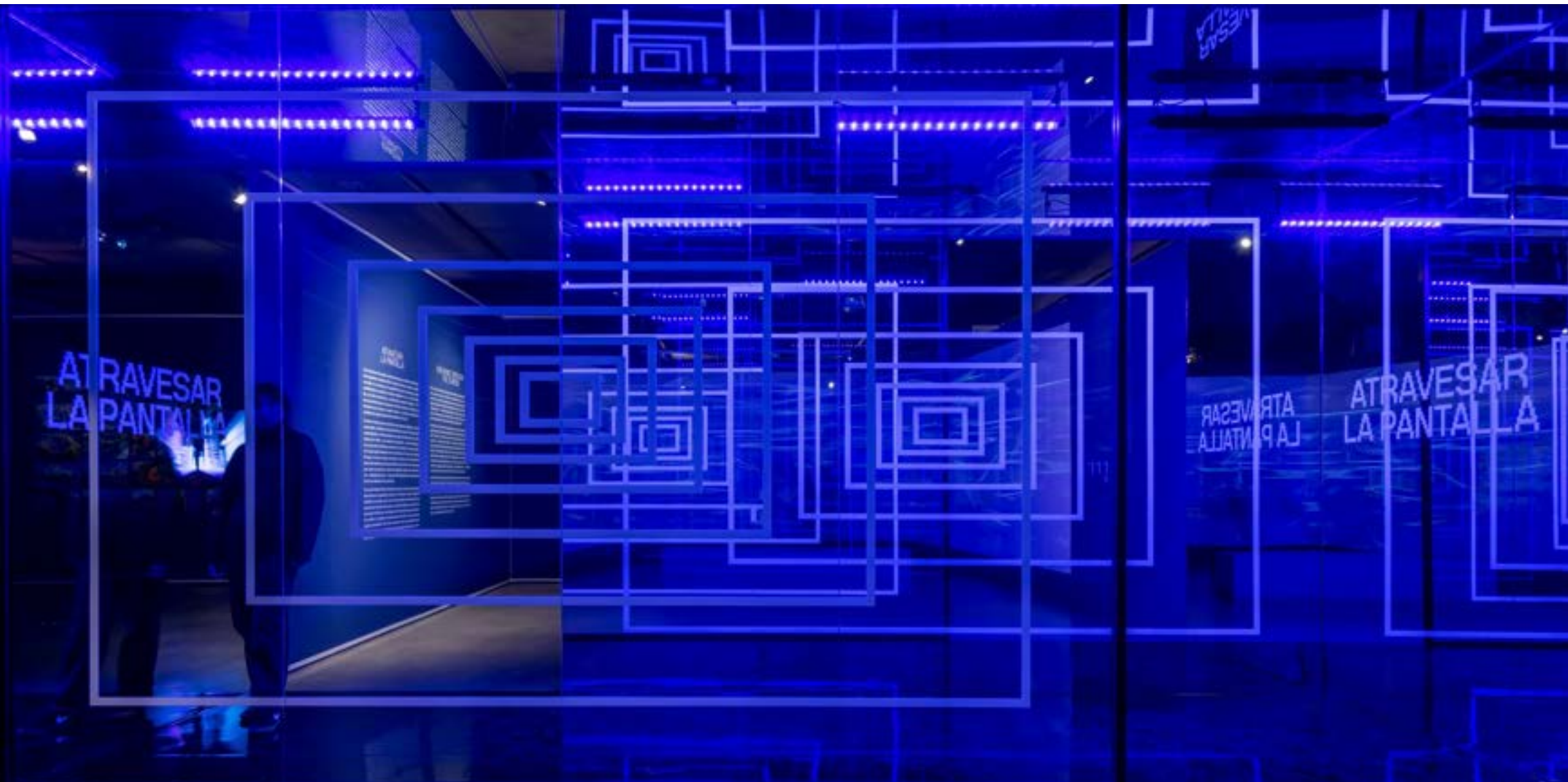


Travelling Exhibitions



**2025
/27**

Travelling Exhibitions 2025/27

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.

