

CV

Lives and works in New York, NY

2010	M.F.A., Studio Art, New York University Steinhardt School, NY, USA
2007	B.F.A., Drawing Major, Alberta College of Art and Design, Alberta, CA
1985	Born in Alberta, Canada
Selected Solo Exhibitions	
2022	Exploded View / Dressing for Windows, Hannah Hoffman, Los Angeles, CA 'Dressing for Windows (Exploded View)' or 'everywhere I go people know the part I'm playing', SCAD Museum of Art, Savannah, GA. Curated by DJ Hellerman
2021	STAR CLUB REDEMPTION BOOTH, Henry Art Gallery, Seattle, WA. Curated by Nina Bozicnik
2019	strings that show the wind, JTT, New York, NY His Master's Voice, JTT at Sadie Coles for CONDO, London, UK
2018	exhibit from a dripping personal collection, Dortmunder Kunstverein, Dortmund, DE. Curated by Oriane Durand (cat.) Outlooks: Elaine Cameron-Weir, Storm King Art Center, Mountainville, NY. Curated by Nora Lawrence
2017	wave form walks the earth, Hannah Hoffman, Los Angeles, CA viscera has questions about itself, New Museum, New York, NY. Curated by Natalie Bell
2016	Erotix, Andrea Rosen Gallery, New York, NY snake with sexual interest in own tail, Venus Over Los Angeles, Los Angeles, CA
2014	Medusa, Galerie Rodolphe Janssen, Brussels, BE Medusa, Cleveland Museum of Art, Cleveland, OH. Curated by Rose Bouthillier with the Bellwether project venus anadyomene, Ramiken Crucible, New York, NY
2013	Elaine Cameron-Weir, Galerie Rodolphe Janssen, Brussels, BE Elaine Cameron-Weir, White Flag Library, St. Louis, MO. Curated by Sam Korman
2012	Venus Over The Sun, Desaga, Cologne, DE Not known to be used by any form of life, Ramiken Crucible, New York, NY
2011	Sculptor Galaxy, Possible Projects, Philadelphia, PA without true bazaars, Ramiken Crucible, New York, NY
Selected Group Exhibitions	
2025	(Forthcoming) Sculpture Center, New York, NY The Abstract Future, Jeffrey Deitch, Los Angeles, CA Double Vision: The Rachofsky Collection and the Hartland & Mackie / Labora Collection, The Warehouse, Dallas, TX Shifting Ground: Recent Acquisitions in the Henry Collection, Henry Art Gallery, Seattle, WA
2023	HARDCORE, Sadie Coles HQ, London, UK In Their Element(s): Women Artists Across Media, Fairfield University Art Museum, Fairfield, CT. Curated by Phoebe Charpentier Collections

