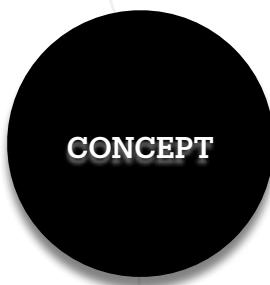


ACCIÓN
PORTABELLA

TO MARK PERE PORTABELLA'S CENTENARY



CONCEPT

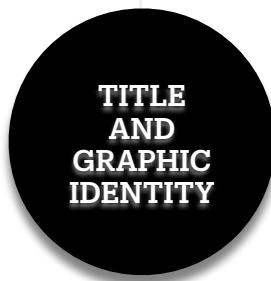
The Ministry of Culture of Spain and the Department of Culture of the Government of Catalonia are jointly preparing the commemoration of the centenary of filmmaker Pere Portabella (Figueres, 1927). The initiative seeks to highlight the figure of this director and his legacy on filmmakers, artists and social movements that have been influenced by his work.

This celebration aims to carry forward Pere Portabella's vital, political, and artistic message: a drive towards dialogue, courage, and the centrality of the avant-garde— together with his proverbial ability to generate consensus, provocation, movement and succession. It is an invitation to explore, anew, cinema's and artistic practice's capacity to take risks through formal radicality.

Accordingly, the initiative proposes a public tribute to Pere Portabella, recognising the enduring contemporaneity of his work, and making visible how his practices continue to operate as a catalyst for artistic and political activism. For this reason, we propose that the whole programme of initiatives be titled “Acción Portabella”, as a sign of this ability to remain current—to set out on a journey that helps us reclaim the essential role of the avant-garde attitude. Across the programme, the force of poetic evocation will always resonate. Pere Portabella himself describes how he experiences this recognition: “We have to do things that have currency, vitality, that allow us to move forward. This is where I feel at ease.”

In this context, a series of interconnected activities will take place throughout 2026 and 2027, precisely when Portabella turns one hundred years old. The premise of “Acción Portabella” is that each initiating institution articulates its own distinctive strategy, creating an ongoing relay from one activity to the next. Pere Portabella will remain informed—through his close circle—of the different initiatives to be undertaken, thus establishing an overarching map of international connectivity that will be reflected on the centenary website. The website will become a visual format that conveys this shared alliance in a pragmatic reflection, across the various fields of culture and thought, and across the generations involved.

This initiative therefore brings together a range of key nodal actors in cultural and political life: art and cultural centres; festivals; film archives; laboratories and foundations devoted to political and social thought; cross-disciplinary bodies; autonomous knowledge production groups; universities; media outlets; and artists' collectives. All of them are the vehicle for shaping this collective journey.



As we have said, the centenary's generic name is 'Acción Portabella'. We see this concept as a distinctive way of using an event to let Pere Portabella's vital, artistic, and political ideas and message flow from a radically contemporary standpoint, reinterpreted by each of the participating entities.

The graphic identity functions as a node of collective identification. Several factors were taken into account in its creation. Most importantly, the graphic identity is composed of the words Acción Portabella and the ideogram: two graphic elements that build a single, inseparable image, since the graphic identity only acquires meaning through their joint composition. The graphic identity contains singular elements, such as the dynamic expression of the name inside the ideogram's ellipse, with the initial letters of Acción Portabella circulating upwards or downwards—a variable that conveys the idea of "passing the baton" among participants. Complementarily, but essentially, the use of the ideogram's positive and negative space stands out, playing with voids and shapes to suggest hidden meanings—particularly one closely linked to one of the filmmaker's most significant films—thus introducing an ironic dimension very close to Pere Portabella. In short, a light, minimalist, symbolic aesthetic that synthesises his visual universe into pure and essential forms, through a strict and forced use of black and white, a distinctive trait of some of his most emblematic films.



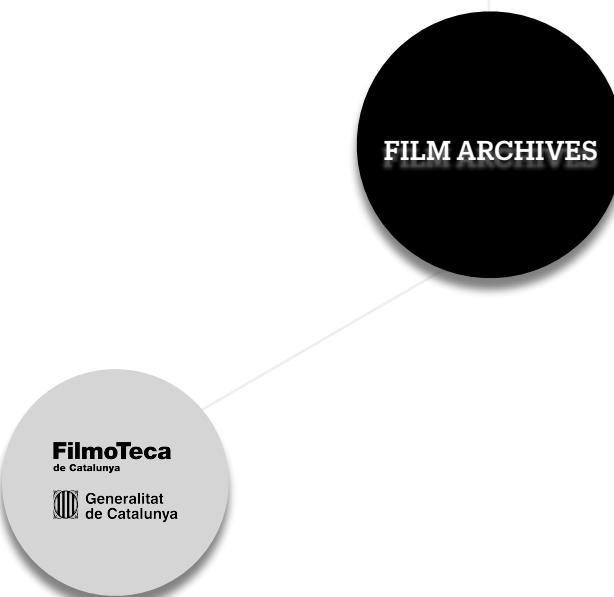
The ‘Acción Portabella’ website is a space that makes visible the impulse that Pere Portabella’s work and figure have generated—and continue to generate—in other authors, artists, thinkers, and activists of thought and action. Rather than focusing exclusively on his individual trajectory, the centenary proposes a collective journey: from Portabella towards the avant-gardes, and towards everything his work has helped to set in motion.

For this reason, the website’s design does not follow a traditional catalogue structure. Instead, it offers visitors an open experience, where they can explore the contents and their multiple relationships through their own gaze—reflecting Portabella’s own collective, avant-garde essence.

We want this constellation to help reveal resonances, affinities, and complicities among the centenary’s participating initiatives and agents. To value what transcends each individual proposal: the ideas, concepts, and gestures that connect participants, and to visualise how they contribute to a shared legacy.

The aim, therefore, is for this space not only to provide information about the activities that will take place throughout the programme, but also to function as a device that invites exploration and proposes another way of moving through a cultural programme. So that each visitor can build their own path, guided by interest, intuition, or surprise—and in doing so, grasp the relational, avant-garde, and contemporary reach of ‘Acción Portabella’.

FIRST LIST OF PARTICIPATING ENTITIES AND THEIR REASONS



Filmoteca de Catalunya. The deposit of Pere Portabella's film and documentary archive at the Filmoteca de Catalunya gives this institution a central role in the celebration, as a key agent in the preservation, documentation, and accessibility of his legacy. Since the completion of the deposit in 2025, the Filmoteca has been working on the research, restoration, and digitisation of the filmmaker's films and documents, with results to be presented throughout 2026 and 2027 in its own programmes and through collaborations with the other entities participating in Acción Portabella.

