

## 40 ARTISTS

Manuel ÀLVAREZ  
(Sant Feliu de Codines, 1945)

Enric ANSESA  
(Girona, 1945)

Eduard ARRANZ-BRAVO  
(Barcelona, 1941)

Francesc ARTIGAU  
(Barcelona, 1940)

Miquel BARCELÓ  
(Felanitx, 1957)

Joan BENNÀSSAR  
(Pollença, 1950)

BERROCAL (Miguel Ortiz  
Berrocal, Villanueva de Algaidas,  
1933 - Antequera, 2006)

Luis María CARUNCHO  
(La Coruña, 1929 - Madrid,  
2016)

Eduardo CHILLIDA  
(San Sebastián, 1924 - 2002)

Xavier CORBERÓ  
(Barcelona, 1935 - Esplugues  
de Llobregat, 2017)

Ramon ENRICH  
(Igualada, 1968)

Elvira FUSTERÓ  
(Zaragoza, 1947)

Juan GENOVÉS  
(Valencia, 1930 - Madrid, 2020)

Regina GIMÉNEZ  
(Barcelona, 1966)

Maria GIRONA  
(Barcelona, 1923 - 2015)

Luis GORDILLO  
(Sevilla, 1934)

Josep GUINOVART  
(Barcelona, 1927 - 2007)

Joan HERNÁNDEZ PIJUAN  
(Barcelona, 1931 - 2005)

Eduard KAZARIAN  
(Almaty, Kazakhstan, 1964)

Beat KELLER  
(Solothurn, Suïça, 1953)  
Marcel MARTÍ

(Alvear, Argentina, 1925 -  
Peratallada, 2010)

MAÑO (Carlos Martín)  
(Barcelona, 1936 - 2012)

Xavier MEDINA CAMPENY  
(Barcelona, 1943)

Josep NOVELLAS  
(Mataró, 1950 - 2009)

Víctor PEDRA  
(Barcelona, 1955)

PERECOLL  
(Mataró, 1948)

PEREJAUME  
(Sant Pol de Mar, 1957)

Enric PLADEVALL  
(Vic, 1951)

Guillermo PÉREZ VILLALTA  
(Tarifa, Cádiz, 1948)

Josep M. RIERA i ARAGÓ  
(Barcelona, 1954)

Gino RUBERT  
(Ciudad de México, 1969)

Manuel RUBIALES  
(Barcelona, 1952)

Antonio SAURA  
(Huesca, 1930 - Cuenca, 1998)

Narcís SERINYÀ  
(Barcelona, 1944)

Manolo VALDÉS  
(Valencia, 1942)

Eulàlia VALLDOSERA  
(Barcelona, 1963)

Mateo VILAGRASA  
(San Rafael del Maestrazgo, 1944 -  
La Cardosa, Lleida, 2018)

Francesco VOLSI  
(Trieste, Italia, 1941)

José María YTURRALDE  
(Cuenca, 1942)

ZUSH  
(Barcelona, 1946)



January 27 – October 17, 2021

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

ENGLISH

1990-1999 (II)

CONSORCI MUSEU D'ART CONTEMPORANI DE MATARÓ



Ajuntament de Mataró

FUNDACIÓ  
CARMEN & LLUÍS  
BASSAT



Narcís Serinyà

The exhibition presented brings together the second anthology of artwork from the Bassat collection belonging to the 1990's. There are 83 pieces by 40 artists, mostly paintings but also with a large representation of sculptures.

The first thing that should be said, albeit obvious, is that these pieces explain the future, the history of their creators, as well as that of their collectors and obviously, a context, a space and a time, Catalonia and Spain during the 1990's. However, by no means does history explain these works of art.

If we open any art manual which tells us about the 1990's, artists and trends which emerged during this period can be found but everything else is ignored. Artistic clichés of the 90's are politics of gender and of representation, the re-politicization of art, post-conceptual practices which take their inspiration from the conceptual art of the 1970's, inserting subjective, hermetic, and casual rhetoric. At the



Eduard Kazarian

same time, working the narrative and not limiting to a single format. Nevertheless, the preferred format is multimedia installation. Obviously, video art and photography, as vehicles for plastic arts and which had acquired considerable prominence throughout the previous decade, continue to develop.

But, of course, these clichés are just the same as stating that during the 1960's, everyone went about with an unkempt beard, long hair, and flowers in their hair, preaching free love and living in hippy communes.

In the case that concerns us, the Bassat Collection demonstrates a trend: during the 1990's modernity became classic. What does this mean? On the one hand, modernity, understood as a movement that starts with impressionism, although roots can be found in artists such as Goya, is no longer prophetic, nor does it scandalize or change paradigms. On the other hand, post-modernity, as Mannerism was in its day with the Renaissance movement, constitutes the norma-



Elvira Fustero

lization, naturalization, and consolidation of a state of affairs prior to the next paradigm shift. That "normalization" of the milestones of the avant-garde is present in the artwork of the 1990's Bassat collection. This is visible, for example, in a group of Spanish artists, from outside Catalonia, who had been opposed to Francoism and who, with the consolidation of democracy, are champions of the cultural prestige policies of the new democratic regime. Those "apocalyptic" of Francoism are those "integrated" in democracy.

Text excerpt from Ricard Mas:  
*The Bassat Collection 1990's.*  
*When modernity became classic.*