

(b.1941, based in La Bisbal de l'Empordà)

Pere Noguera (La Bisbal de Empordà, Girona, 1941) began his career within the framework of the new poor, ephemeral and conceptual poetics of the 1970s and was a pioneer in incorporating photocopies into his work and disseminating the idea of the archive as a ready-made based on found photographs and films. He has worked on the conceptual processes of photography and electrography, and has practiced installation and performance. Matter as process, domestic object and immediate landscape form part of his centers of interest.

His work has been shown in Barcelona Museum of Contemporary Art (MACBA, Barcelona, 2021-2005) Bólit Art Center (Girona, 2021), Vilacasas Foundation (Barcelona, 2020), Exile Museum (La Jonquera, 2012), Antoni Tàpies Foundation (Barcelona, 2011), José Guerrero Museum (Granada, 2005), National Museum Art Center Reina Sofía (MNCARS, Madrid, 2005), Santa Mónica Art Center (Barcelona, 2001), Girona Museum of Art (Girona, 1999), Palau de la Virreina (Barcelona, 1996), Staatliche Kunsthalle (Baden Baden, 1992), Chateaux de Servieres (Marsella, 1990), Les Allumés, CDRC (Nantes, 1990), Raffinerie de Plan K (Bruselas, 1988), Le Consortium (Dijon, 1986) Centre d'Art Pompidou (París, 1982), Metrónom (1988 – 83 – 81, Barcelona) Joan Miró Foundation (1983, Barcelona) y Sala Vinçon (Barcelona, 1975) among others.

He is part of relevant public and private collections such as Artium (Vitoria-Gasteiz), MACBA (Barcelona), Olor Visual (Barcelona), Vila Casas Foundation (Barcelona), Juan March Foundation (Madrid), Suñol Foundation (Barcelona) and National Art Collection of Catalonia (Barcelona), among others.

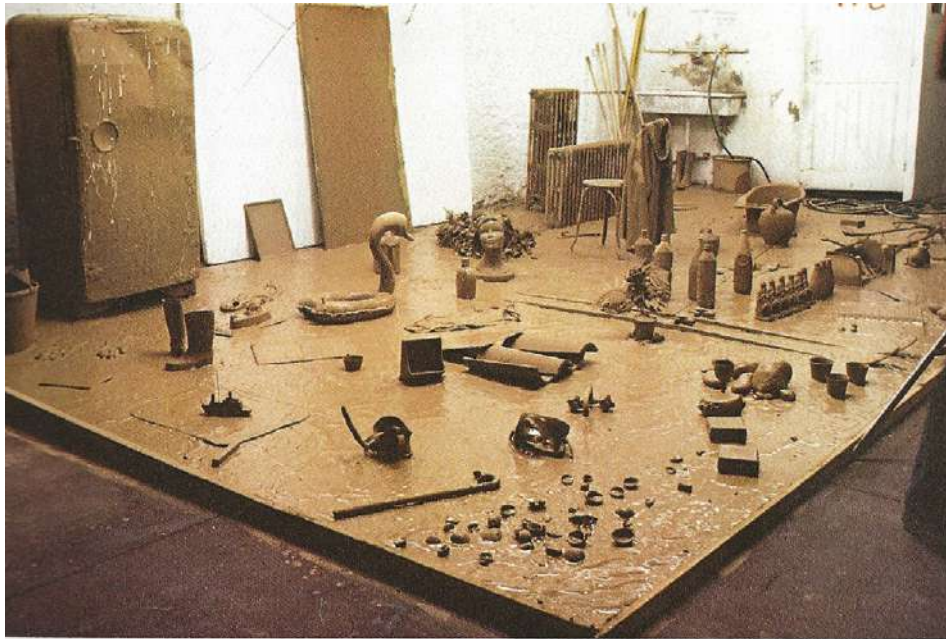
THE MATERIAL AS EN EVENT

Gaston Bachelard says that water is the dominant element in the making of a paste, the backbone of the material, the inevitable result of mixing water and earth, like a prototypical mixture “par excellence” within the material imagination. The moving, relentless, corrosive, uncontrollable water finds its way to a quiet, infinite horizontal death. The natural water cycle demonstrates this. The rain, the saturated ground, the fountains and rivers, torrents, cascading and dammed, the underground streams, the lakes, the sea, evaporation and the cluds. one can never swim in the same river twice. Water is what makes the paste, it is the substance of the paste. Its fluidity gives the earth a malleability, allowing it to be worked, to be shaped. Thus, the water, dominant, becomes a material capable of form, a substance capable of life.

Looking at the materials in Pere Noguera’s work inevitably leads along the water’s path, cutting through the earth and muddying the banks. From the pliability of the earth and the domineering power of water, man has created shape, volume, the object. On the plain of La Bisbal, cuts are taken from the mountains, a clay paste is made from the raw earth, it is shaped and made into pitchers, plates, bowls, casseroles, earthenware post, tiles or toy dishes; a great selection of earthenware which is dried in the sun and dipped piece by piece into a natural paint, glazed and fired. It was in the context of this setting and process - a process which continues to flourish on a large and small scale in the Baix Empordà region that Pere Noguera began. Between 1969 and 1972, which is when we can begin to chronologically trace his work, he began experimenting and working with clay: smoked and glazed sculpted volums, flat pieces with relief, and object motifs.

Pottery and the process by which it is made puts Pere Noguera in direct contact with the material, the object and its shape, volume and function. This means that the universe of objects in the domestic sphere becomes transposed, forming part of these first attempts. The objects are either an imprint in the clay or pieces formed from a mold, creating a fossil-like similarity to an object: scissors, a comb, a bottle, etc.





LES ENFANGADES

“Pere Noguera picks up on the industrial tradition of ceramics and terracotta in his hometown of La Bisbal de l’Empordà, updating it through concepts and actions. He applies his knowledge of the processes of this ancestral craft as a method for contemporary sculpture. This was done whether covering objects for everyday use with clay, like a heather broom or a comb, or using a technique he called enfangada, or muddying, a notion he himself invented at the end of the 1970s. Noguera creates installations of objects and then covers them with liquid clay, letting them dry naturally. Besides repressing colours and equalising the differences between things, the idea of process and fragility takes precedence over anything permanent. Matter and its processes in this way address the condition of an event.”

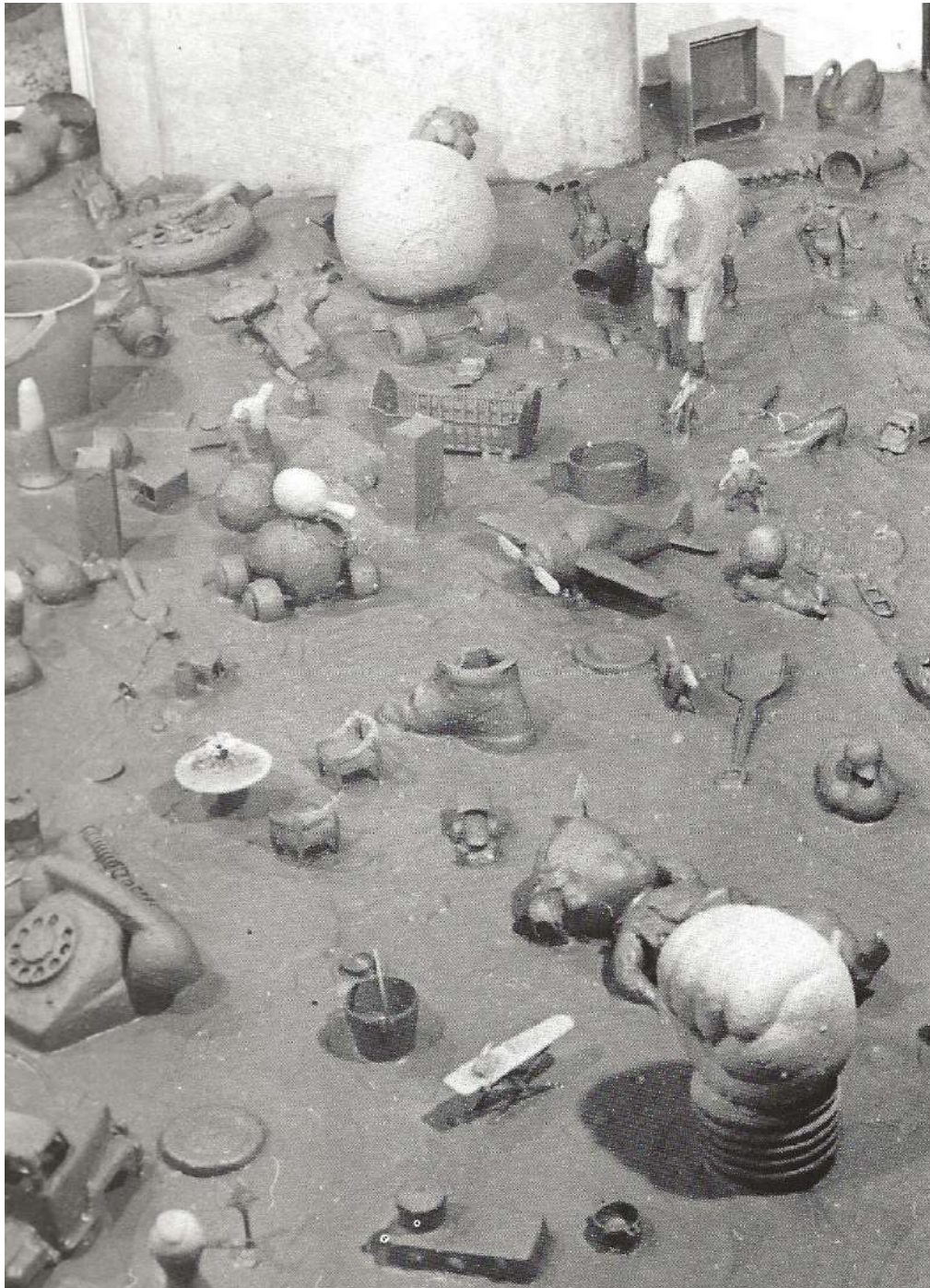
Popularly “fangar” from the Catalan word “fang” (mud) means to dig the earth with a spade. We get our shoes muddy when it rains and the earth is saturated with water. We sometimes get “stuck in the mud” trapped in something from which we don’t know how to escape.



