



Press Dossier

CaixaForum Barcelona
15 February - 20 May 2012



To celebrate the tenth anniversary of CaixaForum Barcelona, "la Caixa" Foundation presents the most important exhibition to be devoted to the great Romantic painter in the last fifty years

Delacroix (1798-1863)

"When I paint a picture, I am not writing a thought". Eugène Delacroix questioned the need for a theme in painting. According to the great French artist, what created emotion on a canvas were its artistic values – material, light, colour – rather than the scenes depicted in it. Precisely one of the objectives of the exhibition *Delacroix (1798-1863)* is to explore this new image of this French Romantic painter, distancing ourselves from his association with great compositions on historic themes to focus on him as a revolutionary pitted against the rigid conventions of neoclassical art. The exhibition, jointly organised by "la Caixa" Foundation and the Louvre Museum, is the most complete on the trajectory of the French artist ever presented in Spain. *Delacroix (1798-1863)* features more than 130 works from public and private collections in Europe and America that reconstruct the painter's development, from his origins, when he took inspiration from artworks and literary texts, to his final years, marked by a synthesis of all that had gone before. One of the greatest attractions of *Delacroix (1798-1863)* is the opportunity it gives audiences of seeing at first-hand many works that have become references in our visual culture. These include *Greece Dying on the Ruins of Missolonghi*, as well as a Sketch for *The Death of Sardanapalus* and *Women of Algiers in their Apartment* (exceptionally loaned by the Louvre Museum), which Delacroix painted as a result of his journey around North Africa in 1832, and which also took him to several Spanish cities. This journey had a profound effect on him, and the exhibition also focuses on Delacroix's links with Spain. The large oil paintings featured here are accompanied by sketches, drawings, watercolours and etchings that illustrate the artist's inner life and show his affinities with more contemporary sensibilities.

Delacroix (1798-1863). Organised by: "la Caixa" Foundation. Produced by: "la Caixa" Foundation and the Louvre Museum. Curator: Sébastien Allard, head curator, Painting Department, Louvre Museum. Dates: 15 February - 20 May 2012. Place: CaixaForum Barcelona (Av. de Francesc Ferrer i Guàrdia, 6-8).

Barcelona, 14 February 2012.- On this day, the exhibition *Delacroix (1798-1863)*, the most complete show devoted to one of the most outstanding names in the history of universal art and the leading exponent of French Romantic painting to be assembled in the last nearly 50 years, will today be officially opened by: Anne Grillo, the French consul general; Elisa Durán, assistant general manager of "la Caixa" Foundation; Maria Àngels Torras, director of Territorial Services in Barcelona, Culture Ministry, Government of Catalonia; and Sébastien Allard, curator of the Painting Department, Louvre Museum.

The exhibition represents the culmination of the cooperation agreement between "la Caixa" Foundation and the Louvre Museum, signed in 2009. The purpose of this agreement, which further intensified the long-standing understanding between the two institutions, is to enable the joint organisation of different exhibition projects at the cultural centres managed by "la Caixa" Foundation and to secure loans of works from the Louvre Museum and the curatorial services of experts working at the Paris museum.

This agreement has already come to fruition with the presentation at the various CaixaForum centres of such diverse major exhibitions as: *Roads of Arabia. Archaeological Treasures from the Kingdom of Saudi Arabia; Etruscan Princes. Between East and West; and Another Egypt. Coptic Collections from the Louvre Museum.*

The agreement with the Louvre Museum is the result of a policy launched by "la Caixa" Foundation to establish strategic alliances with leading cultural centres, such as the French museum itself, the Prado and the Museum of Contemporary Art of Barcelona.

A dialogue between Delacroix and Goya to celebrate the tenth anniversary of CaixaForum

The opening of *Delacroix (1798-1863)* marks the beginning of a programme of events to celebrate the tenth anniversary of CaixaForum, "la Caixa" Foundation's social and cultural centre in Barcelona.

From March 16, moreover, the show will be run simultaneously with a second major exhibition, devoted to Francisco de Goya and based on works from the Prado in Madrid. This coincidence will help to suggest links between the two artists, both, undeniably, precursors of modernity whose respective careers also shared various points in common.