	presentation, Art Gallery of Ontario, Toronto, CA Esfingico Frontal, Mendes Wood DM, Sao Paolo, Brazil
2022	The Milk of Dreams, 59th International Art Exhibition, La Biennale di Venezia, Venice, IT. Curated by Cecilia Alemani
2021	New Time: Art and Feminisms in the 21st Century, Berkeley Art Museum & Pacific Film Archive, Berkeley, CA The Dreamers, 58th October Salon, Belgrade Biennale 2021, Belgrade, RS. Curated by Ilaria Marotta and Andrea Baccin Make-Shift-Future, Regen Projects, Los Angeles, CA. Curated by Elliott Hundley
2020	Crumple, Vin Vin, Vienna, AT. Curated by Emily Watlington Hooks and Claws, Galerie Gregor Staiger, Zürich, CH. Curated by Alexis Vaillant
2019	Since Last We Met, Simon Lee Gallery, New York, NY. Curated by Debra Singer Present Tense, Philadelphia Museum of Art, Philadelphia, PA A Detached Hand, Magenta Plains, New York, NY Magnetic Fields, Gió Marconi, Milan, IT. Curated by Cecilia Alemani
2018	Hardcore Erotic Art, Ramiken Crucible, New York, NY III: HeavyShield, Knowles, Cameron-Weir, Remai Modern, Saskatoon, CA. Curated by Rose Bouthillier Arts Alumni, The Commons Gallery, New York University, New York, NY. curated by Chrissie Iles In The Reading Room of Hell, A Plus A Gallery, Venice, IT. Curated by NOVEL
2017	Contingencies: Arte Povera and After, Luxembourg & Dayan, New York, NY. Curated by Jody Graf (cat.) Trip of the Tongue, Simon Lee Gallery, Hong Kong, CN. Curated by Piper Marshall Dirge, JTT, New York, NY Frieze Projects, Randall's Island, New York, NY. Curated by Cecilia Alemani
2016	Le Grand Balcon, Montreal Biennale, Musée d'art contemporain de Montréal, CA. Curated by Philippe Pirotte More Than Lovers, More Than Friends, Futura Center for Contemporary Art, Prague, CZ. Curated by Jo-ey Tang Pièces – Muebles, Galerie Patrick Seguin, Paris, FR. Curated by Bob Nickas Fellbach Triennial of Small Scale Sculpture, Alte Kelter Fellbach, Fellbach, DE. Curated by Susanne Gaensheimer (cat.) Fétiche, Venus over Manhattan, New York, NY
2015	Two Steps Forward, 47 Canal, New York, NY Pet Semetary, Shoot the Lobster, New York, NY The boys the girls and the political, Lisson Gallery, London, UK. Curated by Hana Noorali and Lynton Talbot Relational Changes, Christine König Galerie, Vienna, AT. Curated by Cointemporary An Account of Discovery and Wonder, 1857, Oslo, Norway
2014	...and the stage darkens (or his voice is a big whale), Laure Genillard, London, UK Flat Neighbors, Rachel Uffner, New York, NY. Curated by Ajay Kurian Mississippi, La Galleria d'Arte Moderna e Contemporanea, Bergamo, IT. Curated by Sam Korman (cat.) Another, Once Again, Many Times More, Martos Gallery, East Marion, NY. Curated by Bob Nickas From whose ground heaven and hell compare, Croy Nielsen, Berlin, DE. Curated by Ben Schumacher

- BLOOMINGTON: MALL OF AMERICA, NORTH SIDE OF FOOD COURT, ACROSS FROM BURGER KING & THE BANK OF PAYPHONES THAT DON'T TAKE INCOMING CALLS, Bortolami, New York, NY
 Objects of Desire, Philadelphia Museum of Art, Philadelphia, PA.
 Organized by Adelina Vlas
 Garage Show, JTT, New York, NY
- 2013 LAT. 41° 7' N., LONG. 72° 19' W, Martos Gallery, East Marion, NY.
 Organized by Bob Nickas
 Haptic Translations, OHWOW, Los Angeles, CA. Curated by Christine Messineo
 Spectrum Suite, Nicelle Beauchene Gallery, New York, NY
 Introduction Procedure, Art Concept, Paris, FR
 Forming the Loss in Darkness, Praz-Delavallade, Paris, FR. Curated by Jo-ey Tang
 Turnkey of Forever After, Bed-Stuy Love Affair, Brooklyn, NY
- 2012 Out of the Blue, Bortolami Gallery, New York, NY
 Two Coffees, Two Brandies, Denniston Hill Residency, Woodridge NY.
 Curated by Carlos Reyes
 WEIGHTS & MEASURES, Eleven Rivington, New York, NY
 Creature From the Blue Lagoon, Martos Gallery, Bridgehampton, NY.
 Organized by Bob Nickas
 STRAIGHT UP, Family Business, New York, NY
 III, Robin Cameron, Elaine Cameron-Weir, Rochelle Goldberg, Martos Gallery, New York, NY
 1867 1881 1981, collaborative show by Ben Schumacher, Bodega, Philadelphia, PA
 Cave-in, Arcillas, Puerto Rico, US. Outdoor show organized by Ramiken Crucible (cat.)
- 2011 The 2011 Bridgehampton Biennial, Bridgehampton, NY. Curated by Bob Nickas (cat.)
 Perfectly Damaged, Derek Eller Gallery, New York, NY
 Correspondence, two person show with selected works of Hol Quentel, Kathleen Cullen Fine Arts, New York, NY
- 2010 Inaugural, Mouthful of Poison, Ramiken Crucible, New York, NY
 Black Mondays: Good Vision, Kathleen Cullen Fine Arts, New York, NY
 S(I)umming on Madison Avenue, Notary Public, New York, NY.
 Curated by Jo-ey Tang
 MIN, Regina Rex, Brooklyn, NY. Curated by Eli Ping

