



The Fundació Joan Miró's Espai 13 unveils *To See After Nature*, a sculptural work by Paula García-Masedo that invites us to reconsider the perception of the landscape and its depiction by exploring the intersection between art, environmentalism and history in the context of the Iberian Peninsula

>> *To See After Nature*, open to visitors from 10 April to 29 June, is the second exhibition in the *how from here* season, curated by Carolina Jiménez.

>> The exhibition presents a **body of sculptural work** that explores the relationship between form, force and matter from a pictorial perspective, creating a **visual dialogue between blots, textures and the space**.

>> The practice of **Paula García-Masedo** (Madrid, 1984) reorganises attention on the establishment of forms by observing through sculpture **the relationship that exists between matter and external causes**. Her work develops through a **series of operations** that give rise to specific situations of order and presence and which contribute to the perception of genealogical relationships.

>> *how from here* is the **tetralogy of exhibitions in Espai 13 that the Fundació Joan Miró is presenting for the 2025 season** with the support of the Fundació Banc Sabadell. The four newly-produced exhibitions feature pieces by local and international artists who explore **how the environment in which they work has an impact on their creative practices and processes** as a way to imagine alternative forms of cohabitation.

*Barcelona, 9 April 2025.* - This exhibition grew out of research into the silvopasture (grazed woodland) in the Iberian Peninsula and its relationship with the modern project. Through a sculptural approach and a single work, Paula García-Masedo explores the interactions between force and matter, paying special attention to material cultures with an organic basis.

The exhibition presents a unique work displayed on a wide structure. On a sculptural level, the piece addresses the connection between form, force and matter by means of processes of compression and crushing that reveal the properties of the materials used. Far from being configured as a unified network, the work consists of a number of elements interrelated by virtue of their proximity, thereby generating visual associations between blots and textures that engage in a dialogue with each other and with the exhibition space.



The work is situated in a specific area of the Valle del Lozoya mountain valley in the Sierra de Guadarrama. This is silvopasture land where traditionally the growing of crops alternated with grazing in a balance between human intervention and environmental sustainability. The austerity of this landscape is defined by the repetition of forms, colours and materials, characteristics that García-Masedo transposes into her artistic practice.

With regard to the pictorial aspect of the piece, the artist works with pigments obtained from natural sources present in this environment, such as leaves, galls and acorns. These processes – of completely organic origin – evoke multiple timeframes: the past, astronomical cycles and the seasons. In addition, the use of linen as a support establishes a connection with traditional agroecological practices and self-sufficient economies.

The exhibition takes its title from the notion of *seeing after nature*, derived from the way Paul Cézanne viewed painting as a process of actively relating to nature. For this Post-Impressionist painter, perception and nature merged in a total sensory experience. García-Masedo adopts this approach, moving away from mere representation and allowing herself to be guided by the materiality of the environment. In addition, she displaces the traditional uses of sculpture, distancing herself from its commemorative or narrative function and instead exploring the dialogue between form, outline and blot, between support and texture.

The main piece in the exhibition is based on the transformation of plant remains from Spanish oak silvopasture, woodland typical of the Valle del Lozoya mountain valley. These materials are integrated with artisanal papermaking techniques and the use of linen, as flax, from which linen is made, used to be grown in this mountain range. The piece is part of extensive research on the Iberian rural world and its relationship with the modern project. Through processes of crushing and compression, the artist generates ephemeral forms that swing back and forth between presence and disappearance, evoking the transience of the natural world.

The intervention in the exhibition room reinforces this reflection by determining the itinerary the spectator must follow. A plane blocks the way, forcing us into a specific spatial experience in which the work can only be fully seen from a particular spot: the landing on the staircase. As we descend, the view breaks up, guiding our gaze to the relationships between blots and textures instead of an overall image.

With this exhibition, Paula García-Masedo invites us to reconsider the perception of the landscape and its depiction by exploring the intersection between art, the environment and history in the context of the Iberian Peninsula.



### **About Paula García-Masedo**

The practice of **Paula García-Masedo** (Madrid, 1984) reorganises attention on the establishment of forms by observing through sculpture the relationship that exists between matter and external causes, in other words, forces. The forces that she focuses on are those that belong in the collective realm, those of the cultures of material. García-Masedo's work develops through series of operations that give rise to specific situations of order and presence and contribute to the perception of genealogical relationships.

García-Masedo followed the Independent Studies Programme of the MACBA, qualified as an architect at the ETSAM and holds an MSc in Advanced Architectural Projects. Her work has been shown at the CA2M (Madrid), Patio Herreriano (Valladolid), La Capella (Barcelona), TEA (Santa Cruz de Tenerife), the Fundación Sandretto Re Rebaudengo (Madrid), La Casa Encendida (Madrid) and Fabra i Coats (Barcelona), among other spaces. Her work is held in the Comunidad de Madrid Collection, the Ayuntamiento de Madrid Collection and the DKV Collection. She has curated exhibitions at CentroCentro (Madrid), Liga DF (Mexico City) and Monoambiente (Buenos Aires). She cofounded Pols (Valencia) and has had two books published by Caniche editorial.



## Upcoming activities in the season

**Ludovica Carbotta**

**10 July to 2 November 2025**

Ludovica Carbotta (Turin, 1982) will address the urban issue in an exhibition posited as an exercise prior to a subsequent work in the public space in order to imagine alternative ways of dwelling in the city that imply reclaiming the autonomy of citizens and their rights over their environment.

***Marwa Arsanios***

***Who Is Afraid of Ideology? Part 5 DayDream***

**13 November 2025 to 18 January 2026**

Marwa Arsanios (Washington D.C., 1978) will close the season with a new instalment of her project *Who Is Afraid of Ideology?*, an exercise in militant film that takes a new look at the relationship with the land from collective and ecological perspectives.

### **About the *how from here* season**

*how from here* is the Espai 13 season of exhibitions for 2025, supported by the Fundació Banc Sabadell. Curated by Carolina Jiménez, the programme provides insights through artistic practices into the concept of 'place', including a critical consideration of notions such as 'household', 'community', 'presence' and 'belonging' in all their multiple variants: from the territory and material culture to collective struggles for cohabitation based on solidarity and not on terms of equivalence. The season includes four newly-produced exhibitions that address issues such as sustainability, attachment to the environment, cultural resistance and alternative forms of cohabitation.

Through the four selected artists, *how from here* explores the connection between artistic practices and the environment, including the locations where various stages of training occur and places adopted for political, professional or personal reasons. The guest artists are Josu Bilbao, Paula García-Masedo, Ludovica Carbotta and Marwa Arsanios.

Rather than a simple repository of practices, each exhibition in the season is conceived as a praxis in itself. Each proposal ponders on how the intersection of the different materialities that make them up can serve as invitations to singular ways of looking and listening, of inhabiting a place and a time collectively.