

MIKA TAJIMA

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Gallery exhibition



MIKA TAJIMA
Uterior

Opening 20 November 2018
Until January 2019

Ulterior intimates a macro body conditioned by an unseen infrastructure and force. The exhibition brings Mika Tajima's *Pranayama* sculptures, *Negative Entropy* and *Art d'Ameublement* paintings into material relation with the psychic and corporeal experience of power and control. In her work, Tajima examines the technologies that rule and effect the body, and now target our senses, emotions and psyches. These days living under the imperative of technology, we acknowledge, resist and submit to various forms and systems of control—a kind of balance of acceptance and refusal, and a search for escape.

Consisting of carved wood monoliths and marble mask forms punctured with chromed Jacuzzi jets, the *Pranayama* sculptures appear to mediate two separate spaces—serving as membrane, portal or filter between the immediate and the beyond. The gold jet nozzle patterns on the monoliths trace actual meridian acupressure points that control and release the energy flows in the human body. The perforated sculptures imply an outward escape of a vast and abstract interior into the exhibition space like forced air. This exhalation is countered by the impression of the body form carved into the rigid wood. A tension between the body and the invisible occurs on the plane of the sculpture.

The marble *Pranayama* is carved in the shape of a respirator mask and punctured by a single chromed jet. Derived from a protection device to filter the environment, the calcified form now appears as a prosthetic blockade between the self and outside world. In Ayurvedic practice, the term “pranayama” refers to the control of breath and the regulation of individual life force.

The abstract woven *Negative Entropy* textile works underline the implied systems, conduits, and energy in the exhibition *Ulterior*. These are acoustic portraits of material production that cannot be readily seen but are substantial to our physical world—data flows at a cloud computing infrastructure, production of nano-medical devices at a biotechnology lab, and vast energy being generated at a plasma fusion generator. The works are transmutations of audio field recordings made in these locations—sound information to material object. What is captured and remains hidden is woven within the material itself.

The ambient *Art d'Ameublement* paintings are gradients of aerated paint suspended in clear acrylic boxes. Released from a pressurized container, the emitted pigments are captured on the inside surface of the painting to create a mirror-like object that simultaneously reflects an exterior space and reveals its interior support. The subtitles of these paintings are deserted islands—places unreachable and unknowable.

Ulterior allude a un corpo gigantesco condizionato da infrastrutture e forze invisibili. La mostra instaura un rapporto molto concreto tra i lavori di Mika Tajima, le sculture *Pranayama* e i dipinti *Negative Entropy* e *Art d'Ameublement*, e l'esperienza psichica e fisica del potere e del controllo. Nella sua pratica, Tajima esamina le tecnologie che dominano e influenzano il corpo e oggi più che mai prendono di mira i nostri sensi, le nostre emozioni, la nostra psiche. In quest'epoca di soggezione all'imperativo della tecnologia, riconosciamo, resistiamo e ci sottomettiamo a diverse forme e sistemi di controllo: un precario equilibrio tra accettazione, rifiuto e ricerca di una via di fuga.

Le sculture *Pranayama*, monoliti in legno scolpito e forme marmoree di maschere, traforati dai getti cromati delle Jacuzzi, sembrano mediare tra due spazi separati, agendo come membrane, filtri o portali tra l'immediato e ciò che sta oltre. Il disegno degli ugelli dorati sui monoliti ricalca la disposizione sui meridiani dei punti di agopuntura, che controllano e rilasciano i flussi di energia nel corpo umano. Le sculture perforate sottintendono una vasta e astratta fuoriuscita nello spazio espositivo sottoforma di una specie di ventilazione forzata. Questa esalazione è contrastata dall'impressione della forma corporea intagliata nel duro legno. Sul piano della scultura si determina una tensione tra il corpo e l'invisibile.

Il marmo di *Pranayama* è scolpito nella forma di una maschera respiratoria e forato da un singolo ugello cromato. Derivata da un dispositivo di protezione per filtrare l'aria dell'ambiente, la forma calcificata appare come un blocco protesico tra il sé e il mondo esterno. Nella pratica ayurvedica, il termine "pranayama" allude al controllo della respirazione e alla regolazione della forza vitale dell'individuo.

I tessuti astratti di *Negative Entropy* ribadiscono i sistemi, le condutture e i flussi energetici che circolano nella mostra *Ulterior*. Sono ritratti acustici di produzioni materiali che non si vedono nel quotidiano ma sono fondamentali per il nostro mondo fisico: flussi di dati in una infrastruttura di cloud computing, dispositivi nano-medici in un laboratorio di biotecnologie, grossi quantitativi di energia emessi da un generatore a fusione al plasma. Questi lavori sono trasmutazioni delle registrazioni audio realizzate dal vivo in questi ambienti: dall'informazione sonora all'oggetto materiale. Ciò che viene catturato e resta nascosto, viene intessuto nel materiale stesso.

I dipinti ambientali *Art d'Ameublement* sono gradienti di vernice aerografata sospesi in teche di acrilico trasparente. Rilasciati da un contenitore in pressione, i pigmenti emessi vengono catturati nella superficie interna del quadro in modo da creare un oggetto simile a uno specchio, che al tempo stesso riflette uno spazio esterno e rivela il proprio sostegno interno. I sottotitoli di questi quadri sono isole deserte: posti irraggiungibili e inconoscibili.



