

*Riflemaker*

Available works by

**MARTA MARCÉ**

*Further Reaches (Pt.1)*

5 AUGUST – 12 SEPTEMBER



PREVIEWING

**MARTA MARCÉ**

*new paintings throughout August 2015*

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**Marta Marcé** is a Catalonian born, Berlin-based artist whose work is inspired by both the appearance and the process of games. The shapes, colours and sections of the artist's multicoloured canvases are often arranged and placed much like pieces on a gameboard or puzzle. Marcé (b. 1972 Vilafranca del Penedes, Spain) says:

*'My use of games is like a metaphor for the structure and development of life itself, an activity with an uncertain outcome. The act of painting functions in a similar way - there are the boundaries of the canvas, the limitations of paint, the conceptual constraints of actually making a painting, and finally the environment in which they are shown'*

This series of new works was inspired by the artist's recent journey to Guatemala, where she learned about Mayan cosmology (the origin of the cosmos) and its symbols, as well as readings of the philosopher and mystic, Ibn 'Arabi.

The Mayan philosophy was believed to have been animatistic, meaning that objects we consider to be inanimate, to the Mayan people, had spirit. Ibn 'Arabi was a 13th century Andalusian Sufi mystic, poet and philosopher who is regarded as one of the world's great spiritual teachers. His writings had an immense impact throughout the Islamic world and beyond. The universal ideas underlying his philosophical thinking are as relevant today as they were when he first wrote them down 800 years ago.

The artist seeks to express a desire, a necessity even, to acknowledge living energy in her work. Marcé's paintings are visual representations of the dialogue between the most basic energy of life and its interconnection to all things. It is a dialogue that the artist believes enhances existence and she seeks to illustrate this through creating works that are shaped by visual rhythms of colour and geometric patterns that are also aesthetically beautiful. The intertwining of symbols within the works represent a type of consciousness - whether it be the artist's, ours or indeed those from so long ago that have echoed across the centuries and inspired this series of new works.

## **SELECTED EXHIBITIONS:**

- 2011 The Government Art Collection: 'Travelling Light', selected by Simon Schama: Whitechapel Gallery, London.
- 2008 'Games & Theory': South London Gallery, London.
- 2008 John Moores Painting Prize: Walker Art Gallery, Liverpool.
- 2008 'Diadem Paintings': Riflemaker 2, Soho Square, London.
- 2007 'Is This Abstraction': Camden Arts Centre, London. (Residency)
- 2007 'Slipping Abstraction': Mead Gallery, Warwick, England.
- 2007 'New British Painting: Part I': John Hansard Gallery, Southampton, England.
- 2003 'The Bold & the Beautiful': New Art from London: Carnegie Gallery, Hobart, Australia.
- 2001 Jerwood Painting Prize, London.



**Marta Marcé**

*Now and Ever #36 (2015)*

acrylic on canvas, 250 x 140 cm

*'She treats the process of painting as a series of Moves'*  
Barry Schwabsky, *Art Forum*



**Marta Marcé**

*Now and Ever #33 (2015)*

acrylic on double canvas, 41 x 67 cm (diptych)



**Marta Marcé**

*Now and Ever #32 (2015)*

acrylic on canvas, 50 x 40 cm

*The paintings are bright, poetic objects abundant with an intuitive playfulness. In Marcé's world, the result is a sort of joie de vivre'*  
Sherman Sam, *Camden Arts Centre*



**Marta Marcé**

*Now and Ever #29* (2014)

acrylic on linen, 70 x 105 cm



**Marta Marcé**

*Now and Ever #45 (2015)*

acrylic on canvas, 140 x 225 cm

*'She turns the principles of modern painting on their heads'*  
Rebecca Geldard, *Time Out*



