

LISSON

ELAINE CAMERON-WEIR



BIOGRAPHY

Elaine Cameron-Weir's work is informed by the array of systems and structures that humans have created to deal with the unknown – be that through scientific inquiry, religion, modes of governance or creative practices. Her sculptures incorporate part-objects repurposed from their scientific, medical, military or faith-giving functions into reliquaries or representations of larger systems of belief and power. Her installations combine these found fragments with definitively handmade elements, using techniques as varied as vitreous enamelling, glass casting, metalworking and leather tooling. Together these arrangements are often suspended from the ceiling, seemingly levitating from the ground, yet being simultaneously held in tension by gravity and an architectural framework of pulleys and cables. Materials can also be ephemeral, incorporating heat, light and scent, suggesting transformations of solid matter into dust or diffusion into atmosphere. Cameron-Weir's sculptures often form uncanny mirror images, through symmetrical details that emphasise the dualistic nature of any narrative or narrator. Although her practice resists straightforward characterization or iconographic interpretation, Cameron-Weir's works offer the possibility of passage through a portal or beyond a threshold, further facilitating the transition from one state to the next.

Elaine Cameron-Weir was born in 1985 in Red Deer, Alberta, Canada; she lives and works in New York. Past solo exhibitions at institutions include: Dressing for Windows (Exploded View), SCAD Museum of Art, Savannah, USA (2022); STAR CLUB REDEMPTION BOOTH, Henry Art Gallery, Seattle, USA (2021); exhibit from a dripping personal collection, Dortmunder Kunstverein, Dortmund, Germany (2018); Outlooks, Storm

King Art Center, New Windsor, USA (2018) and viscera has questions about itself, New Museum, New York, USA (2017). Her work has featured in major group exhibitions including The Milk of Dreams, curated by Cecilia Alemani at the 59th Venice Biennale, Italy (2022); New Time: Art and Feminisms in the 21st Century, BAMPFA, Berkeley, USA (2021); Present Tense, Philadelphia Museum of Art, USA (2019), as well as the Belgrade Biennale, Serbia (2021); the Montreal Biennial, Canada (2017) and the Fellbach Triennial of Small-Scale Sculpture, Germany (2016).