Esther Ferrer

# Esther Ferrer

A multi-lingual choir. Five performance pieces, in sequence

Framed by the contemporary context of austerity, and with Brexit looming, this project in three parts introduces the multi-faceted practice of Spanish performance art pioneer Esther Ferrer and proposes a dialogue with the work of six artists living and working in the UK today and a collaboration with amateur performers from different cultural and language backgrounds.

Emerging during the Franco years, at a complicated historical moment in terms of freedom of thought and expression, and moving to Paris in the early 1970s, Ferrer has sustained a practice outside of the artistic mainstream and with limited means for most of her lifetime, gaining greater exposure only

How a performance work is received changes all the time, according to the context where it is presented. In revisiting key aspects of Ferrer's legacy, such as the body (transformed through age) as the subject of simple and direct work, the economy of means, her engagement with feminist and anarchist ideas, the musical paradigm within the everyday (influence of the musical paradigm within the everyday (influence of John Cage), the artist as polymath and art as an invitation to freedom, this project invites questions about our own present moment. What has changed for radical performance during Ferrer's lifetime? What insights and approaches may be useful to a younger generation of artists and publics, faced with the experience of living through times of intense social and policial unbeautical. and political upheaval?

Curated by Mónica Laiseca with Fritz Welch



#### House Party

Esther Ferrer with Louise Ahl and Fritz Welch, Jessica Higgins, Sandra Johnston and Pester & Rossi

Friday 20 April to Monday 7 May 2018

Project Ability, Third Floor Project Space Trongate 103, Glasgow, G1 5HD

## I'm Going To Tell You About My Life

Esther Ferrer and volunteer performers

Sunday 22 April 2018, 1-2pm

Pearce Institute, McLeod Hall, 840-860 Govan Road, Glasgow, G51 3UU

#### MINIMAL/POOR/PRESENT

Esther Ferrer with Louise Ahl and Fritz Welch, Jessica Higgins, Sandra Johnston and Pester & Rossi

Monday 23 April 2018

4-6pm, Govan, various locations

840-860 Govan Road, Glasgow, G51 3UU



## House Party

Esther Ferrer with Louise Ahl and Fritz

Friday 20 April to Monday 7 May 2018

Mon - Sat, 10am-Son I Sun, 11an-Spm

Project Ability, Third Floor Project Space, Trongate 103, Glasgow, G1 5HD

Esther Ferrer's Fête Maison is an audio work recorded in 1998 in her home in Paris while cleaning, cooking, speaking on the phone and taking care of daily life. The sounds are familiar and unaffected, made with the most rudimentary means. Fête Maison translates literally as 'House Party', yet in French plays on the phonic associations with the words 'fait', suggesting something has been 'made' at home, and 'mes sons', effectively 'my sounds' - in first

This exhibition presents Ferrer's piece overlaid by an array of contributions from invited artists gathered in response to the score that accompanies the work, which invites us in turn to produce our own sounds as we listen to the piece, preferably at home. Ferrer's simple application, in a domestic setting, of John Cage's recognition of everyday sounds as music opens up the possibility for multiple interpretations, encompassing actual sounds as well as the potential for sound found in objects and situations, all converging into an

## I'm Going To Tell You About My Life

Esther Ferrer and volunteer performers

Sunday 22 April 2018, 1-2pm Free event | Tickets available via www.eventbrite.co.uk

Hall, 840-860 Govan Road, Glasgow, G51 3UU

I'm Going To Tell You About My Life is a performative action conceived by Esther Ferrer in the late nineties. The piece brings together a group of amateur performers, communicating in sign language and in various spoken languages. Every minute an additional performer sits before the audience and gives an account of their life, gradually forming a choir of sorts, with different languages, cultures and

Taking a different meaning each time it is performed, the piece advocates for a pluralist society by presenting language as a palpable manifestation of diversity. "The fewer languages we are able to speak," believes Ferrer, "the easier it will be to impose a single way of thinking".

Video documentation of this performance will be on view at Project Ability for the duration of the Glasgow International festival.

