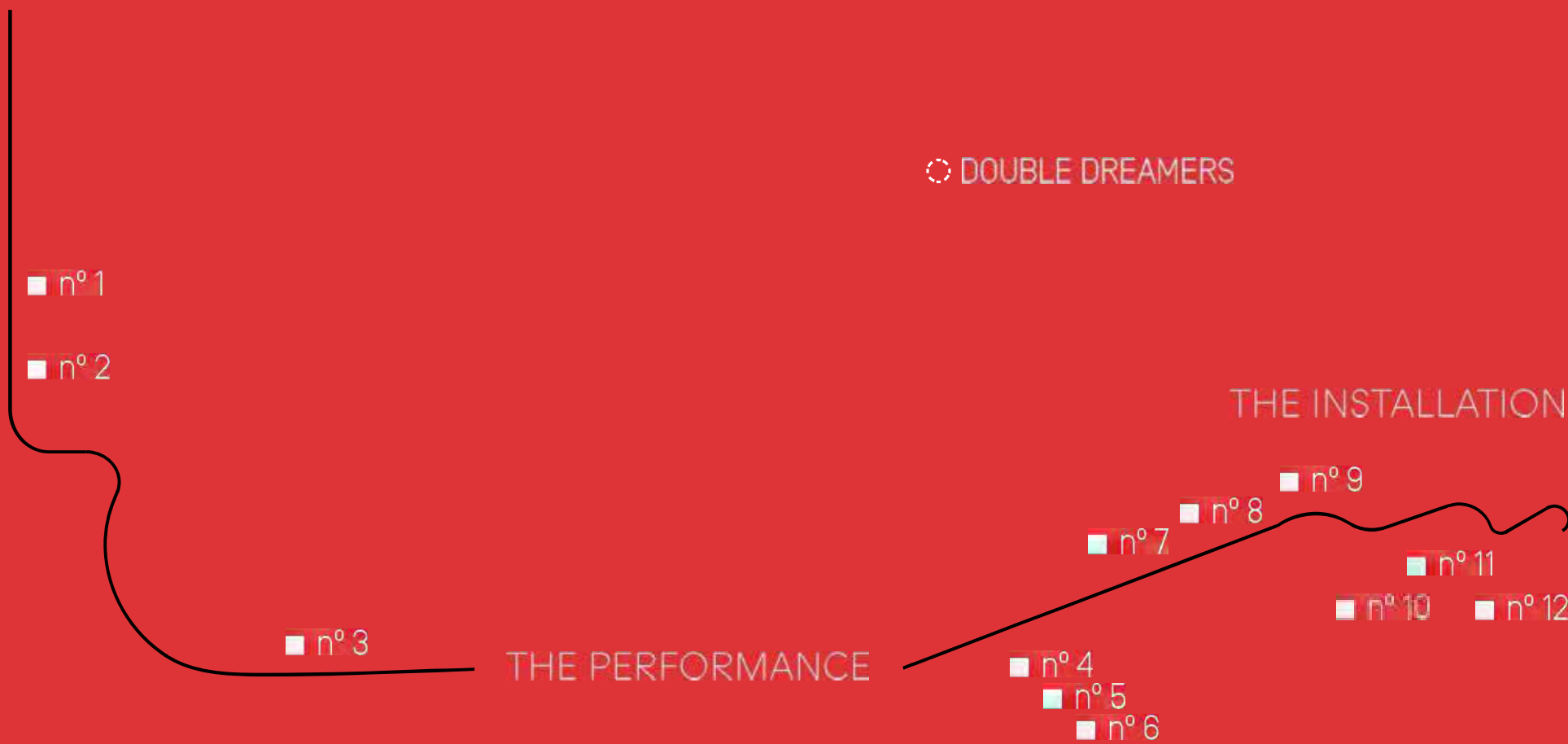


THE DREAM FOLLOWS THE MOUTH

2016

2018

THE FILM



## THE FILM

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

2018

Video-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 assssistant

