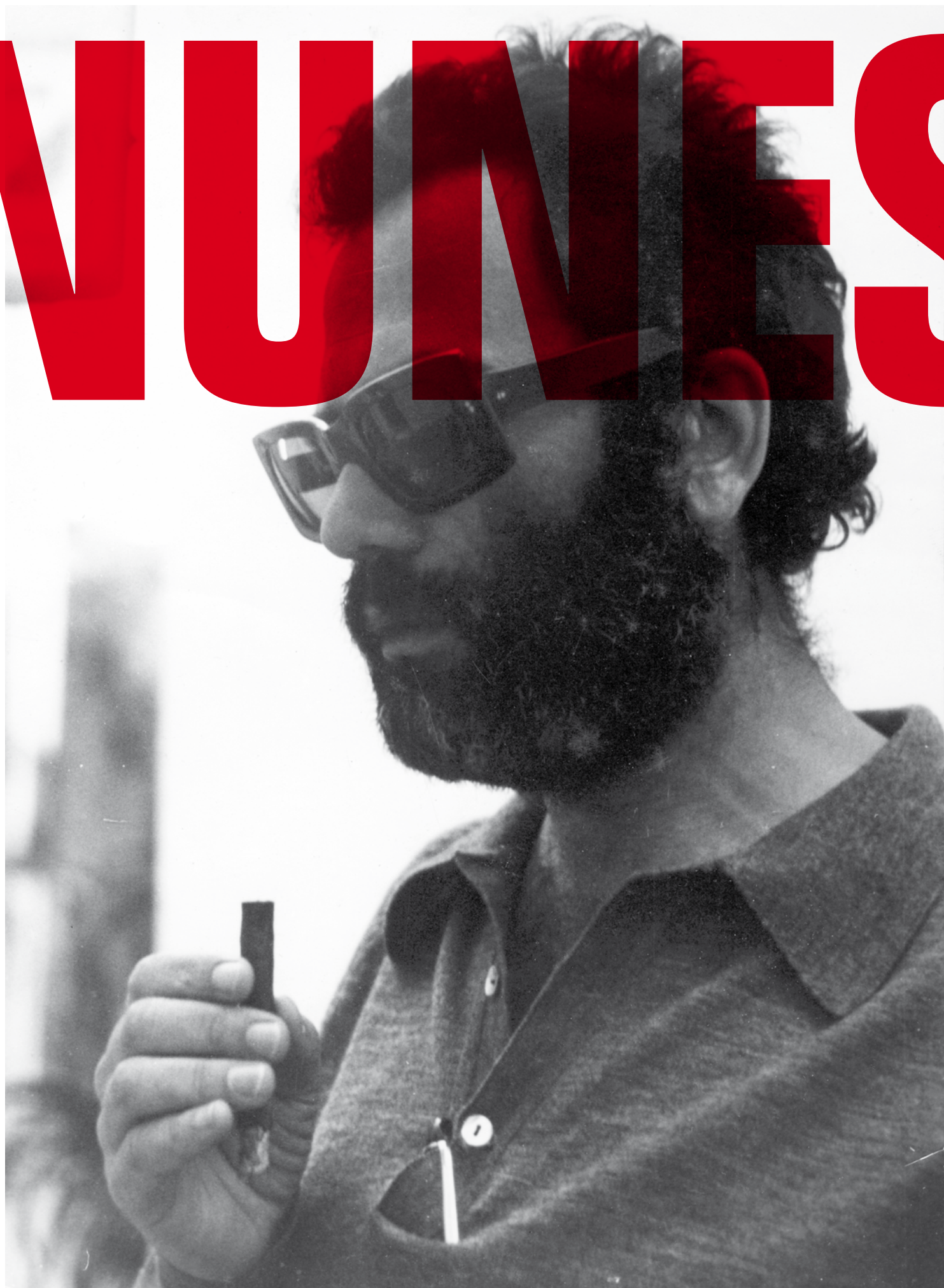


NUNES

NUNES. Beyond time
14.07 — 02.10.2016

**Beyond
time**

NUNES



Beyond time

Joan Maria Minguet Batllori

RECOVERING Nunes, an intrepid filmmaker, who began at the heart of the industry, but who ended up subverting that same industry, i.e., film understood as an alienating source of entertainment.



