

BARCELONA PRODUCCIÓ

MARTA VAN TARTWIJK***Parpella (Eyelid)***

30.04 – 07.07.2024

Parpella (Eyelid) is a research project involving the use of video, sculpture and performance as tools for placing the body and the landscape in a dialogue with each other. This research explores darkness as a membrane that alters conditions of visibility and makes possible a space and time in which to speculate on an accumulated, artificial, cryptic and sensual nature.

Based on collaborative work with three performers (Blanca Niemietz, Jara Roset and Katixa Goldarazena Azpirotz), Marta van Tartwijk explores the performative possibilities of recording using infrared. The darkness appears as a body that swallows us up and as a habitat for recording a series of performances mounted in three locations in the area around Donostia: a post-industrial site and the bank and the mouth of the River Urumea.

The two videos screened in the Espai Rampa room are recordings of the performances mounted in darkness without an audience and based on prior experimentation done on set. In these earlier sessions, images and writings related to experiences with the landscape during festive moments were shared. These studio rehearsals provided an opportunity to catalogue a series of gestures for an improvisation score that shares four changing, rotating roles between the performers, one of whom gives the guidelines for the camera recording. This experimentation was moved outdoors, activating the performance lab in the form of different dance moments as a community. This movement script emphasises

variations and repetitions that place in parallel the materiality of the flow of the river and the fluttering of leaves with the cyclical sequentiality of community dances and techno culture.

The Espai Rampa is the continuation of this performance lab, another rehearsal room where the *Parpella* research can be rolled out to test the relations and encounters between these and other materials and visitors. The projections are shown on two facing screens in which the landscape and bodies appear alternately. Like eyes that open and close at unexpected moments, this alternation guides the gaze, creating a rhythmical movement among the spectators in the space. The videos show us dense, slow, damp gestures full of material, coats, shoes, branches, hands, leaves, hair, napes, etc.

The idea of rhythm, repetition, variation and sequentiality is applied to the various iron structures grouped and arranged around the space to create the support for the screens and the various sculptures. The modifications to these iron pipes function almost anthropomorphically as arms or legs that extend and contract in a choreographic manner. This series of objects draws a landscape halted in time, branches with fabrics that cross them or are stuck to them that call to mind the traces left by the rises and falls of water in a river.

The presence of a sound body, created using the amplification of matter such as the air or water that circulates around our bodies and through the

architecture of La Capella transports us from inside the Espai Rampa to the outside, and makes us enter and exit the stage and the building, highlighting their porosity and organic quality. The sound is edited so that it functions in a pattern similar to that of the videos, as experimental music, worked on the basis of those elements present and often imperceptible around us. Our sense of hearing guides and disorients us, pushing the body to the limit, to the experience, into a state of alert.

Parpella (eyelid), the skin that protects the eye, a veil that constantly opens and closes, sets the rhythm and breaks up everything we see between the light and the dark. There is an interest in being able to edit all these cuts to black that are sudden and necessary for the proper functioning of the eye. The eyelid supplies water to the eyeball, the nervous system establishes the rhythm of the period of vision and edits the entrance and exit of light, of the image, without being aware of this brief interval of darkness.

Laia Estruch (Curatorial Team) and Marta van Tartwijk