

**ELAINE CAMERON-WEIR**

**SELECT EXHIBITIONS  
2014–2023**

**HANNAH HOFFMAN**

ELAINE CAMERON-WEIR  
Born in Canada, 1985.  
Lives and works in New York, NY, USA.

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EDUCATION

- 2010 M.F.A., Studio Art, New York University Steinhardt School
- 2001 B.F.A., Alberta College of Art and Design

SOLO EXHIBITIONS

- 2024 A WAY OF LIFE, Lisson Gallery, New York City, NY, US
- 2022 Exploded View/Dressing for Windows, Hannah Hoffman,  
Los Angeles, CA, US
- 2022 Dressing for Windows (Exploded View) or 'everywhere I go  
people know the part I'm playing', SCAD Museum of Art,  
Savannah, GA, US
- 2021 STAR CLUB REDEMPTION BOOTH, Henry Art  
Gallery, Seattle, WA, US
- 2019 strings that show the wind, JTT Gallery, New York, NY,  
US
- 2019 His Master's Voice, JTT at Sadie Coles for CONDO,  
London, UK
- 2018 exhibit from a dripping personal collection, curated by  
Oriane Durand, Dortmunder Kunstverein, Germany
- 2018 Outlooks: Elaine Cameron-Weir, curated by Nora Law  
rence, Storm King Art Center, New York, NY, US
- 2017 wave form walks the earth, Hannah Hoffman, Los Angeles,  
CA, US
- 2017 viscera has questions about itself, curated by Natalie Bell,  
The New Museum, New York, NY, US
- 2016 Erotix, Andrea Rosen Gallery, New York, NY, US
- 2016 snake with sexual interest in own tail, Venus Over Los  
Angeles, Los Angeles, CA, US
- 2014 Medusa, Galerie Rodolphe Janssen, Brussels, Belgium
- 2014 Medusa, curated by Rose Bouthillier and the Bellwether  
Project of the Cleveland Museum of Art, Cleveland, OH,  
US
- 2014 venus anadyomene, Ramiken Crucible, New York, NY, US
- 2013 Elaine Cameron-Weir, Galerie Rodolphe Janssen, Brussels,  
Belgium
- 2013 Elaine Cameron-Weir, curated by Sam Korman, White

- Flag Library, St. Louis, MO, US  
2012 Venus Over The Sun, Desaga, Cologne, Germany  
2012 Not known to be used by any form of life, Ramiken Crucible, New York, NY, US  
2011 Sculptor Galaxy, Possible Projects, Philadelphia, PA, US  
2011 without true bazars, Ramiken Crucible, New York, NY, US

SELECT GROUP EXHIBITIONS & EVENTS

- 2023 Esfingico Frontal, Mendes Wood DM, Sao Paolo, Brazil  
2022 The Milk of Dreams, Venice Biennale 2022 59th Annual Art Exhibition, curated by Cecilia Alemani, Venice, Italy  
2021 New Time: Art and Feminisms in the 21st Century, curated by Apsara DiQuinzio, UC Berkeley Art Museum & Pacific Film Archive, Berkeley, CA, US  
2021 58th Annual October Salon | Belgrade Biennial 2020 | The Dreamers, curated by Ilaria Marotta and Andrea Baccin, Cultural Centre of Belgrade, Belgrade, Serbia  
2021 Make-Shift-Future, curated by Elliott Hundley, Regen Projects, Los Angeles, CA, US  
2020 Crumple, curated by Emily Watlington, Vin Vin, Vienna, Austria  
2020 Hooks & Claws, curated by Alexis Vaillant, Galerie Gregor Staiger, Zürich, Switzerland  
2019 Since We Last Met, curated by Deb Singer, Simon Lee Gallery, New York, NY, US  
2019 Present Tense, Philadelphia Museum of Art, Philadelphia, PA, US  
2019 A Detached Hand, curated by Nicole Will, Magenta Plains, New York, NY, US  
2019 The Magnetic Fields, curated by Cecilia Alemani, Gió Marconi, Milan, Italy  
2018 Hardcore Erotic Art, Ramiken Crucible, New York, NY, USA  
2018 III: HeavyShield, Knowles, Cameron-Weir, curated by Rose Bouthillier, Remai Modern, Saskatoon, Saskatchewan, Canada  
2018 Arts Alumni, curated by Chrissie Iles, The Commons Gallery, New York University, NY, US  
2018 In The Reading Room of Hell, curated by NOVEL, A Plus A Gallery, Venice, Italy  
2017 Contingencies: Arte Povera and After, Luxembourg &

## HANNAH HOFFMAN

- Dayan, New York, NY, US
- 2017 Trip of the Tongue, Simon Lee Gallery, Hong Kong
- 2017 Dirge, JTT gallery, New York, NY, USA
- 2017 Frieze Projects, curated by Cecilia Alemani, Randall's Island, New York, NY, US
- 2016 Montreal Biennale 'Le Grand Balcony', curated by Philippe Pirotte, Montreal, Canada
- 2016 More than Lovers More than Friends, curated by Joey Tang, Futura, Prague, Czech Republic
- 2016 Pièces - Muebles, curated by Bob Nickas, Patrick Seguin, Paris, France
- 2016 Fellbach Triennial of Small Scale Sculpture, curated by Susanne Gaensheimer, Alte Kelter Fellbach, Fellbach, Germany
- 2016 Thinkers and Feelers, curated by Joey Tang, Futura, Prague, Czech Republic
- 2016 Kavita B. Schmid, Eli Ping Frances Perkins, New York, NY, US
- 2016 Fétiche, Venus Over Manhattan, New York, NY, US
- 2015 Two Steps Forward, 47 Canal, New York, NY, US
- 2015 Pet Semetary, Shoot the Lobster, New York, NY, US
- 2015 The boys the girls and the political, Lisson Gallery, London, UK
- 2015 An Account of Discovery and Wonder, 1857, Oslo, Norway
- 2015 Relational Changes, Curated by \_Cointemporary, Christine König Galerie, Vienna, Austria
- 2014 ...and the stage darkens (or his voice is a big whale), Laure Genillard, London, United Kingdom
- 2014 Flat Neighbors, curated by Ajay Kurian, New York, NY, US
- 2014 Mississippi, curated by Sam Korman, GAMeC, Bergamo, Italy
- 2014 Another, Once Again, Many Times More, curated by Carol Bove, Martos Gallery, East Marion, New York, NY, US
- 2014 Khar Pidda - A Tribute, Flash Art NY Desk, New York, NY, US
- 2014 'From whose ground heaven and hell compare', curated by Ben Schumacher, Croy Nielsen, Berlin, Germany
- 2014 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, US

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- 2014 Objects of Desire, curated by Adelina Vlas, Philadelphia Museum of Art, Philadelphia, PA, US
- 2014 Garage Show, JTT, New York, NY, US
- 2013 LAT. 41° 7' N., LONG. 72° 19' W, curated by Bob Nickas, Martos Gallery, East Marion, NY, US
- 2013 Haptic Translations, curated by Christine Messineo, OHWOW, Los Angeles, CA, US
- 2013 Spectrum Suite, Nicelle Beauchene Gallery, New York, NY, US
- 2013 Introduction Procedure, Art Concept, Paris, France
- 2013 Forming the Loss in Darkness, curated by Jo-ey Tang, Praz-Delavallade, Paris, France
- 2013 Turnkey of Forever After, Bed-Stuy Love Affair, Brooklyn, NY, US
- 2012 Out of the Blue, Bortolami Gallery, New York, NY, US
- 2012 Two Coffees, Two Brandies, curated by Carlos Reyes, Den niston Hill Residency, Woodridge, NY, US
- 2012 WEIGHTS & MEASURES, Eleven Rivington, New York, NY, US
- 2012 Creature From the Blue Lagoon, curated by Bob Nickas, Martos Gallery, Bridgehampton, NY, US
- 2012 STRAIGHT UP, Family Business, New York, NY, US
- 2012 III, Robin Cameron/Elaine Cameron-Weir/Rochelle Goldberg, Martos Gallery, New York, NY, US
- 2012 1867 1881 1981, collaborative show with Ben Schumacher, Bodega, Philadelphia, PA, US
- 2012 Cave-in, outdoor show curated by Ramiken Crucible, Ar cillas, Puerto Rico
- 2011 The 2011 Bridgehampton Biennial, curated by Bob Nickas, Bridgehampton, NY, US
- 2011 Chopped and Screwed, MKG127, curated by Hugh Scott-Douglas, Toronto, Ontario, Canada
- 2011 Perfectly Damaged, Derek Eller Gallery, New York, NY, US
- 2011 Correspondence, two person show with selected works of Holt Quentel, Kathleen Cullen, New York, NY, US
- 2010 Inaugural, Mouthful Of Poison, Ramiken Crucible, New York, NY, US
- 2010 Black Mondays : Good Vision, curated by Thomas Mc Donell, Kathleen Cullen, New York, NY, US
- 2010 S(l)umming on Madison Avenue, curated by Jo-ey Tang, Notary Public, New York, NY, US
- 2010 MIN, Regina Rex, curated by Eli Ping, Brooklyn, NY, US

ART FAIR PARTICIPATION

- 2019 Art Basel Miami Beach with JTT Gallery (group presentation)
- 2019 Frieze Los Angeles with Hannah Hoffman Gallery (group presentation)
- 2017 Frieze New York Projects (special commission)
- 2017 Art Brussels with Rodolphe Janssen (group presentation)
- 2017 Miart Milan with Rodolphe Janssen (group presentation)
- 2016 Art Basel Miami Beach with Hannah Hoffman Gallery (two person presentation)
- 2016 Art Brussels with Rodolphe Janssen (group presentation)
- 2015 Frieze New York with Rodolphe Janssen (group presentation)
- 2014 Frieze New York with Ramiken Crucible (solo presentation)
- 2014 Art Brussels with Rodolphe Janssen (group presentation)
- 2013 Frieze New York with Ramiken Crucible (group presentation)
- 2013 Art Basel Miami Beach with Rodolphe Janssen (group presentation)
- 2011 NADA Miami Beach with JTT Gallery (group presentation)
- 2011 NADA Miami Beach with Ramiken Crucible (group presentation)

PUBLIC COLLECTIONS

Philadelphia Museum of Art, Philadelphia, PA  
The Hammer Museum, Los Angeles, CA  
The Walker Art Center, Minneapolis, MN  
Remai Modern, Saskatoon, SK, Canada  
Art Gallery of Ontario, Toronto, ON, Canada

AWARDS

- 2021 Project Grant, Canada Council, Ottawa, ON, Canada
- 2018 Pollock-Krasner Foundation Grant, The Pollock-Krasner Foundation, New York, NY
- 2018 Travel Grant to Professionals in the Visual Arts, Canada Council, Ottawa, ON
- 2011 Travel Grants to Professionals in the Visual Arts, Canada Council, Ottawa, ON, Canada

## HANNAH HOFFMAN

- 2011 Visual Arts Project Grant, Alberta Foundation for the Arts,  
Edmonton, AB

### COMMISSIONS

- 2022 Dressing for Windows (Exploded View) or 'everywhere I  
go people know the part I'm playing' for SCAD Museum of  
Art, Savannah, GA, US
- 2019 Elaine Cameron-Weir for Hedi Slimane/Celine, Tokyo,  
Japan
- 2017 Elaine Cameron-Weir for Frieze Projects, Frieze Art  
Fair, New York, NY, US

### ARTIST TALKS AND RESIDENCIES

- 2021 Virtual artist talk and discussion with curatorial studies stu-  
dents at University of Washington, Seattle, WA
- 2020 Panelist in Public Art: A New Vanguard, moderated by  
Brooke Kamin Rapaport during the Art Show presented  
by the Art Dealers Association of America at the Park Ave-  
nue Armory, New York, NY
- 2019 Reading and discussion of work at Paranoid Encounters:  
The New School for Social Research Philosophy Confer-  
ence, The New School, New York, NY
- 2018 Artists Talk given in conjunction with exhibition at Dort-  
munder Kunstverein, Dortmund, Germany
- 2017 Exhibition tour and artists talk with Wide Rainbow, 501c3  
non-profit cultivating the arts and development of youth  
programs throughout NYC and its outer boroughs, New  
Museum, New York, NY
- 2016 Reading of short prose series 'Data Collection' presented by  
Novel magazine, a one day event focusing on the act  
of reading in contemporary art, Bergen Kunsthall, Bergen,  
Norway
- 2012 Panel discussing the role museum collections play in the  
education of young artists moderated by Assistant Curator  
of Modern and Contemporary Art, Adelina Vlas. Philadel-  
phia Museum of Art, Brodsky Gallery 188 Philadelphia,  
PA

### MONOGRAPHS

Cameron-Weir, Elaine and Durand, Oriane. exhibit from a drip-

ping personal collection. DISTANZ Verlag, 2018. Print.

Cameron-Weir, Elaine. White Flag Library: Elaine Cameron-Weir. Peradam Press, 2013. Print.

