

# 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



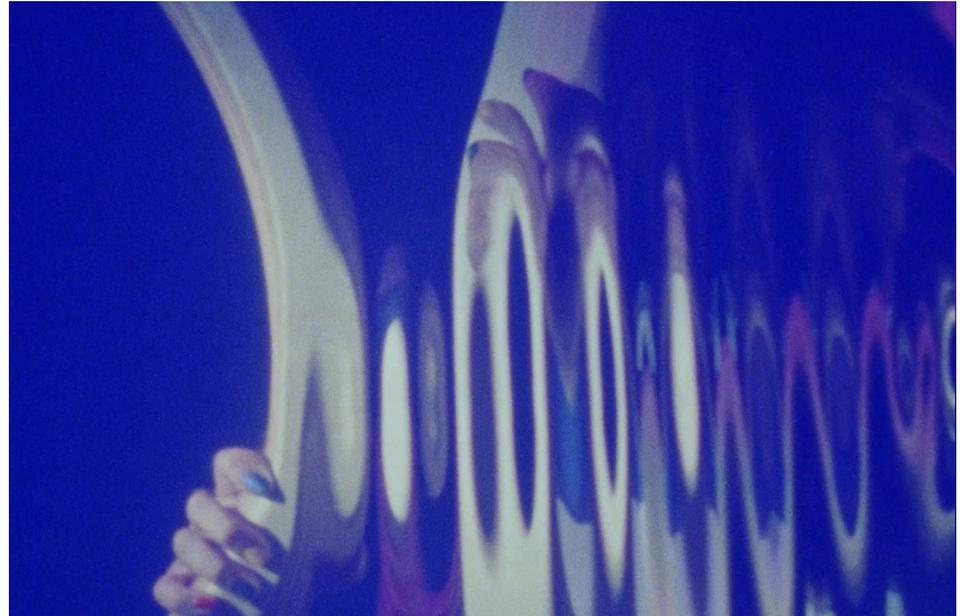
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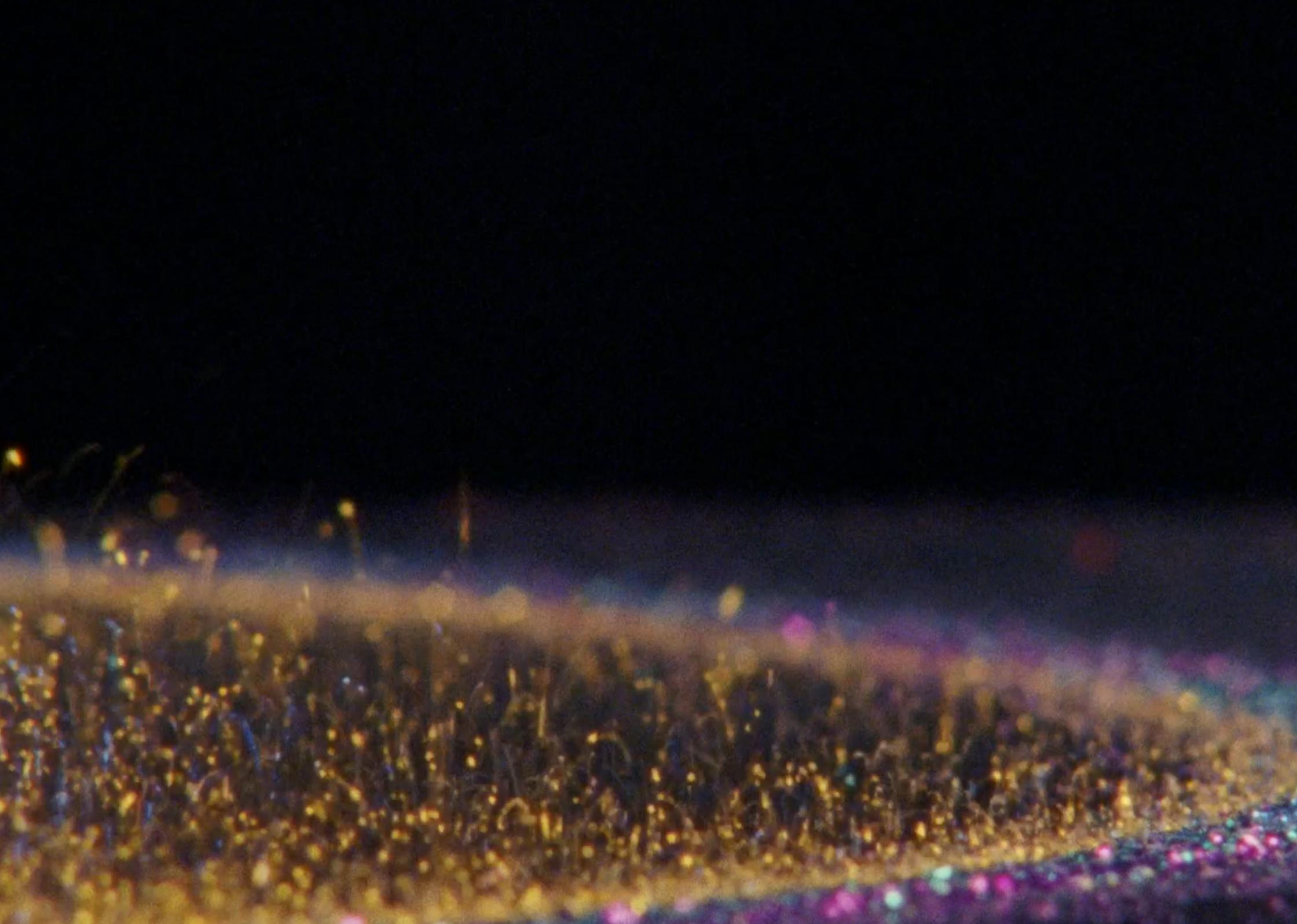
04:29



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<sup>a</sup> 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.