Nunes and Ricardo Albiñana, in 1950

“People like false worlds that numb them, alienate them, deaden their senses.”

UPDATING a creator who is relevant like few others, a necessary creator. This isn't archeology! The fact that he died in 2010 is just a hazard of time. His work and his thought are valid, perhaps more valid than ever. Nunes's work is alive and it still touches us the same way it did the day it was conceived.

“It has been so long that this feels like the first time.”



Serena Vergano and Enrique Irazoqui, led by Nunes

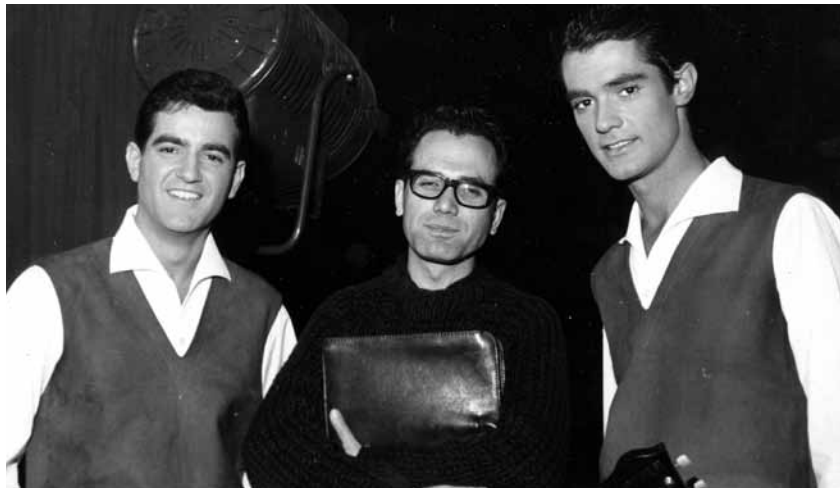
FREEING Nunes's films from historiographic stereotypes. He was part of the Barcelona School, that's true. But Nunes isn't history – he is alive in his films and his thought.

“What I'm I doing now is still the Barcelona School because they are films rooted in investigation and experimentation.”

Nunes with Antonio Santillán and Ricardo Albiñana



Nunes with the Duo Dinámico. Tests start of TVE in Barcelona

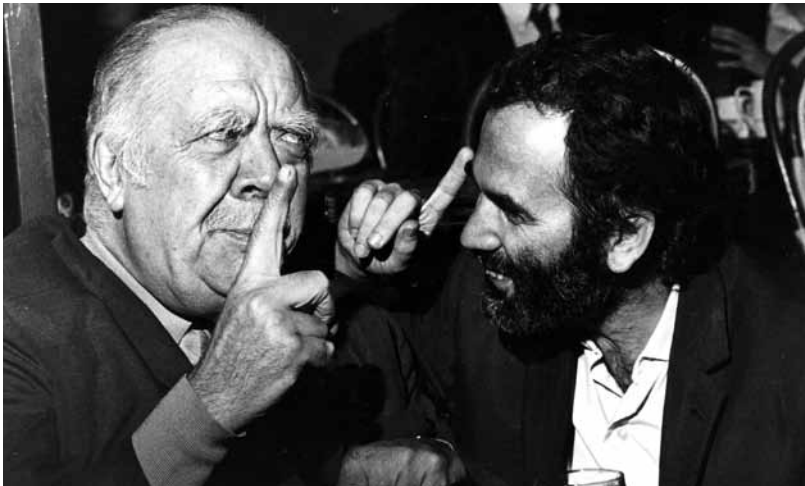


DEFENDING the kind of cinema that doesn't cater to the masses, huge anonymous audiences, but develops a different ideal instead: finding one spectator after another, outside time, from one individual to the next. That each spectator can find his or her own film, independently, without the influence of consumerist strategies, wielded by power.

