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# Elizabeth Jaeger

KLEMM'S

*Resent the Sky,* 2025, Klemm´s, Berlin

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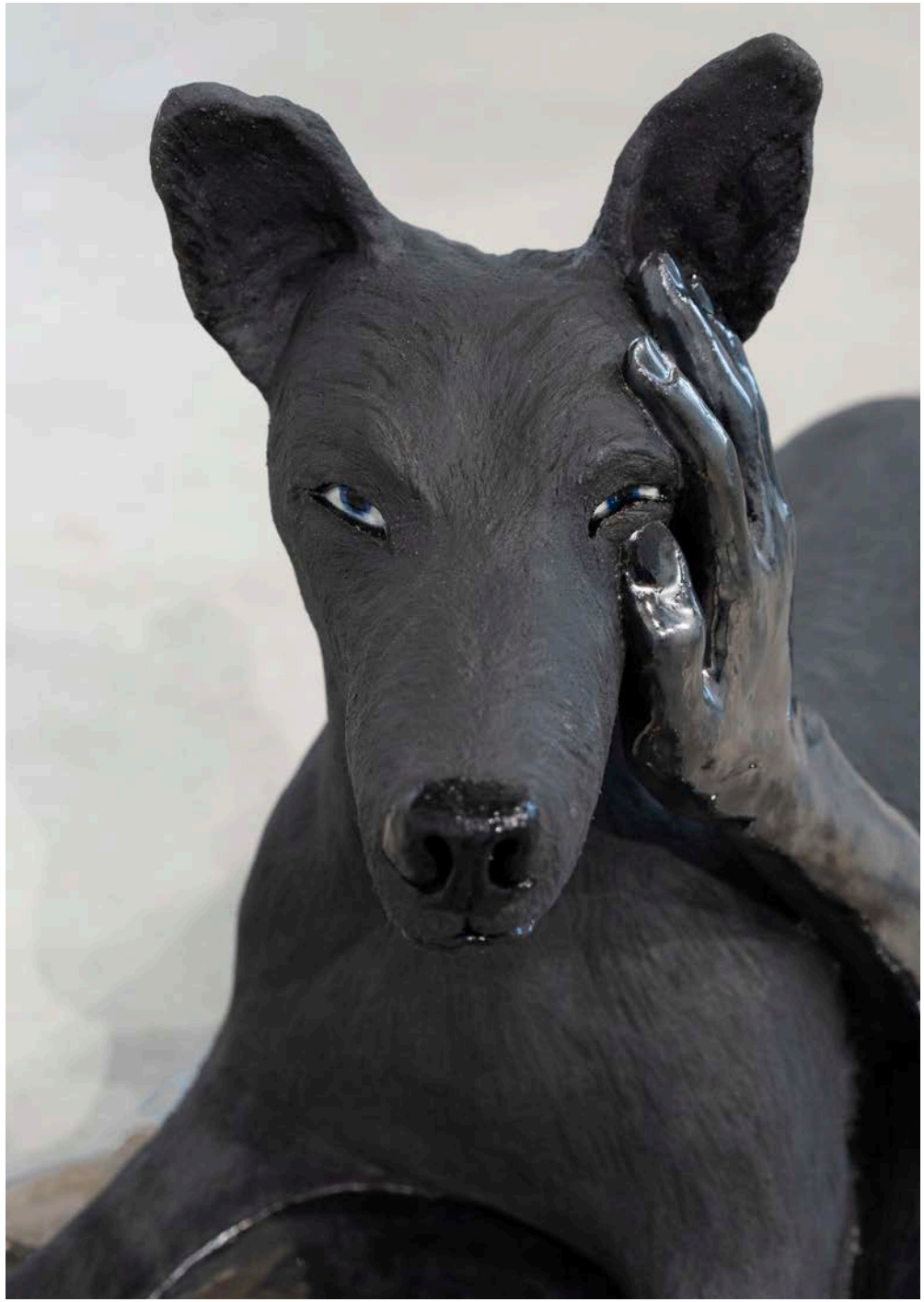
## Resent the Sky (2025)

Nothing is less certain, for these fine-stemmed flowers remain fragile, fragile like the fired clay of which they are made. As after the passage of a black tide oil spill, they struggle to breathe, they struggle to multiply. In front of this scene, like a Sphinx, stands a double figure: wolf dog and human. Sculpted alone, the animal might have evoked the eternal companion, the faithful companion, watching over our dead. That alone would have nourished our hope that humanity, battered and misled, might rise again from its ashes, at last at peace.
Yet combined with the human figure, the work carries us elsewhere. To the feeling of security inspired by the good dog, a glimmer of unease is added; doubt creeps in. What scene are we witnessing? Is the animal that towers over the human figure trying to protect it from unseen aggressors, the piece reflecting the insecurity of our daily lives? Or is it seeking to warm its companion? Despite the proximity suggested by the similar blue of their eyes, their gazes, fixed straight ahead, do not meet.
(...)
Elizabeth Jaeger's works seem to grasp something of the very essence of our human matter and our bonds. Here we stand before our contradictory impulses, our fundamental anxieties, our desires, our love and our hate. Through the intensity and strangeness radiating from her works, the artist compels us to think, and stuns that thought just enough to release sensation, sensuality, and fantasy. She summons our collective imagination and representations, our symbols, our rites, our mythology. She reawakens what we try to bury, and the work resonates within us, even to the point of playing with us. If we are willing to let go, we find ourselves carried back and forth, tossed between Eros and Thanatos, toward what is ungraspable, toward the inaccessible in ourselves and in others.