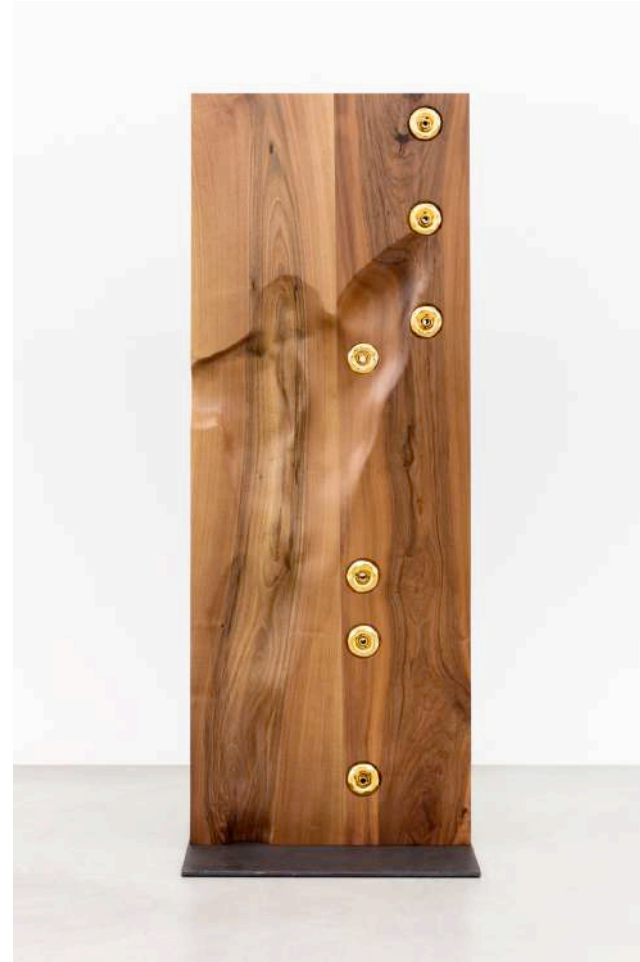
Ulterior, 2018
1 Installation view at Francesca Minini, Milan