PUBLISHED WRITING

Cameron-Weir, Elaine. "Artists Proof." Parrhesiades, Volume 1. Short piece of fiction included in a multi-platform project established by curator Lynton Talbot. 2020. Print

Cameron-Weir, Elaine and Durand, Oriane. exhibit from a dripping personal collection. DISTANZ Verlag. Catalogue/artist book published in conjunction with exhibition at Dortmunder Kunstverein. 2018. Print.

Cameron-Weir, Elaine. "Data Collection." Novel. 2016. Print.

Cameron-Weir, Elaine. "Dust Corps." Flash Art, June, July, August 2016. Print.

Cameron-Weir, Elaine. "Venus." The Happy Hypocrite: HEAT ISLAND. Issue 7. 2014. Print.



info@hannahhoffman.la  
+1.213.263.9681

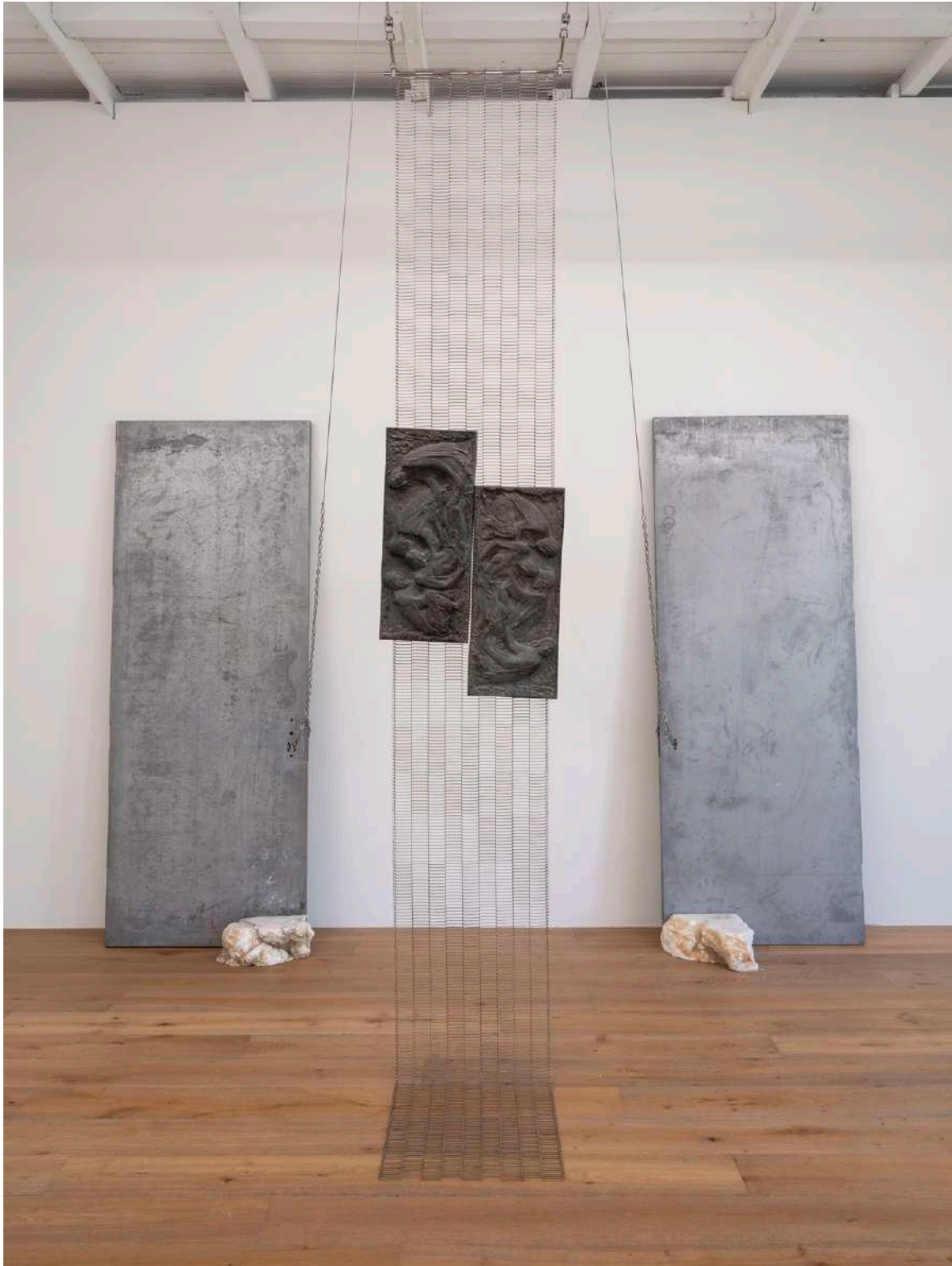
## HANNAH HOFFMAN

ELAINE CAMERON-WEIR  
*Exploded View / Dressing for Windows*  
(November 12, 2022 – January 14, 2023)  
Hannah Hoffman, Los Angeles, CA, US



Rey Akdogan, *Joy in Repetition*, 2022

Industrial fire proof doors, alabaster, bronze reliefs, conveyor belt, pulleys, hardware 144 x 87 x 150 inches  
365.8 x 221 x 381 cm



Rey Akdogan, *Joy in Repetition*, 2022

Industrial fire proof doors, alabaster, bronze reliefs,  
conveyor belt, pulleys, hardware 144 x 87 x 150 inches  
365.8 x 221 x 381 cm



Elaine Cameron-Weir, *Joy in Repetition*, 2022

Industrial fire proof doors, alabaster, bronze reliefs,  
conveyor belt, pulleys, hardware  
144 x 87 x 150 inches (365.8 x 221 x 381 cm)



Elaine Cameron-Weir, *Dressing for Windows/ Dressing for Altitude/ Dressing for Pleasure*, 2022

Fighter jet seat, bronze statue, stainless steel barrel cart, leather jacket, meat hooks, conveyor belt, pulleys, hardware  
144 x 87 x 150 inches (365.8 x 221 x 381 cm)



Elaine Cameron-Weir, *Dressing for Windows/ Dressing for Altitude/ Dressing for Pleasure*, 2022

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144 x 87 x 150 inches (365.8 x 221 x 381 cm)



Elaine Cameron-Weir, *They Say it Skips a Generation*,  
2022

Concrete, rocks, stainless steel barrels, cast aluminum,  
conveyor belt, pulleys, hardware  
144 x 87 x 150 inches (365.8 x 221 x 381 cm)



Elaine Cameron-Weir, *They Say it Skips a Generation*,  
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Elaine Cameron-Weir, *World Stage Town Crier*, 2022

Speakers, spotlights, electrical components, drop tank nose cone, paint, meat hooks, conveyor belt, pulleys, hardware

144 x 87 x 150 inches (365.8 x 221 x 381 cm)



Elaine Cameron-Weir, *World Stage Town Crier*, 2022

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Speakers, spotlights, electrical components, drop tank nose cone, paint, meat hooks, conveyor belt, pulleys, hardware

144 x 87 x 150 inches (365.8 x 221 x 381 cm)



Elaine Cameron-Weir, *Florid Piggy Memories brought to you on the wing of the Common Ground Dove/ Dressing for Lectern*, 2022

Glass Magic Lantern slides, pewter, stainless steel, electrical components, display case  
72 x 40 x 20 inches (182.9 x 101.6 x 50.8 cm)





Elaine Cameron-Weir, *Florid Piggy Memories brought to you on the wing of the Common Ground Dove/ Dressing for Lectern*, 2022

Glass Magic Lantern slides, pewter, stainless steel, electrical components, display case  
72 x 40 x 20 inches (182.9 x 101.6 x 50.8 cm)



ELAINE CAMERON-WEIR  
*Biennale Arte, 59th International Art Exhibition*  
(April 23 - November 22, 2022)  
La Biennale Di Venezia, Venice, Italy



Elaine Cameron-Weir, *Low Relief Icon (Figure 1)* and *Low Relief Icon (Figure 2)*, 2021

US military body transfer cases, aluminum, flicker bulbs, electrical wiring, conveyor belt, pewter, chain, pulleys, aircraft cable, hardware  
281 x 202 x 28 1/2 inches (713.7 x 513.1 x 72.4 cm)



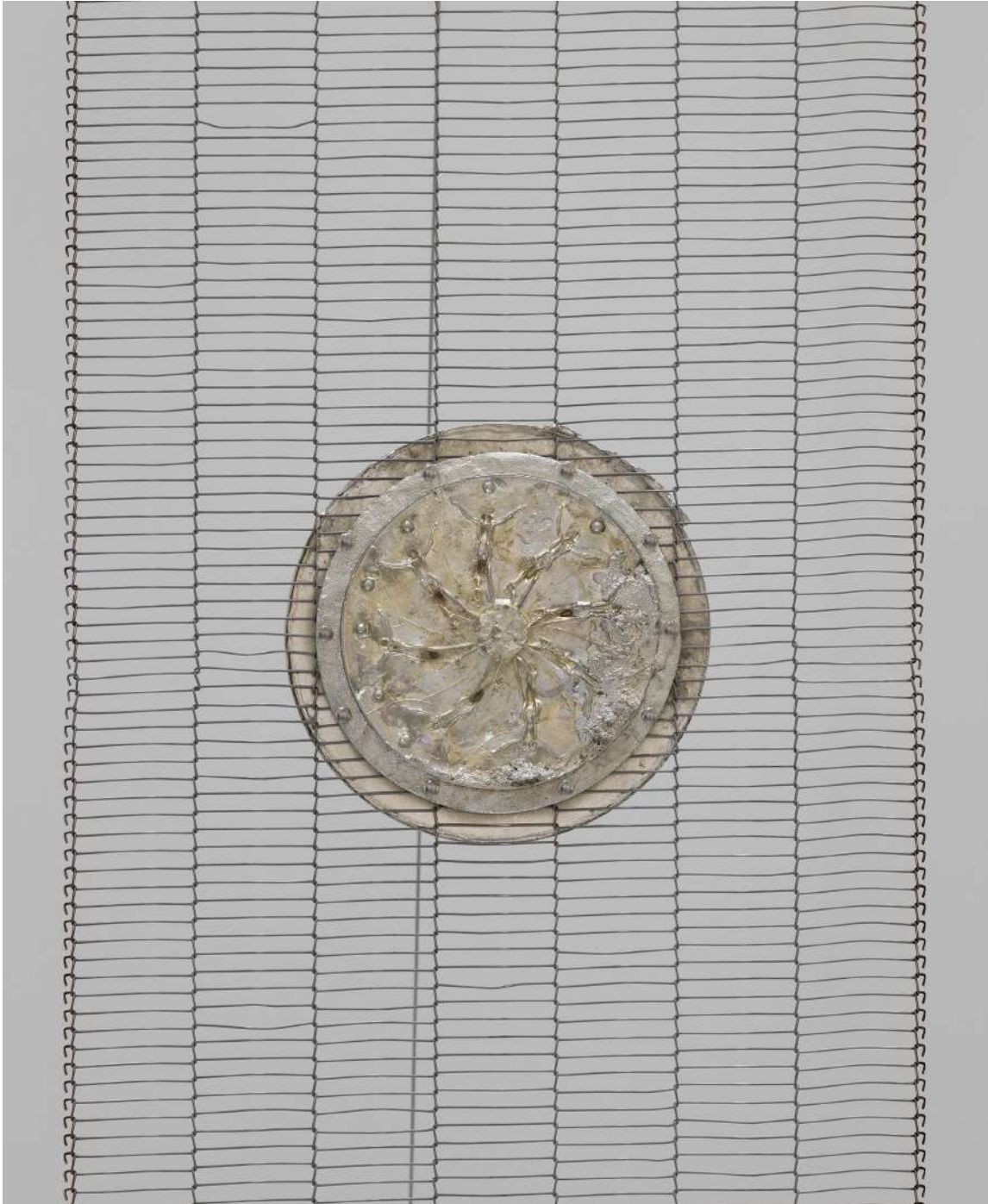
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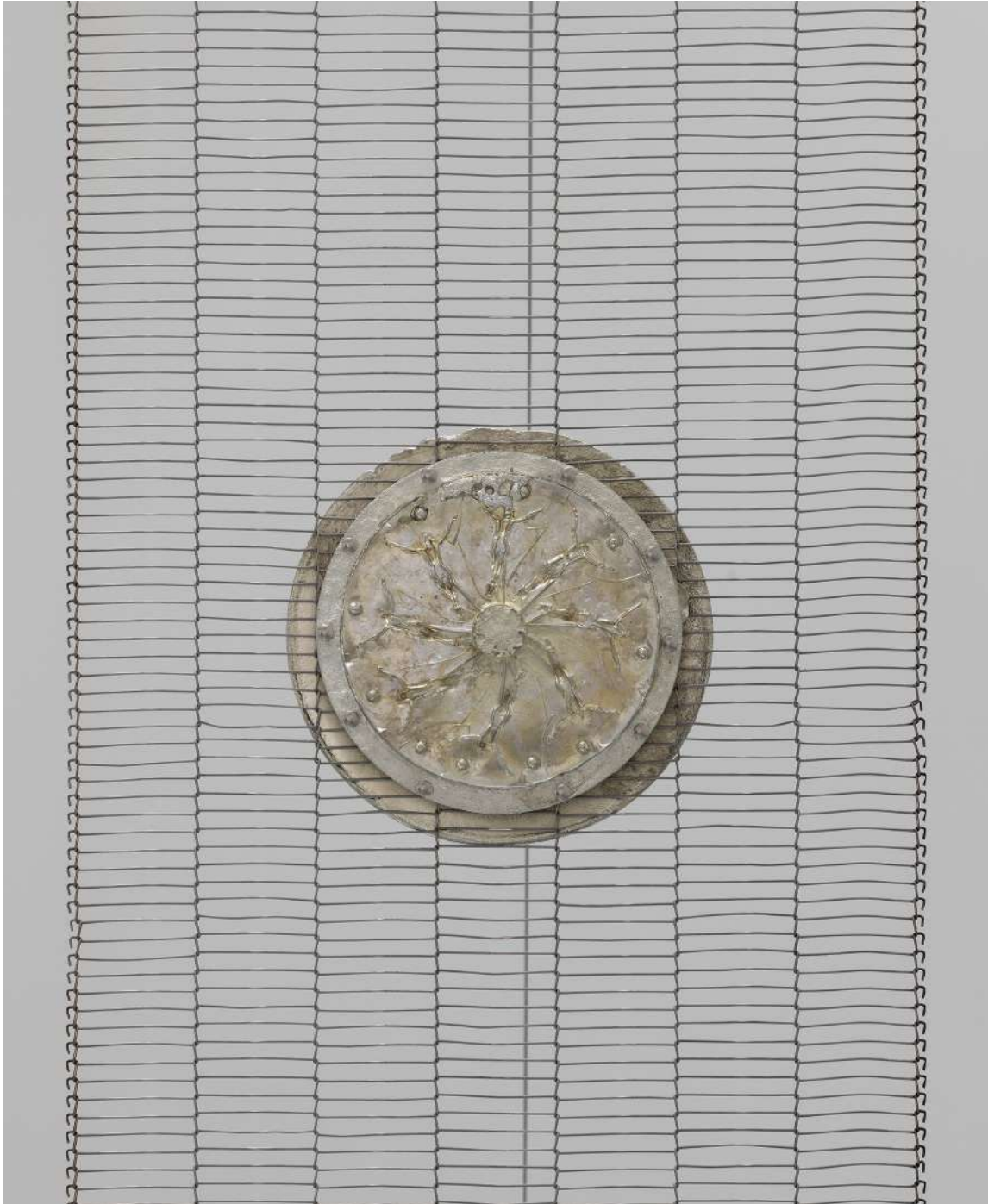
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Elaine Cameron-Weir, *Right Hand Left Hand, Grinds a Fantasizer's Dust*, 2021