All of this is implicit in the works of Pere Noguera, who, having experimented in covering objects separately with clay, began in 1980 with a series of mud-coatings of an entire space, such as the “Proposta per a un espai: objectes per enfangar” (“Proposal for a space: objects for covering with clay”) in Pamplona, “Alphabet C” at the Autònoma University in Barcelona, “Prop de la Terra” (Near the ground”) in La Bisbal, and “La visita ets tu i els teus accesoris” (“The visitors are you and your accessories”) at the Canaleta Gallery in Figueres). Space, movement and the flow of the matter over the object are the elements which come together in the mud-coating. The space establishes the limits of action and shapes the internal structure and the composition of the piece while the material, flowing over the objects, marks the passing of time.

Pere Noguera confirms different levels of action in a mud-coating. On one hand, there are the “natural actions, deriving from the materials used and

(H2O) Action, Studio Canubis, Lyon 1981 (part of the III Art performance symposium)



Passage de Sécurité, Centre Georges Pompidou, Paris 1982

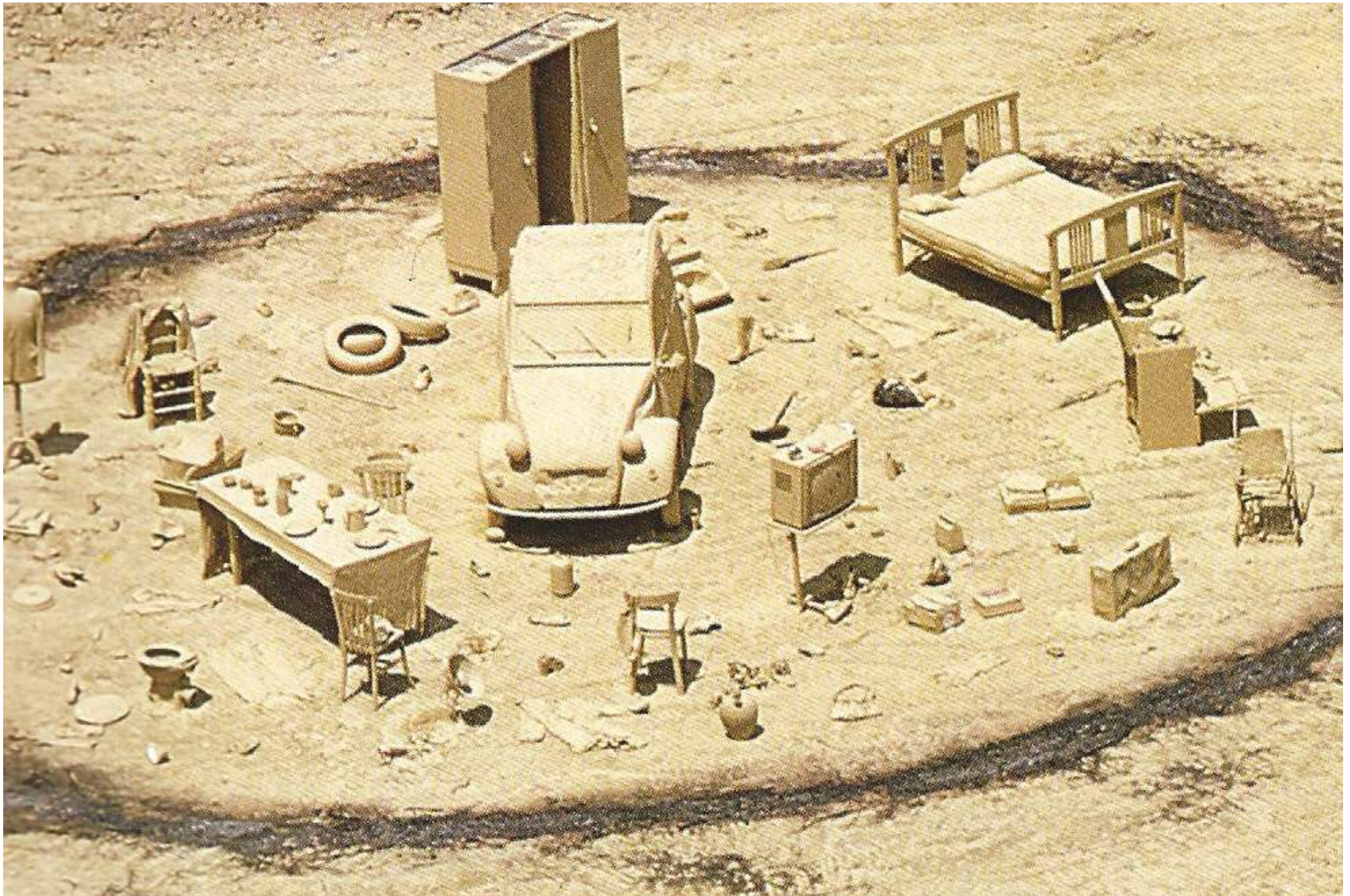
induced actions on the space and the objects in relation to the contents of the work. Each piece has been conceived for a specific space and both the montage in the space and the assembling of the work, as well as its dismantling, presuppose a modification of the objects and the space in which they are placed.

A mud-coating consists of selecting various objects from one's surroundings and scattering them in space so that their very diversity produces an unaccustomed semantic impact. The onlooker is invited to identify himself with the object reality familiar to him, which reproduces situations, evokes memories and makes him a participant in his own memory process.

The mud, a mixture of earth and water, covers the montage completely and, with the uniformity of the objects under the layer of clay, one becomes acutely aware of the exact shape and volume. When the water evaporates, the clay solidifies until it finally breaks into pieces. Not only neutrality, grayness, muteness as in the experience of the photocopy, but also new meanings and an approximation to three-dimensionality, to volume, and to sculpture. In the mud-coating, the objects are trapped, motionless in space and time. According to space and context, the mud-coating will be one thing or another. This is the case with "Alphabet C", at the Autonomia University in Barcelona. Pere Noguera displays a great capacity for didacticism in this montage which is based on the perspective of the surroundings, the teaching environment. The conclusion is that fate is ever present and that one does not look for things, but rather, finds them.



Passage de Sécurité, Centre Georges Pompidou, Paris



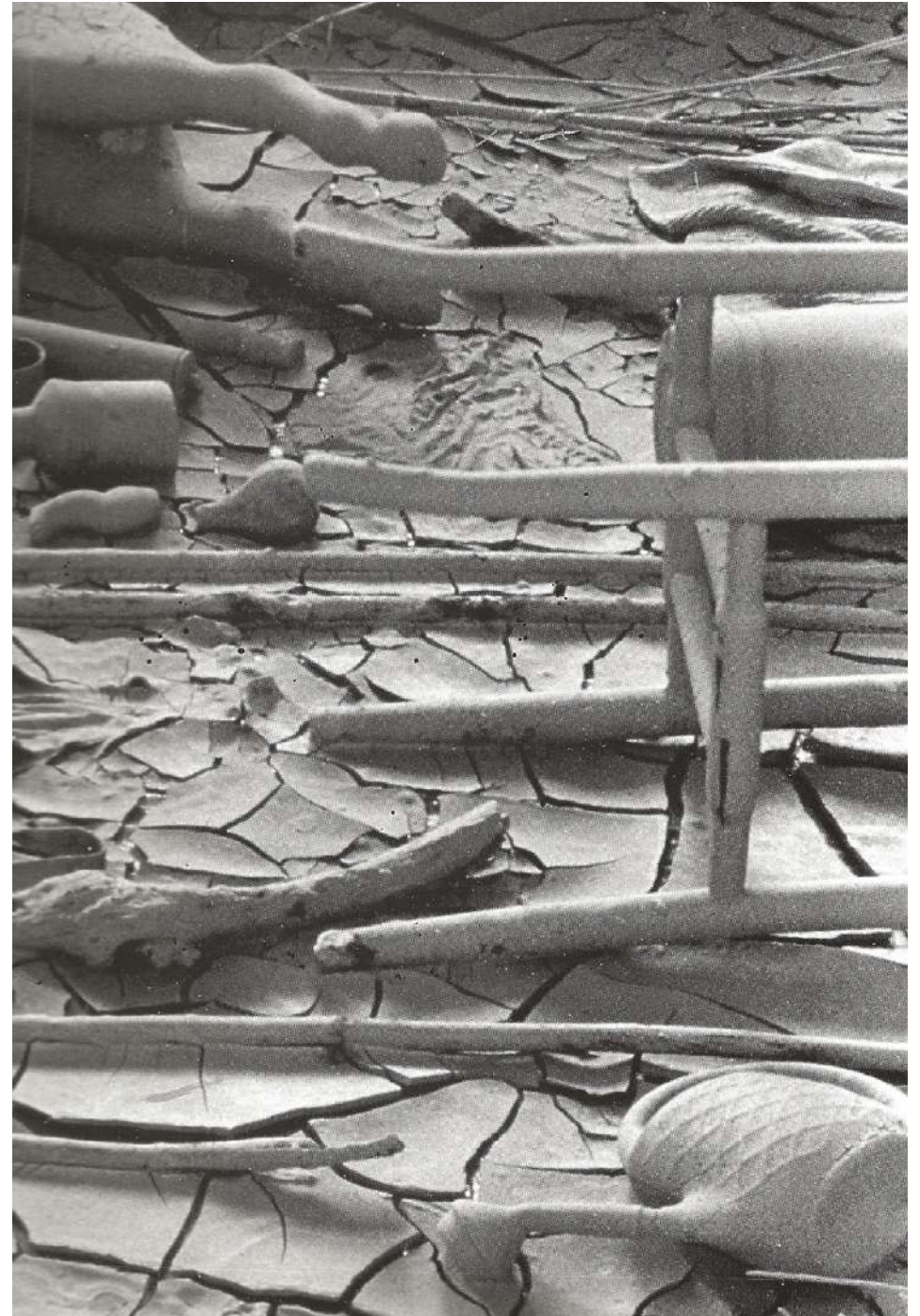
Near the ground, Terrera Trayter, Vacamorta, Cruilles, 1980