# MINIMAL/POOR/PRESENT

Esther Ferrer with Louise Ahl and Fritz Welch, Jessica Higgins, Sandra Johnston

Monday 23 April 2018

Free event | Tickets available via www.eventbrite.co.uk

4-6pm, Govan, various locations 6-10pm, Pearce Institute, McLeod Hall, 840-860 Govan Road, Glasgow, G51 3UU

MINIMAL / POOR / PRESENT brings together a solo performance by Esther Ferrer and four new commissions by UK-based artists loosely inspired by her work. The event's title draws from adjectives used by Ferrer to describe her work, which she believes to be at its strongest when she uses primarily her own body, keeping props and other

4pm Start, arriving at The Pearce Institute at 6pm

Pester 8 Rossi Infinity Walk

Walking performance from the neighbourhoods we live in to The Pearce Institute, Govan.

An adaption of Esther Ferrer's The Road is Made By Walking re-shaped to new environments, contexts and people. Using a set of handmade modular wearable parts, a set of nandmade modular wearante parts, we will join together marking our path on a collective walk with local women's groups in the South of Glasgow. We will use our bodies, voices and actions to occupy, expand and take ownership of public space. This movement across the city will form a score constantly in flux, swarming form a score constantly in flux, swarmin and dispersing with the interaction of spectators and participants.



McLeod Hall, from 6pm:

Tracks, Spaces, Sounds

Performative action from the late 1960s.

This action consists of crossing a space while filling it with tracks and sounds. Each participant may invent their own preferred way of doing it. The form may be "visible" (carried out in bare feet covered in pigment, or on clay or some other material that retains imprints) or "invisible". All variations are valid.

# Louise Ahl and Fritz Welch I Never Perform As Me

An improvisation utilizing movement, objects, voice and incidental instruments.

Unlike their ongoing modular collaboration, Cloud Mushrooms, Louise Ahl and Fritz Welch will keep all discussions and preparations to a minimum and reduce expectations to a depleted landscape of mistic possibilities

Jessica Higgins When One Says To Another

Performance piece for an ensemble, performed by Jamie Bolland, Gordon Douglas, Jessica Higgins and Maria Cecilia Tedemalm.

Using bodies, arms and legs: we mumble and murmur around a situation, an interlocking/interlocuting chain of matter. Words and movement play over and over and never quite end but cease in suspension as something unfolds in the fabric of social time.

Sandra Johnston Considerations on Infinity

Solo improvised performance.

Developed in response to Esther Ferrer's work, Canon for Seven Chairs, in which potential of adjustments through humble gestures and interchanging relationships, intended as a response to Ferrer's fascination with concepts of infinity. Either Ferrer is a Spanish Sasoue artist living and working in Paris.

Mer work proposes a particular kind of minimalian, which she sometimes terms "rigorous absurbity". Ferner has performed across Europe Eugoslavia, Poland, Germany, Italy, France, buitzerland, Beiglum, mungery, Molland, Dennark, Norwey, Slovakia, buigaria, Czech Sepublic, Spain, etc.), as well as in Cubs, the United States, Mexico, Japan, Thailand, Korea and Pelestine. She has sakhbited wicely, including at Galerie Dongby Charlah, Statesplerie (Enutopart), Kolon Mitwelman Kulturumes Clandbard Sepublika, and Centro Andaluz de Arte Contemporaneo (Sevilla), in 1939 Ferner was one of two Spainah artists chosen to represent Spain at the Venice Stenniale.

In 2009, the Spanish Ministry of Culture awarded her the National Fine Arts Frize, in 2012, the Basque government awarded her the Gure Artes, a prize for artistic creation. In 2214 she was awarded the MMV Frize - Mujeres on les Artes Visuales (Romen in Visual Arts) and the Vullaumez Frize, in 2013, the Regional Contemporary Art Fund in Brittary (VMXC) hosted the first major retrospective exhibition of Esther Ferrer in France, Ie chemin see fait on marchast (Force A) The path is created as you wish, followed by Face S. Inage/Self-Portrait, at the MAC/VAL in 2014. A new retrospective titles All Waristions Are Volid. Including This Othe curted by Larence Rassel and Mar Villespessa, comed in Modrid at Museo Nacional Reina Sofie in October 2017.