**Marta Marcé**

*Now and Ever #57* (2015)

acrylic and oil on canvas, 75 x 70 cm





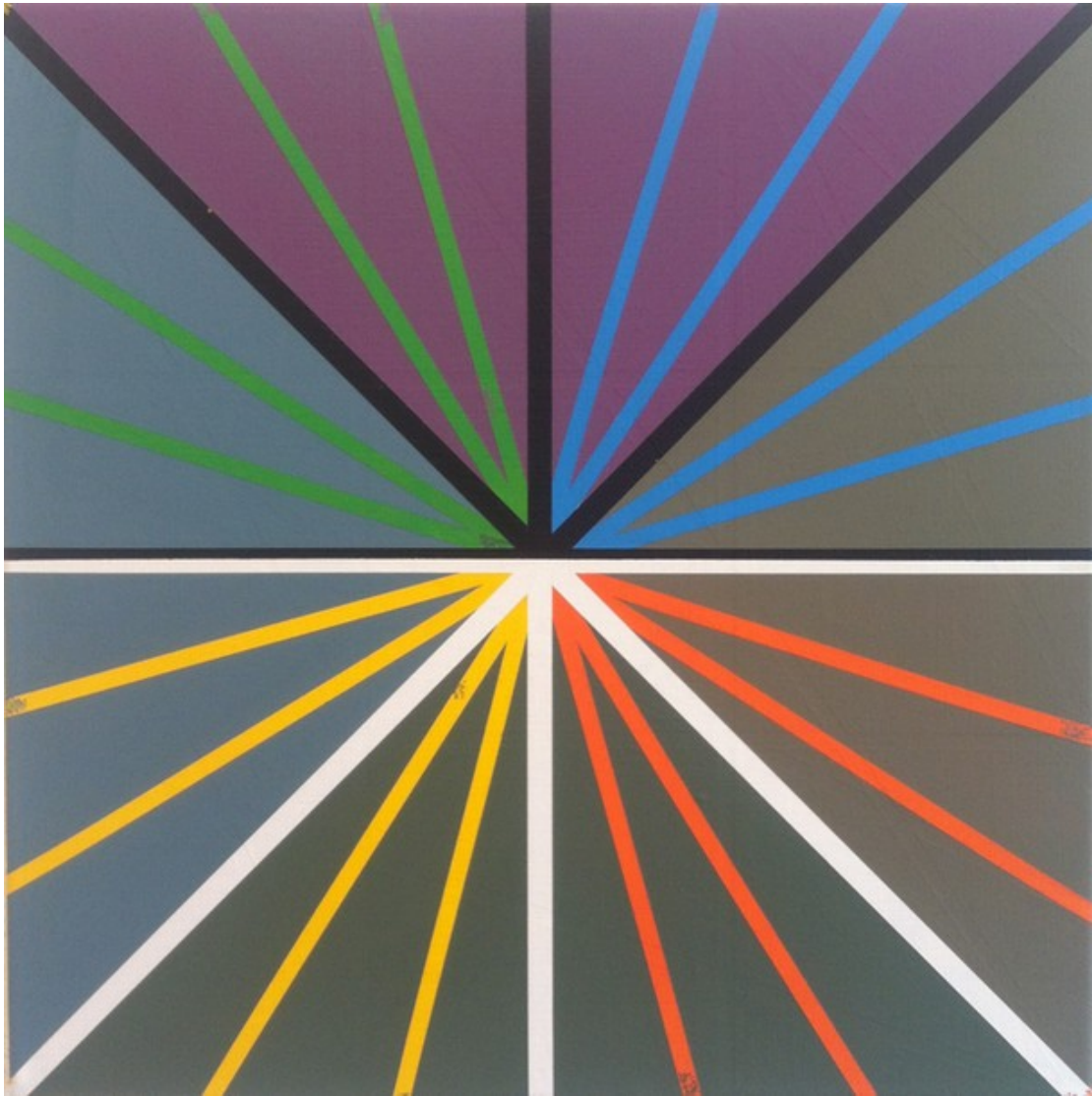
**Marta Marcé**

*Now and Ever #41 (2015)*

acrylic on canvas, 50 x 40 cm

*'Marta Marcé paintings don't namecheck anyone, or picture anything, or evoke a mood...a painting resembles a Scalextric set...I kept coming back to it, and it looked better every time'*