- Lina Ziadé



*Resent the Sky,* 2025, Klemm´s, Berlin

*Prey,* 2024, Installation View: Mennour, Paris, France

**Prey (2024)**

To live in a densely populated environment is to be on view while viewing others; to exchange intimate moments with strangers. Elizabeth Jaeger's curiously animate clay worlds reflect the psychological effects that accompany this experience of looking and being looked at. Sculpted by hand, her objects and beings embody the effects of the gaze through a number of distortions including scale shifts, fragmentation, and anthropomorphization. These expressive traits impose an indistinct fluidity between figures, beings and things. If looking often implies a relationship of power, Jaeger's objects complicate expected hierarchies between humans and our surroundings.

This shift between observer and observed is central to "prey," which unfolds across two distinct environments. In the first, a series of black cubes line the walls of the gallery. What appear here first as stark, minimalist sculptures reveal themselves upon closer inspection to be containers for shadowy worlds populated by miniature beings and their tiny belongings: a room full of unclaimed luggage, an inscrutable domestic exchange, a kept critter. Though the boxes share similar features such as slats, holes and windows, a simple rotation transforms their functions: an oculus becomes a pond for fishing, cell bars become blinds to peer through. Viewing these collective moments reproduces the experience of intimacy at a distance that is a hallmark of city dwelling.

As Susan Stewart has pointed out, miniatures have the capacity to interrupt our perception of space and time. "In its tableaulike form," she writes, "the miniature is a world of arrested time; its stillness emphasizes the activity that is outside its borders. And this effect is reciprocal, for once we attend to the miniature world, the outside world stops and is lost to us." As we are compelled empathically towards these tiny scenes, we are also made profoundly aware of our hierarchical distance and isolation from them. We are reminded of the simultaneity of other life, and, as the exhibition's title suggests, the precarity of our own.

Descending into the second gallery we are returned to our own scale, but to a world that is not our own. We emerge into the marsh, another scene populated once more by small beings: canines, rats, birds and insects, but this time they are watching us and each other. Following their gazes reveals tiny dramas acted out between predator and prey. Since Laura Mulvey used psychoanalysis to construct her seminal theory of the male gaze, scholars have turned to question the limits of an anthropocentric perspective altogether. Whereas a human-centered gaze is predicated on the notion of a single world inhabited by a hierarchy of living beings, we might instead consider perspectives held by other forms of life. As the philosopher Giorgio Agamben has suggested, "the fly, the dragonfly, and the bee that we observe flying next to us on a sunny day do not move in the same world as the one in which we observe them, nor do they share with us—or with each other—the same time and same space."

So too it is in the marsh, where a multitude of worlds coexist across species. The dual environments that make up "prey" allow us to imagine a world where humans are no longer observers at the center of the universe, but rather interdependent within an ecology of living beings who watch us back.

*Marie Catalano*

*Scene 7 and 8,* 2023, Blackened steel, ceramic, 16.2 × 16.2 × 15.2 cm ( from 22 scenes)

*Prey,* Installation View: Mennour, Paris, France, 2024

*Prey,* Installation View: Mennour, Paris, France, 2024

**Contempt (2024)**

The show opens with a post-human scene: a room filled with ceramic flowers, neatly arranged on structures resembling tombs (Colma, Isola San Michele, Woodside, Borella, Fushimi, 2024). The delicacy and precariousness of the flowers is experienced through their swaying at the passage of visitors. Beauty and decay share the same space. Juxtaposed with the flowers are insects and animals represented at different scales, a leitmotif of this show: worms, rats, birds, but, most of all, beetles. More than 600 beetles invade the gallery, constituting not just an all-pervading visual element; the energy they emanate, their industriousness and their frantic movements turn them into a sonic element as well, a permeating noise, a crawling synesthesia linking the gallery halls to each other.

When the rooms are not completely devoid of representations of the human presence, individuals are presented as 'drifters' on the verge of collapsing, 'leftovers' whose role in the world is no different than that of the insects or other animals portrayed.
The work In my dreams I am falling, in my life I am falling asleep (2024) epitomizes this aspect of her works: falling may be a reference to 'falling to pieces', free falling, falling from grace or many other notable falls in the story of humankind. Dreams are, for Jaeger, realms of intensity, where everything is exaggerated; real life is the less intriguing version. (Un)Crossing boundaries or living between realms and states of existence is not just characteristic of the few human figures presented, but also of the other animals on view: Rail (Flaco) (2024), inspired by an owl who escaped the Central Park Zoo in a storm, and spent a year living 'free', peering into people windows and thus reversing the perspective on inside and out, of city and cage, of observer and observed, offers one example of this dynamic. The dogs of Rail (Polly) and Rail (Winston) (2024) are caught in a state of in-betweenness, too. They express the tension of feeling trapped, wanting to act, but perhaps are too ready to be tamed, programmed by humans to be onlookers and companions rather than the authors of their own lives.

