

# 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.

## Contents

### Knowledge and Digital Culture

Gazes that communicate

Windows to the future

Expanded world

Fake News. The Factory of Lies

Brain(s)

Code and algorithms. Wisdom in a calculated world

Liam Young. Building worlds

Marte. The conquest of a dream

Intangibles. A digital exhibition of the Telefónica Collection

Joanie Lemercier. Landscapes of light

### Art and Photography

Connections in theTelefónica Collection

Highlights. Telefónica Collection

Contemporary Photography in the Telefónica Collection

### Telefónica'sTechnological 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





## Gazes that communicate

### Artists of the exhibition

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

### Category

Knowledge and Digital Culture

### Curator

Fundación Telefónica

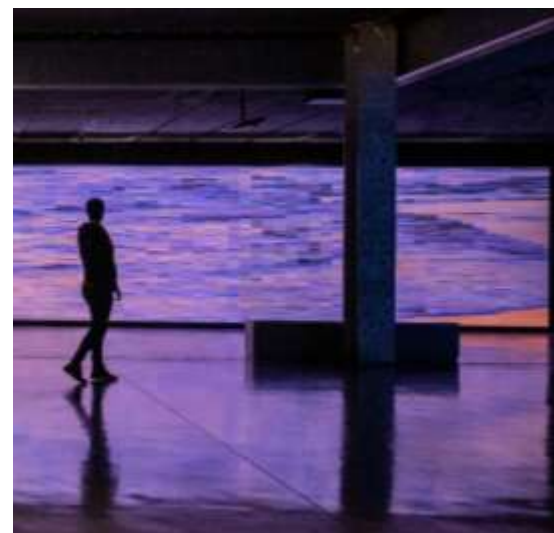
### Area

400 – 900 m<sup>2</sup>

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

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.

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.

### Artists of the exhibition

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

### Category

Knowledge and Digital Culture

### Curator

Fundación Telefónica

### Area

400 – 900 m<sup>2</sup>





## 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 m<sup>2</sup>

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 Factory of Lies

### Sections

- Introduction
- The brain deceives us
- Fake news throughout history
- Fabricating lies
- Combating lies

### Category

Knowledge and Digital Culture

### Curator

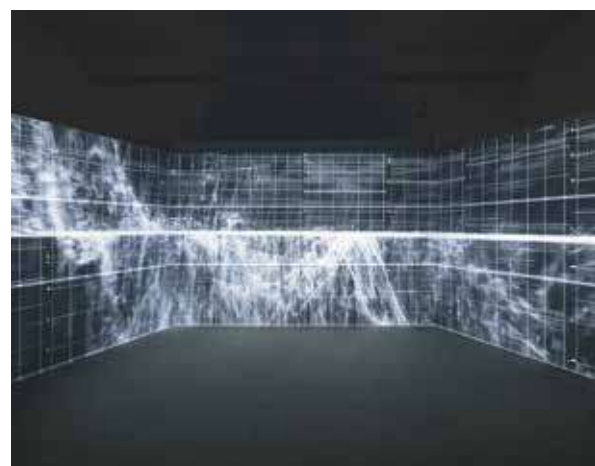
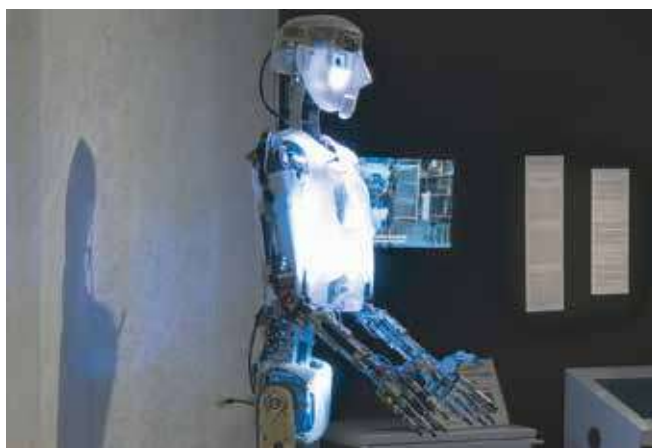
Mario Tascón

### Area

400 – 900 m<sup>2</sup>

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 Factory of Lies 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.



# 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 Fogaroli, 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

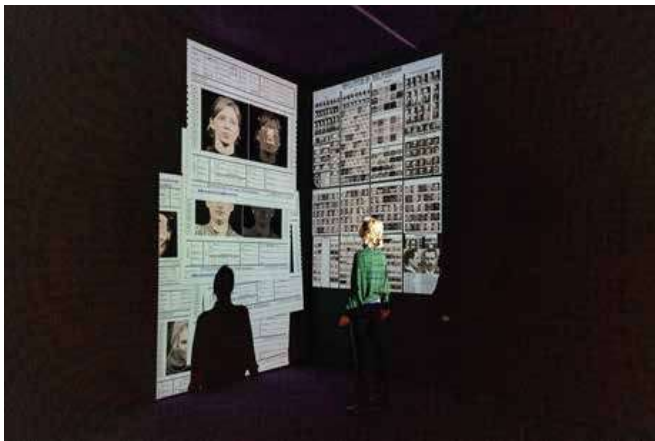
## Area

400 – 900 m<sup>2</sup>

## Project coproduced by

CCCB, FUNDACIÓN TELEFÓNICA, WELLCOME COLLECTION





## 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 m<sup>2</sup>

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

### Exhibition pieces

- In the robot skies, 2018
- New City, 2019
- Where the city can't see, 2019
- The great endeavour, 2022
- Planet City, 2021
- Emissary, 2022

### Category

Knowledge and  
Digital Culture

### Area

400 – 900 m<sup>2</sup>

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

### Curators

Fundación Telefónica  
Museu de les  
Ciències de Valencia

### Area

100 – 300 m<sup>2</sup>

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".