Uterior, 2018
Installation view at Francesca Minini, Milan



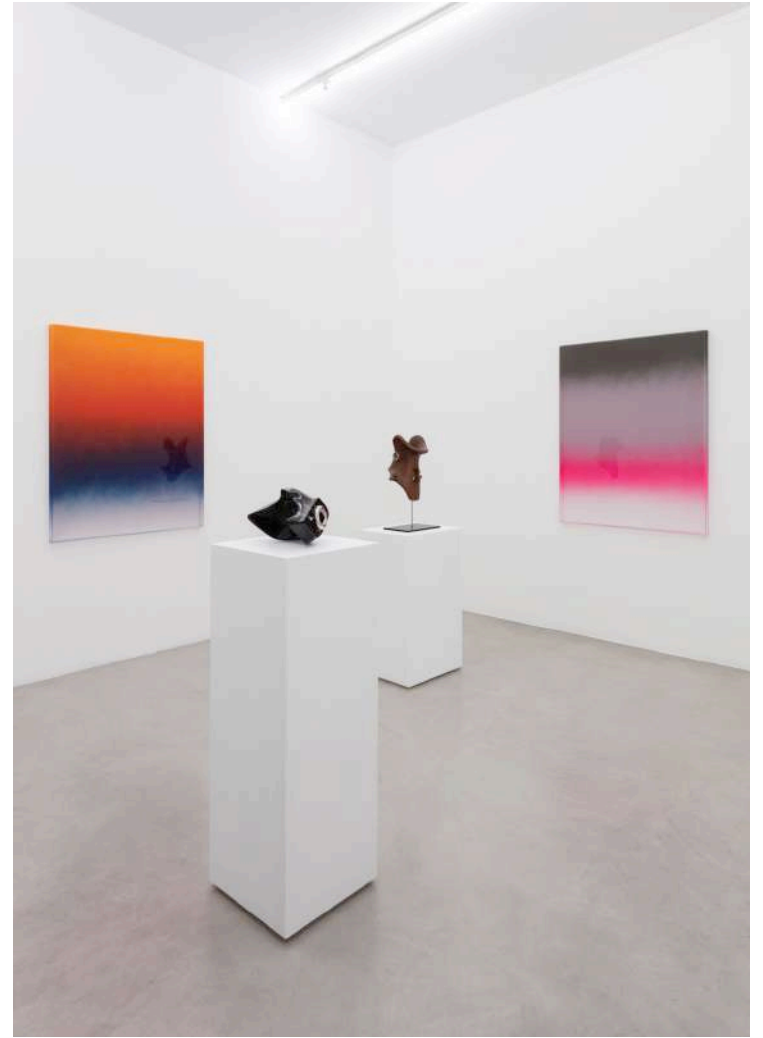
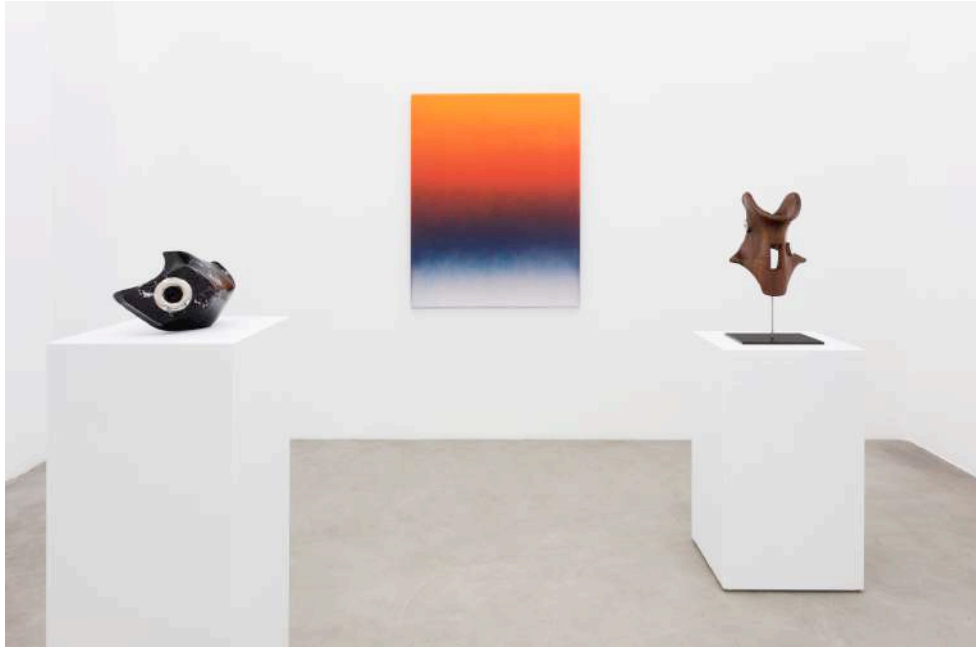
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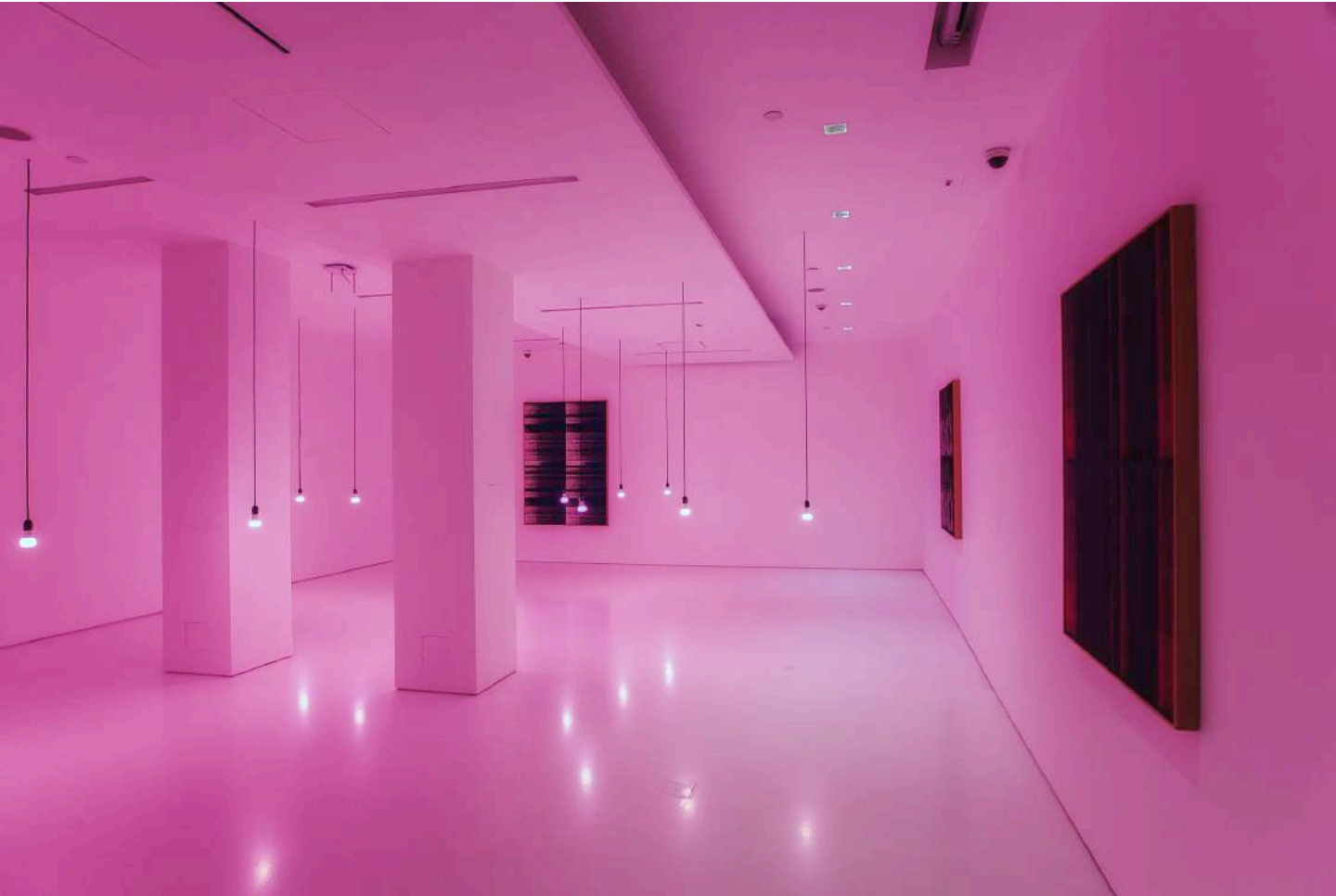