Anxiety reaches its climax in the dog depicted in Sudden footsteps (2024). Sharing the same room with Contempt (2024), a mysterious kinetic machine, the canine looks frightened, as if signaling a bad omen. This last space also holds a lifesize woman, Blaming God (2024)
- whose mirror-like body reflects her surroundings
- the body expresses ferocity with her piercing and intimidating eyes but also vulnerability.

Contempt is an expression of knowledge and will, but in this case, it is rendered mute. Jaeger's works position the idea of contempt as an aborted driving force that, rather than being a catalyst for change or fighting the targets of one's distress, instead testifies to a process of acceptance, of impotence rather than stoicism. The prevailing feeling is of a humanity that has become empathically impaired by a blind faith in progress, a product of the erroneous faith in the primacy of civilization. Here one is aware of one's flaws but unable to correct them, and so becomes embedded in a system that perpetuates itself relentlessly despite its unsustainability.

Like Jaeger's protagonists, humanity finds itself at a crossroads. The instinct to act does not equate to the capacity to act. Awareness of this state is itself a vector of tragedy; as in Jaeger's Blaming God, it seems as if humanity is left grimacing, its shaking body fit only for procrastinating rather than truly engaging.

*Manuela Lietti*

*Contempt,* Installation View: Capsule Shanghai, China, 2024

*Beetles,* 2024, metall, 600 pieces, grouped in 30

*Contempt,* Installation View: Capsule Shanghai, China, 2024

*Floret,* 2024,Ceramic, blackened steel, 167,64 × 34,29 × 40,64 cm
*Rat*, *standing*, 2024 Ceramic, bronze 17,78 × 11,43 × 24,13 cm

**Itself & else (2022)**

The work of Elizabeth Jaeger explores the perceptual and psycho- logical implications of sculptural space, engaging the unconscious processes of the imaginary through enigmatic objects whose uncanny presence re-calibrates both their surrounding environment, and the conditions of their viewing. In her exhibition itself and else, seven large blackened steel rectangles hang on two walls of the gallery in a spaced-out sequence of vertical planes low to the ground, their width progressively increasing in subtle increments. A taxonomy of black clay vessels and bowls of varying sizes hang, float, or rest on thin shelves or step-like forms attached to the surface of each, in compositional sequences resembling interior psychic diagrams, or the flow of musical notes across a score.

This transformation of static objects into a dynamic field is intensified by the optical fusion of each vessel with the blackened surface of its steel support, sublimating the industrial modernist logic of the rectilinear metal forms into a painterly grisaille that appears as alternately flat and volumetric.

This produces a condition of anamorphosis, activating what Rosalind Krauss has described as “the experience of ‘eclipse’, as one term (painting) is displaced by another (sculpture), and vice versa, so that the gravitational field of [both] is always experienced as shifting.”(1) This de-stabilizing of both the painterly and sculptural gestalt is increased by a faint aura of pale yellow light emanating from behind each rectangle from its yellow-painted back, both diffusing and emphasizing its three-dimensionality in relation to the wall.

In this continual alteration of our perception, each panel generates an image of itself in space almost like a shadow, introducing a temporality that is both corporeal and architectural in its projective cast.

The dark silhouettes both flatten and intensify their volumetric forms, the absence of light gradually revealing subtle details that appear as the viewer comes close to the sculpture and their eyes adjust. The narrow shape of the first panel appears like a sliver or void out of which a vertical row of metal shelves appears, holding an ascending sequence of black cup-like vessels, whose size and shape determine the height of, and intervals between, each shelf. The language of industrial modernity — serial production, repetition, standardization, the mechanized cut — is internalized and transformed into a symbolic space that also holds the quietly assertive presence of larger anthropomorphic vessels evoking the body.

(...)

The ambiguity of scale and form in these enigmatic compositions signals an unfixed meaning, articulated in the subtle monochromatic tones of grisaille which, as Briony Fer argues, “stands as a kind of shorthand for the blurring of binary oppositions and the undoing of prevailing systems of thought.”(3) This undoing is further indicated by Jaeger’s use of the word ‘else’ rather than ‘other’ in relation to ‘itself’ in the exhibition’s title, opening up a space for multiple identities and readings; and by her inclusion of the changing shadows cast on the floor by the gallery’s windows and pillars as part of the installation. This inclusiveness is extended outside to the street, where the viewer first encounters the slivers of black through the windows of the gallery and begins to perceive their relational forms unfolding across the wall, as a haptic experience in which sculpture proposes itself as a non-cinematographic cinematic form, creating new models of itself as else.

*Chrissie Ilies*

(1) Rosalind Krauss, quoted by Mignon Nixon in ‘Eva Hesse: A Note on Milieu,’ in Sculpture and Psychoanalysis, Brandon Taylor ed., Routledge, 2016, p. 165.
(3) Briony Fer, ‘Eva Hesse and Color,’ October, vol. 119, Winter 2007, mit Press, p. 33.

