

Esther Stocker

Approximation linéaire

curator Perrine Lacroix

opening exhibition Thursday, November 10 from 6 to 9 pm
from November 16, 2016 to January 14, 2017
 opening hours Wednesday to Saturday from 2 to 7pm
 Hôtel de Ville bus/subway

with the support of the Austrian Cultural Forum
 in partnership with Gerflor
 and ParisART



Preparatory image for the exhibition *Linear Approximation* in La BF15



11, quai de la Pêcherie
 69001 Lyon
 33 (0)4 78 28 66 63
 infos@labf15.org
 www.labf15.org

contemporary art space

Association supported by
 The City of Lyon, the Région
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Perrine Lacroix
 Direction and programmation

Florence Meyssonier
 Coordination and press

For her first solo show in a french art center, **Esther Stocker** is invited to create a new production that unfolds over all surfaces of the exhibition space of La BF15. This exhibition is part of a program directed this year by the concepts of frame, and relational, productive or technological networks.

“The design shows that a structure is always something more than the sum of its parts. The illusory nature of the pattern should awaken the curiosity of the beholder.”

The Italo-Austrian artist takes us from the plan to the space, in an illusion of continuity that somehow rejects the unprecedented impression it produces. Here, the grid, which is ever-present in the artist’s work and underlies the history of painting, spreads from floor to ceiling, underlining the falseness of the artifact, causing us to lose our bearings.

The dialogue that unfolds between the structure and the spectator goes beyond the limits of painting and the rigidity of the format. Amplified, monumental, this grid projects us into the vivid experience of both the space and our own bodies.

This two-color universe, pictorial and sculptural, with its insistant patterns, falls clearly within the legacy of abstraction all the while providing a unique experience, renewed with each viewing. The relentless precision of the structures meets with the imperfection of accidents, and generates rhythm as much as space: the changing plasticity of poetic experience.



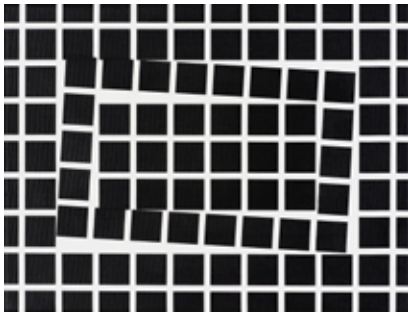
“I’ve been fascinated for some time by the imprecision of exactitude: for me rules and confusion are akin. They even form a single thing at times,” (ES)

above

Unlimited Space, 2013, installation, Roudnice, République Tchèque

below

Sans titre, 2015, peinture acrylique sur toile, 30 x 40 cm



If we consider the evolution of her output chronologically, the “thing” she is speaking of first took shape in her work in painting. [ill. 15] When the grid indeed projects something on the canvas, it is the surface of painting itself. Frontality, originality, autonomy, autotely, everything is said, or practically so. This proven frontality corresponds to the frontality of painting and so points us to the object that results from an application of a pictorial material to a flat support. In Stocker’s work, there is nothing to connect with one kind of spiritualism or other, as was the case in the painting of Mondrian or Malevich, precursors in the use of the grid motif. Line in Stocker’s art is straight, black or white—in contrast with the background—more or less massive, and unvarying. Whether horizontal or vertical, it plunges from one edge of the support to the other. Crossing a few lines of the same sort, more or less broad, it divides the field of the painting into uniform sections of flat unmodulated paint. That is the underlying grid in all of Stocker’s works.

[...] She who calls herself a painter above all has in fact managed to literally quit the frame of the painting and physically enter into a dialogue with all kinds of buildings, thanks to the architects who have recognized the structural value of her work and have been able to offer her the appropriate invitations repeatedly. For some time now three-dimensional space has become an inescapable component of her pieces, in which the presence of a form or sign can prove to be as important and powerful as the absence of form. More complex than meets the eye, her two-color devices can truly colonize the architecture of the venues in which they are shown. In certain situations, the artist interrupts the lines, amplifies them and deconstructs the geometrical forms that are set up on the walls, as well as the floors and ceilings. Viewers then find themselves immersed, at the center of optical illusions in three dimensions whose only function, as the example in Liestal has already made clear, is to reveal the space.

[...] The accidental that deliberately intervenes in Stocker’s compositions—be they two or three dimensional—breaks up the apparently regular visual rhythm—that of the grid—and generates a new adjacent rhythm, destabilizing, of course, but lively. Perfect on the face of it, the system that is set up for each piece ought to be understood then as an expansive language whose formal musicality may resonate well beyond the frame. Stocker readily talks about “visual noise.”

[...] For nearly twenty years now, the Italian-born artist has been working a motif—the grid—that on the face of it, in light of the intelligible parameters comprising it, could have led her to a dead end. In reality, the motif, however simple, has become a perfectly mastered tool, so much so that it makes possible a field of liberties that were unsuspected at first: the grid opens, multiplies, adds up, is painted, stretches out, is constructed, stuck to this or that, plays with symmetry and imbalance, repeats like beads on a string, and is superimposed over other grids. In the year 1997, the artist set up a kind of alphabet. And from that initial alphabet there emerges not only a veritable vocabulary but a form of literature. [...]

