



“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

# 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.

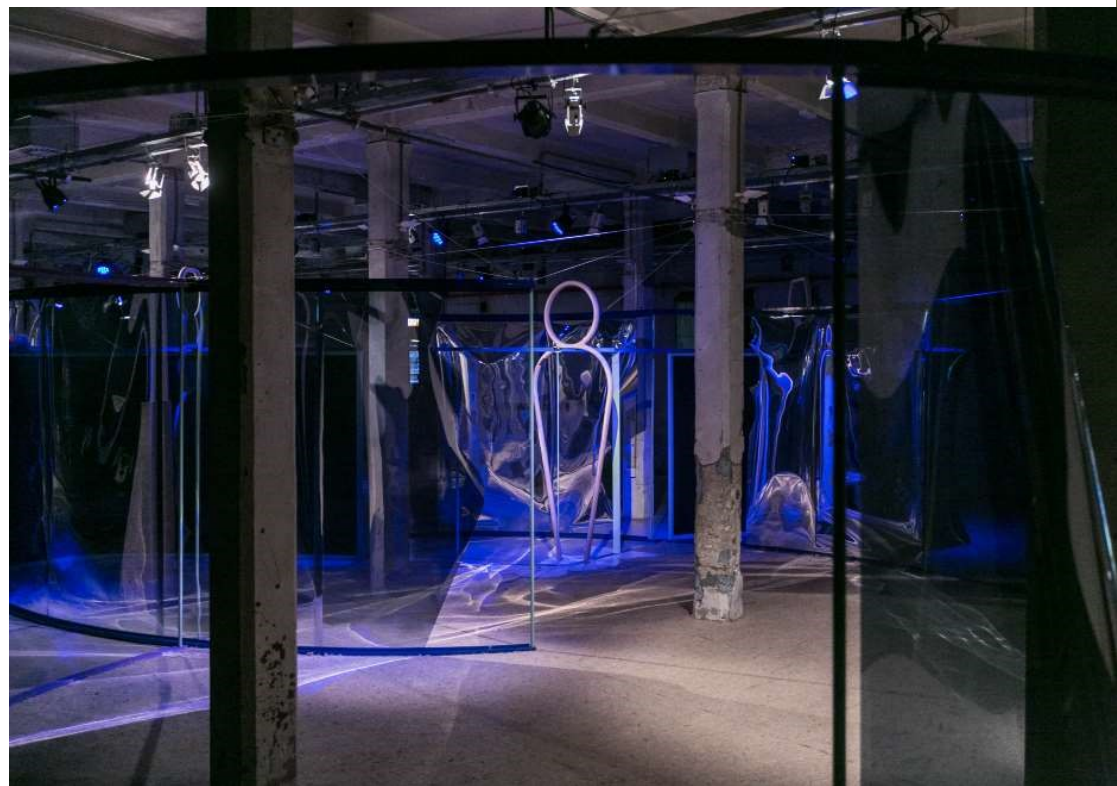
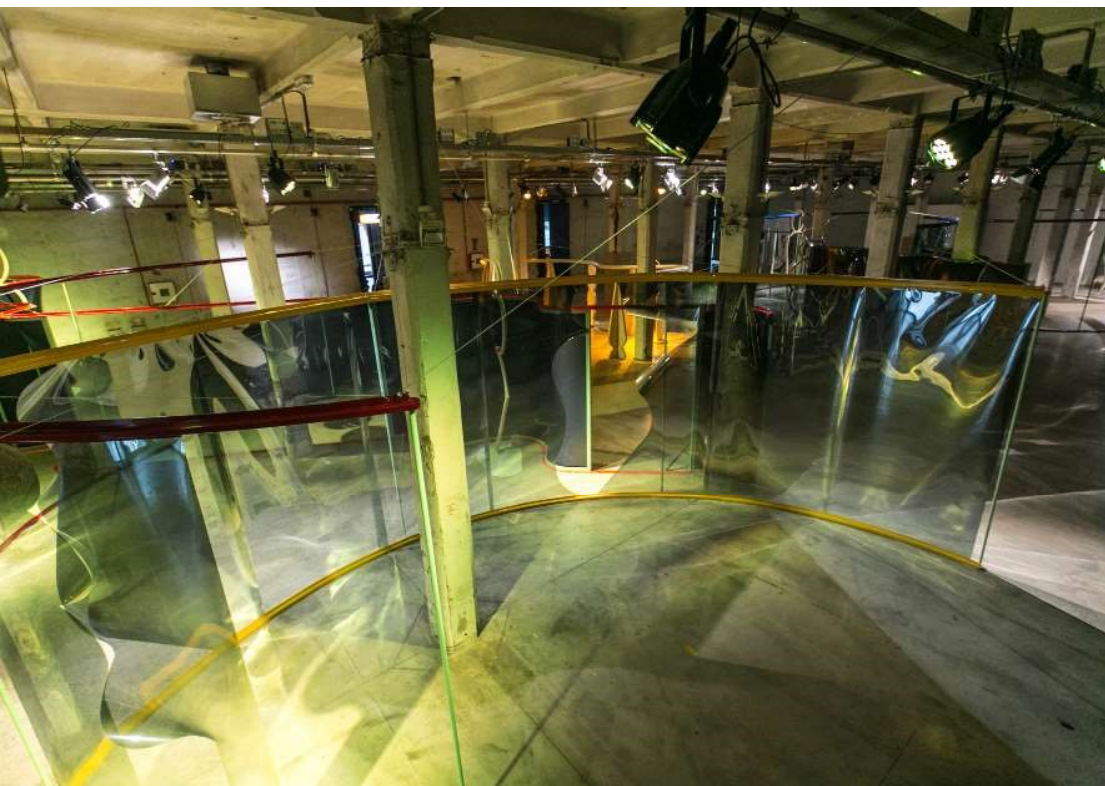
Diego Delas