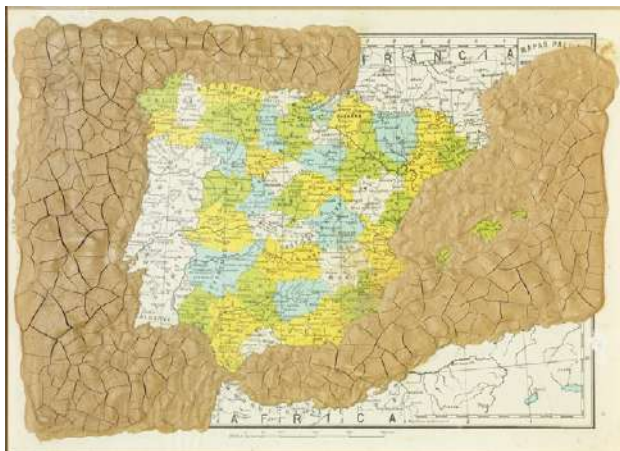
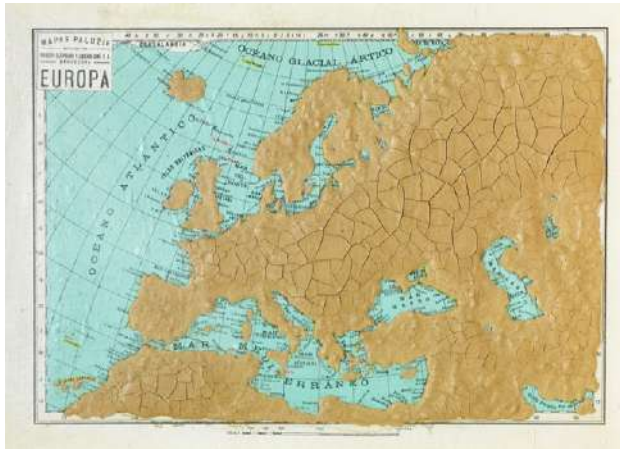
Near the ground, Terrera Trayter, Vacamorta, Cruilles, 1980



Space proposal: Objects to mud, Sala Cultura C.A.N. Pamplona, 1980



Space proposal: Objects to mud, Sala Cultura C.A.N. Pamplona, 1980



Spain and Europe Maps, 4 maps covered with mud, 1979



Enfangandes, Objects covered with mud, 1979



Umbrella, object covered with mud, 1979



Ropes, object covered with mud, 1979



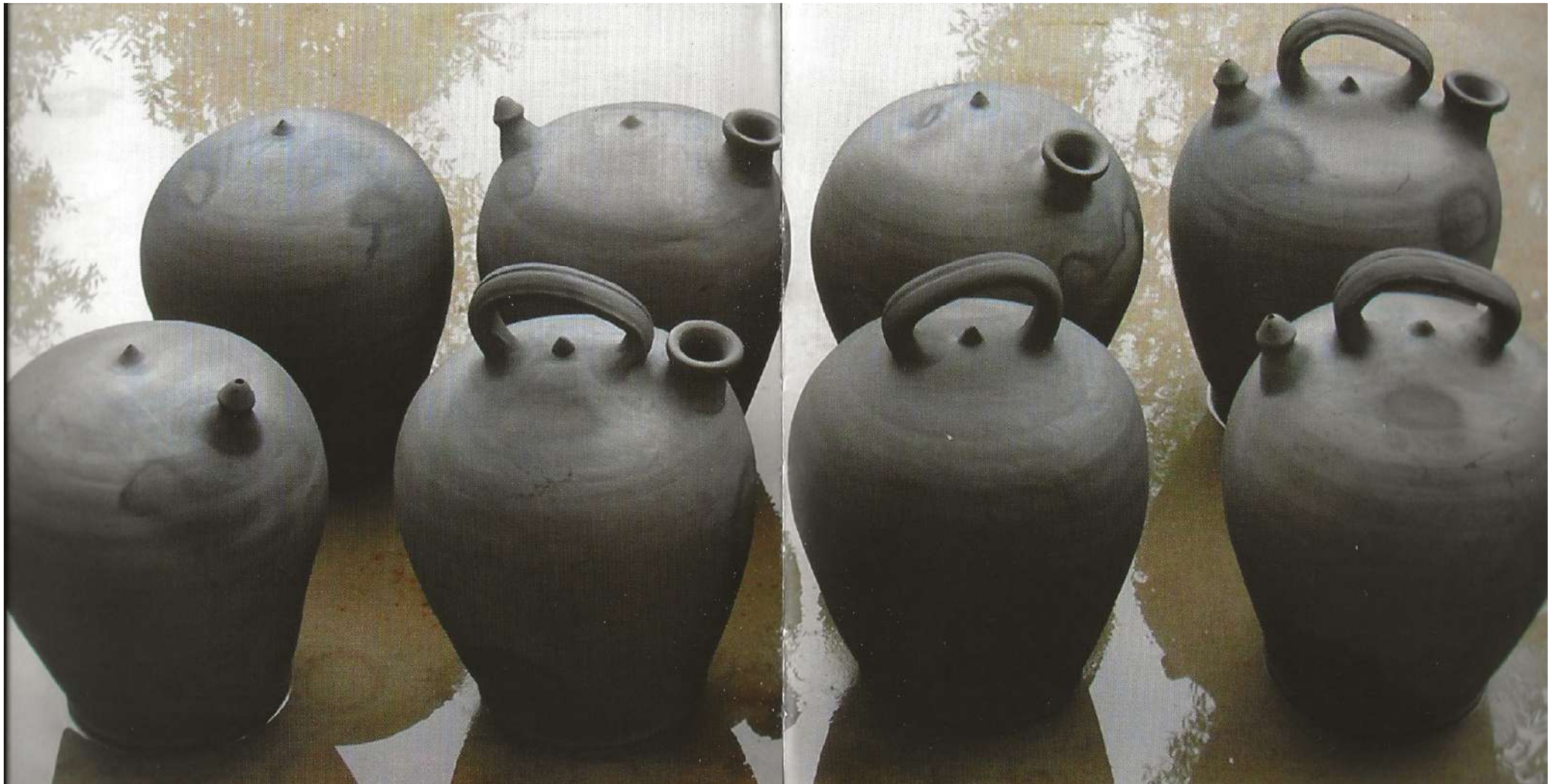
Pair of shoes, object covered with mud, 1979



Americana and glove, objects covered with mud, 1979

The series of eight smoked jugs was to be the high point of this concentration on the object which loses its utility; though it may seem to be a progressive loss over the series of the eight worked pieces, each one of them is, in fact, useless. Thus, the object becomes a symbol, independent of any concrete function. This entire process of discovery was presented in a show at the Fundació Miró in 1978: “Terrisa de la Bisbal. L’argila com a matèria. El procés d’elaboració com a pràctica.” (Pottery of La Bisbal. Clay as a material. The clay-working process as a method) along with a publication bearing the same title.

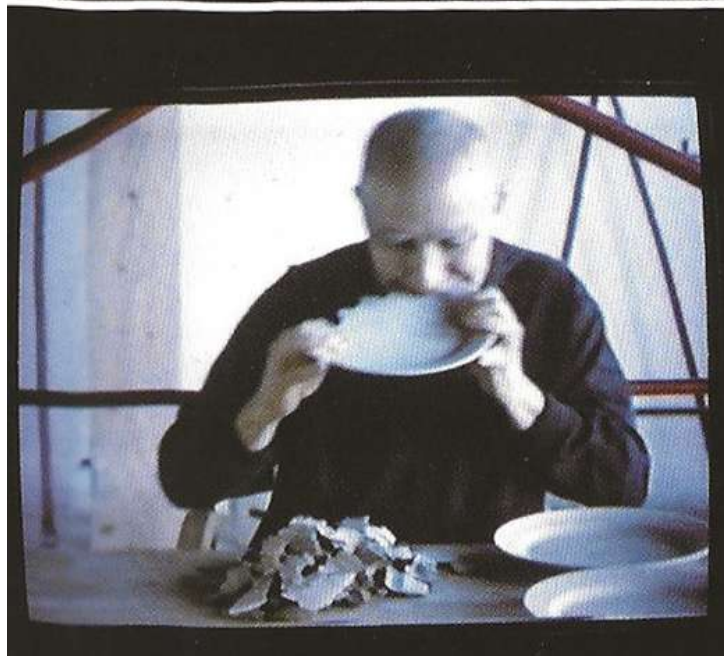
Noguera not only takes a “ready made” object which is a product of consumer society and turns it into a work of art by putting it out of context and stripping it of its function, but forces an end to its life cycle and eliminates the possibility of its ever having a practical application. When the object appears to have died, to have lost its function, to be utterly useless, that is when the artist recycles it and provides it with a symbolic potential. Precisely when an object has no useful concrete purpose is when, paradoxically, it can serve any purpose which is not concrete.



