

Cosa ci è rimasto
Serena Ferrario
5–7 July 2019

The Work of Serena Ferrario, born in 1986 in Crema near Milan, is characterized by the use of fast, simple sketches and a variety of different media, which are formed to expansive room-installations.

The title of the exhibition *Cosa ci è rimasto* - what is it, that remains - as a question, as well as an affirmative statement legible - describes equally the field of tension of identity-creating moments both in an individual, personal biography as well as in the collective history or memory.

At the same time the Italian title provides references to the - just personal biography Serena Ferrario; Born in Italy, as the daughter of a Romanian mother and an Italian father, raised in Munich, she sees herself as a so-called adult third culture kid, as a person raised in a foreign culture, neither belonging completely to the one (the parental home) nor the other (in her case of German culture), but is exposed to the influences of both, using them actively and thus developing a third, independent cultural identity.

It is this identity which Serena Ferrario places at the center of her artistic work. Using her own biography as a projection screen and metaphor, she reflects the question of cultural identity, back on the ones watching her artistic work - which, starting from the pictorial negotiation of the individual theme, is generalized in confrontation with it.

Starting point for Serena Ferrario in her work is always the drawing or sketch. These are used to develop motif series. Figures from these sketches appear again and again in the elaborated drawings or in etchings after these templates. As independent figures of a narrative they are taken up again and again in the different representations, as in a storyboard they are set in scene in different situations as part of a larger plot. The color, completely reduced to black, white and gray tones, supports this storyboardlike character. Often, the drawings look like log-like snapshots that, following a particular narrative structure, together forming a story. This repeated engagement of the figures creates a dense network of connections and references, which experiences a further, associatively acting charge through the installation environment.

The individual, additionally exhibited objects, by their collagen-like character - and also suggestive are contributing - in conjunction with found image and video material the to this, creating an atmosphere reminiscent of the different Aspects of the cultural background of the artist. Through the combination of private video and photo material, often found objects and her own visual representation, Serena Ferrario creates a cosmos of her own, spaces of remembrance, providing insights into personal thoughts, as well as into theoretical discussions of the subject from

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a sociological or psychological point of view,, consciously controlled by the suggestive combination of different media.

The ambivalence with which Serena Ferrario approaches her own biography and her own image is also formally reflected by the frequent reuse of individual motifs and figures in various exhibition situations. The individual works are always shown in a new context, thereby not always equally influential and content wise. Often it is also videos of past exhibition situations that are shown enriched with film stills or interlaced photos in a new exhibition. Through this repetition in different contexts, the individual works get their own biography, develop a life of their own and thus increase the intensity of Serena Ferrario's exploration with her own work and biography - part of her own cultural identity that is readable from the outside and made accessible to the viewer.