Concrete textile, funerary backdrop stand, neon tubing, transformers, spot lights, silk gauze  
85 1/2 x 112 x 24 inches (217.2 x 284.5 x 61 cm)





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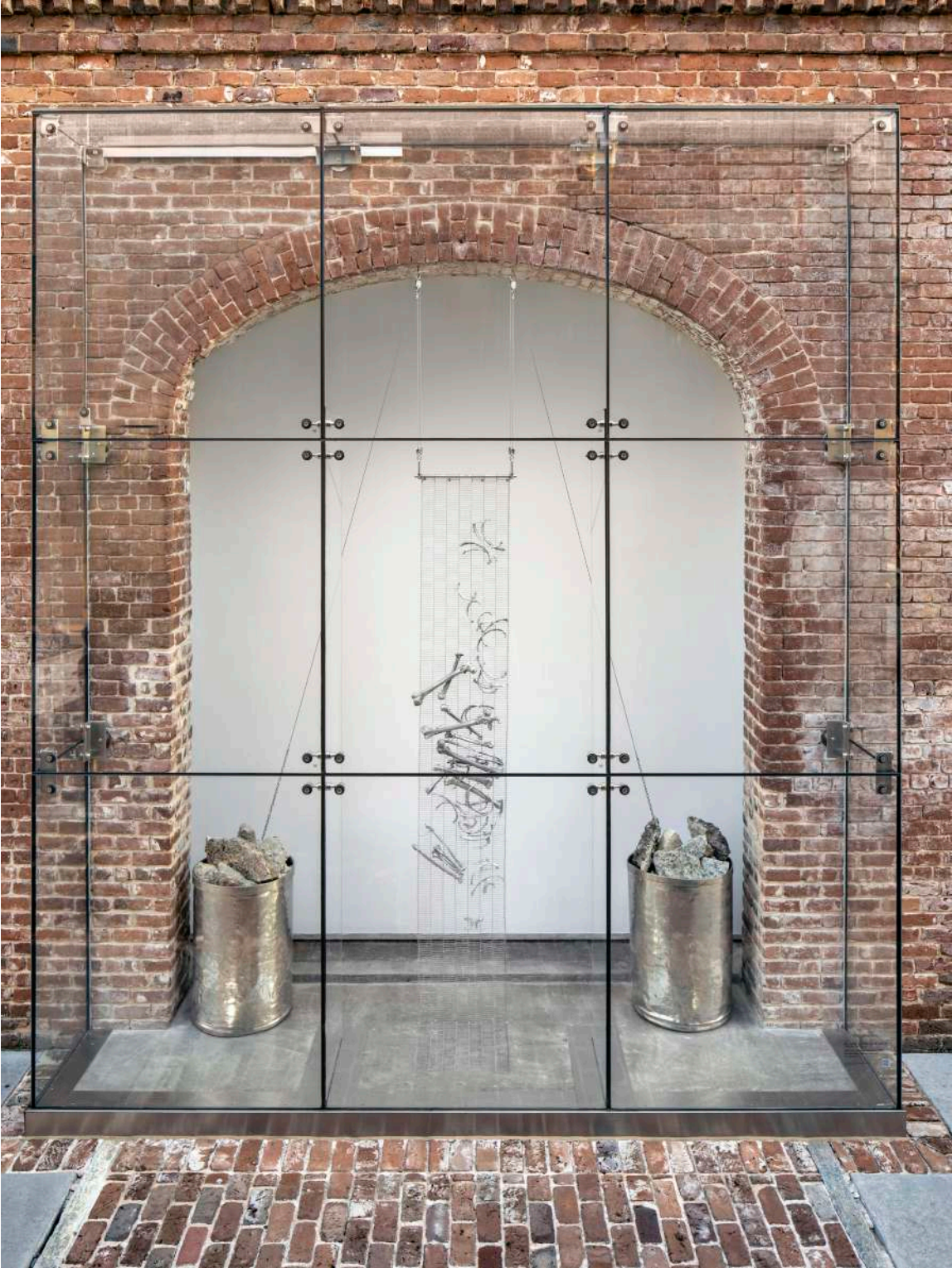


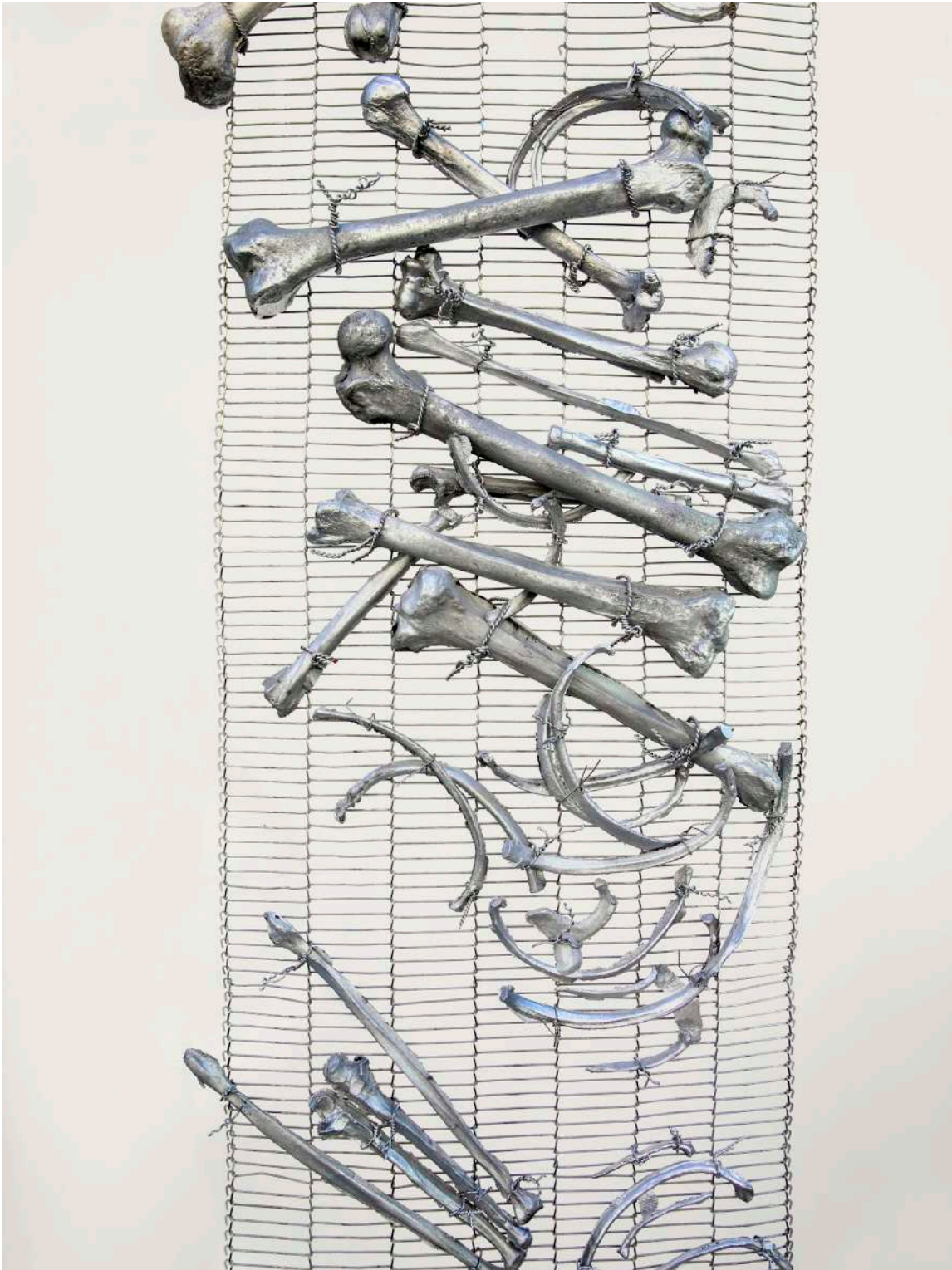
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ELAINE CAMERON-WEIR

*Dressing for Windows (Exploded View)* (February 18 - July 18, 2022)  
Savannah College of Art and Design Museum of Art, Savannah,  
GA, US

