

MAR GARCÍA ALBERT

PLASTIK

From May 16, to July 19, 2025

CACN – Centre d'Art Contemporain de Nîmes

4 Place Roger Bastide, 30900 Nîmes

Curated by : Guilhem Monceaux

Texts : Camille Richert and Guilhem Monceaux

Documentation: Margot Montigny and Thelma García.

Plastik – Guilhem Monceaux

Mar García Albert's exhibition *Plastik* begins with a famous modern art painting: *L'Atelier Rouge* by Henri Matisse, painted in 1911. This canvas depicts the artist's studio, bathed in Venetian red, where his own works float in a nearly surreal space. Starting from this image, Mar undertakes a rereading and shifting process, questioning painting, its mediums, and the conditions under which a work can exist today.

First, she reinterprets the seven visible paintings in *L'Atelier Rouge*, not by reproducing them faithfully, but through synthetic versions - minimal gestures, color touches that evoke the originals rather than replicate them. What interests her is the evocative power of painting - its ability to summon images with minimal means.

The canvases she uses are brand new, still wrapped in their original plastic. This is no accident. For Mar García Albert, plastic is not merely packaging - it's a surface, a material, a signal. It marks the beginning of painting and also says something about the tangible realities of artistic practice. It indexes the commodity phase of a painting's life - its circulation.

Painting on a wrapped canvas is about working with what you've got, about embracing limitations. She paints in oil - a slow, demanding medium, hardly compatible with a fragmented daily life. Through this, Mar speaks about time - or the lack thereof - within which her practice takes shape: in-between professional, personal, and family obligations.

This is no heroic tale of art-making. It's a simple truth: you create with what you have, in the conditions you're given. And, it's worth saying: these conditions are not distributed equally across gender.

Some works go beyond the frame and transform the space. A canvas pierces a wall, showing its back in dialogue with the CACN's architecture. A hole in an office door becomes a standalone piece, *CDI*, a reference to a staff member's change of employment status, and to the desire to structure a space under public funding constraints.

These gestures - of expanding the medium, the color, the walls, and doors - demonstrate that an exhibition is not merely a display space, but a site of work, logistics, and relationships. *Plastik* hides nothing. It reveals the structures, rhythms, and material resources that enable - or restrict - art production.

The title *Plastik* plays on its German meanings: sculpture, plastic, and malleable. This links Mar's formal concerns with her material choices. Painting, here, isn't an end in itself, but a tool to raise questions, expose tensions, shift perspectives.

Mar is a conceptual artist in the sense that her works operate in space and in thought. The exhibition is enriched with in-situ interventions by five students from ESBAN: Noor-Eva Risson, Estelle Ouamba-Yves, Fatemeh and Atefeh Taramshir, and Rostand Houndji. Mar collaborated with them during a residency focused on collective work, feminist practices, and the conditions of art production today.

Their contributions extend Mar's reflections - echoing the neighborhood around the art center, testifying to its changing landscape, continuing its lines. They also speak about the exhibition space and its relation to artworks and surroundings, personifying its walls. And they resonate with Mar García Albert's feminist convictions, through form and storytelling.

Plastik brings together forms that are also gestures, choices, stances. It addresses painting, sculpture, architecture, invisible structures. And it does so grounded in lived, daily reality - trying, always, to reconcile art and life. This echoes Allan Kaprow's intuition: art practice should merge with life, not escape it.

For Mar García Albert, constraint is not an obstacle but raw material, a working ground, a possible space of invention.