Ulterior, 2018
1 Installation view at Francesca Minini, Milan



Ulterior, 2018
Installation view at Francesca Minini, Milan

Other shows and
site specific projects



MIKA TAJIMA
Æther

2018

Borusan Contemporary
Istanbul



Æther, 2018
Installation view at Borusan Contemporary, Istanbul



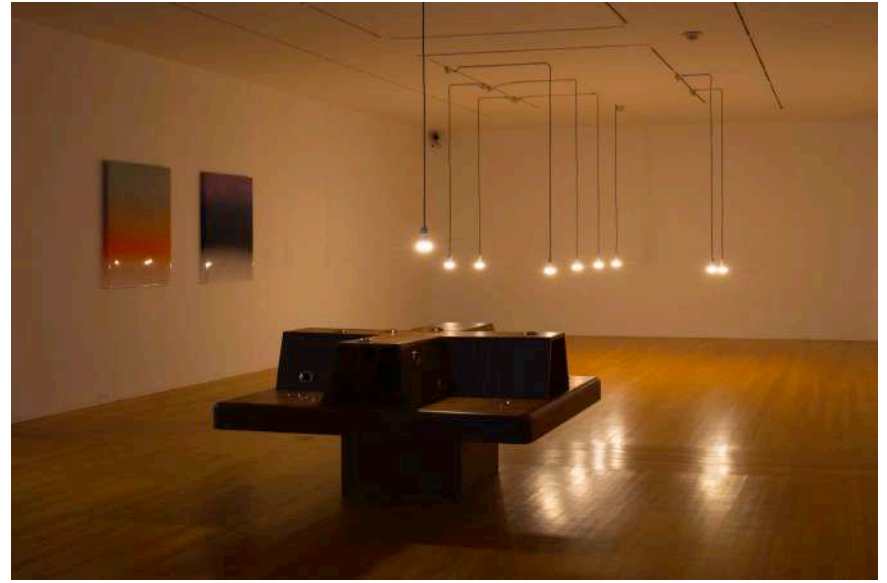
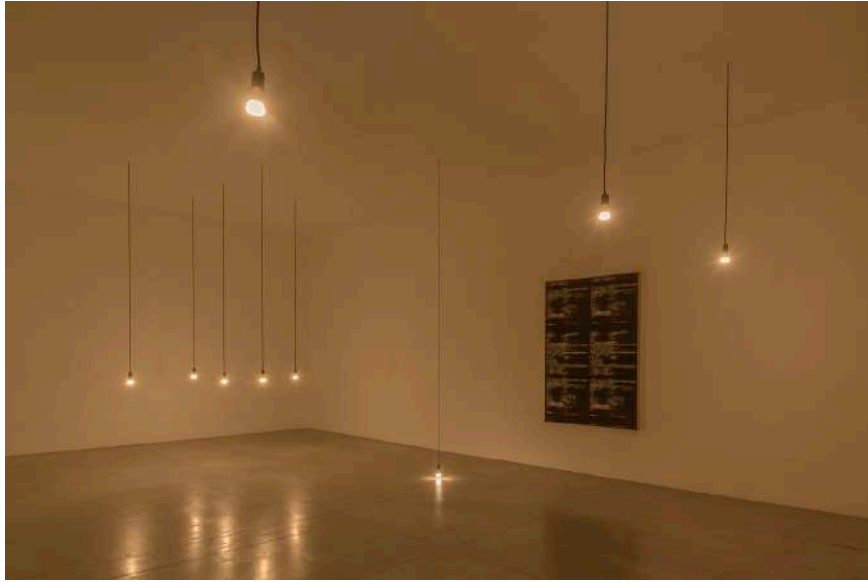
Æther, 2018
Installation view at Borusan Contemporary, Istanbul

MIKA TAJIKMA
*All Watched Over by Machines
of Loving Grace*

2018

Palais de Tokyo
Paris





Watched Over by Machines of Loving Grace, 2018
Installation view at Palais de Tokyo, Paris

MIKA TAJIMA

b. Los Angeles (USA) 1975

Lives and works in New York (USA)

EDUCATION

2003

Columbia University, School of the Arts, MFA

1997

Bryn Mawr College, BA (Fine Arts/East Asian Studies)

1997

The Fabric Workshop and Museum Apprentice Training Program,
Post-Graduate Apprentice

COLLECTIONS

Sterling and Francine Clark Art Institute, Williamstown (MA)

The Fabric Workshop & Museum, Philadelphia (PA)