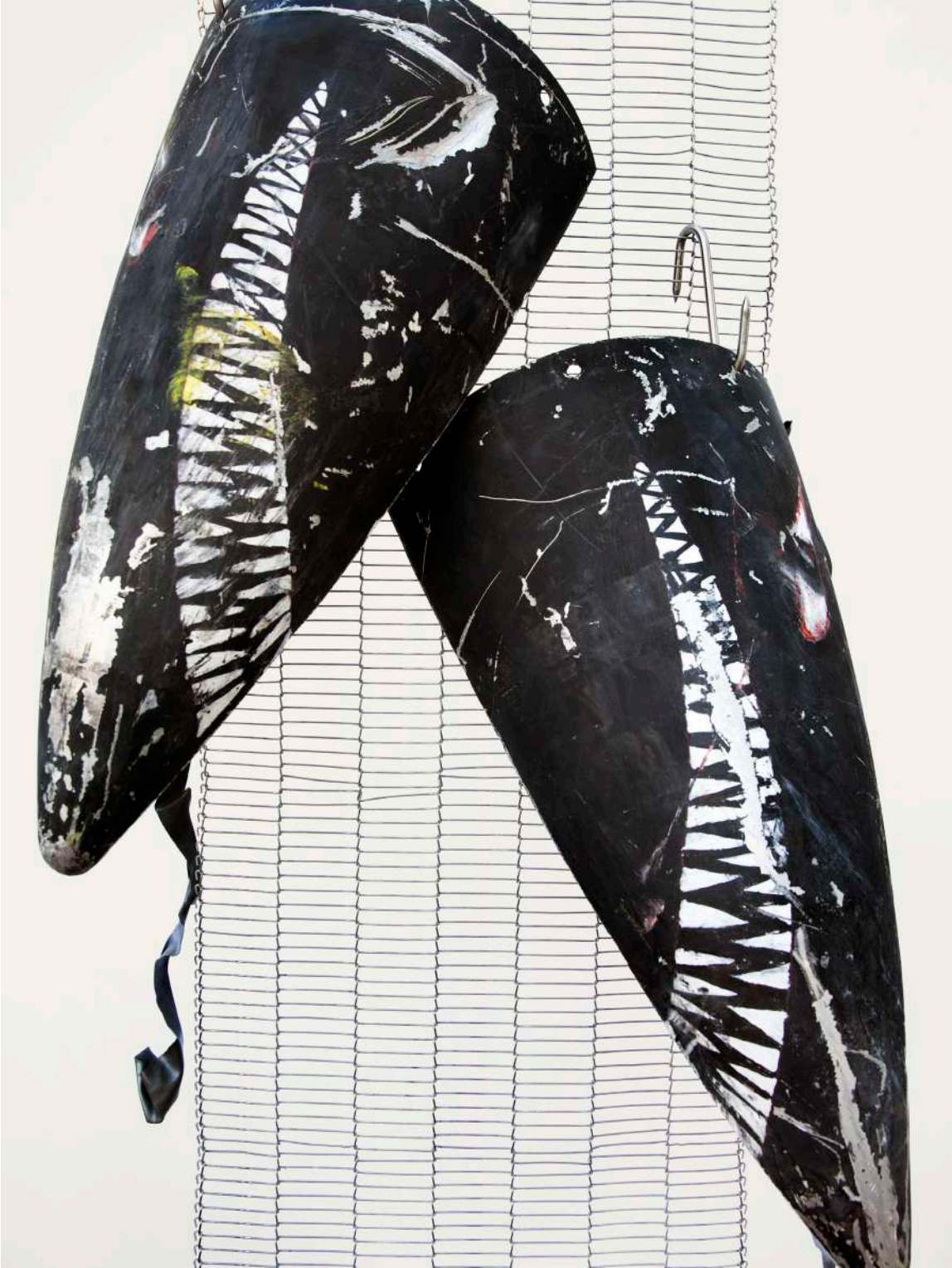




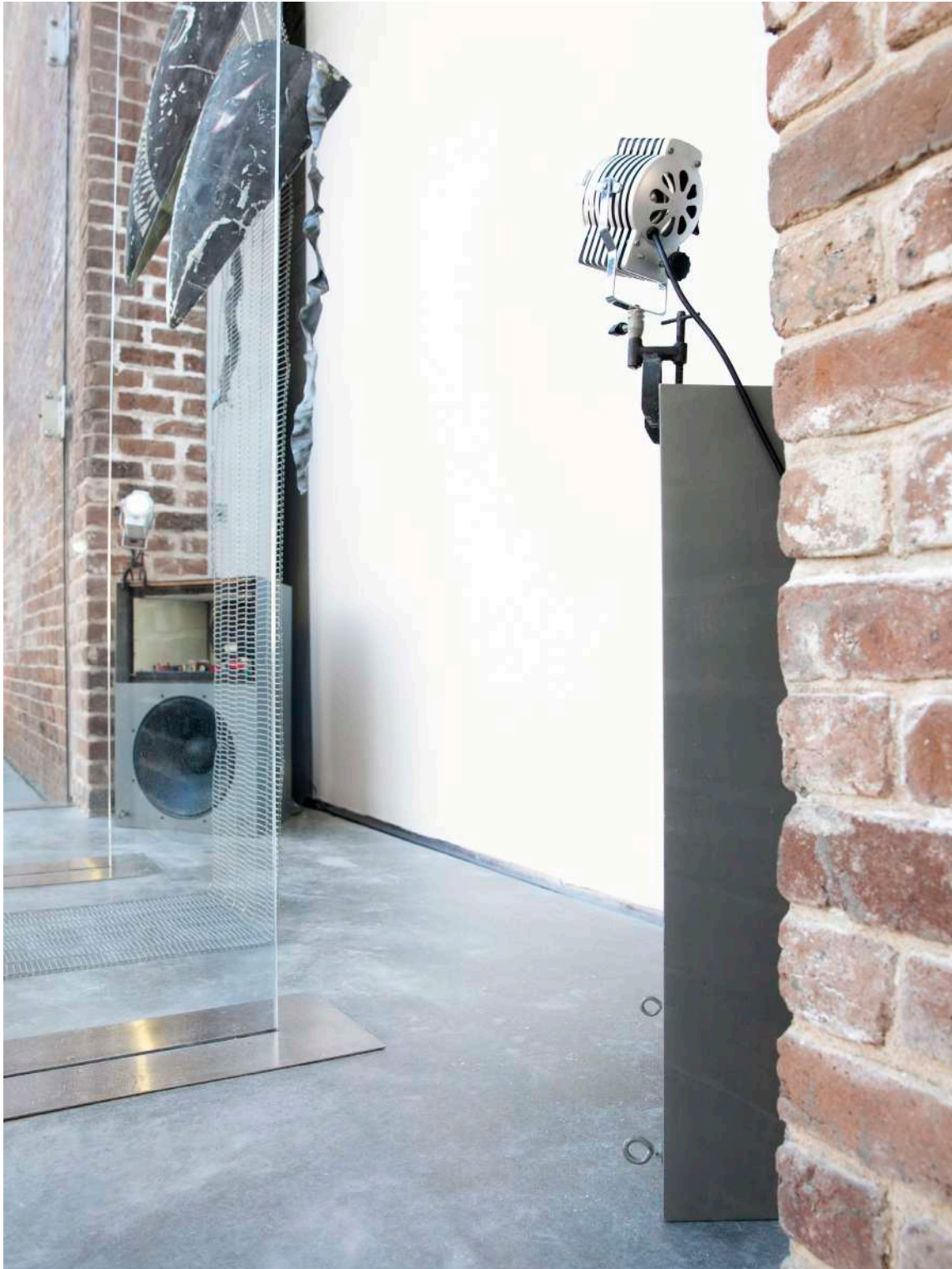






























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**HANNAH HOFFMAN**

ELAINE CAMERON-WEIR  
with Hannah Hoffman and JTT  
*Art Basel Statements* (September 21 - 26, 2021)  
Art Basel, Basel, Switzerland





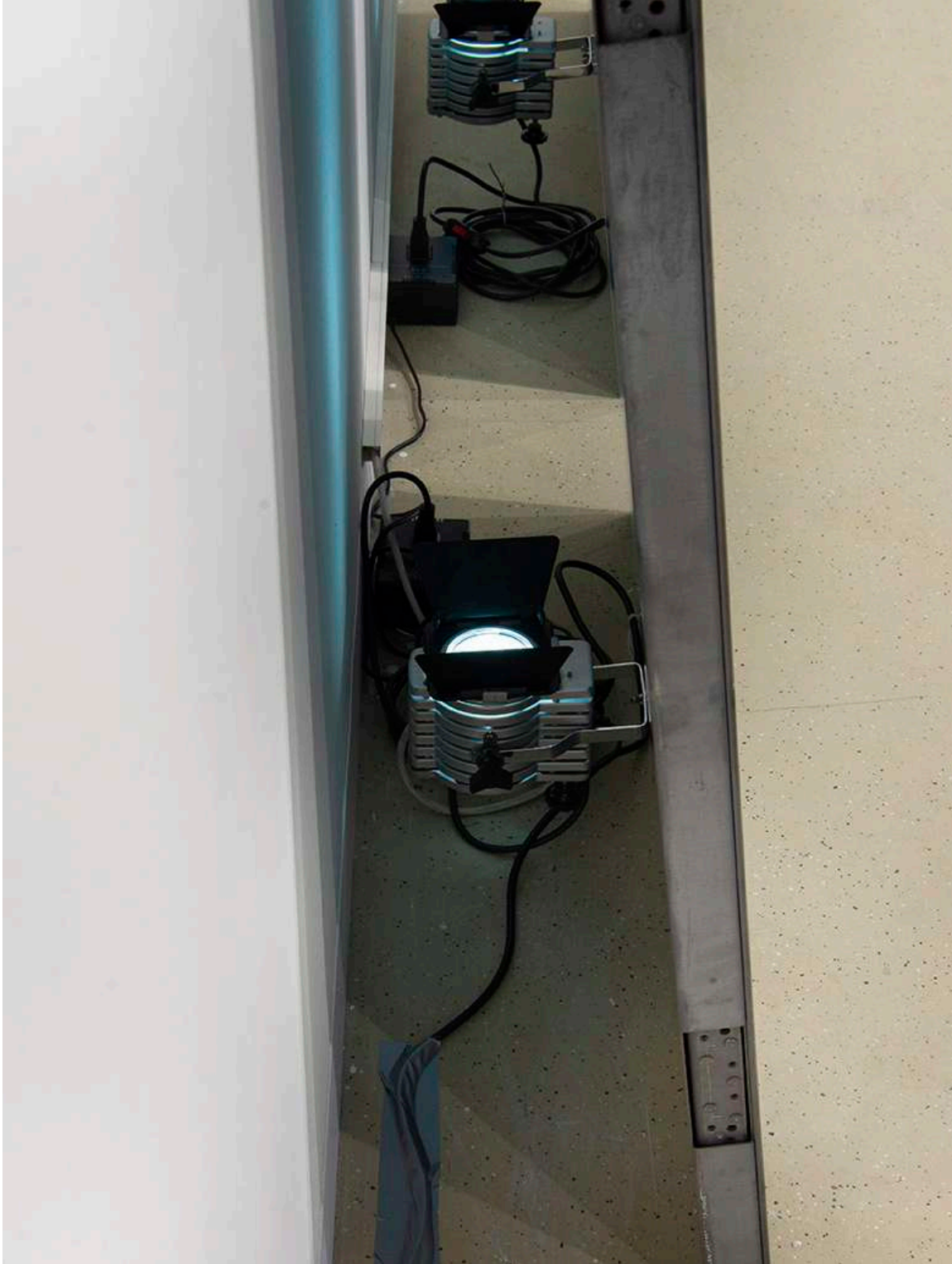
Elaine Cameron-Weir, *Hot Pearly Gate Left*, 2021  
Elaine Cameron-Weir, *Hot Pearly Gate Right*, 2021

Steel fire door, cast iron, glass slab, aluminum, theatre  
spot light, hardware (each)  
79 x 35.5 x 10 inches (200.7 x 90.2 x 25.4 cm) (each)











Elaine Cameron-Weir, *so here flies the corps highest ranking scarecrow, soaring bigly over Skull Farm, a Scorched Earth Production, immemorial*, 2021

Concrete textile, stainless steel, neon tubing, transformer, tree stand, polished concrete, silk gauze  
82 x 32 x 32 inches (208.3 x 81.3 x 81.3 cm)



Elaine Cameron-Weir, *on the wings of the common ground dove, each thought a flight over the same wrecked landscape, a Scorched Earth production in memorial*, 2021

Concrete textile, stainless steel, neon tubing, transformer, tree stand, polished concrete, silk gauze  
82 x 32 x 32 inches (208.3 x 81.3 x 81.3 cm)





Elaine Cameron-Weir, *avatars of a traumatized man, even the dead can dance (catacomb junket)*, 2021

Stainless steel barrel, aluminum, chandelier sockets, flicker bulbs, electrical wiring  
42 x 22 x 22 inches (106.7 x 55.9 x 55.9 cm)





Elaine Cameron-Weir, *avatars of a traumatized man, are you a productive tool (candelabra drum)*, 2021

Stainless steel barrel, aluminum, chandelier sockets, flicker bulbs, electrical wiring  
42 x 22 x 22 inches (106.7 x 55.9 x 55.9 cm)





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## HANNAH HOFFMAN

ELAINE CAMERON-WEIR  
*strings that show the wind* (September 8 - October 27, 2019)  
JTT, New York, NY, US







Elaine Cameron-Weir, *but it knew her still somehow by the strings that show the wind impoverished things decorate these tunnels yet it dreams of wires always in a scatter radar memoir*, 2019

Stainless steel, pewter, leather, fluorite  
Dimensions variable (on left)



Elaine Cameron-Weir, *but it knew her still somehow by the strings that show the wind impoverished things decorate these tunnels yet it dreams of wires always in a scatter radar memoir*, 2019

