



ESTHER FERRER

BIOGRAPHY

Esther Ferrer (San Sebastián, 1937), is a pioneer and one of the leading representatives of performance art in Spain, she began her artistic practice in 1967 with the ZAJ group (formed by artists Walter Marchetti, Ramon Barce and Juan Hidalgo) until its dissolution in 1996, and, since then, she has used performance as her main medium. Performance is the guiding thread of all her work and it represents a moment where time, space and presence intervene simultaneously: "the action consists of leaving the picture of the two-dimensionality, to enter the space, and use your body as a subject of a simple and direct work". From the mid-70s she returned to make plastic works using intervened photographs, installations, paintings based on the series of Pi and Prime numbers, objects, and so on. Among these works stand out her series of Self-portraits (in process since 1981), Prime numbers (developed through various spatio-temporal formats), the models of her spatial projects or installations, or that of Educational toys (1980s). Her work can be considered as part of minimalist and conceptual art, which started in the 60s of the twentieth century, having writers such as Stéphane Mallarmé and Georges Perec, or the Fluxus group as her main references, as well as in the feminist ideas of that period of time.

She has also collaborated with other artists / musicians such as John Cage or Tom Johnson.

Parallel to her artistic practice, it is worth mentioning her important theoretical work, developed both in her journalistic collaborations for various publications and in courses and lectures offered in European and American universities.

ABOUT THE PROJECT EXHIBITED AT SPARK ART FAIR VIENNA

15. – 17.3.2024

Dans le cadre, du cadre de l'art" - For sale, furnished. Decoration? Camouflage operation? Plastic equivalent of "furniture music"? A nod to Satie? These white mirrors tinged with irony, these moulded cracks, these rococo corbels adorned with flowers framing a perfect geometry composed of successive frames, play on and thwart the art of the frame and... the frame of art, that of surrogate paintings, of tautological art; they offer a sense of humour in the style of Kolkos and company. Vitruvius points out that the Caryatids bend under the architraves of the temples to remind the Carians that it is dangerous to rise up against Greece. The Van Eyck brothers pushed Adam out of the "Altarpiece of the Mystic Lamb" - his foot resting on the ledge, between real and fictional space - so that he could bear witness to an embodied history. Under Napoleon III, the frames glorified a Pompiere painting or allowed it to be forgotten. Jumping from century to century, the frame fabricates meaning; to think of the frame at Fluxus is to invite people to step outside it, to break down the barriers between disciplines. John Cage, who inspired this movement, also influenced Zaj, acting like a demonic catalyst on the group and inviting them to discover sound, silence and action, while allowing events, noise and fury to occur.

Art and life fit into the same frame, that of the off-screen. Every ornament has a function. So, frames framing frames? framing parts of walls? or others, from which raw materials emerge: string, metal, springs, plastic? So much care has been taken with the 'packaging', perhaps to reflect the preciousness of its contents, meaning that everything that surrounds it can have a touch of magic about it. Could this exhibition be an overplay of artifice, a way of rethinking reality and its magic? Could it be the gallery of this Republic of Genius, imbued with Dada humour and conceived from bits of string and pieces of wood? The interpretation remains open, the opera aperta, an opportunity to be seized, as part of...

Francine Flandrin, 2009

Esther Ferrer - "Frame that frames frame, that frames frame... that frames nothing" - 1986/2008

EXHIBITED WORKS



Série : Dans le cadre de l'art - Dans le cadre de l'art, c'est évident, 2007/2009

Gilded wood frame + stamps on medium

60,5 x 50,55 x 4 cm



Série : Dans le cadre de l'art - Dans le cadre de l'art de la pierre, 2009
Gilded wood frame + stones
28 x 18 x 10 cm



Série : Dans le cadre de l'art : Automne politique, 2008/2009
Frame + varnished natural leaves + collage + plastic bag
170 x 58 cm



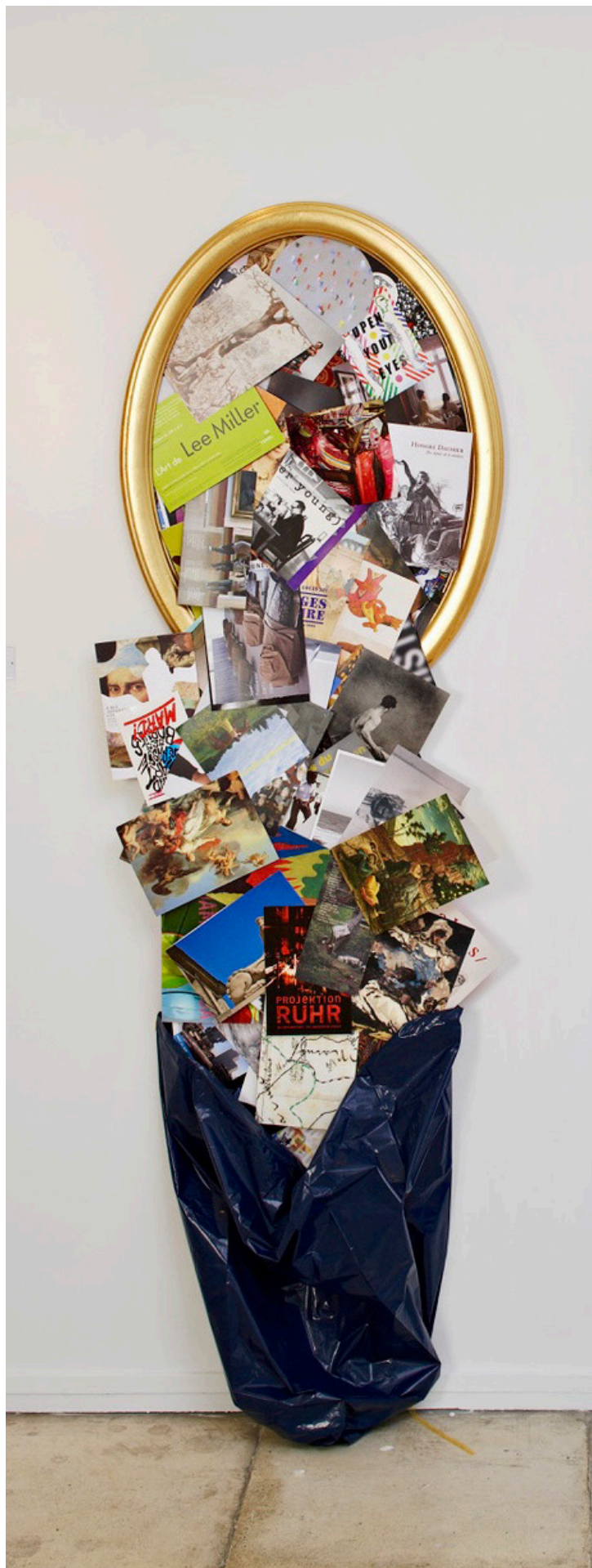
Série: Dans le cadre de l'art - Dans le cadre de l'art pastoral, 1995/2009

Wood frame + natural sheep's wool

57 x 46 x 10 cm

Série : Dans le cadre de l'art : Automne Artistique,
2008/09

Frame + invitations + plastic bag
190 x 65 cm





Série : Dans le cadre de l'art - Dans le cadre de l'art de l'argent, 2009

Gilded frame + coins

17 x 13 x 6 cm



Série : *Dans le cadre de l'art - Dans le cadre de l'art du métal*, 2008/2009
Painted wooden frame + metal peel
37 x 37 x 15 cm



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