In 2027, Filmoteca de Catalunya will host an in-house temporary exhibition, focused on previously unseen materials from the Portabella archive in order to delve into the singularity of his creative processes. Likewise, the Filmoteca will devote an Afins programme to the filmmaker, proposing an expanded approach to his filmography through invited voices and hybrid formats (screenings, performative lectures, seminars, reading sessions...). The Filmoteca de Catalunya will also present and promote a Portabella retrospective among film archives and centres affiliated with the International Federation of Film Archives (FIAF).



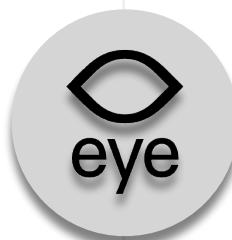
Filmoteca Española. Filmoteca Española, which preserves some of Portabella's films as a producer, plays a central role in 'Acción Portabella'. It takes part in the international expansion of Portabella's films, and will programme an activity relating to the currency and ongoing relevance of his committed and formally innovative vision of cinema. Taking as a starting point the comprehensive retrospective that Cine Doré devoted to his films in 2022, and the careful restoration carried out in 2024 of his first work as a producer (through Films 59), Filmoteca Española will propose a cycle of works and filmmakers that Portabella himself considers a reference creative universe.



Filmoteca de Andalucía. Pere Portabella (Figueres, 1927) is one of the most singular and transformative pillars of Catalan and Spanish cinema. His dual role as director and producer makes it possible to review, from a broad and rigorous perspective, the connections between artistic creation, political commitment, and formal experimentation that have shaped more than six decades of our cinematic history. This cycle, which we are developing in Seville with four screenings in the new auditorium we have opened at Teatro Central, and eleven in Córdoba at the Filmoteca de Andalucía's headquarters—featuring interventions by specialists in Pere Portabella's work—proposes a journey that not only revisits an exceptional filmography, but also enters into dialogue with the cultural and political history of Catalonia and Spain. Portabella's work reminds us that cinema can be a territory in which to experiment, think, intervene, and resist. To dedicate a cycle to him is, ultimately, to recognise his contribution to an idea of cinema that does not renounce complexity or freedom, and that continues to interrogate our present.



Cinemateca Portuguesa: Portugal's national film heritage institution joins Acción Portabella with a dedicated focus in 2027, linked to the new materials that the Filmoteca de Catalunya will digitise as part of the centenary programme. Cinemateca Portuguesa thus resumes its exploration of Portabella's work and legacy following the complete retrospective it dedicated to him in 2017—attended by the filmmaker himself—proposing on this occasion a programme that foregrounds the present-day relevance of Portabella's cinema through the new availability and interpretive pathways opened up by the digitisation project.



Eye Filmmuseum (Ámsterdam): The Netherlands' national film institution joins Acción Portabella with a 2026 activity as part of the This Is Film! programme, combining a lecture by Pablo La Parra (Director of the Filmoteca de Catalunya) entitled “In Action: Activating the Portabella Archive” with a screening of *Umbracle*. The session—part of a lecture series developed in collaboration with the University of Amsterdam around film preservation and restoration—proposes activating the Portabella archive as a living field for contemporary reading, within a Dutch context that is especially meaningful given the avant-garde tradition of spaces such as Rotterdam, whose festival devoted a Portabella retrospective in 2016.



Národní filmový Archiv (Prague): Pere Portabella stands as a titan of European cinema, a filmmaker for whom creation is not about storytelling, but a direct dialogue with silence and space—a vision that continues to inspire contemporary directors such as Albert Serra. Guided by his belief that a blank sheet of paper is "the shortest road to the empty screen," Portabella approaches cinema with the precision of a conceptual artist. He does not merely fill the screen with images; he treats the screen itself as a raw, physical canvas. Portabella remains a vital reminder that the most powerful art begins at zero and that there is no need to distinguish film and avant-garde as separate categories. He does not project illusions onto the screen; he works directly on it, inviting us to see the world not as it is told, but as it is experienced in its most essential, unadorned form. It is for this very reason that we are honored to announce that we will be hosting a curated showcase of his work in 2027, bringing his visionary cinema to Prague.



Filmoteca de Zaragoza:

(This information will be updated on the website).



All the centres listed here have confirmed their interest in taking part in this initiative, in the form of exhibitions, publications, cultural mediation activities, or the organisation of other forms of transmission. Direct meetings have been held with those responsible in order to shape each intervention, with the overall aim of combining the various viewpoints—always different—with the central idea of “passing the baton”, not competing: a fact that represents a wholly innovative way of understanding cultural programming in times of collaboration and sustainability.

As each activity is the result of each institution's reflection, we do not anticipate the specific content of each initiative, which will be presented by each centre at the moment when the 2026 and 2027 programme is announced. Here, only general lines are set out as to how the opportunity of this renewed reflection, this pragmatic impetus, resonates within each institution, in their own words.



Museo Nacional Centro de Arte Reina Sofía (MNCARS). *Constelación Portabella* is presented as a hybrid format: it addresses the weave of gestures and affinities that the filmmaker, thinker, and producer Pere Portabella forged, but it also refers to the fault line or seismic movement that his practice continues to provoke today, integrating different temporalities and genealogies. Our proposal has the structure of a cycle and a thought seminar that seeks to articulate those links, or points of flight, in the artistic and film practices of the contemporary generation. *Constelación Portabella* includes the filmmaker's most radical and structural films, in which the reflection on how to make cinema is also a political gesture regarding what was unsayable under the dictatorship: as when, in *El sopar* (1974), five political prisoners are summoned to a dialogue on the very day Salvador Puig Antich is executed; or when he places a spy camera on the set of Jess Franco's *El conde Drácula* (1970) to speak to us about surveillance and denunciation in *Vampir-Cuadecuc* (1970); or when Miró himself erases his mural to point to collective amnesia, in *Miró l'altre* (1969)—a gesture repeated in the emptying-out of Lorca's house-museum in the Granada of a poet whose body is still absent and who has become a mere tourist resource, in *Mudanza* (2008).

This centrifugal core of film-gestures would be accompanied by a reflection with younger filmmakers and artists, but also by the living dimension of Portabella himself in other artistic fields, such as concrete and non-diegetic music, in which his relationship with Carles Santos represents a milestone in sonic experimentation in our context.



Museu Nacional d'Art de Catalunya. The presence of Pere Portabella's work and figure, in his constant dialogue between the arts, accompanies the renewed reflection of the new Museum, which begins its process of transformation coinciding with the centenary dates. MNAC sees in this celebration the opportunity to introduce cinema and filmmakers into the Museum's permanent collection, through a number of actions, in close conceptual and spatial relation with the Filmoteca de Catalunya. It is, therefore, a set of initiatives of museographic renewal that place cinema and the work of Pere Portabella as one of the structuring elements of this rereading of Catalan art.



