

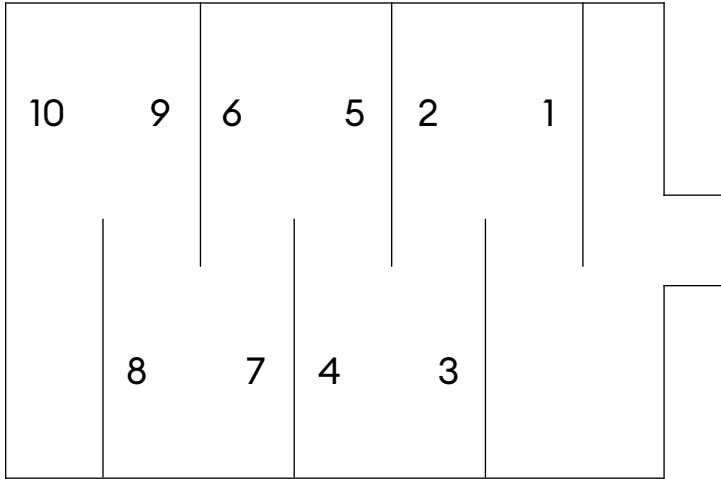
Ser Serpas

rent



CAG

B.C. Binning Gallery



- 1 *untitled, 2026*
oil on canvas
- 2 *untitled, 2026*
oil on canvas
- 3 *untitled, 2026*
oil on canvas
- 4 *untitled, 2026*
oil on canvas
- 5 *untitled, 2026*
oil on canvas
- 6 *untitled, 2026*
oil on canvas
- 7 *untitled, 2026*
oil on canvas
- 8 *untitled, 2026*
oil on canvas
- 9 *untitled, 2026*
oil on canvas
- 10 *untitled, 2026*
oil on canvas

In this body of paintings, Serpas works from images generated by a free AI tool, which entails her “tricking” the software into outputting images containing nudity. The resulting compositions depict figures alternately contorted to fit into awkward frames, or cropped by them, seemingly endeavouring to endure in contracting spaces.

The paintings are made by pressing or “kissing” one canvas to another while still wet, a process that Serpas describes as requiring her full body. Characterized by smears, smudges and other forms of distortion, each set of images bears a sense of being on the verge of disappearing or having been hallucinated.

The canvases that serve as each painting’s substrate have previously been used as dropcloths on Serpas’

studio floor. Serving as the paintings’ underlayers, pools of warm, organic colours – residue of the artist’s studio activity – often appear to emanate from within the grisaille figures.

Staged in facing pairs across a series of long, tight walls that the artist variously refers to as alleys, hallways or corridors, the architecturally scaled paintings comprise a labyrinth of ghostly echoes.

All works courtesy of the artist;
Maxwell Graham, New York; LC
Queisser, Tbilisi and Cologne; and
Karma International, Zurich.

April 17
→ September 13,
2026

Contemporary
Art Gallery

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Open Tuesday to Sunday
12 pm → 6 pm
Admission always free