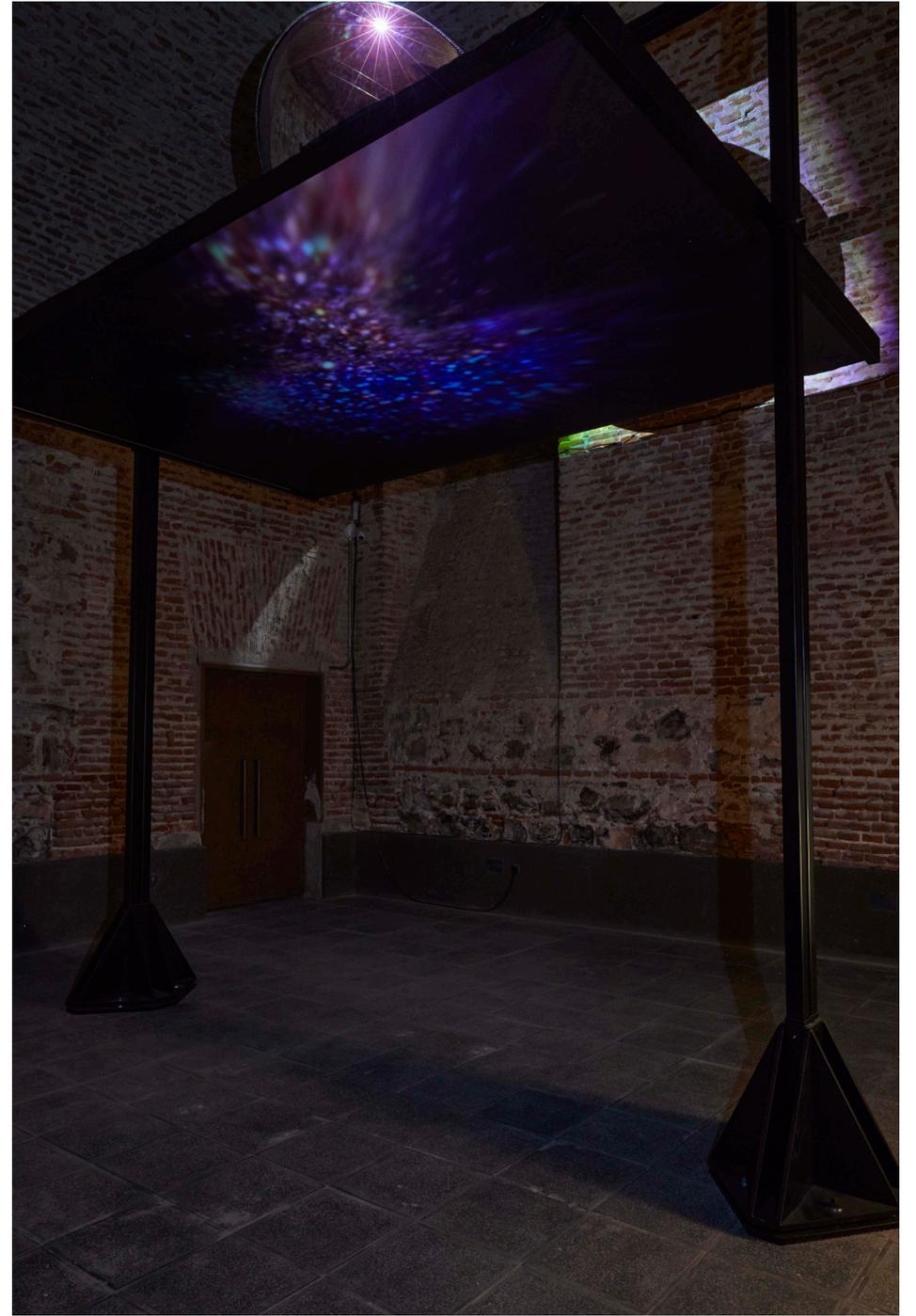
VIDEO  
Hearing forms  
2022

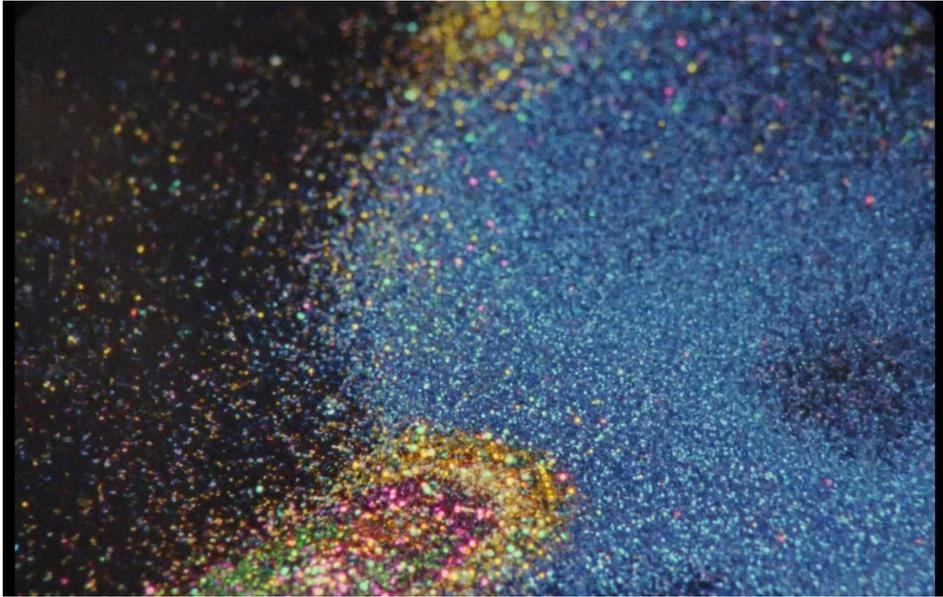
*Natural Magic* functions in this Vaults Room as a continuation of Space 1 on the first floor, showing a second *instrument for the imagination*. While in Space 1 the image expanded permeating the room and bending its architecture, here the beam of light of the 16mm projection folds to cross the wall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

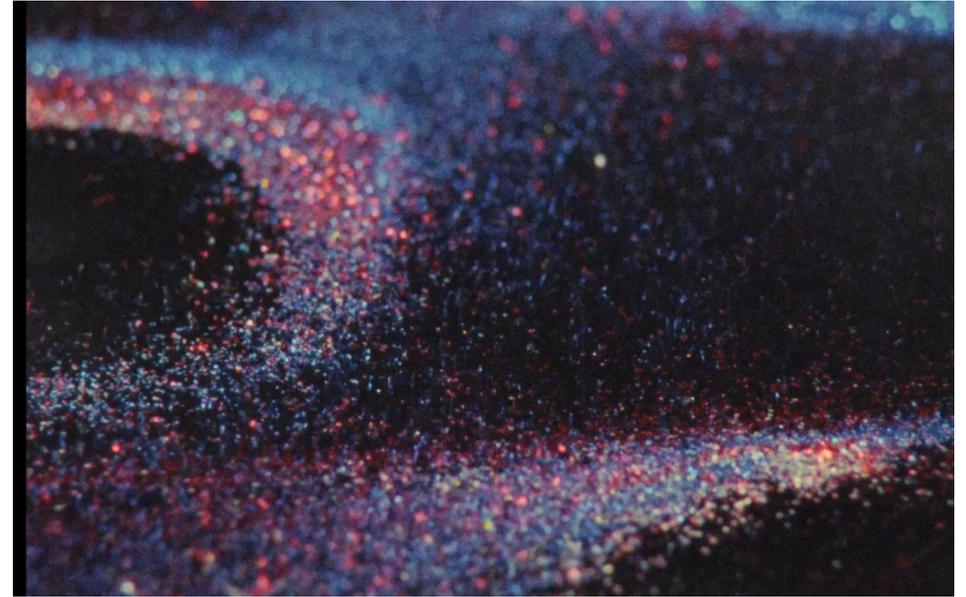
It is therefore a double, almost scientific experiment, with a complex methodology: on the one hand, the beam of light reminiscent of the magic lantern, and on the other, the sound that animated the film projected in Space 1, which now, reorganising itself as dust through vibration, manifests itself 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.

