

Trying to articulate Leonor Serrano Rivas' practice takes a challenging position, confronted by the work of an artist whose approach tends to oppose any sort of framing and categorization.

Serrano Rivas starts from historical fonts: a book outlining mimetic theatrical techniques from the Renaissance, happenings at the Esclava Theater in Madrid while under Gregorio Martínez Sierra's theatre direction, an essay by Roger Caillois on the dream state and so on.. but instead of a steadfast research with some outlined conclusions, Serrano Rivas lets herself being cherished by interpretation and free association; concatenating one thought after the other with a non-logical reading of things. Dream logic is crucial to approach her work: rationality must give way to an intuitive understanding of a feeling towards a living body of work which is made over the course of time. Dream logic is all that should be relied on when engaging with the work of Serrano Rivas, and it is often used by the artist as a way to present layered sensorial experiences where the viewer must forget the narrative impulse, unlearn this desire for resolution and delve into the realm of Rivas' work.

Elements build one upon the other: a moving image work typically becomes expanded in the space, where sculptures function as a tridimensional crystallization and prosthetic extension of the film in the space. The viewer too, together with the use of lighting, becomes part of the process of activating the sculptural works rendering to these performative qualities. The materials that Serrano Rivas employs present a fascination with their inherent qualities and the ability to tease out suggestive evocations. Glass becomes alive as a breathed and breathing body.

Engaging with non-hierarchical systems and non-academic methods of unlearning become an subtle act of resistance, be it towards mere perception or paradigms outside of society's established and constrictive norms. It can perhaps even find its own logic to observe that Serrano Rivas, with her new body of work, has been interested in animation mechanics especially in the pre-cinematographic techniques such as shadow theatre and dioramas, seeking to present situations where the effect is created but the "magic trick" behind it is revealed.

Such interest is far from being a nostalgia for pre-high-tech aesthetics, but rather metaphorically constructs a certain awareness over the mechanics of reality perception. Serrano Rivas creates a perspective on the perspective - an enchanting disenchantment, where together with the suggestive environments of the viewer, it is itself part of, there is at the same time the revelation of the mechanics that allow the magic to happen.

Text by Caterina Avateneo

ongoing

VIDEO

Hearing forms

Breathings of the Moon

PERFORMANCE

Breathings of the Moon

SCULPTURES

Red Giant

Tables of the moon

Polvo de estrellas

Mockup for an Endless Theatre

- Twofold Sea
(not a mirror in the
eye but a mirror in the
mind) (nº1 & 2)

- A Night's Dream
(nº 1 & 2)
- Towards a Faded Sky
(nº1,2 & 3)

2018

THE FILM

The Dream Follows the Mouth (of the one who interprets it)

SCULPTURES

- The Dream of the Mouth (nº 1, 2, 3, 4, 6, 8, 9, 11 & 12)
- Double Dreamers (nº 1 & 2)
- A Melted Body into a Metal Shell (series)

THE PERFORMANCE

The Castle of
Crossed Destinies

THE INSTALLATION
The Dream Follows the
Mouth (of the one who
interprets it)

2018

PERFORMANCE

An Ornamental Way of Moving

INSTALLATION

Decorative Elements

SCULPTURES

- An Ornamental Way of Moving (3d Character)
- Ornamental Pieces (Ground/Figure)

2018

PERFORMANCE

Between the Nose and the Mouth

SCULPTURES

- Made Their Bends Adornings (nº1)
- Over the Nose, a Corona; Over the Mouth, an Ovolo (nº2)
- Without Equivalent Proportions (nº3)

INSTALLATION

This Set is Nothing
More than a Swindle

2016

PERFORMANCE Yet the Sky is Still the Same

VIDEO-INSTALLATION

Limbs Describe Curves

SCULPTURES

- How to Make the Sea Rise, Swell, Get Tempestuous and Change Colour
- How to Make a Rainbow or Arch appear in the Sky
- How to Make Dolphins and Other Marine Monsters appear to Spout Water while They Swim
- How to Transform a Man into a Rock or a Similar object
- How to Make Heaven in Sections

VIDEO-INSTALLATION
Harmonic Motion

NATURAL MAGIC

2022

(solo show at MNCARS. Different mediums)

VIDEO

The Sun Is Counting the Earth's

Rotation
2021

The Sun is Counting the Earth's Rotations is a film where theater, architectural design and non-linear time shape an endless stage essay. It is a carousel of mirrors, is to participate in a collective dream in which while we dream, we are dreamed.

We will attend an infinite theater in which the plot no longer responds to the word and where the scenes explode in pure forms pregnant with hidden or latent contents [those of the unconscious] that are invoked from the materiality of the pieces of costumes and scenographic looms, recovering the forgotten dignity of textiles and their ability to tell stories. We enter a theatre of the unconscious, of the unspeakable, where the images are now echoes that make the distinction between the theatrical architecture and its scenery, between the scenery and the costumes of its actors, between the actors and the public. The objective is to permeate the different levels or masks that make up the "theatre of the mind", through the participation of a lucky liminal space, of collective dreaming where the unconscious or hidden emerge as actualized realities.

One of the main axes around which this video piece is built is the subversion of the traditional theatrical structures that presuppose the dichotomy between scene/spectator, figure/background, whose dissolution allows access to what I have given in calling "third space" o liminal space in which the viewer transforms into an actor (psychological) and regains its status as the creator agent of the meaning of the piece in a semiotic task of infinite interpretation.

Here, characters, sets or movements are constantly redefined by applying, during the editing process, theories of psychoanalysis. Specifically, those that help us understand how dreams work. In Sigmund Freud's Interpretation of the Dreams [which curiously was also published just 100 years ago] diagrams are the mediating element between intermediate worlds that appear in dreams and now serve us as editing guides for the video.





03:05



08:33



05:27



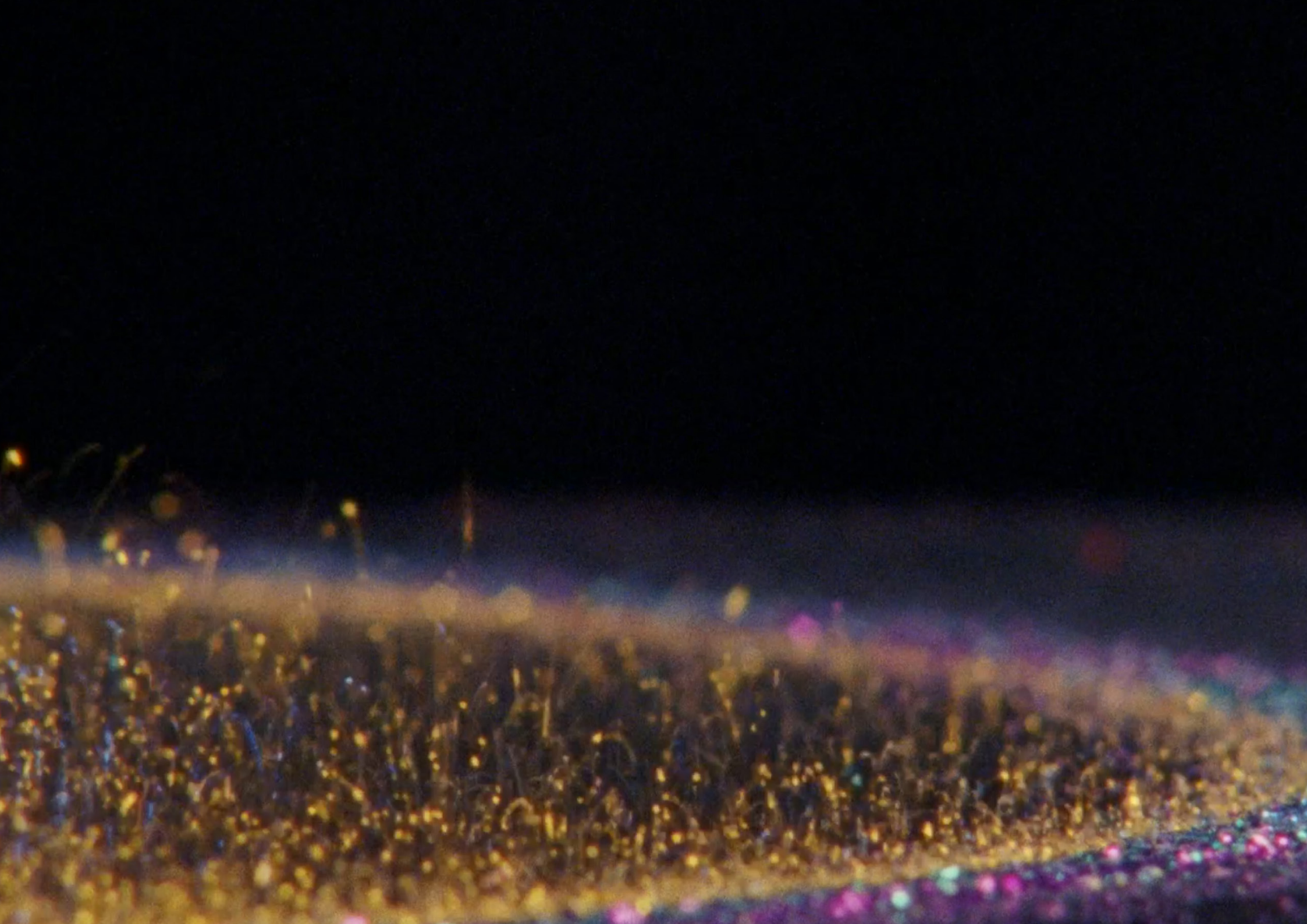
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08:03



05:06



Director

Leonor Serrano Rivas

Producer

Silvia Álvarez

First AD

Diego de las Heras

First digital camera assistant

Adrián Johnson

Camera assistant

Miguel Jiménez Mérida

16mm camera assistant

Álvaro Gómez Pidal

Editor

Daniel Goddard

Offline editor

Leonor Serrano Rivas

Audio Design and Composition

Daniel Goddard

"The Sun"

Published by Downtown Music / Songtrust

Organ

Georgie Goddard

Cast

Fabiola Cristina Lorenzi Fernández

Vanessa Miranda Rodríguez

Isabel M^a López Saiz

Costume design and stylist

Diego de las Heras

Leonor Serrano Rivas

Make-up assistant

Silvia Álvarez Mena

Lighting special effects

Rafael Martín

Carpenter assistant

José María Megías Lerma

Runner

Andrés de las Heras

Behind-the-scenes photographer

Marino Cigüenza

Location

Endless Theatre, Intermediae Matadero, Madrid

Endless Theatre is a site-specific installation conceived and produced by Leonor Serrano Rivas for Intermediae Matadero Madrid. The installation opened to the public from 04/12/2019 to 19/03/2020. Responsible for the materialization of the project installation are:

Production design

Gonzalo del Val
Toni Gelabert

Production design assistant

Clara Castañeda

Composition and sound design

Daniel Goddard

Production of architecture and installation

Fast&Furious Office

Lighting and sound synchronisation technician

Eduardo Berja Miguel

Executive assistance

Silvia Álvarez

Work produced with a 2019 BBVA Foundation - Bilbao Fine Arts Museum MULTIVERSO Grant for Video Art Creation as a result of the selection made by an evaluation committee formed by Miguel Zugaza, Juan Pujol, Miriam Alzuri, Laura Baigorri, Cristina Cámara, Nuria Enguita, Chus Martínez, Berta Sichel and Virginia Torrente.

VIDEO

Hearing forms

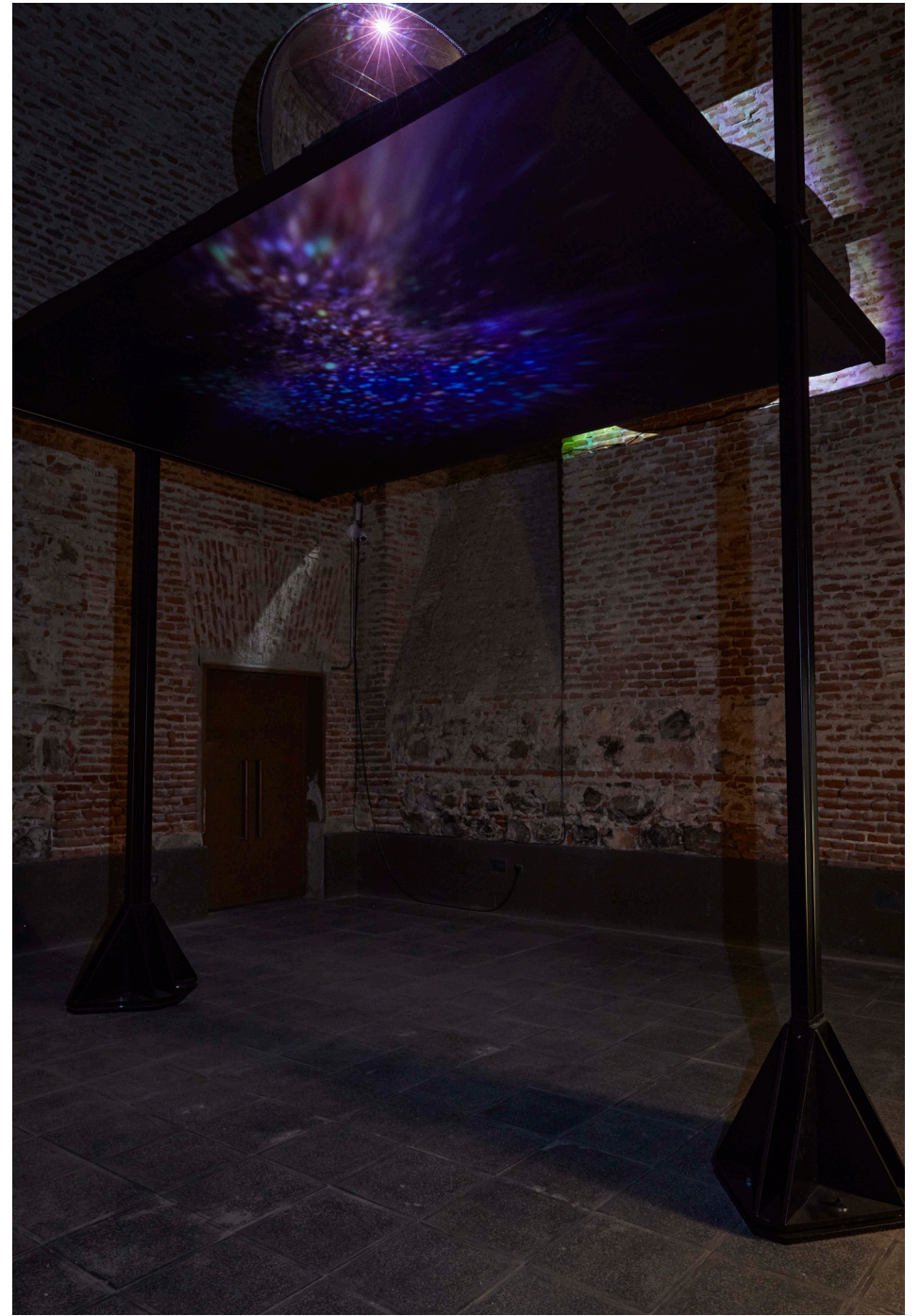
2022

Natural Magic functions in this Vaults Room as a continuation of Space 1 on the first floor, showing a second *instrument for the imagination*. While in Space 1 the image expanded permeating the room and bending its architecture, here the beam of light of the 16mm projection folds to cross the wall and through a play of reflections appears on the other side on a suspended screen.

The architectural peculiarities of the room provide an intimate encounter with the trick to appreciate another transformation: the film allows us to visualise the effects of the so-called “Chladni plates”, the name given to the patterns formed by granular substances on a flat surface to which sound waves are applied, giving the sound a form. These images resonate not only with several frames from the film *The Sun is Counting the Earth's Rotations* projected in Space 1, but also with the small glassy plates in the anteroom.

It is therefore a double, almost scientific experiment, with a complex methodology: on the one hand, the beam of light reminiscent of the magic lantern, and on the other, the sound that animated the film projected in Space 1, which now, reorganising itself as dust through vibration, manifests itself as a dynamic talking form. Here noise becomes image, and like the dancer in the film, it draws and alters the space, configuring a new cosmos.

Lacking editing or post-production, the projected film [Oír formas, 2021] incorporates a kind of performance for the camera: what we see happens and was recorded in that order, turning the camera on and off, without editing or cutting. This phantasmagoria, or illusion of the senses, appears as an ancient light that reminds us of the old illusionist trick, normally used in theatre, known as Pepper's Ghost, an effect often considered as one of the first steps towards the invention of cinema. This trick is adapted in this Vaults Room in a very specific way, as described in ancient treatises for the skill in the deception of vision, the whole building appearing to house a trick for an eye placed in different places at the same time.





04:08



02:57



06:28



07:15



VIDEO AND PERFORMANCE

Breathings of the Moon

2022

Breathings of the moon functions as both performance and expedition into the underwater worlds of the Venice Lagoon and its canals.

Rooted in the idea of a magical trick, it follows the logic of amusement pre-scientific artefacts that looked at the world and its different scales with eyes anew. Hence, structured as a liturgy of quasi theatrical progressive steps to be taken: to hold the hand of the rower (eternal storyteller), to descend into a vessel, to enter the belly of a quasi-fish and to get used to the dark.

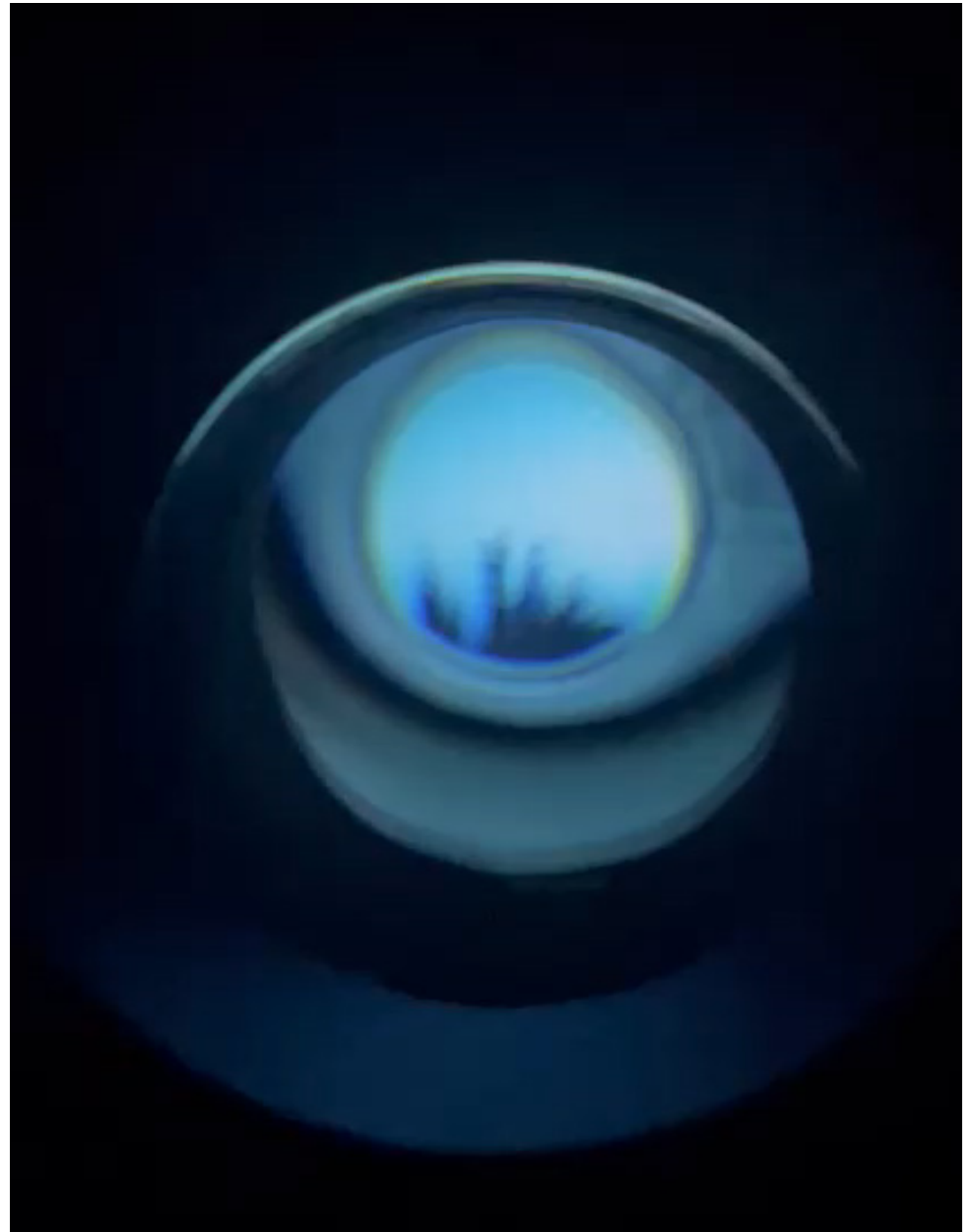
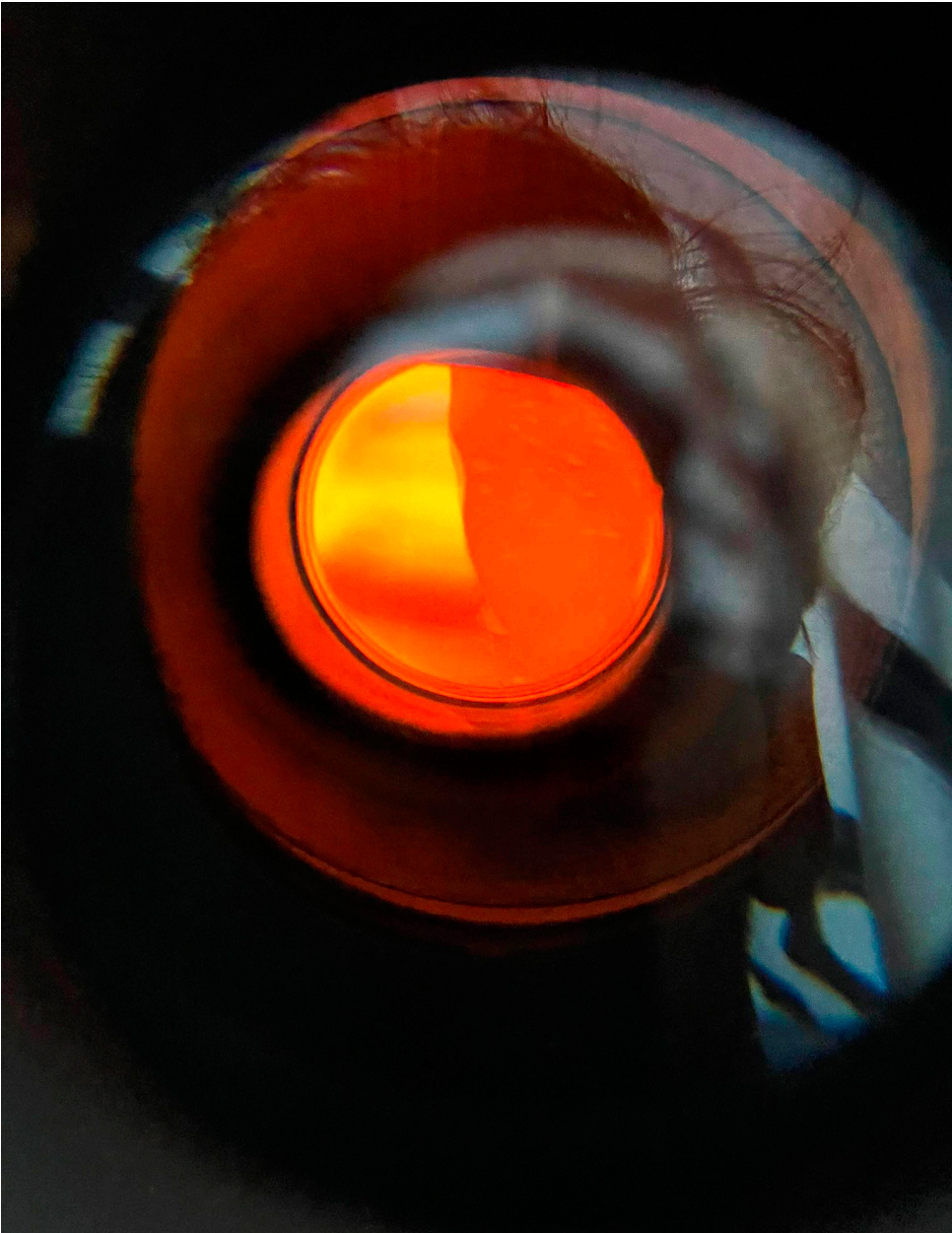
Looking into the water through an instrument, resonating with the rower, canal, lagoon rhythms, embodying a multiplicity of tidal patterns, to come back anew, return changed, amused and amazed, disembarking elsewhere, close, but elsewhere, perhaps on a much more complex realm.