“My work consists of cr

REMEMBERING that Nunes is a political animal, a thinker who doesn't want to live on the margins of society, who stands up to society with his groundbreaking cinema, with his austere life, with the upheaval of his captivating voice. Neutrality isn't a possibility for him, for those who are close to him.

“I feel guilty of indifference and I don't ever want to be ashamed of forgetting my responsibility.”



Nunes in Paris in 1970 in a few talks to film
“El retorno de los brujos”



Durint the filming of “Gritos... A ritmo fuerte”

“...creating a new universe.”



Nunes during the filming of “Iconockout”

“You have to turn it way up, until everything explodes.”

ANARCHISM as a source and a foundation. His life and his work are tied together by an anarchist humanism, by the anarchist idea according to which the struggle against the establishment, against the state, is born biologically, individual by individual, and from there it grows into collectivity.



Nunes with Diego Camacho (Abel Paz) and Carles Fontserè. April 1995

“I’m not an anarchist, nor do I ever want to be. I am the anarchist sensibility; I am, have been, and will be for thousands of years, the anarchist sensibility, humanity blooming.”

LAYING CLAIM to a fighting Barcelona, the shacks of Montjuic where he arrived with his family from Portugal, the humbleness of his house on Santa Rosalia street, his defense of the anarchist city, of the night, of red wine, of the people he met on the streets. Shouting out the social class you belong to, and looking for companions in the same situation.

“You are hypocrisy and tonight you’ll stay up all night reading the latest banned book that all the snobs are reading, pretending to be progressive intellectuals.”

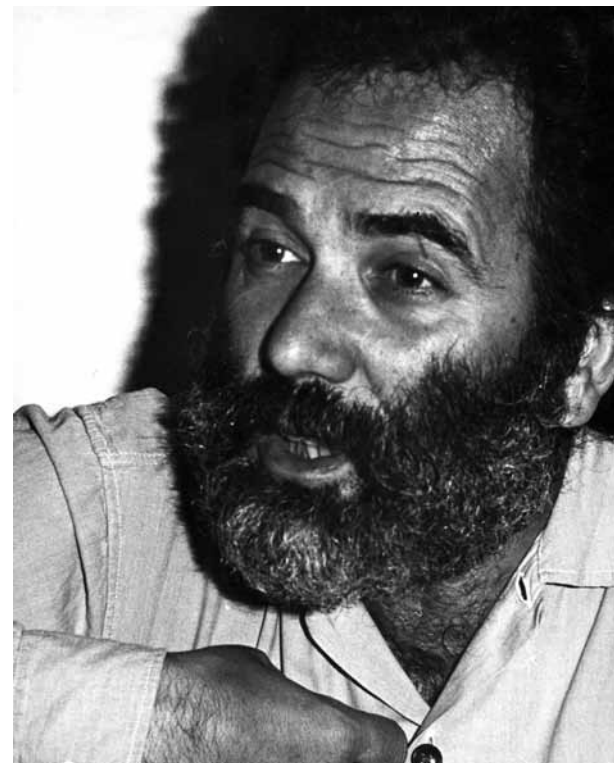
**“I like abstract forms,
undefined forms,
forms that aren't
based on plot.”**

BRINGING NUNES INTO THE SPACES OF ART. Nunes in exhibition halls. Because in his films, plot can be incidental. His narrative is not grounded in characters; the characters serve an idea. Because his films bring us closer to the conception of the spatial arts: he makes films about freedom, friendship, solitude, suicide, isolation, revolt... Narrative is a strategy, not an end in itself. His films give off a stubbornness, a belief in a model that he develops in keeping with a long tradition in Western culture that does not abide distraction, entertainment, pastimes: his cinema becomes, like the theatre, a temple of words and, like painting, a realm of vision.