By organising this exhibition, then, "la Caixa" Foundation seeks to make a new generation of viewers aware of the French painter's relations with Spain. During his journey to Morocco in 1832, Eugène Delacroix stopped off in several Spanish cities, including Algeciras, Cadiz and Seville. "All Goya breathes around me", wrote his friend Pierret, expressing precocious interest in art from the Iberian Peninsula. In fact, Delacroix was one of the first in France to become familiar with Goya's *Caprichos*.

The exhibition that "la Caixa" Foundation presents today explores the powerful influence that Goya exercised over Delacroix's art, as well as Delacroix's own impact on that great 20th-century Spanish master, Pablo Picasso, who paid tribute to the French artist in a series inspired by *Women of Algiers in their Apartment*.

Parallel to the two exhibitions, "la Caixa" Foundation has also organised a complete programme of complementary activities. These include a season of lectures entitled *Goya-Delacroix, the Revolution of Modern Art*, in which works by the two artists are used to illustrate their essential contribution to shaping modernity.

The CaixaForum Barcelona winter music season will also render tribute to Delacroix, with concerts featuring music by composers who were contemporaries of the great French artist. These include Delacroix's friend Chopin, as well as Liszt and others he greatly admired, such as Mozart. The special parallel programme is completed by family and educational activities and others aimed at senior citizens, as well as guided tours and the inaugural lecture by the exhibition's curator.

The exhibition space will also feature *Mini-labo*, an innovative educational facility aimed at family audiences. In this, large touch-screen devices will invite visitors to observe, relate, explore, listen, read and, in general, discover Delacroix, as well as taking the show as their inspiration for creating their own works and narratives.

More than 130 works to illustrate the many facets of a French master

This exhibition, in which CaixaForum Barcelona pays homage to a truly great French artist, is the most complete organised since the great show staged in Paris in 1963 to mark the centenary of Delacroix's death.

This new major retrospective, then, seeks to provide an overview of Delacroix's work and his artistic development. In pursuing this goal, it focuses on the

different stages in the French painter's career, from his early works, when he found his inspiration in the museum, to his mature years, when he revisited his earlier themes from a new perspective, with particular emphasis on his paintings of historical and oriental inspiration.

Delacroix (1798-1863) brings together more than 130 works that illustrate the many facets in the work of this genius. As a result, visitors to CaixaForum Barcelona will be able to see some of his best-known oils, such as *Greece Dying on the Ruins of Missolonghi*, as well as a sketch for the *Death of Sardanapalus* and *Women of Algiers in their Apartment*, exceptionally loaned



Women of Algiers in their Apartment, 1834.
Musée du Louvre © 2009 Musée du Louvre / Erich Lessing

for this show. This last work will, moreover, provide the centrepiece for one of the highlights of the show, a section featuring all the great paintings of oriental inspiration that the French master produced on his return from his journey to Morocco.

These renowned paintings are also accompanied by less well-known pieces, with particular emphasis on the graphic work, including both drawings and etchings (which also owe a major debt to Goya).

Besides the works from the Louvre Museum, the exhibition also includes many pieces loaned for the occasion by public institutions around the world: the Uffizi (Florence); The National Gallery (London); The Metropolitan Museum of Art (New York); the Musée d'Orsay (Paris); The Art Institute of Chicago; The British Museum (London); and the Musée des Beaux-Arts (Bordeaux); and from private collections.

Visual pleasure and intellectual rigour are the criteria that have guided the selection of the works included in the exhibition, which is aimed at suggesting a new interpretation of Delacroix's "Romanticism". Following the publication of a new edition of the artist's *Journal* in 2009, this retrospective outlines a new vision of his work, based on the latest discoveries and scientific publications.

Delacroix (1798-1863) shows how Delacroix explored the question of theme and the necessity for a subject, and his idea of composition based on production of the work. It also illustrates the master's in-depth familiarity with the painterly traditions through his treatment of official commissions and heroic historical and religious themes as well as showing how, in the mid-19th century,

he began to reinvent this tradition, reworking it in the light of the burgeoning realist revolution.

The show also focuses on less well-known aspects of Delacroix's *oeuvre*. These include, for example, the portrait: the great *Portrait of Louis-Auguste Schwiter*, which captivated Degas so much that he bought the work, exemplifies the master's genius in this genre.