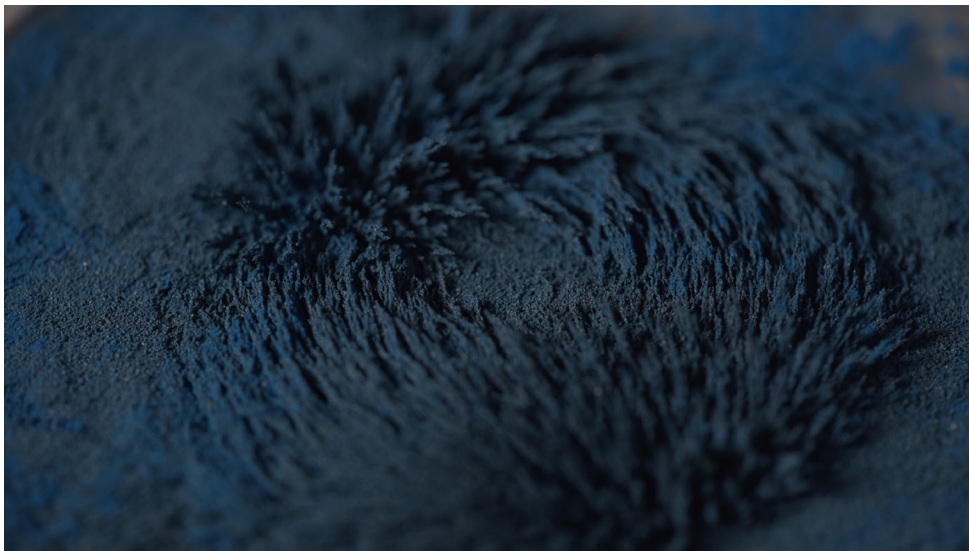
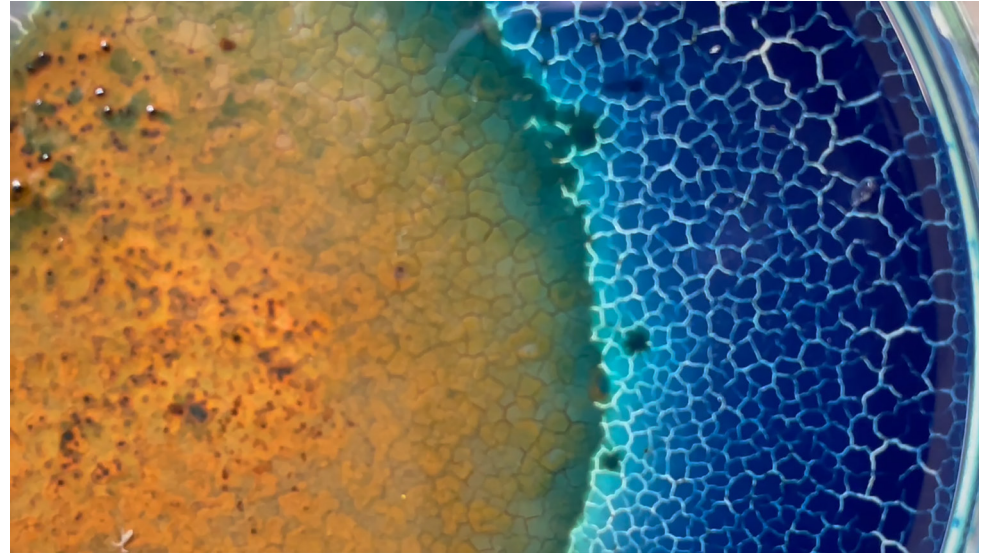
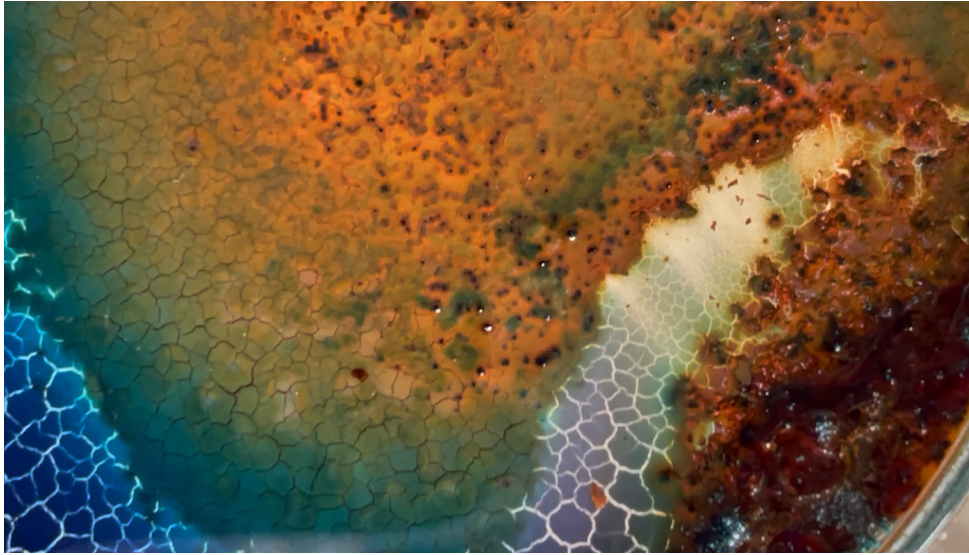
BOAT



MACHINERY: PERISCOPE



FILM



SCULPTURES

Red Giant

2022

There are large rotating iron plates that act as a fan when passing through. A sort of formally semicircular rods that in turn hold, right in their centre, a microcosm reminiscent of a great nebula. In astrophysics it is often said that we are stardust, and it is precisely this sort of stellar wind that appears in a play of scale and weights that, if we stop for a moment, does not seem to fit.

The logic of a wind generated by an iron fan that hides a crystal painted with metals and nitrates facing each other, which also form a faceted polyhedron, acting as a galaxy of possible worlds. It is a polyhedron in which a cosmic wind blows that seems to want to cross everything: terrain, man, animal and universe. Suspended by two fine threads, this series of world-crystals reminds us of the fragility with which a cosmos is sustained. A cosmos hanging by a thread, a world made of dust.

This mysterious dance introduces us to different registers that range from the artisanal to the technological and involves a stealthy leap of scales from the micro to the macro. And it reveals what defines serendipity, which is that in the construction of knowledge lies the accident, the chance beyond discovery or conscious search.

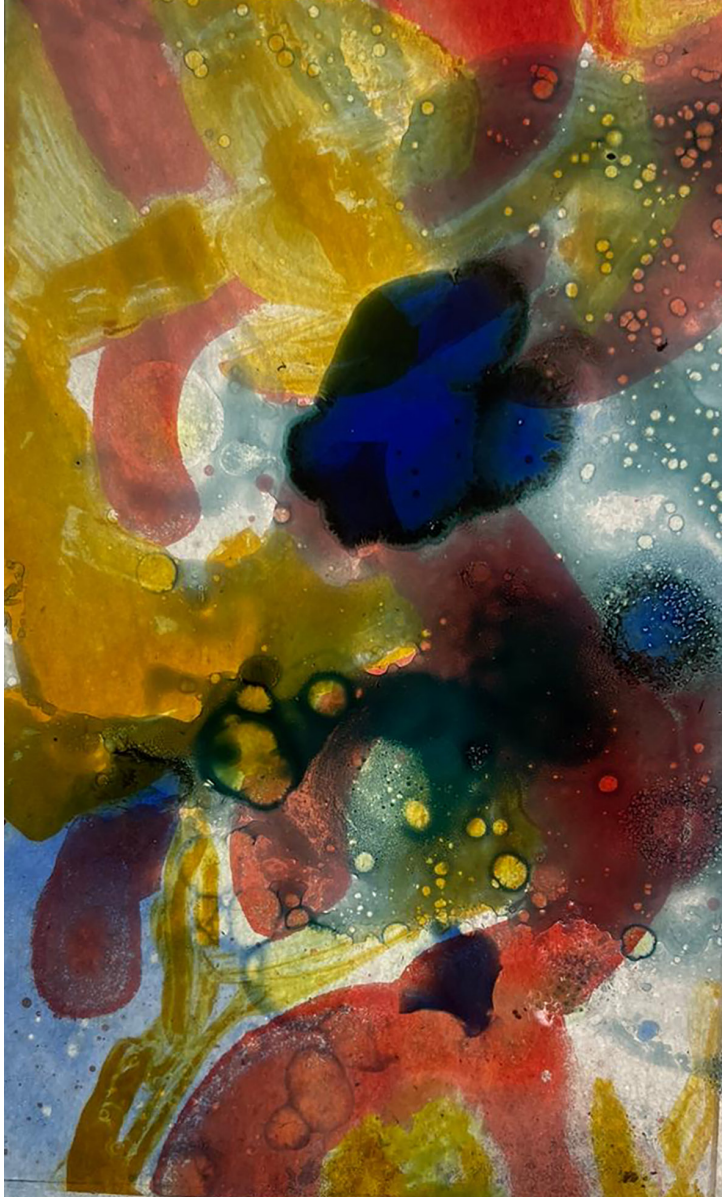


↑ **Red Giant (n°1)**
 2022
 Iron, glass and thread
 329 x 120 x 1 cm





↑ **Red Giant (n°2)**
2022
Iron, glass and thread
329 x 120 x 1 cm



↑ **Red Giant (n°3)**
2022
Iron, glass and thread
329 x 75 x 1 cm





↑ **Red Giant (n°4)**
2022
Iron, glass and thread
329 x 75 x 1 cm



SCULPTURES

Tables of the moon

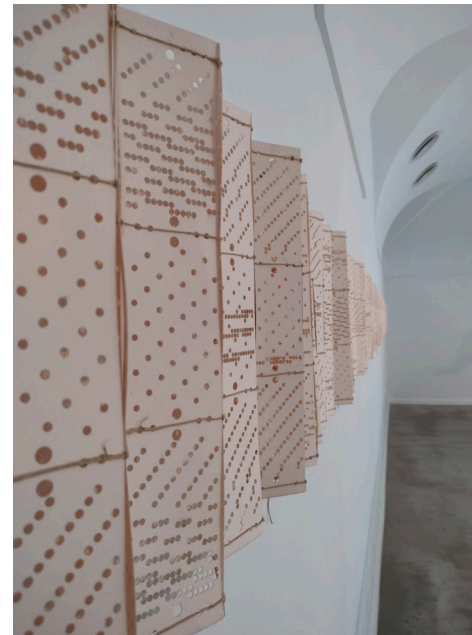
2022

- Weavings
- Punched cards
- Music boxes

Natural Magic concludes in this third room, called the Protocol Room. If in Space 1 the video The sun is counting the earth's rotations composed the beginning of a trick that integrated the visitor into the reflected image, here it is the soundtrack of the film that is materialised in image. The sequence is as follows: the soundtrack of the film The Sun is Counting the Earth's Rotations is replicated on a music box score, which, once written, will determine the appearance of the perforated cards used to produce the jacquard tapestries that cover the floor.

We have access to a double device or apparatus: one, that of the Jacquard loom which functions as a fossilised translation of a song, of a static type; the other, of a dynamic type, with the music boxes amplified by suspended percussion cymbals, which replicate fragments of the soundtrack of The Sun [...] when the visitor activates these boxes. There is a close relationship between the score and the punched cards: both are pieces of stiff paper or cardboard containing abstract information represented by the presence, absence and position of holes in the paper. Entitled Moon Boards, the textile installation takes its name from the moon boards of E.W. Brown, who tried to synthesise the information on the moon. Brown, who tried to synthesise the movements and rotations of the moon on tablets, reducing them to basic representations written down on cardboard, in a rather abstract way.

Our loom would then be situated between mind and hand, reason and memory: it relates to the translation of music onto punched cards, and then creating a pattern that can finally be inhabited, stepped on, touched, looked at, and performed through music. With its innumerable transformations, Natural Magic bids farewell to the visitor in this room with a slowly fading chant, a circular trick. Magic becomes a loom on which we walk and on which invisible notes of a stellar wind materialise.