CCS Bard, Annandale-On-Hudson (NY)

Dallas Museum of Art, Dallas (TX)

Getty Research Institute, Los Angeles (CA)

San Francisco Museum of Modern Art (SFMOMA), San Francisco (CA)

FRAC Nord Pas de Calais (F)

New York Public Library (NY)

The Whitney Museum of American Art (NY)

Yale University, Sterling Library, New Haven (CT)

Albright Knox Art Gallery, Buffalo (NY)

Hammer Museum, Los Angeles (CA)

Hirshhorn Museum & Sculpture Garden, Washington (D)

AWARDS

2017 New York Artadia Award

2015 BMW Art Journey Prize, finalist

2012 Pollock Krasner Foundation Award

2005 Nominee for the Rolex Mentor and Protégé Initiative Program

2004 Artists Space Independent Project Grant

2002 World Studio Foundation Scholarship

2001 World Studio Foundation Scholarship

1997 Barbara Rubin Prize

COLLABORATIVE EXHIBITIONS

2013

BOOK MACHINE, Paris with One Star Press, Centre Pompidou, Paris (F)

2011

THE PEDESTRIANS with Charles Atlas and New Humans, South London Gallery, London (UK)

2009

TODAY IS NOT A DRESS REHEARSAL with Charles Atlas and New Humans, San Francisco Museum of Modern Art, San Francisco (USA)

2008

WITH NEW HUMANS, Artissima 2008, Turin (I)

SELECTED BIBLIOGRAPHY

2016

Vogel, Wendy. "Critic's Pick: Mika Tajima 'Embody'." Artforum, February 2016
Zion, Amy. "Critic's Guide New York: Mika Tajima 'Embody.'" Frieze, March 2016

2015

Tan, Lumi "Real Time, Screen Time". Abstract Video: The Moving Image in Contemporary Art. University of California Press Hudson, Suzanne
"Painting Now." Catalogue, Thames & Hudson, Mar. 10, 2015

2014

Lyons, Matthew. "Total Body Conditioning." catalogue, Black Dog Publishing
Estefan, Kareem. "Mika Tajima." Bomb, Summer 2014
"Critics' Picks: Mika Tajima," Time Out New York, Mar 27-Apr 2
Halle, Howard, "Mika Tajima, 'Negative Entropy,'" Time Out New York, Mar. 27-April. 2
Wallace, Ian. "Artist Mika Tajima on Shaping the Human Body Through Sculpture." Artspace, June 3, 2014
Interview.
Smith, Roberta. "Mika Tajima: 'Negative Entropy'." New York Times, March 27, 2014.

2013

Kataoka, Mami, et al. "In Search of Something Fundamental-Beyond Complexity, Contradiction, and Ambiguity." Out of Doubt: Roppongi Crossing, Mori Art Museum, 2014. Exhibition text

2012

"Mika Tajima Face A Maurizio Cattelan." L'Officiel Art, Issue 6 / Fall-Winter 2012. Interview. "Mika Tajima, Interview." Laura, Issue #8, 2012
"Dress Rehearsal: Interview with Mika Tajima." Interview with Patricia Maloney. Art Practical, 3/20/2012 Graves, Jen. "All the Trappings." the Stranger, May 2012
Herrera, Natalia Sanchez. "Mika Tajima." Exclama n. 15, Apr. 2012

2011

Deutsch, Dina. "Mika Tajima." Performing Structures, 2011
Exhibition text Wisniewsk, Lara. "Mika Tajima." Frieze, Nov-Dec. 2011
Kunimatsu, Susan. "After the Martini Shot: Mika Tajima at SAM." International Examiner, Oct. 2011
Campbell, Andy. "500 Words: Mika Tajima Talks about her Latest Show", Artforum.com, Sept. 2011
Graves, Jen. "After the Boom," The Stranger. Oct. 11, 2011
Kay, Dawn. "Mika Tajima," Tribeza. Sept., 2011
Herrera, Lydia. "Mika Tajima's exhibit 'opens up possibilities'", The Daily Texan. Sept. 7, 2011
Graupman, Michael. "Slackers, Queers and Aliens: Four new exhibitions at the UT Visual Arts Center," Culture Map Austin. Sept. 2011
Strickland, Megan. "Richard Linklater inspired by slackers," The Daily Texan, Sept. 14, 2011
Geha, Katie. "Interview: Mika Tajima." www.fluentcollab.org, Oct. 2011
Freehill, Lynn. "'Slacker' Meets Painting in Visual Arts Center's New Exhibits", Alcalde. Sept, 2011
Hudson, Suzanne. "1000 Words: Charles Atlas and Mika Tajima", Artforum, May, 2011
Kley, Elisabeth. "Mika Tajima," ArtNews, April 2011 Hansen, Rikke, "The Pedestrians," Art Monthly, May 2011
Chappa, Kristen, "Fire with Fire," Common Love, Aesthetics of Becoming, 2011
Toal, Drew, "Mika Tajima," Time Out New York, January 20-26, 2010