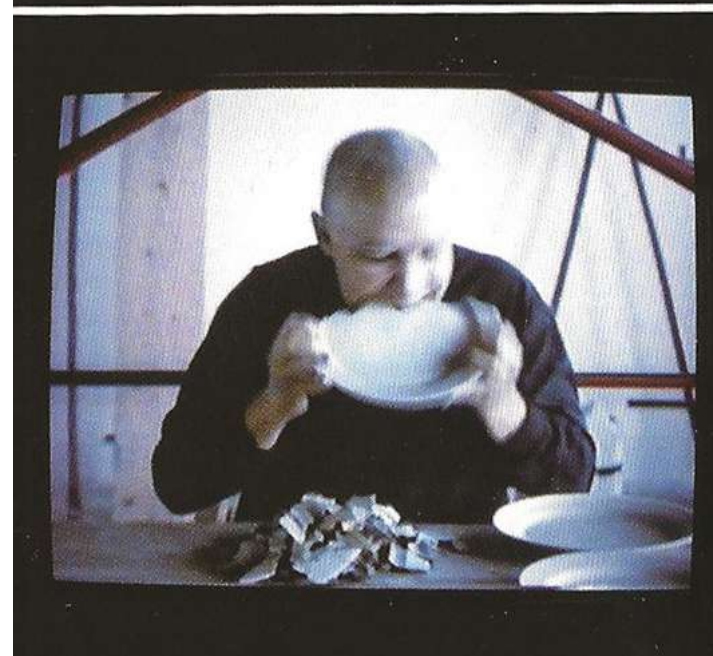
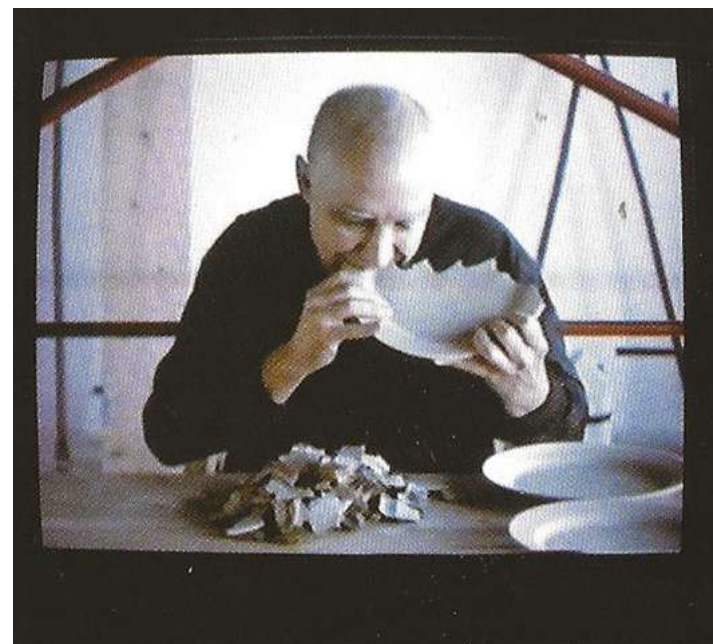
Cantir conceptual, smoked clay, 1976



Cantir conceptual, smoked clay, 1976



“The relationship between Noguera’s work and performance is given by the fact that his pieces are produced at different levels of action. Natural actions derived from the materials used and actions caused, in space and on objects, depending on the content of the work. The relationship between the actions that occur within each piece and the performance is developed in different ways depending on whether he is interested in showing only the finished installation or if what he is interested in is highlighting the occupation and/or vacancy of a space, or highlight the action of the execution of the piece.”





Floating skeleton for a meal on the water, sculpture and action, 1985



Floating skeleton for a meal on the water, sculpture and action, 1985



Pals Garden-Park, action and installation, 1982



Pals Garden-Park, action and installation, 1982



“But not only is the photocopy one possible approach to a possible contemporary prehistory - with the uniformity of mechanical reproduction as a take-off point- but so is the recycling of the object itself for purely artistic ends. The piece “Pals, jardí-parc” presented in March, 1982 was, among other things, a study of remains washed up from the mouth of the Ter River: a collection of plastic objects, particularly containers from everyday consumer items. The sea washes up the objects which the river pours into the sea just in front of the Medes Islands; using these scraps and left-overs which survived the hazards of the sea, Noguera made a banner, 10 meters long of six different color stripes. This huge carpet of color became a symbol of a nonexistent country, though easily identifiable to anyone who frequents the Costa Brava.”





Day dream: perhaps, Action, 1981



Transit, installation, Rambla, Santa Monica, Barcelona, 1984



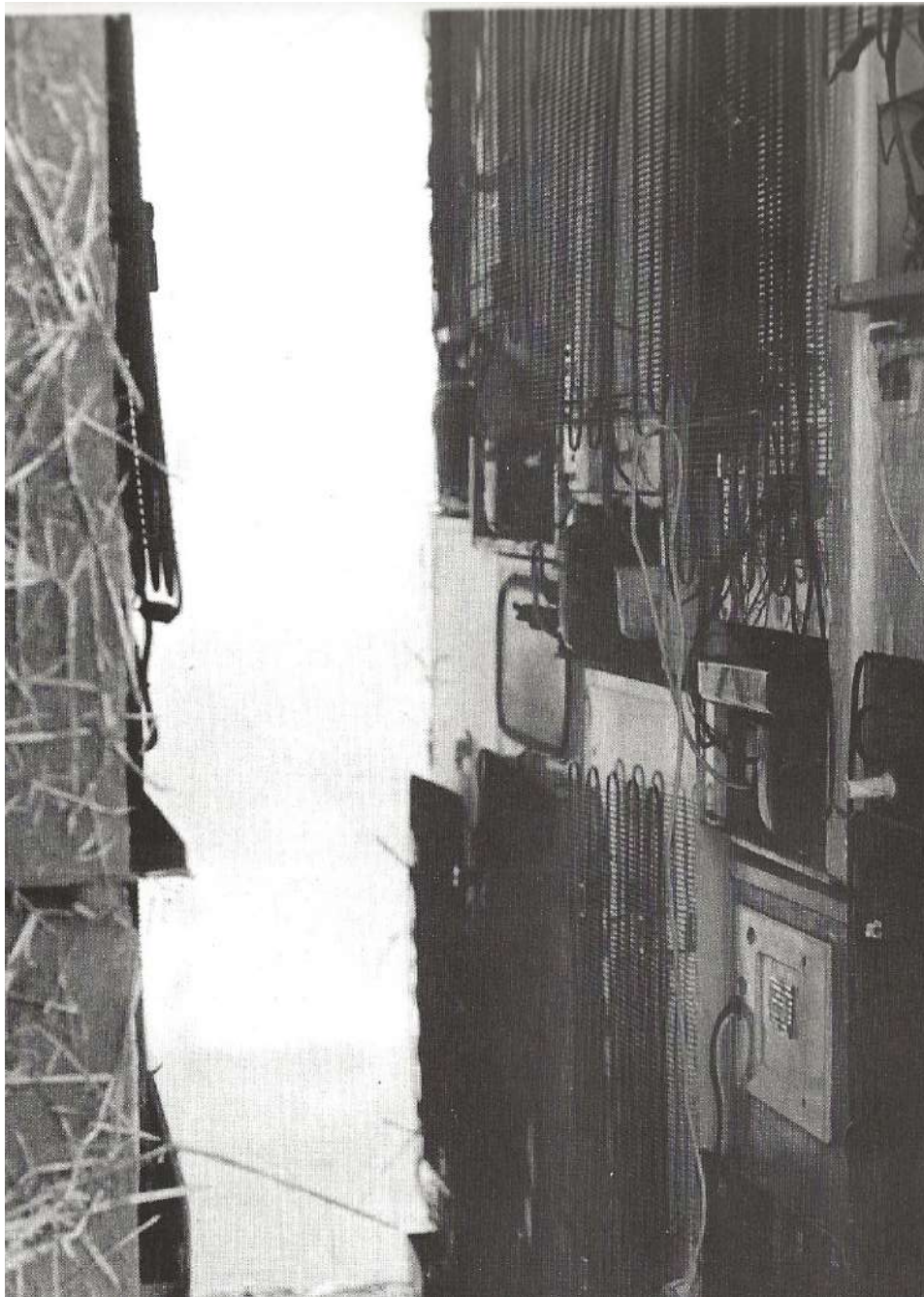
Transit, installation, Rambla, Santa Monica, Barcelona, 1984



Energie, Sculpture Biennale, Middleaeim, Antwerp, Belgium, 1985



Terres crues, installation, Centre Alexandre Cirici, Hospitalet de Llobregat, 1986



