

ARTE Y TECNOLOGÍA. A CULTURAL UNDERTAKING BY TELEFÓNICA

The growth of information and communication technology has already left its imprint in the area of art and culture. At the centre of Telefónica's engagement in art and culture is an interest in the ability to convey ideas and values using contemporary technologies and media.

The Fundación Telefónica has acted as administrator and curator of the artistic heritage of the Telefónica Group since 1998. Its collections of 20th century art under the designation "Arte y Tecnología" comprise works of art belonging to various movements. The Fundación Telefónica not only collects but also publishes catalogues and stages exhibitions. The foundation is also involved in technological heritage and has amassed a collection of over 10.000 pieces, including objects, documents and photographs, bearing witness to the history of the company since its foundation in 1924.

As part of the arsVIRTUAL programme, the foundation has created an internet tour of culturally and historically significant sites. Important architectural works can be viewed on a home computer, using virtual technology which reproduces even the finest of details.

Fundación Telefónica goes further in its support of the arts, staging an international competition entitled "Concurso Internacional de Arte y Vida Artificial" to reward top works of art using the strategies, concepts and methods of digital technology. The competition – VIDA – recognizes artists and works that engage with robotics and artificial intelligence. These pieces have a propensity to grow as if organically, establishing a connection between technology and biology.

In 2005, the Fundación Telefónica developed an exhibition programme in various cities including Madrid, Buenos Aires, Lima and Santiago de Chile. Agreements were reached to enable the exchange and loan of pieces in cooperation with other cultural institutions in numerous countries, making current exhibitions available to a wide public around the world.

In an age of digital information and communication technology, Telefónica has made it a priority to ensure that technology is applied in the best interests of our society. The company sees patronage and communication of art and culture as part of this responsibility.

For further information, please see:

www.fundacion.telefonica.com and www.fundacion.telefonica.com/arsvirtual/index.htm

THE COLLECTION
EL CUBISMO Y SUS ENTORNOS
VISITS EUROPE

The collection **El Cubismo y sus Entornos (Cubism and its Surroundings)** has chosen an arrangement for its presentation in the Musée d'Ixelles that favours a new concept of cubism based on the work of Juan Gris and the Latin American experience of cubism's variables.

The accent of the collection's rearrangement for its debut in the heart of Europe falls on three main themes:

- A new definition of cubism (1916-1925)
- Juan Gris: cubism and modernism in Latin America
- Geographies of modernity

Each of these themes proposes a reflection on cubism and what is cubist, which is not yet common in European gallery and museum circles.

In the last twenty or thirty years, the best and most revealing studies on cubism have demonstrated its survival and expansion well beyond 1914. In fact, the best surveys of cubism testify to its redefinition through the work of Juan Gris, Gleizes, Metzinger and Blanchard. In this "new life", cubism defined afresh the concept of "pure painting", which nevertheless preserves the notion of "figurative art" through the articulation of flat coloured forms. Now more than ever before, cubism asked itself what were, to put it simply, "the laws of painting" and, more significantly, the cubism put into practice by the above-mentioned artists came to have a "family likeness" that had never existed before. From these postulates the new cubism conversed with abstraction and prepared the way for modern classicism, at the same time as Gris pushed the limits of his own artistic language towards what he himself called "pictorial rhyming" in his search for a meeting point with poetry. And perhaps it is worth recalling or considering that few collections can boast a group of works centring on the cubist experience between 1916 and 1925 comparable to that brought together by the Fundación Telefónica.

The relationship between the Chilean poet Vicente Huidobro and Juan Gris was decisive in the "new life" of cubism. And not only for Latin American art, but for the very dynamics of the whole Modern Movement. The migration of Latin American creative artists to Paris at the beginning of the 20th century was no different from that of their Russian, North American or Central European counterparts interested in the vicissitudes of the new art. Historians and museums, however, have largely ignored this fact and have underestimated the true value of the Latin American contribution. We, through the collection *El Cubismo y sus Entornos* and with Juan Gris at its centre, propose a reconsideration of this contribution as one of the defining elements of modernity. Besides, it is not only a question of remembering the aesthetic complicity between the works of Gris and Pettoruti, or of Gris, Rego Monteiro and Barradas, but also of the unexpected influence the Spanish painter's poetics might have had on the modern concept of photography in such creators as Horacio Copplola, on Torres García's

definition of Constructive Universalism or on the rediscovery of aboriginal Andean art which Matín Chambi's camera has captured with such accuracy.

But if the Latin American foundations of modernism ineluctably rest on cubism and on Gris, it is no less true that cubism was the driving force behind a great number and variety of movements in the first half of the 20th century. The articulation of cubist languages in futurism is well known, as are those in pre-war abstract constructivism, in modern classicism and in the creation of new figurative patterns. It is also recognised that what we today call "cubism" originally embraced a wide range of possibilities. Once the dogmatic visions which imposed the impossible certainties of "analytic" and "synthetic" categories were overcome, cubism involved a personal relationship with pictorial art for each of its practitioners. These variations of cubism and its development into other possibilities is what we call "the geographies of modernity".