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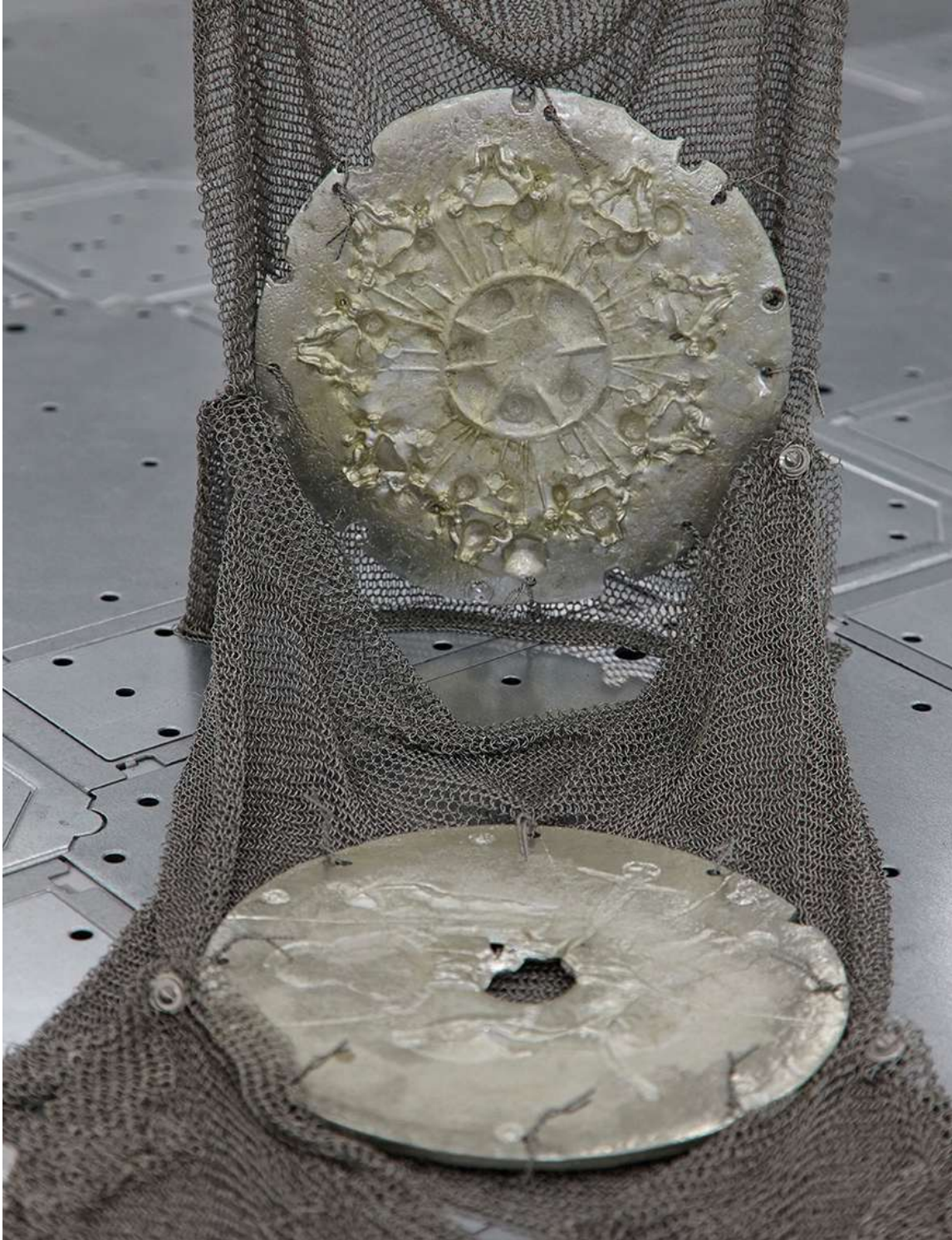
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Elaine Cameron-Weir, *it thought you were someone else it thought you were me bounded by strings in the distorted phases of a topological superfluid a mysterious density half-speed vortices and long walls*, 2019

Concrete, liquid candles, glass, stainless steel, leather, neon

45.4 x 32 x 31 inches (115.3 x 81.3 x 78.7 cm)



Elaine Cameron-Weir, *it thought you were someone else it thought you were me bounded by strings in the distorted phases of a topological superfluid a mysterious density half-speed vortices and long walls*, 2019

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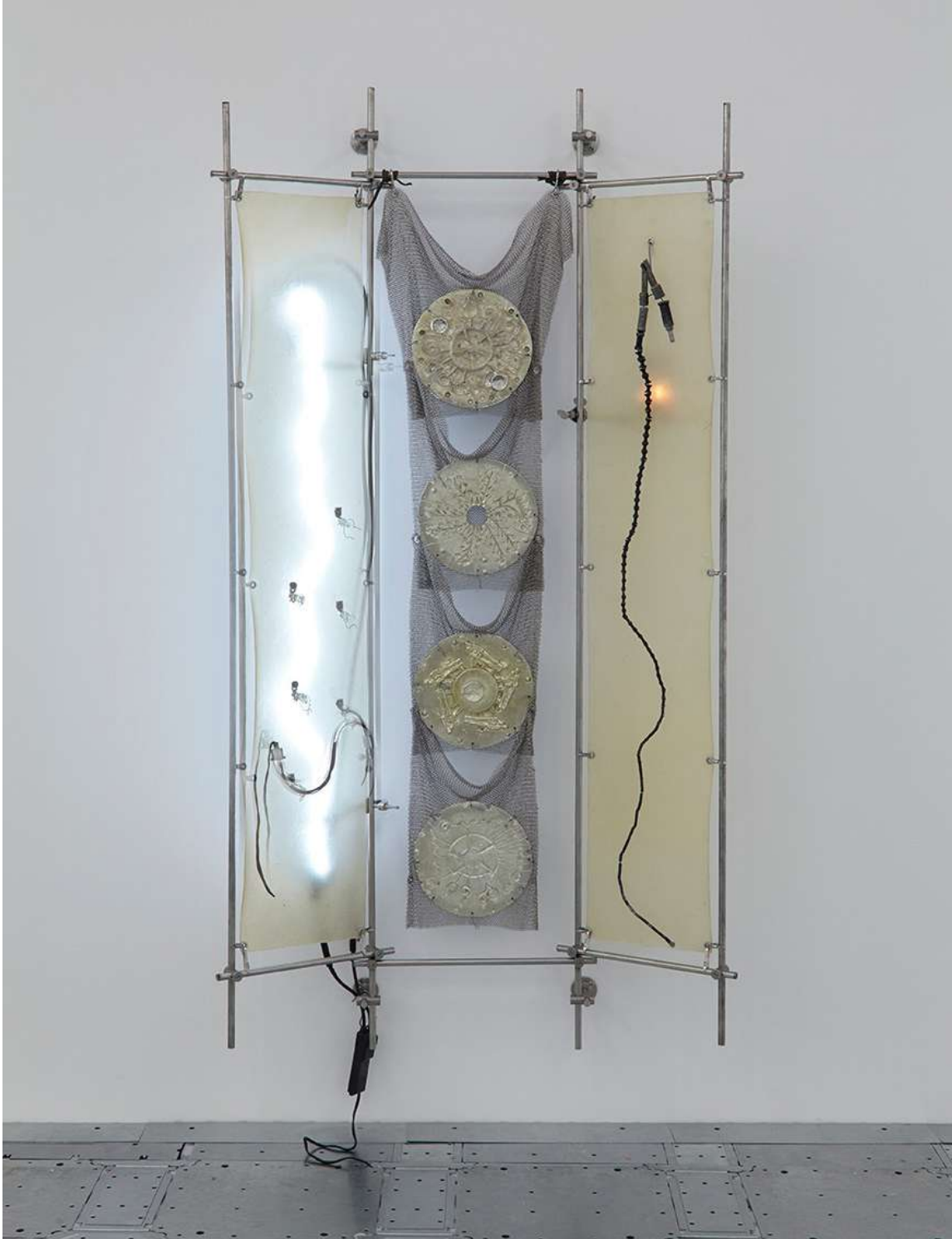
45.4 x 32 x 31 inches (115.3 x 81.3 x 78.7 cm)





Elaine Cameron-Weir, *we all go to work by proxy but it dreams of wires and it was setting the sun it thought it had lost everything but then it found you instead and woke up laughings*, 2019

Stainless steel, pewter, rawhide, neon, soviet whip antenna, chandelier parts  
72 x 35.5 x 10 inches (182.9 x 90.2 x 25.4 cm)





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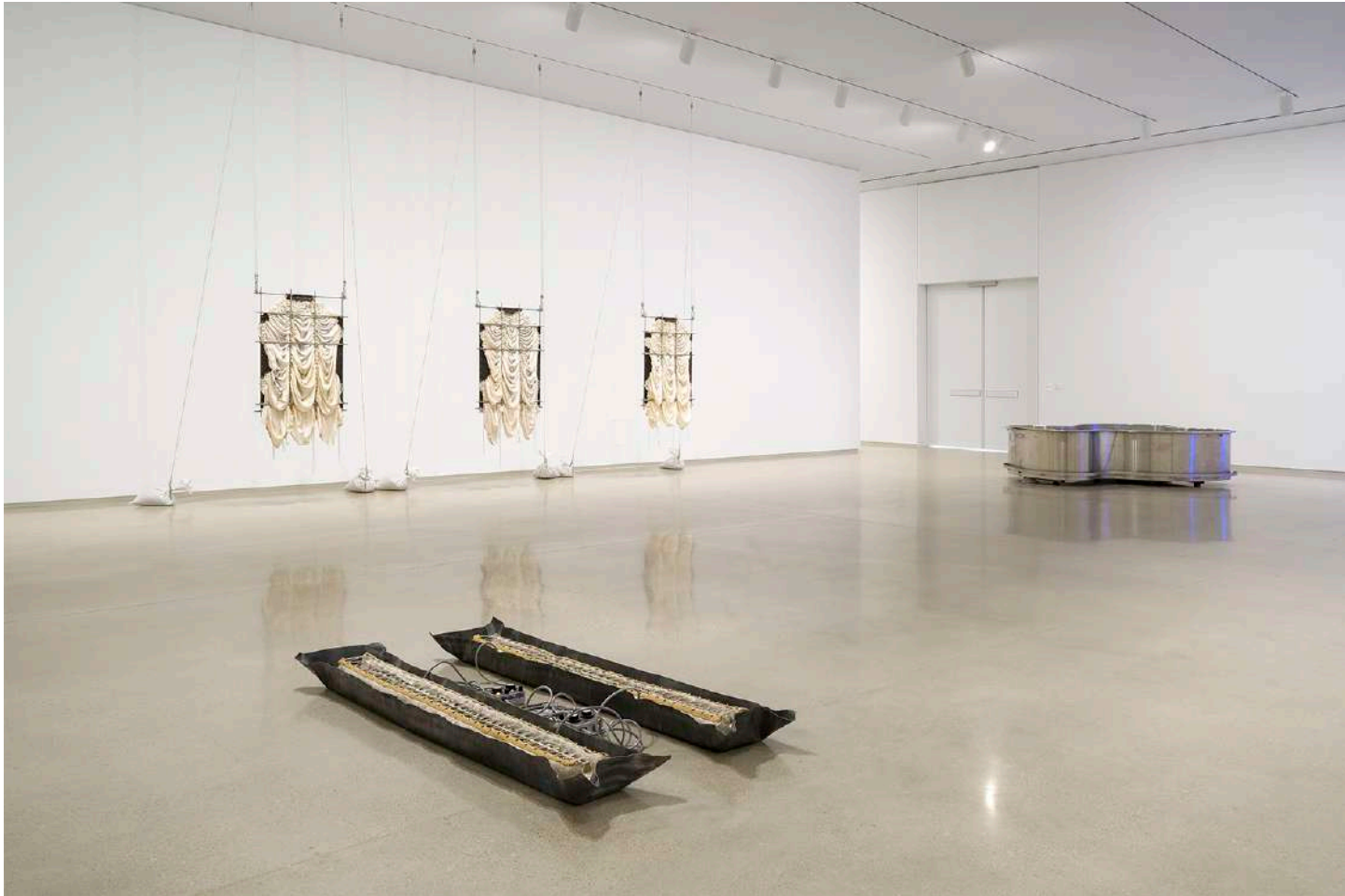


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ELAINE CAMERON-WEIR  
*III: HeavyShield, Knowles, Cameron-Weir*  
(August 31, 2018 - January 20, 2019)  
Remai Modern, Saskatoon, Canada



Elaine Cameron-Weir, *remote view inside of a. New discovery of small metallic placed inside mummified lodged interpretation as a function of body conduit (dish of) psyche'* dissolved, 2017

Lead, sand, heating mantles, transformers, pewter, stainless steel, nickel silver, and labdanum resin  
74 x 15 x 6 inches (188 x 38.1 x 15.2 cm)



Elaine Cameron-Weir, *Untitled*, 2018 (each)

Parachute silk, stainless steel, leather, sandbags (each)  
36 x 7 x 63 inches (91.4 x 17.8 x 160 cm) (each)