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

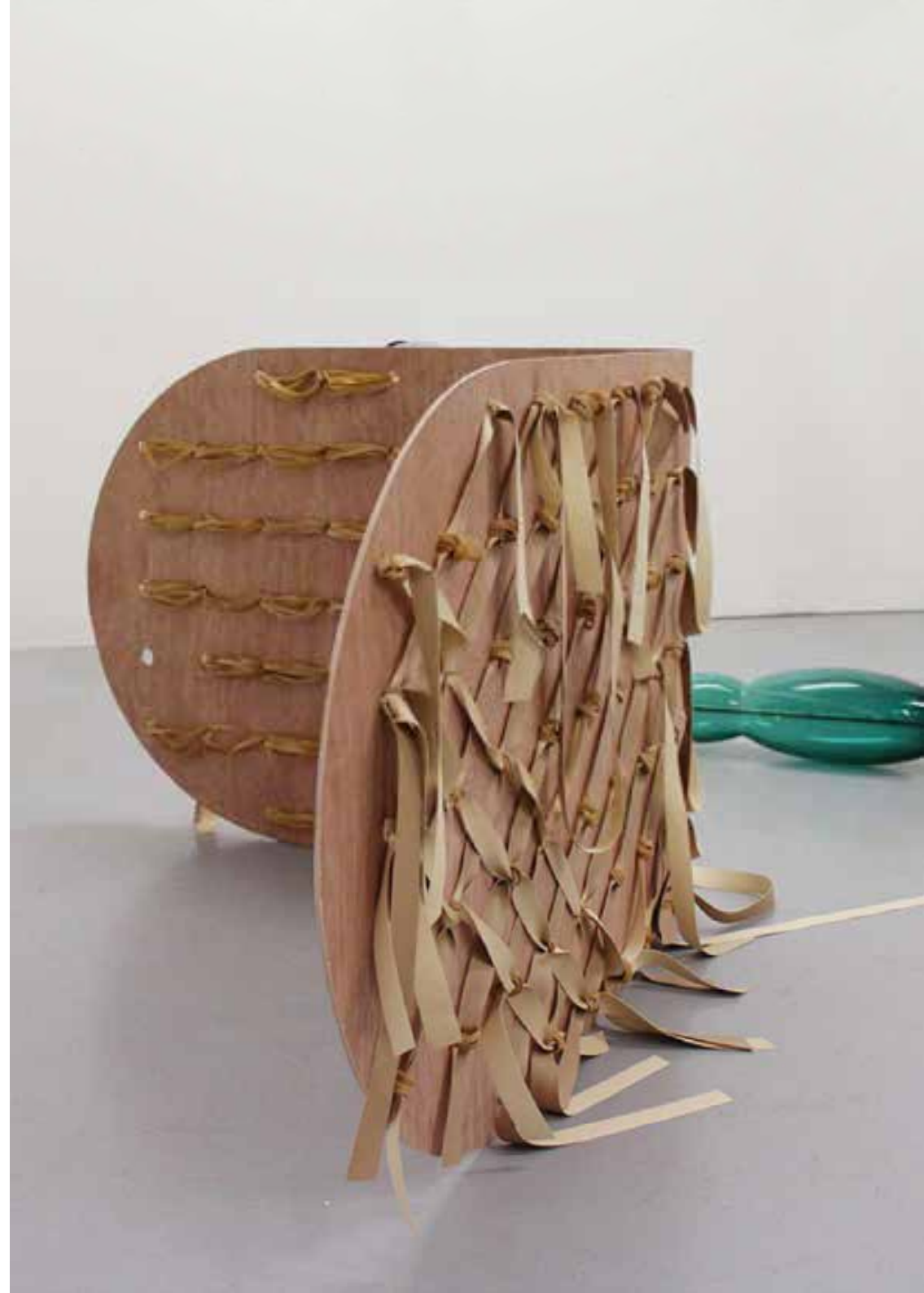
The Dream of the Mouth (n° 1), 2017 →

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])