Insulation, installation, Palau Sollerich, Mallorca, 1986

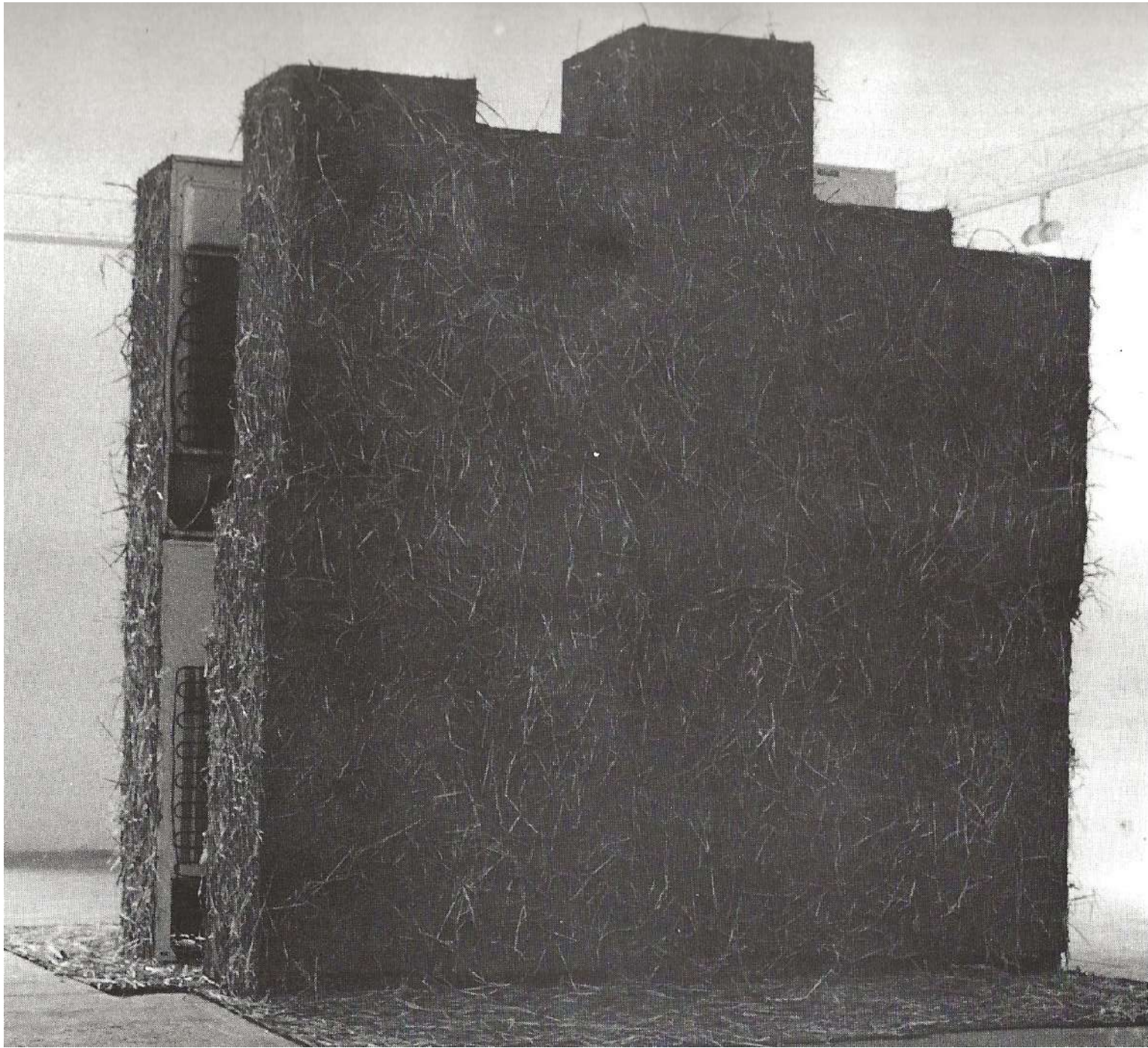
“If the conjunction of craftsmanship combined with a conceptual attitude has been, in general, the characteristic note of the work of Pere Noguera, in this installation at the Palau Sollerich of Palma de Mallorca we find an improved example of this union. These twenty refrigerators piled one on top of the other and covered with a layer of adobe and straw manage to build a landscape, an architecture full of allusions. Therefore we note that the refrigerators are a clear reference to water, in this case held back, frozen, whilst the straw and the adobe refer to the earth itself.

Pere Noguera again uses camouflage, though always leaving the sufficient space so that the spectator may recognise the “before” and “after” of the piece. It is a question of creating an invented structure, adequate to the given space. We see, nevertheless, that, given the isolation itself of the piece -a hillock in the middle of an empty hall-, Pere Noguera has wanted to offer us something more than the ephemeral piece itself, that is the idea of a combination of two surroundings: the natural and the artificial.

This installation would also have a similar sense to the so called Rostoll one (1986-1987). In both you sense the same calm air, the same peace. This is a sensation that could well be applied to the rest of this artistic production. The movement is absent up to the point that it is difficult not to think about death or, at least, a certain paralysis, as if though had reached a lethal extasis.

It is also true that to reach this sensation (which I don't know if voluntary or simply an interpretation of mine) Pere Noguera is loyal to his world, his surroundings, and to the tools he has always used.”

J. V. Aliaga



Insulation, installation, Palau Sollerich, Mallorca, 1986



Trois paysages, installation, Parvis, Tarbes, France, 1987



Trois paysages, installation, Parvis, Tarbes, France, 1987

PHOTOCOPIES

At the beginning, Noguera had the intention of “graying” different objects and images to unify them within the same chromatic space, through photocopying. From this practice, Noguera reflects on how the use of the photocopier helps him to show certain aspects of reality, and on the other hand, how the use and technical possibilities of the photocopier have contributed to expanding the sample and the selection of the nearby elements of their environment.

The photocopied objects, or the part of reality to which they refer, are the result of choosing those aspects of the everyday world that have interested him the most or that have particularly caught the artist’s attention. The choice of photocopied objects is made in a conscious way, not predetermined, although they may sometimes seem to be made by chance.

He sometimes shows these objects as they came to him, devoid of any type of intentional manipulation, except for the fact that they have been photocopied. Others have been modified from the relationships between themselves, by accidental contact, by approximation, by accumulation, etc. In these cases the intervention seems necessary to draw attention to what he wanted to show.

He was interested in the photocopier because it is a life-size reproduction device of the original that is supplied, eminently fast and within everyone’s reach, in the sense that its operation does not require any type of more or less complex technical knowledge. On the other hand, the fact of using the photocopier has allowed him, on some occasions, to produce a large part of the work in a systematized way.





“In his work with objects, Pere Noguera plays with paradox and provocation in “La fotocòpia com a obra- document” (The Photocopy as a documentary work” - (Sala Vinçon, Barcelona, 1975) and develops it further in “Arxiu. Serie Nassabat” (Archive. Massanet Series L’Escala, 1977); he proposes an archaeology of the future in “Pals, jardí-parc” (Pals, garden-park, 1982) and continues to expand these ideas and build new meaning into each of the mud-coatings which take place from 1980 onward. The photocopy as a documentary work is the first structured attempt to introduce us to contemporary prehistory, using the paradox of offering up the culture which surrounds us, wrapped in black and white. All the advertising- iconography of everyday objects of consumption presented in the gray wrapping of a black and white photocopy: toothpaste, toilet paper, wall paper, a pack of cigarettes, a box of matches. In this case, black and white is not representative of the past, as in the films, but rather a statement against the present and an omen for the future. The paradox reaches its peak of absurdity when a box of Alpine colored pencils, so much a big part of our childhood, are encased in black and white.”



Every Repeated Object Fills A Unique Space, exhibition view, Bombon projects, Barcelona 2022



