that allow us to understand the scope of this unique documentary recovery project.

General conditions

Venue responsability Costs

- Rental fee for the exhibition
- Curatorship
- Exhibition design adaptation
- Round trip shipment
- Nail to nail insurance
- Storage of empty packaging
- Production of materials
- Packing and unpacking
- Rental of audiovisual equipment
- Fundación Telefónica coordination travel
- Management of rights, if applicable

Further information

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