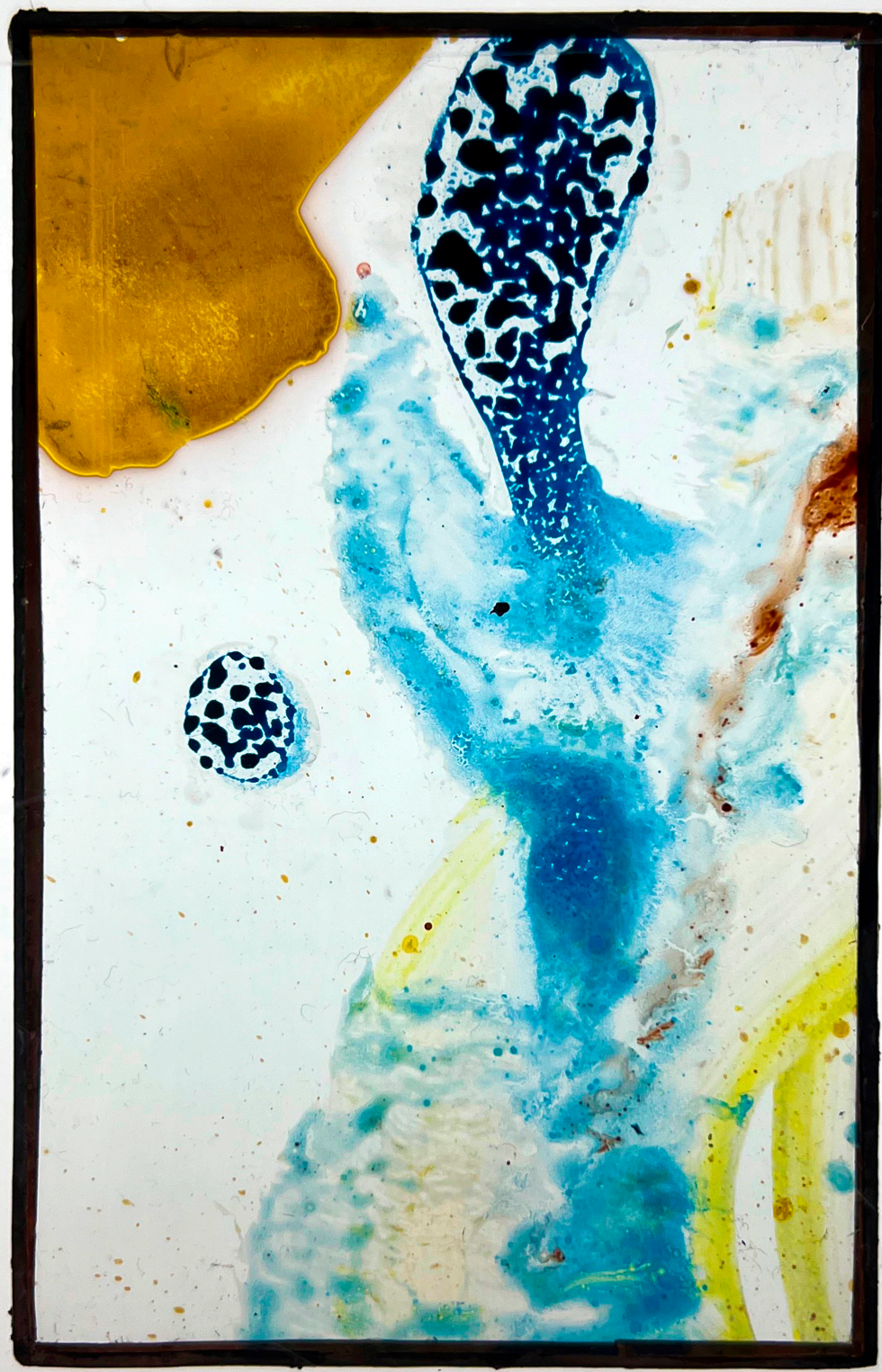


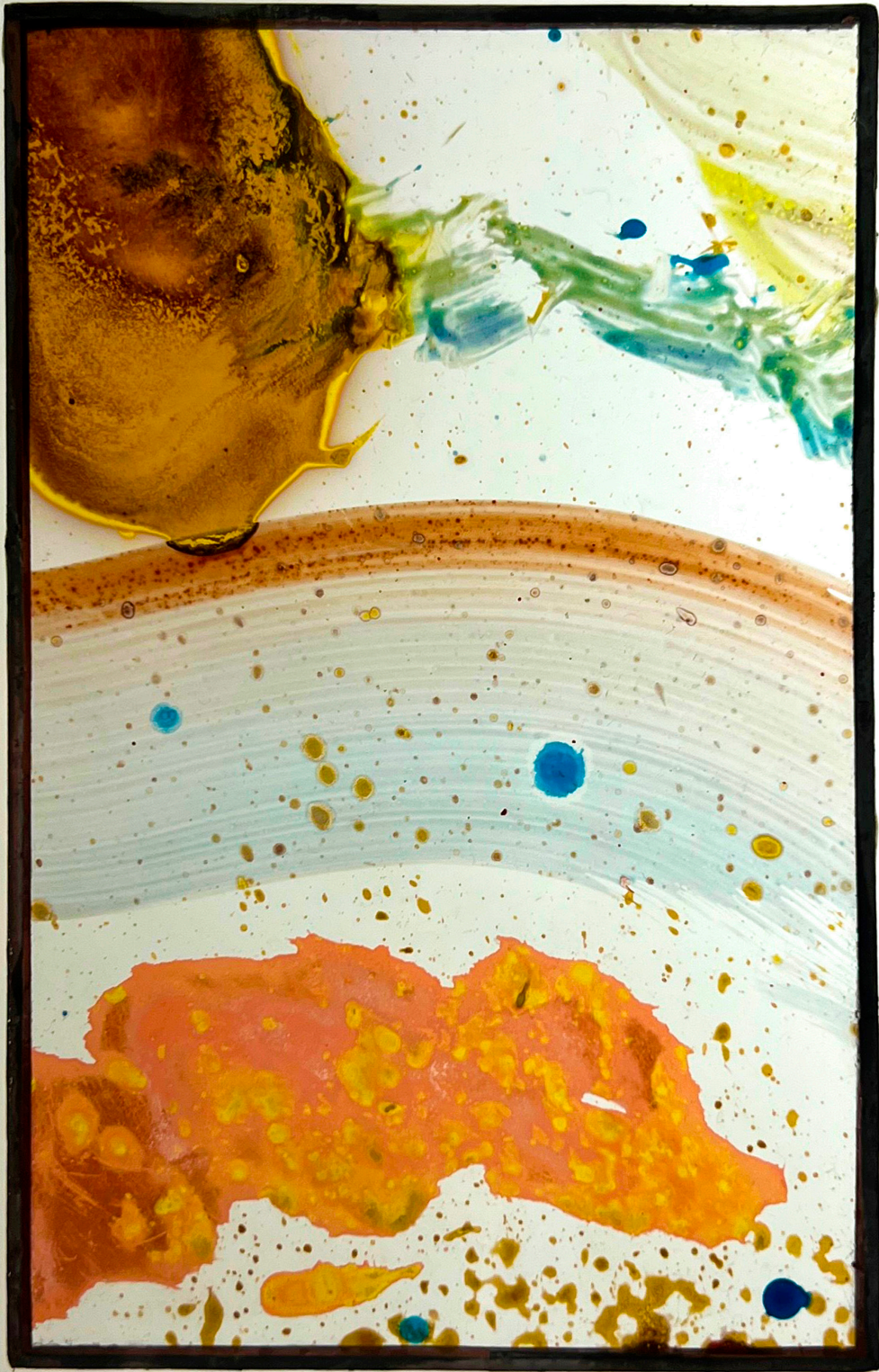
SCULPTURES

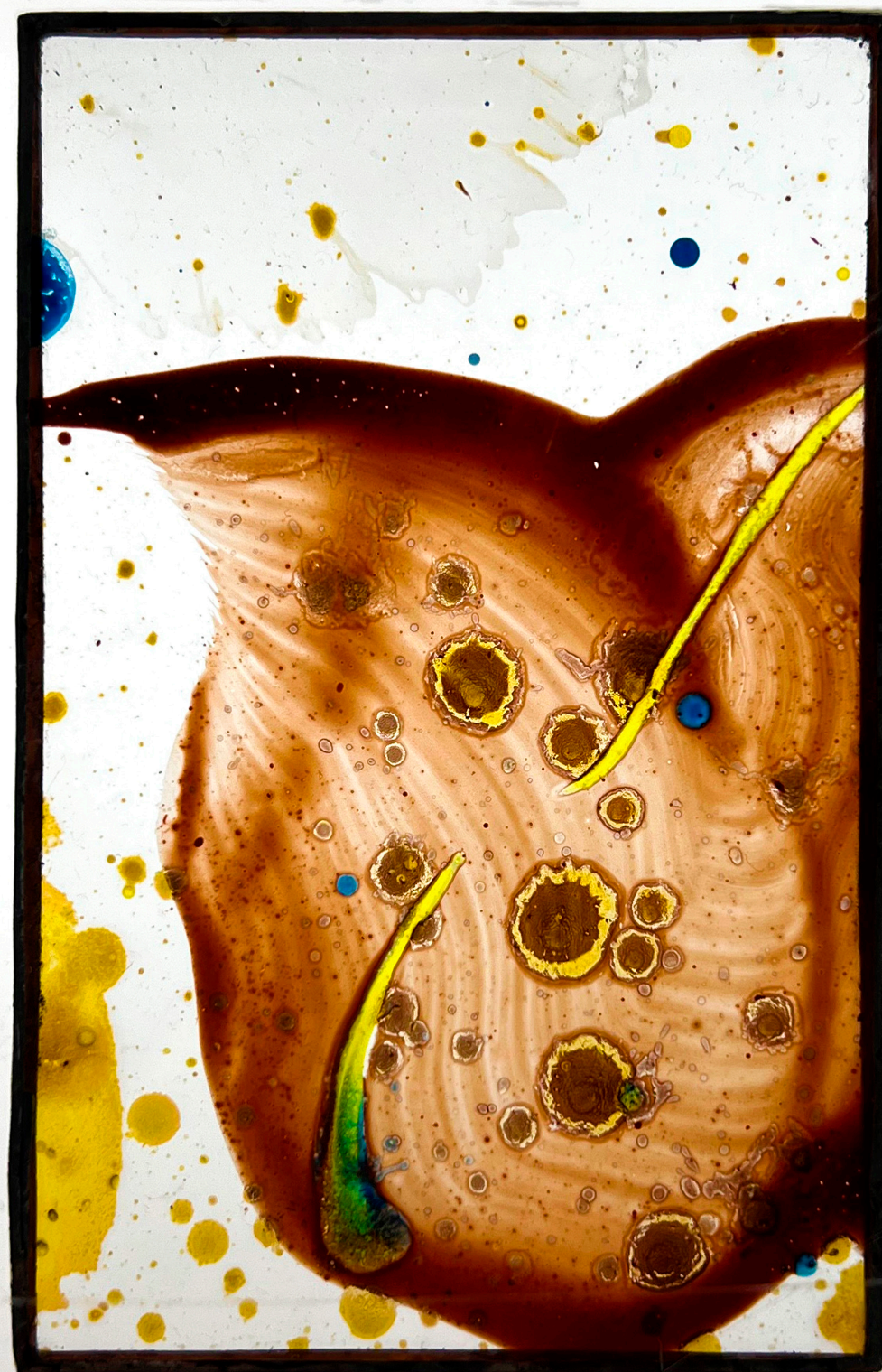
Polvo de estrellas

2022

Stardust are large glass plates that act like a fan as they pass by. The logic of a wind generated by a fan of crystal glass painted with metals and nitrates facing each other, which also form a faceted polyhedron, acting as a galaxy of possible worlds. It is a polyhedron in which blows a cosmic wind that seems to want to go through everything: earth, man, animal and universe. Suspended by fine threads, this series of world crystals reminds us of the fragility with which a cosmos is sustained. A cosmos hanging by a thread, a world made of dust.







TAPESTRIES

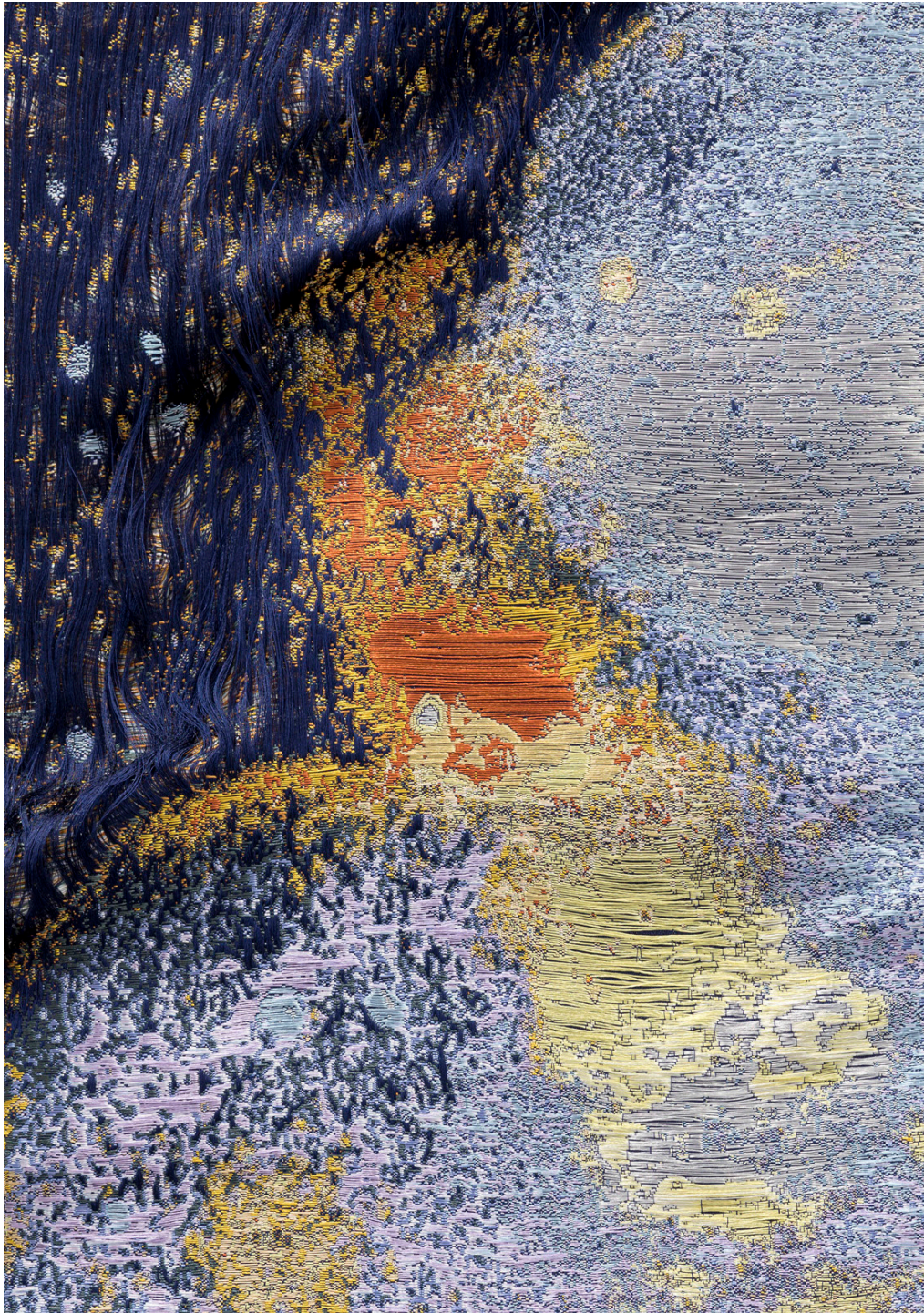
Astrologist/astronomer

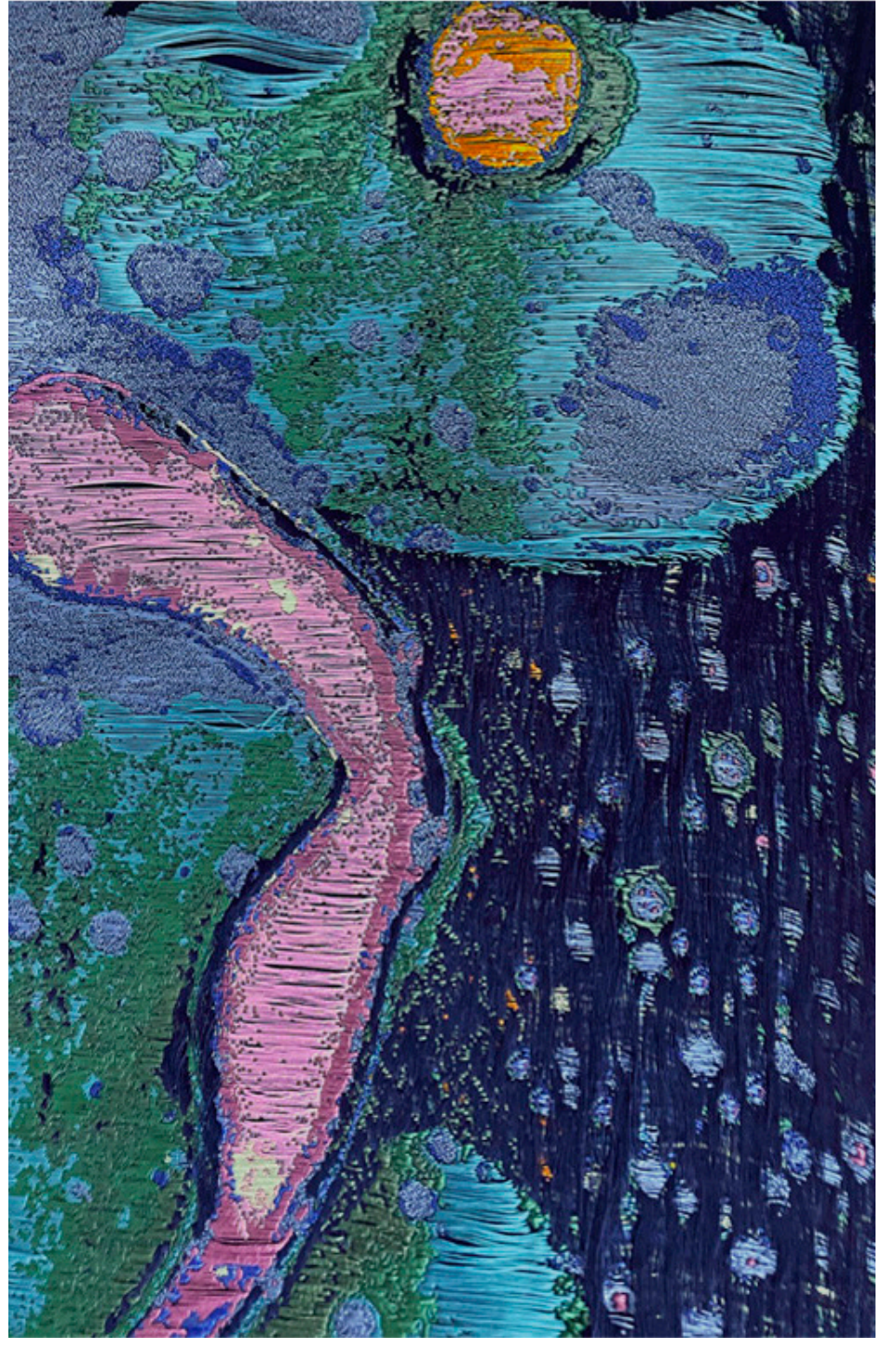
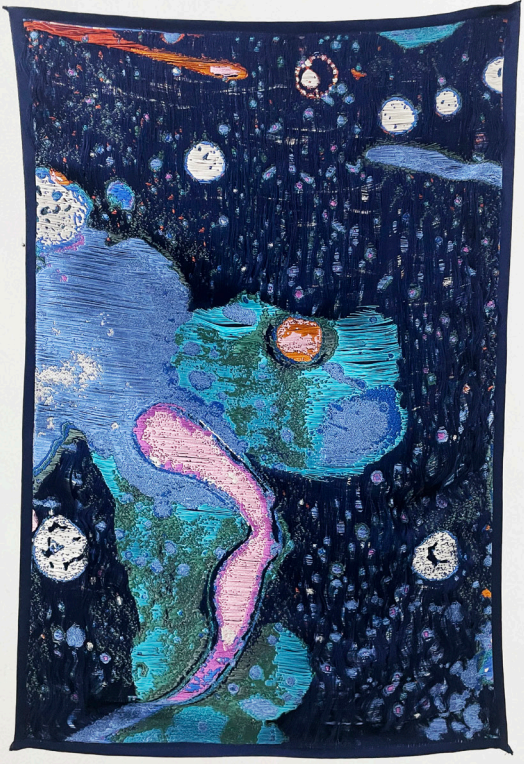
2023

Textile (rayon, viscose, cotton warpo) and brass

Building on a previous series of works (Stars' Dust) -small pieces of glass in which silicates and other chemical elements are burnt in the kiln, replicating a process similar to that undergone by stars at birth - Nubulosa Clouds (2023) is the first textile piece from a larger serie in which the fusing glass is transformed into a negative version, this time textile. In this way the white glass becomes black welf, the copper nitrate that makes up the reds becomes blue warp, and so they become more similar to what would be a vision of the cosmos. Afterwards, these images have been given to an astronomer and an astrologer in order to interpret them as if they were visions of the universe or astrological charts respectively. Thus, a haphazard - but also bordering on the alchemical - process of constructing an image (Star Dust, 2022) takes a new twist and pretends to be an agent with its own entity to be interpreted where scientific and pseudo-scientific knowledge orbit at the same level.







“But let’s hear a story (another parable?):

A hard man walks along a street

that ends at a forest just as in his childhood

he had walked through a forest that ended

at a street.

He looks around in all directions but avoids looking up

for someone had told him that human beings

only participate in events that occur

below the eye level,

and this phrase-below eye level-

grows as strong as that old phrase

-below, or above, sea level.”

“[...] above the eye level proceeds

the person who hopes that divine elements,

chance and destiny, resolve that which psychology

and instruments are unable to perceive.”

Gonçalo M. Tavares, Voyage to India



Engaging with non-hierarchical systems and non-academic methods of (un)learning, Leonor Serrano Rivas begins with historical fonts that relate to the theory of theatre, allowing herself to be seduced by interpretation and free association.

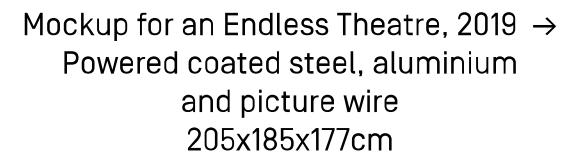
The nonsensical or 'dream' logic is crucial to interpret Serrano Rivas' work: rationality must give way to an intuitive understanding towards a body of work which is made over the course of time. Within layered sensorial experiences, the viewer must forget one's narrative impulse, unlearn the desire for resolution and delve into the realm of Serrano Rivas' installations. It can perhaps even find its own logic to observe that the artist has been interested in early animation devices, especially in the pre-cinematographic techniques such as shadow theatre and dioramas. She seeks to present situations where the desired effects are created whilst also revealing the "magic tricks" that take place behind the curtain. Such interest is far from being mere nostalgia for pre high-tech aesthetics, but rather functions as construct for a certain awareness of the subjectivity of perception. Serrano Rivas provides a perspective within the perspective – an enchanting disenchantment where reflective and soft surfaces interact with the viewer moving through the space, activating the sculptural works and the unconscious of sensory perception.

The materials present a fascination with their ability to tease out suggestive evocations. Glass is blown to life, later becoming a breathing body itself; timber and thread recall archaic mechanic animations whilst the curvilinear aluminium surfaces facilitate a correlation between all elements on display; hinting to Gregorio Martinez Sierra's theatre direction in the Eslava Theatre in Madrid [1917 – 1925] and Frederick Kiesler's 'Endless Theatre' [1924].

THE INSTALLATION

Mockup for an
Endless Theatre

2019



Mockup for an Endless Theatre, 2019 →
Powered coated steel, aluminium
and picture wire
205x185x177cm







← Melted Body into a Metal Shell, 2019

Iron, blown glass

16x20x16 cm

Further info in The Dream

Follows the Mouth **[red block]**

General views → → →







LOOMS



Twofold Sea
(not a mirror in the eye
but a mirror in the mind)

2019

Leonor Serrano Rivas centering on the role that Mediterranean waters have played for her by creating through material layers a sort of aural limbo where the entanglement of history, the personal, and intangible asset can generate a parallel state of living/reality.



In Serrano Rivas' new installation, the sea is featured as a connector of three places on the shores of Mediterranean seas: Palermo, Malaga and Tangier. We will be looking into three mosaics and its mermaids' figures as symbolic and mythological imaginaries that appear in these three sites enabling a passage between earth and sky.

This project does not re-present the mosaics but imagine a space of encounter of their common shapes. Being the sea is a shared space; historical mosaics are turned into its most evocative and semantic figures. Thus, they become pure forms that belong to nature. The mosaics get twofold. The installation goes from a flat surface expansion – that of the horizon created by the screen print frames – to a deep atmospheric space where coloured shadows invade the room. Reflections of shapes and colours resonate whilst invading into the spatial depth of the sea.



Twofold Sea
[not a mirror in the eye
but a mirror in the mind] [n°4], 2019 →
Screen print, wool and wood
212x104cm

Twofold Sea
[not a mirror in the eye
but a mirror in the mind] [n°2], 2019 → →
Screen print, cotton and wood
112x86x12 cm



Untitled [studio for Twofold Sea], 2019 → → →
Screen print on paper
70x100cm









LOOMS

Arabesque

2019-2022

As both a ballet movement and an ornamentation motif, Arabesque appears as a response to a poetic crossroad: hundred years ago Sergei Diaghilev's Ballets Russes were first performed in La Alhambra, attending both Manuel de Falla and Lorca.

The colourful and light – almost ethereal – costumes which draw figures in the air, and the strong and ever-present ornamented calligraphy (that collided then) inspired this piece.

The sculpture condenses these dynamic movements in a puppet like screen-printed body. Produced in two stages, a colourful field of geometrical pattern was screen-printed in Tangier only to be assembled and provided of a warp afterwards in La Real Fábrica de Tapices (a three century old tapestry factory in Madrid). A body of wood and iron becomes dressed in hundreds of screen-printed threads of natural wool to be later suspended in the air. This warp holds together limbs of wood and air while trapping glimpses of a non-spoken geometry of colours, once again, through a silent movement, through dance.

Teresa Lanceta

Wood, iron, and sceenprint on Moroccan wool thread.

