

# FAMILY WAR

PERE NOGUERA  
EXHIBITION

ARCHIVE MATERIAL  
4.12.24 – 28.02.25

ENG.

Pere Noguera. 1941. La Bisbal d'Empordà.

A '70s pioneer in the use of the archive as a ready-made and what today is called digital *post-photography*, Noguera has put together his own photographic and film archives –often anonymous, located in scrapyards or flea markets– in order to re-signify them and create new works of art.

Noguera, one of the most relevant exponents of conceptual art in Catalonia and in Spain, exhibits a group of works that are the result of revisions and re-readings through a practice based on process, deconstruction and fragmentation. Objects that have ceased to have any significance and have taken on a new symbolic charge.

The exhibition is part of the annual programme that the Filmoteca de Catalunya has dedicated this year to amateur cinema and more specifically to found footage – a film genre or technique in which existing material is used with the idea of generating a new discourse, a new piece, a new work–.

The exhibition emphasises the artist's audiovisual work, focuses attention on the "filmic fact". In 1950 in La Bisbal d'Empordà, with fewer than five thousand inhabitants, there were three cinemas showing regularly: the Mundial, the Olympia and the Foment. The trailers, postcards and screenings left their mark on the artist Noguera, who also collected them to create, even as a child, his own archive.

"Nothing dies completely,  
waiting to be read one day  
for another use"

Pere Noguera

The works shown in this exhibition come from two of Pere Noguera's own archive collections: the Encants, Barcelona collection and the Família Guerra, La Bisbal d'Empordà collection.

The "Encants, Barcelona" collection consisted of photographs and negatives from the 1940s, '50s and '60s. This material was a clear exponent of the tradition accumulated when it came to understanding photography and its process, based on an old conception of portraiture, contaminated by the ideology and aesthetics of the Franco regime. Noguera revisits the photographic archive, now in a state of deterioration, and gives it a new look through new digital procedures that set it in motion. It updates the historical overview.

In the "Família Guerra, La Bisbal d'Empordà" collection, acquired in the Empordà town from the scrap dealer who regularly supplied him with junk, Noguera locates a set of 16-mm reels from a Dutch family. Some of the reels were amateur footage from the 1930s and '40s, family scenes, and some were professionally edited footage from World War II.

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## HALF BODY 2024

Transparency of 270 studio portraits from archival material by Pere Noguera. Installation created for this exhibition.

*When two people, two tracks and two identities take the place of what should be one, the system goes haywire.*

Carles Guerra. Room sheet for the exhibition "Pere Noguera. Arxiu-elements classificats" (Pere Noguera. Archive-classified elements), at the Palmadotze gallery (Santa Margarida i Els Monjos, 2022).

## MARBRE DE TAULA (TABLETOP MARBLE) 2004

Collage with photo and pieces of marble.  
114 × 153 × 2 cm.

Work exhibited in the exhibition "Pere Noguera. Històries d'arxiu" (Pere Noguera. Archive Histories), at the Antoni Tàpies Foundation, Barcelona, 2011.

Iconic piece in the artist's career. Large-format family portrait from the "Encants, Barcelona" collection.

Noguera identified the family portrayed by recognising the sculptural figures in the background of the image. The artist reinforces the anonymity of the family group by cancelling out their faces with pieces of unworked marble, leaving only the sculptural faces uncovered.

A game of interchange of natures, presences and interferences between the family group and the sculptural group.

Photographs have been used as a creative material throughout Noguera's career, in actions, in works linking object and image and also in numerous installations.

## POSTALS FAMÍLIA GUERRA (FAMILY WAR POSTCARDS) 1989 - 2022

Photocopies and rusty paper. 1.48 × 7.31 m.  
Work exhibited for the first time at the Palmadotze gallery, in Santa Margarida i Els Monjos, in 2022.

Created from the Família Guerra, La Bisbal d'Empordà collection, the piece alludes to the lobby cards of coming attractions displayed in cinema lobbies. Noguera rhythmically places papers

covered in rust – occupying the space of two lobby cards – thus altering the uniform reading of the filmic narrative. Iron in contact with water is a corrosive element, as can be acts that we humans commit, such as war.

Throughout his career, Noguera has explored different narratives related to the idea of reproduction, sequentiality through the image, photography and photocopying.

## FAMÍLIA GUERRA 2007

Video, 1 h 49 min. Silent.

Video loop shown at the exhibition "Pere Noguera. Històries d'arxiu" (Pere Noguera. Archive Histories), at the Antoni Tàpies Foundation, Barcelona, 2011.

The video installation, created from the "Família Guerra, La Bisbal d'Empordà" collection, is a clear example of a work made with found footage.

Amateur home movies with happy images of a well-to-do Central European family are confronted with more professional documentary-style war scenes. The double-screen projection juxtaposes joy and atrocity.