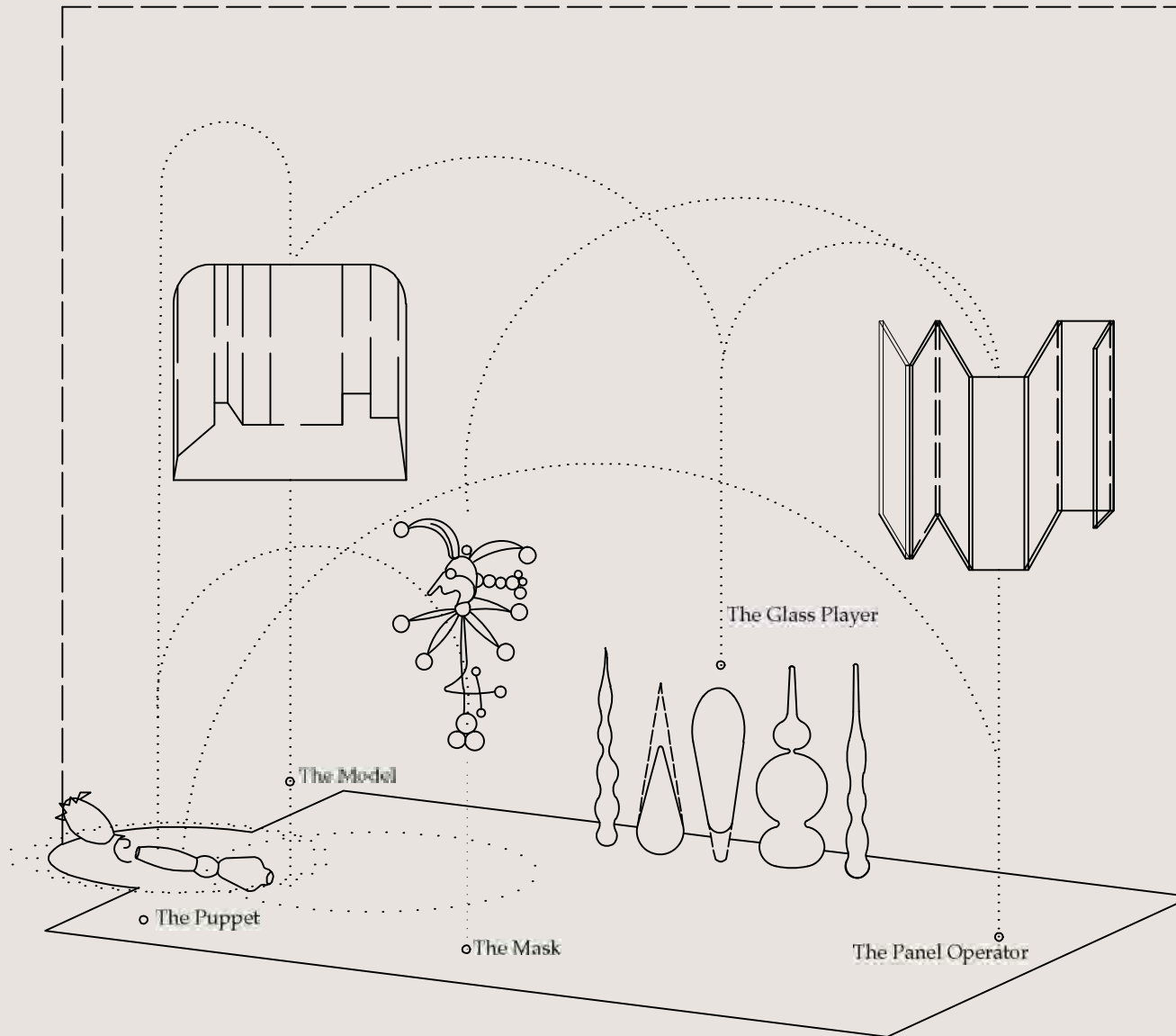
*The Castle of Crossed Destinies* (2017) is a performance based on Serrano Rivas' latest film: *The Dream Follows the Mouth* [of the one who interprets it], (2018). This performative exercise reimagines the original film by adding the viewer as a missing character in the storyline, ultimately reflecting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