Poster 8 Rossi Ruby Pester and Nadia Rossi Pave been spraing collaboratively across Scotland and Incernationally disco 2008 under the collaborative artist name Pester & Rossi, An Pester & Rossi, their practice derives from visual art and leads to creating live art, soulpture, installation, public interventions and collaborations in response to people and places.

Recent projects include: Iumar Campout (Jupiter Artland, Edinburgh). Inaugural Children's Production (MospitelFeld Arts, Arquest). 2002201 (Custom Mouse Lame, Edinburgh Arts Festival). And Cod Sincture Spen Mouse Festival Laurch, Laurieson Anghas, Chasgow). Indiato - Optical Image Intematifier Stock Again Festival, BUJ, Atendeese, Balancing Acts Sotskirts Sestival, Platform, Glasgow). Rodysay Odysay (Maitic 3), Highbringe, Newcastlak, Sobby on Tour (Sucenoral Festival, Chilardshire), Bull Out Clasgow International Festival, Lillie Art Gallery, Milingaviel, Creature Conforts (Sutile Arts Space, Aberdoon, Royal Infinary Absrdees) and Actualizer Fro Mizeless 8000 (The Red Shed, BNC Scotland).

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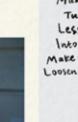
Louise AM is a Glasgow-based artist originally from Sweder, making experimental and choreographic performance work, She creates both solo and collaborative multimart-form pieces under the guise of ultimate Cander.

Fitz Welch is determined to scretch the escalator of possibilities into the bloodshot are of results, he makes installations and plays in various tends, noise units and improvising ensembles, walch often collaborates with performers and choreographers, his working methods hower around and examine various linerogeneeted cultural concerns, that presently include artificial inpattingence, 1960s radical print publications such as The Rabel worker, the depiction of the monstrous human in conics, and the ever gresent quagnize of government corruption, welch was a founding member of Apparague Pies Rainforco, Me has recently performed in the quasi-shamanic Abily Sacke by Ultimate Dencer and continues to on Marrian Segiers' theaters work O, His first ambbitton buying Time for Future Nesbesship was at A/C Project Room NYC in 1996. A longtime trooklyrite of Texas origins, he is now based in Clasgow.

Sandra Johnston is a visual artist from Northern Ireland active since 1902, working predominantly in the areas of site-responsive performance and installation. Johnston's overformances often involve exploring the aftermath of social and historical violence through actions that exist as forms of testinony and empathetic encounter. Since 2002, teaching and research have seen an important part of her creative practice developed through sourcal academic posts, includings ARRC Research Fellow at the Uniter University, investigating issues of "traums of place," 5002-2005, and Sourcett Guest professor at the Bunhous University, Organa (2007-2028), Lecturer Time-Based Art. Uniter University (2005-2012), and currently Course Leader of the Buwu Min at Northwebria University, Cogland, Additionally, and develops improvingational workshop surcesses based on disruptions of rationalizing/binary thinking, as a means of exploring individual and group attentiveness. Several artworks have energed through intensive collaborative processes, based on cognition from the processes based on the organization partnerships with artists Alastair Maclantana Domenic Thorpe. Johnston has been constituted throughout her career to initiating and supporting the development of several artist-run collectives and networks.

Mónica Laiseca is a mother, curator and lecturer based in Glasgow

with a background in curating photography and time-based media, she has held curatorial relea at open tye Callery Eliverpools, Belfast Exposed (Belfast), Instituto Cervantes (Dokyo) and the University of East Anglia (Worwicz). Since 2014 Monico leads the Muitt Curatorial Prostice Scontemporary Arts programme, Sointly run between The Glasgow School of Art and the University of Glasgow.







Listen to your hunches. Play by your own rules. Embrace the unknown. Make your own sense. Turn it upside down Less talk, more action. Into your own hands. Make a move. Pass it on. Loosen up. Assemble. Unfetter. Our play. Our party. Our work.







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