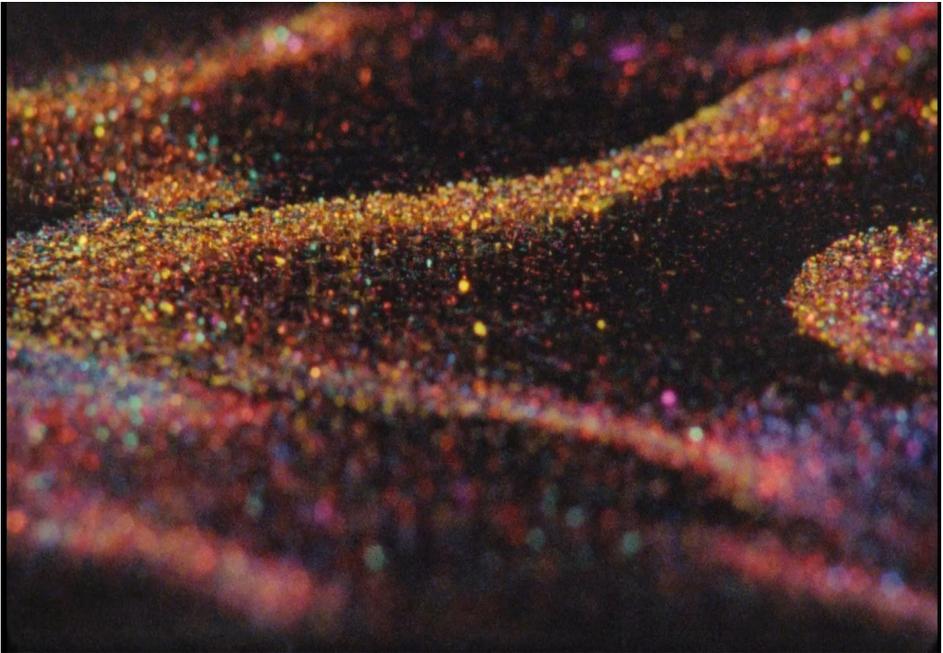




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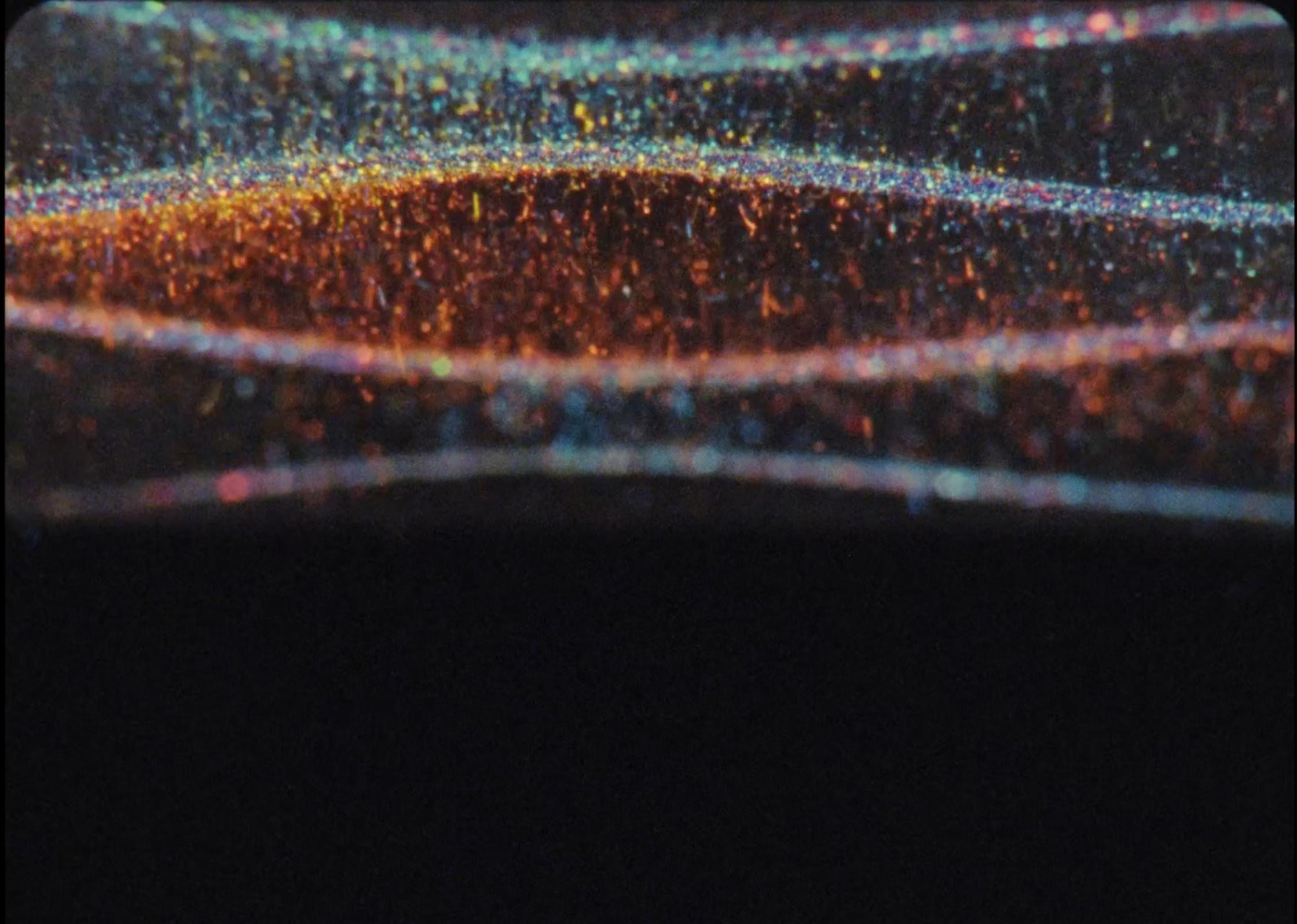
02:57



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.