CCCB: Centre de Cultura Contemporània de Barcelona. Returning to cinematic creation after his years devoted to politics, Pere Portabella connected with the spirit of a fundamental book in sketching a new cinephile sensibility at the limits of the digital era: "Movie mutations: the changing face of world cinephilia" (2003), edited by Adrian Martin and Jonathan Rosenbaum. The exhibition "Mutaciones Portabella" at the CCCB proposes a horizontal, collective, and transdisciplinary mutation of Portabella's cinematic legacy, starting from the dialogue between the concepts of that choral essay and the poetics that led the filmmaker to occupy a singular space between marginality, provocation, and technical excellence. The work of a creator permanently installed in change addresses heterogeneous transformations that place at the centre some of the fundamental challenges facing the possible futures of the image.



El Centre de les Arts Lliures de la Fundació Joan Brossa (La Brossa) joins the celebration of Portabella's centenary with the intention of fulfilling the role of an “agent provocateur”, drawing on the experience of being an activating institution—from contemporaneity and experimentation—of an avant-garde and radical legacy. We are interested in Portabella because he calls on us to work with a multidisciplinary team from the hybridisation of artistic languages, where cinema is a meeting point for the performing arts, the visual arts, and poetry—languages that are central to La Brossa. The activity consists, on the one hand, of a central exhibition that takes a documentary anecdote and moves it towards contemporary artistic creation, and which will also take shape in a publication; and, on the other, of a performing arts programme that radiates experimentation in stage language (stage installations, dispositifs, performances, and performative lectures). Finally, cinema, experimentation, and provocative language run transversally throughout the season, punctuating the thought programme and the educational project that are already intrinsic to the institution.



Museu d'Art Contemporani de Barcelona. The tandem formed by Pere Portabella and Carles Santos produced some fifteen collaborations in which musical action and cinematic language intersect. Their first encounter dates from 1967 in the film *No competeu amb els dits*, written by Portabella and Brossa with music by Mestres Quadreny and sound work by a young Santos. MACBA will pay tribute to the bonds of friendship and complicity that defined a collaborative working process that set conventions aside.



Museu Tàpies. Museo Tàpies joins the project Acción Portabella with the desire to open new breaches that, from thought, enable us to connect our contemporaneity with the legacy both creators have built. Provisionally titled Política de la Amistad (Friendship Politics). Portabella/ Tàpies, the project takes as its starting point the personal and professional relationship between the two creators, which extended from their youth during the early Franco period until Antoni Tàpies's death in 2012, and beyond. The case of Tàpies and Portabella, used here as the nucleus of a wider network of cultural agents, offers a model for building political communities based not only on affinities, but also—or above all—on the transformative power of critique and dissent. From the recognition of heterogeneity and difference as an organising principle, the project will explore both historical and present forms of alliances between art and politics that move through diverse languages and manifestations.



Fundació Joan Miró. There are several open lines for establishing this participation. On the one hand, the u22 festival (Barcelona's young film festival) is preparing a series of screenings of Portabella's films in relation to new generations of viewers and creators. On the other, the inclusion of Portabella's films within the new presentation of the permanent collection is being explored. In addition, various formats of public programming will be explored that place Miró's and Portabella's work in contrast and in dialogue.



Fundació Miró Mallorca. La Fundació Miró Mallorca hosts the screening of the documentary *Constel·lació Portabella* and a subsequent conversation on Pere Portabella's work and contemporary film thought.

The documentary weaves a constellation of images and ideas that make it possible to understand the radical and coherent scope of Portabella's creative project. A perspective that is amplified through interventions by critics, essayists, and historians, in order to delve into the risks, decisions, and consequences of a way of making cinema that has always been at the limit, both aesthetically and politically. Pere Portabella emerges as a total artist, capable of understanding cinema as a tool for cultural and political intervention.

The activity joins the *Acción Portabella* programme, intended to revisit and highlight one of the most influential figures in contemporary cinema. In doing so, the Fundació resumes and updates the line of work initiated with the exhibition devoted a few years ago to the Miró-Portabella relationship, avant-garde art, and critical thought.



Círculo de Bellas Artes de Madrid. With an approach that is in principle exhibition-based and possibly performative, the Círculo de Bellas Artes de Madrid will join *Acción Portabella* by focusing on the figure's cinematic dimension, giving prominence to two fundamental aspects: the simultaneously aesthetic and political character of his way of understanding avant-garde practices, and the role as a cultural bridge that his figure has played—and continues to play—with younger generations of filmmakers.



Museu del Joguet de Catalunya. In an article published in *El País* on 3 May 1995, Pere Portabella recalls his first film screening, in Figueres, at Sala Edison, seen through a small window that the cinema's owners, the Cusí family, had in their home, adjacent to the auditorium. An exhibition at the Museu del Joguet in Figueres will focus on these foundational episodes of Portabella's first experiences as a spectator in his home town, with the playful and avant-garde spirit of this unique museum, founded by Josep Maria Joan and Rosa.



Museu del Cinema. Pere Portabella and the Museu del Cinema first coincided in the museum's inaugural year, 1999, in the context of an exhibition devoted to Joan Brossa, with a retrospective of films he made from the poet's scripts. Since then, Portabella has collaborated several times with the Museu del Cinema, most recently in a talk to which we annually invite filmmakers who make a film admired by Tomás Mallol. In fact, Mallol's and Portabella's cinematic works coincide in that they are made with the utmost creative freedom, outside the industry and fashions, and with an untiring pursuit of formal and technical excellence. The Museu del Cinema wishes to be present in the acts celebrating the centenary and paying tribute to Pere Portabella, and will organise various activities to introduce his work as a film director to a general audience.



Museu de l'Empordà. The art museum in Portabella's home town has already dedicated two exhibitions to him in the past: *La mirada Portabella* in 2008, devoted to his cinematic work, and *Pere Portabella. Art i vida* in 2022 on the occasion of his appointment as doctor honoris causa by the University of Girona, which presented his art collection arising from his friendships with visual artists of the first and second avant-gardes. Building on these precedents, the Museu de l'Empordà joins *Acción Portabella* with renewed interest, with a new proposal consisting of a cycle of lectures on the importance of Pere Portabella's figure for Catalan culture and politics.



Fundació Vila Casas. The vindictory and disruptive character of Pere Portabella's work, and the naturalness of his visual language, make it still contemporary despite the passing of years. Portabella has become a bridge between generations of Catalan artists and artists worldwide: an unavoidable reference for some and an unexpected discovery for others. He has been a prominent figure in cinematic language, but also a firm defender of the Catalan language, art, and culture. Not in vain, and with the intention of vindicating his legacy, Fundació Vila Casas dedicated an exhibition to him in 2018 at Museu Can Framis. On this occasion, we want to be present in this choral recognition, not by looking back, but by looking to the future, seeking dialogue between his cinematic heritage and the most disruptive creators in the Catalan visual arts, placing them in dialogue with our collections through a gaze that goes beyond generations of artists.