## Intangibles. A digital exhibition of the Telefónica Collection

### Available experiences

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

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.

### Category

Knowledge and  
Digital Culture

### Curator

Fundación  
Telefónica

### Area

100 – 500 m<sup>2</sup>

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.





## Joanie Lemerrier. Landscapes of light

### Exhibition pieces

- 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

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.

### Category

Knowledge and Digital Culture

### Curator

Juliette Bibasse

### Area

300 - 900 m2

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.





## 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 70,000 items. 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

### Curator

Fundación  
Telefónica

### Area

400 - 900 m<sup>2</sup>





## 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.

### Category

Art and  
Photography

### Curator

Fundación  
Telefónica

### Area

400 – 900 m<sup>2</sup>

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



ALMEIDA, Helena. Sordidez (A9), 2006



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 m<sup>2</sup>





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

### Sections

- First steps in telephony
- Development and expansion of the telephone service
- Globalisation of communications
- Digitisation 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

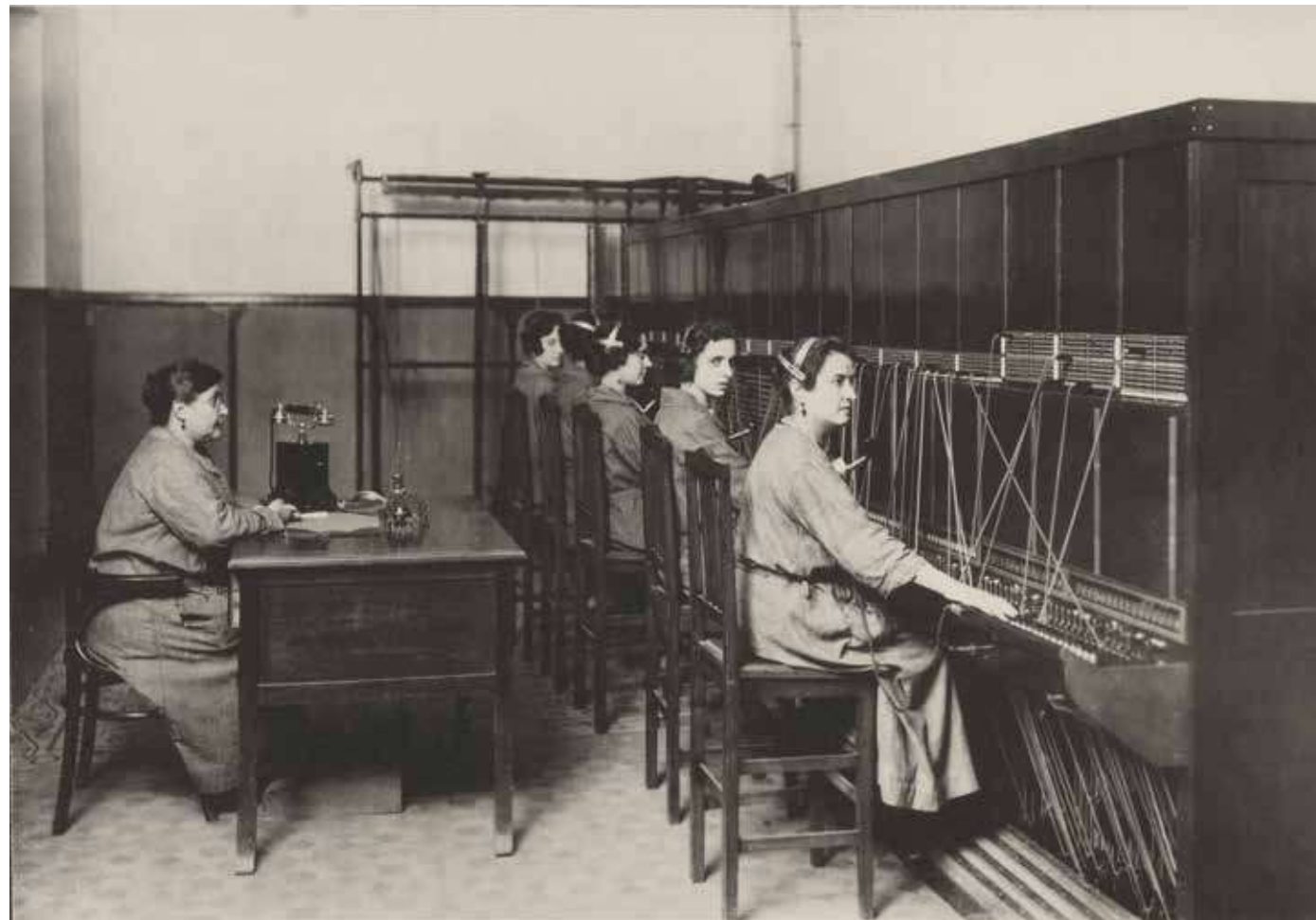
100 – 300 m<sup>2</sup>

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 m<sup>2</sup>

*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**  
[maria.brancosbarti@telefonica.com](mailto:maria.brancosbarti@telefonica.com)

**Travelling  
Exhibitions  
Management**

[itinerancias@fundaciontelefonica.com](mailto:itinerancias@fundaciontelefonica.com)

Available travelling exhibitions| Fundación Telefónica España  
(fundaciontelefonica.com)