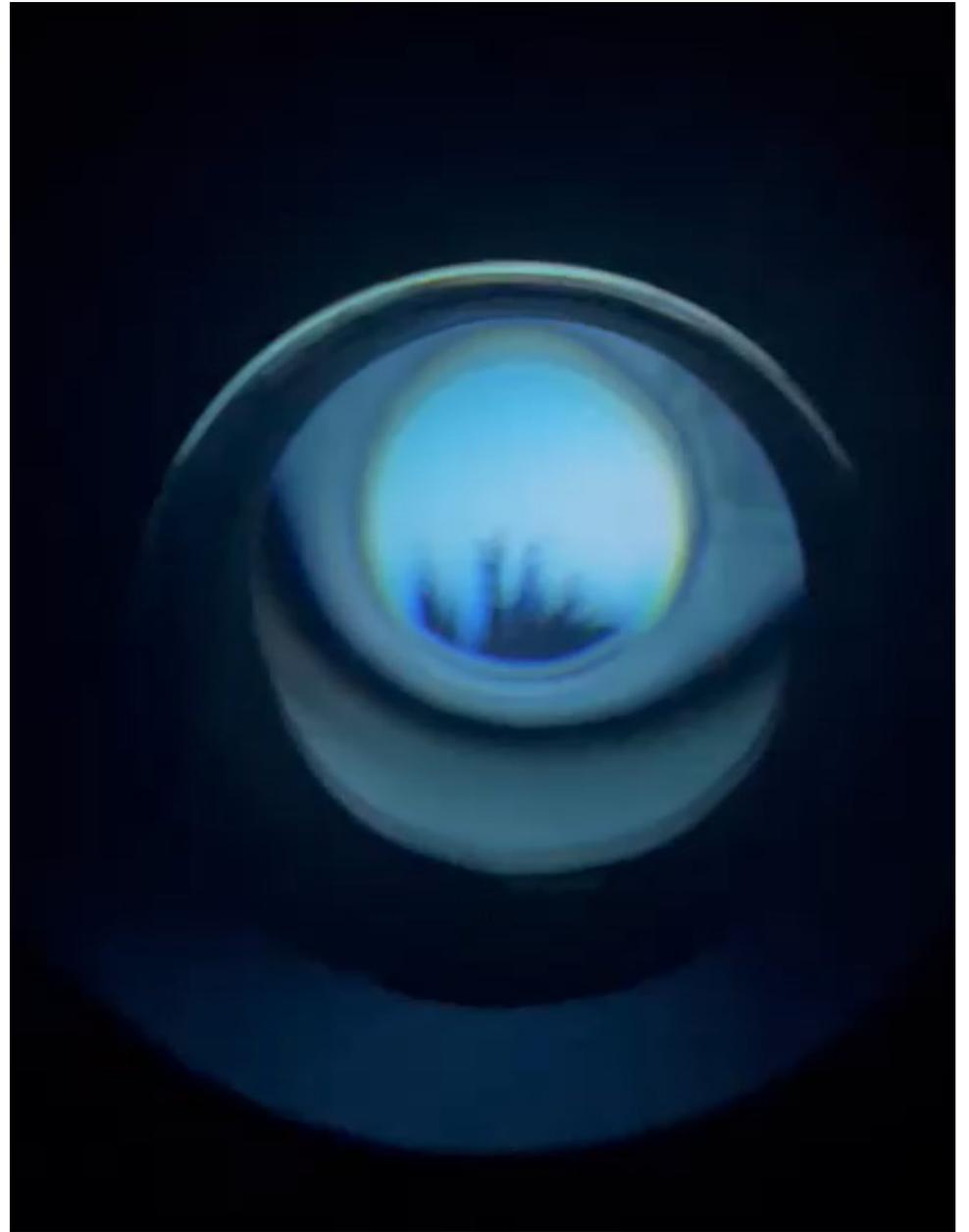
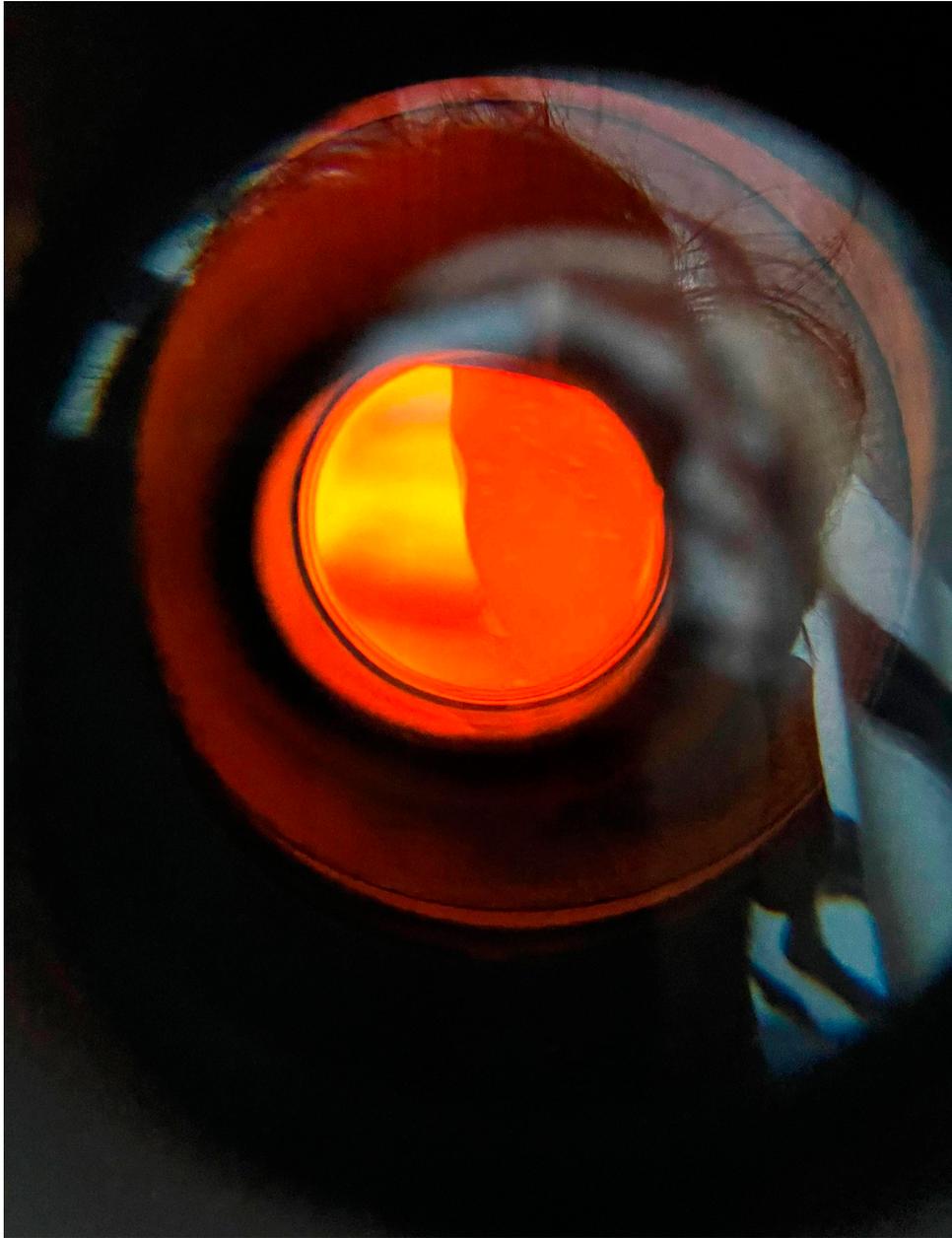
Looking into the water through an instrument, resonating with the rower, canal, lagoon rhythms, embodying a multiplicity of tidal patterns, to come back anew, return changed, amused and amazed, disembarking elsewhere, close, but elsewhere, perhaps on a much more complex realm.