Tabakalera. Tabakalera's shared public screen—made up of the San Sebastián Festival, the Basque Film Archive, Donostia Kultura, Elías Querejeta Zine Eskola, and Tabakalera itself—will take part in the project Acción Portabella with activities to be held in 2026 and/or 2027. In the coming months we will be able to specify the full set of these actions, but we wish to anticipate our desire for Tabakalera to appear as an institution participating in the filmmaker's centenary.



FILM ACADEMIES

The Academies go far beyond organising annual awards. This broad character will be felt in their participation in various initiatives that must give visibility to the strengthening of risk and singularity in radical films. In both cases—the Acadèmia del Cinema Català and the Academia de las Artes y de las Ciencias Cinematográficas de España—the specific actions are reserved and will be announced in due course.



L'Acadèmia del Cinema Català will organise a travelling action of film screenings in a cinema-container that will tour various squares in towns and cities across Catalonia until February 2027, when it will arrive at Plaça Salvador Seguí, coinciding with the opening of the exhibition that the Filmoteca de Catalunya will devote to Pere Portabella. This action is a tribute to the “vueltas” of the Central del Curt (CDC), the touring screening circuits coordinated between different cities, managed by this pioneering distributor, which distributed Portabella’s filmography clandestinely and brought critical and invisible cinema to a wider audience. The cinema-container’s programme will include several short pieces representative of the Central del Curt catalogue (L. Soler, P. Portabella, Baca-Garriga, Colectivo Cine de Clase, or A. Padrós, among others).



Academia de las Artes y de las Ciencias Cinematográficas de España:
(This information will be updated on the website).

FESTIVALS

The most significant film festivals in the Spanish State have been contacted, and all of them have expressed their wish to take part with some form of programming gesture in their 2026 or 2027 editions. Likewise, we remain in active contact with international festivals that have, at some point, programmed Portabella's films. This list is under construction and will be expanded in line with the digitisation work to be carried out in collaboration with the Filmoteca de Catalunya.



El Festival de Málaga. In its 2027 edition, Festival de Málaga will carry out two actions to celebrate Pere Portabella's centenary. A screening of Vampir-Cuadecuc, highlighting its dialogue with Jesús Franco—a figure closely linked to Málaga and buried in the city—together with a round-table discussion to analyse the transition experienced in the 1970s from more conventional and “tutelaged” cinema towards the more open frontiers of inquiry and counterculture. Starting from the documentary, as a singular ‘making of’ of *El Conde Drácula*, the discussion will reflect on the tenets and techniques of this transgressive and avant-garde cinema. In addition, the book by Esteve Riambau, *Conversaciones con Pere Portabella*, will be published in co-edition with Galaxia Gutenberg, as the result of successive interviews conducted by Riambau with Portabella in different European contexts. With this book, we aim to offer an approach to the author's personality, work, and vital and narrative positions.



A filmmaker—and more than a filmmaker—who surprised at BAFICI 2006, with the first retrospective of his work held outside Spain, and who will surely surprise again twenty years after that milestone. A vast, powerful, varied, curious, political cinema. Also vampiric and, at the same time, generous. Portabella's century is almost the century of sound cinema. And it is also almost the Spanish century since the dawn of the Second Republic. A bold, restless, singular director and producer, Portabella has been a witness. But above all, he has been a protagonist. This retrospective, called Portabella-100, summons us and, above all—as Pauline Kael asked of the most attractive and vital cinema—addresses us.



TIFF Cinematheque is proud to join our international colleagues in the momentous celebrations leading up to Pere Portabella's centenary. A singular figure in Catalan cinema, whose work as filmmaker, activist, and political leader has been a touchstone for so many who view film as an artform with its own aesthetic language —to be interrogated, expanded upon, experimented with—and its means to think critically about the world, Portabella has demonstrated steadfast commitment and influence. Following TIFF's 2016 inclusion of Portabella's General Report II: The New Abduction of Europe in our Wavelengths programme, which champions boundary-pushing cinema, TIFF Cinematheque is excited to delve deeper into Portabella's body of work with a much-deserved retrospective that creates a dialogue with our contemporary moment—and honours an artist committed to artistic and political freedom.



Courtisane Festival + Cinematek. To mark Pere Portabella's centenary, Courtisane Film Festival and CINEMATEK Brussels propose a joint celebration pairing a complete retrospective at CINEMATEK with a focused selection at the Courtisane Festival 2027. Alongside the films, a carte blanche will map affinities and influences through works by other filmmakers. Motivated by Portabella's radical inquiry into form and politics, the project aims to circulate both the films and the conversations they spark. Conceived between Brussels and Ghent, the programme is designed to travel—with potential partners in other cities—through touring screenings.



Jeonju International Film Festival. Since its founding in 2000, the Jeonju International Film Festival has been dedicated to promoting emerging cinema—films that seek new ways of telling stories, but also new ways of being produced. Supporting new creators means not only screening their films, but also providing financial backing so that those films can be made.

We know that cinema is nothing without its history, without its past. “The future of cinema lies in its past” is a phrase J. L. Godard used to repeat—one we like to claim as our own. Film history is also built by authors who searched for alternatives to prevailing trends, to habits that stifled cinema and its ways of making and producing. We believe Pere Portabella embodies, like few others, the very spirit our festival stands for. Through his films as a filmmaker and as a producer, and also through his writings, Portabella helped write one of those alternative histories—sometimes less familiar to what is called “the general public”—that ultimately add to, and enrich, the larger history of cinema.

As a festival, we believe it is our mission to help disseminate this kind of cinema—just as we did in 2009, at the 10th edition of our festival, when we presented a retrospective of his work. Now, more than a decade later, and on the occasion of a new anniversary, with access to his digitised works, we believe the time is right once again to introduce at least part of Pere Portabella's work to new generations—so that they may keep alive one of the most original bodies of work in the history of cinema, not only in Spain but worldwide.



L'Alternativa. Festival de cinema independent de Barcelona: Pere Portabella represents an unconformist spirit, freedom, activism, art-politics-life, innovative research, promiscuity between genres, performativity, the impulse of filmmakers with a personal commitment... everything that L'Alternativa has always defended. And he represents the role of the filmmaker and their creative freedom against tyranny—unfortunately more relevant than ever. So we could not fail to join this thoroughly deserved collective tribute.



Festival Internacional de cine de San Sebastián:
(This information will be updated on the website).



Semana Internacional de cine de Valladolid:
(This information will be updated on the website).



D'A Festival de cinema de Barcelona:
(This information will be updated on the website).