*Itself & else*, 2022, Klemm‘s, Berlin

*Untitled 7 (Where have you been?),* 2022, ceramic, blackened steel,
160 x 80 x 12,5 cm

*Untitled 6 (Organ Jug Airplane)*, 2022, ceramic, blackened steel,
160 x 65 x 10 cm

*Untitled 2 (this, that, them),* 2022, ceramic, blackened steel, 160 x 20 x 12 cm

Installation view at Art Cologne, 2022

*Tide Pool,* 2022, ceramic, 8 x 9 x 4 cm

Tumbled, 2023, Ceramic, 11 x 7 x 5 cm

## Holes (2022)

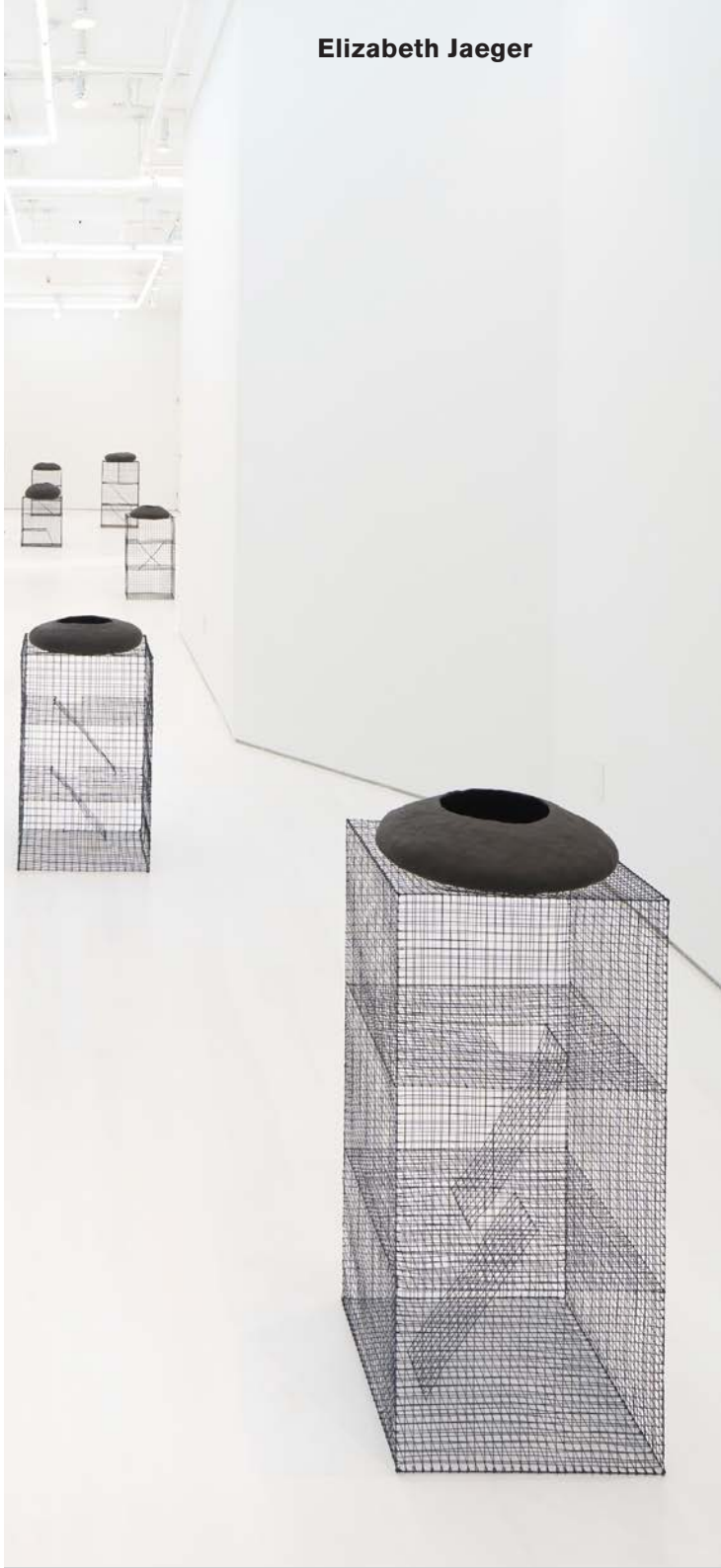
In a new series of black ceramic vessels, large peepholes reveal worlds of miniature scenes placed inside. Resting on handmade powder-coated wire cages, the depicted scenes and figures range in settings and size: a dormitory with neatly arranged beds, a meeting of individuals seated in a circle, someone lying on their stomach reading a book, or a single cat lounging in the safety of the hole. From a bird's eye view, the viewer becomes witness to intimate scenes withheld from them in everyday life. Dream-like, as if invisibly hovering above the scenery, their perspective complements the fantastical scales of hidden worlds, secretly tucked away from plain sight. Without a direct connection at first glance – a couple embraced in bed or sheep grazing in the field, solitary or among others in the office – the sentiment that seems to enclose each figure and placement in their surroundings is that of quiet solitude. A solitude that peacefully pervades the mind, drifting and reaching spheres of its own making.

