

Andrea Giunta

Esther Ferrer and Fluxus Feminism

As we were coming out of the pandemic, in a time of extreme uncertainty, I curated an exhibition of Esther Ferrer (San Sebastian, 1937-) in Buenos Aires. In truth, it was an opportunity to mount her works in that space, something I had not been able to do a few months earlier, when, as curator of the Porto Alegre Biennial 12, and in the face of total isolation, I decided to activate the biennial online, rather than in the physical exhibition space. The work of Esther Ferrer, an artist directly linked to Fluxus through John Cage and the Zaj group since 1967, has been left out of the Fluxus constellation. Esther Ferrer, along with Yoko Ono, Carole Schneemann and Shigeko Kubota, has developed an extensive series of performances that engaged with the agenda of feminism. In this presentation, I propose to expose the extent to which an early and key work by Esther Ferrer, the Zaj Chair (1974), migrated, due to the artist's convictions, towards forms of feminist activism that took shape in exhibitions in Spain and Argentina. The Zaj Chair is a versatile, formal and minimalist register, which Esther Ferrer took to a contextual and expansive dimension that allowed her to achieve an extraordinarily visual, conceptual and political disruption in connection with feminist activism in Spain and Argentina.