Sketch for *The Death of Sardanapalus*, 1826-1827
Musée du Louvre
© 2009 Musée du Louvre / Erich Lessing

The self-portrait also provides interesting material for analysis, partly because Delacroix produced only three painted entirely by his own hand. All three are featured in this exhibition: the famous *Self-Portrait with Green Jacket* and the *Self-Portrait as Ravenswood*, both from the Louvre; and the *Self-Portrait*, c. 1842, from the Uffizi Gallery in Florence.

EXHIBITION SECTIONS

Delacroix and the model

In Delacroix's time, the nude was the cornerstone of artistic apprenticeship. Rubens' *Marie de' Medici*, in the Louvre, provided the young painter with a model to emulate. This room contains several studies that show Delacroix's originality, as he reveals his fascination with the light and colour of the female body, rather than concentrating on anatomical precision.

The three versions of the portrait of Aspasia embody an extraordinary investigation of colour. The challenge here is to reproduce the light and texture of the mulatto woman's velvet skin. To achieve this, Delacroix marks certain parts of the body, such as the armpits and the backs of the hands, usually ignored in academic nudes, with a darker brown. Moreover, he accentuates the contrast between his model's brown skin and bright red lips.

By comparing the three portraits, we can note that the face and body interact with the colourful background, which changes from red in the oldest version to green in the most modern.

The Faust illustrations

For Delacroix, literature was a powerful source of inspiration. One of his outstanding works as a lithographer are the seventeen plates he produced to illustrate Goethe's *Faust* (1828), and which embody a highly personal reading of the work.

In these lithographs, Delacroix reworks the original text, leaving to one side Faust's love for Marguerite and focusing on the relationship between Faust his evil counterpart, Mephistopheles. Over the course of the series, Faust's image comes more and more to resemble that of his diabolic mentor, to the point where, in the scene in which the doctor seduces Marguerite, it is virtually impossible to distinguish one from the other.

Goethe saw Delacroix's lithographs and enthused over the French artist's novel interpretation: "M. Delacroix... is a man of great talent who found in 'Faust' his proper aliment... And if I must confess that M. Delacroix has, in some scenes, surpassed my own notions, how much more will the reader find all in full life, and surpassing his imagination", the German author declared to his friend Eckermann in the famous *Conversations*.

The portrait and the British influence

Delacroix's work between 1820 and 1830 is greatly influenced by English painting, particularly after his visit to London in 1825 and his meeting with the painter Sir Thomas Lawrence.

The French artist interprets the British portrait according to his own artistic personality. His most outstanding work from this period is the portrait of Louis-Auguste (later Baron) Schwiter (1826). As in many English portraits from the time, the painting seeks to capture Schwiter's character as he poses, standing, in a park. However, rather than reproducing a falsely relaxed attitude, Delacroix chooses to accentuate more formal aspects and through the baron's clothing, emphasises his aristocratic bearing.

The Romantic taste for disguise is seen, particularly, in the portrait of the baritone Barroilhet dressed as a Turk, and in the self-portrait as Edgar Ravenswood, the central character in Sir Walter Scott's novel *The Bride of Lammermoor* (1819). Accounts from the time testify to the fact that Delacroix attended masked balls dressed as Dante.

Literary inspiration

Delacroix's imagination needed stimulus. "What I need, then, in finding a subject, is to open a book that can inspire me and let its mood guide me", he wrote in his

Journal In the 1820s, he found such stimulus in literature. But it was not enough to merely illustrate a narrative: true artists transmit the emotions that reading it creates in them. Later, merely seeing the colours on his palette would suffice.

Delacroix burst into the Salons of that decade with works in daring styles that revolutionised the painting of history. Whilst exalting the raw material of painting, he also renewed his subjects through his reading of ancient and modern literature, taking his inspiration, not only from Dante, Cervantes and Milton, but also from the fashionable novels of the time, by such authors as Chateaubriand and Walter Scott.

Lord Byron became something of an advisor to the artist, suggesting such exotic themes as *Sardanapalus* and *The Combat of the Giaour and Hassan*, as well as informing Delacroix's vision of contemporary history. Swayed by the English poet's arguments, he favoured Greek independence in that country's struggle against the Ottoman Empire. Two of Delacroix's greatest works, *The Massacre at Chios* (1824) and *Greece Dying on the Ruins of Missolonghi* (1826), are allegories inspired by contemporary conflict.