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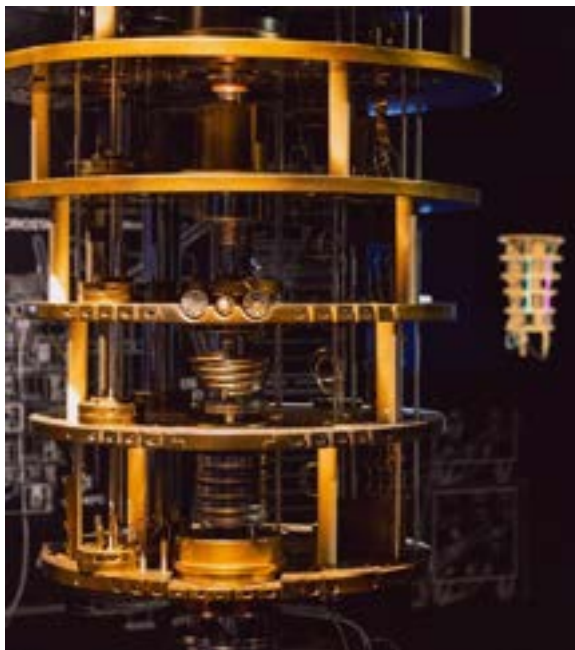
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The Quantum Revolution

Sections

- A Mechanical Universe
- A Crack in Classical Physics
- The Birth of Quantum Mechanics
- Questioning reality
- Quantum Technologies

Category

Knowledge and Digital Culture

Curator

Sonia Fernández-Vidal and Fundación Telefónica

Area

400 – 900 m²

At the beginning of the 20th century, an unexpected scientific revolution emerged — an intellectual adventure that would forever change our understanding of reality. Around 1900, physicists discovered that, at the heart of matter and light, the laws that had described the universe for centuries began to break down. In the realm of the infinitely small, particles can exist in multiple states at once, influence one another across distance, or behave both as waves and as particles. Classical intuition fractured, giving way to a new vision of the world.

But this is not only a story of extraordinary ideas. It is also the story of how those ideas gave rise to the technologies that underpin our world today, including transistors, lasers, magnetic resonance imaging, and global telecommunications.

Now, more than a century later, we stand on the threshold of a second revolution in quantum technologies. The ability to control phenomena such as superposition and entanglement is opening the way to ultra-precise sensors, secure communications, and new forms of computation.

From the earliest questions about the nature of light and matter to the advances shaping the 21st century, *The Quantum Revolution* traces the path of a theory that transformed our understanding of the world and continues to redefine the limits of what is possible.



Today is a Good Day to Discuss Digital Rights

Sections

- Right to Freedom of Expression
- Right to Privacy
- Right to Identity
- Right to an Explanation and to Human Decision-Making
- Right to Be Forgotten and Digital Heritage
- Right to Fair and just working conditions
- Right to the Internet
- Digital Duties

Category

Knowledge and Digital Culture

Curator

Domestic Data Streamers and Fundación Telefónica

Area

400 – 900 m²

What do digital rights and responsibilities entail? Hold on a minute. What exactly are digital rights and responsibilities? Has anyone received the Internet Manual? No, because it does not exist - yet. We are writing it in real time, together with citizens across the globe.

Throughout history, rights and responsibilities in various areas of society have been instrumental in fostering balance, safeguarding our interests and empowering us as individuals with a voice and a place. The same is true in the digital sphere, where we have rights to privacy, Identity, freedom of expression, access to information and decent work, as well as the right to decide what happens to our data. However, these rights are still a work in progress.

Guided by the principles of the Universal Declaration of Human Rights and the Spanish Charter of Digital Rights, *Today Is a Good Day to Discuss Digital Rights* illustrates how these rights are exercised and how they protect us in the digital environment. The works in this exhibition encourage us to consider our freedoms, the challenges and possibilities that technology presents, and how we can create a fairer, more inclusive and more responsible digital world.