Nunes and Jaume Deu Casas during “Iconoclast” shooting

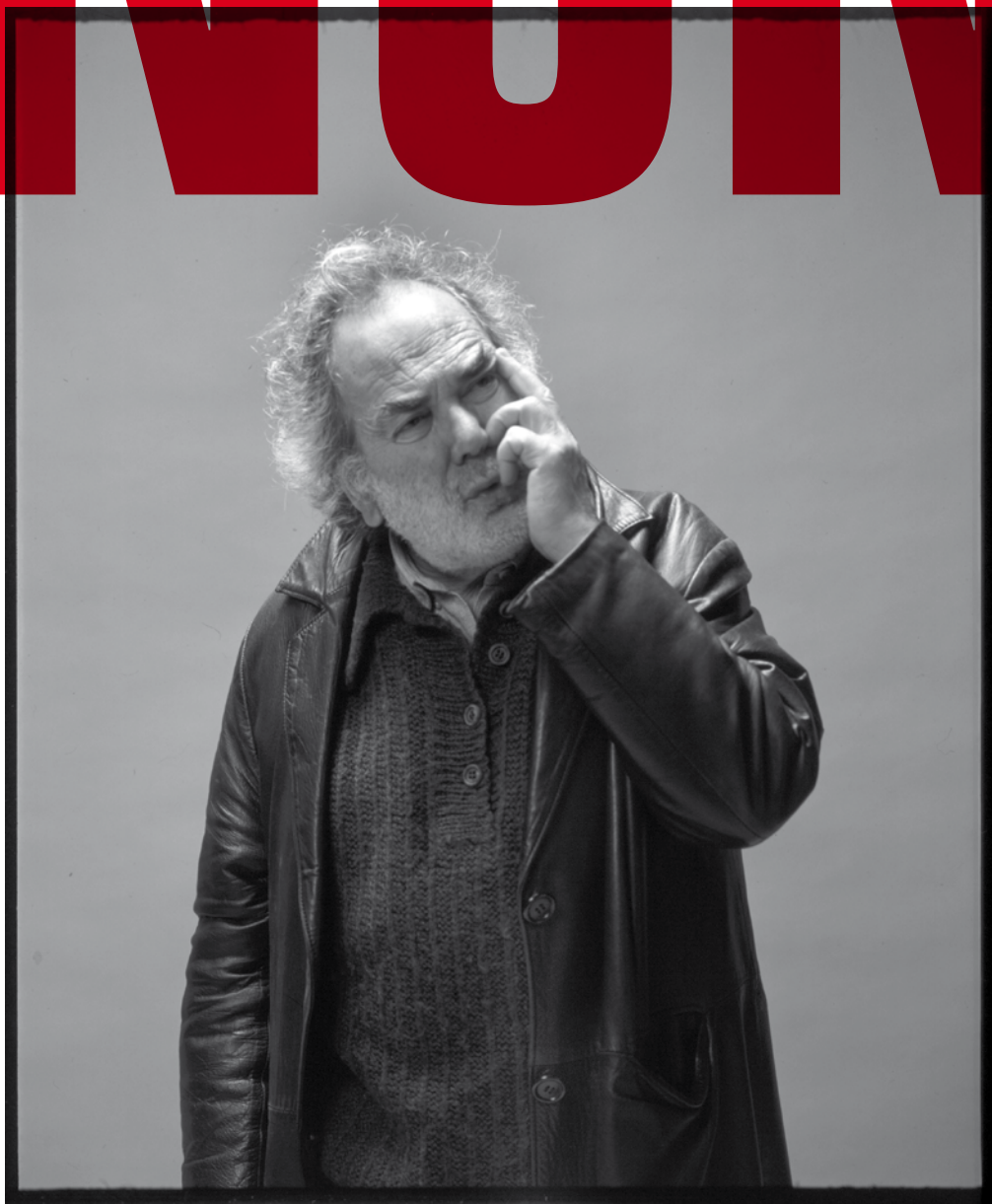


TAKING A CHANCE by fragmenting his discourse, leaving the domain of strict projection and entering the realm of exhibition. Fragmenting, not as a reduction, but in order to focus the exuberant richness of his work and his thought in a single space and time. Nunes used to say that it is better to fail than to rest on your laurels. The master is with us, here and now. And he's watching.



**“Come take possession
of your house.”**

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“This country only has one possibility for recovery: indignation. People who can still feel outrage in the face of what is going on.” (1983)



Nunes, **FILMMAKER** and **THINKER**. He was born on February 2, 1930 in southern Portugal, in the city of Faro. At the age of twelve, his family moved to Seville. Four years later, they arrived in Barcelona.

In the early 1950s, Nunes **WORKED** frantically in Barcelona's film industry. He did a little bit of everything: dubbing, acting as an extra, working as a production secretary, a director's assistant – and occasionally directing certain sequences – for Ignacio Iquino's production company.



