



Agustí Puig

THE POETICS OF THE GESTURE

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VILA-SECA CASTLE
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In presenting “**The Poetics of the Gesture**”, the Vila Casas Foundation and Vila-seca Local Authority recognise the work of an artist who, like few others, has demonstrated the continuing relevance of painting at a time when its borders were becoming hazy, doing so in a delightful expressiveness that also resounds with the rhythms and memories of time.

In his work, Agustí Puig (Sabadell, 1957) explores the major genres found in art history, such as the nude, the landscape and the still life, giving new meaning to all of them. He has produced works in these and other genres throughout his career, which began in the 1980s, although, as is usual in any artistic career, he has also flirted with different movements, such as conceptual art, pop art and expressionism. Because to speak of Agustí Puig is to speak of an artist whose work cannot be confined to a single style or movement; his art has moved fluidly through the different avant-garde movements of the 20th century. For instance, we may glimpse in his brushstrokes the tenebrism of Goya, the colossal expressiveness of Kiefer or the existential anguish of Pollock, to name but a few points of reference. His body of work includes experiments with various artistic disciplines, such as sculpture, engraving, drawing and ceramics, enabling him to approach the creative act from different perspectives. As a result, while his large canvases resonate with the impulse of an intuitive, energetic gesture, in his engraving his line becomes concrete and meticulous, graced with a concision that enables him to address the creative act from yet another standpoint. For

what Puig finds most inspiring – and most pleasurable – is precisely the fact that each and every one of the disciplines he approaches opens up new avenues to knowledge, as well as new challenges for him to master.

Cosmic energy, strength and vigour are, perhaps the words that best describe this artist’s work: energy that radiates in all directions and endows the protagonists of his work – of late, anthropomorphic characters who have been stripped of their heads – with a dynamic that blurs the coordinates of time and space. And the large canvases that Puig now presents at Vila-seca Castle, seen for the first time, contain both chaos and order, necessary constants in his creative processes. It is no coincidence that what most powerfully stimulates this painter is precisely the impulse of the gesture, the madness of the brushstroke that erupts when his battle with art begins. A battle in which he literally bursts through the very surface of his canvas, from where he scatters all kinds of utensils and materials that he uses to compose the work. It matters little, or not at all, whether we recognise the characters or the objects from the universe he creates. The work of Agustí Puig (and this is crucial) must be interpreted as landscapes of human existence, territories where knowledge converges... because, for him, the art of our ancestors and the art of today are one and the same expression. On the rough, rocky walls of Palaeolithic caves, humans felt the need to leave their mark in a gesture that fused magic and prayer. For his part, Agustí Puig seeks to commemorate the privilege of life, which is intimately connected to the heartbeat of the universe.



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