105 x 35 x 186 cm







↑ **Arabesque (n°3)**

2022

Wood, iron and screenprint on wool

210 x 120 x 35 cm



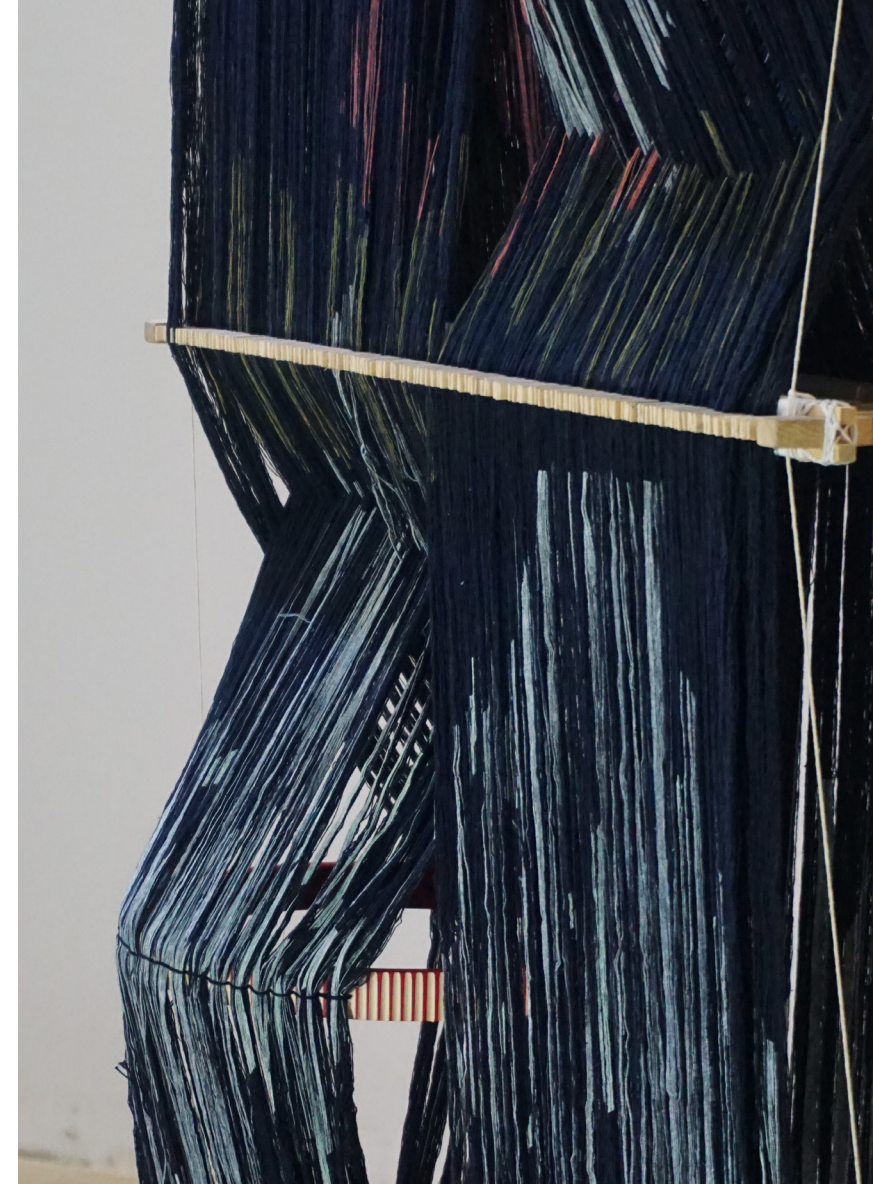
↑ **Arabesque [n°4]**

2022

Wood, iron and screenprint on wool

200 x 105 x 60 cm





↑ Arabesque [n°5]

2022

Wood, iron and screenprint on wool

200 x 110 x 40 cm



↑ **Arabesque (n°6)**

2022

Wood, iron and screenprint on wool

190 x 120 x 40 cm





↑ Arabesque (n°7)

2022

Wood, iron and screenprint on wool

190 x 120 x 40 cm

THE INSTALLATION

Endless Theatre

2019

Endless Theatre is a site-specific installation that alters physical space and perception by means of a labyrinth of reflective surfaces, elastic screens and sound.

It is a playground in which the reflected images of the visitors are displayed within a labyrinthine space of soft, light and tactile architectures. Almost in the open air, among sheets hanging in the dark, sensations punctuate the narrative: walking without a horizon, an upstairs without a downstairs, echoes and footprints that last as long as a ride on a merry-go-round, pushing and running, looking for oneself in the background and being a figure, a column, an actor.

In this field, the spectator deforms each room with their fingers and the scene is amplified and distorted, it grows and trembles. On the other side: echoes, noises, a scurrying about that darts all over the place - over here, now over there - in a game everyone can play.

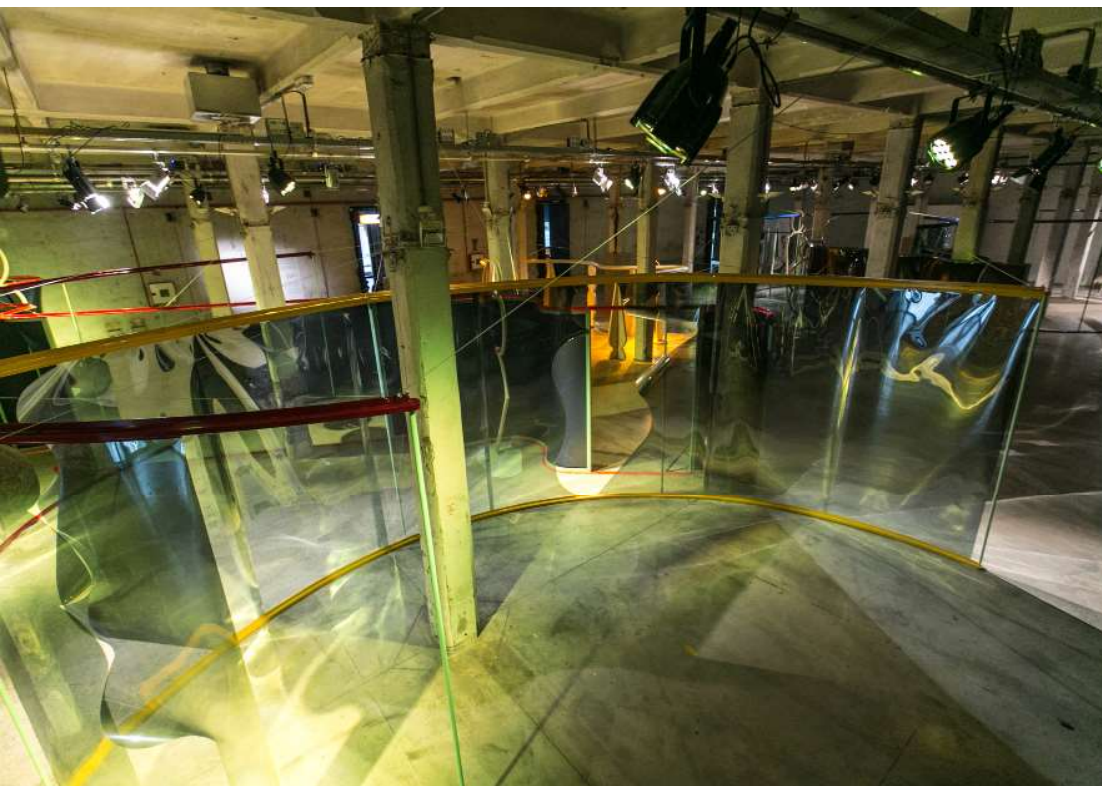
Wooden silhouettes give shape to this labyrinth in which a multiplicity of colours can be made out in the half-light, and thus we witness the delightful perplexity of looking with new eyes: a new direction, the same meaning. Behind the mirror, but inwards.

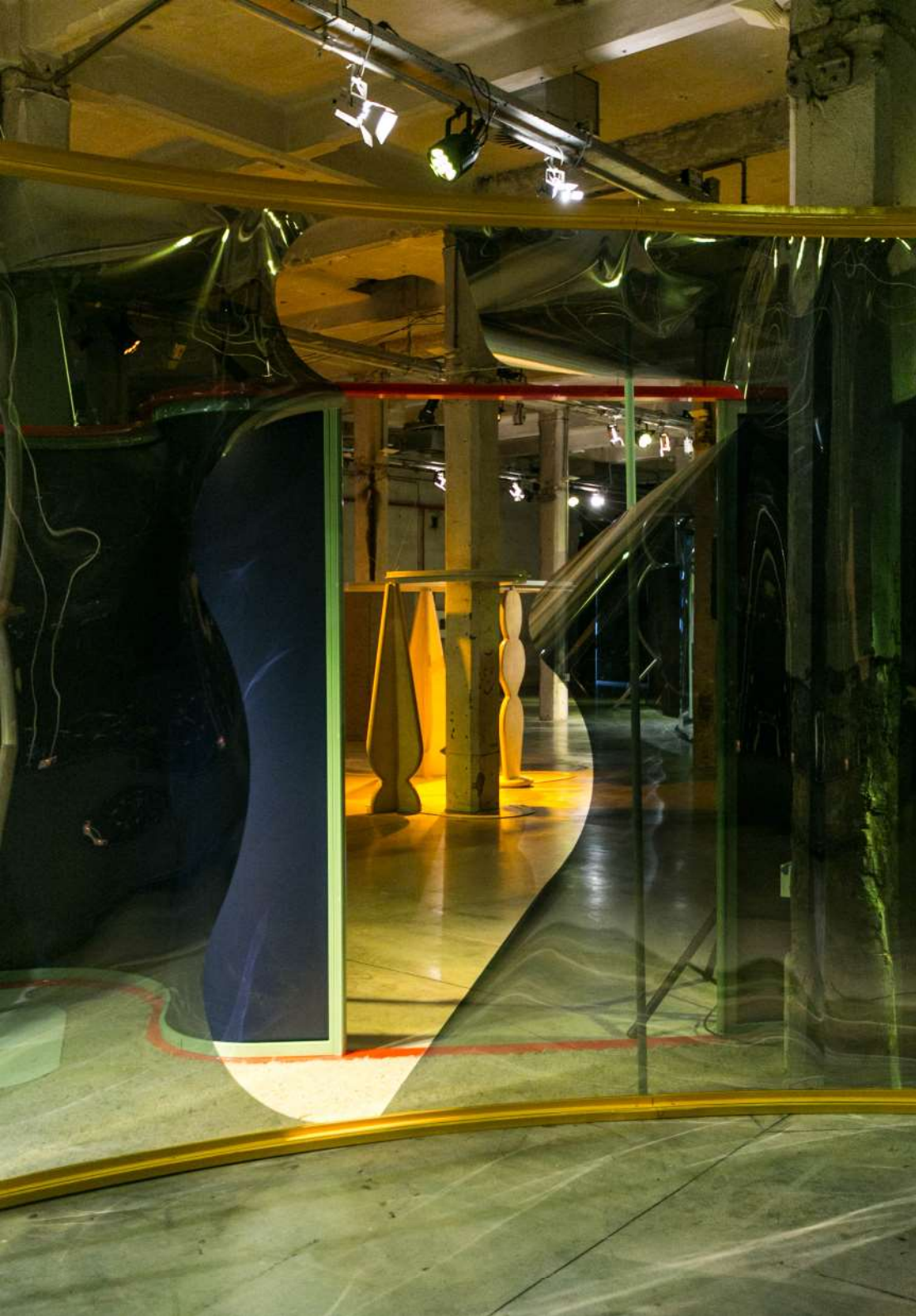
What would Kiesler think of this great Ouija board that salutes him and his Endless Theatre with its finger? His endless theatre that now hangs suspended in the air like an amazing phantasmagoria? A field enclosed in a forest of columns perpetually repeated and traversed by a tactile, silhouetted and chimerical geometry in which the game is the actor and we the set, reflected movement, the dream of the other. A scene in which to pursue the game, an imagined field and endless hopscotch without rules.

Diego Delas













Credits:

Production design : Gonzalo del Val, Toni Gelabert;
colaboradora: Clara Castañeda.

Composition and sound design: Daniel Goddard.

Production of architecture and installation: Fast&Furious Office.

Lighting and sound synchronisation technician: Eduardo Berja Miguel.

Executive assistance: Silvia Álvarez

2018 • ————— • 2020

ESTRELLA

Sculptures

■ nº 1

■ nº 2

■ nº 3

VIDEO

Estrella 2018

Leonor Serrano Rivas's film constructs a fiction based on a building located at 11 Calle Arenal in Madrid, the current site of the Joy Eslava nightclub. Travelling through a tunnel that regresses to the past, Serrano Rivas looks back at Gregorio Martínez Sierra's El Teatro de Arte where people like Federico García Lorca, Rafael P. Barradas and Salvador Dalí completely renewed Spanish theatre in the early twentieth century.

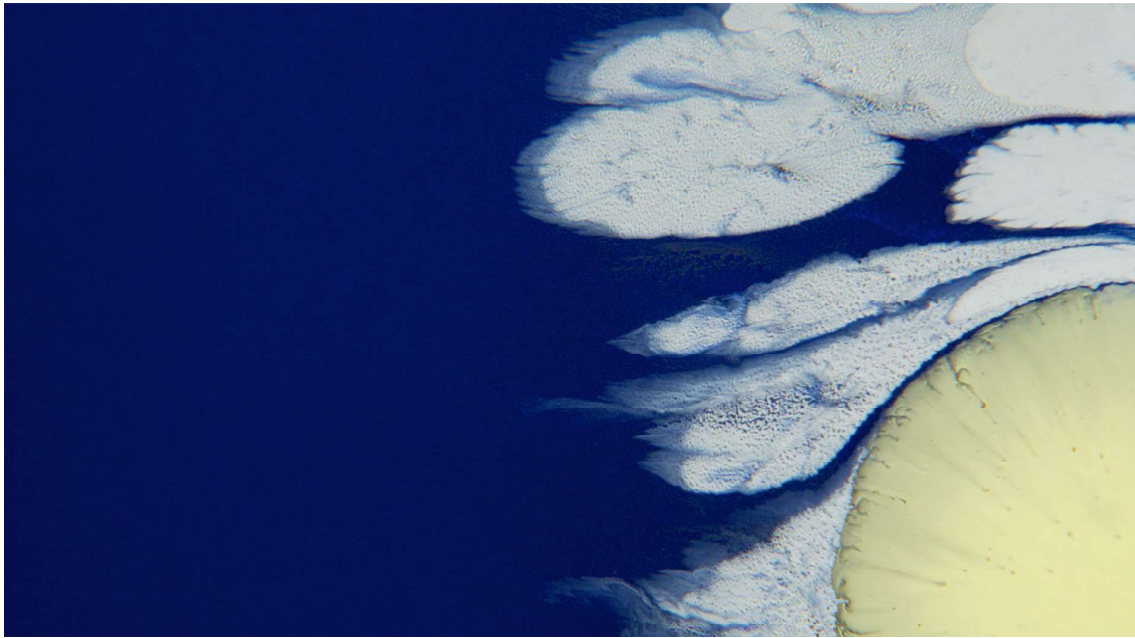
Estrella is like a dream, where time and place overlap without any apparent logic. But, also like in dreams, this audiovisual work cannot escape from attempts to find meaning in its own codes and symbols, although it is not anchored in the present. In this video there are two interconnected times in which the characters and scenes flow, without any apparent distinction, between the real and fantasy.

Video HD stereo
16:9

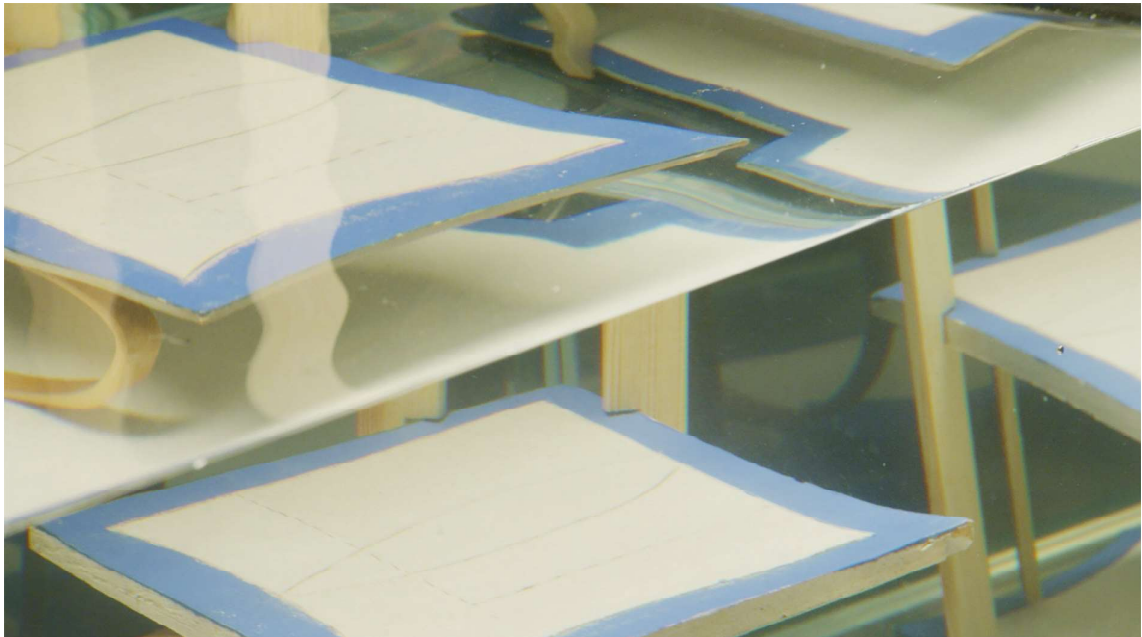
7:09 min

<https://vimeo.com/287822457>

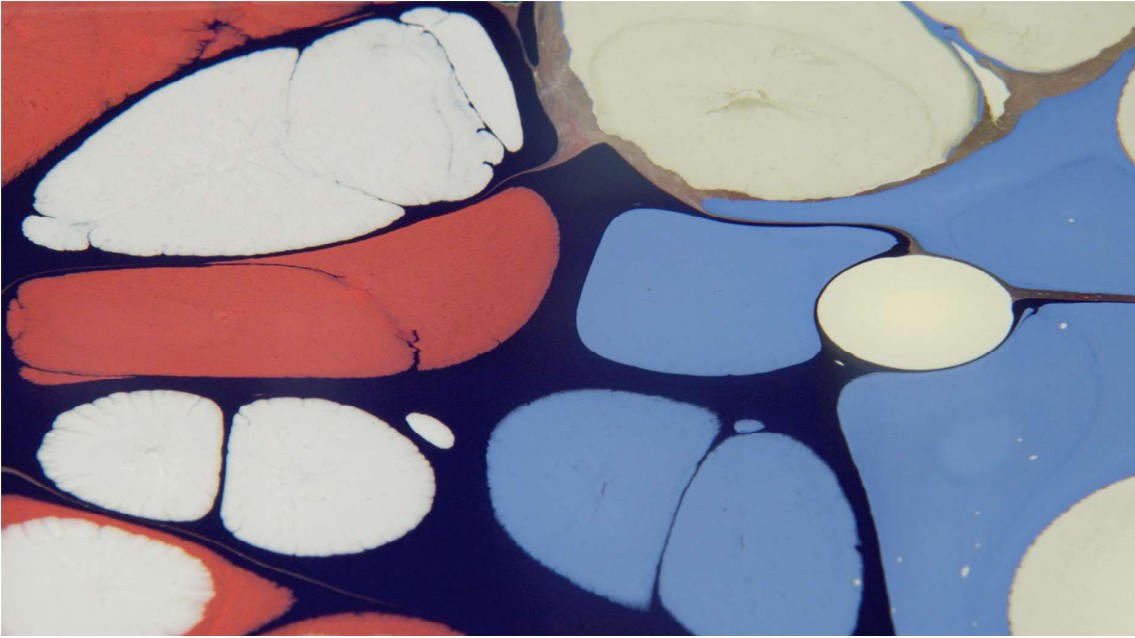
*Images: Maru Serrano



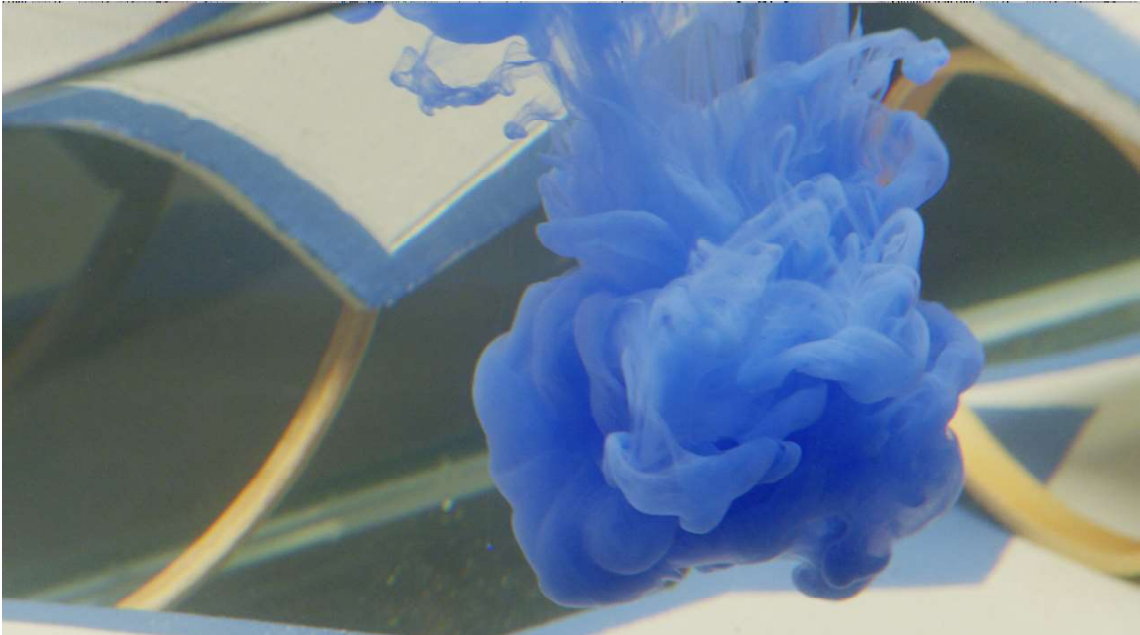
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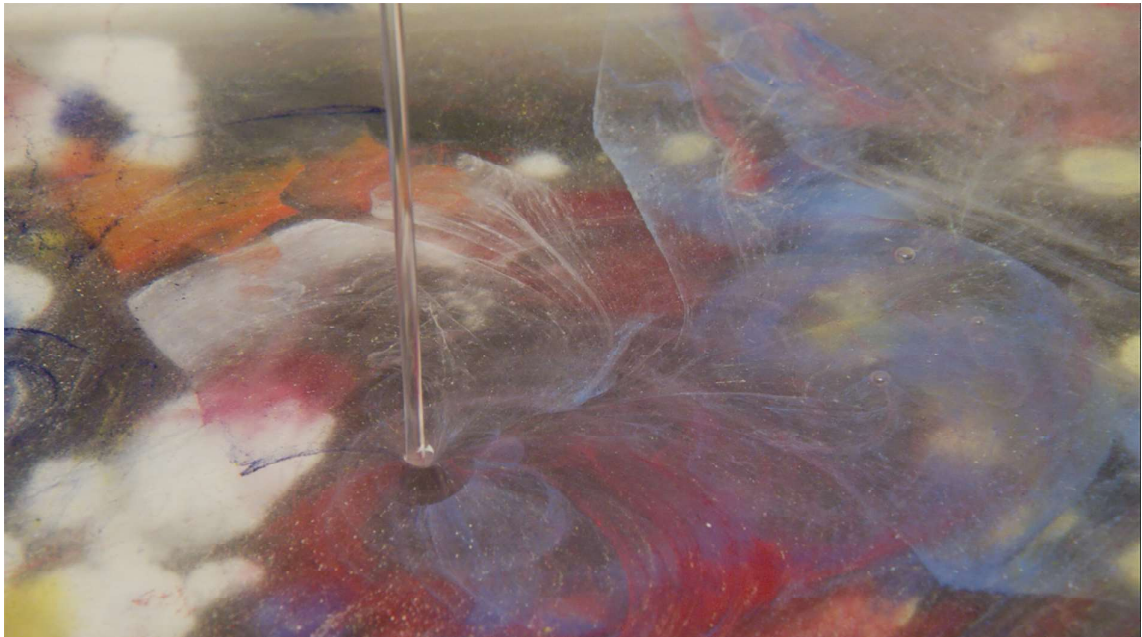
00:03:05