Jonathan Jones, *The Guardian*



**Marta Marcé**

*Now and Ever #38 (2015)*

acrylic on canvas, 40 x 40 cm



**Marta Marcé**

*Now and Ever #39 (2015)*

acrylic on canvas, 40 x 40 cm

*'Marta Marcé's work is a highpoint in the show of work by artists shortlisted for the  
Jerwood Painting Prize'*

*Charles Darwent, The Independent on Sunday*



**Marta Marcé**

*Now and Ever #35 (2015)*

acrylic on canvas, 67 x 60 cm



**Marta Marcé**

*Flowing in Brown* (2009)

acrylic on double canvas, 135 x 390 cm (diptych)



**Marta Marcé**

*Flowing in Black* (2009)

acrylic on double canvas, 170 x 400 cm (diptych)



**Marta Marcé**

*Flowing in Fluo* (2010)

acrylic on canvas, 195 x 128 cm



**Marta Marcé**

*Flowing in Yellow* (2010)

acrylic on canvas, 195 x 128 cm



*'I am interested in the idea of play as a metaphor for how society operates. We live in an era where daily life is becoming ever more structured, planned and controlled. It feels as if there exists a complex group of games with rules and laws to follow while at the same time there are rule-breakers and alternatives to the system.*

*I am exploring how games can function in a similar, parallel way and the relationship of that idea to my work. As well as in painting, games have space and time limitations, decision-making and chance are also involved. I investigate how these diverse elements can inform my creative production of art.*

*Rules can provide a basis for painting, issuing instructions and outlining strategies. At the same time decision-making, chance and judgment allow the breaking of the system, hopefully enjoying fresh and direct creative actions, opening up new possibilities for the outcome.*

*The use of basic geometric shapes reinforces a universal understanding; while at the same time these are not rigid painted shapes. I also use non-geometric shapes, suggesting more the human activity in the artwork. Colour and its different qualities are an important aspect of my practice. I treat colour as an evolving experimentation within our cultural and visual context'*

**- Marta Marcé**

## ARTFORUM Review

was a collage on a large white paper support, bore several pleated papers of different weights in colors of coffee, beige, and pink. By suggesting the general shape of a dancer's skirt, it materialized the previous image in three dimensions.

What distinguishes Robert's engagement from a detached formalism is the playful and inventive way his work opens up categories of identity—including those of race and gender. One collage from 2007 contains the typed text *ÉROTISME NOIR* (black eroticism), lending a suggestive theme to the exhibition at large. While a couple of his collages' images do show attractive black male figures, the very promiscuity of Robert's representations—their mimetic ability to appear elsewhere, as if ever-changing—renders that racial category untenable in its reductiveness, and its meaning consequently uncertain. Robert's tropes evoke a dynamic mobility from static images, just as they provocatively reimagine the body. In another piece, dated 2005, a piece of light-brown cardboardlike paper supports a small image affixed to its center. Subtle and stylish, it shows a man's beige suit jacket highlighted with a pink scarf—evidently a magazine image, judging by its thin stock. All signs of the wearer have been excised, yet the jacket still seems to enclose a body. Its collar frames a photograph of a branch of cherry blossoms playing the role of shirt. Robert, too, sitting on those pieces of white paper at the opening, had been a collage of sorts, just as his torso became a *décollage*—a further step in his transformative life of forms.

