

## 7 ARTISTS

Enric ANSESA  
(Girona, 1945)

PEP CARRIÓ  
(Palma de Mallorca, 1963)

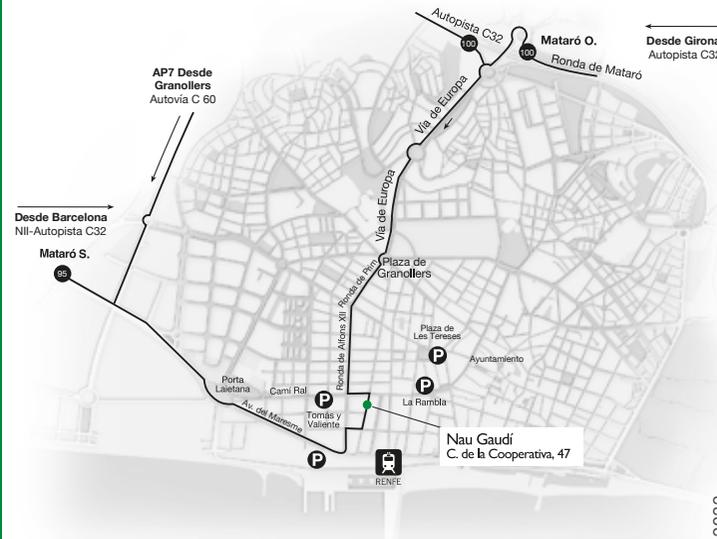
XARO CASTILLO  
(Barcelona, 1949)

ROSA CODINA-ESTEVE  
(Mataró, 1948)

RAMON ENRICH  
(Igualada, 1968)

MARC PRAT CODINA  
(Mataró, 1971)

JAUME RIBAS  
(Granollers, 1944)



# COL·LECCIÓ BASSAT ART CONTEMPORANI DE CATALUNYA NAU GAUDÍ MATARÓ

ENGLISH



February 2 - July 3, 2022

Entrance free of charge

**Opening hours:**

Tuesday to Friday, 17:00-20:00

Saturday, 11:00-14:00 and 17:00-20:00

Sundays and public holidays, 11:00-14:00

Closed every Monday and holidays (except October 12, November 1 and December 6, which will be open from 11 a.m. to 2 p.m. as long as it is not Monday).

**For information, bookings and guided tours:**

93 741 29 30 (Monday to Friday, 9:00-14:00) [educacultura@ajmataro.cat](mailto:educacultura@ajmataro.cat)

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**Whenever the epidemiological situation allows it:**

Guided tours: the first Sunday of each month at 12:00

Family activity about the exhibition: the third Sunday of each month at 12:00 (no Family activity in August)

Family activity about Gaudí's architecture: the second Saturday of each month at 18:00 (no Family activity in August)

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## 21ST CENTURY WORKS (II)

CONSORCI MUSEU D'ART CONTEMPORANI DE MATARÓ



Ajuntament de Mataró

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Enric Ansesa

In this meditative role, memory and thought about human existence stand out as the facets of art most appreciated by today's painters. Memory - historical memory, personal memory - is a diving board for the artist: a vast pool into which to plunge among the deepest illusions of human psychology. This attitude is clearly shown by the artists chosen by the Bassat Collection to represent the painting of our time, of the 21st century. Artists with a long career behind them but who, despite an adverse context for painting, have never ceased to question the time and place in which they live. All of them show a profound pictorial view that is aware of the past: the time, the painters they admire, their life memory, but also looking inwards, at the foundations of sensibility, at the landscapes and objects on which the personality is founded.

According to the South Korean thinker Byung Chul Han, what first appears when we look into the depths of our own psychology is negativity and darkness. There is no cultural life plan that does not have its feet in the mud of obscurity, in a tragic awareness that at the same time represents the opposite of the positive society of pixels, of likes and of yes-we-can.



Xaro Castillo

Darkness and night have been the preferred atmosphere that has accompanied Enric Ansesa throughout his artistic career. "The absence of light," he admits, "is no negation, quite the opposite, it is a source, it is a state beyond visual reality."

In the work of Pep Carrió, memory plays a driving role: objects found in markets, family photographs and old press cuttings are combined in his work to make up bodies, faces or human forms, which perform a cognitive function in the work of this painter and illustrator from Mallorca.

For Marc Prat Codina, the truest side of human existence is revealed in the mask. He seems to take on board Oscar Wilde's maxim: "Give a man a mask and he'll tell you the truth."

Rosa Codina-Esteve's work refuses the temptation to figurative accuracy, plunging instead into a highly thought-provoking way of painting and find the delicate balance between indeterminacy and formal substance. In search of this harmony an interesting tension is generated at the heart of Codina's work, between light and shade.

Ramon Enrich found his direction through a body of work that obsessively seeks harmony between mathematics, architec-



Marc Prat Codina

ture, irony and beauty. However, Enrich is not interested in the rigid calm of controlled form, but wants it to be alive, fresh, sparking, always accentuating the acquiescent attitude of architectural forms with the playful eye of a child.

The landscapes of memory, according to Xaro Castillo, take on a complex, multifocal form. This is not so much a search for order on the surface, but rather in depth: structuring reality using successive layers of it.

The memory of landscape is a constant presence behind the abstract, transcendental painting of Jaume Ribas. An enlightened painter who has studied philosophy and theology, his work seeks to construct an abstract, spiritual world, able to condense in an experimental, thought-provoking way all the nuances of human experience, which this painter compares to nature.

Text excerpt from Albert Mercadé: *The Bassat collection: the 21st century. The painting of memory.*