00:04:09



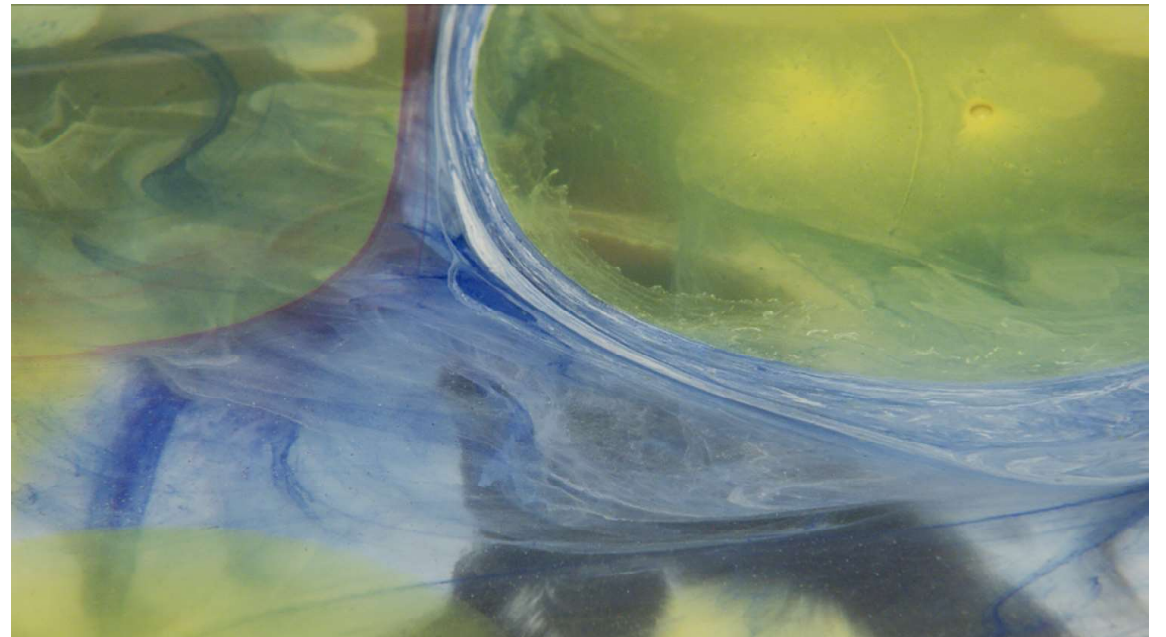
00:04:43



00:06:01



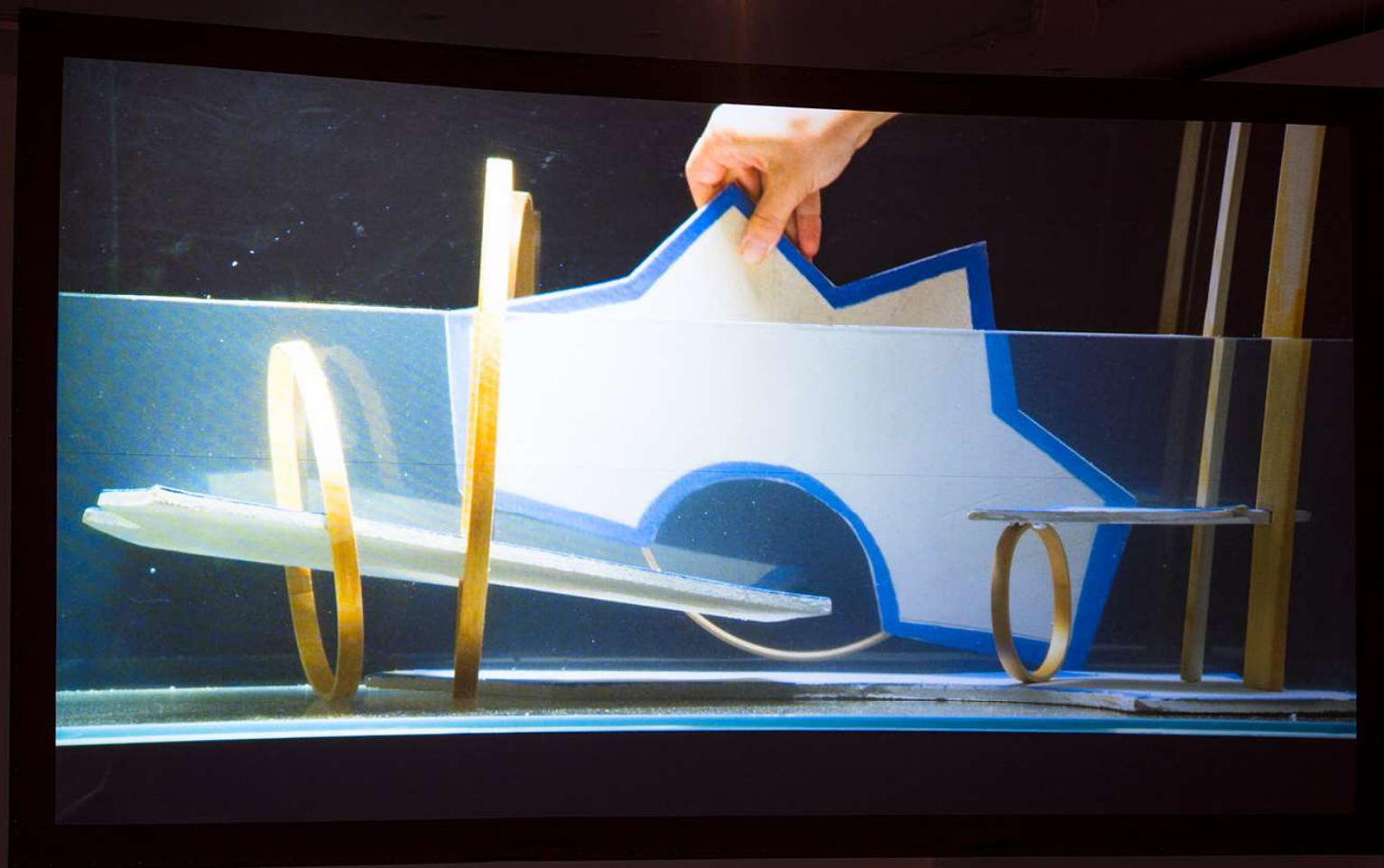
00:06:24



00:07:03







Director

Leonor Serrano Rivas

Producer

Silvia Álvarez

First assistant director

Diego de las Heras

First assistant camera

Martin Testar

Second assistant camera

Jonathan Haldon

Offline edition

Leonor Serrano Rivas

Film editor, music and sound

Daniel Goddard

Voice

Alejandra González Requeijo

*Acknowledgments SCAN, Pati Lara, Isabel Alba Niebla, José Luis Plaza Chillón, Silvia Álvarez.

**Supported by CA2M Centro de Arte 2 de Mayo (Spain).

SCULPTURES

Towards a Faded Sky 2019

Towards a Faded Sky [n° 1], 2019 →
Wood, methacrylate and brass: 95x100x70 cm.

Towards a Faded Sky [n° 2], 2019 → →
Wood, methacrylate and brass: 95x100x70 cm.

Towards a Faded Sky [n° 3], 2019 → → →
Wood, methacrylate and brass: 95x100x70 cm.

*Images: Roberto Ruiz

**Courtesy the artist and Marta Cervera Gallery







DRAWINGS

Untitled (Estrella Studio)
2021

The drawings presented represent a first approach in a certain way. Here, we take as a starting point the book edited by Gregorio Martinez Sierra where the original drawings of the figurines and sets presented in the Art Theatre [Teatro Eslava] between 1917-1925 are shown. Those drawings by Barradas, Fontanals, Penagos, among others, are thresholds to imagine other shapes, outlines sketched again fleeing from the bibliographic to the fictional. A new theater, a new scene that is redrawn and reconfigured every time you look at it.

In this way, the diptychs show us on the one hand a figurative drawing, close to the original but intensifying the details to form a body-other. These new figurines become background when trying to reproduce on water. The suspended ink resonates with several frames of the Estrella video, the culmination of this plot.

Drawing n° 3

Untitled (studio Estrella) n° 3, 2019 - 2021.
Methacrylate, brass, drawing, sugar
paper, waxes, ink. 60 x 50 x 6 cm.





Drawing n°4

Untitled (studio Estrella) n° 3, 2019 - 2021.
Methacrylate, brass, drawing, sugar
paper, waxes, ink. 60 x 50 x 6 cm.







THE DREAM FOLLOWS THE MOUTH

2016

2018

THE FILM

■ n° 1

■ n° 2

■ n° 3

THE PERFORMANCE

DOUBLE DREAMERS

THE INSTALLATION

■ n° 9

■ n° 8

■ n° 7

■ n° 11

■ n° 10

■ n° 12

■ $n^0 4$

■ n° 5

- $n^0 6$

THE FILM

The Dream Follows the Mouth
(of the one who interprets it)

2018

Vídeo-instalación / Video-installation



Video 1
00:01:41



Video 2
00:01:41



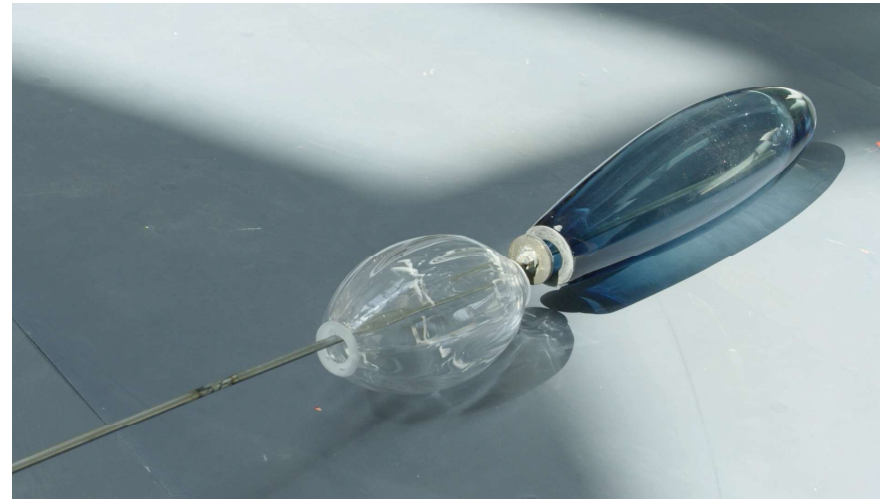
Video 1
00:05:33



Video 2
00:05:33



Video 1
00:06:40



Video 2
00:06:40



Video 1
00:10:22



Video 2
00:10:22

Cast

Maria Ighoumrassi
Svenja Buhl
Natalie Sloth Richter
Belinda Papavasileiou
Sara Rodrigues

Voice off

Maria Ighoumrassi
Alice P Simmons
Tara Mexis
Sara Rodrigues

Director

Leonor Serrano Rivas

Producer

Eve Dautremant-Tomas

Liaison

Kirsty White

First direction assissant

Diego de las Heras

1er Asistente de cámara

Martin Testar

Camera Assistant

Jonathan Boyd

Floatcam Operator

Dean Steadman

Sound Recordist Director

Adam Asnan

Sound Recordist

Andrés de las Heras

Editor

Daniel Goddard

Offline edition

Leonor Serrano Rivas

Audio Design and Postproduction

Adam Asnan

Colourist and postproduction

Sonic Films , Colm O'Rourke

Runner

Edmund Cook, Katja Verheul

Glass maker

Liam Reeves

Costume maker

Inés de Mena

Costume Stylist

Katja Verheul, Leonor Serrano Rivas

Glass Tunner

Rodrigo B. Camacho

Organist

Daniel Glaus

Location

Swiss Church, Londres

Sculptures n° 1 & 2

The Dream of the Mouth (n° 1), 2017 →

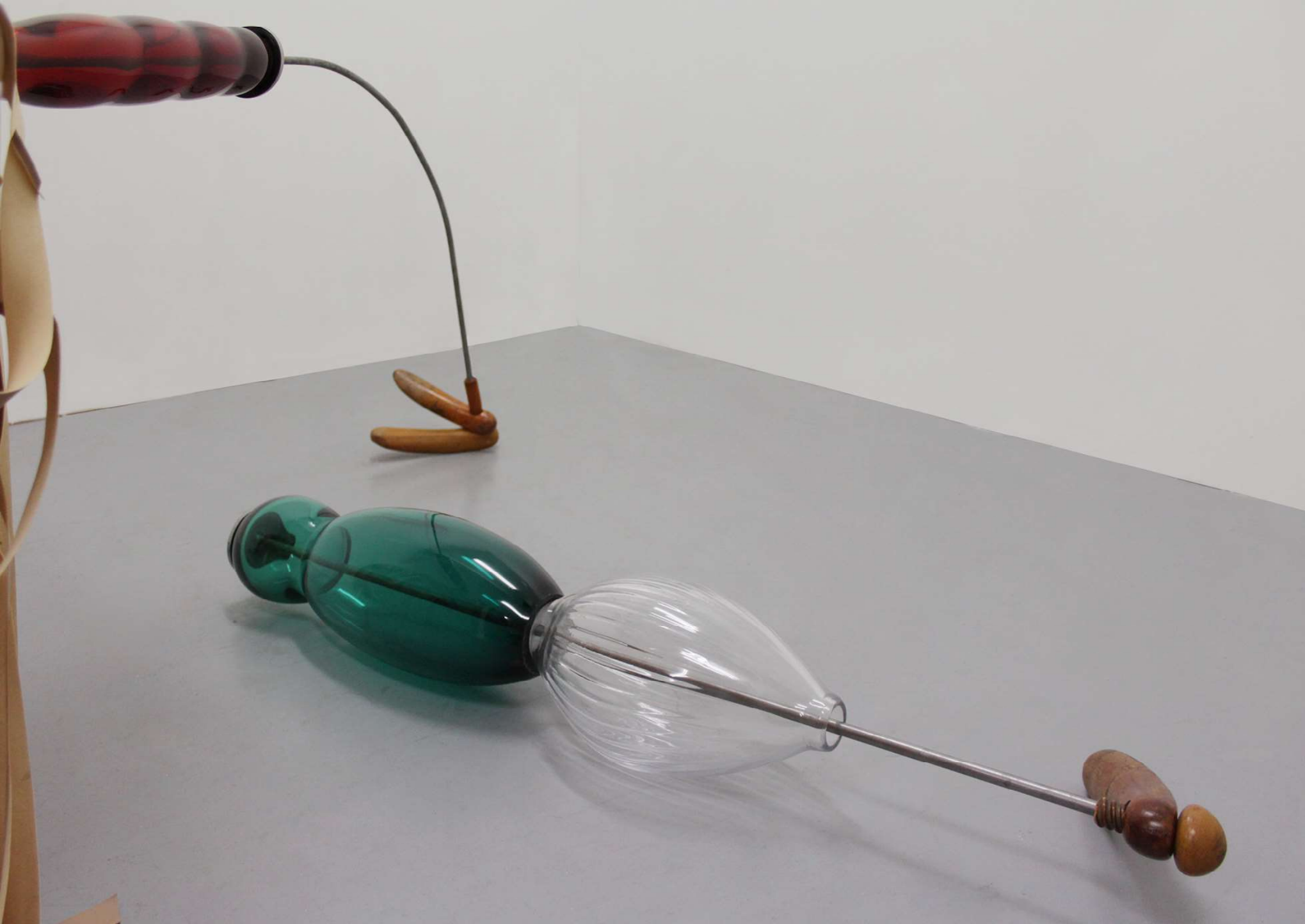
Wood: 91x91x68 cm.

Metal and glass: 180x65(h)x10(glass diameter) cm.

The Dream of the Mouth (n° 2), 2017 → →

Wood, metal and glass: 91x191x68 cm.







Sculpture n° 3

← The Dream of the Mouth (n° 3), 2017.
Metal and glass.

THE PERFORMANCE

The Castle of Crossed Destinies

Swiss Church, London

2017

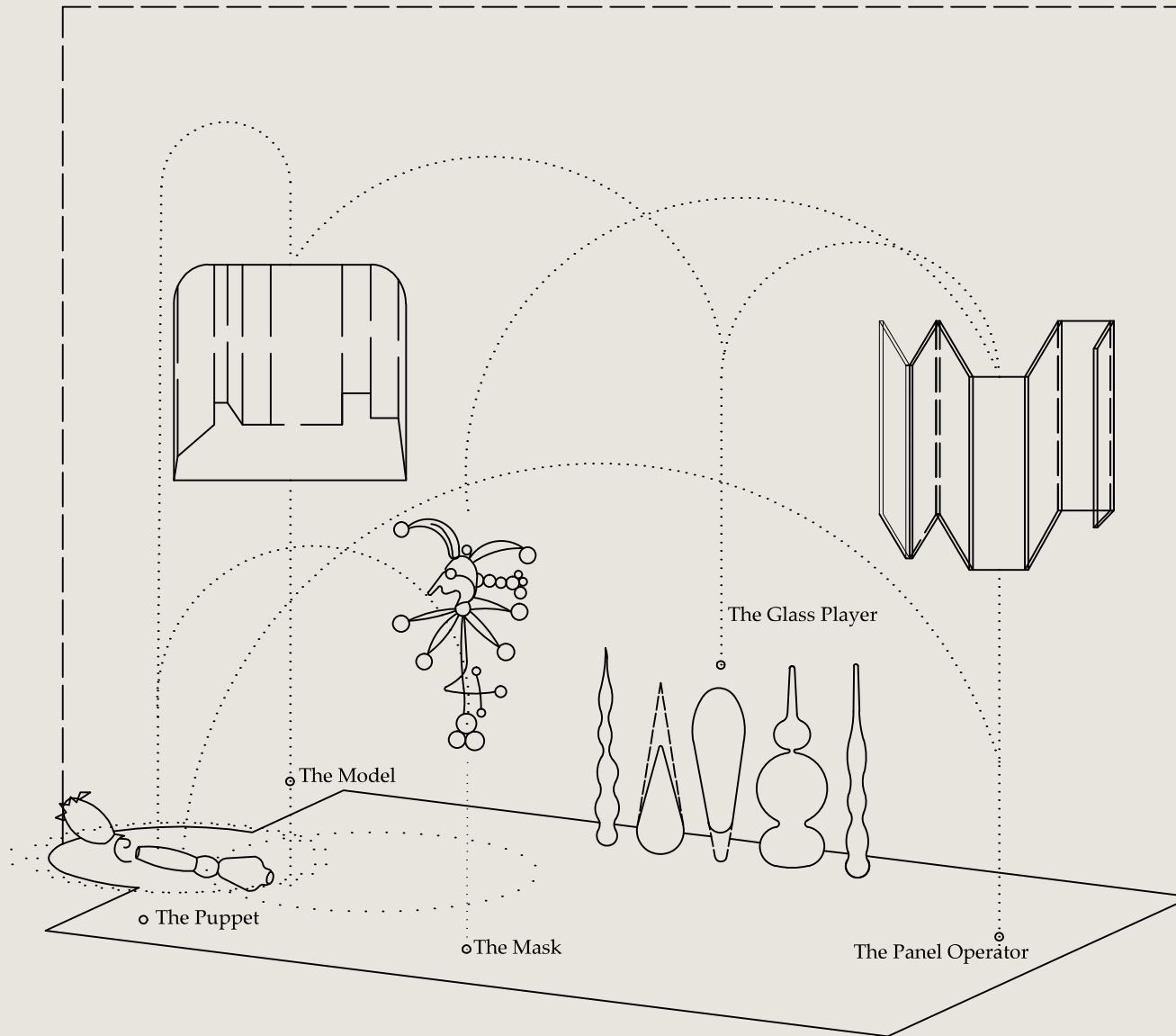
Site-specific performance at Swiss Church in London (location of the video work *The Dream Follows the Mouth* [of the one who interprets it])

The Castle of Crossed Destinies (2017) is a performance based on Serrano Rivas' latest film: *The Dream Follows the Mouth* [of the one who interprets it], (2018). This performative exercise reimagines the original film by adding the viewer as a missing character in the storyline, ultimately reflecting Serrano Rivas' interest in the contested boundaries between audience and agent/actor.