EXHIBITED WORKS

• THE NEW DEFINITION OF CUBISM

BARRADAS, Rafael, Still Life, 1919, oil on cardboard, 50 x 57 cm.

BLANCHARD, María, Nature Morte Cubiste, circa 1917, oil on canvas, 55 x 32.5 cm.

BLANCHARD, María, Cubist Composition, circa 1918, oil on canvas, 29.3 x 23.8 cm.

BLANCHARD, María, Nature Morte Cubiste, circa 1919, oil on canvas, 79 x 60 cm.

GLEIZES, Albert, Portrait de Jean Cocteau, 1916, oil on canvas and plaster addition, 116 x 80 cm.

GRIS, Juan, La Guitare, 1918, oil on canvas, 81 x 59.8 cm.

GRIS, Juan, Arlequín, 1918, oil on canvas, 80 x 60 cm.

GLEIZES, Albert, Composition à la Guitare, circa 1921, oil on canvas, 80 x 58 cm.

GLEIZES, Albert, Composition, circa 1922, oil on canvas, 81 x 61.8 cm.

GLEIZES, Albert, L'ecolier, circa 1925, oil on canvas, 65 x 50 cm.

LHOTE, André, Le Pot Rouge, oil on canvas, 63.7 x 80 cm.

LHOTE, André, Cubist Still Life, 1917, oil on canvas, 55 x 37.7 cm.

METZINGER, Jean, Livre et Pipe Rouge, circa 1921, oil on canvas, 81.3 x 65.5 cm.

METZINGER, Jean, Nature Morte Avec Fruits Et Pitcher, 1917, oil on canvas, 81.3 x 62.3 cm.

VALMIER, Georges, Paysage, oil on canvas, 60.5 x 81.3 cm.

• JUAN GRIS: CUBISM AND MODERNISM IN LATIN AMERICA

BARRADAS, Rafael, Retrato de Antonio (Portrait of Antonio), between 1920 and 1922, oil on canvas, 59 x 46 cm.

CHAMBI, Martín, La Piedra de los Doce Ángulos (The Twelve-Angled Stone), 1930, photograph.

COPPOLA, Horacio, Homenaje a Juan Gris (Tribute to Juan Gris), 1929, photograph.

DO REGO MONTEIRO, Vicente, Os Talheres, 1925, oil on canvas, 45.5 x 55 cm.

GRIS, Juan, Verres, Journal et Bouteille de Vin, 1913, mixed media, 45 x 29.5 cm.

GRIS, Juan, Le Jardin, 1916, oil on canvas, 66.1 x 55.2 cm.

GRIS, Juan, Nature Morte Devant l'Armoire, 1920, oil on canvas, 60.5 x 45 cm.

GRIS, Juan, La Fenêtre aux Collines, 1923, oil on canvas, 73 x 92 cm.

GRIS, Juan, Guitare et Compotier, 1926-27, oil on canvas, 71 x 60 cm.

GRIS, Juan, La Chanteuse, 1926, oil on canvas, 92 x 64.7 cm.

HUIDOBRO, Vicente, Kaleidoscope, 1921, gauche on paper, 73 x 53 cm.

HUIDOBRO, Vicente, Minuit, 1921, gauche on paper...

PETORUTTI, Emilio, Il Grappolo di Uva, 1914, mixed media or collage, 48 x 35 cm.

TORRES-GARCÍA, Joaquín, Physique, 1929, oil on canvas, 60 x 72.8 cm.

TORRES GARCÍA, Joaquín, Constructivo en Blanco y Negro, 57.7 x 33.7cm.

• GEOGRAPHIES OF MODERNITY

ÁNGELES ORTIZ, Manuel, Balcón Abierto y Plato de Pescados (Open Balcony and Dish of Fish), 1924, oil on canvas, 121 x 86 cm.

BARRADAS, Rafael, Retrato de Alberto Lasplaces (Portrait of Alberto Lasplaces), circa 1920, 78 x 60 cm.

EXTER, Alexandra, Nature Morte aux Livres et à la Coupe de Fruits, 1914, mixed media on canvas, 75.5 x 56.5 cm.

GLEIZES, Albert, Paisaje de Bermudas (Bermuda Landscape), 1917, mixed media on paper, 80 x 69.3 cm.

GONTCHAROVA, Natalia, Le Linge, 1912, oil on canvas 98.3 x 74.2 cm.

GRIS, Juan, La Guitare sur la Table, 1913, oil on canvas, 60, 72.9 cm.

GRIS, Juan, Le Paquet de Tabac, 1923, oil on canvas, 22 x 35 cm.

