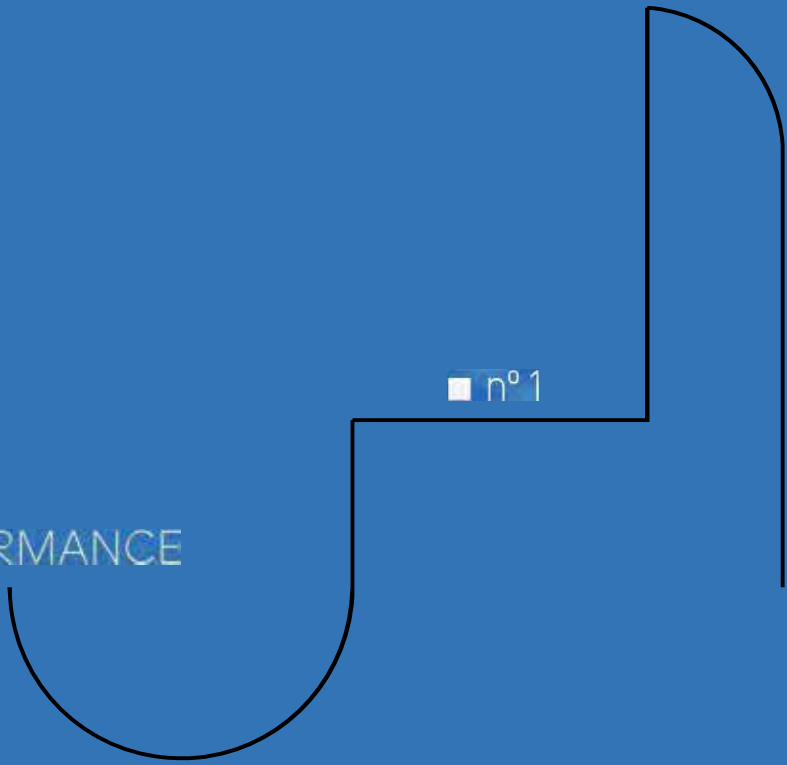


BETWEEN THE NOSE AND  
THE MOUTH

2016

2018

PERFORMANCE



n°1

- n°2
- n°3
- n°4

INSTALLATION



## PERFORMANCE

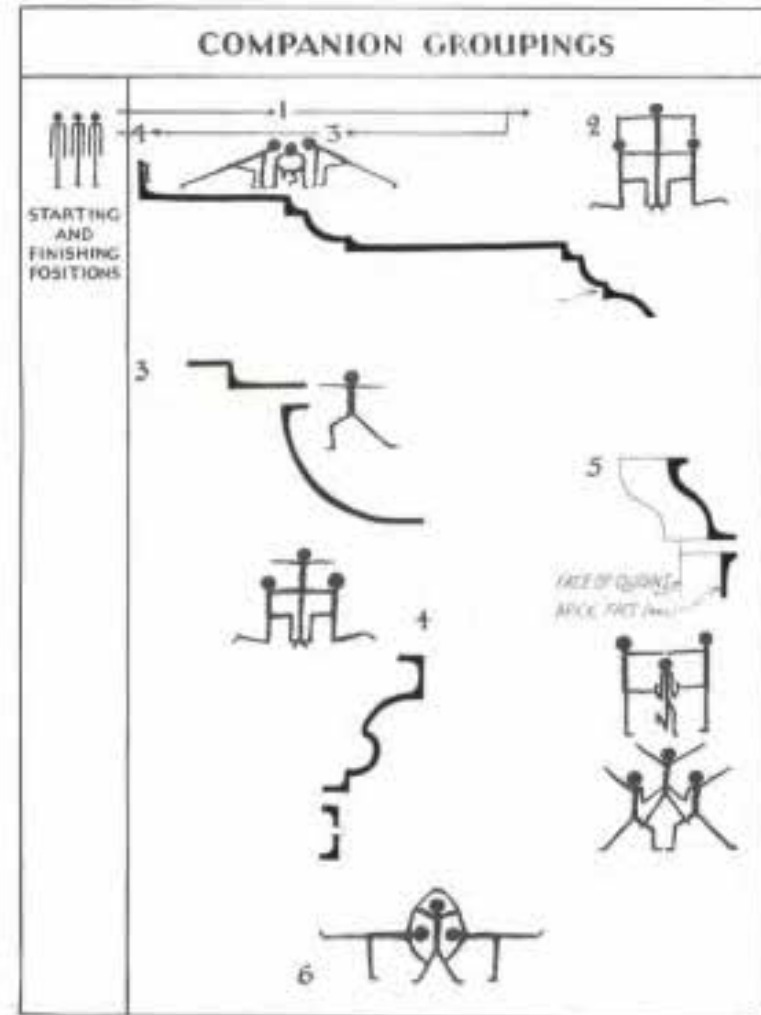
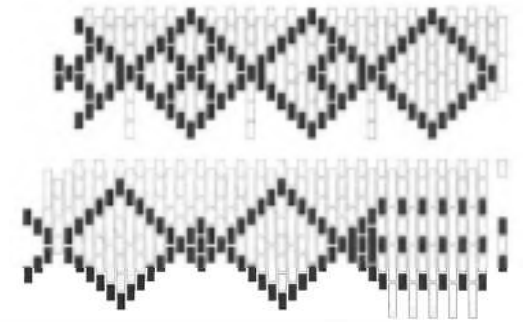
# Between the Nose and the Mouth 2016

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

— / \ / \ O —  
2016

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.





## Sculpture n°2 & n°3

Whitout Equivalent Proportions.2019  
Boning, metal, wood: 102x72x7cm. →





## Sculpture n°5

← Whitout Equivalent Proportions. 2019  
Boning, metal, wood: 102x72x7cm. →

## 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 area spot. 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.