Nunes was dedicated to the trade. When he filmed *Mañana...* (1957), his first film, he began **TURNING** everything he had learned on its head. He wasn't experimenting out of thin air; he was drawing from the depths of film language. From there, his work included both professional commissions and very personal films, unheard of in the Spanish context. In 1961 he directed *No dispares contra mí*, a police story in the **NEW WAVE** style. A year later, he adapted **IONESCO'S** play *Amedée ou comment s'en débarrasser* for the Teatre Guimerà in Barcelona.



Nunes participated in the creation of the **BARCELONA SCHOOL** of Film (Escola de Barcelona). He moved ahead of the School with his film *Noche de vino tinto* (1966). Although he wasn't a member of the *gauche divine*, and had problems funding his films, Nunes defended the possibility of making films that diverged from the dictatorship of plot.

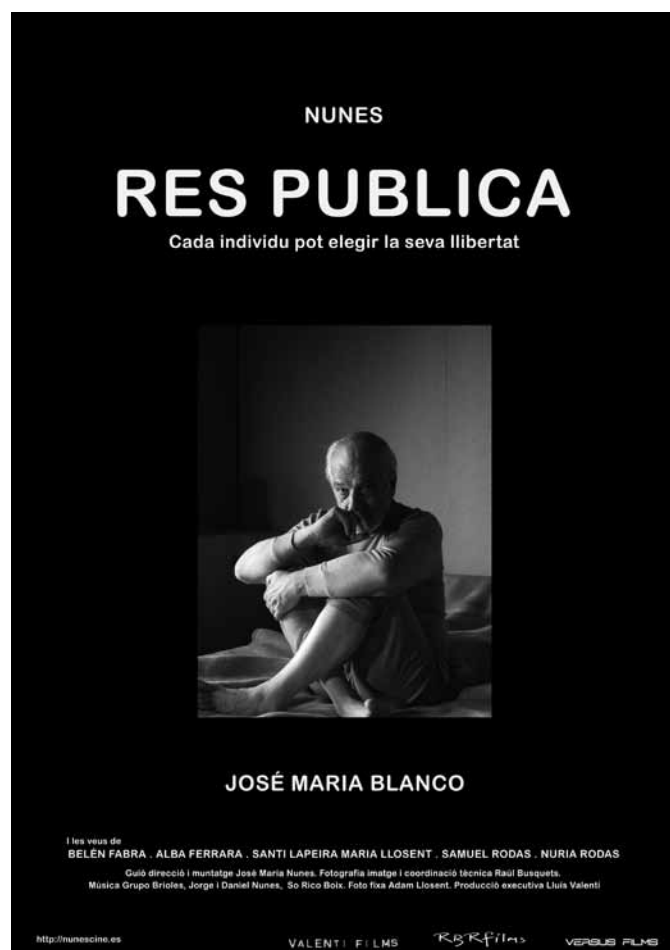
He maintained his creative and political **RISK-TAKING** with *Biotàxia* (1968) and *Sexperiencias* (1969), one of the most revolutionary films ever to be shot in Europe. From that point forward, he made experimental films, free and anarchistic, like his thought: *Iconockaut* (1975), *Autopista A-2-7* (1977), *En secreto, amor* (1982) and *Gritos... a ritmo fuerte* (1984), among other projects.