In the performance, the audience enters the set and narrative of *The Dream Follows the Mouth*, unintentionally assuming the role of the main character. The only rule is that the audience is relinquished of speech. Similar to the novel by Italian writer Italo Calvino from which the event takes its title, the spectator/performer must find means beyond language to navigate the scene. The performance is structured as five acts that can also be conceived as distinct archetypes, lending itself to multi-layered interpretations or latent readings. As if in a collective dream, the audience—turned into actors—create the film's script through an ongoing exploration of how meaning is constructed.



Potential Plot Structure



SCRIPT

Characters of the *The Castle of Crossed Destinies* :

- THE AUDIENCE MEMBER
(This role does not speak)
- THE GLASS PLAYER
- FIRST DANCER
- SECOND DANCER

Daytime. The Hall, Swiss Church in London

N. B. You will play the role of the AUDIENCE MEMBER. The performance consists of 5 acts. It is up to you to choose their order. Use the diagram to choose your narrative, visiting each of the acts or a selection. If you hear humming, it is the end of the act and you must proceed to the next. If you would like to play the AUDIENCE MEMBER as a group you can do so, however you must remember that this character does not speak. You can only hum to communicate. You can spend as much or as little time within the performance as you like; exit the hall whenever you feel appropriate.

ACTS: THE GLASS PLAYER
THE PANEL OPERATOR
THE MASK
THE MODEL
THE PUPPET

A C T I

The AUDIENCE MEMBER enters the hall. The GLASS PLAYER is playing a classic Cuban song by Ernesto Lecuona entitled Siboney. The AUDIENCE MEMBER understands that this melody is their s c r i p t ...

*THE CASTLE OF
CROSSED DESTINIES*

Performative workshop
Leonor Serrano Rivas

Swiss Church, London
9th July 2017
10-1pm

Performed by:
Rodrigo B. Camacho
Maria Igloumrassi
Natalie Sloth Richter

As part of Being and Appearing a
programme curated by Kirsty
White

*The Dream Follows the
Mouth (of the One Who
Interprets it)*

Breakfast Menu:

Waffle castles
Waffles, berries, syrup, bacon

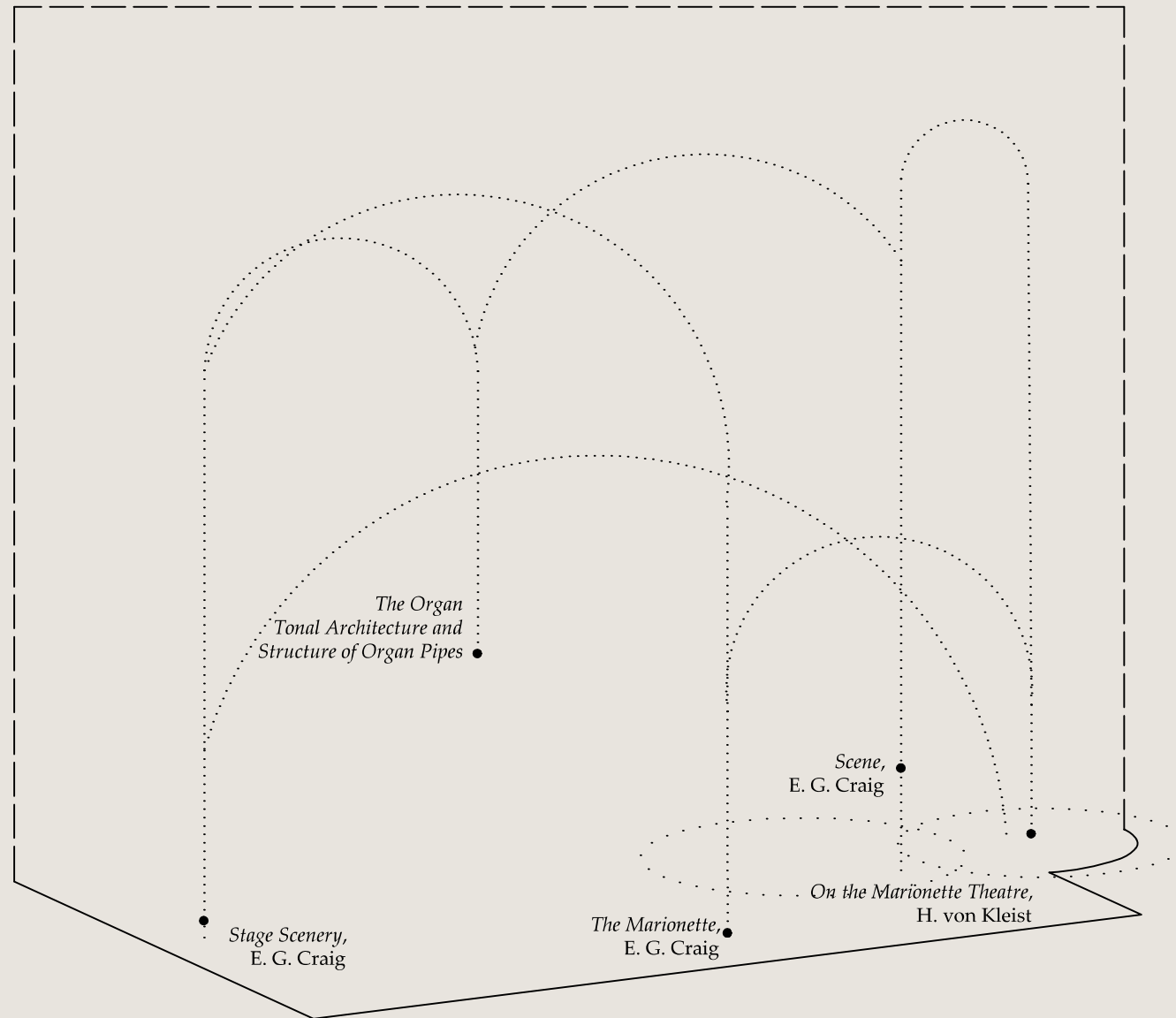
Pisces in July
Mackerel, soy mayo, toast

It shined back
Coloured juice, melon balls

Coffee and tea

Cooked and performed by Nora
Silva

El Público, Federico García Lorca





DOUBLE DREAMERS

← Double Dreamers (n° 1), 2018.

Digital print, metal and glass: 86,4x100,5x5 cm.

Double Dreamers (n° 2), 2018.

Digital print, metal and glass: 80,3x97,4x5 cm. →



THE INSTALLATION

The Dream Follows the Mouth (of the one who interprets it)

2018

In The Dream Follows the Mouth (of the one who interprets it) [2018] we come across two intertwined sculptural movements that, as they unfold, overlap figure and background through dance and humming. Consisting of a projection in the foreground, and in the background, a behind-the-scenes populated with objects, the juxtaposition of the two create a plot from a series of small performative actions enacted by a group of women. The choreographer, or a “puppeteer”, slowly and methodically reconstructs a modular scenography. The gestures inevitably provoke a kind of mimetic behaviour in the three dancers that make up the chorus, the “puppets”.

The characters in the video whose title is borrowed from another essay by Roger Caillois on the dream state [The Dream Adventure, 1963], become more plastic, involuntarily blending in with the ground and becoming objects. Their actions are interrupted by moments of darkness: screens turn black, -like the night that blurs and camouflages bodies- introducing the objects and physical structures located in the background. The blown-glass objects correspond with those activated by the dancers in the video, and are projected like a shadow theatre on the paused screen. Audience entering the stage: ground/figure, actor/spectator; stage/choir being ultimately reversed.

Video installation

Two channels and sculptures

Variable dimensions

11:09 min

*Supported by Fundación Botín (Spain), Arts Council England 2016 and the Swiss Church in London (United Kingdom).

**Images courtesy Vicente Paredes.

Sculpture n° 4

The Dream of the Mouth (n° 4), 2018 →
Metal and blown glass (two pieces): 179,5x65,7x30 cm.





Sculpture n° 6

← The Dream of the Mouth (n° 6), 2018.
Metal and glass: 155,2x22,9x30 cm.

Sculpture n° 8

The Dream of the Mouth (n° 8), 2018 →
Metal and glass: 132,2x97,1x30 cm.



The Dream Follows the Mouth [of the one who
interprets it], 2018 → & → →
Video (two-channel video intallation) 11:09. 4+PA.





Sculpture n° 9

The Dream of the Mouth (n° 9), 2018 →
Blown glass, metal and light: 190,5x37,5x30 cm.





Sculpture n° 11

← The Dream of the Mouth (n° 11), 2018.
Blown glass, metal and light: 86x47x272 cm.

Sculpture n° 12

The Dream of the Mouth (n° 12), 2018 →
Blown glass, metal and light: 115x45x260 cm.

Installation view: Arcade Gallery.



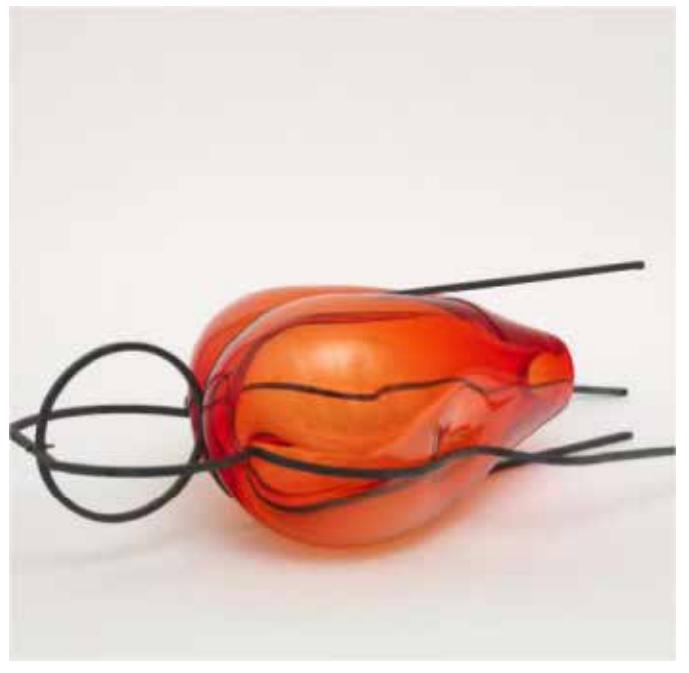


Sculpture n° 12

← The Dream of the Mouth (n° 12), 2018.
Blown glass, metal and light: 115x45x260 cm.

The lung's air moulds a hole onto liquid glass, giving shape to an outer skin. Hollow masses are emptied by the mere act of blowing.

A blown glass carcass constantly rouses empty volumes, playing with transparency. Air and glass, cast and mould move in a horizontal relationship. There is a beautiful interdependence in this process. Just like a dance, this ritualized movement links the visible with the invisible. A twisted casting process moulds air into the final appearance of glass.





Sculpture n° 1 & n° 2

← Melted Body into a Metal Shell [n° 1, 2019
Metal and blown glass
16 x 30 x 16 cm

← Melted Body into a Metal Shell [n° 2], 2019
Metal and blown glass
16 x 47 x 18 cm





Sculptures n° 3 & n° 4

← Melted Body into a Metal Shell [n° 3], 2019
Metal and blown glass
16 x 30 x 16 cm



← Melted Body into a Metal Shell [n° 4], 2019
Metal and blown glass
27 x 46 x 28 cm



Sculptures n° 5 & n° 6

← Melted Body into a Metal Shell [n° 5], 2019
Metal and blown glass
23 x 46 x 28 cm



← Melted Body into a Metal Shell [n° 6], 2019
Metal and blown glass
16 x 60 x 23 cm

AN ORNAMENTAL WAY OF MOVING

2015 • ————— • 2018

PERFORMANCE

INSTALLATION

VIDEO

■ n°1

■ n°2

■ ground/figure
■ 3d character



PERFORMANCE

An Ornamental Way of Moving 2015

An Ornamental Way of Moving is a durational performance that deconstructs the elements of a conventional theatrical event.

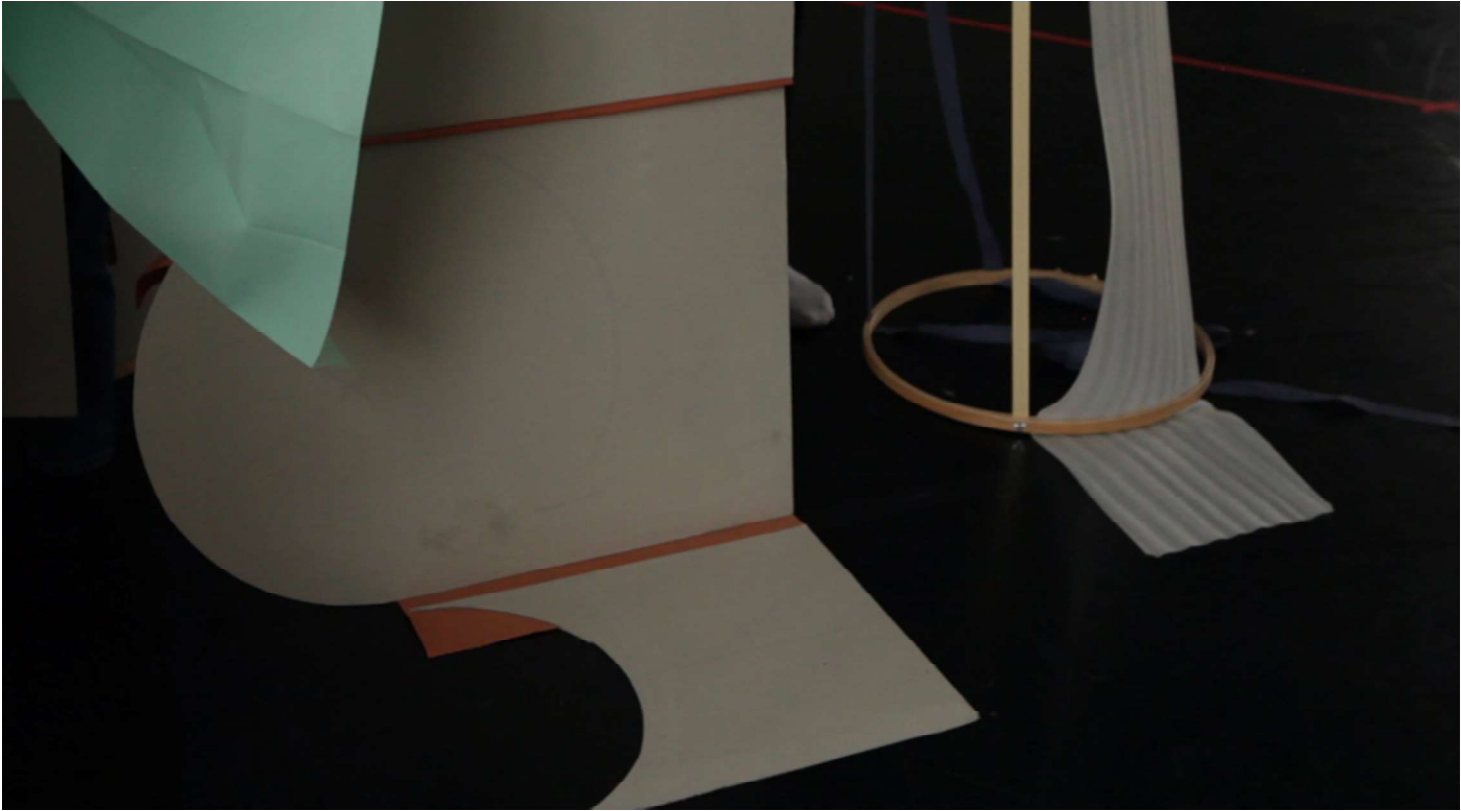
Bodies merge with still life compositions in an attempt to reconfigure the conventions of classical theatre by shifting the relationship between actor and object. The performance is inspired by Aristophanes's comedy *The Birds* (414 BC) and its abolition of the customary hierarchies for narrative construction. Instead of being traditionally manifested by a script, this play was conceived by designing the wardrobe for the chorus of birds, which suggests a privileging of decorative element over linguistics. In the same vein, Serrano's work reverses the conventional order of the script as a linear process of meaning creation. Here, the script does not mark narrative structure anymore; rather it becomes a posteriori construction. The dialogue between performers, props, and space inquires: who wrote the script?

Staged for the first time at Chisenhale Dance, London, in 2016, this work also articulates Serrano Rivas two subsequent projects: *Ornamental Pieces* [2016] and *Recurring Patterns* [2016].

*Choreographed by Nefeli Sharnea.

**Performed by Adrian Quinton, Caterina Grosoli, Margherita Mugnai, Melissa Sirol, Sofia Casprini.





INSTALLATION

Decorative Elements

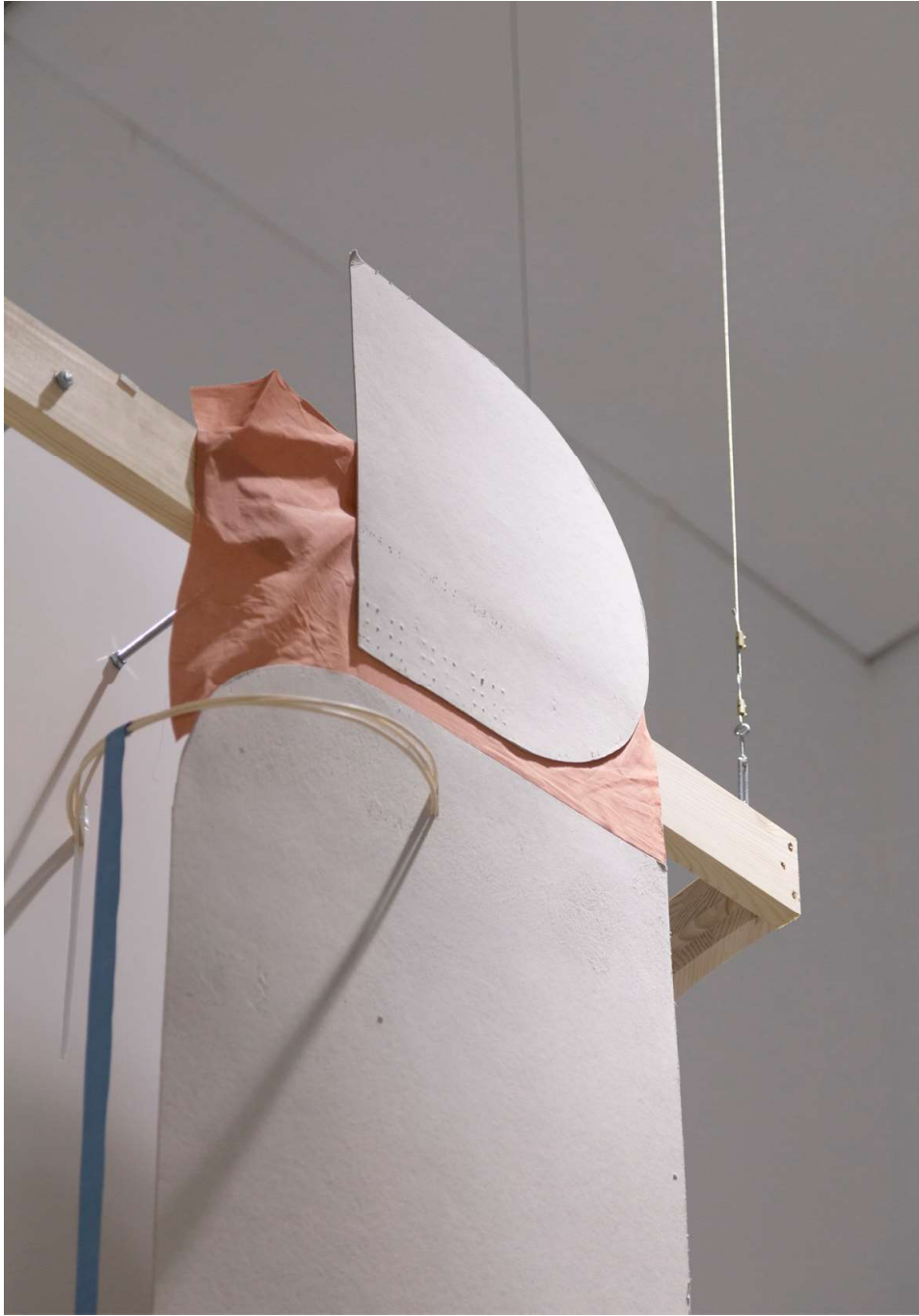
2016

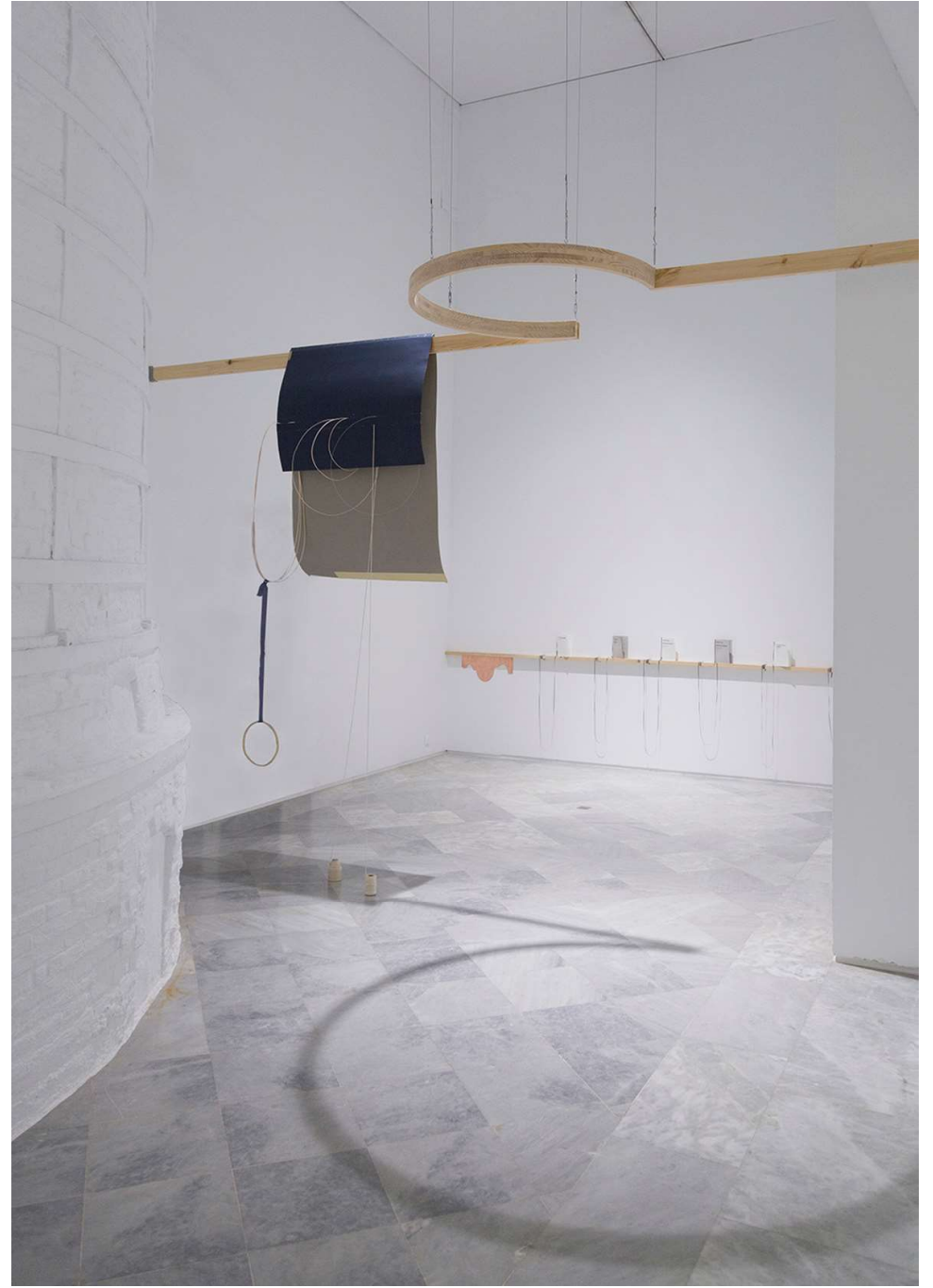
As a 'place to contemplate,' the theatre offers us space to watch stories become physically embodied and executed. Scripts are adapted and performed by different characters and in each iteration, meaning is negotiated and expanded.

