

Ana Serrano



Artist: Ana Serrano is a Mexican American artist who currently works in Portland, Oregon. She was born in LA in 1983 and graduated from the Art Center College of Design in 2008. From a young age, she was interested in art but was indecisive about her career. Serrano started working with making illustrations but later discovered that she enjoyed working with 3D materials. She started off by reflecting on her childhood home and reflected on her neighborhood's environment and the physical spaces that surrounded her. Later on, she began to examine other buildings and small businesses around her **community**. She was particularly interested in the ways in which people decided to adorn their buildings. After photographing these buildings and searching for them using Google Maps, Serrano recreates them using materials like cardboard, bright-colored paper, and acrylic paint. More recently, she has also created dioramas for Pixar including *Andy's Room*, a *Coco* altar, and *Carl & Ellie's* living room from the movie *Up*.

World and Audience: Ana Serrano connects with the majority of her audience through Instagram. On her account, she posts opportunities for workshops, shares her artwork, and other artists or galleries she is interested in. Serrano also posts pictures of buildings or

sightings she has seen on her days out which she then uses as inspiration to create more buildings/artwork.

Artwork: Ana Serrano speaks on the topic of **socio-economic status**. In *Salon of Beauty* and other works, she mentions how in architecture and design, there are many colors that are considered sophisticated and others that are not. Many of the buildings she recreates with cardboard and paper are brightly colored and **saturated**. Although the majority of her works are miniature, the works in *Salon of Beauty* are life-sized and displayed in an indoor space, as if you could walk into them at a mall. She notes that most of these buildings which are brightly decorated are seen in neighborhoods with lower **socioeconomic status**. Throughout these renditions, she explores the “untraditional beauty” present in these buildings.

Artist's website: <https://www.anaserrano.com/>



Ana Serrano, *Sandy's Pet Grooming*, 2009

“These works bear reference to those in low **socioeconomic** positions, with a particular interest in the customs and beliefs, as well as the

architecture, fashion, and informal economies present within this segment of society.”

- Ana Serrano

<https://www.bermudezprojects.com/ana-serrano-a-sense-of-place/>

“She recognizes the challenges of maintaining informal economies across all parts of Los Angeles, and she shares her attraction to the DIY, the homegrown, the vernacular with us; she lauds the vibrancy of Los Angeles’ neighborhoods that evolve organically into beautiful, noteworthy, memorable, if accidental, landscapes” - Vincent Price Art Museum

https://vincentpriceartmuseum.org/exhibitions_a-na-serrano.html

“with the color, I always looked at it as this rejection to class and class superiority... With color and architecture, there seems to be an idea of a perceived value [represented through color]. We see it in things like a homeowners association, where there's definitely going to be a list of colors that you cannot paint your house because they aren't like, classy isn't the word but...there's this perception that the brighter the color, the more saturated that it is”

- Ana Serrano

<https://www.emilybabbette.com/ana-serrano-interview-may-2021>

“Serrano offers us a chance to see our urban world, whether it's Los Angeles or Houston, through new eyes”

- Rice Gallery

<http://www.ricegallery.org/ana-serrano>



Ana Serrano, *Gloria's*, 2012



Ana Serrano, *La Yarda*, 2013



Serrano, *Salon of Beauty*, 2011

Subjective Frame:

- What do these buildings remind you of?
- Why do you think the artist chose to remake these specific buildings?
- How do the bright colors make you feel? Why do you think the artist chose these bright colors?

Structural Frame:

- How are the materials of cardboard and paper significant?
- Would a different message be delivered if other materials were used?
- What do you notice about the **composition** of her artworks?

Cultural Frame:

- Is there a specific culture or race being represented?
- What is Serrano trying to say about **socio-economic status** in these works?
- Why and how are these recreations of buildings significant?

Vocabulary:

Community- a group of people living in the same place who share common interests

Socio-Economic Status- a way of describing people based on how much money they have, their education levels, and work experience

Saturation- how intense or bright a color is

Composition- the arrangement of shapes, colors, and objects in an artwork.

Ideas For Artwork and Research:

Think about your own **community** and neighborhood in which you currently live in. How have these places impacted your life or your **community**? Using Google Maps, explore buildings you might not have seen before. Notice their colors, structure, and anything else that stands out to you. Think of a building you would like to recreate and what you would need in order to recreate it. Research the building's history, how it originated, by who, and write down why it is important to you personally.

Adia Millett:

Adia Millett is an artist born in L.A. She now works in New York and creates/photographs miniature places. Through her pieces, she tells stories about different spaces and through them, reflects on her own identity. The places she creates are left empty so that the viewer can imagine themselves inside the space. The majority of her miniatures are also meant to give others a feeling of memory and loss.

Compare and Contrast:

- What are your first impressions of Millett's, "Blind Premonition"?
- In what ways are Serrano and Millett's works similar? How are they different?
- How do the different styles change how certain buildings/places make you feel?
- How do the two artists' choice of media and presentations affect how we interpret the work?
- How does the works' lighting affect its mood?
- What are both artists saying about socioeconomics and home?



Adia Millett, *Blind Premonition* (outside), 2007



Adia Millett, *Blind Premonition* (inside), 2007