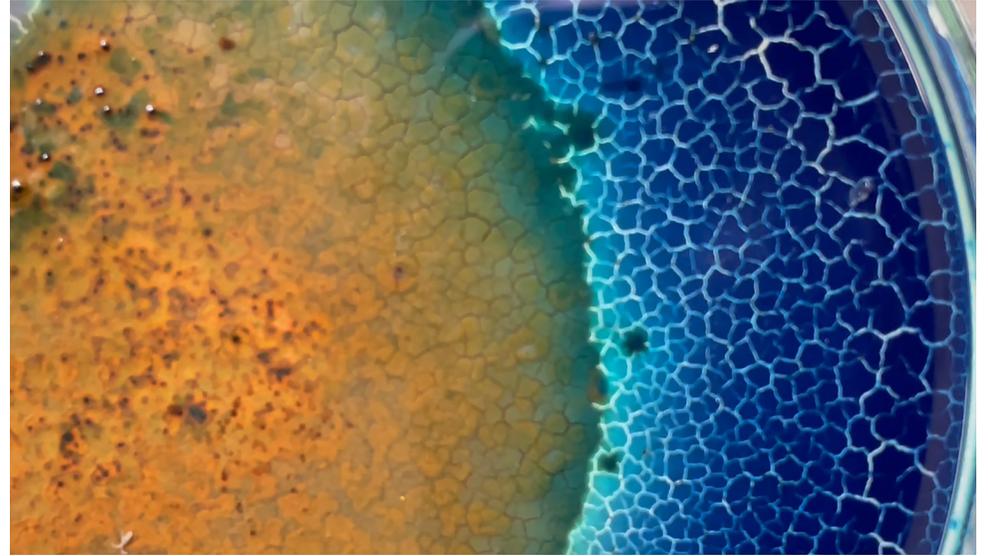
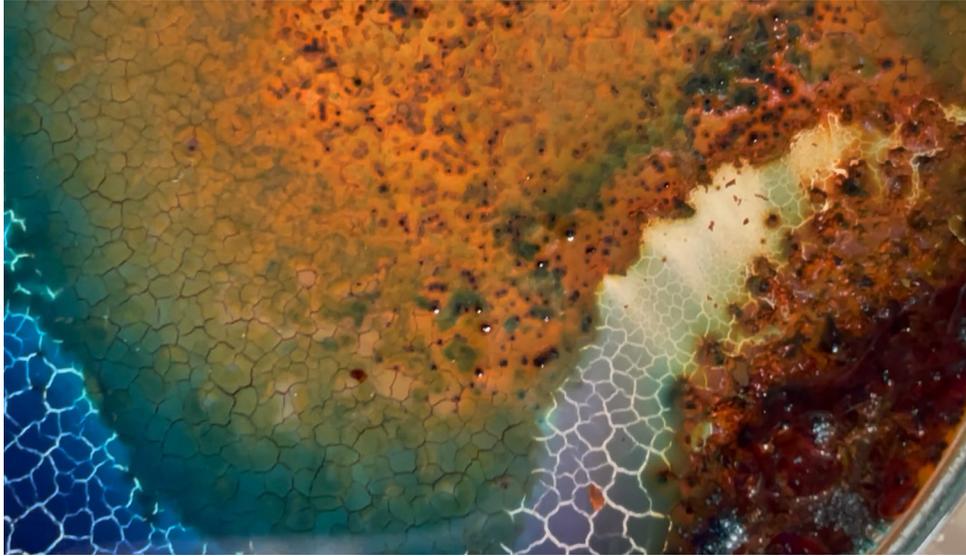
# BOAT



