

## Bracket Sentiment And The Technicolor Yawn

**Sophie Serber**

Curated by:

**Steph Kretowicz**

Initiated by:

**Chris Viaggio**

5. September - 24. October

Bracket Sentiment And The Technicolor Yawn probes the psychological and physical responses to external and internal triggers. In a series of new wall works, sculpture, a found object and sound recording, the artist reflects on notions of dependence, interdependence and codependency in body memory and trauma. Where the personal is also political, the political is also economic, with accelerated capital being at the core of the contemporary human condition.

For Serber, we consume and are consumed by this system of supply and demand, with children's coloring books and sugary breakfast cereal being the mass-produced and perishable "universal" objects delineating a personal subjectivity that inevitably spills out in unconventional shades. Disordered thoughts rendered indecipherable by unreliable dictation software are spoken over an ambiguous field recording. Together with an unidentified savoury scent, it invokes confusion and disgust in its failure to be understood. A scaled-up model of a tapeworm is inanimate but looks alive in opposition to the dead specimen—once-living—in the corner of a darkened back room.

The exhibition comes accompanied by an interpretive text by curator Steph Kretowicz.

Sophie Serber works with a variety of media and formats ranging from sound and biological matter to painting and PowerPoint presentations. Often producing in series, she abstracts recycled content and source material by means often outside of her control. Linear understandings collapse as they pass through chaotic filters and atomizing matrices, prompting a renewed consideration of the formal correlation between belief and denial.

**Sophie Serber** (Santa Cruz, CA) currently lives and works in London. She studied Fine Arts at Pratt Institute, New York, and at the Gerrit Rietveld Academie, Amsterdam, where she received the Graduation Award for Autonomous Art. Recent exhibitions include: Dot Disdain, Montez Press Radio, New York, 2020; Paranoid House, Vleeshal Center for Contemporary Art, Middelburg, 2018; Swashbuckling, Galerie Juliette Jongma, Amsterdam, 2017; Gravity Sucks Again, CAVE3000, Berlin, 2017.

**Steph Kretowicz** is a writer, editor and curator specialising in music, interdisciplinary art, and online culture. Her writing appears in Flash Art, The Wire, Somesuch Stories and The Guardian, among others, as well as journals initiated by Arcadia Missa, Camberwell Press, LADA and Oxford Artistic and Practice Based Research Platform, and more. Kretowicz is co-founder and editor of London-based arts publication AQNB, editor and researcher at Berlin's 3rd Festival and author of novel and cross-media narrative 'Somewhere I've Never Been', published by TLTRPreß and Pool in 2017.

# shore

- |  |   |
|--|---|
| 1<br><i>B12</i><br>2020<br>Acrylic, gouache and spit<br>on paper on digital print<br>in glass frame topped with<br>resin, Multigrain Cheerios,<br>Cornflakes, Frosted Flakes<br>and Malt Shreddies.<br>37,6cm x 55,4cm | 8<br><i>16b</i><br>2020<br>“<br>37,6cm x 55,4cm   |
| 2<br><i>B44</i><br>2020<br>“<br>37,6cm x 55,4cm  | 9<br><i>241b</i><br>2020<br>“<br>37,6cm x 55,4cm  |
| 3<br><i>B103</i><br>2020<br>“<br>37,6cm x 55,4cm   | 10<br><i>B19i</i><br>2020<br>“<br>37,6cm x 55,4cm   |
| 4<br><i>44b</i><br>2020<br>“<br>37,6cm x 55,4cm  | 11<br><i>B203</i><br>2020<br>“<br>37,6cm x 55,4cm   |
| 5<br><i>104b</i><br>2020<br>“<br>37,6cm x 55,4cm   | 12<br><i>b46</i><br>2020<br>“<br>37,6cm x 55,4cm  |
| 6<br><i>B98</i><br>2020<br>“<br>37,6cm x 55,4cm  | 13<br><i>Autophagy ii</i><br>2020<br>silicone<br>dimensions variable                          |
| 7<br><i>B168ii</i><br>2020<br>“<br>37,6cm x 55,4cm   | 14<br><i>Slot Drain</i><br>2020<br>Mp3 file<br>12:50 min                                      |
|  | 15<br><i>Autophagy i</i><br>2020<br>7cm x 4cm x 4cm<br>proglottids and formaldehyde<br>in jar |

