

AN ORNAMENTAL WAY OF MOVING

2015 •

• 2018

PERFORMANCE

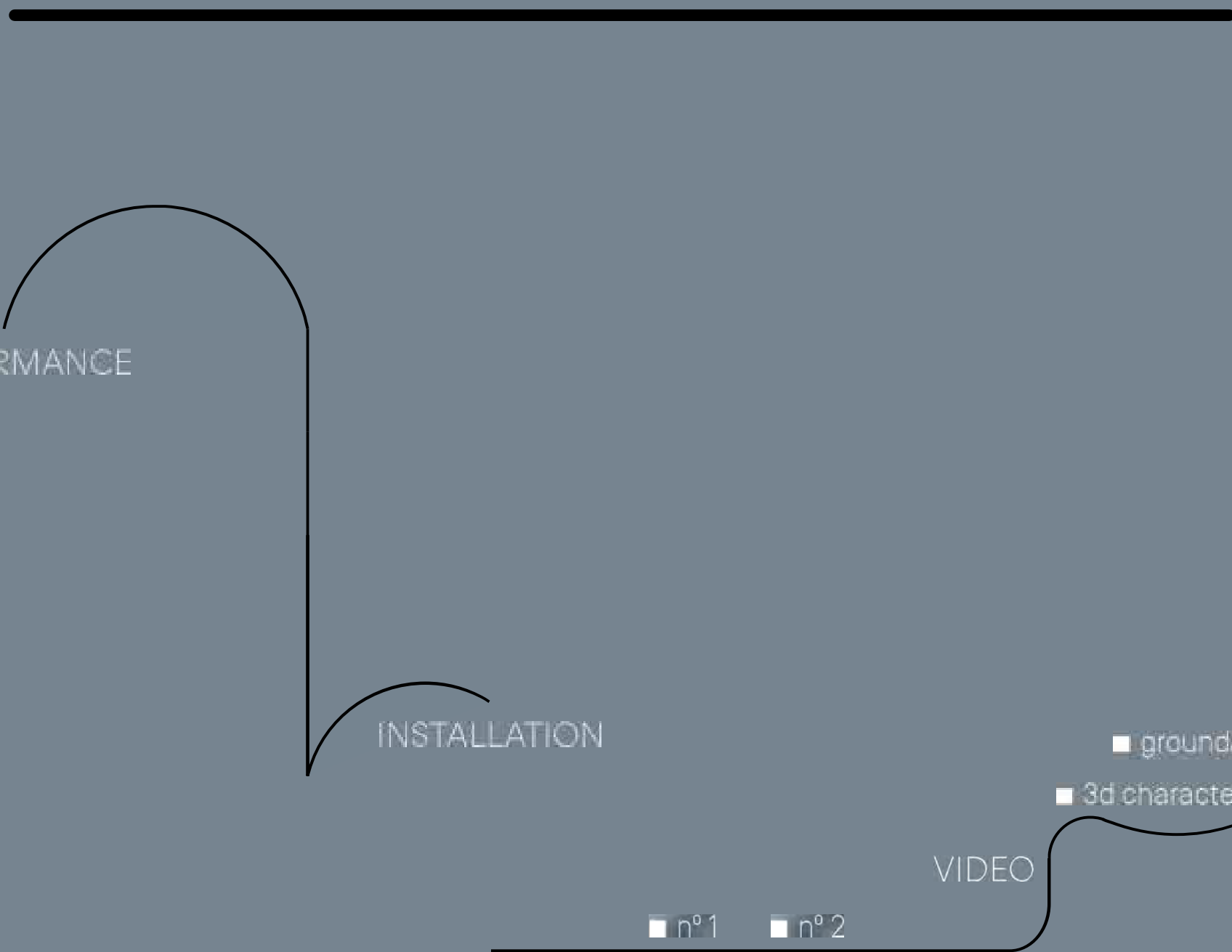
INSTALLATION

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.