## 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

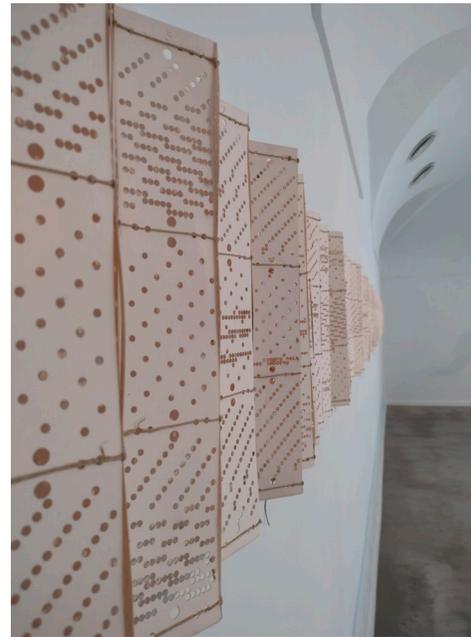
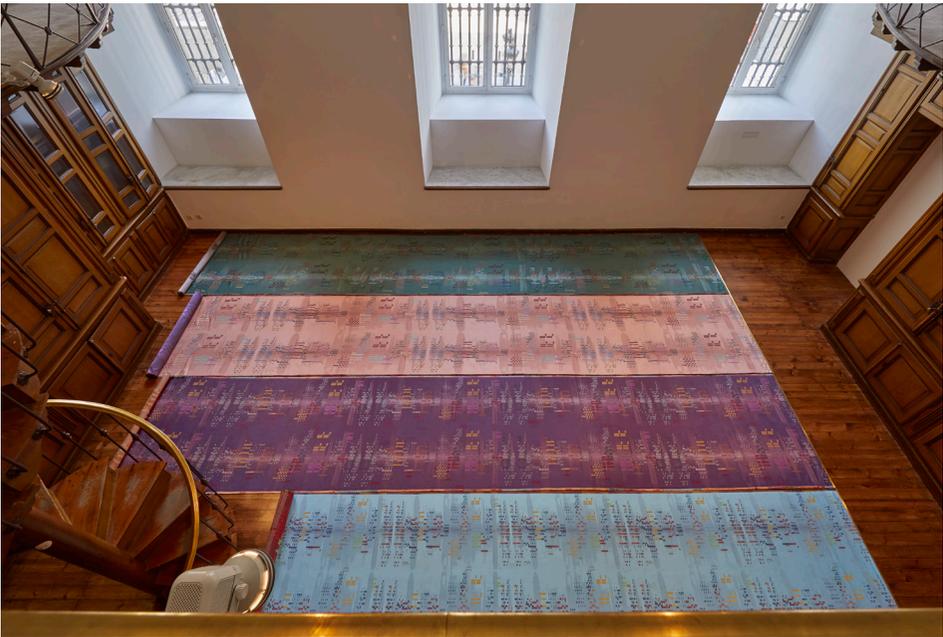
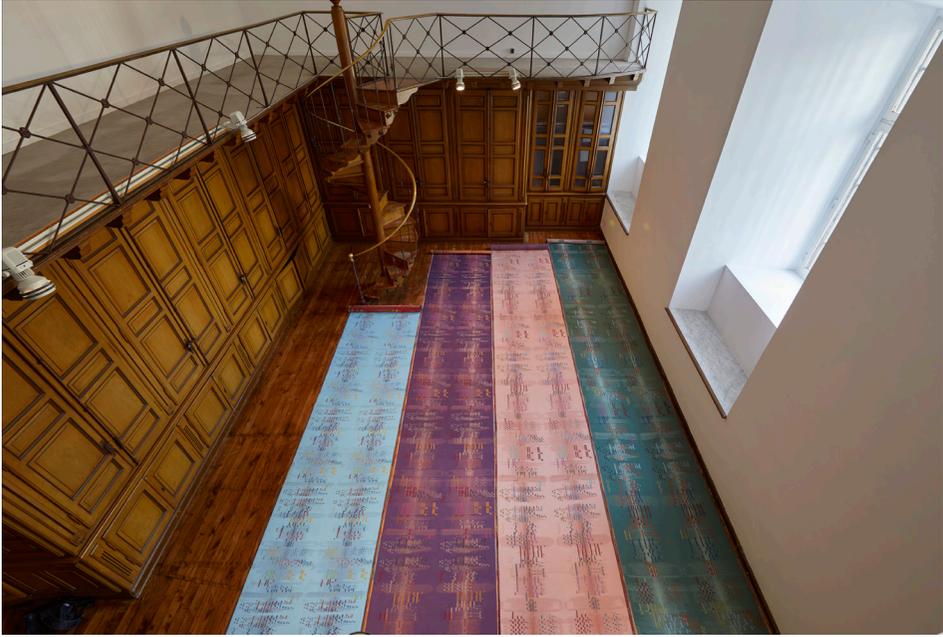
2022

- 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.