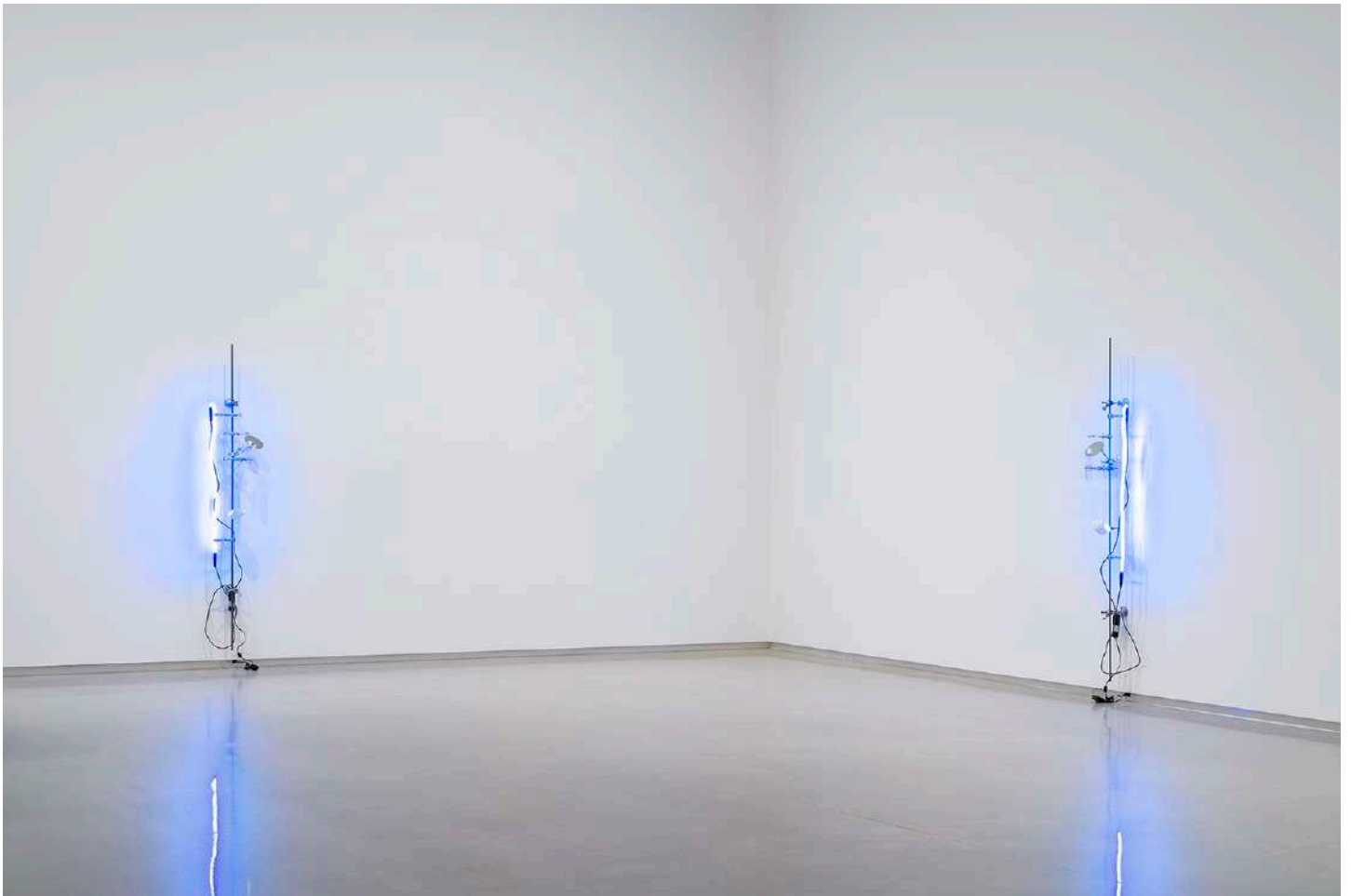
Elaine Cameron-Weir, *Metaphor*, 2016

Stainless steel, lead, sand  
107 x 77 3/4 x 27 inches (271.8 x 197.5 x 68.6 cm)



Elaine Cameron-Weir, *Threshold 3*, 2016

Stainless steel, laboratory hardware, clamshell pair,  
sterling silver, rearview mirror, neon light, transformer,  
liquid candle, mica, frankincense  
13 1/2 x 6 1/4 x 72 inches (34.3 x 15.9 x 182.9 cm)





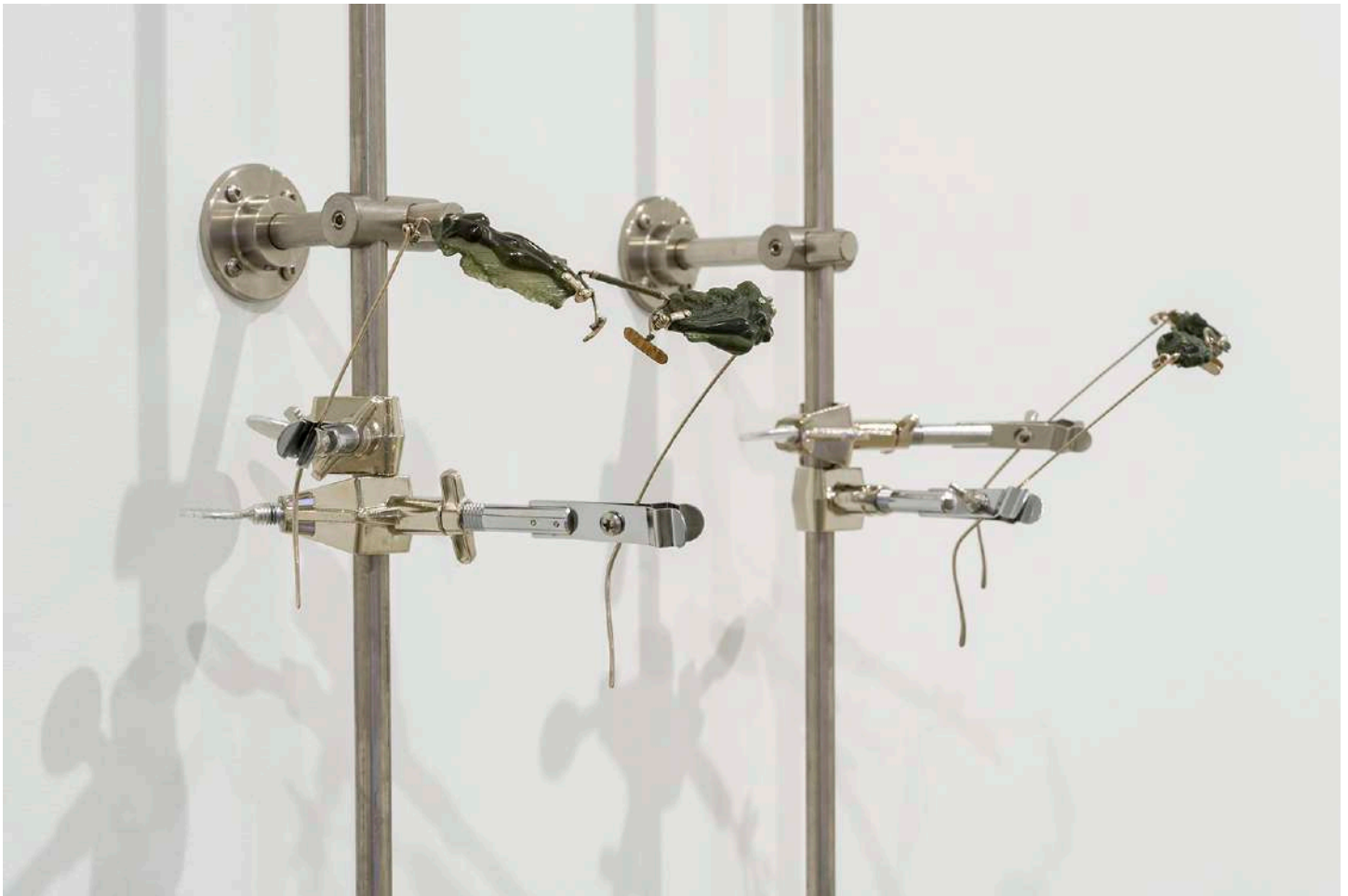
Elaine Cameron-Weir, *a terrestrial sediment melted by hypervelocity impacts from outerspace, most fell on Bohemia, molten, forming strange shapes and solidifying bottle green like the eyes of a gorgon*, 2014

Stainless steel, sterling silver, laboratory clamps, and carved moldovite  
Dimensions variable



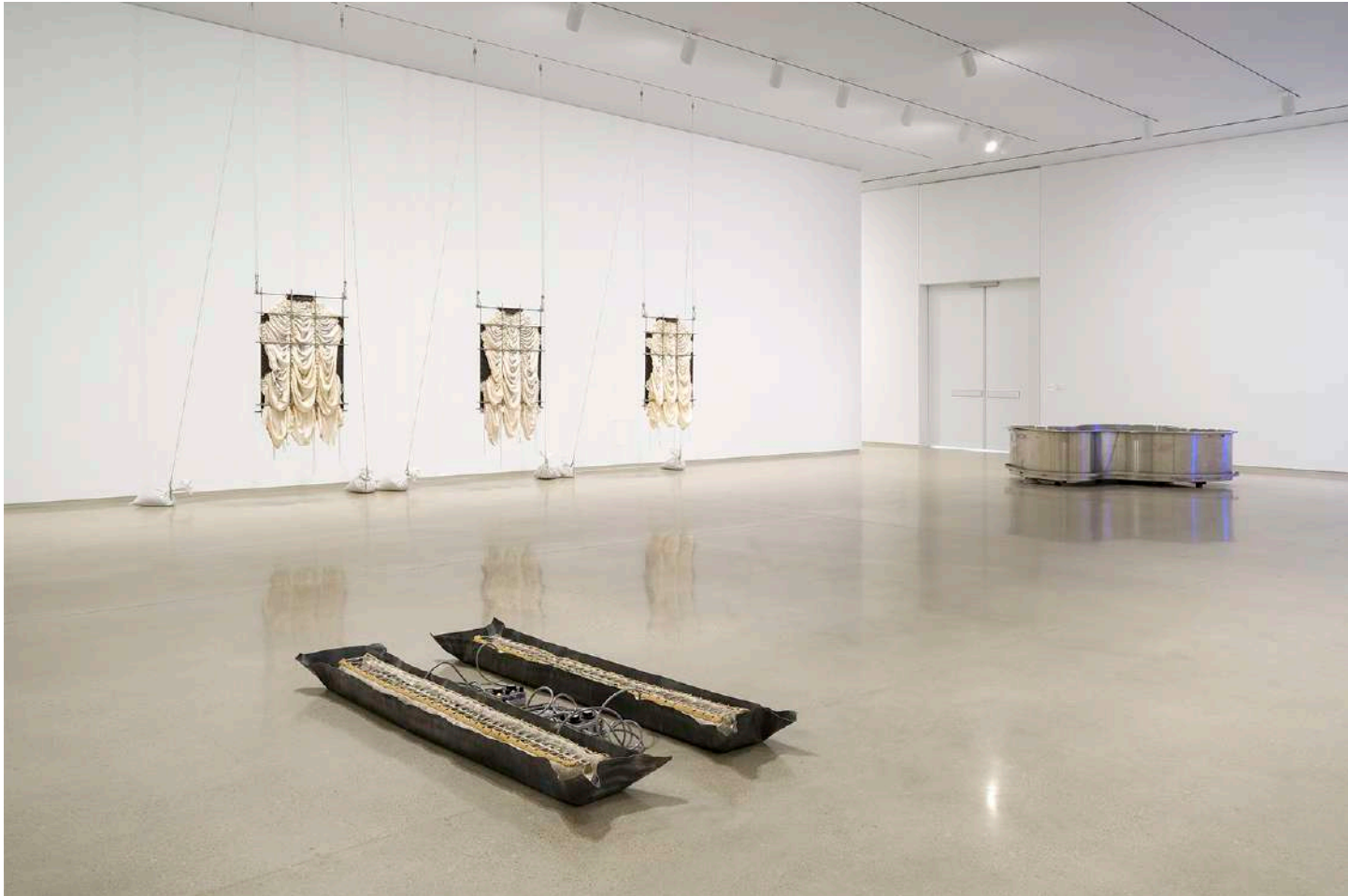
Elaine Cameron-Weir, *a terrestrial sediment melted by hypervelocity impacts from outerspace, most fell on Bohemia, molten, forming strange shapes and solidifying bottle green like the eyes of a gorgon*, 2014

Stainless steel, sterling silver, laboratory clamps, and carved moldovite  
Dimensions variable





ELAINE CAMERON-WEIR  
*III: HeavyShield, Knowles, Cameron-Weir*  
(August 31, 2018 - January 20, 2019)  
Remai Modern, Saskatoon, Canada





Elaine Cameron-Weir, *remote view inside of a. New discovery of small metallic placed inside mummified lodged interpretation as a function of body conduit (dish of) psyche'* dissolved, 2017

Lead, sand, heating mantles, transformers, pewter, stainless steel, nickel silver, and labdanum resin.  
Two pieces, 188 x 38.1 x 15.2 cm each







Elaine Cameron-Weir *Metaphor*, 2016

Stainless steel, lead and sand.  
272 x 197.5 x 68.5 cm



Elaine Cameron-Weir, *Threshold 3*, 2016

Stainless steel, laboratory hardware, clamshell pair,  
sterling silver, rearview mirrors, neon light, transform-  
er, liquid candle, mica and frankincense  
34 x 16 x 183 cm



info@hannahhoffman.la  
+1.213.263.9681

## HANNAH HOFFMAN

ELAINE CAMERON-WEIR

*Outlooks: Elaine Cameron-Weir* (May 19 - November 25, 2018)

Storm King Art Center, Storm King, NY, US

Elaine Cameron-Weir, *A toothless grin. A STAR EXPAN-  
SION! GLOBE OF DEATH A graveyard orbit*, 2018

Steel, concrete, aircraft cable, decommissioned  
S-250/G military shelter  
314 Square Feet