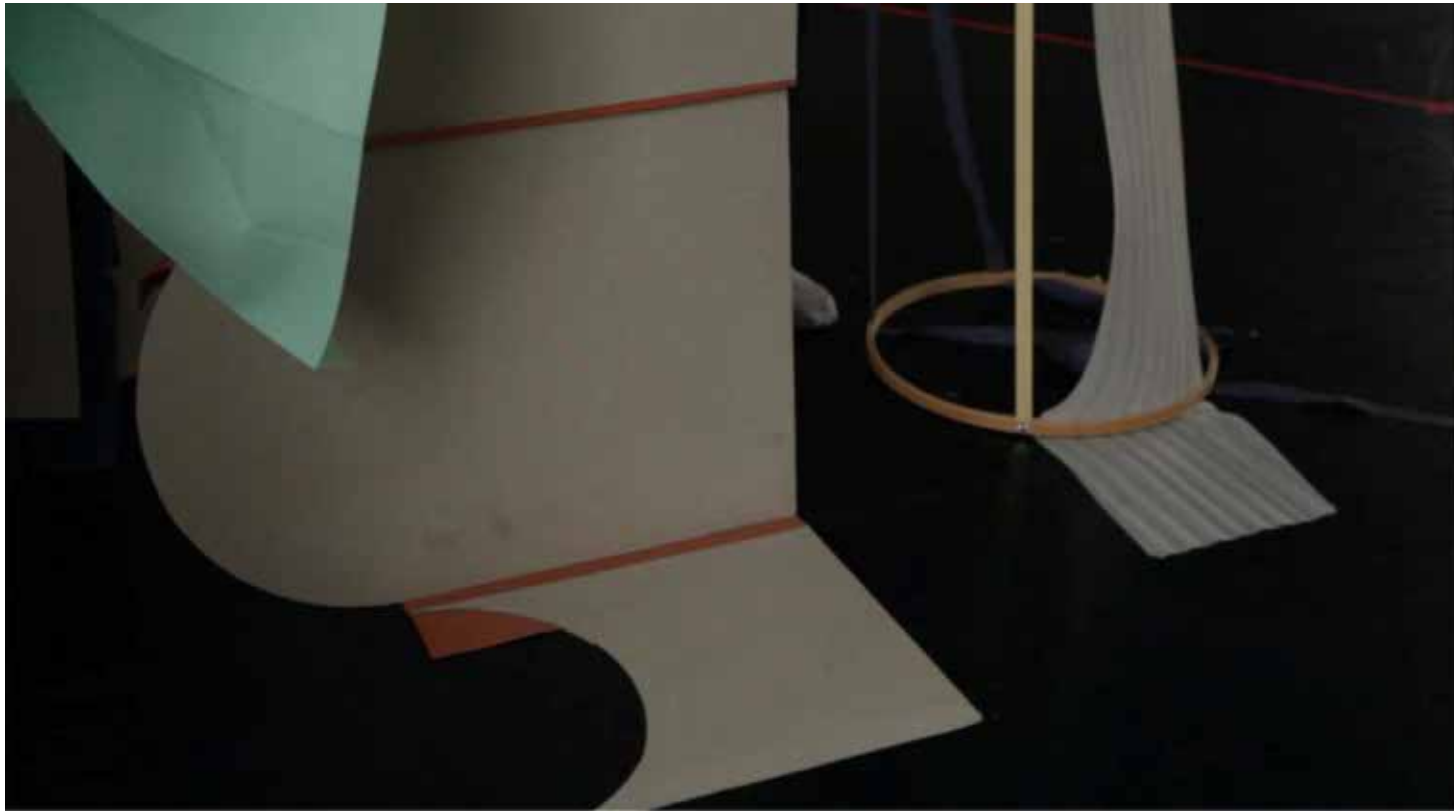
Bodies merge with still life compositions in an attempt to reconfigure the conventions of classical theatre by shifting the relationship between actor and object. The performance is inspired by Aristophanes's comedy *The Birds* (414 BC) and its abolition of the customary hierarchies for narrative construction. 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 Sharmae.