2010

Griffin, Tim. "Today I Made Nothing." Artforum Dec. 2010
Maerkle, Andrew, "Alienation Through Beautification, Engagement After Alienation," Art iT, Sep. 2008
Meade, Fionn. "Knight's Move". Sculpture Center, 2010
Alemani, Cecilia. "The X Initiative Yearbook." Mouse Publishing, 2010
Chamberlain, Colby. "Today I Made Nothing". Artforum.com, Aug. 2010
"Knight's Move." The New Yorker, June, 12, 2010
"Mika Tajima: The Double." <http://www.revistaexclama.com/edicion/9nueve/galeria17.php>
Austin, Tom. "Mika's World". Miami Herald, Apr. 4, 2010

2009

Ellegood, Anne, et al. "Vitamin 3-D: New Perspectives in Sculpture and Installation." Phaidon Press Unlimited, 2009
"Nasce la X Foundation a New York". Domus Web. Mar. 15, 2009
http://www.domusweb.it/upd_Art/article.cfm?idtipo=3&id=275
Moss, Ceci. "Breaking Things to Make Things: An Interview with Mika Tajima." Mar. 6, 2009 <http://rhizome.org/editorial/2415>
Coggins, David. "X Marks the Spot". Mar. 7, 2009. <http://www.interviewmagazine.com/blogs/art/2009-03-07/x-marks-the-new-spot/>

2008

Carrion-Murayari, Gary. "Production Anxiety", Domus Magazine, issue 915, June 2008
Everrtt Howe, David. "Mika Tajima: The Double". Art Review, issue 23, June 2008
Momin, Shamim and Huldish, Henriette, "Whitney Biennial 2008", Yale University Press.
Currie, Nick. "Partition: The Spatial Logic of New Humans." <http://imomus.livejournal.com/372222.html>. May 6, 2008
Hnilicka, Jeff. "Mika Tajima/New Humans." <http://blogs.walkerart.org/performingarts/2008/04/28/mika-tajimanew-humans/>. May 28, 2008
Kley, Elisabeth. "Gotham Art and Theater." www.artnet.com. Apr. 18, 2008, Cotter, Holland. "Art's Economic Indicator." New York Times, Mar. 7, 2008

2007

Molon, Dominic, "Sympathy for the Devil: Art and Rock and Roll Since 1967", Yale University Press
Vogel, Carol. "Whitney Biennial Stretches to Armory." New York Times, Nov. 16, 2007
Egan, Maura. "Performance Upstart." New York Times T Magazine, Dec. 2007
Stone Sonnenborn, Katie. "New Humans." Frieze Magazine, June 2007. Ventur, Conrad. "New Humans." Useless Magazine, issue #5, Spring 2007. Smith, Roberta. "Dissociate." New York Times, March 30, 2007
Goldstein, Richard. "Maximum Capacity." <http://whitehotmagazine.com> Apr. 2007

2006

Smith, Roberta. "Menace, Glitter and Rock in Visions of Dystopia." New York Times, Dec. 29, 2006
Sennert, Kate. "The Art of Noise," V Magazine, vol. 43, Fall 2006
Smith, Roberta. "A Melange of Asian Roots and Shifting Identities," New York Times, Sept. 8, 2006
Shearer, Linda, et al. "Bunch Alliance and Dissolve", Public-Holiday Projects with Contemporary Art Center Cincinnati. Smith, Roberta.
"Endgame Rules: Borrow, Sample, Multiply, Repeat," New York Times, July 7, 2006
Morton, Tom. "Uncertain States of America," Frieze, March 2006

2005

Ridge, Tom. "New Humans (review)," Wire, 9/2005
Kvaran, Gunnar. "Uncertain States of America: American Art in the 3rd Millennium", Astrup Fearnley Museet

Baumes, Ben. "New Humans (review)." Repellentzine, June, 21, 2005 "The Museum as Amplifier."

Domus, issue 881, May 5, 2005

Giattino, Gabrielle. "Ones to Watch: New Humans." Artkrush, Issue #04

2004

<http://dks.thing.net/> Nov. 4, 2004

Armetta, Amoreen. "Along for the ride," Time Out New York, March 11-18

2003

Velez, Pedro. "Art Fair Future," www.artnet.com 12/23/02

2002

Sculpture Magazine. "Comfort Zone," April, 2002

Sozanski, Edward. "Art in the Bag," The Philadelphia Inquirer, March, 1, 2002

2000

R.F. "Department of the Interior," The Philadelphia Weekly, Oct. 4, 2000

1998

Rice, Robin. City Paper (Dec.)

1997

Osbourne, Judith. "Women, Men Explore Issues of Femininity." Art Matters (Dec.)