Suprecroix, Photocopied objects and photocopies, 1984



Photocopied objects, 1975



Photocopied objects, 1975



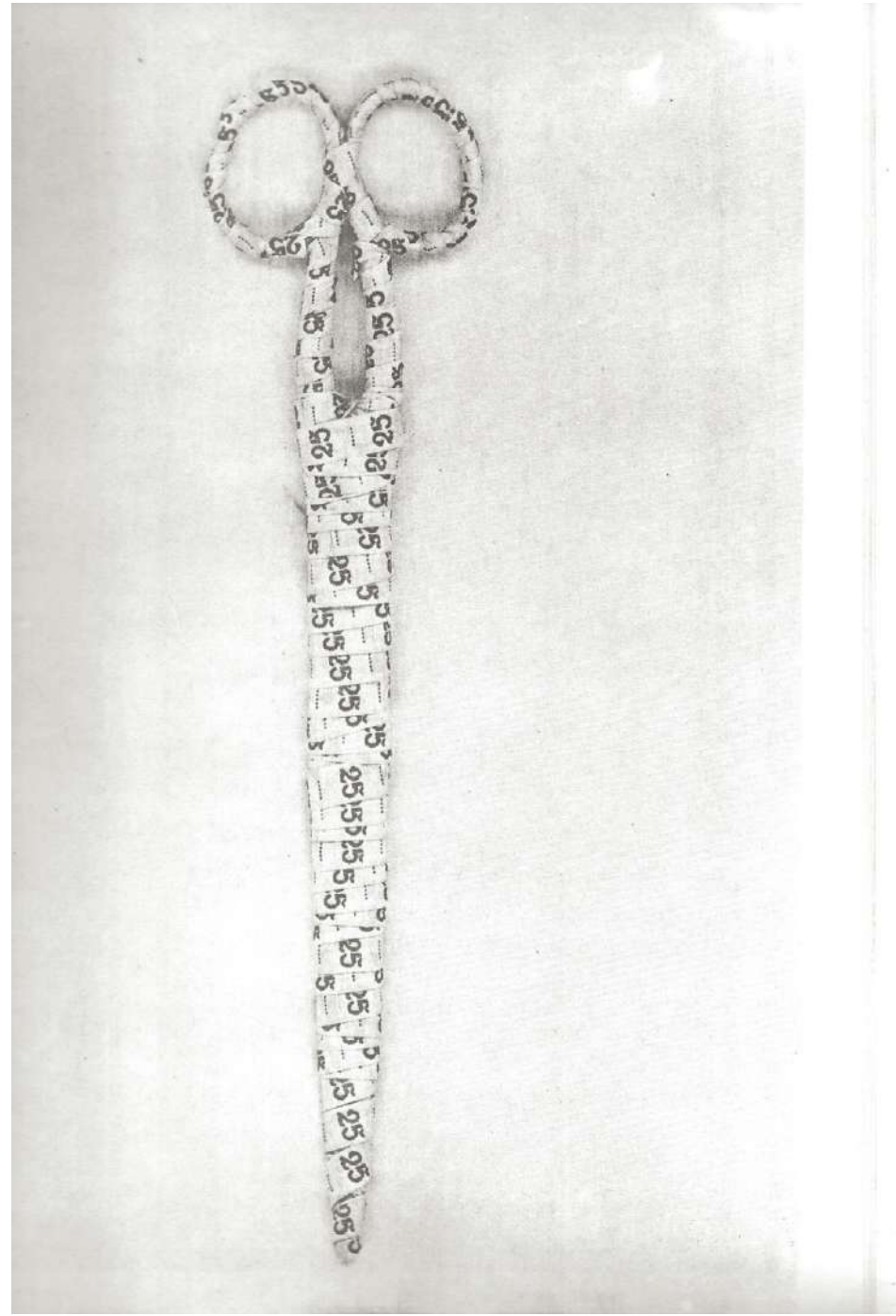
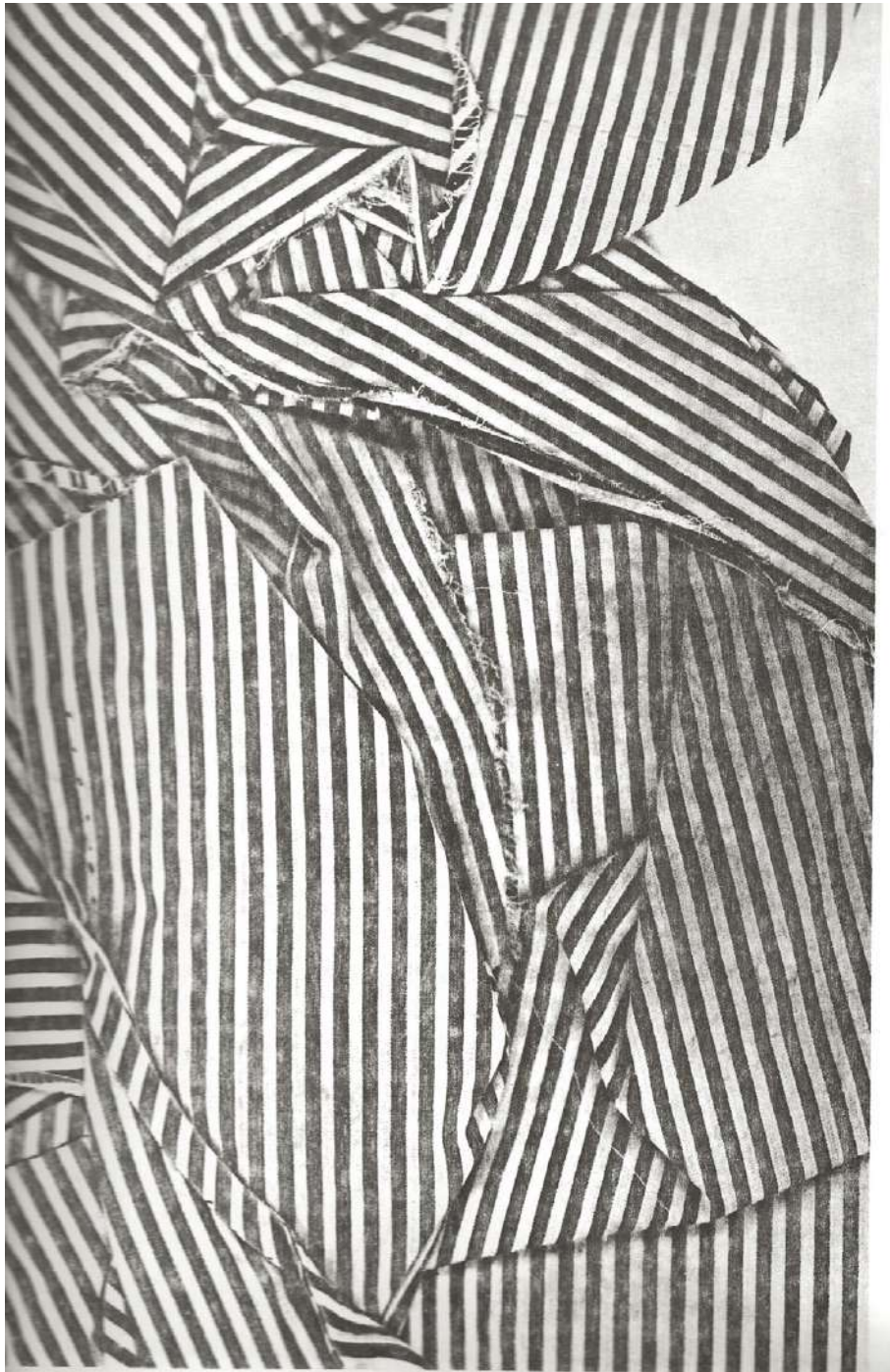
Every Repeated Object Fills A Unique Space, exhibition view, Bombon projects, Barcelona, 2022



Original works from the 1975 exhibition at Sala Vincçon exhibited at Every Repeated Object Fills A Unique Space, Bombon projects, Barcelona 2022



Original works from the 1975 exhibition at Sala Vincçon exhibited at Every Repeated Object Fills A Unique Space, Bombon projects, Barcelona 2022

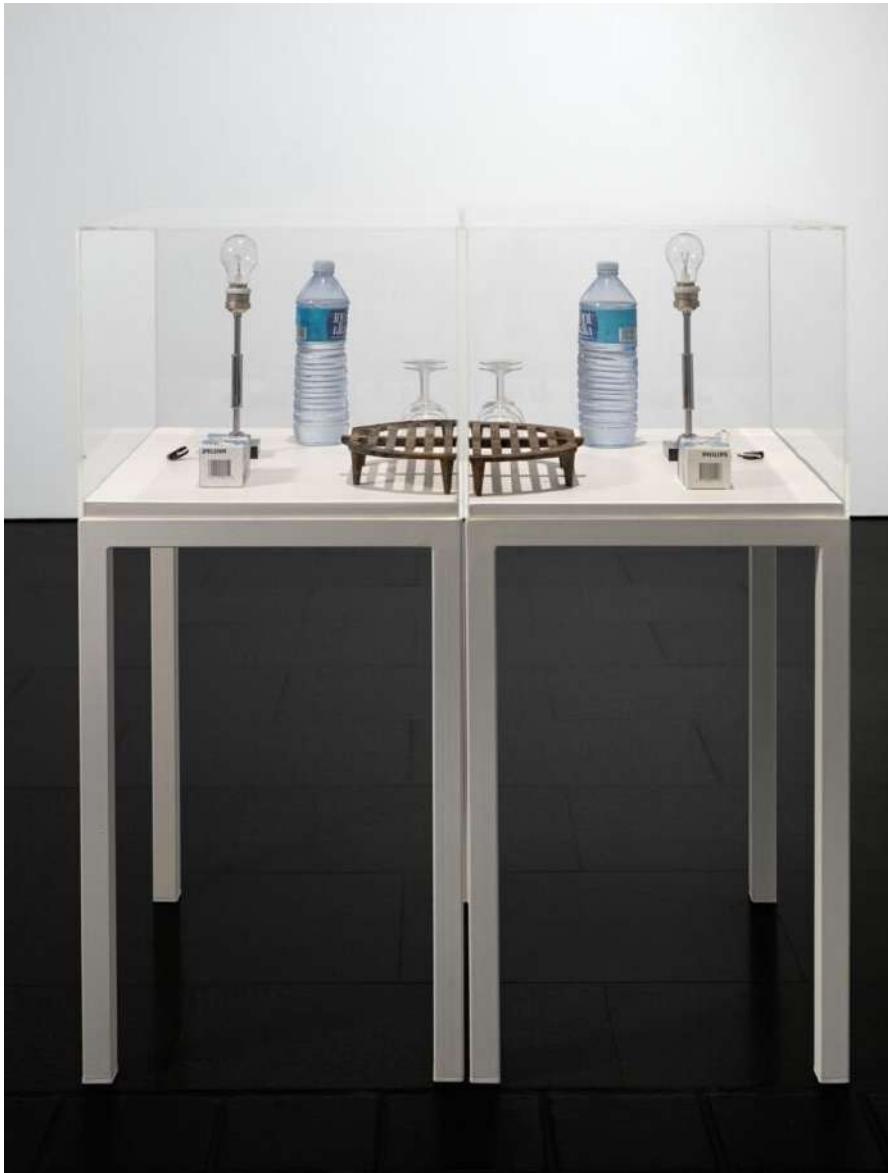


Artworks from the exhibition Photocopy as a Work-Document, Sala Vincçon, Barcelona, 1975





Artworks from the exhibition Photocopy as a Work-Document, Sala Vincçon, Barcelona, 1975



Object flux and Mirrored object, installation, 1990



Maternitat, sculpture with bricks and glass door, 1990



Serrallo. Surar és l'acte, Tinglado 2, Tarragona, exhibition view, 2022



FAMILY WAR

Single Channel Video Loop

1 hour and 49 mins

2007

‘Family War’ is a video piece from 2007 that Noguera made with an archive of images from the first half of the 20th century found in the Empordà. The artista puts in dialogue recordings of the Second World War made by a Dutch reporter with domestic footage of the same person in his family environment. The atmosphere and the domestic and intimate imaginary of this anonymous Dutch family coexists with the destabilizing event of war, linking both spaces like a metaphorical labyrinth of images.

