

From Stunt Pilot:

The black plane dropped spinning, and flattened out spinning the other way; it began to carve the air into forms that built wildly and musically on each other and never ended. Reluctantly, I started paying attention. Rahm drew high above the world an inexhaustibly glorious line; it piled over our heads in loops and arabesques. It was like a Saul Steinberg fantasy; the plane was the pen. Like Steinberg's contracting and billowing pen line, the line Rahm spun moved to form new, punning shapes from the edges of the old. Like a Klee line, it smattered the sky with landscapes and systems.

那架黑色的飞机在天空中旋转着下坠再朝另一个方向打平；他狂放地，富有韵律与节奏感地雕琢着静止的空气，无休无止。虽然我有着一颗不情愿的心，但我的眼神依旧对它紧紧跟随。紧接着拉姆忽然高高向天空尽头飞去，留给人们的是一道永不消逝的光辉之线；它 我们的头顶绘制圈圈和阿拉伯花纹。这就像索尔·斯坦伯格的幻想；那飞机是一支笔。如同斯坦伯格起起伏伏的笔触，盘旋着的线条消散后又接着形成新的双关形状。像克里的线条一样，他在天空中点缀渲染出了独有的风景体系

His was pure energy and naked spirit. I have thought about it for years. Rahm's line unrolled in time. Like music, it split the bulging rim of the future along its seam. It pried out the present. We watchers waited for the split-second curve of beauty in the present to reveal itself. The human pilot, Dave Rahm, worked in the cockpit right at the plane's nose; his very body tore into the future for us and reeled it down upon us like a curling peel.

他的能量纯净无杂，精神裸露无遮。我已经思考了多年。拉姆的线条在时间中展开，像音乐般划破了未来的膨胀边缘，揭示出当下。我们这些旁观者静待当下中的美丽瞬间曲线呈现。人类飞行员戴夫·拉姆在飞机鼻部驾驶舱内工作，他的身体深深嵌入未来，将未来的景象撕扯出来，如同一片卷曲的果皮盘旋而下，降临到我们身旁。

I had a survivor's elation. Rahm had found Mount Baker in the clouds before Mount Baker found the plane. He had wiped it with the fast plane like a cloth and we had lived. When we took off from Stuart Island and gained altitude, I asked if we could turn over—could we do a barrel roll? The plane was making a lot of noise, and Dick Smith did not hear any of this, I learned later. "Why not?" Rahm said, and added surprisingly, "It won't hurt the plane." Without ado he leaned on the wheel and the wing went down and we went somersaulting over it. We upended with a roar. We stuck to the plane's sides like flung paint. All the blood in my body bulged on my face; it piled between my skull and skin. Vaguely I could see the chrome sea twirling over Rahm's head like a baton, and the dark islands sliding down the skies like rain.

我体验到了幸存者的狂喜。在贝克山瞥见飞机之前，拉姆已经在云中找到了贝克山。像使用布一样，他驾着飞机快速擦拭了它的周边，而我们活了下来。当我们从斯图尔特岛起飞，并升到一定高度时，我问我们是否可以翻身——我们可以做一个桶状翻滚吗？飞机制造了巨大的噪音，而迪克-史密斯没有听到这些，我后来才知道。"为什么不能？"拉姆说，并出人意料地补充道，"这不会伤害到飞机。"他不慌不忙地靠在方向盘上，机翼往下掉，我们在上面翻了个筋斗。我们在轰鸣声中颠倒，像被甩掉的油漆一样粘在飞机的两侧。我身体里所有的血都涨到了我的脸上；它堆积在我的头骨和皮肤之间。我隐约看到铬色的大海像指挥棒一样在拉姆的头上快速旋转，深色的岛屿从天空中滑落，如同雨滴。

Through painting, sculpture, drawing and poetry she mashes bits of her life, both real and imagined, into anti portraits, some of which she deems fit to share within the contexts of exhibitions and performances. Precarious assemblages of disparate objects found in the street constitute her most well-known series to date. More recently she has taken to using photos shot on her iPhone during college as source material for intimate views on unstretched canvas, wood panel and paper. The unique way she reframes the body in tension, in both her sculptural and text-based installations which distort components of our shared architecture, carries into her atypically cropped portions of stolen archetypal intimacy.

她通过绘画、雕塑、绘图和诗歌，将生活中无论是真实的，还是想象的碎片，拼成了肖像的对立面，并将她认为合适的一部分以展览和表演的方式分享。在街上发现的不同物品的危险组合构成了她迄今为止最著名的系列。最近，她开始使用在大学期间用 iPhone 拍摄的照片作为素材，在未订装的画布、木板和纸上创作亲密的作品。这种在在扭曲了共享的建筑的文字和雕塑中，独特的将身体重塑得富有张力的技巧，延续到了她窃取的典型亲密关系中的非典型取景的部分。

Through painting, sculpture, drawing and poetry she mashes bits of her life, both real and imagined, into anti portraits, some of which she deems fit to share within the contexts of exhibitions and performances. Precarious assemblages of disparate objects found in the street constitute her most well-known series to date. More recently she has taken to using photos shot on her iPhone during college as source material for intimate views on unstretched canvas, wood panel and paper. The unique way she reframes the body in tension, in both her sculptural and text-based installations which distort components of our shared architecture, carries into her atypically cropped portions of stolen archetypal intimacy.