Flash Bach (II) at the BACHCELONA Festival. The relationship between Bachcelona and Pere Portabella goes back a long way, born of complicity and mutual trust. As early as the festival's first edition, Portabella wanted to join in with characteristic generosity, opening the very first evening with a screening of his magnificent film *The Silence Before Bach* in a public space as meaningful as Plaça de Sant Felip Neri.

That collaboration came after an earlier meeting in which we introduced ourselves with an idea and a great deal of enthusiasm. From the very beginning, however, Portabella believed in it—showing absolute confidence in the project and a sincere desire to support it from its first steps.

That is why we propose to take part in the activities of Acción Portabella with a screening that also marks a centenary: that of Buster Keaton's most emblematic film, a figure with whom Pere identified, as he himself stated in an interview: “I greatly admire Buster Keaton’s character. He struggles against the world and keeps coming out on top. A building collapses on him, but he finds a window to escape the rubble. I always make it through as well. That has been my life: taking risk as something entirely natural.”

This screening of *The General* (1926) therefore celebrates a double centenary: Keaton’s film and Portabella’s. The screening will be accompanied by a Bach-inspired soundtrack and a musical selection curated by DJ Sebastian.



OTHER
INTERNATIONAL
ACTIONS

MoMA. From the historic screening of *Vampir* in 1972 to the monographic programme dedicated to the filmmaker in 2007, the Museum of Modern Art in New York has been a key reference point in the global circulation of Pere Portabella's cinema and its relevance within the context of international contemporary art. Extending its gesture—sustained over time—of championing the filmmaker, MoMA will dedicate a major retrospective to his filmography in 2027.

Europalia. This art biennial devotes each edition to exploring, from a contemporary perspective, the cultural heritage and artistic scene of a guest country. From October 2025, Spain will be the focus, after having been so in 1985. The aim is to offer a renewed look at culture and the transformations that have taken place over the last forty years. As a key figure in the artistic expression and reflection of this period, Pere Portabella will be present in January 2026 through screenings of *Informe General I* and *Informe general II* at the Belgian Cinematek (Brussels), as well as through an exhibition centred on the architecture of his film *Mudanza*, the result of an observational drawing practice carried out by students of UCLouvain—Faculté d'architecture, d'ingénierie architecturale, d'urbanisme LOCI (Louvain).

Programa en Tokyo. (This information will be updated on the website).

Arsenal Filminstitut (Berlin). (This information will be updated on the website).

Programme in Ankara and Estambul. Various artistic collectives, academic institutions, and cultural organisations in Turkey are preparing the programme “Pere Portabella Retrospective” for autumn 2026, with the support of the Institut Ramon Llull. The event will take place in Ankara and Istanbul, and will include screenings, talks, film forums, workshops, and an audiovisual exhibition. According to the organisers, Portabella is a figure who renders traditional genres and forms meaningless; who can exchange his film work with different arts such as poetry and painting; who can politically bring the paradigm of his time close to a brutal reality; and who does not hesitate to build his own art upon another work of art when it suits him. And this is an essential message of transmission for new creators.

This seminar/cycle/workshop/exhibition format proposed by young creators can be implemented in other cities and countries.

Les Abattoirs Museé (Toulouse). This is an exhibition project that does not yet have a definitive title, on the phase of Joan Miró’s collaboration with young creators such as Josep Royo, Joan Baixas, and Pere Portabella. This intense relationship with cinema, craftsmanship, and performance triggers a jolt in Miró’s work: as an octogenarian, he returns to the most iconoclastic moments of his career, at a key moment of political transformation in modern art, in which Portabella plays a decisive role. The exhibition will be accompanied by Portabella’s cinematic work, programmed at Les Abattoirs and in other film institutions in Toulouse. The set of activities is planned for late 2026.

Skalvija Cinema Center. Vilnius, Lithuania. (This information will be updated on the website).

Circuit of alternative spaces. Pere Portabella's cinema expands, and the concept of off-screen space is an essential element: his films extend beyond what is shown on the screen. It is not surprising, then, that Portabella has alternated from the outset the work of director and producer with a firm political vocation.

He was a senator between 1977 and 1979 for Entesa dels Catalans, but his commitment to social movements and extra-parliamentary initiatives always remained active. The film that began to be shot at the Museo Reina Sofía in 2014, on the occasion of an international meeting of left-wing activists and intellectuals titled *El nuevo rapto de Europa*, is a good example. At a time when, after the 2008–09 crisis, movements occupying squares, the “mareas”, anti-eviction platforms, and other forms of questioning liberal representative democracy burst onto the public scene, Portabella took a stand. He realised that a new political era was beginning. It is no coincidence that he decided to call this work *Informe General II*.

For Portabella, both art and politics are instituting practices. To question certain positions also implies challenging the frameworks that articulate them. For this reason, in this anniversary we have considered it essential to include a programme of situated cinema, so to speak, out of frame: outside.

Over the years, and through his collaborations with MACBA and the Museo Reina Sofía, Portabella's cinema was present in discussion spaces carried out from various self-managed venues. For this reason, in the centenary it has been considered important that the reflection on what it means to pursue an engaged artistic practice in the twenty-first century should take place in some of these alternative spaces, both in the Spanish State and in other European countries.

S.a.L.E. Docks in Venice and La Invisible in Málaga are two concrete cases. In these spaces, films such as *Informe general sobre unas cuestiones de interés para una proyección pública* (1976) or *Informe general II -El Nuevo Rapto de Europa* (2015) and *El sopar* (1974) will be screened and subsequently discussed in the current political context.

Kino im Sprengel. Hannover. Kino im Sprengel is an independent, non-commercial cinema in Hanover run by the association “Film und Video Cooperative”, whose members work voluntarily and without remuneration. For 30 years we have preferentially screened avant-garde, political, and committed cinema, both past and present.

Discovering Pere Portabella’s cinema has revealed to us the particular place occupied by the Catalan film scene of the 1960s and 1970s within the international cinematic movement of the time.

In 2008 we had the opportunity to invite Carles Santos and screen some films by Pere Portabella in which Santos collaborates as musician and screenwriter. Now, Portabella’s centenary offers us the great opportunity to deepen our knowledge of his work, his artistic and political commitment, as well as his facet as a producer.

His films *Informe general sobre algunas cuestiones de interés para una proyección pública* (1976) and *Informe general II. El nuevo rapto de Europa* (2015) seem to us of special interest for investigating the political visions of the Spanish Transition and—40 years later—the European future.

For this reason, Kino im Sprengel will screen, on this occasion, a Pere Portabella retrospective that will traverse, over the course of half a year, the different stages and themes of his cinema.

Dom Omladine. Belgrado, Serbia. The cultural center Dom Omladine in Belgrade, Serbia, is giving lectures about documentary film since 2024. Looking for examples to illustrate documentary filmmaking capacity for deconstruction of dominant narratives in cinema, we’ve chosen Pere Portabella’s film “Vampir-Cuadecuc” to screen in the cinema of Dom Omladine with an introduction and a possible discussion.