Echoes of the Ocean

Sections

Interviews

- Deep Listening
- Seeing Echoes in the Mind of the Whale
- The Science of Listening
- Plankton Temple
- Deep Sound Histories

Category

Knowledge and Digital Culture

Curator

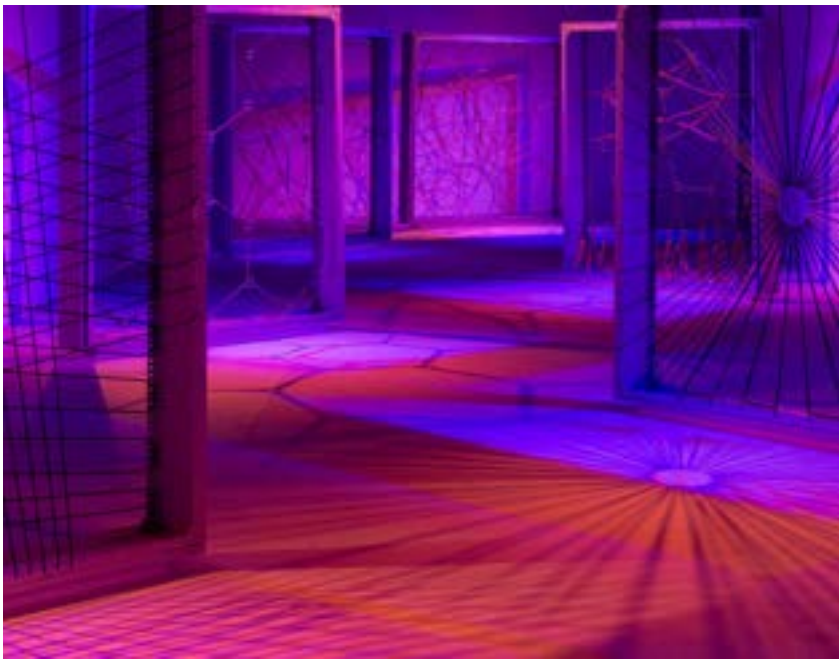
José Luis de Vicente

Area

400 – 900 m²

Oceans are the lifeblood of our planet, regulating the climate system and producing a huge amount of oxygen and natural resources. They are the world's largest ecosystem, home to almost a million known species, and have enormous untapped scientific potential. Oceans are key to human survival and the balance of the global ecosystem, and their conservation and sustainable use are among the Global Goals set by the United Nations for 2030. Human existence and life on Earth depend on the health of the seas and oceans. Curated by José Luis de Vicente, *Echoes of the Ocean* introduces us to this reality through an immersive and sensory experience created by the experiential art collective Marshmallow Laser Feast in dialogue with the Laboratory of Applied Bio-Acoustics (LAB), led by Michel André.

Through the collection of large-scale sound datasets processed using AI technologies, the LAB team studies ocean noise pollution and its impact on the species that inhabit marine environments. In the words of André, "humans have lost the ability to listen to nature and the messages it conveys through sound. Today, technology offers us a unique opportunity to understand what must be done to safeguard the future of our world." Bringing together science and technology with the power of art and creativity, the exhibition builds on data and findings provided by the scientific community to offer an inspiring and poetic experience of one of the most compelling research projects of our time.



Gazes that communicate

Artists

- La Fura dels Baus - Fundación Épica
- Eugènia Balcells
- Cabosanroque
- Nuria Giménez
- Studio Daniel Canogar
- Isidoro Valcárcel Medina

Category

Knowledge and Digital Culture

Curator

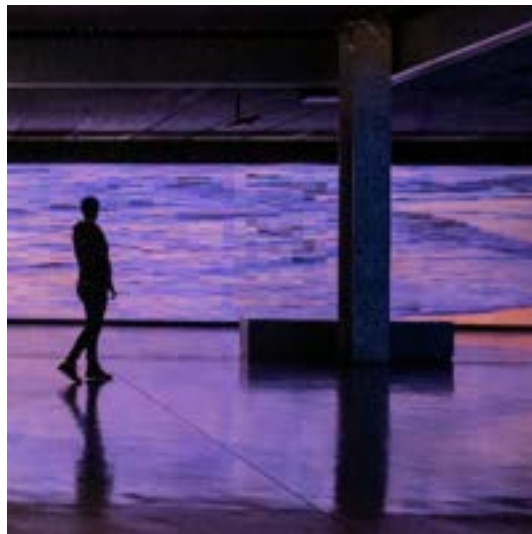
Fundación Telefónica

Area

400 – 900 m²

Fundación Telefónica holds, researches and disseminates a collection of more than 85,000 items, comprising its vast Technological Heritage, an almost one-hundred-year legacy of the technology and innovation that have brought about the progress of telecommunications, and the Historical Archive, which includes photographs, films and documents that bear witness to the evolution of the telephone in Spain and the profound revolution it entailed. In the year of Telefónica's Centenary, both collections stand as an arc of continuity in time to investigate, from our days, some of the fundamental questions that in the past and present have shaped the history of communication. Beyond the fabulous potential of innovation and the technical discoveries that run parallel to the advance of telecommunications, its transformative capacity and the possibility of a more connected world stand out as two of its most significant implications.