—T. J. Demos

### Marta Marcé RIFLEMAKER

To inaugurate its new second space in the House of St. Barnabas-in-Soho, an important eighteenth-century building on Soho Square, Riflemaker chose Marta Marcé's "Diadem Paintings," which the artist began last year while on a residency at Camden Arts Centre and completed in her studio in Barcelona. The unusual way the paintings were presented, emphasizing their merely temporary occupation of the space, underlined the potential incongruence between contemporary abstract painting and a Grade One-listed regency hall where nothing can be affixed to the wall: Two of the paintings, *Flow 1* and *Flow 2* (all works 2007), consist of panels laid out on the floor, while the remaining nine paintings were displayed leaning against the walls, either from ledges that are part of the period décor or else lifted off the floor on sawhorselike wooden stands. The mismatch worked perfectly: The resultant mix of laid-back informality and ceremonious embellishment suited Marcé's casually formalist aesthetic to a tee.

The Catalonian painter, who now divides her time between Barcelona and London, has long cultivated an analogy between games and painting. At times she has made the connection representationally, in paintings that resemble game boards, but the comparison bears out most compellingly when she instead treats the process of painting as a sequence of "moves" bound by specific rules, albeit rules broad enough to allow for a certain degree of "play" within the structure. In the present instance, Marcé was inspired by the tangram, a Chinese puzzle that incorporates five triangles, a square, and a parallelogram. She employed a similar system of movable sections to make the two floor works, expanding the number of pieces from seven to nine. More important, she added simple curves, both concave and convex, to the original game's strictly rectilinear vocabulary. The elements in *Flow 1* are all monochromatic—either painted or covered with colored fabric—except for one that is covered with a diamond pattern; in *Flow 2*, the pieces, either painted a single color or not at all, have been overlaid

with simple patterns of grids or parallel lines. Presumably, the configurations shown in the gallery are arbitrary, as the segments could have been combined in any number of ways. The artist speaks of "geometry as a live creature that constantly changes, each time giving us quite different random shapes and ideas that make up our real world."

These combinations became the starting point for the wall-oriented works, eight single panels of diverse format and one diptych. The types of shapes found in the floorbound works, with their distinctive combinations of straight lines and curves, are here elaborately concatenated, sometimes filling up the whole panel but more often silhouetted against a colored surround. Thus the anticompositional strategy embodied in the floor works became a compositional source for the paintings, whose mood is a curious mix of exuberance and restraint. They are painted with thin, washy colors, mostly not too bright—even, strangely enough, when they border on the fluorescent. Marcé seems to avoid highly active optical combinations or the drama of Hans Hofmann-esque push-and-pull; her use of color is unruffled. As a result, one senses in these paintings an energy that is absorbed, yet in some way constrained. The game being played here is really, after all, a form of solitaire—which always has something melancholy about it. In this, the floor pieces are rather different: With their movable segments, they evoke a potential collaboration with the work's receiver; they bring out the social side that complements the solitude of the artist's studio work.

—Barry Schwabsky



View of "Marta Marcé," 2008.

### PARIS

### Falke Pisano BALICE HERTLING

In 1925, Ireland-born architect and designer Eileen Gray began work on a minimalist villa, E-1027, in the southern French commune of Roquebrune-Cap-Martin. In collaboration with Jean Badovici, Gray conceived the innovative project as a dynamic marriage of tight forms and flexible spaces. Gray's contemporary, Le Corbusier, quickly developed a fierce admiration of the house, and in 1938 and 1939, he painted a series of murals on its interior walls. Using Gray's clean, reductive architecture as a canvas on which to project his own vision, Le Corbusier went beyond the role of engaged spectator. His intensified relationship with Gray's work, his almost aggressive gesture, demonstrated the power of the viewer to trigger an object's disintegration.

In her first solo show in Paris, Dutch artist Falke Pisano loosely referenced the volumes and shapes as well as the formal destruction of E-1027, located not far from Nice, where she was recently an artist-in-residence at Villa Arson. In her sculptural practice, shaped by a particular concern for abstraction, Pisano confounds aesthetic expectations by situating instantly seductive objects and photographs within a nuanced investigation of vision, production, and language. Pisano focuses on the roles of artist and spectator, carefully examining the encounter, creation, and ultimate breakdown of an object's autonomy in its complex relationships to its producer, viewer, and context.