Catalogues

- Exh. Cat., The Abstract Future, Jeffrey Deitch Los Angeles, Rizzoli: New York, 2025.
- Great Women Sculptors, Phaidon: New York, 2024, p. 58, illustrated.
- Hedi Slimane, Celine Art Project, Celine: Paris, 2024, p. 64-65, illustrated.
- Gavin Delahunty, Amor Mundi: The Collection of Marguerite Steed Hoffman, Ridinghouse, 2022.
- Exh. Cat., BIENNALE ARTE 2022: The Milk of Dreams | Catalogue of the 59th International Art Exhibition, Curated by Cecilia Alemani, Silvana Editoriale: Milan, 2022.
- Exh. Cat., New Time: Art and Feminisms in the 21st Century, Curated by Apsara DiQuinzio, UC Berkeley Art Museum & Pacific Film Archive, BAMPFA: Berkeley, 2021.
- Exh. Cat., Elaine Cameron-Weir: STAR CLUB REDEMPTION BOOTH, Curated by Nina Bozicnik, Henry Art Gallery, Seattle, 2021.
- Exh. Cat., 58th Annual October Salon: Belgrade Biennial 2020, The Dreamers, curated by Ilaria Marotta and Andrea Baccin, Cultural Centre of Belgrade, 2020.
- Exh. Cat., Elaine Cameron-Weir and Oriane Durand, exhibit from a dripping personal collection, Dortmunder Kunstverein, DISTANZ Verlag: Berlin, 2018.

Ed Atkins and Massimiliano Gioni, *The Trick Brain: Selections from the Tony and Elham Salamé Collection*—Aishti Foundation, Skira: Milan, 2018.

Exh. Cat., *Contingencies: Arte Povera and After*, Curated by Jody Graf, Luxembourg & Dayan, New York, 2017.

Exh. Cat., *Fellbach Triennial of Small Scale Sculpture: FOOD-Ecologies of the Everyday*, Curated by Susanne Gaensheimer, Alte Kelter Fellbach, Fellbach, 2016.

Exh. Cat., *Mississippi*, Curated by Sam Korman, La Galleria d'Arte Moderna e Contemporanea, GAMeC Books: Bergamo, 2014.

Exh. Cat., *Pièces - Muebles*, Curated by Bob Nickas, Galerie Patrick Seguin, Paris, 2014.

Published Writing

Elaine Cameron-Weir, *Intertitles*, Edited by Jess Chandler, Aimee Selby, Hana Noorali, and Lytton Talbot, Prototype Publishing, 2021. An anthology of writing situated at the intersection of writing and visual arts.

Elaine Cameron-Weir, *Artists Proof, Parrhesiades: Vol 1.*, Camden Arts Centre, 2020. Short work of fiction included in a multi-platform project established by curator Lytton Talbot.

Elaine Cameron-Weir and Oriane Durand, exhibit from a dripping personal collection, Dortmunder Kunstverein, DISTANZ Verlag: Berlin, 2018. Artist book and Exhibition catalogue. Elaine Cameron-Weir, *Data Collection*, Edited by Alun Rowlands and Matt Williams, Upstairs Residency Program at Kunsthall Bergen, 2016. Novel.

Elaine Cameron-Weir, *Dust Corps*, Edited by Sam Korman, *Flash Art*, No. 309, June, July, August 2016. Essay.