Nunes, anarchist sympathizer, incessant creator, shot his final three films in digital formats: *Amigogima* (2000), *A la soledad* (2008) and *Res publica* (2010). An aesthetic, ethical and political commitment until the very end. Nunes died in March of 2010.

Nunes is still with us.

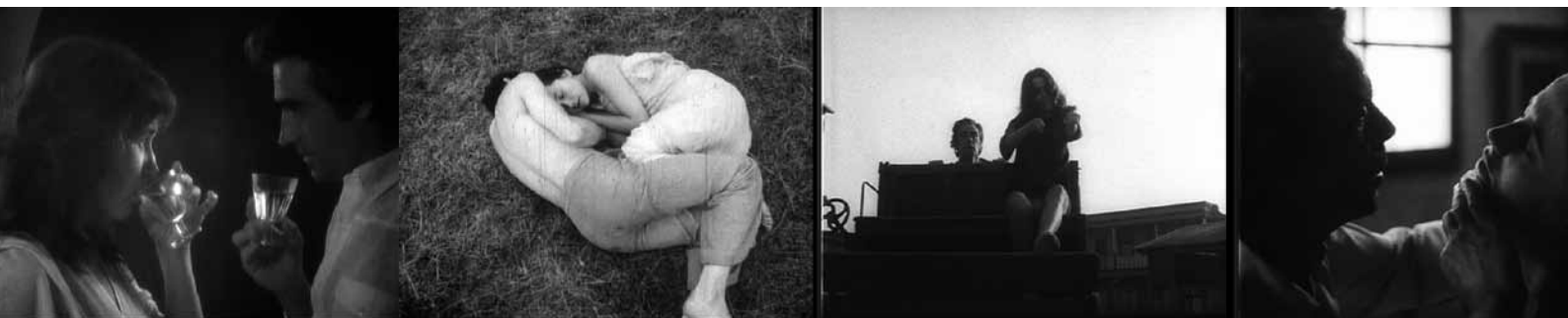
“Hello... Sorry I'm late.” (1996)







**Texts from the volume published for the exhibition
Nunes. Beyond time.
Selection of fragments of Joan M. Minguet**



That's what happens in *Sexperiencias* (1968), where political events blare out stubbornly throughout the film. "A fantastic year in politics!" Nunes said. A "political year" reflected in close-ups of newspapers showing highlights of short headlines and highlighted news items; also, through the images, the characters, the sounds, and the voices that make up the film. Yes, voices once again. Conscience. An endless symphony. **Anize González García**

In the mise-en-scène that took shape during filming, often chaotic, in the words of José María Blanco, space in Nunes's films is, above all, a mental object. The flashing of Barcelona's lights at night in *Noche de vino tinto* translate a mystic intoxication; the sounds of machine guns from off screen are enough to detour the story (*Amigogima*, *Iconočkaut*); the repetition of a shot where a person enters suddenly from off screen to push someone else, speaks volumes about violence and physical aggression (*Iconočkaut*).