The use of montage –as in "*Postals Família Guerra*" or "*El títol és el so*"– intervenes in the rhythm, pauses or repeats, like a "sting" before what we see.

The piece invites us to reflect on individual and collective memory.

## EL TÍTOL ÉS EL SO (THE TITLE IS THE SOUND) 1996

Video. 40 min. Silent.

Shown at the "Pere Noguera. Llacs, illes, pedrals i morts" (Pere Noguera. Lakes, islands, rocks and death) exhibition, at the Palau de la Virreina, in Barcelona, in 1996.

The first filmic work in which parts of World War II films from the "Família Guerra, La Bisbal d'Empordà" collection were used.

The documentary content is supplemented by subtitles expressly incorporated by the artist. The subtitles inform us that the sound is the title. Many of the frames show bombs falling like an atrocious rain.

Another subtitle poetically and sharply interpellates the spectator:

*Every thing repeated occupies a unique space.*  
Pere Noguera

## FOTOGAMES EN MOVIMENT (MOVING PICTURES) 2004-2007

Videos. Various lengths. Silent.

Works exhibited in two exhibitions: "Pere Noguera. Arxiu, 1974-2004. Fotogrames en acció" (Pere Noguera. Archive 1974-2004. Moving Pictures), at the Metropolitana Gallery, in Barcelona, in 2004, and "Pere Noguera. Històries d'arxiu" (Pere Noguera. Archive Histories), at the Antoni Tàpies Foundation, Barcelona, 2011.

Works based on material from the Encants, Barcelona and Família Guerra, La Bisbal d'Empordà collections.

A series in which each of the pieces is an invisible journey of the gaze on the photographic image. A movement has been fixed by means of a computer-aided drawing. The Fotograma en moviment extends the language of photography.

From 2000 onwards, when technological tools became available for domestic use, Noguera changes the photocopier for the scanner. The photographs are no longer observed with the naked eye, but a new reading is established that makes the filmic fact possible, a single moving photograph becomes an enhancer of narratives.

*Model i artista (Model and artist)*,  
2004 (3 min 50 s)

*Flor de cirerer (Cherry blossom)*, 2006 (6 min)

*Clinica (Clinic)*, 2007 (10 min 37 s)

*Fabricació mecànica. Indústria motos Ossa*  
(Mechanical manufacturing. Ossa motorcycle  
industry), 2007 (11 min 2 s)

*Família "prueba sin retoque" (Family "test without  
retouch")*, 2007 (4 min 15 s)

*Llibre i flor (Book and flower)*, 2007 (2 min 40 s)

*Salut i medicina (INP i RFF) (Health and  
medicine)*, 2007 (5 min 37 s)

*Trofeus (Trophies)*, 2007 (3 min 28 s)

## PAPER CARBÓ (CARBON PAPER) 2012

Installation: video and 112 photocopies  
on carbon paper.  
230 × 300 cm.

Work created expressly for the Art and Memory space of the Exile Memorial Museum (MUME) in La Jonquera in 2012. The installation was and is a variation on the project "Paper Carbó. Sèrie Arxiu - Família Guerra", presented in 2011 at the Antoni Tàpies Foundation in Barcelona.

Work from the "Família Guerra, La Bisbal d'Empordà" collection.

In this re-reading, 112 copies are papered on the wall and surround a screen containing a film. The images on paper correspond to photographic negatives from the "Família Guerra, La Bisbal d'Empordà" collection. To the ghostly faces is added the subtlety of a fragile material such as a photocopy on paper. The monitor shows the film "*Família-Guerra*", but in this case a large black rectangle hides part of the information.

## ARRAMBADORS (BANISTERS) 2010

Photocopies of negatives with mirror effect.  
109 × 190 × 1 cm.  
2 original positive photographs. 9 × 12 cm.

Piece shown for the first time at the exhibition "Pere Noguera. Històries d'arxiu" (Pere Noguera. Archive Histories), at the Antoni Tàpies Foundation, Barcelona, 2011.

All the material comes from the "Família Guerra, La Bisbal d'Empordà" collection.

Installation consisting of two images and a double banister.

The banister becomes a domestic element composed of a mosaic of a repeated image. The print is folded vertically and horizontally to create a kaleidoscope or mirror effect.

## LLEGIR. TRES MOVIMENTS I UNA VARIACIÓ (READ. THREE MOVEMENTS AND A VARIATION) 1974 – 2024

A series of works on the analysis of advertising and communication language that place us in the social context of the 1970s. Composition made from newspaper and illustrated magazine clippings arranged freely, non-linearly, on a sheet of paper held together with a staple.

Contemporary to "*La fotocòpia com a obra document*" (1975) and "*Sèrie Massanet-Arxiu*" (1977). On the occasion of the exhibition "Família Guerra. Archival Material" this unpublished material has been revised and updated, incorporating movement and thus activating new ways of reading it.