Art is, without a doubt, one of the most genuine and transcendent manifestations of human communication. Since its inception, Fundación Telefónica has fostered dialogue between art and technology through exhibitions and initiatives that highlight how can both disciplines converge to generate new perspectives and experiences. *Gazes that communicate* celebrates the confluence between the company's heritage and the contemporary interpretation of six artists who, from their different disciplines, have given other aesthetic and conceptual meanings to objects that have already become a part of history. From theatrical scenography to visual, cinematographic or sound creation, the featured artists have sought to redefine objects and their functionalities to grant them an artistic nature. Pep Gatell — co-founder of La Fura dels Baus —, Eugènia Balcells, Cabosanroque, Nuria Giménez and Studio Daniel Canogar have signed five installations created specifically for the exhibition. The show ends with the historical piece *Conversaciones telefónicas* (Telephone conversations) by Isidoro Valcárcel Medina, as a tribute to one of the most genuine representatives of Spanish conceptual art, to reflect, from a subtle and poetic gesture, on the most elemental pulse of communication.



Windows to the Future

Artists

- Boldtron
- GMUNK
- Inferstudio
- Lifeforms
- Paul Trillo
- *fuse

The exhibition includes six large audiovisual installations, which invite us to imagine scenarios of futures far from the most conventional stereotypes of science fiction and through an optimistic and inspiring perspective. By the hands of six creators, the stories presented act as capsules of a time yet to come, as emissaries of futures that challenge our current perceptions and propose alternative narratives capable of shaping our tomorrows from unexpected perspectives.

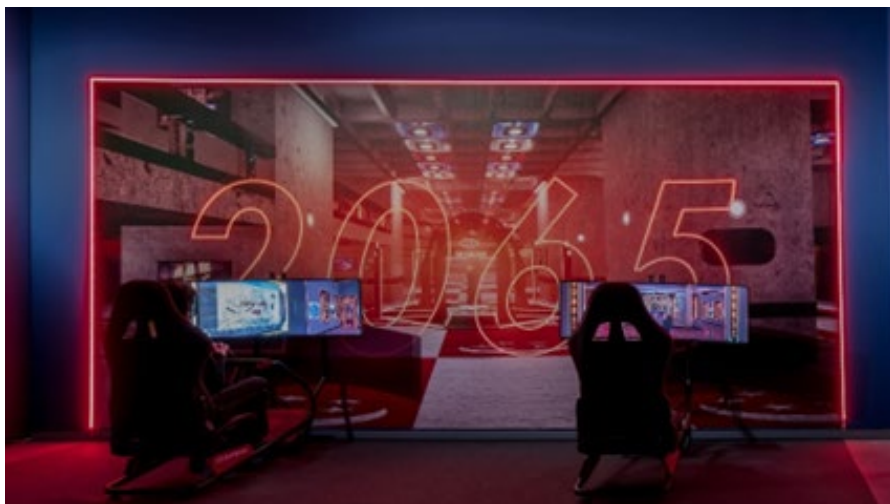
Each of the six windows that open in the gallery becomes a space from which to project different realities, new hypotheses of futures, inviting the spectator to reconsider the way in which we think about the future and favouring a dialogue between our present reality and what might happen in the coming decades. In this exercise of applied imagination, technology intervenes as an essential part of the artists' creative process to materialise their visions.

Category
Knowledge and Digital Culture

Curator
Fundación Telefónica

Area
400 – 900 m²

The possibility of producing images entirely generated by computer (CGI) or by Artificial Intelligence results in audiovisual creations that bring new narratives and visual registers. In this way, technology not only appears as a key factor in the ideation of potential futures, but also plays a decisive role in the production of the works. The interdisciplinary studio dedicated to prospective research and the design of futures, Invisible, has collaborated in advising the project, accompanying the artists in the development of the conceptualisation process and the theoretical framework of each of the works.