Like thought bubbles, each vessel, each scenery, seems like the dream of another, a myse-en-abyme of thoughts. The vignettes aren't specific narratives but rather depict the invisible passing of time. Routine, monotony, and boredom fill up the space in between the precisely placed office desks, while people at the beach doze off into daydreams and an empty dwelling holds the memories of times past and a waiting pet. Enveloped in their own thoughts, their isolation seems both burden and chance. In light of the circumstances of the last two years, Jaeger's sculptures remind us that the mind is capable of creating its own gateways, holes, and caverns of imagination.

Writing in the ArtGuide, Lisa Yin Zhang states that regularity and monotony are also a dominant theme in the work:
"… not least in the gridded structures that dot the room. In one vessel, a figure sits fully awake, its arms wrapped around its legs, in a dormitory or shelter filled with sleeping figures as if freshly wrung from a nightmare. In another, figures are arrayed in identical desks and chairs. Indeed, whether these structures enclose a sense of safety, solitude or loneliness varies—see, for instance, the sad scene held within a skinny structure that few would deign to trek. Along with the mottled quality of these fired scenes—as if they are half-dreamt, not fully made—they suggest a metaphor for the human body or mind: the warrens we make for ourselves in our own unknowable interiorities."

*Patrick Kingshill*





*Holes,* 2022, Ceramic, powder coated chicken wire, Installation View: Jack Hanley Gallery, NYC

*Office*, 2021, Ceramic and powdered wire pedestal

**Brine (2019)**

With her sculptures, ceramic objects, and installations, Elizabeth Jaeger succeeds in exploring the relationship between corporeality, perception, and consciousness, between sensation and emotion. Often beginning with the feel of a personal experience, something consciously lived through or an observation of a situation, her works conjure a “bigger picture” with a phenomenological quality. Her materials are simple, but haptic and auratically charged: clay, ceramics, plaster, steel, silk and glass show and “preserve” the “imprint” that the artist considers elementary and manual.

If earlier series by the artist focused on a direct engagement with the representation and (socio-) cultural gaze on the female body and figuration, Elizabeth Jaeger has recently been working with an ambivalent formal language all her own. Borrowed from amorphous shapes and fantasy, abstract forms based on flora and fauna are combined with strictly geometric steel constructions and thus given a psychological dimension: they are physical objects and at the same time vessels for the “soul” and the world of thoughts. In this way, Jaeger opens a gaze on complex structures between organic objects made with the human hand and questions material and ideational binaries. Her sculptures become organic, viscerally treated between “material,” existential intellectual games on thingly truths and the possibility of embodying an emphatic and critical spirit.

The exhibition “Brine” evokes associations of emptiness, rotting, death, hollowness. In her new series of sculptures Elizabeth Jaeger explores in an almost archaeological fashion the dead and live essence of things, spanning an arch from the phenomenon of the ancient lacyrmonies or tear vessel through natural observation to the human condition against the backdrop of current global problems.

The artist presents fragile, vase-like glass vessels, hand blown, glittering, beautiful and yet otherworldly, in an expansive and yet concentrated fashion. Dark steel constructions allow the smooth, semi-transparent glass creatures to hover, revealing sharp copper sets of teeth—sometimes right at eye level. The title of the exhibition has a virtually climatic effect on the atmosphere of the space: brine as a substance used to preserve, to shock freeze, but also as a byproduct of industrial manufacturing processes—the gallery space as an abandoned place of refuge. The fragile, mutated animal objects seem to epitomize exhaustion and escapism, the hollow body as a social statement. At the same time, their emphatic beauty and absolute dignity is manifest. As if they had a capacity to persevere and an inherent knowledge that goes beyond their (momentary) stillness.

The objects and sculptures in Brine rely on the dynamism of their materialities and the play between familiar form and abstract refraction on the other. In the process, they openly express their political content and their emotional urgency. Their special quality lies in this very immediacy, in corporeality, perception, and consciousness, between sensation and emotion.

*Brine*, 2019, exhibition view Klemm´s, Berlin

*Fish stand with fish*, 2019, hand-blown glass, copper, blackened steel, 123 x 60 x 22 cm

*Fish stand with fish*, 2019, hand-blown glass, copper, blackened steel, 120 x 70 x 22 cm

