



Taka Ishii

Gallery

Ser Serpas & Rafik Greiss “clockwork”

Date: Mar 21 – Apr 25, 2026

Location: Taka Ishii Gallery Kyobashi

Opening reception: Saturday, Mar 21, 17:00 – 19:00

Taka Ishii Gallery Kyobashi is pleased to present a two-person exhibition of the works of Ser Serpas and Rafik Greiss, from Saturday, Mar 21 to Saturday, Apr 25. For Serpas, who often invites another artist or performer to participate in her presentation, this will be the second time to collaborate with Greiss, following their exhibition at the Swiss Institute in New York, 2023.

This show will feature Serpas’ sculptural works, her new paintings, and Greiss’ photographic work and installations. The idea stems from their experience in cities where contractor trucks, loaded with used panels and discarded objects, passed by. Sometimes those objects seemed as though they had been thrown down from balconies, bringing about questions such as where they came from, where they were headed, and what the days might be like for the contractors.

Serpas is a multidisciplinary artist, whose works revolve around sculpture, painting, poetry, and performance, unfolding in ways that seem to resist categorization. In recent years, she has created sculptural works by collecting discarded and found objects from the street, manipulating and reassembling them to reconfigure the tradition of the readymade. Attending to the apertures or points of connection inherent in these cast-off materials, and using the force of gravity, she constructs provisional sculptures. For this exhibition, objects including used everyday items are collected in Japan and reconstructed through the artist’s hand into new configurations.

Serpas’ monumental figure paintings suspended from the wall, which often depict torsos, draw on AI-generated images of human body as their source material. The images produced from data at times appear distorted, fractured by noise, or assembled from fragments as though pieced together from disparate uses. In this respect, they may be said to share qualities with the materials that Serpas employs in her sculptural works.

Serpas overlays a canvas onto another while the paint is still wet, rolls them together, and then separates them again. Through this process, paint transfers from one surface to the other, emerges as residual marks. While these marks remain like a kind of copy, they never appear as the repetition of an identical image. This phenomenon – where similar yet subtly altered forms recur – echoes the ways in which all things change over time and through the intervention of human hand.

Rafik Greiss works across photography, video, sculpture, and installation, exploring relationships between structure, narrative, and memory. His practice considers how systems of value shape perception, and how meaning is assigned, stabilized, and internalized through objects and images.

In his photographic works, often conceived as two-dimensional sculptures, the image becomes a spatial and sculptural field rather than a document. Attention shifts away from objects as autonomous entities toward the relationships, tensions, and hierarchies that organize them.

The objects placed within the exhibition space are removed from their original contexts and subtly reconfigured. Through slight distortions and acts of displacement, familiar forms become unstable, prompting a reconsideration of what has been normalized through repetition. Emerging from a process of employing, dismantling, and reassigning existing elements, the works expose the structures – psychological and social – that condition how we see and interpret the world.

Ser Serpas was born in Los Angeles in 1995. She received a Bachelor of Art at Columbia University, New York in 2017 and is mostly working between New York, Paris, and Tbilisi.

Her solo exhibitions include; “Of my life” at Kunsthalle Basel (2025); “Even Better Than the Real Thing” in Whitney Biennial 2024 at Whitney Museum of American Art (New York); “I fear (J’ai peur)” at Bourse de Commerce, Pinault Collection (Paris, 2023); “Hall” at Swiss Institute (New York, 2023); “Against Attachment” at Ludlow 38 (New York, 2019); “you were created to be so young (self-harm and exercise)” at LUMA Westbau (Zurich, 2018). She participated in group exhibitions such as “The Gatherers” at MoMA PS1 (New York, 2025); “The Uncanny House” at Museum Casa di Goethe (Rome, 2024); “AGORA. Second Episode” at MAMCO Geneve (2023). She received the Prix Matsutani Occident in 2019 and was a Laureate of the Reiffers Art Initiatives Prize in 2023. Her work is included in collections such as Collezione De Iorio (Trento / Verona), Domus Collection (Beijing), Fondation Beyeler (Riehen / Basel), Hammer Museum (Los Angeles), LUMA Foundation (Zurich), Pinault Collection (Paris), and several other institutions.

Rafik Greiss was born in Egypt in 1997. He earned BFA in Photography and Imaging, and Art History from New York University in 2020.

His major solo exhibitions include “The Longest Sleep” at Galerie Balice Hertling, Paris (2024); “Closer” at Galerie Balice Hertling, Paris (2021). He participated in group exhibitions such as 18th Edition of Istanbul Biennale “The Three-Legged Cat,” (2025); “Hall” at Swiss Institute, New York (2023); “Louvre Looks” at Le Louvre, Paris (2023). His work is included in collections such as The Whitney Museum of American Art (New York), Pinault Collection (Paris), Louis Vuitton Foundation (Paris), Lafayette Anticipations Collection (Paris), and Zabudowicz Collection (London).

This exhibition is organized with Olivier Renaud-Clément.

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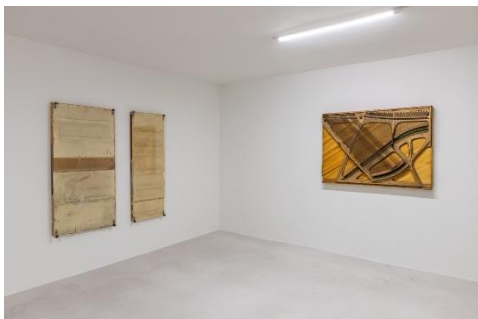
Left: Ser Serpas, "Untitled", 2026, oil on canvas, 302.3 x 182.9 cm © Ser Serpas. Courtesy of O.R_C. Inc.



Right: Rafik Greiss, "Bitter to be present", 2025, plaster plates, patinated, 215 x 482 x 1.8 cm (Install at SIMIAN, Copenhagen, Denmark, curated by Fabian Flückiger) © Rafik Greiss.



Ser Serpas, "taken through back entrances subtle fate matching matte thing soiled...", 2024, found objects, plastic tape, oil paint. Installation view at Whitney Museum of American Art, New York. From the 2024 Whitney Biennial.



18th Edition of the Istanbul Biennial; The Three Legged Cat, curated by Christine Tohme, Istanbul, Turkey.