Almost bucolic family scenes collected in amateur films are contrasted with documentary war scenes. The filmic recycling of these “found” materials allows the creation of a visual diptych that expresses the contradictions, instability and intrinsic weaknesses on which well-being and possible moments of happiness are based. In this way, the recovered film archives are ordered as a way of thinking and reading the reality of an era, the ways of living and of relating to a concrete reality, but at the same time representing a shared social memory. Noguera’s method involves a questioning of the relationship between the spatial dimension of everyday life and also the construction of both identity and memory, in the manner of a living archaeology of a past that still feels recent or near.

In this new screening of Family War, the impact and vision of the past is transferred and revived in dialogue with our present, both intimate and global, passing through a whole repertoire of vital situations.



Family War, 2007, 1h 49 mins, single-channel video loop from found footage, Edition: 3+IAP

“Pere Noguera’s work begins in La Bisbal and has spread everywhere. It comes from the earth and returns to the earth. The fusion of the past with present does not follow the path of history or the reflections on art, rather that of the production, evolution and function of the object, from primitive communities to the industrial societies and the dynamics in the material and its energy, which survive mankind, tools and utensils. Without a doubt, the demonstration of a sole reality: the material as an event.”

EXHIBITIONS (SOLO & GROUP)

- 1971 - Monotips, La Gàbia, Girona
- 1972 - Transparències, Mano. Tarragona
- 1975 - La Fotocòpia com a Obra-Document, La Sala Vinçon, Barcelona, see also La Sala Vinçon, històric d'exposicions Arxivat 2014-12-06 on Wayback Machine
- 1977 - Sèrie Massanet i Arxiu, Galeria Massanet de L'Escala
- 1978 - Terrissa de la Bisbal, L'argila com a matèria el procés com a pràctica, Fundació Joan Miró, Barcelona / Exhibition-Publication
- 1980 - Propuesta para un espacio: objetos para enfanagar, Sala de Cultura C.A.N, Pamplona
- 1980 - Alfabet C, Espai B5-125, Universitat Autònoma de Barcelona, Bellaterra / Installation-Publication
- 1980 - La Visita ets tu ... i els teus accessoris, Galeria Canaleta, Figueres
- 1981 - Documentació, Metrònom, Barcelona
- 1981 - Amb les seves males arts, Atelier Jardic, at the III International Symposium of Performance Art, Lyon
- 1981 - Passera per al claustre, at Homenatge a Gabriel Ferrater, Claustre del Monestir de Sant Cugat del Vallès
- 1982 - Museu Ficció, Sala Miquel Blay and Sala Oberta del Museu d'Olot, Olot
- 1982 - Horitzontal, on the occasion of the show Girona: rius, ponts i aguats, Museu d'Història de la Ciutat, Girona.
- 1982 - Passage de sécurité, at Terres, Atelier des Enfants, Centre Georges Pompidou, Paris, Installation-Poster
- 1983 - Passage de sécurité, at Chemin de terres, École Nationale d'Art, Bourges
- 1983 - Fe2O3, Metrònom, Barcelona
- 1983 - Terre Fe2 O2, a Adamah-La Terre, ELAC, Lió
- 1983 - Història de quan els nens naixien amb pèls a l'aixella, with text from Vicenç Altaió, Museu del Joguet, Figueres
- 1983 - Raonaments Sospitosos, at Casino, Mas Tardieu, Perpinyà
- 1983 - Lluerna, at Casino, Fundació Joan Miró
- 1984 - Mar Cel Riu Daro, at Homenatge a Marcel Duchamp, Espai B5-125, Universitat Autònoma de Barcelona, Bellaterra
- 1984 - Transit, at Bèstia, Rambla de Santa Mònica, Barcelona
- 1984 - Barro de Buño, at Encuentros no espacio, Pazo Románico de Xelminez, Santiago de Compostela
- 1984 - Torens van Babel, at Torens van Babel, Montevideo, Anvers
- 1984 - Demain aussi sera fête, at Simeon et les flamants roses, Centre Culturel d'Albi, Albi
- 1984 - Entre l'espectador del món i la desaparició del recader, Galeria Ollave, Lyon
- 1984 - Super Croix, Maleta- installation, educational project for image-aiguë, Lyon
- 1985 - Sobre el paisatge, Escola Superior d'Arquitectura, Barcelona
- 1985 - Xunela, footbridge over the river Ter, Sarrià de Ter
- 1985 - Antioxidant, at Reus jove, Pavelló de fires, Reus
- 1985 - Energie, Escultura a Bienale d'Esculture, Parc del Museu de Middelheim, Anvers
- 1985 - Fals escaire, at Art i Arquitectura, Col·legi d'Aparelladors, Vic
- 1985- Joc de lloc, Casa de Cultura, Girona
- 1986 - Parells de contraris, Museu Morera, LLeida
- 1986 - L'apòstrof, at Congrès de la Llengua Catalana, Aparador de Vinçon, Barcelona
- 1986 - Terres crues, Centre Alexandre Cirici, L'hospitalet de Llobregat
- 1986 - Flux, Fundació Joan Miró, Barcelona
- 1986 - Aïllament, Palau Solleric, Ciutat de Mallorca
- 1986 - Lac de Malin, Le Consortium, Dijon
- 1986 - Puntal, falca, casa, gabió, at Reflexions sobre la cultura catalana, Teatre Poliorama, Barcelona
- 1986 - Gabió, Sala de Cultura de La Caixa, Girona
- 1987 - Rostoll, at Extra!, Palau Robert, Barcelona / Palau dels Reis de Mallorca, Perpinyà
- 1987 - Terra, Cel o somni, at Paisatge urbà, Fundació Espais, Girona
- 1987 - Sala d'espera, at Matar-Ho!, L'escorxador, Mataró
- 1987 - Trois paysages, Tarbes
- 1988 - Revolt de torrent, Metrònom, Barcelona
- 1988 - Tetra Brik, Rafinerie de Plan K, Brussel·les
- 1988 - Obra pública, Espai d'ús, at L'Hospitalet Art, L'Hospitalet de Llobregat
- 1988 - Le lit regarde le ciel, at Trans.ports, Reservoirs à eau, Marseille

- 1988 - Humidité relative. Oeuvre serieé. Une simple raison, at Transports, Galerie Roger Pailhas, Marsella
- 1988 - Chemin de fer. Chemin d'eau, Visite inachevée, Port du Canal, Montbéliard
- 1989 - Resum paral·lel, at Residua, La Caixa de Barcelona room, Tarragona
- 1989 - Sense Títol, Contemporary Art exhibitions of Sant Andreu, Barcelona
- 1990 - Sense Títol, at Sextine, regard sur l'esculture à Barcelone, Maison de la Culture d'Amiens, Amiens
- 1990 - Terra culta (Reserva Collage), at Dia de la terra:punt d'aigua, Jardins de Maria Cristina, Barcelona
- 1990 - Idee de rang, Château de Servières, Marsella
- 1990 - Tres instal·lacions sense títol, at Les Allumés, CDRC, Nantes
- 1990 - Ús i abús, publication with text from Carles Hac Mor, Galeria Alfonso Alcolea, Barcelona
- 1991 - Merx, Teòria de la mirada del seient, at De Símls, Museu de Reus, Reus
- 1991 - Fer la paret, Galerie l'Ollave, Lió
- 1992 - Amazonia - Preservação. 5 estrelas radio taxi 2294799, at Arte Amazonas, at II Conferencia Mundial Medio Ambiente i Desarrollo, Belém, Rio de Janeiro / Berlin
- 1992 - Medicinal, elements físics per a exercicis mentals, at Jardí d'Escultures, Palau Robert, Barcelona
- 1992 - Com si, at Carambolage, Biennale der Partnerregionen, Staatliche Kunsthalle, Baden Baden
- 1993 - Rellegir Miró, installation-video, Joan Miró rereading room at Miró-Dalmau- Gasch, L'aventura de l'art modern 1918-1937, Centre d'Art Santa Mònica, Barcelona
- 1994 - Observar el corrent, Sales Municipals, Girona
- 1994 - L'efecte dels instruments, l'efecte dels materials, at Dia de la Terra, Drassanes Reials, Barcelona
- 1995 - I grega. Entre motiu i resultat, with Barbara Held, L'Angelot, Barcelona
- 1995 - Graviter terre-mer/Oxider mer-terre, at Des artistes sur le port, La Dique, Port de Marsella i Château de Servieres, Marseille
- 1995 - El ganxo de caliu, Universitat Autònoma de Barcelona, Bellaterra
- 1996 - Eur, a Homo ecologicus. Per una cultura de la sostenibilitat, Fundació Joan Miró, Barcelona
- 1996 - Llacs, illes, pedrals i morts, Palau de la Virreina, Barcelona
- 1998 - Petó de paret a Olot, at V Factoria de les Arts, Museu Comarcal de la Garrotxa, Olot
- 1999 - Vidre glaçat. El gos s'enterra sol. Museu d'Art, Girona
- 2001 - Canten les pedres, with Barbara Held, Sales Municipals d'Exposició, Girona, see also Barbara Held
- 2001 - Més tot allò, Centre d'Art Santa Mònica, from February the 7th to the 15th of April of 2001
- 2001 - Arxiu/el joc és la dimensió, galeria 44, Barcelona
- 2002 - Terres de ningú, Sa Nostra, Eivissa
- 2002 - Percepcions, Umjetnick Galerija, Duvrovnikte
- 2002 - Serrallo Surar és l'acte. Físca de lloc, Tinglado 2, Moll de costa, Tarragona
- 2003 - Pere Noguera: Terres cruas, terres cuites, Museu de Ceràmica de Barcelona
- 2003 - Allophane, at Kunst & Zwalm, Zwalm, see also Kunst & Zwalm, 2003, Pere Noguera
- 2004 - Allophane, at Kunst & Zwalm, Fundació Espais, Girona
- 2004 - Sèrie Arxiu, 1974-2004, Galeria Metropolitana, Barcelona
- 2004 - Mundial (Revestir/Revestment), Edifici Mundial, La Bisbal d'Empordà
- 2005 - Desacuerdos, Macba, Barcelona/ Centro José Guerrero, Granada
- 2005 - El arte sucede. Los origenes del arte conceptual en España, MNCARS, Madrid / Koldo Mitxelena, Donostia
- 2006 - Servei educatiu (llegir i fer llegir ...), Torre Muntadas, El Prat de Llobregat
- 2006 - Geografies expectants, Fundació Espais, Girona
- 2006 - Car Showcase, at Biennale di ceramica nell'arte contemporanea, Albissola
- 2006 - Ni ..ni, Museu del Càntir, Argentona
- 2007 - Joc d'animals, text by Vicenç Altaió, Museu del Joguet, Figueres
- 2007 - Flor de saüc, MX Espai, Barcelona
- 2008 - (Fe) Aliatges ferrosos, Espai Guinovart, Agramunt