Expanded World

Sections

- Introduction. A Hybrid Reality
- The Immersive Revolution
- Another World in the Making
- Breaking through the Screen
- Digital Beings
- Virtual Community

Category

Knowledge and Digital Culture

Curator

Fundación Telefónica

Area

400 – 900 m²

The last decade of the 20th century witnessed the birth of the internet. A network of computers, servers and telephony infrastructures covered the world, and, on it, a new space was formed, a virtual environment without physical existence that some called cyberspace, where people "entered" to search for information, read the news, chat, send e-mails, and share music. In the mid-2000s, the advent of mobile phones placed access to this new world in the palm of our hands, where much of our life now takes place.

Thirty years after its appearance, the internet has completely transformed our daily lives. The term cyberspace seems to have become obsolete, unable to reflect the omnipresence of the virtual in our everyday living, and we are now talking about new, more immersive forms of digital experience that will allow us to unfold essential parts of our lives beyond the physical reality. The truth is that we are already part of an expanded world. A hybrid reality where virtual environments extend the boundaries and possibilities of the material world, raising questions of unprecedented significance. What might it mean to migrate our identity to a space where corporeality does not exist? What impact might it have on society to be part of a community that lives between the physical and the virtual? What norms and codes should regulate digital citizenship?

For the first time in human history, the drive to generate simulated worlds has culminated in the possibility of abandoning our natural environment and living immersed in a different one. This exhibition explores the origins of this world and addresses some of its ethical and philosophical, legal, social, and economic implications.



Fake News. The News Factory

Sections

- Introduction
- The Brain deceives us
- Fake News throughout History
- Fabricating Lies
- Combating Lies

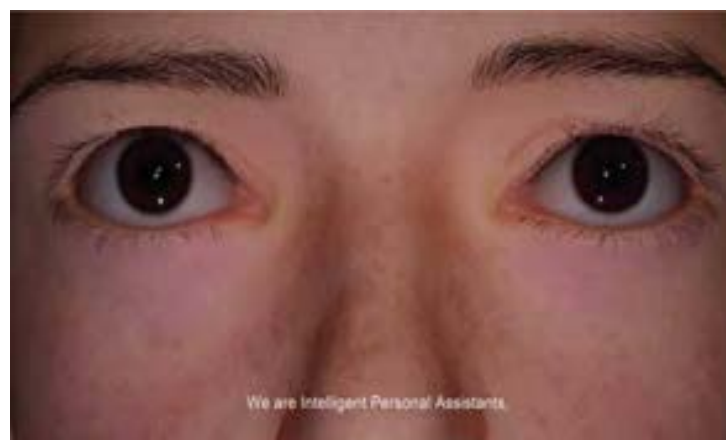
Category
Knowledge and Digital Culture

Curator
Mario Tascón

Area
400 – 900 m²

In the midst of the digital age, we generate and receive more information than ever before: globally, it is estimated that every second we share over 6,000 tweets, 740,000 WhatsApp messages and 700 Instagram posts on average. This unprecedented speed connects us like never before in history but also makes us more vulnerable to the manipulation of information. Every day, we are confronted with news and disinformation strategies that test our ability to discern what is true and what is false.

Although humanity has lived with falsehood and misrepresentation for centuries, the internet and mass media channels have taken the impact of fake news to unparalleled proportions. Capable of shaping public opinion, disrupting social cohesion and destabilising democratic mechanisms misinformation raises the pressing need of media literacy. *Fake News. The News Factory* invites us to understand the complexity of the phenomenon, in order to identify different types of disinformation, learn how to recognise them and combat their dissemination.



Code and Algorithms. Wisdom in a Calculated World

Sections

- The Nature of Code and Algorithms
- Classifying and Predicting
- Humans and Algorithms: Who is working?
- A World seen through Machines
- Codes and Algorithms: from History to Future

Category

Knowledge and Digital Culture

Curator

Manuela Naveau

Area

400 – 900 m²

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 *Code and Algorithms. 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).