Brice Castanon-Akrami

Not long ago I saw *Sexperiencias* and I have to say it seems like it was made recently; it's extremely current. The aesthetic is similar to that of the *indignados*, but less antiquated. This film – as Nunes said – attempts to analyze our society and its problems "both in the generational order and the political order, that of Human Rights." The film is alive; it's incredible. **Enrique Vila-Matas**

Incredibly drunk, Nunes was attempting to walk down the stairs of the central post office building in Barcelona. We had only recently met. It was 11 o'clock in the morning and, for the first time, we were loading the camera with the idea of filming something like a documentary. Nunes wasn't fooling himself, though. He knew that his cinema wouldn't have direct heirs, because it was an expression of his most intimate and unique personality. **Isaki Lacuesta**



Ultimately, all of Nunes's characters wander through real landscapes experimenting, trying to find their place, whether in the old taverns and streets of Barcelona, in an abandoned house, or running away to mysterious islands. There is always a drive to break free based on a culture of margins, a battle between unhappiness and the alternative, whether it is love, collectivity, a radical gesture, or a memory for friends who have fled and are fighting oblivion. Or often all of that at once. **David Caño**

“It's all happening all the time; it's all happening right now” was something you heard often during his presentations and debates. This repetition referred to a strange conception of time: the eternal present, future and past. This transhistoric thought was an attempt at connecting with the audience's intelligence from a place of empathy, from the conviction that you are me and he is you. And the (anarchist) sensibility is understood as just that. “The anarchist sensibility is seeing yourself in others.” **Julio Llamaña**

Noche de vino tinto is an urban film because it talks about unfinished human connections, which don't solidify; they are structured around a continuous movement, with stops that – like the stations of the cross – construct a geography without any definite features or boundaries, where everything is fluctuating, random and coincidental. **Manuel Delgado**

The first clear memory I have of him: my father coming in the door after nearly a year in France where he had gone for protection in uncertain times, which were even more uncertain for us. That's it, my father coming in the door and hugging his mother very tightly, my grandmother, who gave little unintelligible shrieks and cried; my father hugging my grandmother, lifting her up off the floor and spinning around. My grandmother was tiny. **Jorge Nunes**



In *Mañana* there is a character, played by José María Rodero, who acts as a narrator and talks directly to the audience in a film from sixty years ago. At that time it was practically outlawed to look at the camera, and just four years earlier Bergman's Monika had dared to challenge spectators with her enigmatic stare. Nunes, a lover of nightlife and the street, shows it by wandering through a ghostly, old portside Barcelona as he introduces us to stories of marginal characters who, inhabiting the night, experience a clash between desire and reality, with the vain hope that everything will change "tomorrow", always far off in the distance. **Imma Merino**

The year 1977 is key for many reasons. It was the year of the explosion of the anarchist movement after General Franco's death. It was the year of the Saló Diana, the rally in Montjuïc, the Anarchist Conference. It was the year of the reorganization of the CNT labor unions and, in parallel, the convergence of old ideas with emerging currents: feminism, ecology, Situationism, the gay freedom movement, counterculture, psychedelia, rock. It was a year of discovery, action, and reflection, a year of projects. It was a year for taking back the meaning of words, for putting first and last names to people's faces, ideas, dreams. 1977 could also be the year José María Nunes met Lluís Andrés Edo, two kindred spirits in their anarchist ideas and in their lives. **Xavier Montanyà**

That's how I met you. You: the anarchist filmmaker wearing out the "Rose of Barcelona" paving stones from Sants to El Carmel. The intrepid charlatan: saffron caresses and a barbarian's longing.