*Fish stand with fish,* 2019, hand-blown glass, copper, blackened steel, detail

*Bird (10)*, 2018, ceramic and copper, 11 x 19 x 8 cm

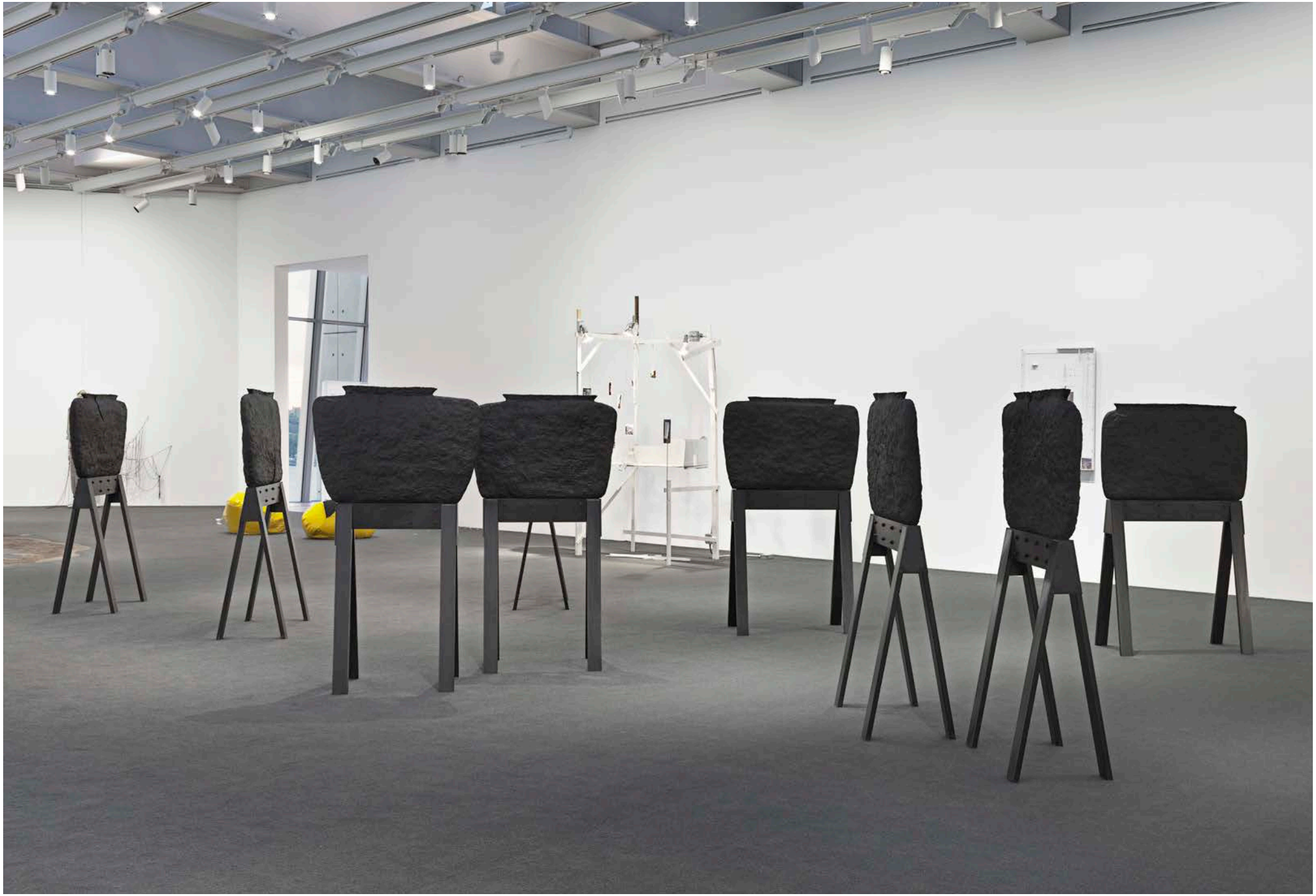
*Birds,* 2018, ceramic and copper, dimensions variable

Installation view of *Pommel* (Saddle, Towel, Wrapper, Throw, Sheath, Cloak, Sleeve, Blanket, Carapace, Hull, Pommel, Shell) , 2017, ceramic, blackened steel

*Saddle,* 2017, ceramic and blackened steel, 114 x 48 x 20cm

Installation view of *Pommel* (Saddle, Towel, Wrapper, Throw, Sheath, Cloak, Sleeve, Blanket, Carapace, Hull, Pommel, Shell) , 2017, ceramic, blackened steel

*Bookcase 3*, 2016, ceramic, MDF, blackened steel, handmade books



*Portrait of a Man (Jack Jaeger)*, 2016, ceramic, blackened steel, magnetic sand, installation view Whitney Biennale, New York

*Portrait of a Man (Jack Jaeger)*, 2016, ceramic, blackened steel, magnetic sand

*Odalisque,* 2016, ceramic, granite, steel, human hair

*Odalisque* (detail), 2016, Ceramic, granite, steel, human hair

*8:30,* 2015, hand dyed silk and hand bent aluminum, ceramic and hair, italian sourced leather, peas, foam, steel

*8:30,* 2015, hand dyed silk and hand bent aluminum, ceramic and hair, italian sourced leather, peas, foam, steel

*6:30*, 2014, Ceramic, plaster, steel, animal hide, granite

*6:30*, 2014, Ceramic, plaster, steel, animal hide, granite

*Serving Vessels*, 2013, ceramic, hydrocal, steel, glass, synthetic wig

**Elizabeth Jaeger's (b. 1988 lives and works in Brooklyn, NY) sculptures embed common figural elements in existential concepts of reality and perception. Sculptures like elongated human bodies with mask-like faces, truncated torsos, greyhound dogs, empty furniture or vases typically start with a personal experience or event. From there, they unfold a larger picture of phenomenological concerns. Despite a seeming familiarity with the objects' figurativeness there is a sense of disquiet and subtle uncanniness inherent in Jaeger's work which challenges the viewer's relationship to their own physicality, their surrounding and their consciousness.**

*Conch,* 2014, ceramic, hydrocal, wig, found Jamaican shell

## Biography

**1988**

born in San Francisco, USA, lives and works in Brooklyn, NY.