The video installation *Object and Disintegration (the object of three)* (all works 2008) dominated the center of the space, snugly

# Time Out London

## In The Studio

### Marta Marcé

Spanish-born, London-based Marta Marcé references the rules and visual structures of games in brightly coloured abstract paintings. She is currently artist in residence at Camden Arts Centre for the duration of an exhibition of abstract work from the 1950s-'80s by artists Kenneth and Mary Martin.

#### Is it strange having a temporary studio in a public gallery?

I'm in a big room twice the size of my usual studio at Gasworks near the Oval. It's great to have the space to stand back and look at the work. I can leave the door open if I'm happy for people to wander in or keep it locked when I don't want to be disturbed. I don't have the usual array of images and text on the walls but I've got some basic tools, brushes, paints and sketches. I always travel with my sketchbook; it's where I put all my ideas before I develop them in the studio.

#### What are you working on?

I have some wooden floor pieces which are the beginning of a new series based on the old Chinese Tangram puzzle where you have to fit together different geometric shapes. I want it to be interactive so that people can move pieces around and create a new painting every time. I'm also painting on silk, I like the results you get from different materials.

#### What's on the speakers?

It can be anything from jazz or classical to house and techno. As well as art I studied music for five years and played the piano. Choosing art was the right decision. I'm a very active person and couldn't have spent my career sitting on a piano stool.

#### How do you feel being surrounded by someone else's exhibition?

One of the good things about residencies is that you're in a different environment and it makes you look at everything in a

different way. It's inspiring to be able to spend time with Kenneth and Mary Martin's work. They both used systems and rules to create their mobiles, reliefs and paintings, so some of the issues are similar. I'd say my work is more playful and colour is vital to me too, because it's so much part of the world around us.

#### What are the spots you've painted on the gallery stairwell?

They relate to the game of pool. I got addicted to it as a student. I wanted the balls to activate the space, so they appear to be bouncing off the side of the lift or the text on the wall. Pool has a mathematical order but also an element of chance, which is what I like about games.

#### Do games influence your process as well as your subject matter?

The process of painting can be like playing a game; the board and the canvas both have a beginning, an end and a defined physical space. They can also both be a headache to resolve, with an element of chance and possible failure, but they also share a potential for great pleasure and a sense of achievement at the end.

*Interview: Helen Sumpter*  
The work produced during Marta Marcé's residency can be seen from 7-9pm during her open studio evening at Camden Arts Centre on Sept 12.



Marta looping the loop

## Art Climbing, framed



Play school 'View of Games & Theory' (above) and works by Marta Marcé (below) and Dan Shippsides (top)

While some types of art may unintentionally have you climbing the walls, 'Games & Theory' at the South London Gallery positively encourages it. Helen Sumpter gets stuck in

There's been no getting away from games over the past few weeks, and at the South London Gallery it's a similar story with their summer exhibition 'Games & Theory'. But it's not sporting prowess that this show is exploring – unless you count scampering around Dan Shippsides's indoor climbing wall to peruse the back issues of *Frieze* art magazine that have been hung there, or being small enough to squeeze through the holes in Nils Norman's two giant yellow cheese sculptures, part of his towering, wooden centrepiece installation of ramps and platforms. 'Games & Theory' includes sculpture, painting, video, interactivity and offsite events by ten international artists and looks at the idea of play within public and social space. If it's initially a haphazard-looking and somewhat confusing mix – some parts can be climbed on or in

but others not; some works seem aimed at an adult audience, while others look to be more for the kids – then that's also part of the contradiction around play that the exhibition's curator, Kit Hammonds, is hoping to highlight. 'I was interested in ideas of free play in public space in the way that it breaks the rules about how we expect the urban environment to be used,' Hammonds explains. 'And also about how play in childhood is treated as a learning experience, but is then no longer seen as useful when one becomes an adult. It's similar to how

#### 'The exhibition is a model of what one can do in a public space in a playful and slightly disobedient way'

being an artist functions. Plus, there's another parallel investigation into the role of the artist within public space.' Dan Shippsides adopts a rather punning take on the artist's position, his climbing wall making reference in

#### Games artists played

**Marcel Duchamp**  
Duchamp famously gave up making art in the early 1920s to concentrate on playing chess – a fascination shared by numerous artists.

