

The practice of **Paula García-Masedo** (Madrid, 1984) practice alters the focus on the creation of forms, looking through sculpture at the relationship that exists between materials and external causes, such as forces. The forces the artist focuses on are those that belong to the collective, those of the cultures around certain materials. Her work is developed through serial operations that lead to specific situations of order and presence, contributing to the perception of genealogical relationships.

Her work has been presented at CA2M (Madrid), Patio Herreriano (Valladolid), La Capella (Barcelona), TEA (Santa Cruz de Tenerife), Fondazione Sandretto Re Rebaudengo (Madrid), La Casa Encendida (Madrid) and Fabra i Coats (Barcelona), among other spaces. She has curated exhibitions and projects at Centro Centro (Madrid), Liga DF (Mexico City), and Monoambiente (Buenos Aires). She co-founded the independent space Pols (Valencia) and has published two books with Caniche Editorial.

*how from here*  
**Exhibitions series**  
curated by  
**Carolina Jiménez**

**Next exhibitions from  
the series:**

**Ludovica Carbotta**  
**11.07 –**  
**02.11.2025**

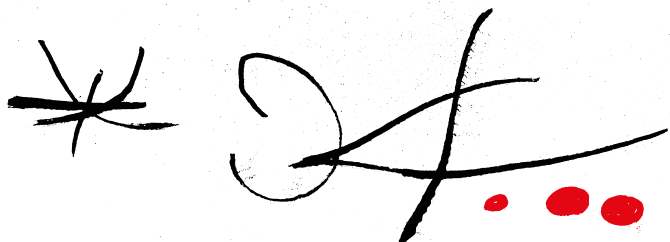
**Marwa Arsanios**  
**13.11 –**  
**18.01.2026**

# Espai

# 13

**Paula García-  
Masedo**  
***To See After  
Nature***

For additional information:



**Fundació Joan Miró**

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**11.04 –**  
**29.06.2025**

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# Paula García-Masedo

## *To See After Nature*

Paul Cézanne saw painting as the active forming of a relationship. He embraced an epistemic break with the ways in which Western painting had approached nature from the outside – regarding it as a stage – and instead understood it in a more profound and interconnected way that operated in perception. A sensation in which nature and his own visual consciousness became one and the same, like a very fine, tightly-woven fabric from which nothing could escape. The method Cézanne drew from his encounter with nature is what he later came to call ‘to see after nature’.

This motif (the *Cézannian motif*) is adopted by this exhibition as its title with a dual meaning. Firstly, because of Paula’s approach to nature, like that of the Post-Impressionist painter, in which she chooses not to represent it but to allow herself to be moved by a way of doing guided by it. Secondly, because of how she dislodges the traditional destinies of sculpture, assigned to commemorative, symbolic or narrative purposes. Here, the urge to erect an object or to point to the void of its absence gives way to a transitive form on its structure that reproduces a core dialectic in the development of the painting: the tension between outline and blot, between line and colour, between support and texture.

*To See After Nature* brings together and upholds a body of sculptural work by Paula García-Masedo that revolves around the Sierra de Guadarrama and which points to more extensive research on the Iberian rural world as it collides with the modern project.

The piece is the result of the operations to transform materials using plant remains from a grove of Spanish oak trees, the oak woodland typical of the Valle del Lozoya mountain valley. These materials take shape through the use of artisanal paper manufacturing techniques and are combined with another material, linen, as flax, from which linen is made, was once grown in this mountain range. From this encounter colouring sensations emerge; a painting that is more an imprint than an image; more a lasting trace than a representation or index. In a second iteration of the process, prompted by the constant and simple question about the encounter between forces and matter, García-Masedo’s work explores the possibilities of crushing and compression. The form and its erasure appear through successive operations of pressure and release, placing the materials once again on the verge of disappearing, in keeping with the transience of the natural world.

The piece is shown in the exhibition room on a wide central structure. This arrangement not only organises the space but also reveals the pictorial dimension of the work by precipitating an interdependent relationship between the surface, the colour, the volume, the light and the walls of Espai 13. Anyone entering the exhibition from the staircase comes face to face with a perspective that imposes a total image. García-Masedo has chosen to accept and to submit to this contingency in order to make of it a device of the gaze which, as it descends, reorients and shapes the relationship with the works in an opposite direction. Perception fragments, becomes intimate, corporeal. The traced perimeter forces the gaze through the blank, like the blink of an eye that interrupts vision, before becoming once again oblique and returning to the blot, to an origin.

On another level, the exhibition establishes a dialogue with the Spanish schools of landscape art that experimented with realist approaches precisely in the Sierra de Guadarrama. Geologists, naturalists and intellectuals converged there, together with painters moving towards the Barbizon tradition. The depictions of the mountains developed from ambivalent positions, on the one hand valuing and defending

the natural environment against the background of industrialisation and, on the other, showing no appreciation of the rural classes, those who were already familiar with the mountains. The first attempts to protect the environment in Spain were made here, with the banning of hunting and fishing in Valsain in the sixteenth century. Moreover, the disentailment process of the 19th century had a significant impact, as it privatized a large portion of the common lands that characterized the area.

*To See After Nature* imparts a particular orography to one of García-Masedo’s favourite similes of Lorca’s about the field, ‘which opens and closes like a fan’. The exhibition charts a patchwork based on the surplus seams that stitch together fascination, desire and power. It sketches an interface where materialism, sensibility and ideology meet. Because the heart of this filed harbours a class struggle that rises to its surface; it makes substance and furrow of the forms of socioenvironmental exploitation and domination, and of their correspondence with communal insurrections of the past. It is a genealogical counterweight that fossil capital has been unable to leave behind.

By taking a long-term historical perspective, by employing a newly-updated memory of popular gestures and resistance in order to place an alternative material culture at the centre, García-Masedo fosters a way of understanding art opposed to the bourgeois interpretation of historical progress. She speaks to us of that which sensitive contact with the natural world kindles in us, but above all about what we do with it

**Carolina Jiménez**, exhibition series curator

Architecture: GOIG (Pol Esteve Castelló and Miquel Mariné Núñez)

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After the exhibition has been dismantled, the plasterboard sheets of the structure will be donated for re-use, thereby guaranteeing a circular usage cycle.