**2011**

BA, Lewis and Clark College, Portland, USA

**2009**

École Nationale Superieur des Arts, Nancy, FR

**2006 – 2008**

School of The Art Institute of Chicago, Chicago, USA

## Solo Exhibitions (Selection)

**2025**

Resent the Sky, Klemm's, Berlin

**2024**

Contempt, Capsule Shanghai, Shanghai, China

**2023**

Prey, Mennour Gallery, Paris, FR.

**2022**

The Wind at the Edge, Klemm's Art Cologne, Germany

itself and else, Klemm's, Berlin, Germany

**2021**

Piece of Cake, Night Gallery, Los Angeles, USA

Holes, Jack Hanley Gallery, New York, USA

Gutted, Mister Fahrenheit, New York, USA

**2020**

before making profound statements use a pencil with a good eraser, Jack Hanley Gallery, New York,

USA

**2019**

Brine, Klemm's, Berlin, Germany

Hours, Jack Hanley Gallery, New York, USA

**2017**

Pommel, Jack Hanley Gallery, New York, NY, USA

Banana Rosenwald-Wolf Gallery, UArts, Philadelphia, USA

**2015**

8:30, And Now, Dallas, USA

**2014**

6:30, Jack Hanley Gallery, New York, USA

**2013**

Music Stand, Eli Ping, New York, USA

2011

Yesway, Carhole, Portland, USA

**2009**

Perfect Day, Ken Gallery, London, United Kingdom

## Group Exhibtions (Selection)

**2025**

Blickachsen, Bad Homburg, GR,

America Unframed, American Art Projects, Berlin, GR.

Play, Morán Morán, Los Angeles, CA.

Summer Solstice, Club House, Wellington, FL.

Capsule Filling, Capsule Shanghai pop up, Hong Kong.

Fleurs du Mal, Silke Lindner, New York, NY.

**2024**

Unfolding, Klemm's, Berlin

Hovering, Capsule Venice, Venice, IT.

On Flourishing, Klemm's, Berlin, DE

When We Became Us, Capsule Venice, Venice, IT.

**2023**

Ideal Shapes of Disappearing, Silke Lindner, New York, NY.

Yours truly, Museum Morsbroich, Leverkusen, DE

**2022**

Licking The Walls, Callie's, Berlin, Germany

Persona and Parasite, White Space, Beijing, China

Moon Flower, Europa, New York, USA

The odds are good and the goods are odd, Lisson Gallery, New York, USA

One hundred eighty-six billion steps to the sun, Clearing, New York, USA

SUPERMOON, Clearing, Los Angeles, CA And still no rain, Daniel Faria, Toronto, Canada

Sea Show, Winter Street Gallery, Martha's Vineyard, USA

Carte Blanche, kamel mennour, Paris, France

**2021**

The Swamp Show, Mundus Press, Northampton, USA

Clay Pop, Deitch, New York, USA

98 Newtown lane, Jack Hanley Gallery East Hampton, East Hampton, USA

DOMINO, Shoot the Lobster, New York, USA

documento, Embajada, San Juan, Puerto Rico

Speech Sounds, More Pain, Real Pain, New York, USA

Best in Show, Jack Hanley Gallery, New York, USA

**2020**

Green Go Home, HUA International, Berlin, Germany

To dream a man, Clima, Milan, Italy

documento, Embajada, San Juan, Puerto Rico

How to Survive, Sprengel Museum, Hannover, Germany

naturlich! {sic!}, KLEMM'S, Berlin, Germany

Might Delete Later, Essex Flowers, New York, USA

**2019**

People, Jeffrey Deitch, Los Angeles, USA

**2018**

Zombies: Pay Attention!, Aspen Art Museum, USA

Housewarming, Third Floor, New York, USA

Silent Transformations, Deli Gallery, New York, USA

Beside Myself, JTT Gallery, New York, USA

People, Jeffrey Deitch Gallery, New York, USA

Pine Barrens, Tanya Bonakdar, New York, USA

At Large (Part II), Reyes Projects, Detroit, USA

Wading in a Puddle, Motel, New York, USA

Eye to Eye, Arsenal Contemporary, New York, USA

The Pain of Others, Ghebaly Gallery, Los Angeles, USA

**2017**

The Sun and the Rainfall II, Galleria Zero, Milan, Italy

Personae, KLEMM'S, Berlin, Germany

Elizabeth Jaeger, Moris, Giorgio Andreotta, Galerie Rolando Anselmi, Berlin, Germany