**Robert Morris**  
Morris's 1971 assault course-style exhibition at the Tate proved a big hit but closed down after five days due to overenthusiastic visitors running amok.

**'Doley'**  
Paul Noble's 1996 board game 'Doley' subverted the 'Monopoly' style aim of acquiring cash by creating a cast of players who travelled round the board losing rather than gaining money.

**'Tight Roaring Circle'**  
In 1997 Artangel, with William Forsythe, Dana Caspersen and Joel Ryan installed a big, white bouncy castle in the Roundhouse for the public to enjoy a different navigation of space.

**'An Area of Outstanding Natural Beauty'**  
Playable table-tennis tables marked with streets around King's Cross formed part of Richard Wentworth's 2002 installation, intended to encourage an engagement with the area.

a literal sense to climbing up in the art world in order to attain status and recognition – another definition of the term 'to be a player'. Shippsides also shows DVDs of himself climbing around various inside and outside spaces, including a stone public sculpture with carved relief figures. This film is titled 'Frieze Revolution', another play on words that could also relate to the success of the Frieze Art Fair or, perhaps, equally to an artist's frustration of going round and round in the art world and getting nowhere. Tushar Joag's dance practice mat (imprinted with numbered feet and arrows), with accompanying light boxes, is a diagram of moves that one might use to negotiate getting in, out and through a packed Mumbai train. Joag is transforming a rather unpleasant experience of navigating public space into a game. How successful one might be at putting this into practice on London's rush hour tube is doubtful, but that's also not really the point. Rather than being a fully interactive experience, the exhibition is more of a model of what one can do in a public space', Hammonds says, 'in a playful and slightly disobedient way'.

The show's title comes from the name given to the elite military division in the 1997 sci-fi movie 'Starship Troopers'. Just as that film had more subtle ideas under its surface than your average giant-bug movie, so this exhibition is a more considered look at play, art and public space than the exhibits might initially suggest.



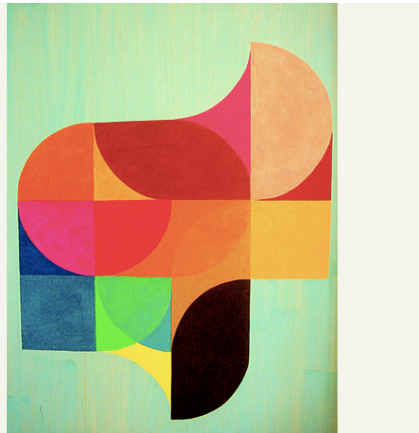
'Games & Theory' continues at the South London Gallery until Sept 7 (see Major spaces).

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Marta Marcé's *Diadem 1* (2007) at the Rifleman booth

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LONDON CALLING



Marta Marcé during her Camden Art Centre residency

# ART WORLD

ISSUE 6 AUGUST / SEPTEMBER 2008 UK £5.95 US \$13.95

## exhibition NEWS



## Selected Exhibitions

10 shows Art World recommends

August is traditionally a quiet month for art: summer closures and unchallenging group shows abound. But there are meaningful shows if you know where to look



**1 Games and Theory**  
South London Gallery,  
London,  
until 7 Sep;

[www.southlondongallery.org](http://www.southlondongallery.org)  
Nine international artists with an interest in games will be shown in and around an adventure playground designed by a tenth artist, Nils Norman. Viewers will be encouraged to climb and crawl around to experience art in a fresh way. Taking the free play of young children as a model of resistance to sporting or social rules, the exhibition will include Tushar Joag dancing through the crowds on a Mumbai subway; Dan Shipoides' free-climbing modernist architecture; football and basketball being played simultaneously in a video by Gustavo Artigas; and Marta Marcé's abstract games. Shows: Marta Marcé, Series Flowing (Gold), (2008)