Liam Young. Building Worlds

Sections

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

Category

Knowledge and
Digital Culture

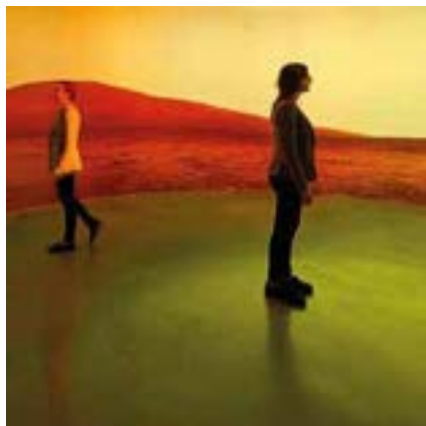
Area

400 – 900 m²

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.



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.

In coproduction with
Museu de les
Ciències de Valencia

Category

Knowledge and
Digital Culture

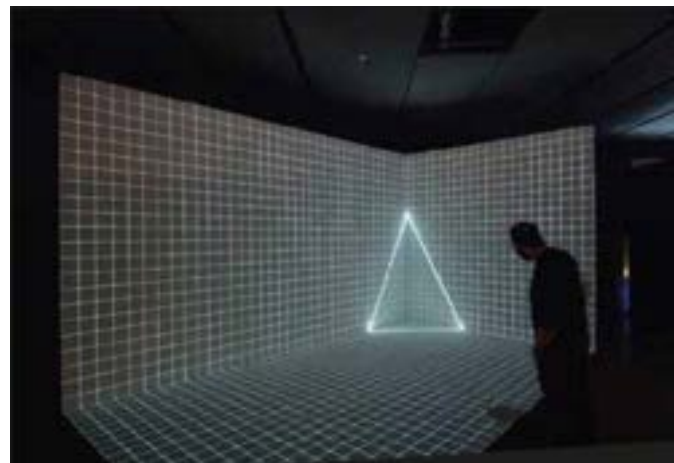
Curator

Fundación Telefónica
and Museu de les
Ciències de Valencia

Area

100 – 300 m²

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".



Joanie Lemerrier. Landscapes of Light

Sections

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

Category

Knowledge and Digital Culture

Curator

Juliette Bibasse

Area

300 - 900 m2

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.



Lenders

- Museo Universidad de Navarra
- Ernesto Fernández Holmann and Marta Regina Fischer Fernández

Contemporary artists

- *Myriad (tulips)*, Anna Ridler
- *Echoes in Light*, ScanLAB Projects
- *Electrodeposition*, Wenting Zhu / Beauty of Science
- *Storms*, Quayola

Category

Art and Photography

Curator

Valentín Vallhonrat and Ignacio Miguéliz

Area

400 – 900 m²

The Sleep of Reason. From the Enlightenment to the Artificial Intelligence

The exhibition brings together different ways of representing the world and knowledge that, over time, have evolved alongside scientific and technological progress. It is a journey that spans from drawing and printmaking to artificial intelligence, with photography as the central thread that structures this process and, to a large extent, defines the modern gaze.

The journey begins in the eighteenth century, when the spirit of the Enlightenment led artists and scientists to record reality through countless drawings and engravings — images with an encyclopedic vocation, born mainly from expeditions that culminated in major milestones such as Diderot and d’Alembert’s *Encyclopédie* and Napoleon’s *Description de l’Égypte*, both featured in the exhibition.

Photography appeared in 1839 and soon joined drawing and printmaking as a tool for science. It gave rise to a visual culture that pursued detail, precision, and correspondence with what is represented — an ongoing attempt to expand our notion of “reality” and the “real.”

Today, in the twenty-first century, we are witnessing a new revolution: the creation of images through artificial intelligence trained on immense datasets, combined with ultra-high-resolution technologies, open a fascinating horizon for knowledge while further complicating the relationship between image and reality. In this new context, the boundaries between what is real, simulated, or imagined blur into one another.