Alejandro Montiel



With an early talent and a broad background forged through years of working in the most different aspects of the film industry, Nunes invariably opted for radical subjectivity, a singular vision, a unique and irreplaceable position, behind the camera, in front of the screen, and in life in general. His concerns, his desire to break away, his avant-garde experimentation, his anarchist drive, increasingly explicit, all come together into a radical, independent, coherent, lucid, self-liberating style. **Oriol Díez Ferrer**

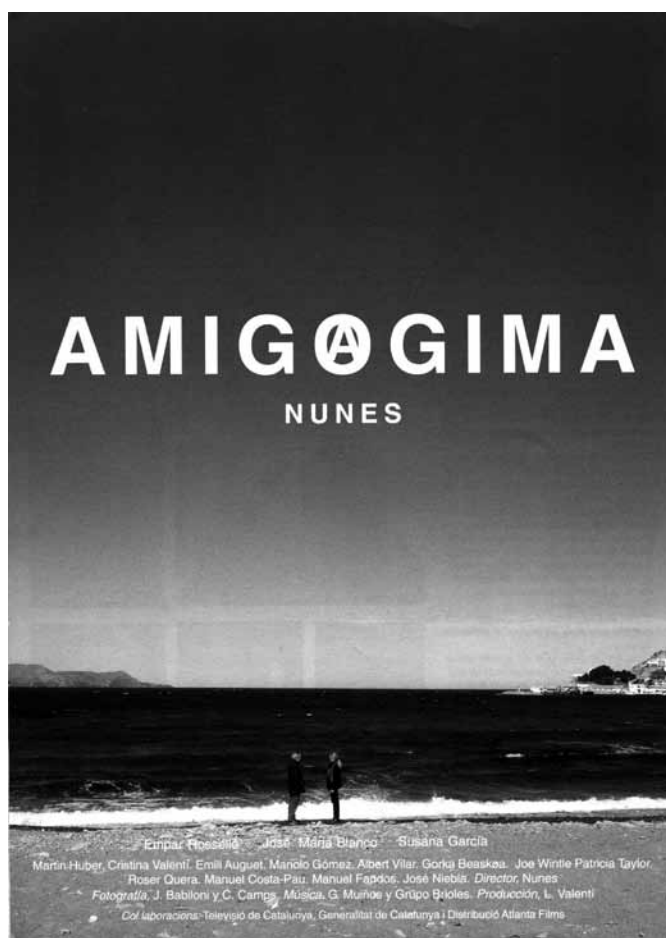
His films are intriguing jazz compositions, full of loops, movements that meander along circuits articulated by chance, creating hieroglyphics and arabesques. Like the improvised music that permeates his films, Nunes's nonconformist cinema is avant-garde and roaming, dissident and formless; cinema that challenges and disputes the traditional ways of making films. **Steven Marsh**

Again (in *Gritos... a ritmo fuerte*), Nunes is ahead of his time, revealing the ideological and even linguistic paternalism of the previous generation, the period where the epic of anti-Francoism militancy became efficiency in power, where the former conspirators from Trotskyist and Maoist cells left behind their old insignias and accepted medals of honor in the form of appointments to public office or a voice in the opinion pages. **Valentín Roma**



Isaw him there for the last time, but when it came time to pay homage to him at the Filmoteca de Catalunya – the tribute he deserved – Ramon Font and I decided to put together a montage of declarations and interviews that portrayed the Nunes we all had known and wanted to remember. The Nunes of aphorisms, esoteric theories, who dreamt of a global utopia. The filmmaker who had achieved a miracle: that his best film was himself. **Esteve Riambau**

He wrapped you up in a penetrating gaze as he talked about freedom, anarchism, and cinema that should never bow down before the industry. Today, like then, that kind of cinema still gets made, but it isn't publicized or distributed. Every time we got together, Nunes would repeat that man can't be free when he is limited by legal structures that impede his creativity. And only a free man can make cinema that is art, poetry and revolution. **Pepe Ribas**



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Colaboration:



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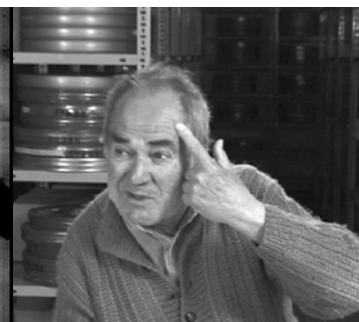
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