Elaine Cameron-Weir, *Venus*, Edited by Leaver-Yap, *The Happy Hypocrite: HEAT ISLAND*, Issue 7, 2014. Short work of experimental fiction.

Elaine Cameron-Weir, *White flag library: Elaine Cameron-Weir, White Flag Library*, Peradam Press: New York, 2013. Artist book and Exhibition catalogue.

Selected Bibliography

Lindsey Sharman, *Scent, power and the work of Elaine Cameron-Weir*, *Backflash*, Issue 41.1, June 2025.

Caroline Elbaor, *CRY, SCREAM, DIE. Elaine Cameron-Weir*, *Flash Art*, Issue 349, January 23, 2025.

Andrew Woolbright, *The Exhausted Periphery, The Brooklyn Rail*. September 2025.

Hindley Wang, *Elaine Cameron-Weir: A WAY OF LIFE, The Brooklyn Rail*. August 12, 2024.

Madeleine Seidel, *Elaine Cameron-Weir: A WAY OF LIFE, Flash Art*. April 5, 2024.

Macaella Gray, *Elaine Cameron-Weir's Religion of Subcultural Worship*, *Frieze*, Issue 432, April 3, 2024.

Rory Mitchell, *Elaine Cameron-Weir's Doomsday Delight at Lisson Gallery, OCULA*, March 7, 2024.

Annikka Olsen, *These 5 Artists Are Redefining New York's Art Scene*, *artnet*, February 14, 2024

Melissa Smith, *From High Art to Couture: The Celine Art Project*, *Sotheby's Newsletter*, August 10, 2023.

Harriet Lloyd-Smith, *New London show 'Hardcore' probes the power dynamics of desire*, *Wallpaper*, May 25, 2023.

Isabella Miller, *Anachronism and Apocalypse: Notes on the Contemporary Medieval*, *Contemporary Art Review LA*, Issue 31, 2023.

Eli Diner, *One Work: Elaine Cameron-Weir's 'Dressing for Windows/ Dressing for Altitude/Dressing for Pleasure'*, *Art in America*, January 12, 2023.

Jody Graf, *A Conversation With Elaine Cameron-Weir*, *CURA Magazine*, Issue 39, 2022.

Lauren Guilford, *Pick of the Week: Elaine Cameron-Weir, Artillery*, December 15, 2022.

Clara Muller, *Elaine Cameron-Weir, NEZ The Olfactory Magazine*,

Spring/Summer 2020.

Sam Korman, Elaine Cameron-Weir, Canadian Art, Winter 2020.

Colby Chamberlain, Elaine Cameron-Weir, Artforum, December 2019.

Martha Schwendener, New York Galleries: What to See Right Now, The New York Times, October 11, 2019.

Emily Watlington, Elaine Cameron-Weir on Halves, Pairs, and Symmetry, Art in America, October 4, 2019.

Valentina Di Liscia, Elaine Cameron-Weir: strings that show the wind, The Brooklyn Rail, October 2, 2019.

Daniel Creahan, New York – Elaine Cameron-Weir: ‘strings that show the wind’ at JTT Through October 27th, 2019, Art Observed, September 17, 2019.

Evan Moffitt, The Must-See Exhibitions in New York This Autumn, Frieze, September 13, 2019.

Drew Zeiba, Artist Brings a Bomb Shelter to New York’s Storm King Art Center, The Architects Newspaper, October 12, 2018.

Grant Johnson, Elaine Cameron-Weir talks about her work at the Storm King Art Center, Artforum, July 31, 2018.

Moritz Scheper, Elaine Cameron-Weir’s Exquisite Torture, Frieze, July 20, 2018.

Zoe De Luca, Elaine Cameron-Weir, Futuristic Alchemist, Domus, July 3, 2018.

Andrew Berardini, Elaine Cameron-Weir’s ‘Wave Form Walks the Earth’, Art Agenda, November 1, 2017.

Leah Ollman, Elaine Cameron-Weir at Hannah Hoffman: Unsettling Beauty, The Los Angeles Times, October 7, 2017.