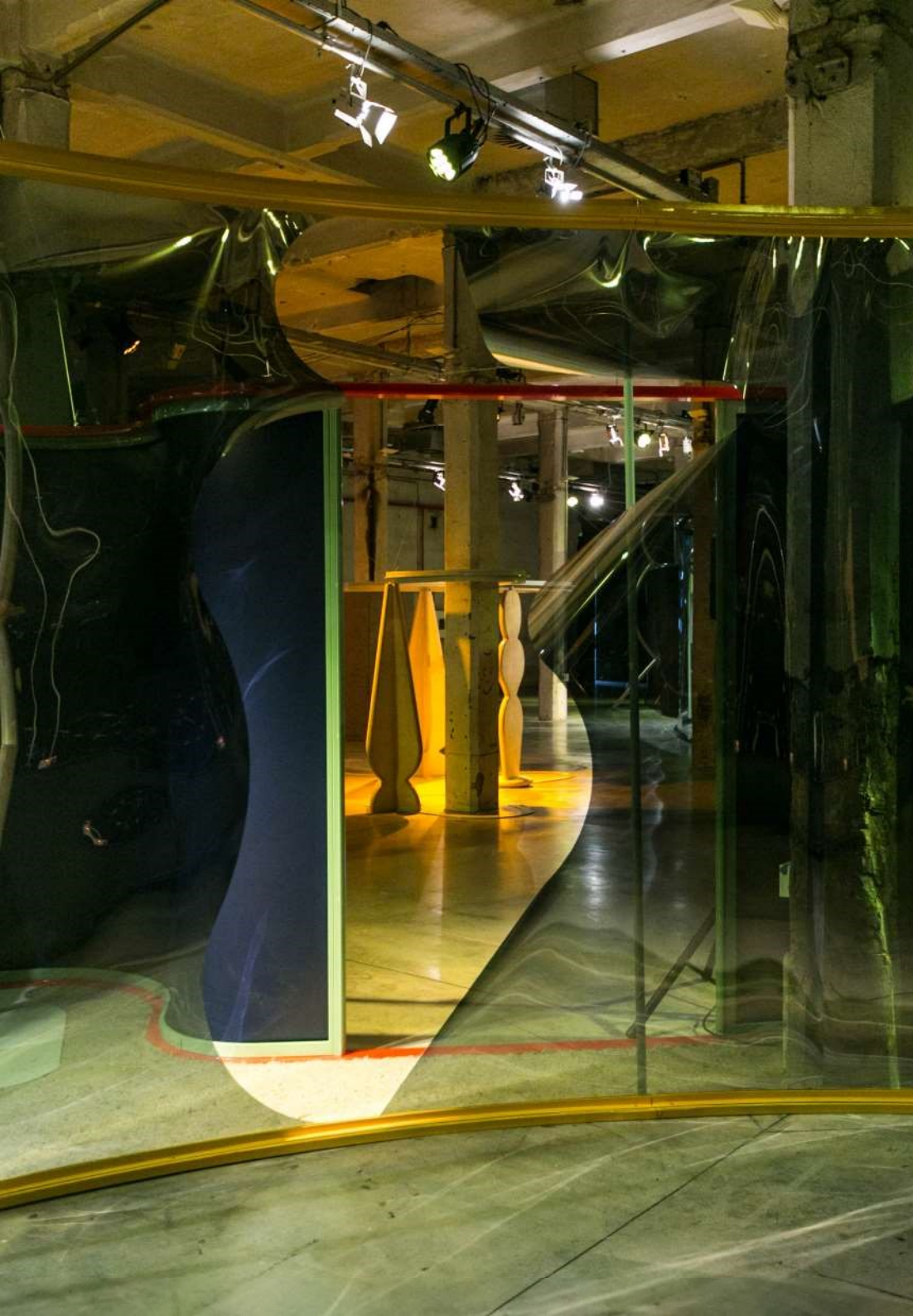






















Credits:

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

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].

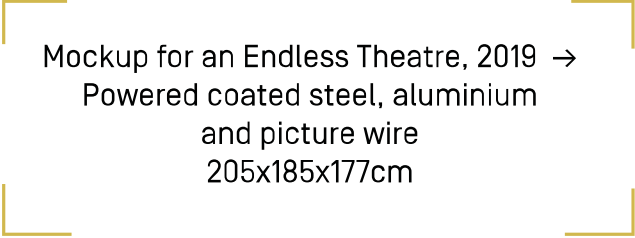




# THE INSTALLATION

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 → → →









Entrance

REPLAY

Game on!

With a fresh, gritty, and...

the last season, the...

the last season, the...

the last season, the...

the last season, the...

the last season, the...

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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

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