“Vampir Cuadecuc” will be included in the film program section Film Anniversaries; it will be screened for the occasion of his 99th birthday, on February 11th 2026. Film anniversaries includes reevaluation of many important films and film events, local and international. Our wish is not only to show the films but to initiate discussion and the dialogue.

For the occasion of Pere Portabella's centenary on February 11th 2027, we would also like to join the program Acción Portabella and to make a mini retrospective of the director, with a possible publication and a round table.

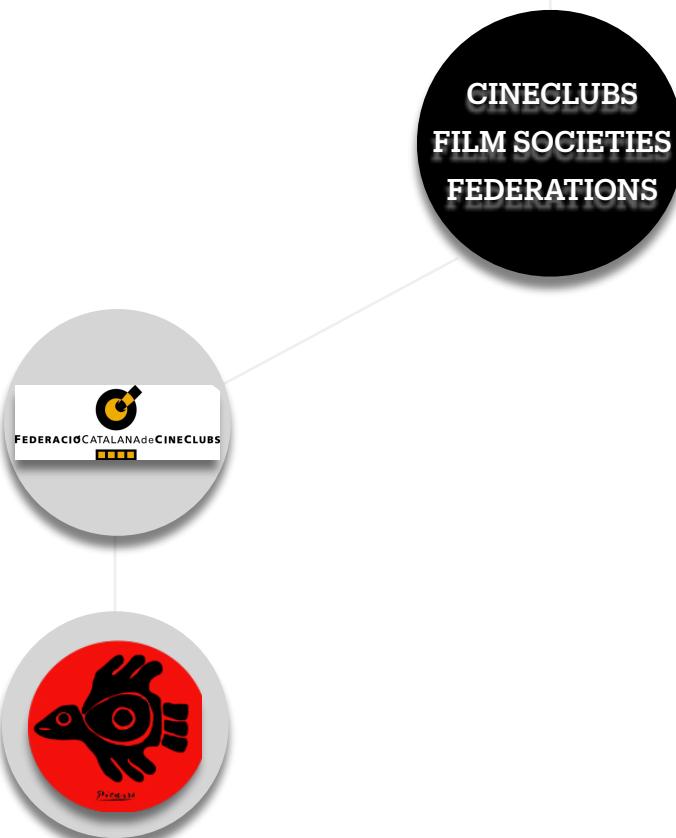
Information about this program will be distributed through UFUS (Association of Film Artists of Serbia), DOKSERBIA (Association of Documentary Filmmakers of Serbia), Film Center of Serbia, artist unions and professionals in field of film, as well as the media.

A shared global gesture: the day of the 100th anniversary in cinemas.

Alongside festivals, cultural centres, and film archives, independent cinemas and cine-clubs are essential community nodes, where gathering and the welcome of a cinema that is propositional, formally free, and critically committed remain possible.

With this conviction, and in recognition of the sustained support these spaces have given to Portabella's work, Films 59 is co-organising with several of them a shared celebration: the screening of a Pere Portabella film in cinemas and cine-clubs around the world on 11 February 2027—his 100th anniversary—as a collective gesture of mutual recognition between his work and the labour of these venues.

In addition, as a result of these conversations, further cycles and complementary activities are being scheduled, which will become part of the programme of Acción Portabella.



The Federació Catalana de Cineclubs and the International Federation of Film Societies wish to join the events marking Pere Portabella's centenary: Acción Portabella.

Pere, winner of the Federació Catalana de Cineclubs' Premi Nunes in 2022 as a person especially connected to the film societies movement, is an important figure for our movement. His filmography, both as an author and as a producer, has found a natural space for exhibition in cine-clubs across Catalonia and also beyond. Always willing to accompany and present his films in Catalan film societies, by joining this project we wish to recognise the uninterrupted work of the last six decades of our cinema's history.

The Federació Catalana de Cineclubs will disseminate, promote, and manage Pere's titles among its member cine-clubs so that screenings of his work can take place in 2026 and 2027, and, together with the International Federation of Film Societies, will collaborate so that the greatest possible number of screenings can be held on 11 February 2027, the centenary of Pere Portabella's birth, in film societies around the world.

A wide range of foundations devoted to political and social thought are joining the initiative Acción Portabella, in order to bring his legacy up to date and reflect on the strengthening of democracy. A collaborative and singular contribution that demonstrates the lasting currency of Pere's figure, his ability to build consensus, and the recognition he enjoys across the full spectrum of transformative politics. This list will be expanded in the immediate future.

Òmnium Cultural. Pere Portabella is a pivotal figure in contemporary culture: a committed and unique filmmaker; an intellectual of the kind that emerges only very occasionally.

His work in the seventh art enabled us to connect with the most advanced global tendencies of auteur cinema. He was key to the development of an independent cinema, inseparable from his political position in opposition to the Franco regime. His unique gaze has led his work to be shown at MoMA, Tate Gallery, the Centre Pompidou, the Museo Reina Sofía, and MACBA. And the weight of his imprint reaches the new generation of Catalan filmmakers, who have inevitably drawn from his influence.

As president of one of the country's leading cultural organisations, I would like to highlight here his role as an intellectual and as a bridge: in addition to being associated throughout his career with names such as Joan Miró, Antoni Tàpies, Joan Brossa, or Carles Santos, he has been a figure committed to democracy and to Catalonia—an agent capable of fostering consensus among ideologically diverse actors, an activist and driving force behind many of the initiatives that contributed to the country's cultural and national recovery, whether under the dictatorship—through the Caputxinada, the Tancada d'intel·lectuals de Montserrat, or the creation of the Assemblea de Catalunya—or in the early years of democracy, with the return of President Tarradellas, the Entesa dels Catalans candidacy, and so many other initiatives that are fundamental to explaining today's Catalonia and, above all, the strength and breadth of the country's great cross-cutting consensuses. In him, culture and political commitment go hand in hand; they are inseparable.

Portabella has always been able to bring together, encourage dialogue among, and reconcile very diverse figures from culture, art, and politics—people with opposing ideologies, but within the framework of democratic consensus. Around the gastronomic gathering at his home, which had begun as a conspiratorial meeting for a small group of PSUC militants, Portabella managed each summer to have political rivals converse and shake hands in a relaxed and cordial atmosphere. This happened when the best politics made its way forward in the face of insult and defamation. And this is one of his great legacies: acting as a bridge when such bridges were so necessary. Remaining at the table even when it seems no one will stay to talk. A true example and guide for an organisation like Òmnium, which has always defended the need for broad-based agreements within Catalanism and the sovereignty movement, grounded in the principles of democratic systems.