- 2009 - Fer suc al laberint de Pere Noguera, with Carles Hac Mor at Del Concepte a la Imatge cycle, conceived and realized by Adolf Alcañiz, Carles hac Mor and Ester Xargay, Canal Mediateca, CaixaForum, Barcelona
- 2011 - Pere Noguera. Històries d'arxiu, Fundació Tàpies, Barcelona
- 2012 - Paper Carbó. Sèrie Arxiu-Família Guerra, at Art i memòria, Museu Memorial de l'Exili, La Jonquera
- 2014 - Entrada de Fosc, Cap explicació, actions at rest, Nau Còclea, Camallera
- 2014 - Participacioni at the EN RESIDÈNCIA programme, creators in Barcelona institutes
- 2016 - Pastures d'Hac Mor, Can Manyé espai dart i creació, Alella
- 2017 - Leer es el inicio. Galeria Jose de la Mano, Madrid
- 2020 - A tot li cal una paret, Espais VOLART, Fundació Vila Casas, Barcelona
- 2021 - FOOD. L'útopia de la proximitat, Bolit, Girona,
- 2021 - En temps real, La Col·lecció Rafael Tous d'Art Conceptual, Museu d'Art Contemporani de Barcelona, Barcelona

PERFORMANCES

- 1972 - Rajola crua i seca, sumergida dins l'aigua, Escola de ceràmica, La Bisbal d'Empordà
- 1980 - Prop de la terra, Terrera trayter, Vacamorta-Cruïlles
- 1981 - H2O, at the III International Symposium of Performance Art, Studio Canubis, Lyon
- 1981 - Cap de fava pot ser, at the sports pavilion showers, summer Catalan University, Prada de Conflent
- 1982 - Pals-Jardi-Parc, Gola del ter, Torroella de Montgri
- 1982 - Cru, cuit, trencat i ..., at Aules obertes dels dilluns a Illa, Escola Illa, Sabadell
- 1983 - Sol/Suelo, at Fuera de Formato, Centro Cultural de la Villa de Madrid, Madrid
- 1983 - Climatologie intérieure, with image aiguë at different Écoles Maternelles in France
- 1985 - Esquelets flotants per a un repàs sobre l'aigua, Terrera Trayter, Vacamorta-Cruïlles

- 1987 - Esporgar, at So i llum, Fundació Joan Miró, Barcelona
- 1989 - Llegir Miro, at Els tallers de Miró, Palau Robert, Barcelona
- 1990 - Resum d'obra document, Sala d'Actes, Escola Massana, Barcelona
- 1991 - Direcció i mirada, at Textures-91, Casa Balmes, Vic
- 1992 - Acció-Collage at Carles Hac Mor, Escola Massana, Barcelona
- 1992 - Sota Bosc, Sota Sostre, at El Dia de la Terra, Hivernacle, Parc de la Ciutadella, Barcelona
- 1992 - La llum no ocupa lloc, at Homenatge a Artur Cravan, poeta i boxador, Palau de la Virreina, Barcelona
- 1992 - Orelles de vidre, Museu d'Art, Girona
- 1993 - El silenci de Gaudi, at Músiques sumergides, Metrònom, Barcelona
- 1993 - Durada 365, at L'acció, Palau de la Virreina, Barcelona
- 1994 - Le brik du lait rêve être bouteille du vin, at Artistes d'avril, Robert Filiou exposition, Meson des Comtes, Sauve
- 1994 - Cru-Cuit, at Dia de la Terra, Drassanes Reials, Barcelona
- 1994 - 364, at La acción, Museo Nacional Centro d'Arte Reina Sofia, Madrid
- 1995 - L'Illa de llet, at Accions, la descodificació de l'Art, Biblioteca de Sant Agustí, La Seu d'Urgell
- 1995 - Baf, at Ficar-hi el nas, Centre Cultural de La Caixa, Lleida
- 1995 - Anar a fer engrunes at Universitat de Lleida, Lleida
- 1996 - Data de caducitat. Acció per repetir, Auditori de la casa de Cultura, Girona
- 1997 - L'ofici del Mut, at actions, Metrònom, Barcelona
- 1998 - Després de l'Acció. Macba, Barcelona
- 1999 - Viceversa, Fundació Espais, Girona
- 1999 - Fris de foc, Foneria Barberí, Olot
- 2000 - Posar el tap, at 7a Factoria de les arts, Font Les Tries, Olot
- 2000 - Flama horitzontal, Gràfies escèniques, Acció teatral, at Dia Mundial del teatre, Teatre Principal, Olot
- 2002 - Noguera- Garona / Garona-Noguera, in the context of Pirinai-gua (poesia i acció), Montgarri / Pla de Beret
- 2003 - Raig, at Espais Sagrats. Actes de fe i de generositat, La Bisbal d'Empordà
- 2004 - Fer el solitari, at II Encontre de performance, IVAM, València

- 2005 - Plats i culleres, Terracotta Museu, La Bisbal d'Empordà
- 2005 - Vi de cadira, Maçart, Massanet de Cabrenys
- 2005 - Plural Exclusivo, at eBent, International Performance Festival, La Casa Encendida, Madrid
- 2006 - Autocultivo, at CERCO'06, International Festival of Contemporary Ceramics, Zaragoza
- 2007 - Play Cat, at Fora d'equibibri, Palau de la Música, Barcelona
- 2007 - Collita Pròpia, Fundació Espais, Girona
- 2008 - I Peperoni del silenzio, Third International forum Joseph Beuys, Bolognano
- 2008 - El racó de la pau, Plaza de la Constitución, Chocolates Torras ¡Que bueno!, at Popera, La Pera
- 2008 - Acció a Accion!08MAD, Madrid, see Acción!08MAD, 2008, Pere Noguera Arxivat 2010-07-08 at Wayback Machine.
- 2009 - Ground Level, at Festival The National Review of live Art, Casbah, Glasgow, see also www.aspaceforliveart.org
- 2009 - Acció, CAAC, Sevilla, see video of the conference action 9 Muestra Internacional de Arte de Acción de Sevilla
- 2016 - D'HacMor H20 o Aquarel·la, Can Manyé, art and creation center, Alella
- 2017 - Participation at BIANYAL 2017, Vall de Vianya
- 2017 - Action at Museu Picasso as part of the cycle: Arthur Cravan Maintenant?
- 2018 - Action within the framework of the second cycle of artistic interventions at the Pletera electrical shed, L'Estartit, Torroella de Montgrí

SCENOGRAPHY

- 1984 - Oh, Els bons dies, by Samuel Beckett, Teatre Regina, Barcelona, see also the digital scene
- 1989 - El Banquer anarquista by Fernando Pessoa, with Teatre Invisible, see also the digital scene
- 1989 - Gran imprecació davant la muralla de la ciutat by Tankred Dorst, with Zitzania Teatre, Teatre Adrià Gual, Barcelona. With Pep Duran, see also the digital scene
- 1991 - L'alfa Romeo i Julieta i altres obres, by Josep Palau i Fabre,

with Teatre Invisible, Teatre Adrià Gual, Barcelona. With Pep Duran, see also the digital scene

- 1994 - El pop o la visió hyrkanesa del món by Stanislaw Ignacy Witkiewicz, with Teatre Invisible, SAT, Barcelona. With Pep Duran, see also the digital scene

COLLECTIONS

- Artium, Vitoria-Gasteiz
- MACBA, Barcelona
- Olor Visual, Barcelona
- Vila Casas Foundation, Barcelona
- Juan March Foundation, Madrid
- Suñol Foundation, Barcelona
- Caja Navarra Foundation, Navarra
- Girona City Council Contemporary Art Fund, Girona
- National Art Collection of Catalonia, Barcelona

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