

IVARS ENTITLED (12 OR 14 PERFORMANCES)

One can never tell when, where or how a performance will appear; its bounds are always uncertain. It may appear ostentatiously or pass by unnoticed, abruptly or in silence. On this occasion, here in the Isabel Hurley Gallery at the end of this quarter-century February we shall be presenting as yet unseen performances according to the criteria of each author in a generous pooling of resources and cooperation between colleagues. Each has been defined according to both the possibilities of this manner of producing art and the scarcely debatable fact that the performance in visual arts, despite now being consolidated in videography, always emerges with the freshness of the living arts and its singular poetry and bareness of gesture. Despite this long tradition that sometimes weighs heavily, on this occasion we shall try to avoid stereotypes by making slight changes. There will *micro-changes* which we know will never be sufficient but that we wager will generate an extension of their own technical, formal and conceptual resources. Within a performance, as alongside the interesting artistic production, there will always be a hint of meta-artistic character. Our task is to extend the possibilities of art, to undermine the limits of culture and widen the world. The ways in which we bring these can be simple or complex but they will always be the tools of the thousand ways to decipher, to articulate, to combine.

We are presenting 12 or 14 performances. Who knows the exact number? The public will be able to ask themselves if they are missing something beyond their immediate perception or even, if anyone among them appears to show some sort of performative trait. Why not connect with what is happening, ask questions or interact? Because judging by the energy of those present and the vital breath that infects us, we will crawl, walk and run, we will sully ourselves, shout sing, sew, eat, hide, paint, serve, dance, whisper... we will be vulgar, hysterical, sincere, dishonest, restrained, funny, tender or violent. We will scatter and unite, get wet, make a noise, remain in silence, engage in politics, criticise, feel, announce, persuade. In short we shall look at each other expectantly. None of this could exist if we do not share what is happening in the reflection of our eyes, in the echoes of our ears, in a shared touch, in a harmony of kinship and resistance. So... we warmly welcome you and have pleasure in pleasing you, and perhaps, troubling and concerning you, with our very best wishes.

Joaquín Ivars

“CON TÍTULOS, 12 o 14 performances”

Fronteras - Licet González.

I begin by assuming a firm stance, then move on my knees and start crawling, charged with effort. During this movement, I pause to inflate a black balloon, generating a tension that grows with each breath. I slide among the audience, moving between their legs while I continue inflating the balloon and advancing

slowly. In a moment of release, I let it go, thus breaking the accumulated pressure.
Hilvanando - Sofía Ruiz Sorokina.

The ways in which relationships are woven and unwoven, compressed, stretched, broken. Something dies and mutates; something is born in the encounter between two bodies: a world and a life, a common body, both horrifying and fascinating. The sound of fabric tearing, threads snapping, and labored breathing reveals the intricacies of the bodies present.

Instrucciones para el éxito: una mentira bilateral – Irene M. Kenth.

“Instrucciones para el éxito: una mentira bilateral” (Instructions for Success: A Bilateral Lie) invites us to reflect on the illusory shine of prefabricated happiness formulas. The piece delves into the irony of discourses that promise magical solutions but actually leave behind a sense of emptiness. Thus, it questions the blind faith in self-help and the obsession with instant success.

Respiro, luego existo – Isabel Atencia.

Hidden, the boundaries between presence and absence, identity and anonymity, become blurred. In this performance, the body becomes a mutable symbol, exploring the relationship between what is visible and what is concealed. The sheet acts as both a protective veil and a border, challenging perception and shared space.
Rutina de noche para un sueño profundo – Rocío Meléndez.

Achieving a pleasant sleep hinges on reaching a state of relaxation. After a day loaded with obligations—work or study—plus the stress of the city and its constant hustle and bustle, it is essential to find a way to disconnect and feel you are in a comfortable, private environment. That’s why, in this sleep routine, the practice of relaxation through ASMR is incorporated, presenting it as an experience oscillating between daydreaming and the sensual.

Deja que te contagie... – África Guerrero.

I embark on an introspective journey in which the audience witnesses my process of self-exploration. I connect with my inner self through meditation and mindful listening to my body and mind. As I progress in this state, the hidden and darker facets of the self begin to manifest in the body. In the end, I invite the spectator to confront my exposed figure.

Fragüero – Isa Gómez.

Using a rope, I tie and untie it while walking forward and backward. I keep time by repeatedly singing a fragment of a bulerías lyric until I reach the street. No longer singing, I tie the rope to my navel, smoke a cigarette, and when I finish, I cut the rope with the flame of the lighter.

Sueño de libertad – Rodrigo Eréndira.

I hope that one can wake up and no one spoils anything.

Line up to touch the author's body; it is completely at the spectator's disposal.

It seems there is interest in creating an intimate space. Are we in his dream or somewhere else?

It doesn't matter—perhaps in the end, this is neither dream nor freedom.

The Pyrexian robber will dissolve it.

Pezones – Lidia Álvarez.

A pink thread goes through each of the nipples, which two people proceed to eat, chew, until they make it disappear. Then, in an endless loop, the thread reemerges from their mouths and returns to its original place, only to disappear and reappear endlessly, eaten and returned, in a constant act of giving and taking.

Protección, límite y angustia – Lucía Navas.

Draw a circle, create a safe territory. "I'll huff and I'll puff, and I'll blow my house down," I proclaim. Expand the outline by blowing with effort, making the boundary waver. "I huffed and I puffed, and I blew my house down," and the circle breaks. That opening becomes an opportunity for exchange, transformation, and growth.

La danza del sol – Martina Bencomo.

In this week's video, we'll learn a choreography that's very simple yet fun, which will not only help you relax and take a break from your routine, but will also help you open up and be a bit more yourself. Don't be afraid to let yourself flow and express yourself as your best self!

If you enjoyed it and want to free your body and mind, don't forget to follow me for more tutorials, and remember... Always with a big smile!

Con permiso, señores – Laxman Martínez.

He advances, firm and silent, carrying a golden promise on a tray. Behind him, he carries a hundred sorrows, offering relief, his day's wage in tow.