*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

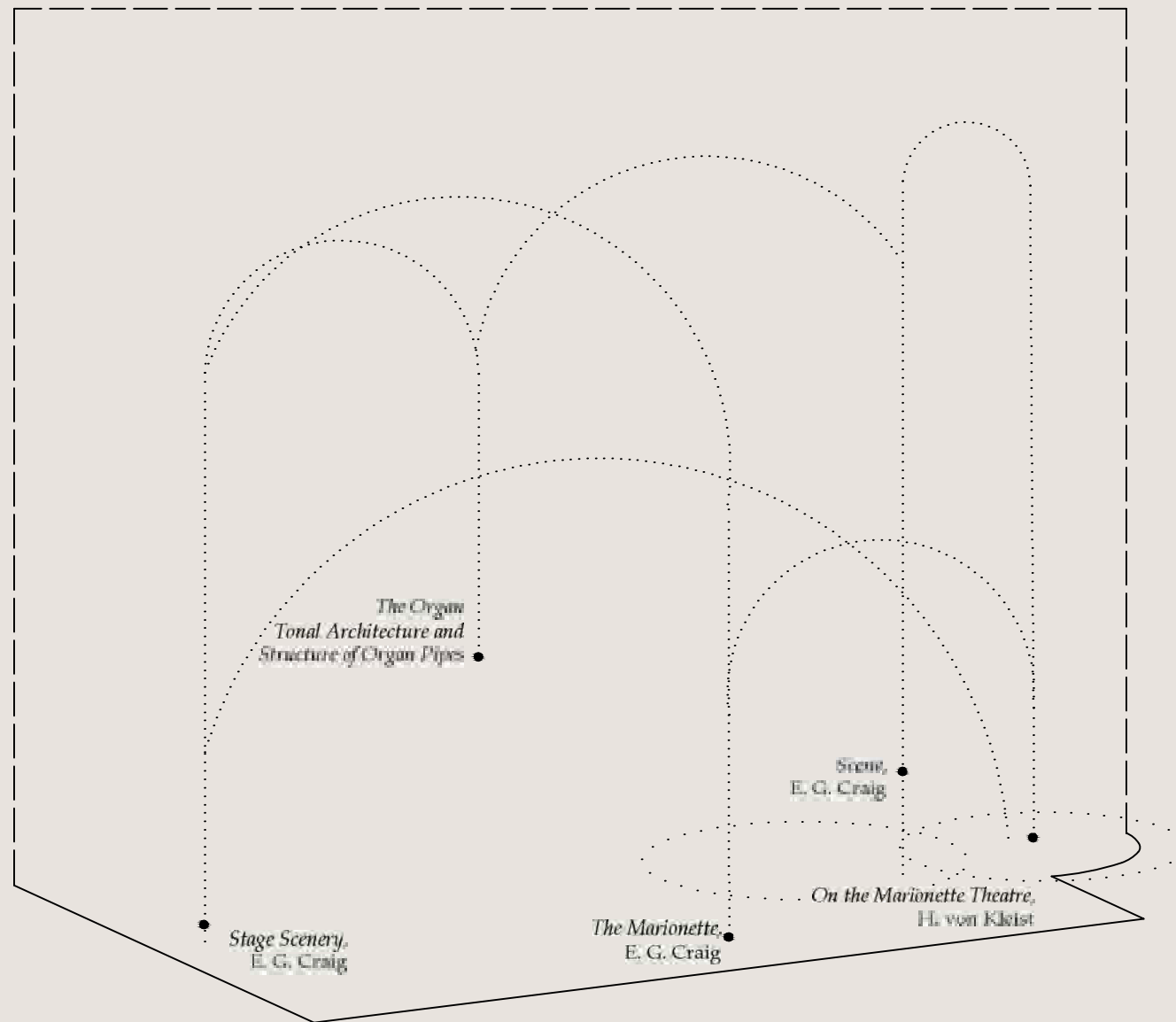
Pisces in July  
Mackerel, soy mayo, toast

It shined back  
Coloured juice, melon balls

Coffee and tea

Cooked and performed by Nora  
Silva

*El Público, Federico García Lorca*











## 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 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

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: 66x47x272 cm.

## Sculpture n° 12

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

Installation view: Arcade Gallery.





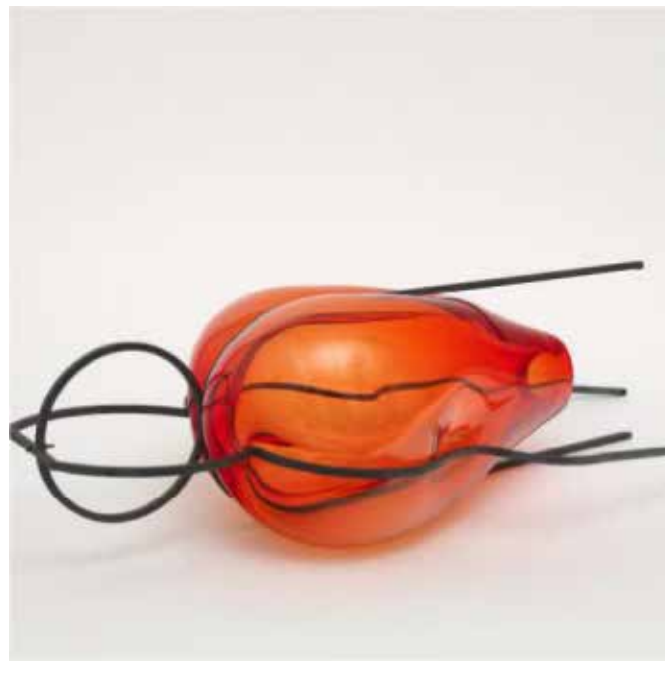
## Sculpture n° 12

← 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

