

In her exhibition *You were created to be so young (self-harm and exercise)*, Ser Serpas' draws on her former roles within the spheres of community work and fashion to inform her interactions with hoarded detritus. Her art directly connects with the legacy of the "readymade," which she subverts with something akin to manic "hoarding." Her wild sculptural assemblages are the outcome of a haphazard, unorthodox craft and her combined found objects have a bold, almost figurative air: white goods dumped in the streets and items from demolished buildings mingle with the fragile textiles that she collects in her everyday practice.

In that sense, Serpas' work is divided into two material realities: the domestic and the urban. Acting as domestic signifiers, endless collections of textiles, garments, and fashion items are messily piled and tied together, whereby they appear as abstract forms. They look like an endless shuffle-sequence of possible styles or like the infinite possibilities of subjective expression. In stark contrast, found objects from the urban realm expose the city's waste: windows, doors, insulation materials, wall fragments, and bathtubs. Highly generic objects collide with clothes permeated with the notion of the individual. Far from indulging in mannerist mimicry, Serpas' objects appear anthropomorphic: a mattress, bluntly crammed into a stove, recalls a tongue coming out of a mouth.

At Luma Westbau, Serpas connects both the urban and the domestic: a large tarp of garments creates an architectural sculpture using the Westbau façade, while new sculptures are produced on site with materials and objects found in Zurich.

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