The drama of Greece

"Who now shall lead they scattered children forth, And long accustomed bondage uncreate?" wrote Lord Byron in his narrative poem *Childe Harold's Pilgrimage* (1812-1818), after his first journey to Greece in 1810. Byron's ideas made a great impression on Delacroix, who devoted several works to the Greek War of Independence. This room contains a watercolour and a study for *The Massacre at Chios* (1824), which alludes to the 20,000 Greeks killed at Chios and the suffering of the women and children who survived.

In 1826, Delacroix painted *Greece Dying on the Ruins of Missolonghi*. This masterpiece, produced for a major exhibition in support of the Greek revolutionaries, depicts the heroic resistance of the people of Missolonghi. The work also pays homage to Byron, who died in that city in 1824.

The pain of Greece is represented by the figure of a despairing woman who accepts her own sacrifice. The female image here is reminiscent of the style of the Renaissance *Pietà*, whilst the hand that reaches from the rubble brings to mind Géricault's *The Raft of the Medusa*.

Memories of the journey to Morocco

In 1832, Delacroix accompanied the Count of Mornay on a French diplomatic mission to North Africa, there to visit Abd ar-Rahman, Sultan of Morocco. On

the journey, they stopped off in several Spanish cities, including Cadiz, Seville and Algeciras.

Delacroix made many life studies in his travel notebook, perfecting his mastery of watercolour technique. This North African journey provided the artist with an inexhaustible repertoire of subjects, themes and motifs, and he proceeded to work on these until the end of his days. Many of the smaller pieces, such as *A Street in Meknes*, are imbued with extraordinary freshness and spontaneity.

From 1832, Delacroix's inspiration was further renewed by his selection of subject matter and treatment of colour, which became the main protagonist of his painting. Between 1834 and 1841 he showed four outstanding works at the Salons, three of which are brought together in this room: *Women of Algiers in their Apartment*, *The Kaid*, *Moroccan Chieftain*, *The Fanatics of Tangiers* and *Jewish Wedding in Morocco*

The great decoration

During the mid-1830s, Delacroix's activities greatly increased as the State commissioned Delacroix to produce large decorative works for public buildings: the Salon of the King and the library of the Bourbon Palace, which now houses the French National Assembly, and the library of the Chamber of Peers.

In 1849, he decorated the main ceiling in the Salon d'Apollon in the Louvre. A sketch for this work, which completed that commenced nearly two centuries previously by Charles LeBrun, Louis XIV's *premier peintre*, and marked the high point of Delacroix's career as a decorative painter, is included in this exhibition.

Medea and St. Sebastian

In the late-1830s, Delacroix returned to classicism and painted large oils devoted to mythological and religious themes. He produced several versions of *Medea*, in which Jason's wife is depicted with a savage gesture, dagger in hand, just before she kills her children, and of *St. Sebastian*, in which the martyr lies extenuated as St. Irene removes the arrows from his body. Both series of works show the influence of such masters as Andrea del Sarto, Rubens and Van Dyck.

During the early-1840s, Delacroix worked in all genres, from ancient history to contemporary themes, the portrait, and decorative and religious painting, constantly renewing his sources of inspiration.

The solitude of Christ

Religious feeling does not play an important role in Delacroix's work – as his critics at the time were quick to point out – yet Christ is a frequent subject in his painting.

In the image of Christ crucified, Delacroix saw the individual pitted against fate and death. His *Crucifixions* highlight the solitude of Christ, and he interprets the Passion as a human drama full of doubt, suffering and resignation.

In his different versions of *Christ Tied to the Column*, Delacroix eliminates narrative and expressionist elements to invite the viewer to meditate on Man's suffering. In his versions of the *Pietà*, moreover, he focuses on the suffering of the mother who, arms open, repeats the Son's ordeal.

Series and variations

In 1847, Delacroix returned to his *Journal*, which he had abandoned since 1824. Whilst working on various decorative painting projects, he reflected in it on his work, reviving literary subjects from which he had taken inspiration twenty years earlier.

By now, though, Delacroix had become more critical of Byron, though the English poet inspired him to paint *The Shipwreck of Don Juan* and *The Bride of Abydos*. He produced a series of works devoted to *The Rape of Rebecca*, which took its inspiration from Walter Scott's *Ivanhoe*, as well as drawings, paintings and etchings inspired by Shakespearian themes: *Hamlet and Horatio in the Graveyard*.

