

produccions

MINICARS

ESTER PARTEGÀS **INVADERS**

19 December 2007 - 18 February 2008

# ESTER PARTEGÀS INVADERS

Ester Partegàs (La Garriga, Barcelona, 1972), educated in Fine Arts at the University of Barcelona and the Hochschule der Künste of Berlin, currently lives and works in Brooklyn, New York. Her artistic career began to take shape outside of Spain and her work was well received by the critics, which facilitated the subsequent presentation of her projects in our country. Since her first public appearances in the late 1990s, Ester Partegàs has developed a thematic approach that explores the urban landscape of the consumer society – a landscape that we inhabit and recognise, one with which we interact both physically and emotionally. “What interests me is finding and weaving narratives of a personal nature in the cracks and imperfections of the contemporary urban space, so homogeneous and aseptic. These narratives coexist, blend together and take shape alongside totalitarian structures.”



*Invasores RS15. (Invaders RS15), 2007. (Detail)*

As a multidisciplinary artist, she has mastered the arts of drawing, painting, sculpture and installation, although the persistent presence of volumetric and spatial aspects in the formal development of her works has led the artist to be defined as a sculptor. Her language draws the spectator in as an active participant, and no observer can remain indifferent to being reflected as an accomplice seduced by a cultural model that homogenizes and banalizes our lives. Partegàs disarranges advertising messages, proposes a disturbing interpretation of advertising hoardings (*Sí, quiero [Yes, I Do]*, 2000), covers the heads of passers-by with bags bearing familiar brand names and effectively erases their identity (*Shopping Heads*, 1998), transports us to the waiting room of an unidentified airport – they’re all the same – and make us fearfully represent a wait for nothing in a “non-place” (*to from from at across to in from. The centerless feeling*, 2001). In *The most important things are not things*, 2004, a phrase incorporated into a pink neon sign, the artist shows us the keys to her work and also manifests her interest in the power of words and their confrontation with the realm of the image, evidenced in many of her pieces.

*Barricadas (Barricades)*, 2004, the immediate predecessor of the 2007 project *Invasores (Invaders)* presented here, consisted of images of bins overflowing with trash, veritable urban barricades made of the waste generated by the “disposable goods society” that defines our existence. *Barricadas* is not merely a reference to a wall that blocks our way; from a political perspective, it also forces us to ask what side of the wall we are on. In addition, our image is trapped – reflected – in the methacrylate panels, making us part of the rubbish heap.

*Invaders*, a project designed specifically for the “Producciones” programme of the Museo Nacional Centro de Arte Reina Sofía, expands on this initial idea. Borrowing the insinuating title of a film halfway between terror and science fiction, Ester Partegàs subverts the storyline. The invaders are not the others, alien to our world; we ourselves are the culprits, the generators of a detritus that invades our surroundings. These bright images painted on coloured methacrylate which are not the flipside of the “seductive” pop icons, but rather something more distressing (they inspire a feeling of loss, a sensation that an important part of us has been wasted and tossed aside in a deserted corner of the city) construct the landscape we occupy layer by layer.

The exhibition *Invaders* begins with *Eclipse*, 2007, the sculptural image of a shrub – a reference that the artist has used on past occasions, albeit in a more geometric and constructive way. In this work the tree is depicted more realistically, touching on the idea of landscape that the installation proposes and, at the same time, on how an emotional state of mind is projected in the use and invasion of our environment. The bare, dirty tree suggests decadence: it is a mutant, almost android tree, eclipsed by something that invades it. It is a categorical image of this “overrated civilization” that constitutes the artist’s field of exploration.



*Invasores RS15. (Invaders RS15), 2007. Methacrylate, enamel and spray paint and wood*



***Eclipse***, 2007

Metal, resin, acrylic and enamel paint and wood  
172 x 182 x 114 cm

**Museo Nacional  
Centro de Arte Reina Sofía**

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**Opening Times**

Mondays to Saturdays: 10.00 - 21.00

Sundays: 10.00 - 14.30

Closed Tuesdays

Information about the Museum  
is available on the internet:

**[www.museoreinasofia.es](http://www.museoreinasofia.es)**

**Illustrations**

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