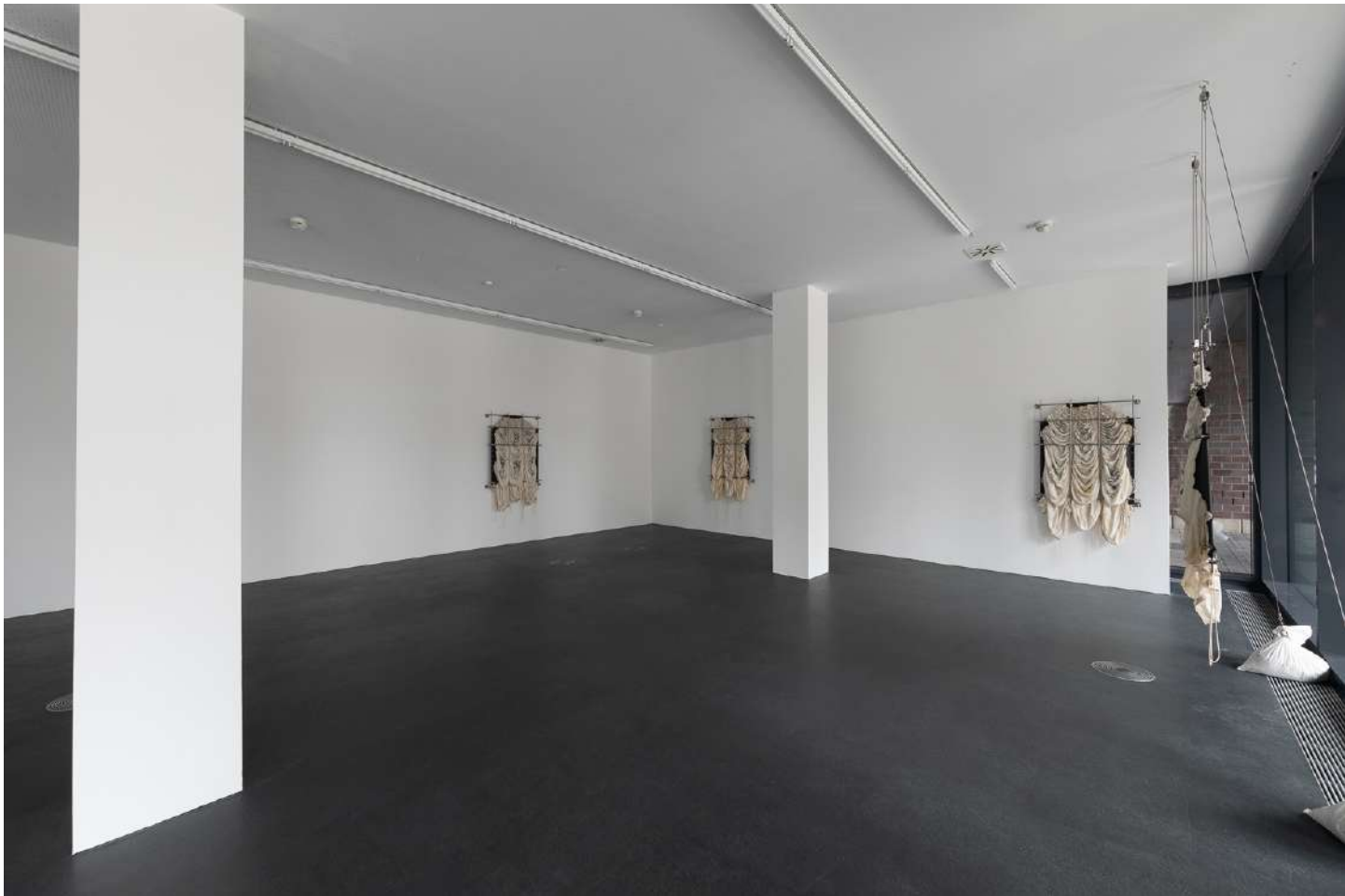


info@hannahhoffman.la  
+1.213.263.9681

**HANNAH HOFFMAN**

ELAINE CAMERON-WEIR  
*exhibit from a dripping personal collection*  
(May 22 - July 22, 2018)  
Dortmunder Kunstverein, Kunstverein, Germany







Elaine Cameron-Weir, *Untitled*, 2018

Parachute silk, stainless steel, leather  
36 x 7 x 63 inches (91.4 x 17.8 x 160 cm)  
(height variable)



Elaine Cameron-Weir, *exhibit from a dripping personal collection*

Exhibition View





Elaine Cameron-Weir, *Untitled*, 2018

Parachute silk, stainless steel, leather, sandbags  
36 x 7 x 63 inches (91.4 x 17.8 x 160 cm)  
(height variable)



info@hannahhoffman.la  
+1.213.263.9681

## HANNAH HOFFMAN

ELAINE CAMERON-WEIR

*wave form walks the earth* (September 17 - November 4, 2017)

Hannah Hoffman, Los Angeles, CA, US



Elaine Cameron-Weir, *Untitled*, 2018

Parachute silk, stainless steel, leather, sandbags  
36 x 7 x 63 inches (91.4 x 17.8 x 160 cm)  
(height variable)



Elaine Cameron-Weir, *Who are what looks out from behind you are is the thing that names what transforms...now, look what calms the captive by letting him sniff the perfume, like smell what smells like your masters crotch*, 2018

Leather, laboratory heating mantle, cast glass, labdanum resin, high altitude flight mask, transformer, stainless steel  
18 x 18 x 74 inches (45.7 x 45.7 x 188 cm)



Elaine Cameron-Weir, *Who are what looks out from behind you are is the thing that names what transforms...now, look what calms the captive by letting him sniff the perfume, like smell what smells like your masters crotch*, 2018

Leather, laboratory heating mantle, cast glass, labdanum resin, high altitude flight mask, transformer, stainless steel  
18 x 18 x 74 inches (45.7 x 45.7 x 188 cm)



Elaine Cameron-Weir, *FOR MAKE ADMIT THIS VOIDE*, 2017

Rubber jacket, leather, orthopedic jaw fixation hardware, stainless steel, amber  
16 x 6 x 57 inches (40.6 x 15.2 x 144.8 cm)



Elaine Cameron-Weir, *FOR MAKE ADMIT THIS VOIDE*, 2017

Rubber jacket, leather, orthopedic jaw fixation hardware, stainless steel, amber  
16 x 6 x 57 inches (40.6 x 15.2 x 144.8 cm)









Elaine Cameron-Weir, *dressing for altitude*, 2017

Pewter, stainless steel, leather, sandbags  
44.5 x 8 x 60.5 inches (113 x 20.3 x 153.7 cm)



Elaine Cameron-Weir, *wave form walks the earth*, 2017

Pewter, stainless steel, leather, sandbag  
12 x 11 x 67 inches (30.5 x 30.5 x 170.2 cm)



Elaine Cameron-Weir, *wave form walks the earth*, 2017

Pewter, stainless steel, leather, sandbag  
12 x 11 x 67 inches (30.5 x 30.5 x 170.2 cm)











Elaine Cameron-Weir, *saint Concretion in the aftermath, when the restraints*, 2017

Parachute silk, stainless steel, leather  
36 x 7 x 61 inches (91.4 x 17.8 x 154.9 cm)



Elaine Cameron-Weir, *saint Concretion in the aftermath,*  
*when the restraints,* 2017

Parachute silk, stainless steel, leather  
36 x 7 x 61 inches (91.4 x 17.8 x 154.9 cm)



Elaine Cameron-Weir, *saint Concretion in the aftermath, when the restraints,* 2017

Parachute silk, stainless steel, leather  
36 x 7 x 61 inches (91.4 x 17.8 x 154.9 cm)



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## HANNAH HOFFMAN

ELAINE CAMERON-WEIR

*viscera has questions about itself* (May 3 - September 3, 2017)

The New Museum, New York, NY, US





Elaine Cameron-Weir, *Snake 8*, 2017

Copper, enamel, stainless steel, and sandbag Overall  
168 x 14.5 x 1 inches (426.7 x 36.8 x 2.5 cm)



Elaine Cameron-Weir, *Snake 8*, 2017

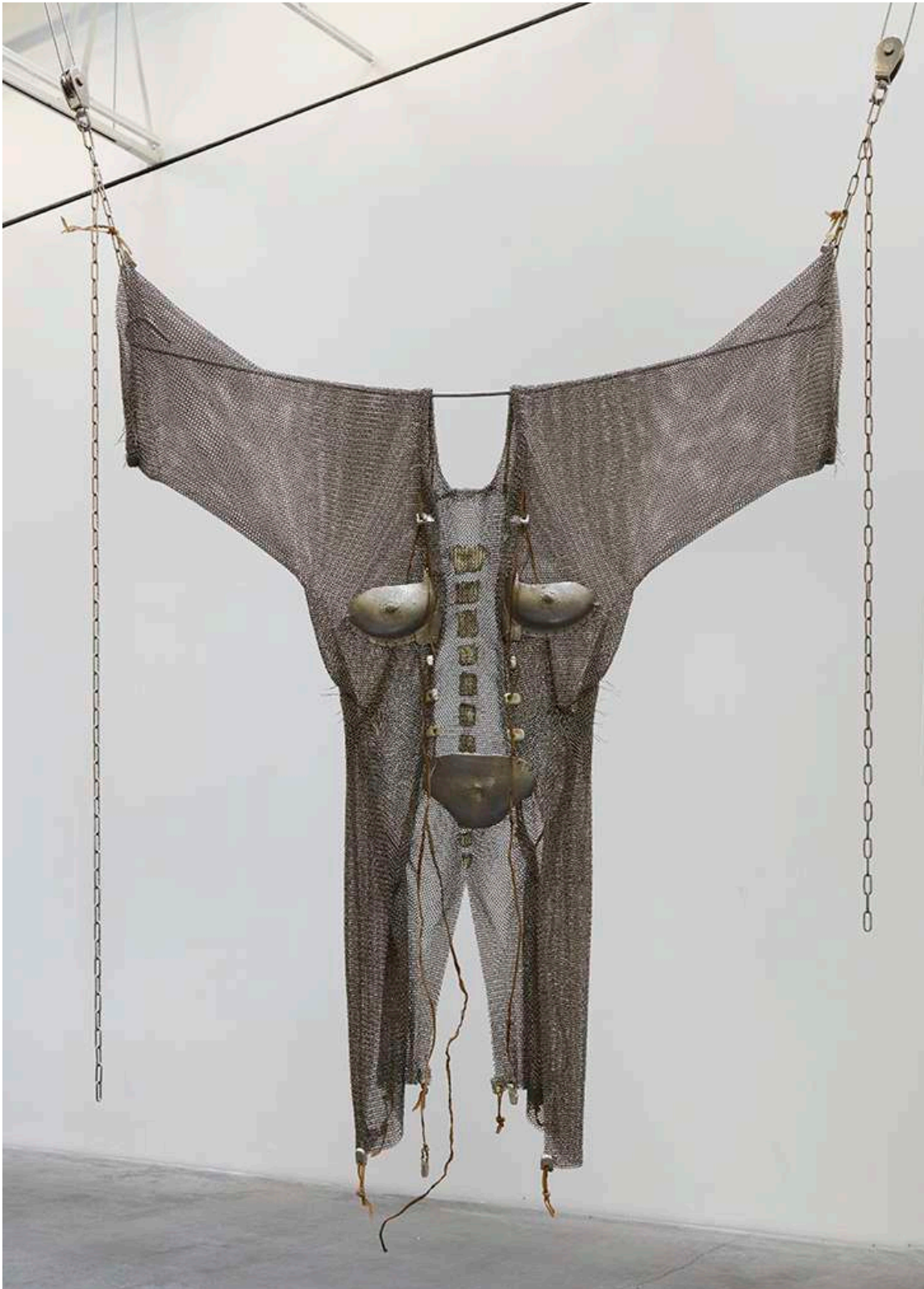
Copper, enamel, stainless steel, and sandbag Overall  
168 x 14.5 x 1 inches (426.7 x 36.8 x 2.5 cm)





Elaine Cameron-Weir, *viscera has questions about itself it pushed the corner of the room down from behind so that it could not move and delivered the following message: it are now an erogenous zone. In altered-state subcutaneous tantric the*

*skingrip palpable, it*, 2017  
Stainless steel, aluminum, pewter, hardware, rawhide, and sandbags  
6 x 44.5 x 2 inches (167.6 x 113 x 5.1 cm)



Elaine Cameron-Weir, *remote view inside of a. New discovery of small metallic placed inside mummified lodged interpretation as a function of body conduit (dish of) psyche'* dissolved, 2017

Lead, sand, heating mantles, transformers, pewter, stainless steel, nickel silver, and labdanum resin  
74 x 40 x 6 inches (188 x 38.1 x 15.2 cm)



Elaine Cameron-Weir, *remote view inside of a. New discovery of small metallic placed inside mummified lodged interpretation as a function of body conduit (dish of) psyche'* dissolved, 2017

Lead, sand, heating mantles, transformers, pewter, stainless steel, nickel silver, and labdanum resin  
74 x 40 x 6 inches (188 x 38.1 x 15.2 cm)