The subject of abduction also appears in *African Pirates Abducting a Young Woman*, whilst furious, violent heroines inspire two versions of *The Bride of Abydos* and *Desdemona Cursed by Her Father*. Themes and motifs are echoed from one work to another, giving unity to the prolific output of this period.

The Lion Hunt: the power of the sketch

The Universal Exposition in Paris in 1855 saw Delacroix elevated to the heights, as he presented a retrospective comprising thirty-five works at the world's fair. Particularly outstanding was a large painting, *The Lion Hunt*, in which he revisited his studies of painting animals. The oil takes its inspiration from Rubens, for Delacroix wished to present himself to the world as the successor to the Flemish painter.

This room features an extraordinary preliminary study for *The Lion Hunt*, one of Delacroix's finest. At the age of fifty-six, Delacroix had grown interested in the unfinished and the capacity to conserve the fresh quality of the sketch on the canvas. In this masterpiece, the whirling lines and powerful colour transmit the violence of the combat between man and beast.

Here, then, anticipating pictorial modernity, Delacroix emphasises expressive force rather than formal perfection.

Landscape: between the material and the spirit

The temptation of pure painting is always present in Delacroix's work. How can such material art reach the spectator's soul and transmit such deep feelings? In his writings, Delacroix speaks of the "magical accord" that enables painting to captivate the viewer.

After 1850, landscapes and atmospheric studies began to take on growing importance, as if the artist felt the need to understand and explain such phenomena. Delacroix spent time in Dieppe, Normandy, where contact with the seascape evoked new feelings in him. These emotions he transmitted to his canvas through coloured shades and reflections that anticipate the Impressionists' quest for light.

In his historical compositions, his characters merge naturally with the landscape, as we can see, for instance, in *Ovid among the Scythians*, a painting shown at the Salon in 1859. The exiled poet takes refuge far from everything, amongst savages. The vastness of the landscape and the distance from us of the figures places us between two worlds, like Delacroix himself, who was approaching the end of his days. "It is the infinite in the finite. It is the dream!" wrote Baudelaire enthusiastically about this painting.

PARALLEL ACTIVITIES

INAUGURAL LECTURE

Wednesday, February 15 | 7 pm

By **Sébastien Allard**, *exhibition curator and head curator of the Painting Department at the Louvre Museum*

LECTURE SEASON

GOYA-DELACROIX, THE REVOLUTION OF MODERN ART

12 April - 24 May 2012

Taking works by Goya and Delacroix as our starting point, we reflect on the key ideas that shaped modern art: artistic freedom; the artist's engagement with the problems of their times; the tension between the need for roots and escapist desires; the new gaze on the body; new ways of seeing a human figure torn between rationality and irrationality...

Coordinated by **María Dolores Jiménez-Blanco**, *professor of Art History, University of Madrid in Alcalá de Henares*

Forthcoming sessions: May 3, 10, 17 and 24, at 7.30 pm. Places limited. Price per lecture: €2

Thursday, April 12 | 7.30 pm

- **Goya, Delacroix, Picasso, et al.: genealogies, references and differences**

It has been said that the modern artistic temperament begins with Goya. That is the view taken by French Romantics, including Delacroix, who valued creative freedom above all. And Picasso, who often compared himself to both Goya and Delacroix, also shared this opinion.

María Dolores Jiménez-Blanco, *professor of Art History, University of Madrid in Alcalá de Henares*

Monday, April 16 | 7.30 pm

- **Goya, Delacroix and artistic freedom as political gesture**

If beauty had been the main criterion in art for centuries, the Illustration and Romanticism heralded in a desire for artistic freedom as a key concern of modern art. In Goya and Delacroix are outstanding examples of this pursuit of freedom.

Jordi Ibáñez, *professor, Pompeu Fabra University*

Thursday, April 26 | 7.30 pm

- **The artist as witness of their time (war and revolution)**

In their images of wars, both those experienced at close-hand and those seen from a distance and imagined, Goya and Delacroix help to fix the position of the modern artist towards his own time, between the neutral witness and the engaged participant.