In the same manner, *Decorative Elements* (2016) uses the architecture of Centro Andaluz de Arte Contemporáneo (Spain) to create an 'imaginary chorus' out of the imposing chimneys of the southern gallery corridor, forming pillars that frame the scene's beginning. Serrano Rivas introduces a succession of "curtains" in the exhibition room pushing the viewer [or beholder] to pass through them, thus introducing the scene and making the audience accomplices to a predetermined plot. Referencing the ways in which attire was originally thought to represent a character's true identity, the shapes of these additional moving elements dramatize the still, monumental bodies by bringing them to life and joining the audience in order to compose the choir together.

The script is understood as a map for actions developed by external agents chosen by Serrano Rivas. Guided by the artist, three scriptwriters propose three changes to the script, which includes not only dialogue but also movement between all these architectonic elements that have come alive.











Sculptures n° 1 & n° 2

Recurrent Patterns (n° 1), 2016 →
Clay, wood, cardboard and wire: variable dimensions.

Recurrent Patterns (n° 2), 2016 → →
Clay, wood, digital print and wire: variable dimensions.





VIDEO

Recurrent Patterns 2016

Understood as the second act of a peculiar theatrical construction, *Recurrent Patterns* [2016] is an installation that combines backdrop and chorus by replicating their representation in a video, which is then projected on a large rigging structure suspended in the middle of the room. The video is a record of the performance *An Ornamental Way of Moving* [2016] during a rehearsal. The dancers' bodies are fused with still-life constructions—actions that finally culminate on the main stage where wardrobe and performers act for the last time.

The bodies presented in this exhibition are brought to life by scripts written after the fact, much like plays by Aristophanes. This script itself is a series of descriptions prepared by external agents chosen by Serrano Rivas. In this installation, the notion of space is understood as a stage where the work is affected and constantly reconfigured, drawing us into a long, drawn-out theatrical plot.

By deconstructing these fundamental elements of theatre, Serrano Rivas structures the perception of her works through the integration of each performer's rhythms on the stage. Spectators enter a behind-the-scenes fluttering space that is rearranged according to an internal logic, yet simultaneously reacts to the movements of other bodies.

Video

13:42 min

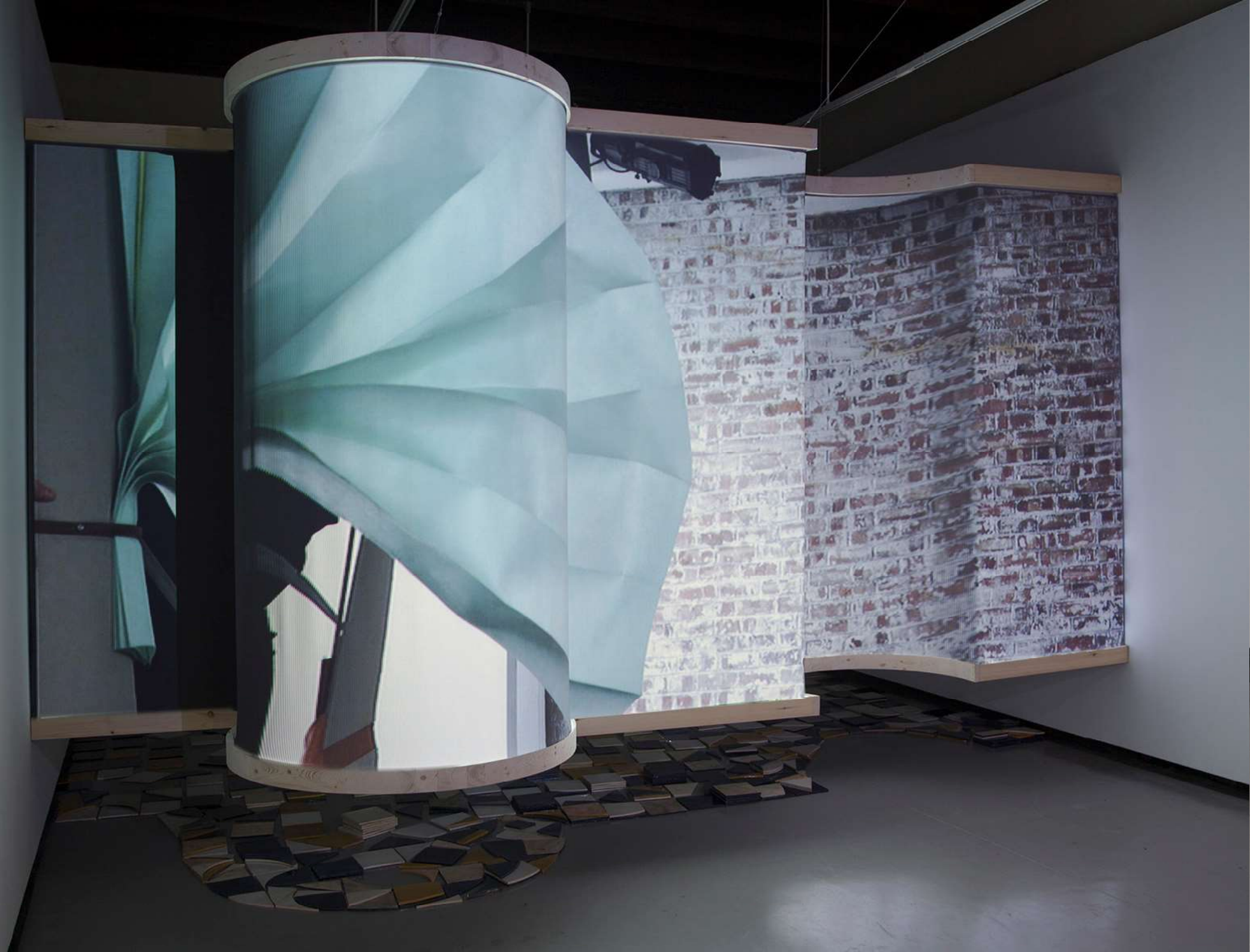
<https://vimeo.com/204211673>

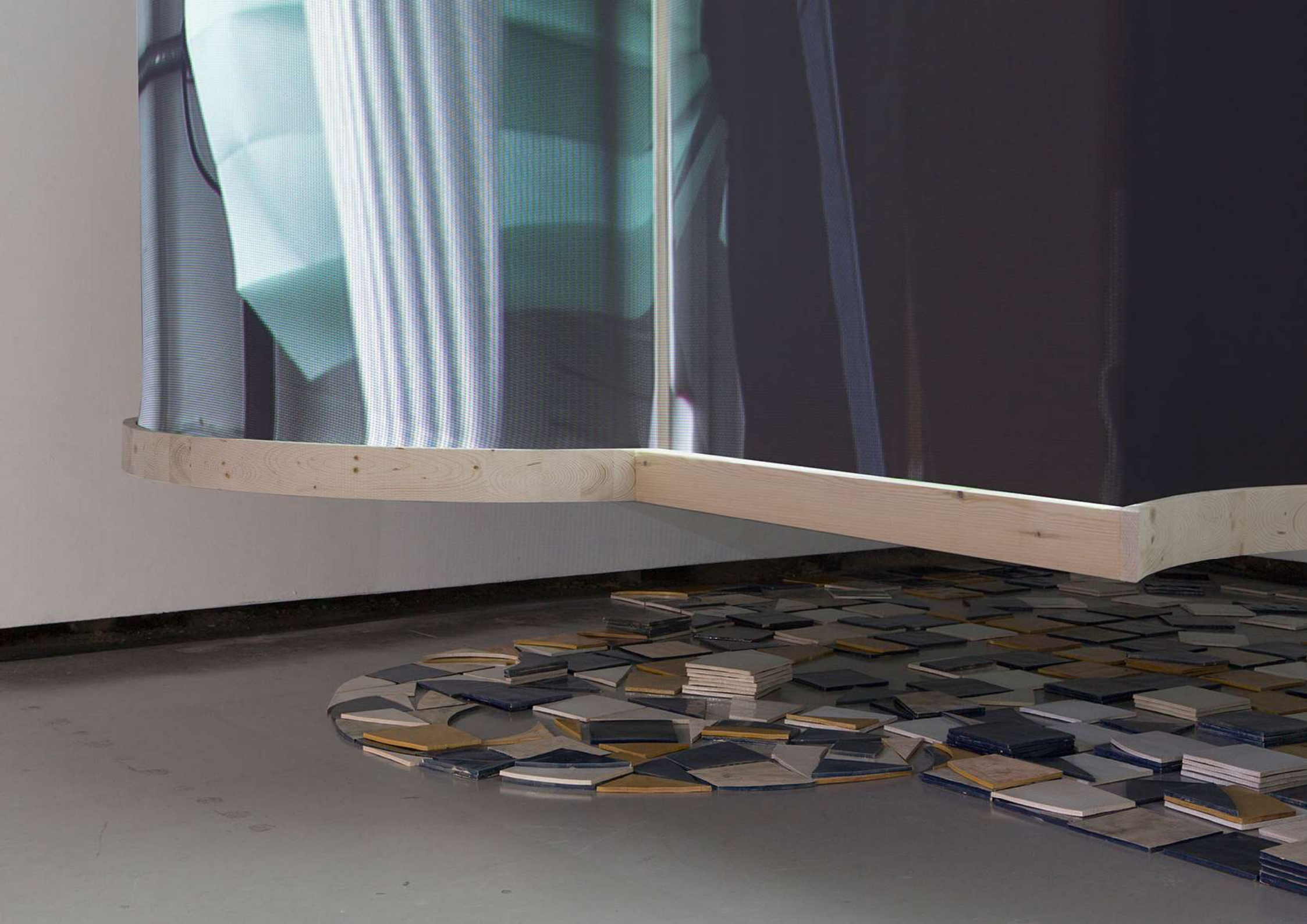
*Choreographed by Nefeli Sharnea.

**Performed by Adrian Quinton, Caterina Grosoli, Margherita Mugnai, Melissa Sirol, Sofia Casprini.







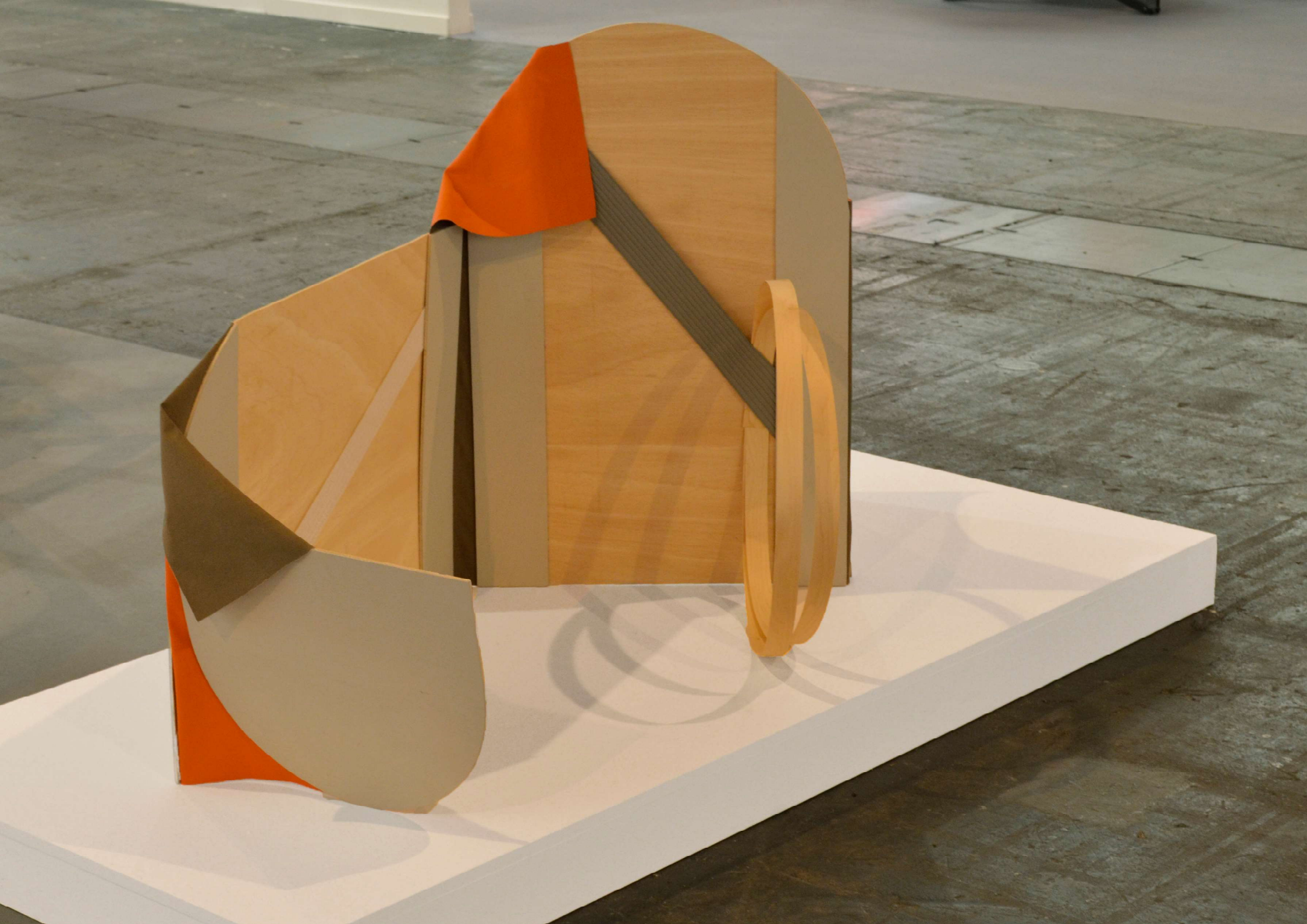




Sculptures n° 3 & n° 4

An Ornamental Way of Moving (3d Character), 2017 →
Wood, fabric, ink and ropes: 80 x 135 x 50 cm.

Ornamental Pieces (Ground/Figure), 2017 → →
Canvas, acrylic painting, fabric and wood: 330 x 110 x 150 cm.





BETWEEN THE NOSE AND
THE MOUTH

2016

2018

PERFORMANCE

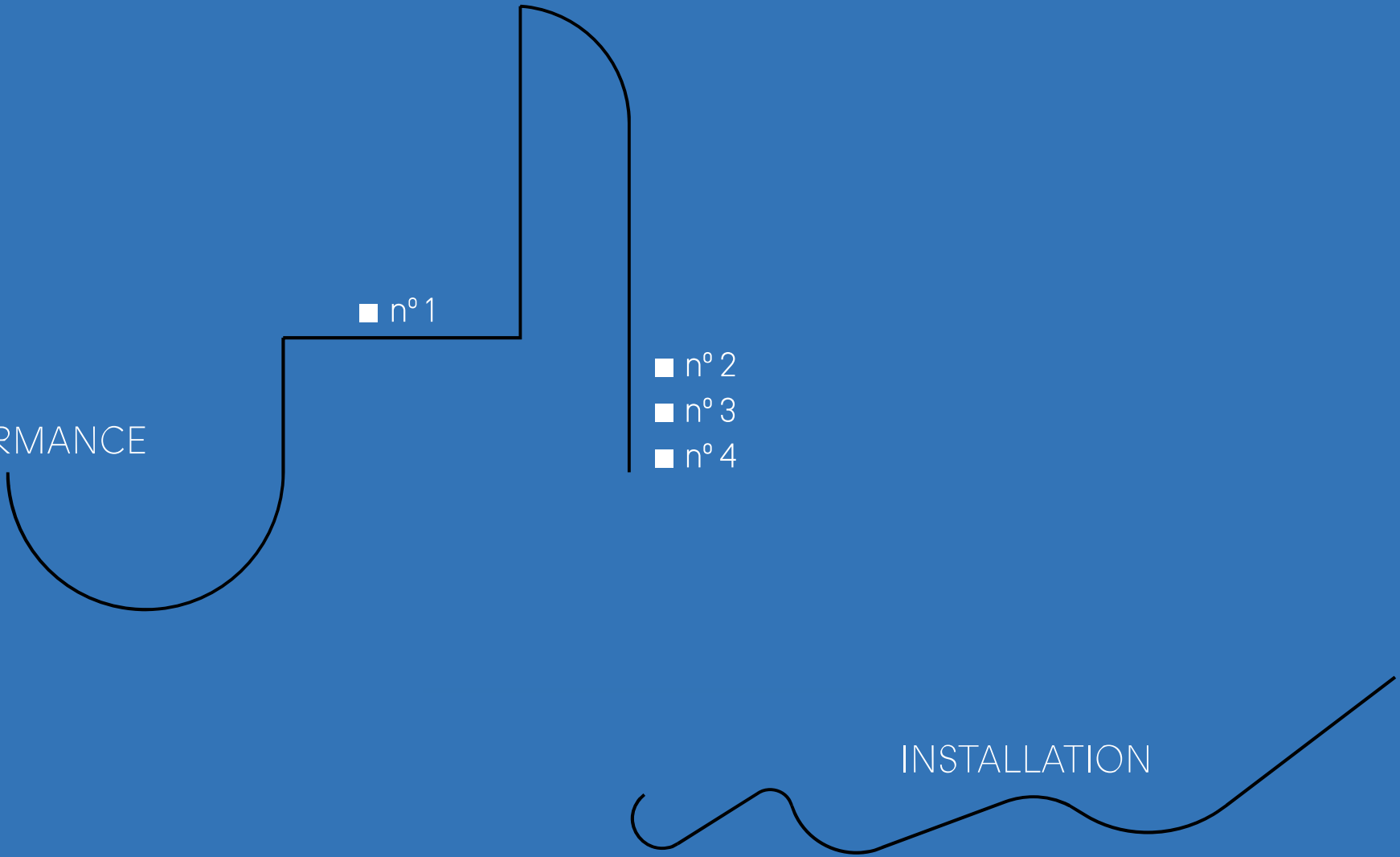
■ n°1

■ n°2

■ n°3

■ n°4

INSTALLATION



PERFORMANCE

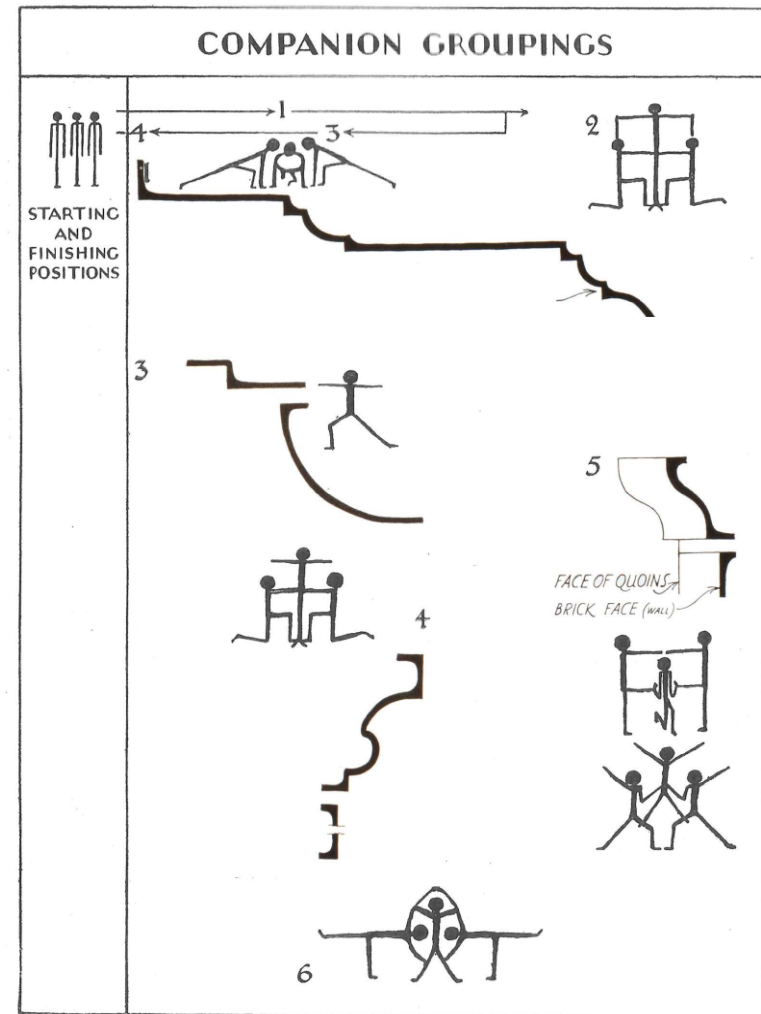
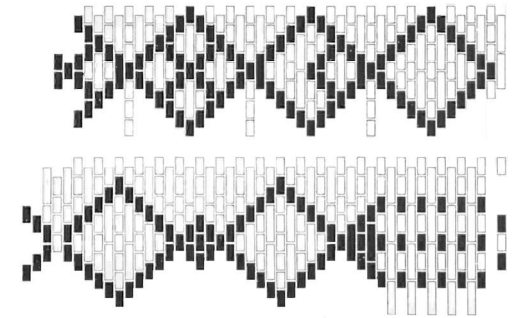
Between the Nose and the Mouth 2016

Boffrand's *Livre d'Architecture* (1745) advanced the idea that profiles were equivalent to words in discourse. The architect can manipulate profiles just as the orator commands syllables. Similarly, a double analogy to linguistic and rhetorical composition is suggested by Leonor Serrano Rivas' site-specific performance for Chisenhale Studios, London.