Elaine Cameron-Weir, *Lamp with Garment / Vault*, 2017

Stainless steel, laboratory hardware, neon, transformer, parachute silk, dental phantom, rawhide, heating mantle, glass, and labdanum resin  
74 x 15 x 11 inches (188 x 38.1 x 27.9 cm)



Elaine Cameron-Weir, *Lamp with Garment / Vault*, 2017

Stainless steel, laboratory hardware, neon, transformer, parachute silk, dental phantom, rawhide, heating mantle, glass, and labdanum resin  
74 x 15 x 11 inches (188 x 38.1 x 27.9 cm)



Elaine Cameron-Weir, *Lamp with Garment / Vault*, 2017

Stainless steel, laboratory hardware, neon, transformer, parachute silk, dental phantom, rawhide, heating mantle, glass, and labdanum resin  
74 x 15 x 11 inches (188 x 38.1 x 27.9 cm)



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## HANNAH HOFFMAN

ELAINE CAMERON-WEIR  
*erotix* (September 9 - October 8, 2016)  
Andrea Rosen Gallery, New York, NY, US







Elaine Cameron-Weir, *task-dependent conditional displays of camouflage dominated by high-copy repetitive sequences, told to*, 2016

Stainless steel, onyx, laboratory hardware, sterling silver, liquid candles, mica, frankincense, sand, mortar and pestle  
30 x 80 x 43 inches (76.2 x 203.2 x 109.2 cm)



Elaine Cameron-Weir, *task-dependent conditional displays of camouflage dominated by high-copy repetitive sequences, told to*, 2016

Stainless steel, onyx, laboratory hardware, sterling silver, liquid candles, mica, frankincense, sand, mortar and pestle  
30 x 80 x 43 inches (76.2 x 203.2 x 109.2 cm)



Elaine Cameron-Weir, *task-dependent conditional displays of camouflage dominated by high-copy repetitive sequences, told to*, 2016

Stainless steel, onyx, laboratory hardware, sterling silver, liquid candles, mica, frankincense, sand, mortar and pestle  
30 x 80 x 43 inches (76.2 x 203.2 x 109.2 cm)



Elaine Cameron-Weir, *Chair for Repose*, 2017

Patent leather, steel, buckwheat  
50 x 36 x 26 inches (127 x 91.4 x 66 cm)



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## HANNAH HOFFMAN

ELAINE CAMERON-WEIR

*snake with sexual interest in own tail* (March 12 - May 28, 2016)

Venus Over Manhattan, Los Angeles, CA, US







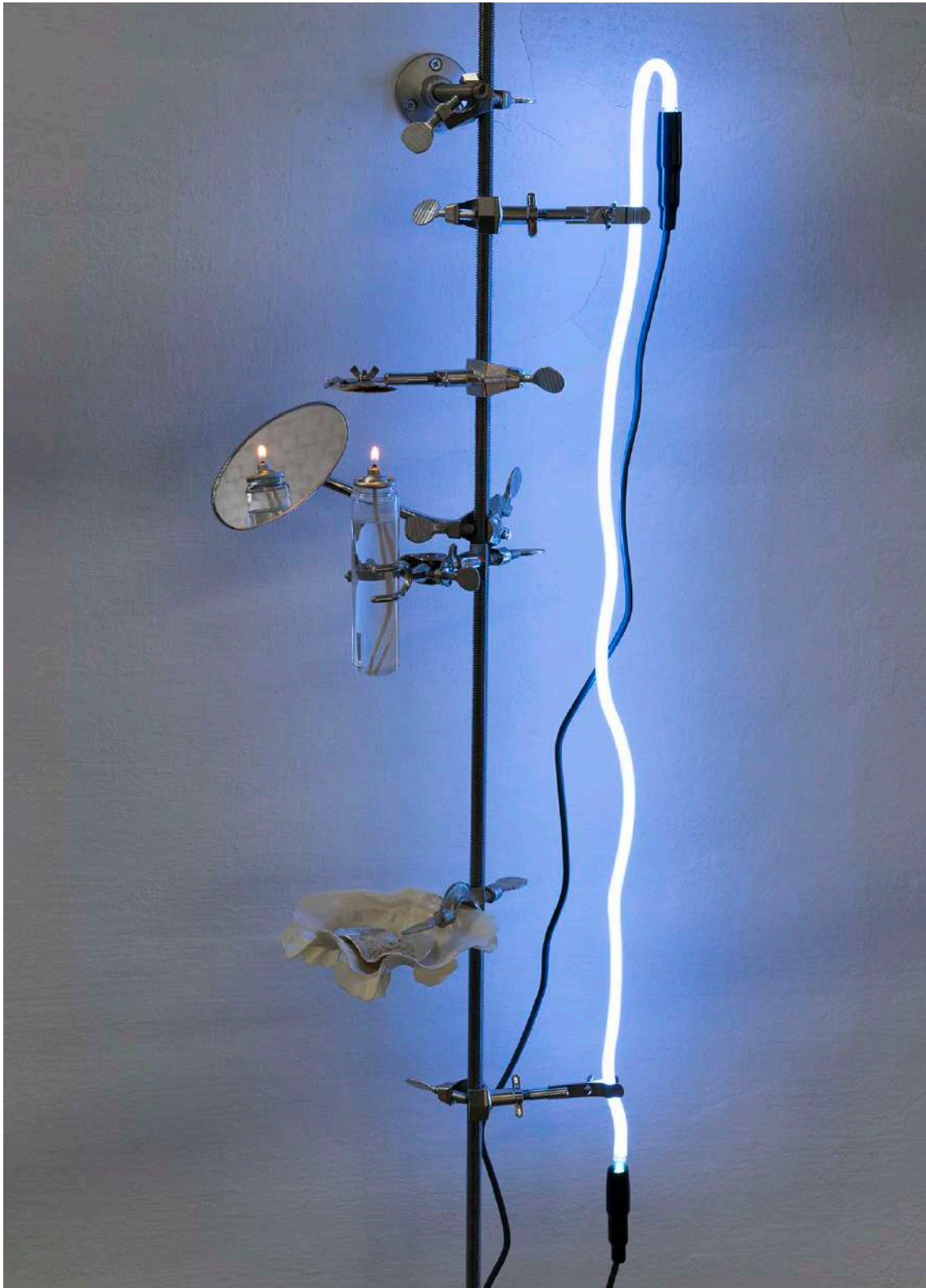
Elaine Cameron-Weir, *Threshold 2*, 2016

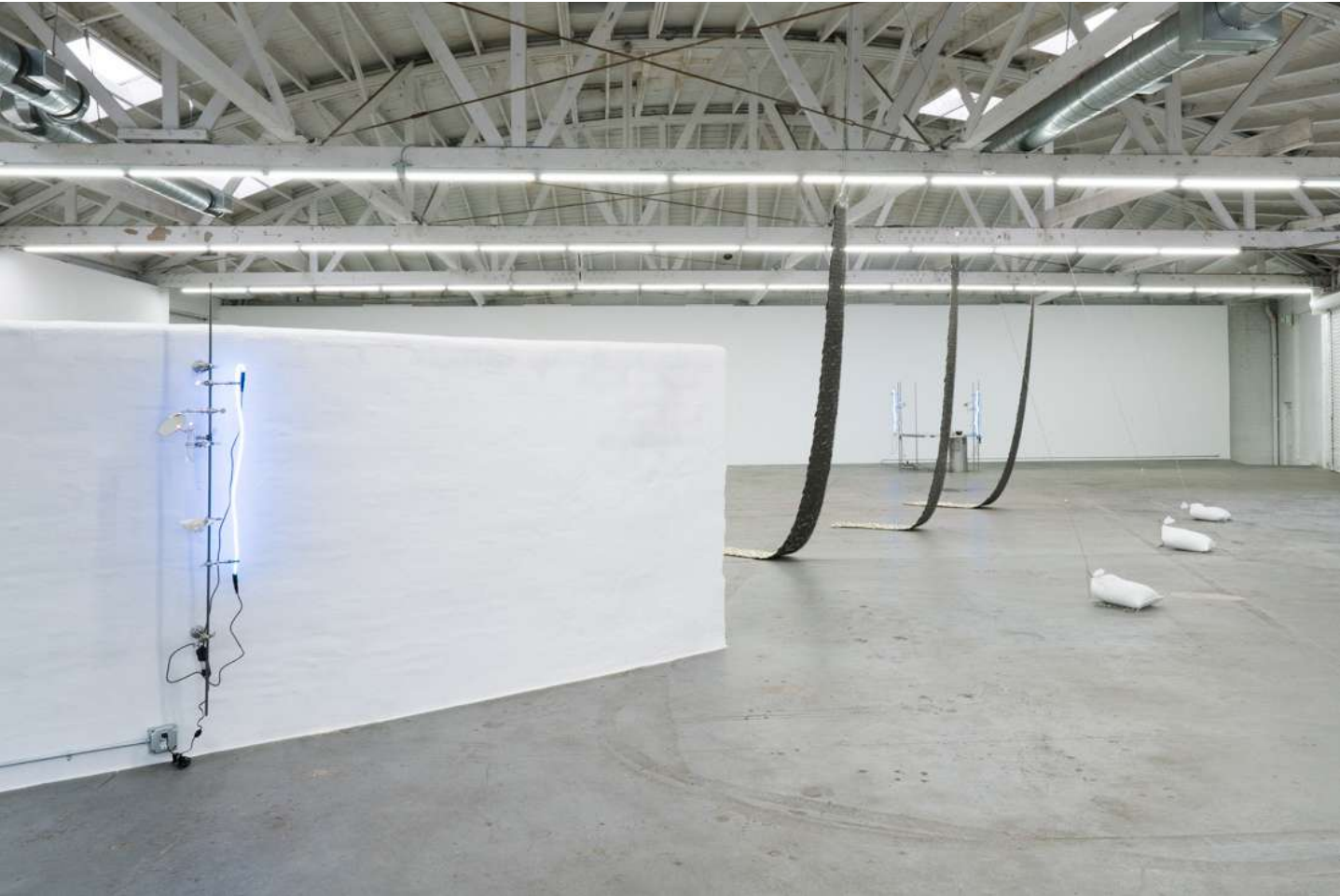
Stainless steel, laboratory hardware, clamshell pair,  
sterling silver, rearview mirrors, neon light, transform-  
er, liquid candle, mica, frankincense  
13 x 6 x 72 inches (33 x 15.2 x 182.9 cm) (each part)



Elaine Cameron-Weir, *Threshold 2*, 2016

Stainless steel, laboratory hardware, clamshell pair, sterling silver, rearview mirrors, neon light, transformer, liquid candle, mica, frankincense  
13 x 6 x 72 inches (33 x 15.2 x 182.9 cm) (each part)







Elaine Cameron-Weir, *Snake 1*, 2016

Stainless steel, enamel, copper, sand bag  
168 x 15 x 2 inches (426.7 x 38.1 x 5.1 cm)





Elaine Cameron-Weir, *Sentry Tactical Like Prey with Evolutionary Eyes of a Predator on the Wing 1*, 2016

Stainless steel, terrazzo, laboratory hardware, clamshells, sterling silver, rearview mirror, neon lights, transformers, liquid candles, frankincense, septarian concretion

80 x 40 x 72 1/2 inches (203.2 x 101.6 x 184.2 cm)



Elaine Cameron-Weir, *Sentry Tactical Like Prey with Evolutionary Eyes of a Predator on the Wing 1*, 2016

Stainless steel, terrazzo, laboratory hardware, clamshells, sterling silver, rearview mirror, neon lights, transformers, liquid candles, frankincense, septarian concretion

80 x 40 x 72 1/2 inches (203.2 x 101.6 x 184.2 cm)





Elaine Cameron-Weir, *Sentry Tactical Like Prey with Evolutionary Eyes of a Predator on the Wing 1*, 2016

Stainless steel, terrazzo, laboratory hardware, clamshells, sterling silver, rearview mirror, neon lights, transformers, liquid candles, frankincense, septarian concretion

80 x 40 x 72 1/2 inches (203.2 x 101.6 x 184.2 cm)





Elaine Cameron-Weir, *Metaphor*, 2016

Stainless steel, lead, sand  
107 x 77 3/4 x 27 inches (271.8 x 197.5 x 68.6 cm)



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## HANNAH HOFFMAN

ELAINE CAMERON-WEIR  
*Medusa* (September 13 - October 25, 2014)  
Rodolph Janssen, Brussels, Belgium





Elaine Cameron-Weir, *sharp points lower the required voltage, electric fields are more concentrated in areas of high curvature, phenomena more intense, at ends of pointed objects*, 2014

Brass, marble  
97 5/8 x 47 1/4 x 45 1/4 inches (248 x 120 x 115 cm)



ELAINE CAMERON-WEIR

*Medusa* (August 23 - 24, 2014)

Medusa Corporation headquarters, Rose Bouthillier and The Bell-  
weather Project, Cleveland Museum of Art, Cleveland, OH, US











info@hannahhoffman.la  
+1.213.263.9681

## HANNAH HOFFMAN

ELAINE CAMERON-WEIR  
*Venus Anadyomene* (March 12 - April 6, 2014)  
Ramiken Crucible, New York, NY, US