Martha Schwendener, What to See in New York Art Galleries This Week, The New York Times, August 17, 2017.

Georgia Phillips-Amos, The Defiant Beauty of Elaine Cameron-Weir at the New Museum, Canadian Art, May 23, 2017.

Harriet Baker, Scents and Sensibility, Financial Times, April 29, 2017.

Frances Loeffler, Elaine Cameron-Weir, CURA Magazine

Frances Loeffler, Elaine Cameron-Weir, CURA Magazine, Issue 25, 2017.

Simone Krug, Elaine Cameron-Weir, Flash Art, Volume 50, November-December 2017.

Vanessa Thill, Elaine Cameron-Weir, New Museum, Artforum, May 11, 2017.

Jennifer S. Li, Elaine Cameron-Weir, Art in America, May 26, 2016.

Catherine Wagley, Elaine Cameron-Weir: ‘Snake with Sexual Interest in Its Own Tail’, LA Weekly, April 15, 2016.

Christopher Knight, Lead Jackets, Copper Snakeskins: The Sculptural Inventions of Elaine Cameron-Weir, The Los Angeles Times, March 30, 2016.

Andrew Berardini, Elaine Cameron-Weir, Venus Over Los Angeles, Artforum, April 12, 2016.

Alex Bacon, Elaine Cameron-Weir in Conversation with Alex Bacon, San Francisco Art Quarterly, Volume 2, Issue 1, June 8, 2015.

Isla Leaver-Yap, Elaine Cameron-Weir: Metabolic Décor, Mousse Magazine, Issue 43, April-May 2014.

Jo-ey Tang, Elaine Cameron-Weir, Artforum, October 5, 2014.

Allyson Shiffman, The Cinematic Sculptress, Interview Magazine, December 16, 2013.

Jen Schwarting, Elaine Cameron-Weir: Not Known to Be Used By Any Form of Life, The Brooklyn Rail, May 3, 2012.

Nicole Denby, Feminine Aids and Awkward Reminders: Alexandra Bircken, Anicka Yi, and Elaine Cameron-Weir, BOMB, January 2, 2012.

Natalie Bell, Elaine Cameron-Weir, ART PAPERS, September 2011.

Richard Rhodes, Chopped & Screwed: Remix Redux, Canadian Art, August 4, 2011.

Edith Newhall, Small and Fine, The Philadelphia Inquirer, July 10, 2011.

Ben Wadler, Language and Object-hood, MIN. at Regina Rex, Artcards, June 2011.

Roberta Smith, Sculpture in High Relief, The New York Times, May 19, 2011.

Will Heinrich, A Postscript for Holt Quentel: ‘Correspondence’ at Kathleen Cullen Fine Arts, New York Observer, April 25, 2011.

Kevin Boothe, Examining Truth in Materiality: An Interview with Elaine Cameron-Weir, Document Magazine, June 2010.

Awards

2022	Project Grant, Canada Council, Ottawa, CA
2021	Project Grant, Canada Council, Ottawa, CA
2018	Pollock-Krasner Foundation Grant, The Pollock-Krasner Foundation, New York, NY, USA
	Travel Grant to Professionals in the Visual Arts, Canada Council, Ottawa, CA
2011	Travel Grants to Professionals in the Visual Arts, Canada Council, Ottawa, CA
	Visual Arts Project Grant, Alberta Foundation for the Arts, Edmonton, CA

Public Collections

Art Gallery of Ontario, Toronto, ON, CAN
Benton Museum of Art at Pomona College, Claremont, CA, USA
Fairfield University Art Museum, Fairfield, CT, USA
The Hammer Museum, Los Angeles, CA, USA
The Henry Art Gallery, Seattle, WA, USA
The National Gallery of Canada, Ottawa, CAN
Philadelphia Museum of Art, Philadelphia, PA, USA
Remai Modern, Saskatoon, SK, CAN
The Walker Art Center, Minneapolis, MN, USA