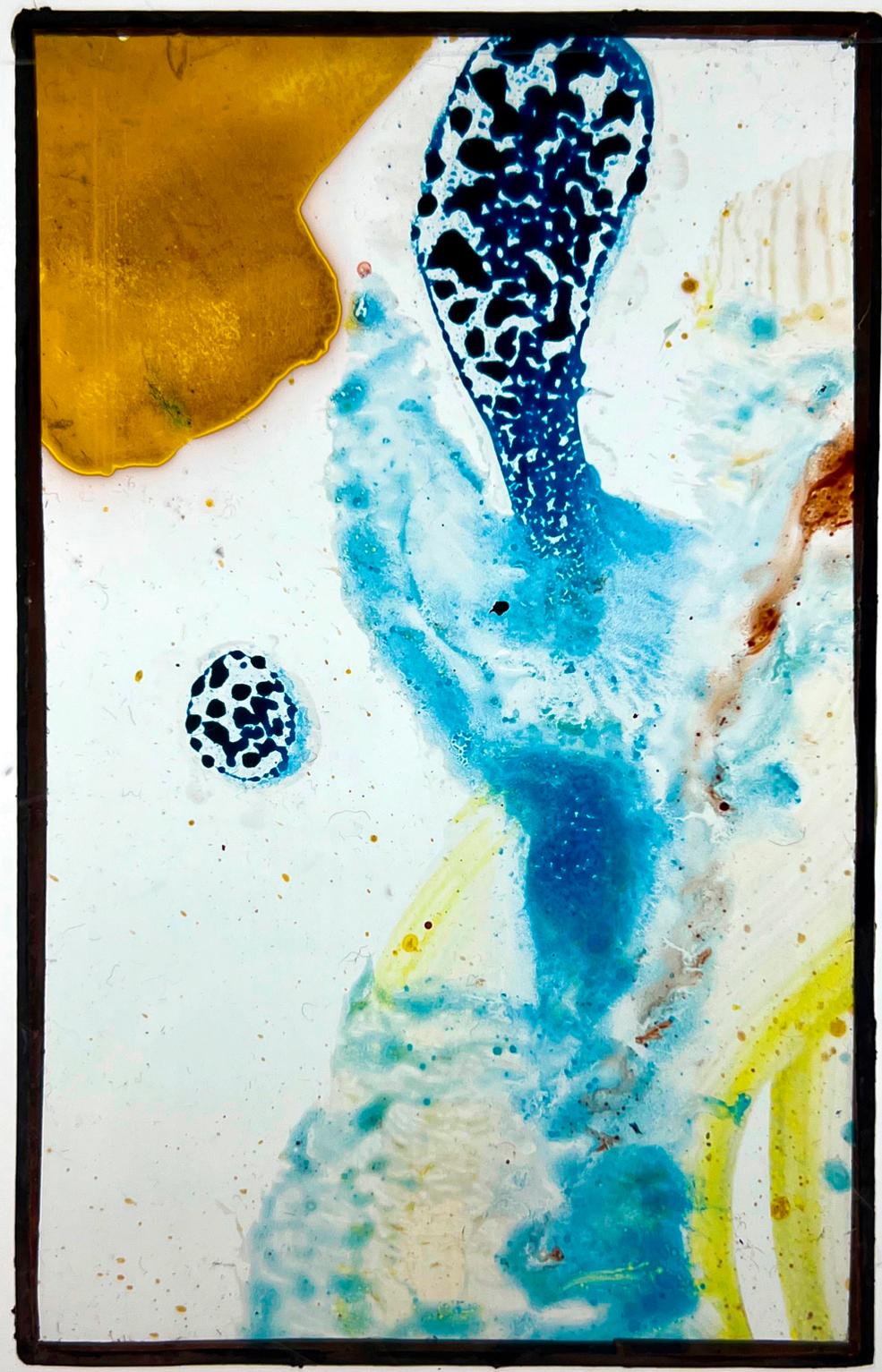
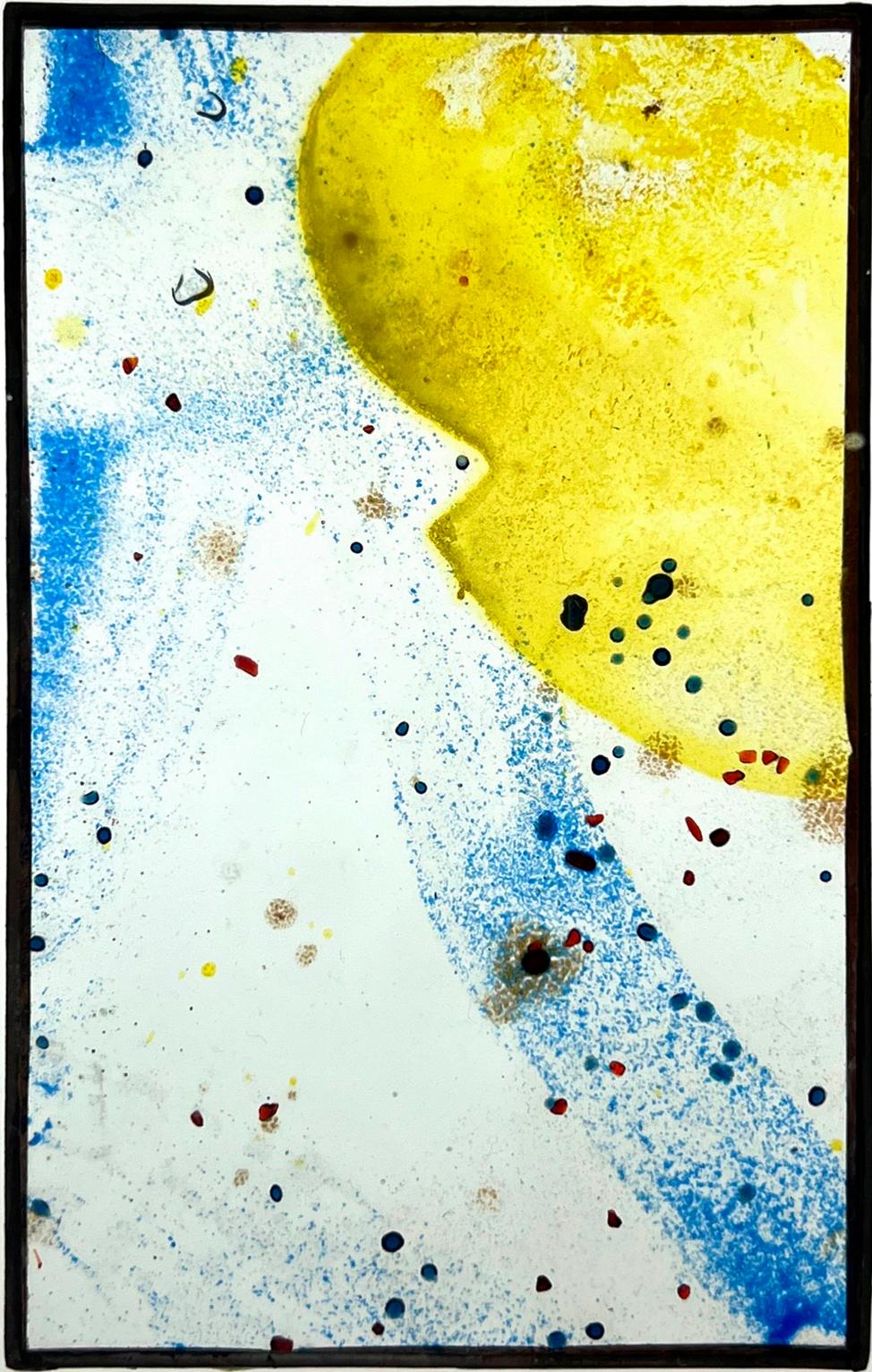