SELECTED SOLO EXHIBITIONS

2018

ULTERIOR, Francesca Minini, Milan (I)
Borusan Contemporary, curated by Margot Norton, Istanbul (TR)

2017

TOUCHLESS, Taro Nasu, Tokyo (JP)
AIR, Raster Gallery, Warsaw (POL)
AFTER LIFE, Wadsworth Atheneum Museum of Art, Hartford (USA)

2016

Sculpture Center, New York (USA)
EMOTION COMMUNE, Protocinema, Istanbul (TR)
EMBODY, 11R, New York (USA)

2015

HUMAN SYNTH, Taro Nasu, Tokyo (JP)

2014

TOTAL BODY CONDITIONING, Art in General, New York (USA)
NEGATIVE ENTROPY, Eleven Rivington, New York (USA)

2013

Galleria Quadrado Azul, Lisbon (PT)

2011

Aspen Museum of Art, Aspen (USA)
THE ARCHITECT'S GARDEN, UT Visual Art Center, Austin (USA)
AFTER THE MARTINI SHOT, Seattle Art Museum, Seattle (USA)

2010

THE DOUBLE, Bass Museum, Miami (USA)

2009

THE EXTRAS, X Initiative, New York (USA)

2008

DEAL OR NO DEAL, Kevin Bruk Gallery, Miami (USA)
THE DOUBLE, The Kitchen, New York (USA)
THE DOUBLE, Centre for Opinions on Music and Art, Berlin (D)

2007

THIN LINE, Circuit, Lausanne (CH)
NEW HUMANS: DISASSOCIATE, Elizabeth Dee Gallery, New York (USA)2009

SELECTED GROUP EXHIBITIONS

- 2017**
COLORI, Castello di Rivoli and GAM, Turin (I)
ALL WATCHED OVER BY MACHINES OF LOVING GRACE, Palais de Tokyo (F)
- 2016**
GWANGJU BIENNALE, Gwangju Biennale PLAZA, KOR
Kanye Corcoran Griffin, Los Angeles (USA)
DIS-PLAY / RE-PLAY, Austrian Cultural Forum, New York (USA)
- 2015**
OFFICE SPACE, Yerba Buena Center for the Arts, San Francisco (USA)
PAINTING@ THE VERY EDGE OF ART, University of Connecticut Contemporary Art Gallerie, Storrs (USA)
INCORPORATE ME, Hessel Museum of Art Bard College, Annandale-on-Hudson, New York (USA)
- 2014**
PIER 54, High Line Art, New York (USA)
NEW GENERATION, Frac Nord-Pas de Calais, Dunkirk (F)
SOFT SHOCK, Eli Ping Frances Perkins, New York (USA)
Moira Dryer Project, Eleven Rivington, New York (USA)
- 2013**
NEW HUMANS, Bureau, New York (USA)
ROPPONGI CROSSING, Mori Art Center, Tokyo (JP)
two-person exhibition with Jimmy Raskin, onestar press, Paris (F)
PAINT THINGS, DeCordova Museum, Lincoln (USA)
- 2012**
The Fabric Workshop and Museum, Philadelphia (USA)
San Francisco Museum of Modern Art, San Francisco (USA)
STOCKHOLM MUSIC AND ARTS FESTIVAL, curated by Maria Lind, Stockholm, SE Luce Gallery, Turin (I)
ABSTRACT POSSIBLE, Tensta Konsthall, Stockholm (SE)
NEW YORK: DIRECTIONS, Points of Interest, Massimo de Carlo, Milan (I)
- 2011**
TEMPORARY STRUCTURES: PERFORMING ARCHITECTURE IN CONTEMPORARY ART, DeCordova Museum, Lincoln (USA)
BLUR: ART/DESIGN CROSS POLLINATION, The University of the Arts, Philadelphia (USA)
I DON'T KNOW IF IT MAKES ANY SENSE-I FEEL QUITE DIZZY AND A LITTLE DRUNK DUE TO THE BLOW. I WILL RETURN WITH MORE INFO SHORTLY...", IMO Projects, Copenhagen (DK)
SUMMER WHITES, Rachel Uffner Gallery, New York (USA)
FLAGS FOR VENICE, Istituto Svizzero di Roma, Venice (I)
COMMON LOVE, AESTHETICS OF BECOMING, Miriam and Ira D. Wallach Gallery, Columbia University, New York (USA)
Calder Foundation Project, New York (USA)
TRANSACTION ABSTRAITE (two-person exhib. w/ Charles Atlas), New Galerie, Paris (F)
Formalist Sidewalk Poetry Club, Miami (USA)

2010

TODAY I MADE NOTHING, Elizabeth Dee Gallery, New York (USA)

WAIT FOR ME AT THE BOTTOM OF THE POOL, curated by Bob Nickas, Bridgehamptom, New York (USA)

MIXTAPES, Lewis Gluckman Gallery, University College Cork, Cork (IE)

KNIGHT'S MOVE, Sculpture Center, Long Island City, New York (USA)

PASSING TIME, 80WSE Gallery NYU, New York (USA)

Moderna Museet, Stockholm (SE)

2009

SECOND LOOK (AT THE SURFACE), Kuenstlerhaus Bregenz, Bregenz (AT)

BLANK/BOSLUK, Marquise Dance Hall, Istanbul (TR)

LEARN TO COMMUNICATE LIKE A FUCKING NORMAL PERSON, curated by Jessie Cohan, Art Production FUND, New York (USA)

2008

WHITNEY BIENNIAL 2008, New York (USA)

RISD Museum, Providence, RI Peter Blum Chelsea, New York (USA)

ONE WAY OR ANOTHER: ASIAN AMERICAN ART NOW, Honolulu Academy of Art, Honolulu (USA)