Highlights. Telefónica Collection

Sections

- Echoes of the Avant-Garde
- The Sign and the Form
- A renewed Figuration
- Towards other Paths

Category

Art and
Photography

Curator

Fundación
Telefónica

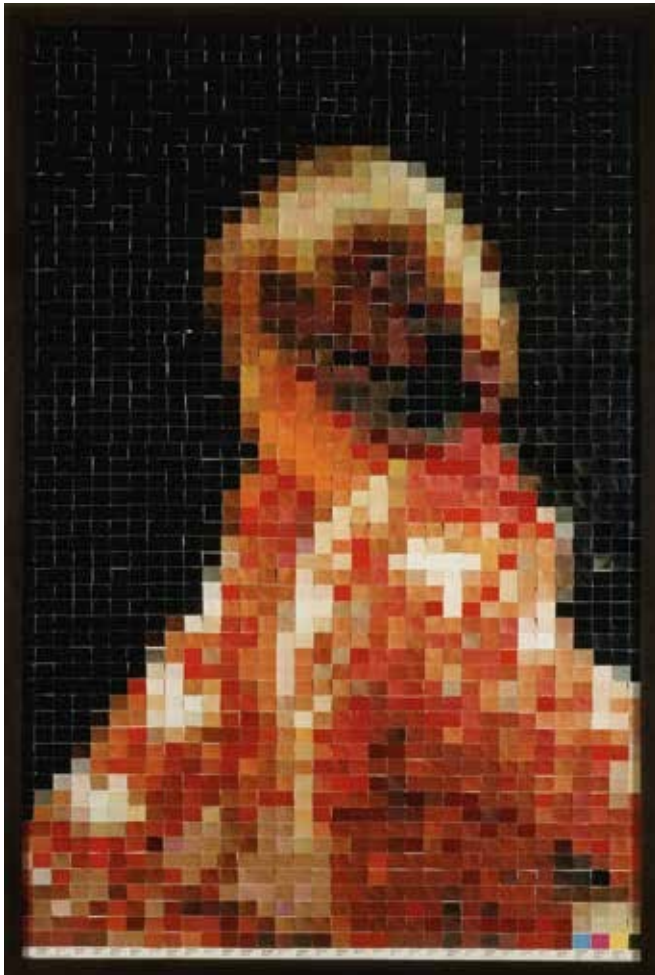
Area

400 – 900 m²

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.



MUNIZ, Vik. After Gerardt Richter, 2001



AL MEIDA, 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, Andrés Serrano, Cindy Sherman, Thomas Struth, Sam Taylor-Wood, Wolfgang Tillmans, Salla Tykkä, Jeff Wall, Zhang Huan.

Category

Art and
Photography

Curator

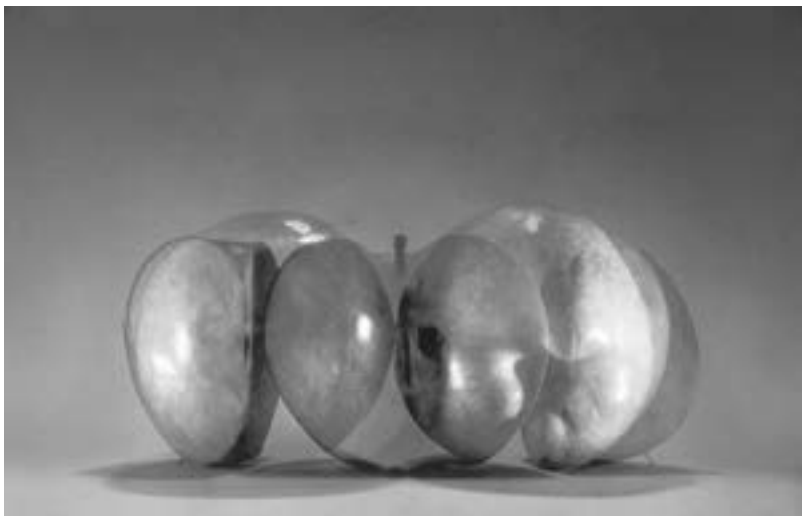
Fundación
Telefónica

Area

400 – 900 m²



Hipódromo, La Plata, 1938



Homenaje a Picasso, 1992



Avenida Presidente Roque Sáenz Peña, 1936



Calle Florida a las 20 hs., 1936

Sections

- Bauhaus
- Nocturnes
- Harbor
- Scenes of modern Life
- The Built City
- Obelisk

Category

Art and
Photography

Curator

Fundación
Telefónica

Area

150–250 m²

Horacio Coppola

Widely regarded as the quintessential photographer of Buenos Aires, Horacio Coppola (Buenos Aires, 1906–2012) introduced the first modern vision into the history of Argentine photography. His photographs from the late 1920s, included in the exhibition, reveal an early fascination with geometry and abstraction, in clear dialogue with the currents of the New Vision. His time at the Bauhaus in Berlin in 1932 and 1933 further consolidated this perspective and connected him to the international artistic avant gardes.

