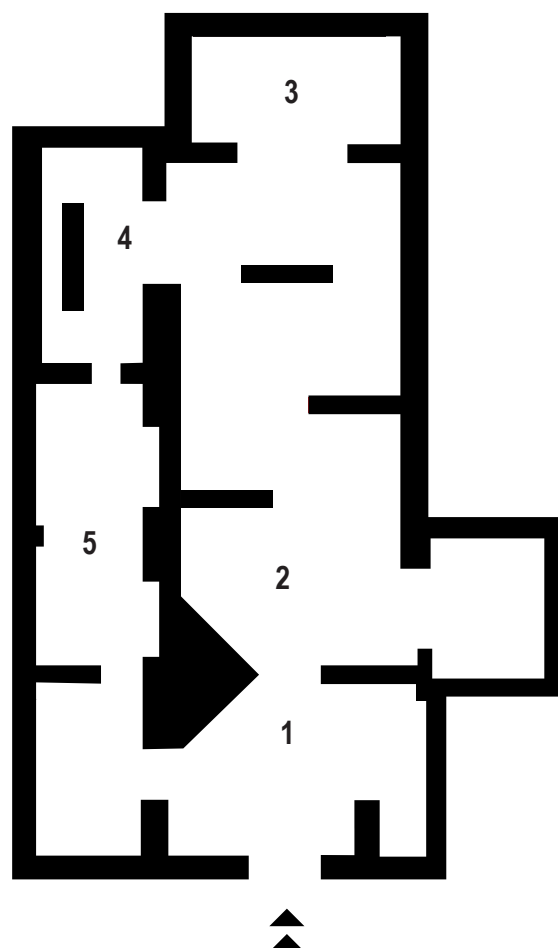


# Grup Praxis 75 (1975-1990)

Una guerrilla comunicativa



1

We do not deny, as is now the fashion, the Marxist origins of the Group – the name Praxis gives us away –, although we also adhere to the poetics, humour, sarcasm, imagination and anarchy of the “Marxism” of the Marx Brothers.

Grup Praxis 75, July 1978

**Grup Praxis 75, formed by Lluís Bosch Martí and Bep Marquès, was founded shortly before Franco’s death in a context of growing mobilisation of social and political forces opposed to the totalitarian regime and in favour of advancing towards a new free and egalitarian society. The group was active throughout the 1980s.**

## 2

### 1975-1978

Grup Praxis 75 adopted an opposing posture towards the Franco regime and identified itself with the organisations that championed rupture with the dictatorship. It channelled its activity through the *Assemblea Democràtica d'Artistes de Girona*, a group that sought to invigorate the socio-political struggle from art, and the magazine *Presència*, where it published its “collages” that covered current events from a half critical and half ironic perspective.

### 1979-1983

In the first municipal elections, Grup Praxis 75 actively supported the PSC (Socialist Party of Catalonia), which would win a majority in the Council. Its priority objective was to consolidate democracy, often enhancing debate and exercising forms of dissent.

This was the period when the group achieved greatest public reach, with graphic contributions in the press (*Presència, Punt Diari, La Fullaraca, La Xinxeta...*) and with an untiring task of socio-cultural invigoration. It received commissions from civic organisations, the City Council, Girona Provincial Council, Multisales Catalunya and the *Ultònia* cinema.

### 1983-1990

The gradual sharpening of Grup Praxis' critical view of the shortcomings of the new political system and the contradictions and compromises of the forces of the left brought about the rupture of Grup Praxis 75 with the political, social and cultural world that had capitalised on the departure of the dictatorship.

The group lost the platforms it had in the major media outlets and took part in the practices of the most active social movements of Girona – independence, ecology and peace –, which represented the new protest issues that had emerged in the new historical circumstances.

Experienced artists and leading citizens, the components of Praxis, with their own weapons (scissors and glue), overturn the alienating order with which the pictures are published and propose to us a new, meaningful and critical order, much closer to reality, dialectically understood and analysed.

Enric Marquès, December 1981

The work of Grup Praxis 75, where the most elaborate and suggestive allegory coexists with the most direct and pointed pamphlet, became both an instrument of political and ideological struggle and a kind of chronicle of reality, often with a particular use of irony or sarcasm.

We could call it “photogluing” (the technique used by Grup Praxis), based on the gluing (collage) of recycled cuttings particularly from illustrated printed material (magazines, brochures, pamphlets, etc.) in order to obtain a new meaning, normally of criticism of society and the power, on the one hand, and of demythicisation and dealienation of those mass languages, on the other.

Jaume Fàbrega, February 1982

**Grup Praxis 75’s way of making questioned both the idea of originality, given that it based itself on the use and manipulation of pre-existing pictures and texts, and the idea of a single work, as much of the group’s production was made to be reproduced in posters, leaflets, books and calendars or channelled through the periodical press. .**

### 3

*History of Cinema. From Lumière to Underground*

The cinematic space of these photomontages is unlimited, both because of their scale and the sequences played between them as if dozens of cameras from the most unusual places were projecting hundreds of images on imaginary screens.

We have tried to narrate in a fluctuating and kaleidoscopic form all the contradictions, dreams, myths, traditions and utopias of the history of the cinema that pass before the viewers’ eyes as if they were emerging from the magic rites of the camera obscura through the graphic reproduction of hundreds of superimposed images of actors, directors, and popular scenes and stills of the seventh art.

Grup Praxis 75, June 1978

### 4

**Another aspect of Grup Praxis 75’s production responded to the thirst for recovering memory that emerged strongly from the return to democracy. The group played a role of rescuing and making known different aspects of history with a marked illustrative and didactic imperative. The series devoted to Nazism and new forms of totalitarianism or the history of the Catalan countries form part of this approach.**

# 5

The grotesque dimension of the electoral game has found in Girona some keen commentators in the components of Grup Praxis 75 (...) Their cruel portrayals – both symbolic and realistic – (...) implacably strip away the false grandeurs of the leaders while the most vivid features of their ideological physiognomy and human profile are drawn with lucid harshness. They are distorted psychological portrayals, but no more manipulated, it is worth saying, than those that emerge from the modern photographic studios to service the beatific electoral posters.

Narcís-Jordi Aragó, May 1983

As the transition has advanced, the parties, including those of the left, have moved to the right. What should the response be to this? Harassment. The powers – whoever they are – must be harassed.

Grup Praxis 75, November 1984

What (Lluís Bosch Martí and Bep Marquès) believe must be said in a determined moment, they simply say, whoever it offends.

Jaume Fabre, July 1987