**2 Harold Cohen**  
Bernard Jacobson Gallery,  
London  
until 15 Aug;

[www.jacobsongallery.com](http://www.jacobsongallery.com)  
California-based Harold Cohen was well-known in Britain in the '60s (representing his country in the 1966 Venice Biennale). This show celebrates Cohen's 80th birthday with recent work which continues the course he began as early as 1972, when he moved away from his rule-governed paintings, and wrote AARON, an image-generating computer program. Cohen intervenes only in developing the program's knowledge and functionality, which has been through various phases and currently tends towards producing vibrantly coloured, botanically-inspired works with figurative and abstract elements. Shows: Harold Cohen Silent Canyon: 1 (2008)

**3 Annelies Strba**  
Brontë Parsonage  
Museum, Haworth  
1 Aug-31 Oct; [www.bronte.org.uk](http://www.bronte.org.uk)

This Swiss artist is best known for Shades of Time, her long sequence of family-based photographs which seeks to bring intimacy and memory to the surface, but she has recently applied a similar approach to places loaded with collective memory. Hardly surprising, then, that she has been deeply influenced by the rugged, windswept landscapes of Emily Brontë's novel, Wuthering Heights. Hence this show, which highlights new digitally manipulated photographic images inspired by the Brontës and the Parsonage – the family's atmospheric home where Emily (and Charlotte, Anne and Branwell Brontë's) imaginations were first fired. Shows: Annelies Strba

**4 Nathan Coley**  
De La Warr Pavilion,  
Bexhill on Sea  
until 21 Sep; [www.dwp.com](http://www.dwp.com)

One of the generation of artists to emerge in Glasgow in the early '90s, Coley explores architectural space and its relation to different contexts, including religion and social culture. This show is typically diverse, though there is an overarching Wild West theme (see the reconstruction of a Western saloon, and the lightbox which repeats a comment supposedly made by Jackson Pollock to Andy Warhol: "All Artists are cowboys or Indians"). There's also a new version of an earlier film, What Do You Think Happens to You When You Die?, in which Coley interviews estate agents. Shows: Nathan Coley Give Up the Good Book, Pick Up a Good Gun (2008)

# Marta Marcé

“Games are a metaphor for life, in a way. They have all the same elements: a system, an order, a set of rules.”



1 **Scalextric** (2004)  
acrylic on shaped canvas (photo: Marta Marcé)  
2 **Mikado 6** (2006)  
acrylic and oil on canvas (photo: Marta Marcé)  
3 **Mikado 21** (2007)  
acrylic on canvas, 182 x 230 cm  
4 **Stairwell...**  
Opposite

MARTA MARCÉ'S vibrant abstract paintings deal with rules, the structure of games and the opposing elements of chance and destiny in everyday life. Although more monumental in scale, they are clearly influenced by the abstract paintings of pioneering Modernists, such as Paul Klee, whose work explored similar themes. Marcé recently spent two months as artist-in-residence at Camden Arts Centre, London, where she conducted talks and events centred on the question: Is this abstraction? INTERVIEWER: Fsuin Güner

**Where does your first name come from?**  
From Santa Marta – my family are Catholic. She was the sister of Magdalene, who cleaned the feet of Jesus, though I'm not quite sure what Marta's role was.

**Are you a practicing Catholic?**  
No, no...

**Games and the notion of play are essential to all your work. Why do games interest you so much?**

Games are a metaphor for life, in a way. They have all the same elements: a system, an order, a set of rules. Then there's the decision-making and the element of chance when you play with the dice. I think it's a good metaphor. I'm trying to balance order and freedom. At the same time, I see parallels with the physical structure of games and the structure of paintings. Games are spatially limited – they have a board – and there's a time limit. The act of painting functions in the same way – there's the boundary of the canvas, the limitations of paint.