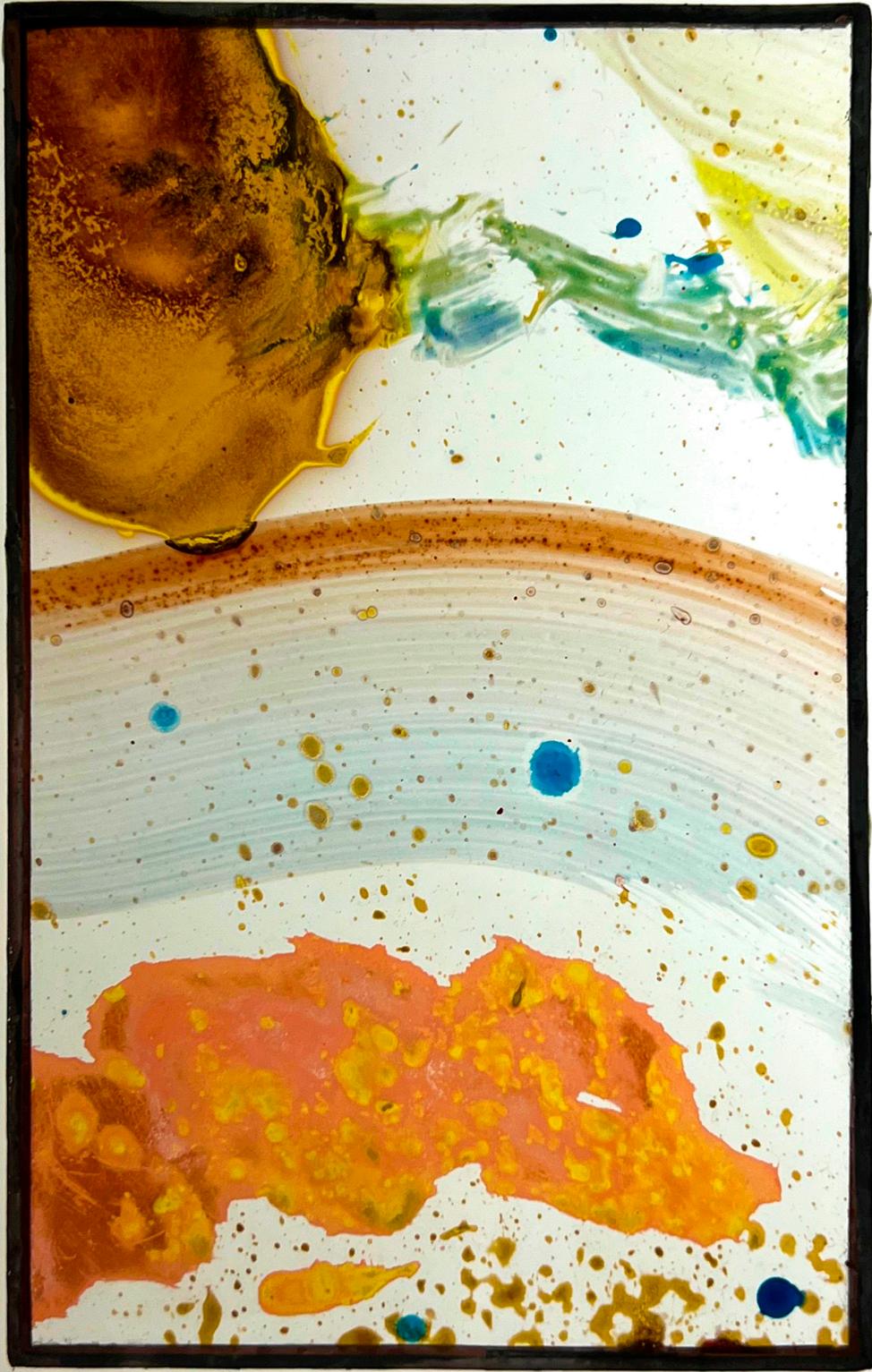
# SCULPTURES

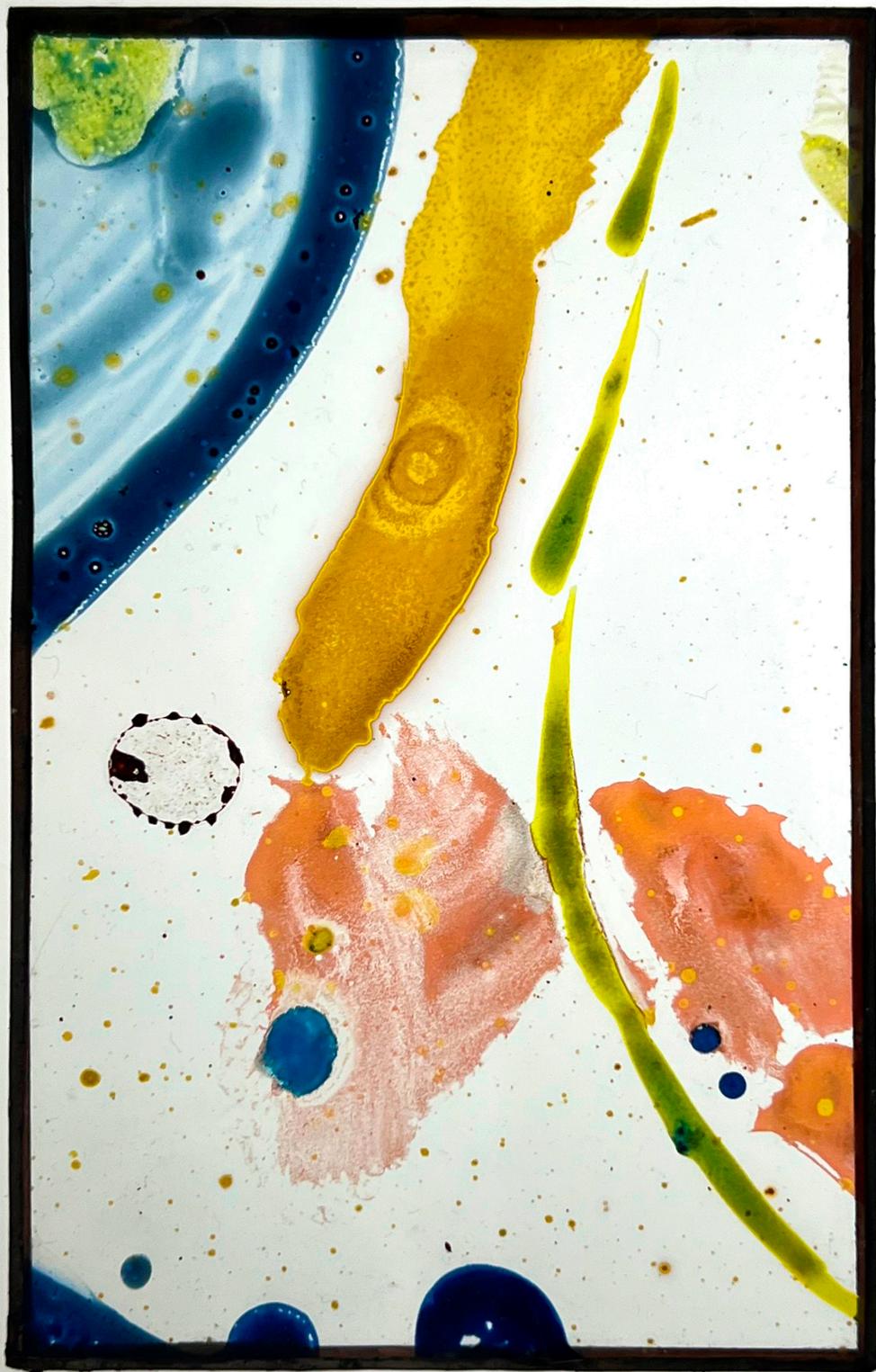
Polvo de estrellas

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.