Sticky Fingers, Arsenal Contemporary, New York, USA

Dreamers Awake, White Cube, London, United Kingdom

99 Cents or Less, Museum of Contemporary Art Detroit, Detroit, USA

Katy Cowan, Sara Cwynar, Elizabeth Jaeger and Willa Nasatir, Fourteen30

Contemporary, Portland, USA

Lentils, Ramiken Crucible, New York, USA

Form of Touch, curated by Becky Nahom, Pfizer Building, Brooklyn, USA

**2016**

30th Anniversary Exhibition, Attics of My Life, Jack Hanley Gallery, New York, USA

It Started With A Rose, 315 Gallery, New York, USA

An Idle Visitation, Plaza Mercado, Santa Fe, USA

Too Much of a Good Thing, Hudson Basilica, Hudson, USA

Summer Reading, Fortnight Institute, New York, USA

Cool Memories, Occidental Temporary, Viellejuif, France

Garden Memories, Regards, Chicago, USA

In The Making, SIGNAL, New York, USA

Onion By The Ocean, Underdonk, New York, USA

In Practice: Fantasy Can Invent Nothing New, Sculpture Center, New York, USA

MirrorCells, Whitney Museum of American Art, New York, USA

Watermark, SIGNAL, Brooklyn, USA

Fear of a Blank Pancake, White Flag Projects, St. Louis, USA

**2015**

Greater New York, Museum of Modern Art PS1, New York, USA

Finestra Aperta, Jack Hanley Gallery, New York, USA

He Put a Hot Fish in Her Navel, Embajada, San Juan, Puerto Rico

Elizabeth Jaeger, Ann Greene Kelly, Aidan Koch, And Now, Dallas, USA

The Figure 8, Lamar Dodd School of Art, Universiy of Georgia, Athens, Greece

Sublime, Auto Body, Bellport, New York, USA

Freedom Culture, curated by Graham Collins, Journal, Brooklyn, USA

Weird Science, curated by Aniko Berman, Marianne Boesky Gallery, New York, USA

Close to the Skin curated by Lumi Tan, Company, New York, USA

Le Musée Imaginaire, Galerie Lefebvre & Fils, Paris, France

Dirty Linen, DESTE Foundation, Athens, Greece

Night Shade: Dean Levin, Eli Ping, Elizabeth Jaeger, KINMAN, London, United Kingdom

Vessels, Blackston Gallery, New York, USA

Stirring Still, The LeRoy Neiman Gallery at Columbia University, New York, USA

Vis-a-vis, curated by Michael Mahalchick, Andrew Edlin Gallery, New York, USA

**2014**

Got Tortilla with Butter on Phone. Think it's the End? curated by Mikkel Carl, Rod Barton, London,
United Kingdom

Buying Friends: The Kortman Collection, Urban Institute for Contemporary Arts (UICA), Grand Rapids,
USA

Zero Point, Jackie Klempay Gallery, Brooklyn, USA

Paging Yolanda, Johannes Vogt Gallery, New York, USA

NIGHT TIDE, Gallery Diet, Miami, USA

Border Food curated by Jesse Greenberg, Loyal Gallery, Malmo, Sweden

Former Models curated by Merkx & Gwynne, BRIC, New York, USA

**2013**

Internet Protocol, Patrellas Imports, New York, USA

Snail Salon, curated by Adrienne Rubenstein, Regina Rex, New York, USA

Bedfellows Club, curated by Jess Hirsch, Patty Healy McMeans, Minneapolis, USA

They Live, Shanaynay Paris, Online

That Being Said, Jack Hanley Gallery, New York, USA

Where the Sun Don't Shine, 247365, New York, USA

Bones, Center Gallery, Milwaukee, USA

**2012**

Rock Lobster, Shoot the Lobster, New York, USA

**2011**

Vis a Vis, Backyard Projects, New York, USA

Four, Settlement Gallery, Portland, USA

Hence, Hoffman Gallery, Portland, OR Soluble, Nationale, Portland, USA

**2010**

Soluble, Nationale, Portland, USA

Portrait Show, The Soap Gallery, San Francisco, USA

Rich With Nothing, Hungry Man Gallery, San Francisco, USA

**2009**

Family Quilt #2, Together Gallery, Portland, USA

Devout Sacrilege, Galerie Studio St., Berlin, Germany

L'Art Sain, Gallery Neuf, Nancy, France

METZBAU, Galerie de l'ENSA de Metz, Metz, France

I Love You, Briscoe School, Ashland, USA

**2008**

Family Quilt, Together Gallery, Portland, USA

**2007**

Wish List, Koscielak Gallery, Chicago, USA

Going to Bed, Heaven Gallery, Chicago, USA

Art Bash, Betty Hoffman Gallery, Chicago, USA

Show ID, Gallery X, Chicago, USA

**2006**

Illusion 4, Mission Cultural Center, San Francisco, USA

**2005**

Art Without Borders, Mission Cultural Center, San Francisco, USA

**Selected Performances**

**2010**

Very Large Array, Nationale, Portland, USA (cat.)

**Publications**

**2017**

Vitamine C: Clay & Ceramic in Contemporary Art, Phaidon, New York, USA

**2013**

L'Eros C'est La Vie, Totem, New York, USA

**2011**

How Other People See me, Publication Studio, Portland, USA

**2010**

Very Large Array, Nationale, Portland, USA