The artist proposes an intervention in the space as a form of correlation between performative and architectural discourses. To amplify and reverberate what is inside out and outward in, Leonor Serrano Rivas draws from the minimal techniques outlined by Vitruvius for amplifying sound through hollow space and azoic materials.

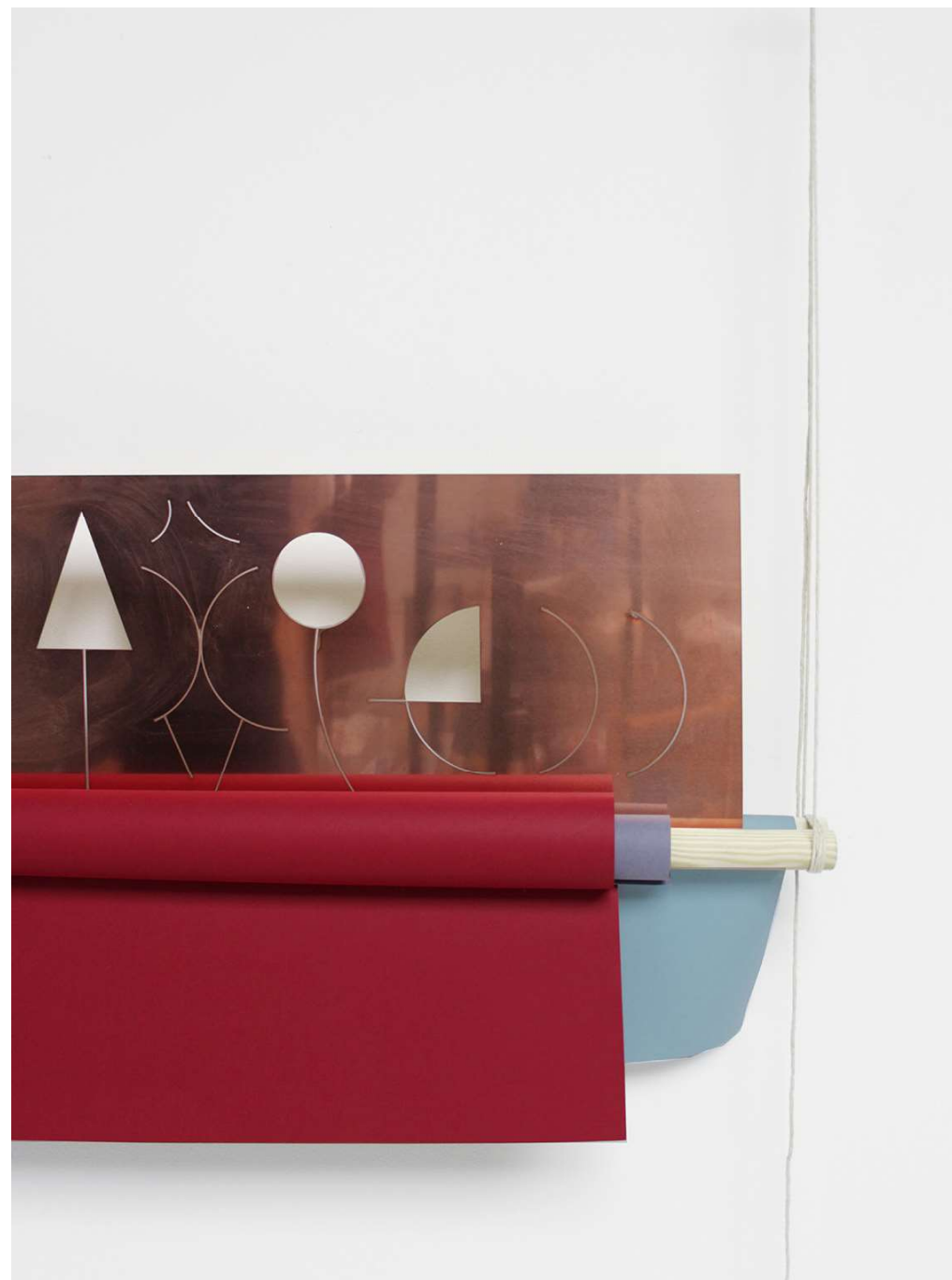
Performers are tasked with translating patterns that Rivas draws on the facade as a sort of discontinuous profile, which is in turn inspired by geometric mosaics that flood many architectural places in London. The focus of this installation and performance is the capacity to listen to aesthetic codes and ornaments- the 'words'- in a given space. These new 'voices'—Serrano's sculptural additions—move around the building, calling over water, metal and brick, and amplifying the secrets of what lie within the expanded space.

*Site-Specific Performance for Chisenhale Studios, London



Sculpture n° 1

Made Their Bends Adornings (n° 1), Plate 71. 2016 →
Copper, wood, paper and ropes: 135 x 45 x 15 cm.



SCULPTURES



Serrano Rivas expands the ideas in her site-specific performance *The Nose and the Mouth* (Chisenhale Gallery, London) with a series of three sculptures: *Over the Nose*, a Carona; *Over the Mouth*, an Ovolo; *Without Equivalent Proportions*; and *Tested by Measurements*. Inserting the illusion of facial proportionality in these compositions, the work achieves a rhetorical effect, communicating its function and nature.

In the 1495 version of di Giorgio's unpublished treatise, a cornice profile is superimposed over a man's head and shoulders. This physiognomic procedure allows us to understand the nature of a building by reading the cornice, just as we might understand an individual via the 'language' of the face. Moreover, physiognomy also reflects social types so that rank could be established by facial features.

Mimicking the creation of meaning by an orator, Serrano Rivas' sculpture profiles are viewed as models of composition and examples of elocution. Similar to the relationship between linguistic communication and architecture, these shapes consist of codes and semantic shifts which propose a re-reading of the past alongside new perspectives and interpretations.

Sculpture n° 2

Over the Nose, a Corona; Over the Mouth, an Ovolò. 2016 ↴
Boning, paper, copper and painting: 190 x 120 x cm.



Sculpture n° 3

↑ Without Equivalent Proportions. 2016.
Boning, paper, intervention on wall: 84 x 42 x 35 cm.

Sculpture n° 4

Tested by Measurements, 2016 →
Boning, paper and wood: 41 x 46 x 35 cm.



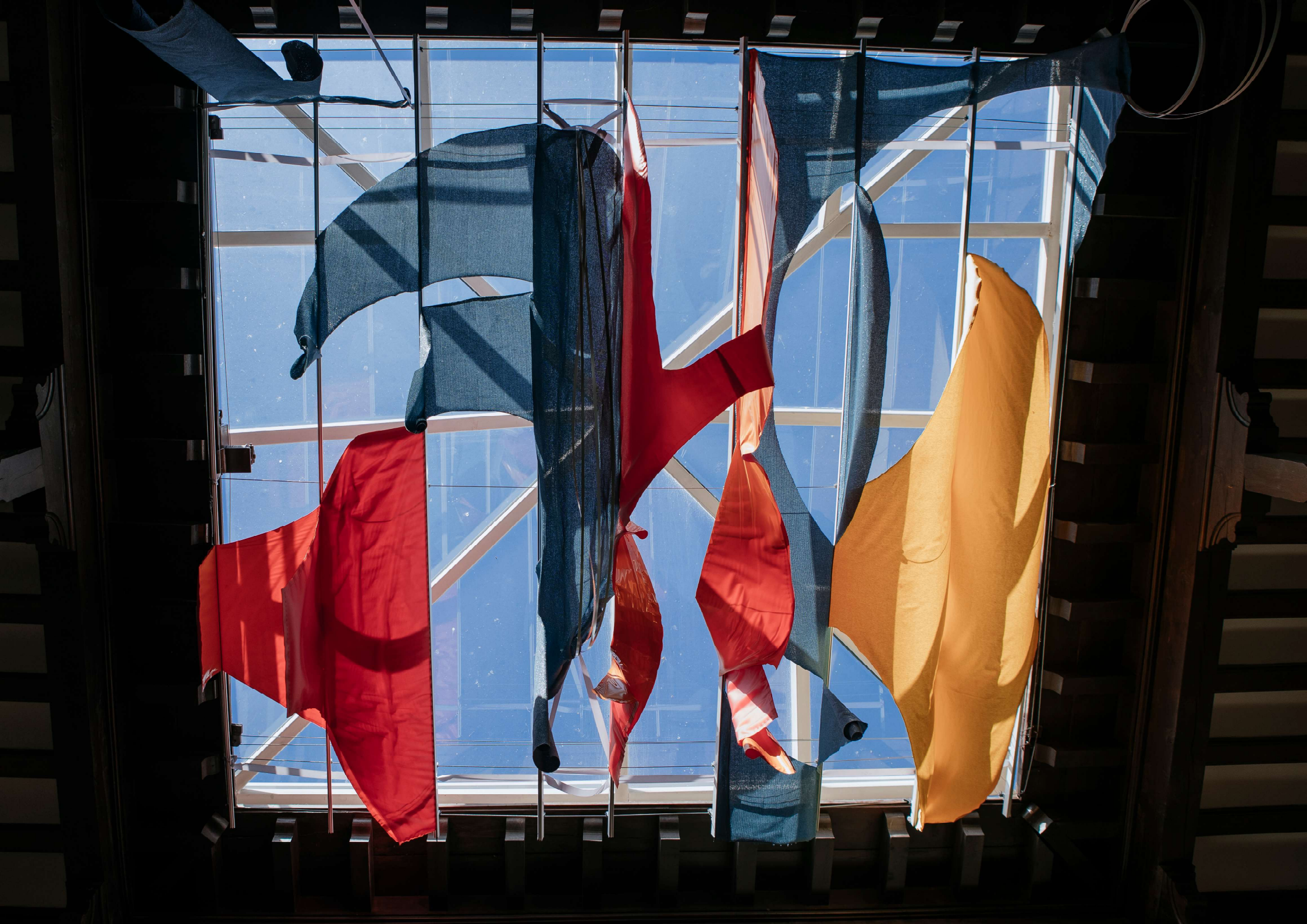
INSTALLATION (site-specific)

This Set is Nothing More than a Swindle 2017

Serrano Rivas replaces the awning in the Museum's courtyard with a textile composition that functions as a theatre curtain, thus transforming this central space into a stage. The ornamental motifs in the rooms then become some of the main 'characters' of this site-specific installation. Details of the mural or the 'guadameciles' (a sort of handmade embossed leather) are activated and put "in motion", reconfiguring and fictionalizing the lights and shadows that the sun projects onto the Museum's central areaspot. Serrano Rivas treats light itself as a kind of script, allowing it to choreograph and constantly rearrange the space's composition.

This site-specific intervention encourages the viewer to pause and re-read the historical significance of the Cervantes Birth House Museum: its origin, the way it was inhabited, its traces, its smells, sounds, and uses. Serrano Rivas' installation suggests ways to better understand the entanglements of past with present, as well as the significance of interactions between people, objects and spaces.

*Site-Specific Installation for Cervantes Birth House Museum, Spain.





LIMBS DESCRIBE CURVES

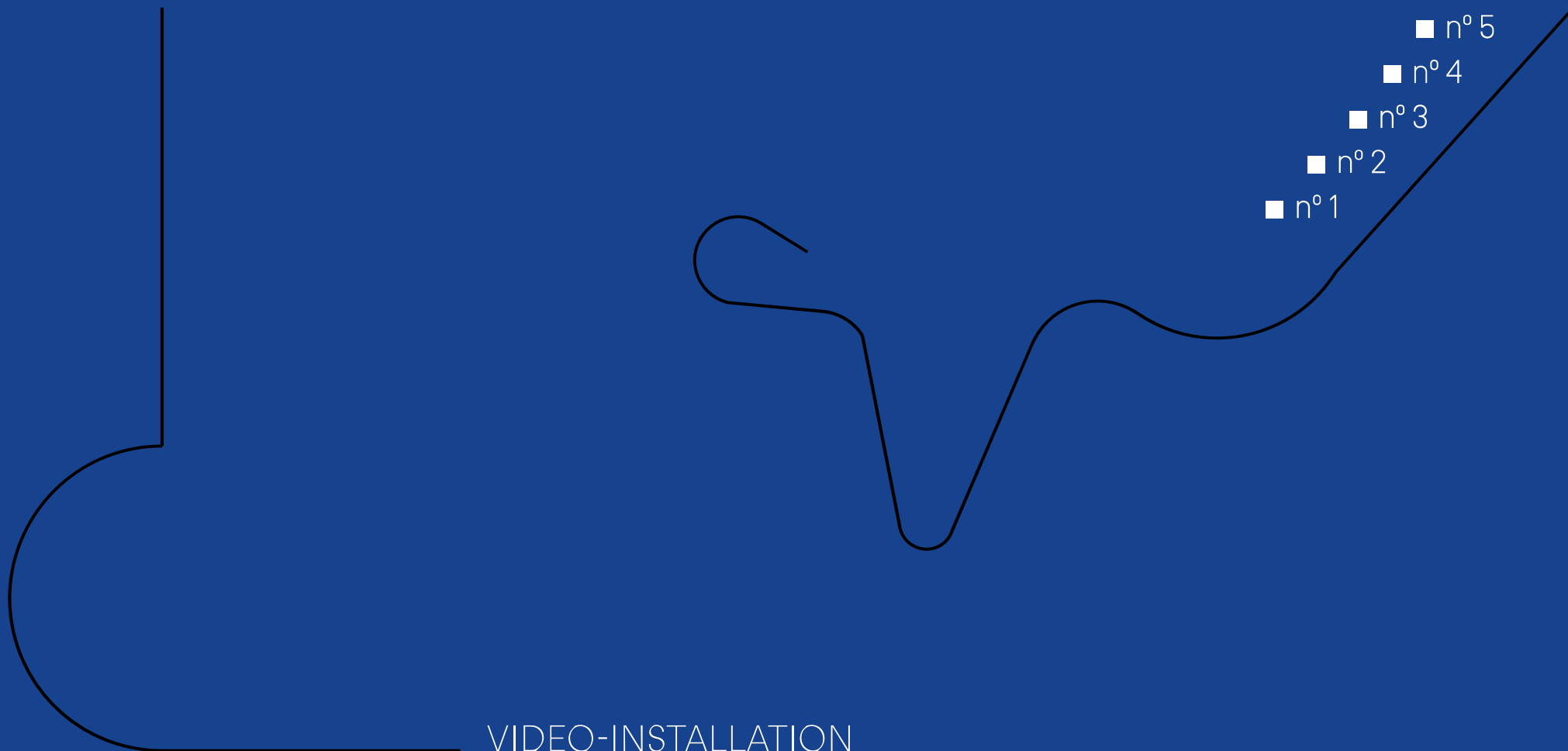
2014

2016

PERFORMANCE

VIDEO-INSTALLATION

■ n° 5
■ n° 4
■ n° 3
■ n° 2
■ n° 1



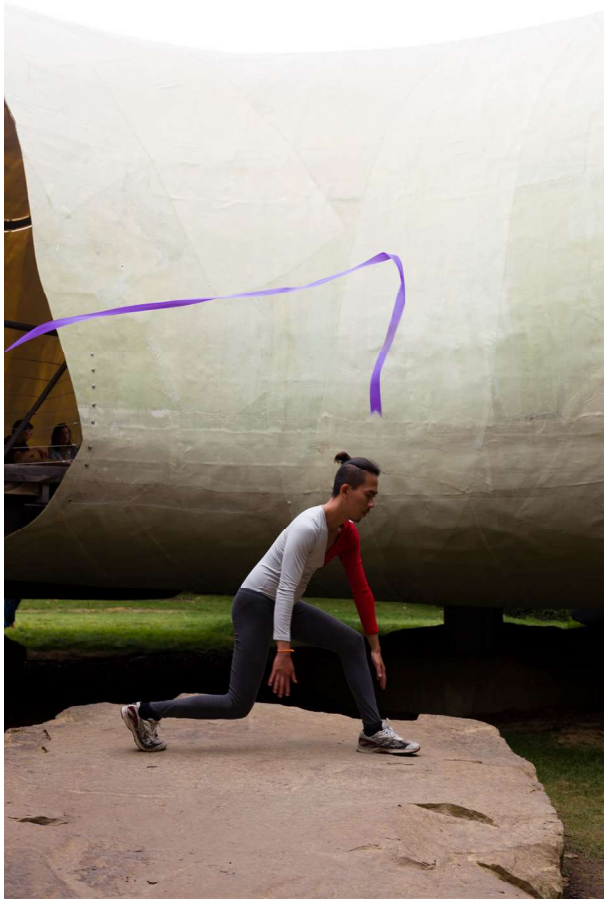
PERFORMANCE

Yet the Sky is Still the Same 2014

Yet the Sky is Still the Same addresses the environment of the Serpentine Pavilion 2014 both in space and in memory. A series of choreographed movements inspired by the architecture of previous Pavilions drew imaginary lines through the Gallery's site. On occasion, the performers' trajectories activated sound fragments.

*Saturday Walks, Serpentine Galleries London, UK.

**Courtesy the artist and Marta Cervera Gallery.







VIDEO-INSTALLATION & PERFORMANCE

Limbs Describe Curves 2015

The discovery of a book [outlining mimetic theatrical techniques from the Renaissance] originated the video-installation *Limbs Describe Curves*: using diagrams instructing the reader on how to make a range of natural and supernatural props. This led Serrano Rivas respond by creating a series of performative actions, resulting in an immersive video-installation, a game made using self-help instructions and producing a parallel space which replaces ordinary life.

The work aims at an on-going cycle of improvisation / imitation rooted in the format of the book itself and split into chapters. Motifs such as 'the backdrop', 'the chorus' and also 'the script' are highlighted and explored appearing as concerns of the work within its theatrical roots. The video is projected onto a large apparently freestanding undulating paper screen, which intensifies the sense of magic and illusion that pervades the installation.

In *Limbs Describe Curves* bodies are transformed into a constantly moving stage setting so that when the viewer enters the scene [the installation] he or she is immediately on a stage. Spectators are considered to be characters, and the work is a stage setting that moves around them, inverting the traditional roles of performer and audience, and inviting the viewer to be part of the cast.

HD Video [12' 38"]

<https://vimeo.com/168694229>

*Choreographed by Barbara Gamper

**Performed by Gretchen Erickson, Giacomo Pini, Eva Escrich González, Robert Suchy, Airen Koopmans, Lauren Stewart, Lily Horgan, Bianca Vrcan, Catherine Burfield.

***Courtesy the artist and Marta Cervera Gallery.



Sculpture n° 1

How To Make The Sea Rise, Swell, Get Tempestous And
Change Colour. 2015 →
Mixed media: variable dimensions.



Sculpture n° 2

How To Make A Rainbow Or Arch Appear In The Sky. 2015 →
Mixed media: variable dimensions.



Sculpture n° 3

How To Make Dolphins and Other Marine Monsters Appear
To Spout Water While They Swim. 2015 →
Mixed media: variable dimensions.



Sculpture n° 4

How To Transform a Man Into A Rock Or Similar Object, 2015 →
Mixed media: variable dimensions.



Sculpture n° 5

How To Make Heavens in Sections. 2015 →
Mixed media: variable dimensions.