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





INSTALLATION

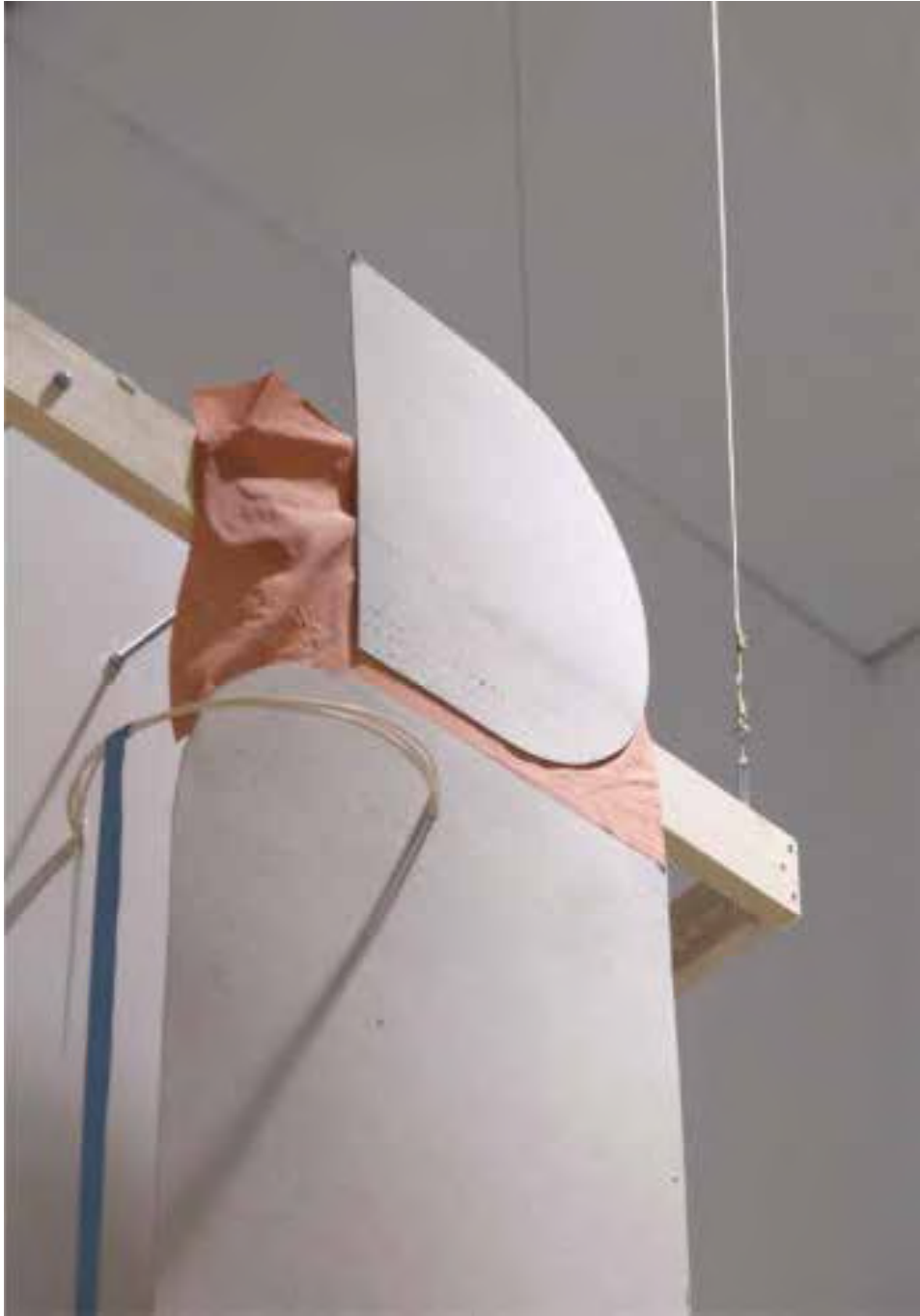
Decorative Elements 2016

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

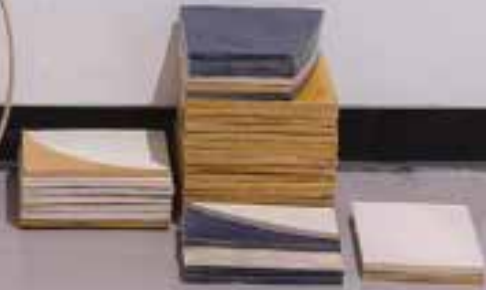
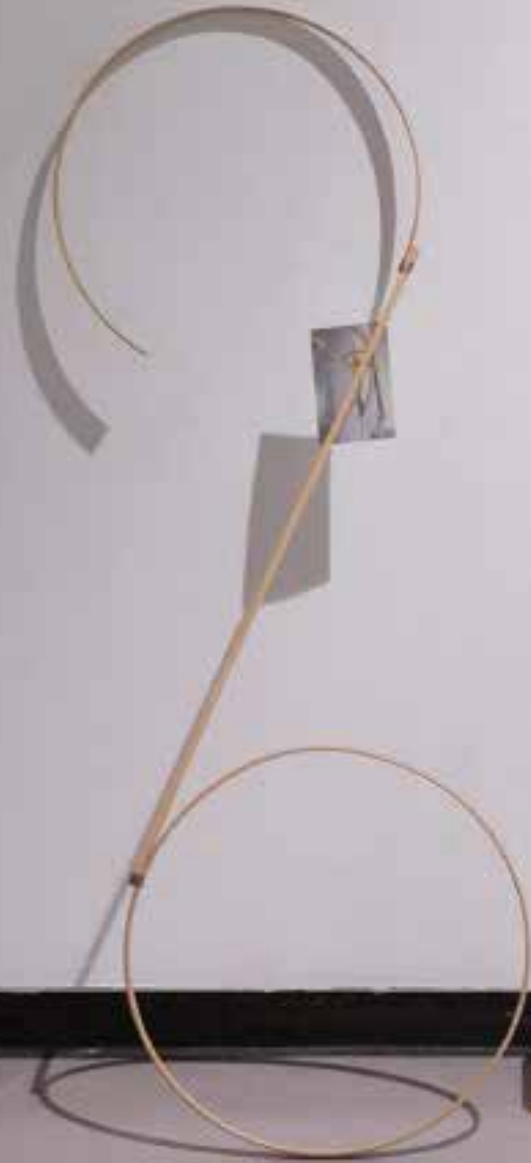
Recurrent Patterns [n° 1], 2016 →

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

*Choreographed by Nefeli Sharmae.

**Performed by Adrian Quinton, Caterina Grosoli, Margherita Mugnai, Melissa Siroi, 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.