That is why, from Òmnium Cultural, we want the 2026 edition of the Òmnium Film Festival—an event that reaches more than fifty towns across all the Catalan Countries—to pay tribute to Portabella. It will be another way to disseminate his legacy and to allow new generations of Catalan filmmakers to come to know more directly this indispensable and unique figure in our country and his legacy, which continues to speak to us.

CIDOB. CIDOB proposes an activity carried out jointly with Fundación Alternativas, which Pere Portabella helped to found and which has been one of our institution's regular partners in addressing issues on the European agenda. In this sense, a public event is proposed on the future of Europe, taking into account the rise of the far right in central countries such as France or Germany, and the challenge this poses for EU governance—at precisely a moment when greater capacity for joint action is required in areas such as the internal market, technology, security, or defense.

Fundación Alternativas. This foundation for political reflection—of which Pere is a founder and first president—proposes to organise a series of activities in various locations across Spain, around the framework ideas Portabella has promoted in recent times: rethinking politics from culture; the role of citizens in European integration; the need for new narratives in European construction; and the centrality of cultural policies for peace.

Fundació Catalunya Europa. Both Pere Portabella and Pasqual Maragall worked from clandestinity, through the Transition and the early years of democracy, to recover political and national freedoms, from left-wing parties. They agreed on defending a more politically united Europe, beyond economic union. And both coincide in placing citizen participation at the centre of politics, and in valuing culture as an emancipatory element, as shown in Informe General I and Informe General II. We can therefore focus the contribution of Fundació Catalunya Europa on their shared commitment to the European project and European democracy; on their defence of citizen participation and proximity in major European debates; and on linking this participation to legitimising the European project itself.

Fundació Cipriano García. At the Fundació Cipriano García – CCOO de Catalunya we are getting involved in driving Pere Portabella's centenary because we share his socio-political trajectory linked to a culture of unity and the promotion of freedoms and social and national rights, as well as his cultural contribution and his contribution to democratic memory. In fact, on 9 September 2021 we organised an event commemorating the 50th anniversary of the Assemblea de Catalunya at the Church of Sant Agustí in Barcelona, and we counted on Portabella's complicity: he spoke, recalling his role and that of Comisiones Obreras within that unitary body of anti-Francoism.

Fundació Fundem la República. In 1976—almost 50 years ago—Pere Portabella released the documentary “Informe general sobre unas cuestiones de interés para una proyección pública”, in which he asked all the leaders of the political forces that emerged after Franco's death how one moved from a dictatorship to a democracy. In 2015, that same Pere Portabella made a sequel: “Informe General II – El nuevo rapto de Europa”, a documentary produced in the context of a severe legitimacy crisis of the system, analysing the new political protagonism of mobilised citizens. From Fundació Fundem la República we propose a debate, in the spirit of an Informe General III, in Figueres for 2027—an exchange organised around the following question: from nation to state, a pending transition.

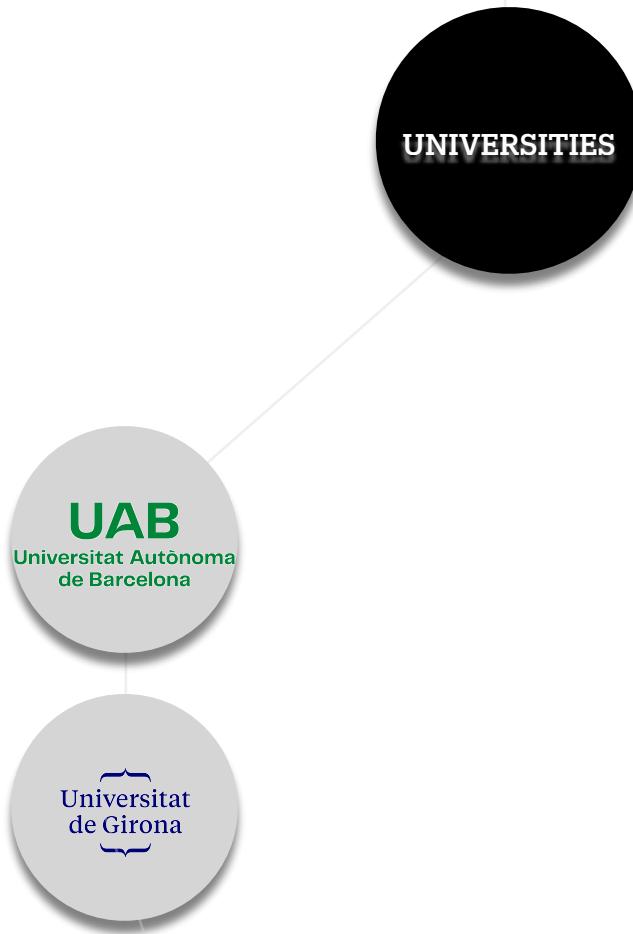
Fundació Irla. Fundació Irla aims to contribute to the cycle Acción Portabella by organising an event—a Cine Fórum—around the creative collaboration between Pere Portabella and Carles Santos, within the framework of the relationship between art, politics, and cinema in anti-Francoism and the Transition.

Fundació Nous Horitzons. Pere Portabella took the PSUC (Unified Socialist Party of Catalonia) as a reference, and the people of the PSUC had—and still have—Pere Portabella as a reference. His deeply inspiring personality and trajectory have a political dimension inseparable from the cultural one. One of his reflections is that he is not only committed, but involved—meaning being where things happen, intervening, and making them move forward. That is what he did in the Assemblea de Catalunya, in the PSUC, and in Iniciativa de Catalunya. That is why he is an indispensable travelling companion.

Fundació Sentit Comú. At a time when signs are appearing everywhere that remind us of a country and a Europe we believed to have overcome, Pere Portabella's legacy becomes fully present to us. A legacy which, both from an artistic and cultural standpoint and from the standpoint of commitment to a democracy that claims diversity, inclusion, and equity as central values, is today more significant than ever.

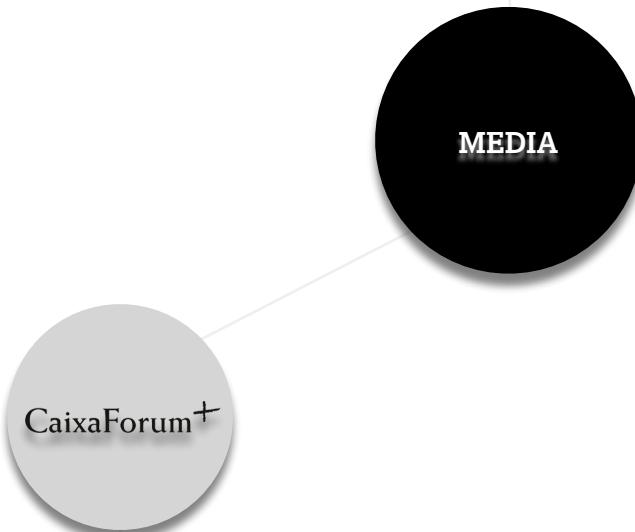
Fundació Rafael Campalans. In Pere Portabella a multiplicity of facets converge. They are fields associated with intensity, passion, intelligence, and complementarity: Cinema, Culture, Politics, Social commitment... all written with capital letters. At Fundació Rafael Campalans we highlight, especially, his character as an activist for democracy—so necessary today, when polarisation and confrontation weaken the pillars of the democratic system, here and everywhere: dialogue, negotiation, and pact.