**In the game Mikado, after which you've named a series of paintings, players throw sticks in order to read their destiny. Do you believe in destiny, or do you think everything is down to chance?**  
I think we're responsible for the decisions we make and we use chance. We use it in the way that we decide what to take and what not to take.

**How much of your own work is planned and how much of it is spontaneous?**  
It depends on what series and what rule systems I'm working on. Sometimes there are strict rules and other times I allow myself more freedom. Sometimes I use sketches just to develop the idea, but I don't necessarily follow the sketches.

**Do you play board games yourself?**  
Oh yes, I have a big collection, actually. And I like computer games, too. I used to play

Scalextric a lot when I was a child, and I did a series of paintings based on the Scalextric.

**What games do you play now?**  
I like Tangram. I have a friend in Barcelona who designs games and he developed a game inspired by one of my paintings. It's a kind of Tangram, but not quite. I've got it at home. It's really beautiful.

**Your recent Banner series includes the use of collage. Why did you decide to introduce elements of representation to the work?**  
I wanted to try to bring something of the real world to my paintings. But, obviously, I take elements of reality all the time, like the games. Often there's a fragile boundary between what's representation and what's abstraction. I took the collage pictures out of context, so they became more abstract.

**Which artist has had the biggest influence on your work?**  
So many artists have influenced my work, somehow. Perhaps I can mention Eva Hesse, who was a minimal artist but also very sensual and sensitive. Maybe Mary Heilman; her abstraction is much more about her life, it's more personal. Her paintings are like textiles. I could mention Sonia Delauney, Paul Klee, Arp, Barnett Newman ...

**Mondrian never used green. Are there any colours you would never use?**  
I use all the colours of the spectrum. Colour is neither pure or unpure, neither beautiful or ugly. For me it's a bit like cooking: you try all sorts of pigments to get a different balance.

**You travelled to China in 2004 for a two month residency. How did that visit impact on your work?**  
I stayed in Kunming, in the Yunnan province. It wasn't like staying in Hong Kong or Shanghai – it was very provincial. Not many people spoke English. Funnily enough, on every street corner you'd find people grouped

together playing Mah Jong. I was so fascinated to see that. And the experience did influence how I use colour. Before, I never used gold, but afterwards I used lots of it because you see so much there.

**How do you ensure abstraction doesn't become mere decoration? Do you worry about this?**

It has worried me a lot in the past, actually, since there's always an issue of abstraction becoming decoration. But I can't stop people just seeing what's superficially there. It's about believing in what the work means to you, that it's got something behind it. I want the paintings to have an immense energy, at once vibrant and full of humanity. I'm trying to express, in a visual way, my fears, my feelings, my desires.

**Do you listen to music while you're working?**  
I go through periods where I just listen to Radio 4, though it's mainly in the background – I don't really focus on what's being said. But I really like listening to house music when I work. It's kind of abstract.

**You come from Barcelona, you've lived in London for 10 years and you've spent time in Paris, Berlin, Lima and Kunming. Where were you most like to live?**  
Probably somewhere further south. I miss the sun. I don't know if I'm going to stay in London forever, but if I lived in Spain again I would probably have to fly to London quite regularly. I'd miss the culture and the artistic community. I need that. It would be quite interesting to live in Berlin for the same reasons. There's such a strong artist community there.

**If you could live with any artwork ever made, what would it be?**  
Probably something by Paul Klee. They seem very simple, but are actually quite complex. They're deliberate and rigorous, but at the same time seductive. ☺

**CV** Born: 1972, Barcelona Studied: Royal College of Art; The Facultat de Belles Arts, Barcelona Lives and works: London Represented: Riflemaker, London





Simon Schama in front of Marta Marcé's painting at the Government Art Collection, London 2011