她将想象的和真实的生活碎片以油画、雕刻、素描和诗歌拼凑成反肖像，将其中她认为合适的那些在展览和表演的情景下分享。那些于街头偶得的、完全不同物件的不定组合汇聚成她迄今最著名的系列之作。最近，她开始以她在大学期间手机拍摄的照片为原材料，在未装订的画布，木板，和纸张上创作亲密视角的作品。在她的雕塑作品和基于文本的装置艺术作品中，她都以独特的呈现方式重新构建主体的张力，扭曲我们共有的建筑部件，将取自熟悉原型的不寻常的裁切部分带入其中。

Ser Serpas first garnered attention for her sculptures wrought from urban detritus in 2017, when they featured in her solo show at Miami's Quinn Harrelson / Current Projects. Operating at the nexus of the *dérive* and the dumpster dive, the Los Angeles-born artist-poet scours the streets of those metropolises where she has upcoming exhibitions in search of suitable castoffs: mattresses, strollers, bathtubs. She proceeds to transmogrify the junk in performances that no one sees, twisting, stripping and stacking it into sculptures whose pathos and presence draw out the animacy and affect of such objects in our late-capitalist epoch.

Ser Serpas 于 2017 年首次因其由城市碎屑制成的雕塑而受到**关注**，当时它们在迈阿密的 Quinn Harrelson / Current Projects 的个展中展出。这位出生于洛杉矶的艺术家兼诗人，在城市中的各个角落和垃圾箱附近漫步，寻找适合用于她即将展出的大都市中的废弃物：床垫、婴儿车、浴缸等。然后，她通过无人可见的表演，扭曲，剥离和堆叠这些垃圾，将它们转化为雕塑。这些代表了晚期资本主义时代特色的雕塑充满了悲凉感和存在感，也焕发出它们的生命力和感染力。

Photographs, made by Serpas and artist Rafik Greiss in Paris, open a window onto Serpas's sculptural process as it unfolds in the street, in the woods and in warehouse-like interiors. *By the Highway (VHS Stills)* (2023), an intermittently glitchy 31-image series, captures the jumpsuit-clad artist wrestling with a detached car door as the heavy steel resists her, or standing on two wooden slats atop a folded mattress, pushing the bulky object to adopt a new posture. While *Partition Play* riffs on Minimalist floor pieces, Serpas's dances with everyday objects recall Minimalist choreographies built around banal props like mattresses and ramps – though Serpas's choice of discarded items suggests interest in the objects' psychic residues and places in chains of consumption.

塞帕斯和艺术家拉菲克·格里斯在他们的作品《公路旁》（录像带画面）中展示了塞帕斯在巴黎街头、树林和仓库式房间内进行雕塑的过程。这部作品由 31 幅时断时续的图片组成，记录了塞帕斯穿着连体衣与一扇脱离的车门搏斗，或站在折叠床垫上的两块木板上，努力摆弄笨重物品的情景。尽管《隔断游戏》是一个极简主义地面作品，但塞帕斯与日常物品的互动更像是极简主义舞蹈编排中以床垫、坡道等普通道具为核心的表演。然而，塞帕斯选择使用废弃物，这表明她关注物品中的精神残留，以及它们在消费社会中的地位。

Serpas's latest exhibition foils any inclination to pigeonhole the twenty-eight-year-old's evolving practice: here are dozens of photographs of the choreographies behind her sculptures; seven heroically scaled paintings of bodies; and four vitrines containing old journal entries. Though sculpture is omnipresent through the photos, the lone sculpture onsite is a crimson floor installation, *Partition Play* (2023), which repurposes the museum's own architecture. Serpas has sourced a wall from the last exhibition in the space (a survey of Colombian-American artist Karen Lamassonne), smashed it up and laid it flat. This ersatz red carpet takes up questions that range from philosophical – does architecture remember? – to pragmatic – what happens to temporary gallery infrastructure after a show's run?

作为一个不断尝试变化的艺术家，塞帕斯拒绝被单一地定义。她最新的展览抵御了任何将这位艺术家不断演变的实践归入条条框框的倾向：展览中展出了数十张雕塑背后的编排照片，七幅巨大的人体画像，以及四个陈列着旧日记的橱窗。尽管雕塑在照片中无处不在，但现场唯一一件雕塑作品是一件名为《隔断游戏》的深红色的地面装置（*Partition Play*, 2023）。塞帕斯在这件作品重塑了博物馆自身的建筑面貌。她拆除了该空间内的上一个展览（哥伦比亚裔美国艺术家卡伦·拉马苏恩的回顾展）的一面墙，将其砸碎并放平，营造出一块破碎的人造红地毯。这块地毯探讨了一系列问题，既包括哲学性，如建筑是否具有记忆，又包括实用性，如展览结束后临时画廊设施的去处。