Escola Europea d'Humanitats. *Portabella, 100 years: cinema, culture and politics in contemporary Barcelona.* Portabella—activism and cinema—has been a singular and, at the same time, representative actor of a Barcelona era. In this meeting, with his legacy in mind—film production, cultural projects, and a broad network of relationships—eight specialists from various disciplines in culture and the humanities will analyse the features of this era, the events that have marked the evolution of Catalan culture and society, in an account that will not lack references to significant moments in which Portabella played an important role. A look at the country's cultural mutations from late Francoism to the present, with the will to project into the future with cinema as a guiding thread, but not as an exclusive lens. A debate that should allow the critical gaze to be opened up at a time when digital media weighs overwhelmingly on everything. An exercise with a stated departure point: the defense of the critical gaze, in an era in which it is easy to be hindered by mere effect. And all of this will result in a dossier for La Maleta de Portbou.



International university congress: Portabella, cinema, and the end of art. In the 1960s, with the emergence of conceptual art and minimalism, some theorists declared the end of art. Pere Portabella's cinema has always positioned itself within this announced disappearance in order to reflect on the interdisciplinary relationship between cinema and the arts. Now, amid cinema's hybridisation as a result of digitisation and the emergence of artificial intelligence, we must ask what role cinema continues to play after this end of art. The congress takes Pere Portabella's cinema as its point of departure in order to think about the links and dissidences that exist between the images of art and of cinema, the discrepancies between the two institutions, and the position of the spectator lost between the white box—the gallery—and the dark box—the cinema.

The congress will bring together scholars from different disciplines from Catalan, Spanish, and international universities, and will be led by the two universities that named Pere Portabella doctor honoris causa: the Universitat Autònoma de Barcelona (investiture 17/03/2009) and the Universitat de Girona (investiture 10/02/2022).



CaixaForum+. Pere Portabella's work and thought transcend the limits of cinema to become a constant reflection on creation, politics, aesthetics, and memory. His trajectory—spanning production, directing, formal experimentation, and intellectual commitment—constitutes cultural and intangible heritage of incalculable value. At CaixaForum+ we fully share the conviction that preserving, disseminating, and reinterpreting this legacy is a responsibility towards present and future generations.

For this reason, we are joining Pere Portabella's centenary from late 2025 onwards, coinciding with the release of the documentary “Constelación Portabella”, directed by Claudio Zulián and with CaixaForum+ as an associated producer. This work offers a polyhedral approach to the filmmaker, exploring the “celestial map” of his creative universe through his films, archival materials, talks, lectures, and interviews with Portabella himself, as well as conversations with critics and historians who analyse his impact and legacy.

The documentary will be available free of charge on CaixaForum+ for the entire duration of the centenary, thus bringing the complexity and richness of his thought and work closer to the general public. In addition, we have proposed organising a comprehensive programme composed of 17 films that would allow Portabella's filmography to be presented in full, both in his facet as a filmmaker and as a producer. This cycle would serve as the culmination of the commemorative programme, reinforcing the transversal and plural gaze that characterises his work.



Corporació Catalana de Mitjans Audiovisuals. Pere Portabella was the first of the three tenors to arrive at Catalunya Ràdio every Tuesday. Wearing one of his V-neck jumpers, he would sit in the chair closest to the glass, with his back to the control room.

Yet once the round-table began, he would often be the last of the three to speak.

The conversation would begin with an apparently trivial topic. Foix or Sanuy would usually open fire with more or less heated interventions. Conducted skilfully by Antoni Bassas as a conductor, Pere would almost always close the round with a calmer comment, but no less profound.

He managed silences well. “They never really got under my skin. But I did argue in depth about immigration with Sanuy and about the attitudes of the left with Foix,” Pere explained in a report on the three tenors’ round-table by Víctor Correal, broadcast on the programme in July 2006. What listeners never heard was the other round-table of the three tenors. When they left the radio station, lunch at Taita on Carrer Mestre Nicolau served to settle a forceful debate that was always respectful. Pere, like Luis, would have a coffee with an ensaimada. Francesc, bread with tomato, ham, and beer. For thirteen years, the three of them kept Tuesdays blocked out in their schedules.

Pere Portabella’s legacy—patience, reflection, freedom, a gaze on society that comes from past years and will endure over time—will remain in the memory of Catalan public media.



RTVE Catalunya and La 2Cat join the events commemorating Pere Portabella’s centenary. Among the projects being envisaged during Acción Portabella, a standout is the creation of an original audiovisual content piece intended to highlight the audiovisual legacy and the singular gaze of the Catalan filmmaker.



PUBLICATIONS

- Premiere and dissemination of the film **“Constelación Portabella”** by Claudio Zulian.
- **El agente provocador:** catalogue of Fundació Brossa.
- **Mutaciones Portabella**, catalogue of the CCCB exhibition.
- **Esteve Riambau. Conversaciones con Pere Portabella** co-published by Festival de Málaga and Galaxia Gutenberg.
- **A Portabella monograph** coordinated by SEKANS (Turkey), with a special issue of its digital magazine devoted to the author and a special printed edition.
- Blu-ray edition of the restoration of **Los Golfos** and its theatrical distribution in Francophone countries, by Tamasa Distribution.
- Publications arising from debates and seminars of political reflection.
- Other catalogues for the exhibitions convened by the various institutions and other associated publications, generated from the programmed activity itself.



INSTITUTIONAL ACTIONS

Deposit of the Portabella Archive with the Filmoteca de Catalunya; reception by the President of the Government of Catalonia, Salvador Illa, on 15 April 2025, with the presence of the Portabella family, the Minister of Culture of Catalonia, Sònia Hernández, and the directors of ICEC and Filmoteca de Catalunya.

Gold Medal for Merit in the Fine Arts from the Ministry of Culture of Spain. Notification to Pere Portabella on 22 January 2025 by the Minister of Culture of Spain, Ernest Urtasun, and the Secretary of State, Jordi Martí. The official award ceremony takes place on 20 January 2026.

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This list of motivations, together with the openness to receiving new proposals and additions, demonstrates the participatory nature and organic, evolving character of the programme, as well as the real capillarity of Acción Portabella's reach.

Jenuary 2026