GRIS, Juan, La Grappe de Raisins, 1925, oil on canvas, 38 x 47 cm.

HERBIN, Auguste, Portrait de Madame H..., 1912, oil on canvas, 81 x 61 cm.

MARCOUSSIS, Louis, Portrait de Alfred Flechtheim, 1914, oil on canvas, 115.5 x 81.2 cm.

MARCOUSSIS, Louis, Nature Morte, 1926, oil on canvas, 50 x 82.5 cm.

VÁZQUEZ DÍAZ, Daniel, Rúa de Portugal, between 1922 and 1923, oil on canvas, 42.5 x 32.5 cm.

XUL SOLAR, Alejandro, La Sombra del Caminante (Walker's Shadow), circa 1913, oil on canvas, 21.5 x 21.5 cm.

CUBISM AND ITS CONTEXT. FROM THE FUNDACIÓN TELEFÓNICA ART COLLECTION

Madrid (Spain) and Brussels (Belgium), February 4th 2010.- From February 5th until April 25th 2010 the Musée d'Ixelles in Brussels presents one of the most important collections of Cubist painting. This will be the first time *Cubism and its Context. From the Fundación Telefónica Art Collection* is shown outside of Spain and Latin America, reflecting the importance of Brussels at the heart of Europe.

The works included in this exhibition radically expand the Cubist canon from its perceived roots as a predominantly Spanish and French movement. Lesser known and highly accomplished Cubist painters who came from countries as diverse as Uruguay, Argentina, Poland and Russia are represented in order to re-contextualise the paintings of famous Cubists such as Juan Gris and Pablo Picasso. Thus, the international significance and scope of the Cubist movement is emphasised.

The collection is a result of international telecommunications leader Telefónica S.A. embarking on a policy of art collecting that led to the purchase of a variety of works of exceptional value, created by Pablo Picasso, Juan Gris, Luis Fernández, Eduardo Chillida and Antoni Tàpies. Telefónica set out to recover the works of Spanish artists who enjoyed great international acclaim in the twentieth century, but were nevertheless scantily represented in Spain due to historical reasons.

Various factors have made the Telefónica Art Collection a touchstone of corporate patronage of culture, even at international level: the selection criteria applied and the quality of the pieces, its aptness in remedying the shortcomings of Spanish collections, particularly where modern and contemporary art was concerned, and most importantly, the millions of visitors who have been able to admire these works in the different exhibitions.

Telefónica and the Fundación Telefónica (Telefónica Foundation) are among the most important sponsors of the arts in Spain, and spend a budget in excess of 114 million Euros annually for social and cultural programmes in Europe and Latin America. Through their London-based affiliate Telefónica Europe, with this exhibition, they are now extending their support of the arts beyond the Hispanic world.

To find out more about the exhibition please visit the website of Musée d'Ixelles in Brussels: www.museumofixelles.be

About the Fundación Telefónica (Telefónica Foundation)

Fostering the arts is one of many activities of the Madrid-based Fundación Telefónica. Its objective is to work to improve people's lives and encourage social progress through the use of Information and Communication Technologies. Created 1998 in Spain, the Fundación Telefónica is present up to now in Argentina, Brazil, Chile, Colombia, Ecuador, Spain, Mexico, Peru and Venezuela, where it carries out various programmes under five lines of action: Proniño, EducaRed, Debate and Knowledge, Volunteers, and Art and Technology. The Foundation's actions also reach El Salvador, Guatemala, Nicaragua,

Panama and Uruguay, thanks to Proniño program. To find out more, please visit www.fundacion.telefonica.com.

About Telefónica and Telefónica Europe

Telefónica, a leader in the telecommunications sector, carries out activities in the countries in which it is present which, due to their nature, substantially contributes to the economic, social and cultural development of each country, improving quality of life and promoting equal opportunity among its people. The object of this is to ensure that corporate success advances in parallel to social progress.

Telefónica is one of the world's largest telecommunications operators by market capitalisation. Its activities are centred mainly on the fixed and mobile telephony businesses, with broadband as the key tool for the development of both. It has a significant presence in 25 countries and a global customer base of 268 million. Telefónica's growth strategy is focused on the markets in which it has a strong foothold: Spain, Europe and Latin America. Telefónica is a 100% private sector company with its shares listed in Madrid and other stock exchanges and more than 1.5 million individual shareholders.

Telefónica Europe is a business division of Telefónica comprising mobile, fixed and DSL operations in the UK, Ireland, Germany, the Czech Republic and Slovakia - all of which use 'O2' as their consumer brand. Telefónica Europe also has 50% ownership of the UK and Irish Tesco Mobile and German Tchibo Mobilfunk joint venture businesses. In addition, the group includes the Isle of Man integrated fixed/mobile operator, Manx Telecom. Telefónica Europe is headquartered in Slough, UK, and has some 48.6 million mobile and fixed customers.

Further information:

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