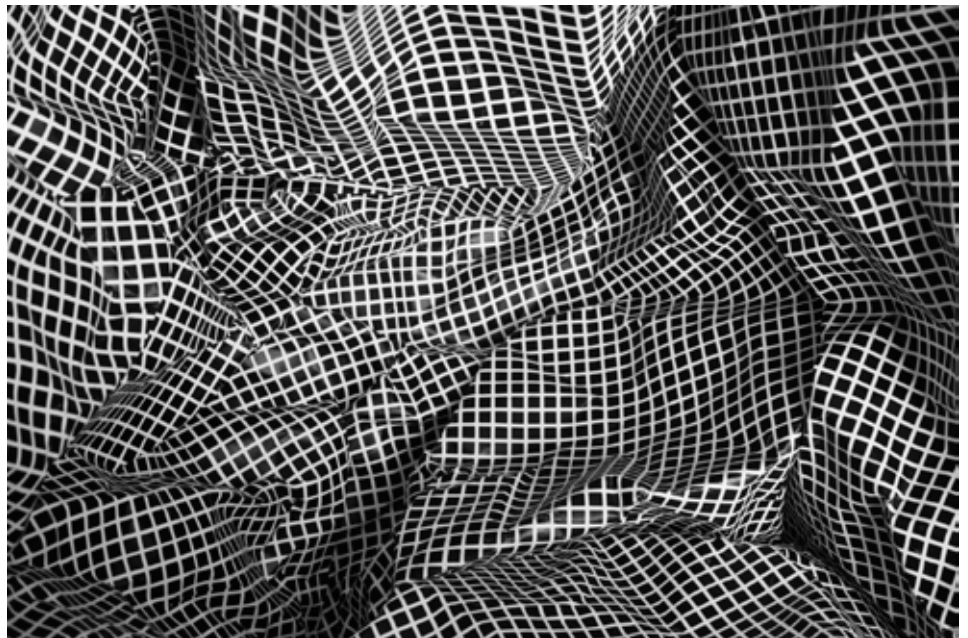
Karine Tissot, extracts from the text of Esther Stocker’s exhibiton, Alberta Pane gallery, september 2015

Esther Stocker

born in 1974

lives and works in Vienna
Austria

www.estherstocker.net



Degrees of Freedom 6, 2012, c-print, 60x90cm.



Gestalt, 2011
installation, Künstlerhaus Hannover

recent solo shows

- 2016 *Geometrie*, Embassy of Italy, Vienna, Austria
Galerie Krobath, Vienna, Austria
Solo Show, The Armory Show, avec Galerie Alberta Pane, New York, US
- 2015 *Le camouflage d'images*, Kunstverein Ludwigsburg, Germany
Based on anarchic structures, Galerie Alberta Pane, Paris, France
- 2014 Fiac (Off)icielle, Galerie Alberta Pane, Paris, France
Verrückte Geometrie, Kunstverein Ulm, Ulm, Germany
Zweifel an der Geraden, Kunstraum Dornbirn, Dornbirn, Austria
Solo Show, Schloss Kastelbell, Kastelbell-Tschars, Italy
- 2013 *Unlimited Space*, The Gallery of Modern Art in Roudnice nad Labem, Czech republic
Galerie Krobath, Vienne, Austria
- 2012 *Portrait of Disorder*, Museum Ritter, Waldenbuch, Germany
Form Follows Vision, Galerie Alberta Pane, Paris, France
Rasterfahndung - Das Raster in der Malerei nach 1945, Kunstmuseum, Stuttgart, Germany
Mind the System Find the Gap, Z33- House for Contemporary Art, Hasselt, Belgium
Degrees of Freedom, Volkart Stiftung, Winterthur, Switzerland
Collection Sigrid and Franz Wodja, Museuml Moderner Kunst Kaernten, Austria
Utopie Gesamtkunstwerk, 21er Haus, Vienne, Austria
Difesa delle forme libere / In defense of free form, Oredaria Arti Contemporanee, Roma, Italy
Fünf Raume, Forum Culturel Autrichien, New York, USA
Undercover, Gdansk Outdoor Gallery Laznia, Pologne

recent group shows

- 2016 *ABSTRAKT-SPATIAL*, Kunsthalle Krems, Austria
Accrochage, Galerie dr. Julius I ap. Berlin, Germany
Tensioni strutturali #1, Galleria Eduardo Secci, Firenze, Italia
Rendezvous Der Lander, Konkrete Kunst
Europa Nach 1945, Museum im Kulturspeicher, Würzburg
Dystotal, Ludwig Forum für Internationale Kunst, Aix la Chapelle, Allemagne
Le temps de l'audace et de l'engagement - De leur temps 5, Institut d'art contemporain, Villeurbanne/Rhône-Alpes (IAC), Villeurbanne, France
- 2015 *Islamic Arts Festival* 17ème edition, Sharjah, Emirats
Esther Stocker & Isabella Kohlhuber, Galeria Ghetta, St. Ulrich, Italia
A square is a square is a square, Museum Ritter, Waldenbuch, Allemagne
Anna-Maria Bogner | Esther Stocker – Dazwischen, RLB Kunstbrücke, Innsbruck, Austria
The continuity of Attention, Installation, Drawing, Painting, (with Anna-Maria Bogner), Berlin, Allemagne
Pavel Hayek & Esther Stocker, Galerie Zavodny, Mikulov, République Tchèque
Seeing Things, Bildraum 07, Vienne, Autriche
Thoughts around the black square, Vasarely Museum, Budapest, Hongrie