Valeriano Bozal, *professor of Art History, University of Madrid in Alcalá de Henares*

MUSIC SEASON

CONCERTS PARALLEL TO THE EXHIBITION *DELACROIX (1798-1863)*

Places limited. Price per concert: €12

Sunday, February 19 | 7.30 pm

- **LOLA CASARIEGO**, *soprano*; **MANUEL BURGUERAS**, *piano*

Works by W. A. Mozart, F. Liszt, F. Schubert, P. Viardot and G. Rossini

Born in Oviedo and trained in Madrid, Lola Casariego has forged a solid, intense artistic career that has led her to perform at major theatres and concert halls around the world alongside the most prestigious conductors and orchestras. Her superb, versatile voice has enabled her to triumph in both opera and zarzuela productions and concerts and recitals. On this occasion, Lola Casariego will perform a sensitive selection of songs by Mozart and other leading German, French and Italian Romantic composers.

Sunday, February 26 | 7.30 pm

- **TRIO GUARNERI** (**Čeněk Pavlík**, *violin*; **Marek Jerie**, *cello*; **Ivan Klánský**, *piano*)

Works by L.v.Beethoven and F. B.Mendelssohn

Founded in Prague in 1986 by three internationally acclaimed soloists, the Trio Guarneri is amongst the most brilliant piano trio on the world music stage today. Starting out as a classical trio, this remarkable chamber ensemble has also specialised particularly in Romanticism, adapting perfectly to the artistic demands of music from both periods. With their characteristic pure sound, virtuosity and exquisite musicality, the trio will perform a selection of jewels in the crown of this emotive repertoire.

Sunday, March 18 | 7.30 pm

- **ENRIQUE BAGARÍA**, *piano*
Works by W. A. Mozart, F. Chopin and F. Liszt

Enrique Bagaría received his training from leading *maestros* in Madrid, Barcelona, Paris and Munich. Greatly in demand as both soloist and chamber musician, Bagaría has won many international prizes thanks to his brilliant talent and sensitive interpretative style. On this occasion, the pianist will perform works by the “divine” Mozart so beloved of Delacroix and by two other illustrious Romantic composers, Chopin and Liszt, with whom the French painter enjoyed special relations of friendship and mutual admiration.

Tuesday, March 25 | 7.30 pm

- **KUSS QUARTET** (**Jana Kuss**, *violin*; **Oliver Wille**, *violin*; **William Coleman**, *viola*; **Mikayel Hakhnazaryan**, *cello*; **MATE BEKAVAC**, *clarinet*)
Works by W. A. Mozart and J. Brahms

Founded in Berlin, the celebrated Kuss Quartet have won many prizes over their career thanks to an unusually fresh, pure sound that has enchanted audiences and critics at leading concert halls around the world. To mark the exhibition devoted to Delacroix, the ensemble will perform the “Dissonance” String Quartet by Mozart, a composer whom the painter greatly admired, and the superb *Quintet for Clarinet and Strings* by Brahms, featuring the extraordinarily-gifted Slovenian clarinetist Mate Bekavac.

COFFEE-DEBATE WITH THE ARTS ACTIVITIES FOR SENIOR CITIZENS

Mondays (from February 20)

The Coffee-Debate with the Arts enables older visitors to enjoy exhibitions in a different way. These two-hour activities begin with a relaxed guided tour exploring the particular interests of each different group. Next, we all share our impressions in a chat over a cup of coffee.

Activity free of charge for those over 60 years of age. At 4.30 pm. Duration: 2 hours. Places limited. Advance registration, tel. 93 476 86 30.

FAMILY ACTIVITIES**FAMILY VISITS TO THE EXHIBITIONS**

Saturdays | 7 pm. From 18 February 2012

These visits combine a tour of the exhibition with hands-on activities and suggestions. From 7 years. Activity free of charge.

FAMILY ACTIVITIES**MINI-LABO**

Inside the exhibition area is a space where families can take part in activities inspired by themes from the show itself. From 5 years. Activity free of charge

Delacroix **(1798-1863)**

15 February - 20 May 2012

Free admission to exhibitions

CaixaForum Barcelona

Av. de Francesc Ferrer i Guàrdia, 6-8
08038 Barcelona

Times

Monday-Friday, from 10 am to 8 pm
Saturdays and Sundays, from 10 am
to 9 pm

Guided tours

Mondays, at 7 pm
Saturdays, at 6 pm
Advance registration, tel. 93 476 86
30 or CaixaForum information desk

Information Service

"la Caixa" Foundation
Tel. 902 223 040
Monday-Sunday, from 9 am to 8 pm
www.lacaixa.es/obrasocial

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