In Horacio Coppola’s urban landscape, the true protagonist is undoubtedly the city itself, with its crowds, passersby, and fashion. His urban cartographies present a modern city defined by the vertical rise of buildings, where natural light intermingles with the artificial glow of neon, and where the geometric lines of awnings frame shop windows filled with mannequins. One of the landmark initiatives marking the fourth centenary of the Argentine capital was the construction of the Obelisk and the widening of Corrientes Street, which became one of the city’s most emblematic avenues. Fascinated by the fast paced, modernising energy embodied by the Obelisk, Coppola — who founded Buenos Aires’ first Film Club in 1929 — made the film *Así nació el Obelisco* (1936).

His focus on urban architecture aligns him with key figures of modern photography and cinema: the Paris of Atget, Brassai, Krull and Kertész; Berlin in *Berlin: Symphony of a Great City* (1927) by Walther Ruttmann; the New York of Stieglitz, Strand and Abbot; and, finally, the Buenos Aires of Horacio Coppola. “With a visual fervour, I went out into the streets,” the Argentine artist later recalled, describing how he photographed the city in the early 1930s with the Leica camera he had purchased in Germany. A total of 125 photographs and four original films by Coppola come together as a tribute to the modern city.



El beso, c. 1930



Sin título, s.f



Sin título, c. 1932



Sin título, 1930 - 1936

Arissa. The Shadow and the Photographer, 1922 - 1936

Sections

- Beginnings: Pictorialism
- Towards Modernity
- Avant-Garde

Category

Art and Photography

Curator

Rafael Levenfeld and
Valentín Vallhonrat

Area

150 - 250 m²

The exhibition *Arissa. The Shadow and the Photographer, 1922–1936* presents the recovery of the archive of photographer Antoni Arissa (Barcelona, 1920–1980), a key figure of the avant-garde period in Spanish photography. Curated by Rafael Levenfeld and Valentín Vallhonrat, the project marks the culmination of a long process of consolidation and restoration of his principal negatives, as well as the search for original period prints by the artist. In 1939, with the disappearance of the platforms that had sustained modernity, Antoni Arissa reduced his artistic activity and gradually fell into obscurity. The process of rediscovering his work undertaken by this exhibition seeks to shed light where there should never have been shadow.

The exhibition is structured around three stylistic strands that at times overlap. The first relates to his early period as a photographer associated with Pictorialism (1922–1928). The second, extending into the early 1930s, comprises photographs that, while retaining literary, narrative and symbolist themes, incorporate the visual strategies of modernity. The third section (1930–1936) presents an Arissa fully engaged with the photographic avant-gardes, producing images that embrace the principles of the New Vision. The exhibition, comprising more than 150 contemporary prints that aim to preserve the tonal and stylistic qualities of the originals, is drawn primarily from the artist's negatives held by Fundación Telefónica. It is complemented by prints made from negatives preserved at the Institut d'Estudis Fotogràfics de Catalunya.



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

Sections

- The Transformation of the Landscape
- The Urban Environment
- Construction of Buildings and Interior Landscapes
- Advertising, Education and Professions
- Staff, Facilities and Openings

Category

Telefónica's Technological Heritage and Photographic Archives

Curator

Fundación Telefónica

Superficie

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

**Costs assumed by
hosting venue**

- Exhibition fee
- Exhibition design and adaptation
- Round-trip shipping
- Nail to nail insurance
- Storage of empty crates
- Production of materials
- Installation and de-installation
- Rental of audiovisual equipment
- Travel expenses of the coordination team
- Rights of use if applicable

Further information

**Exhibitions
Manager**

Maria Brancós Barti

**Travelling
Exhibitions
Management**

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