2007

SYMPATHY FOR THE DEVIL: ROCK AND ROLL IN ART, Museum of Contemporary Art, Chicago (USA)

EVERY REVOLUTION IS A ROLL OF THE DICE, Ballroom Marfa, Marfa (USA)

STRIPES, Tang Museum, Saratoga Springs, New York (USA)

UNCERTAIN STATES OF AMERICA, Herning Museum, Copenhagen (DK)

UNCERTAIN STATES OF AMERICA, Center for Contemporary Art Warsaw, Warsaw (PL)

2006

BUNCH, ALLIANCE AND DISSOLVE, Contemporary Arts Center, Cincinnati (USA)

ONE WAY OR ANOTHER: ASIAN AMERICAN ART NOW, Blaffer Art Gallery, Houston (USA)

UNCERTAIN STATES OF AMERICA, Reykjavik Art Museum, Reykjavik (IS)

MUSIC IS A BETTER NOISE, P.S.1 Contemporary Art Center, Long Island City, New York (USA)

PICA TIME-BASED ART FEST, Portland Institute of Contemporary Art, Portland (USA)

ONE WAY OR ANOTHER: ASIAN AMERICAN ART NOW, Asia Society, New York (USA)

UNCERTAIN STATES OF AMERICA, Serpentine Gallery, London (UK)

UNCERTAIN STATES OF AMERICA, Bard Center for Curatorial Studies, Annandale-on-Hudson, New York (USA)

YANKEE DOODLE FLEA MARKET, United Bamboo, Tokyo (JP)

Video program Asian Contemporary Art Week, M.Y. Art Prospects, New York (USA)

INTERFACE IN YOUR FACE BY FIA BACKSTROM, Swiss Institute Contemporary Art, New York (USA)

2005

VIDEO IN PERSON, Rhode Island School of Design, Providence (USA)

UNCERTAIN STATES OF AMERICA, curated by Hans Ulrich Obrist, Daniel Birnbaum, Astrup Fearnley Museum, Oslo (NO)

MUSICA VIDEO MUSICA, curated by Bob Nickas, Museo Nacional Centro de Arte Reina Sofia, Madrid (ES)

P.S.1 Contemporary Art Center, Long Island City, New York (USA)

GRASS GROWS FOREVER IN EVERY POSSIBLE DIRECITON, Walker Art Center, Minneapolis (USA)

ECHOPLEX, curated by Gabrielle Giattino, Swiss Institute Contemporary Art, New York (USA)

RECESS: IMAGES AND OBJECTS IN FORMALISM, Rush Arts, New York (USA)

ICA London, Castlefield Gallery at the King's Arms Salford, Phoenix Arts Leicester, FACT Liverpool, March Side Cinema Newcastle upon Tyne, Outpost Norwich, Spike Island Bristol, Vivid Birmingham, Tonight we are Goldentouring video exhibition, UK

2004

Solo Project video installation, United Bamboo Daikanyama, Tokyo (JP)

PROJECT SPACE, Brooklyn Public Library, Brooklyn, New York (USA)

NEW HUMANS PERFORM: GRASS GROWS FOREVER IN EVERY POSSIBLE DIRECTION, featuring design collaboration with United Bamboo, Swiss Institute Contemporary Art, New York (USA)

I'D RATHER JACK TRAVELING SHOW, Prenelle Gallery, London (UK)

I'D RATHER JACK, S1 Artspace, Sheffield (UK)

ART IN THE OFFICE, Global Consulting Group, New York (USA)

2003

CONTAINER EXHIBITION, Tokyo Design Week, Tokyo (JP)

CLUB IN THE SHADOW, Kenny Schacter Gallery, New York (USA)

SURFACE TENSION, Fabric Workshop and Museum, Philadelphia (USA)

NEW HUMANS COLLECTIVE presented by Sherman Magazine, Maccarone, Inc., New York (USA)

25 HRS, The Video Art Foundation, Barcelona (ES)

NEW HUMANS COLLECTIVE invited to perform in Olav Westphalen's Blimp Derby opening, Sculpture Center, LIC, New York (USA)

2002

STRAY ART FAIR, Chicago (USA)

GET OUT, Paley Gallery at Moore College of Art, Philadelphia (USA)

COMFORT ZONE, Fabric Workshop and Museum, Philadelphia (USA)

MONDO CANE, Neiman Gallery, New York (USA)

2001

CHANGES, JEFFREY, curated by Paul Ha, New York (USA)

2000

FOREIGN BODY, White Columns, New York (USA)

DECORATE SERIOUSLY, Borowsky Gallery, Philadelphia (USA)

MY IMAGINARY FRIENDS, Parlour Projects, Brooklyn (USA)

A COMPLEMENT TO LOVE, Vox Populi, Philadelphia (USA)

1998

RROSE SELAVY, Jefferson Bank Gallery, Philadelphia (USA)

WORKS IN PROGRESS: 8 ARTISTS, Asian Arts Initiative, Philadelphia (USA)

1997

I ENJOY BEING A GIRL: INVESTIGATING FEMININITY IN WOMEN AND MEN, Nexus: Center for Today's Art, Philadelphia (USA)

FOUR, Cantor Fitzgerald Gallery, Haverford (USA)