

Bad day magazine, issue 1:

Bad day magazine: One of the first associations i made when i saw your work was with Daniel Buren's work. Do you feel that one of the functions of your work is to call the viewers attention to the spaces that you have chosen to use or cause them to interact with spaces differently?

Jordi Ferreiro: I BLOODY LOVE DANIEL BUREN!!

I am not really interested in marking a specific space/site. Usually I choose a space in where I can work in calm, where not a lot of people pass by.

The thing that I am most interested in is that the viewer takes a position in front of my art work, and there, watches the piece work and move, surrounding the viewer. That's why when I work with graphics in the space, I like that they pass from the wall to the floor and then that the space invades the viewer.

BdM: Do you think your work functions better in public - or out of the gallery, and which spaces do you prefer, public or gallery?

JF: Out of the gallery, of course! I love that everybody can give their own opinion about it. The most interesting reactions of the public are the ones that come from people that don't have any formal studies about art at all., but MOSTLY CHILDREN, their opinion is very important to me.

One day that I was doing an intervention in the street, a woman in her 60s asked me to go to her house to make her "colourful stripes in her living room", I was really pleased about that!

BdM: Do you have a specific audience in mind, and does this effect the public spaces you choose? how do you hope a viewer will respond to your work?

JF: This is a good question! My favourite audience is mainly children (as I said before), their reaction in front of the work I do is the funniest one. If we relate this to the adult public, I would like to think that by seeing how simple my work is, and my use of materials that you can find anywhere, I would like to inspire them to make similar things on their own, I like simple works made cheaply because by the viewer thinking "I can do this in my own house" it makes me feel my public closer to me.

BdM: Your work references a lot of really interesting artists and periods of art history - for example modernist painting - geometric abstraction and hard edge painting, do you feel a particular connection to painting in your work?

JF: I don't feel very attached to any art movement or artistic vanguard from anytime before. My inspiration comes mainly from the graphic design and the formalistic visual culture. In fact I hate painting; I think that is like going backwards. During the whole painting history, everything happened to the paintings, we have painted, cut, spit, pee, broke canvas and so on, now it's time to give some rest to it. THERE ARE THOUSANDS OF POSSIBILITIES!! The problem is that this possibilities are not maybe as saleable.....(as art works nowadays)

BdM: How did you come to use the materials you use? did you go to art school? if you did: where and did you like it?

JF: I started using tape as a main material in my work when I was doing collages in my notebook, I always used stickers and drawings, all mixed up, but one day, I started to make compositions and then I forgot of the drawing for ever.

I studied in a graphic design school that was really open and had an artistic mentality. We had a lot of freedom in our projects in there, and that's why I liked it a lot.

BdM: In reference to your work with Comte d'Urgell, what does the name mean? how long have you guys been working together? how do you know eachother? your personal work is all two dimentional and the work you do with Comte d'urgell has a lot of performative aspects, does working with a partner allow you to (or make you) do this sort of thing? would you do it on your own?

JF: Comte d'Urgell is an art collective that me and my best friend Carlos Carbonell ran from a year and a half ago.

Comte d'Urgell is the name of a very important count from Barcelona's History. When we started to work together as vj's we wanted to have a name very related with our city, we didn't want an English name as most of the people do in Spain. But this name is very difficult to pronounce by somebody outside Catalonia, but this is something that creates more interest about it, I think it is funny.

Under this name, I have no fear of doing stuff that I would never do as Jordi Ferreiro solo, Carlos and me share the same taste and because of that it's very easy work together, because we understand each other very well (by the way, we met each other in an Online RPG Game).

On the other hand, I think that the work that I do with Comte d'Urgell is very similar to the one I do alone, at least because of the materials that I use (stickers, tape...) and also the work method, The only thing that it's not the same in both works is the tone of the art work.
