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Other People's Dreams, 2022
Upholstery fabric, model train tracks
980 x 490 cm

The Perceiver (homage to Dog with a Human Face 200 AD), 2022
3D FDM print Technopolymer HD, acrylics,
bluetooth speaker
2 sculptures: 60 x 33 x 50 cm each

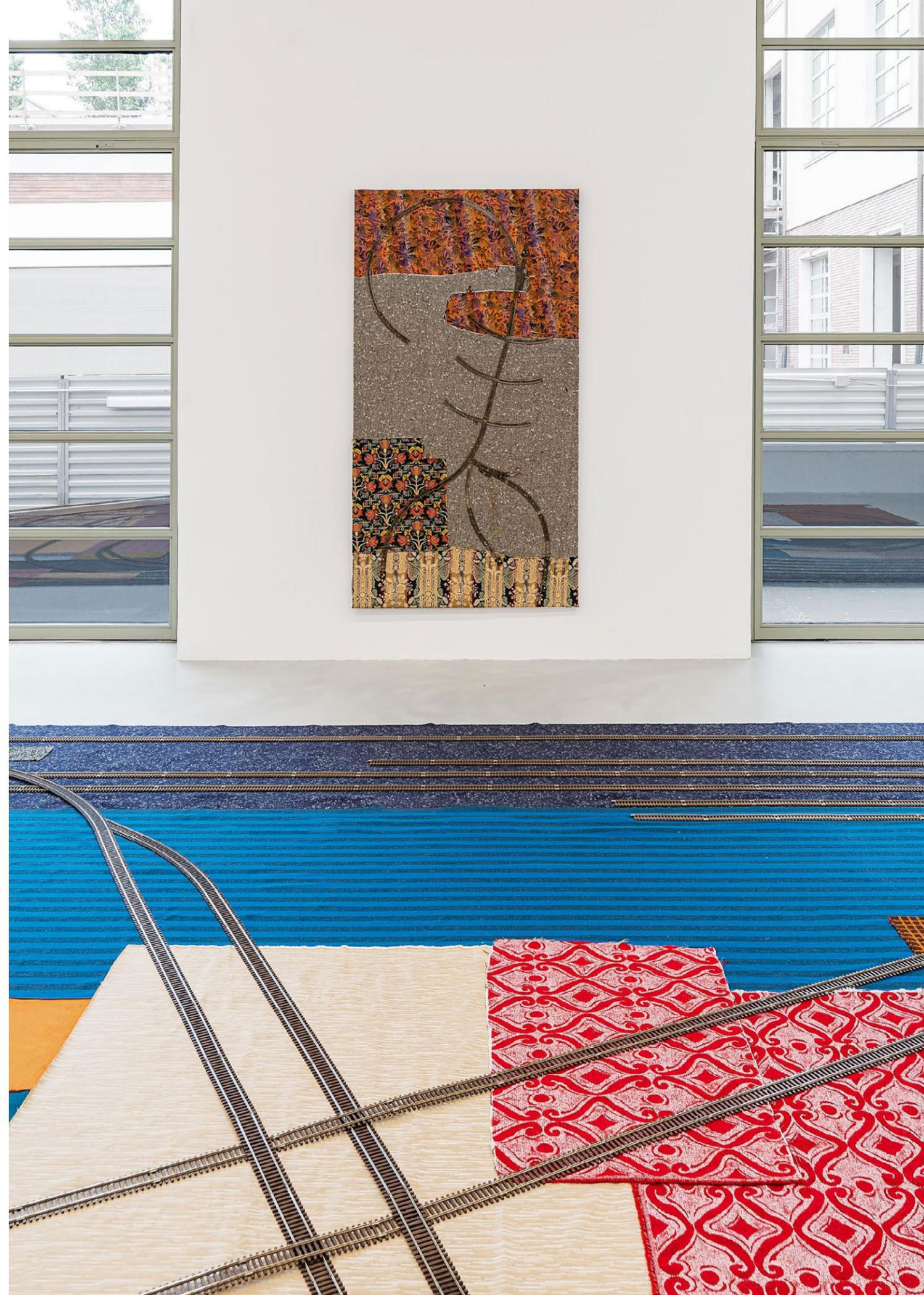
Earthbound, 2022
Upholstery fabric, miniature train tracks
232 x 122 cm

Installation views from *A House Can't Flood that Never Gets Built*, at Veda, Florence (IT), 2022

Some faiths maintain that the world came into being through an act of divine speech; that the crux of the existent is that it was named. What we now refer to as “natural disasters” were once deemed “acts of god”. This could be because nature, like language, is a kind of transcendence upon which we feel that we can intervene. Navigation is likewise a problem of scale: a map, like a god, sees our landscape from the air. Before the colonial incursion of the freight track or the airplane, the mountains and skies were where deities lived. Thus we climb to a higher point to chart the nodes of our immediate world and find that the human takes on the qualities of the insect. This isn't to ascribe a cosmic insignificance to person and bug alike but rather to remind us that the bug is as crucial as the human, if not more so. Joyelle McSweeney wrote that Whatever lives bends down.

Maybe *A House Can't Flood that Never Gets Built* answers to this maxim: we're rendered as giant beings in looking at it, craning our necks over these microcosms of infrastructure. We're looking at ants but the ants are us. Or in this case, the ants have (mercifully) taken over. On ants, Rabbi Shimon ben Chalafta offered this: “One may learn from their actions that they have no king; as, if they had a king, would they not need the king's edict to execute their fellow ant?” Among other things, this formulation seems to suggest that the root of all violence is in hierarchy, that were the edict not possible the execution would not occur. Maybe we don't have to bend to the law, but we'd still like to bend down, to examine a smaller creature and find a shred of ourselves in it. Or maybe we bend over ourselves – to be reminded of our own form, to wonder where we will be shuttled off to next. The examination of one's navel may be thought to connote myopic tendencies, but the practice of meditating on it and finding the divine there still stands.

The navel, like the train station or the spheres of the Kabbalistic Tree of Life, is a portal between one world and the next. Elsewhere in this room we encounter two funerary objects, dogs whose purpose is to shepherd souls to the afterlife. The aim of a ritual object is to fix such portals in space and time, a hinge one can open at will. It bears mentioning that this figure of the present swinging open like a door is also at the center of our hopes for revolutionary redemption. It's no accident that as the infrastructure of capital wrecks the earth around us, it also severs our relation to the sublime – For in it every second was the narrow gate, through which the Messiah could enter (Benjamin). The hinge, of course, is also the shape our bodies make when they bend over the insect or the self. For now we run our hands along the walls of the present, searching for the hidden exit. Hint: it's already ajar and you just have to pull it further towards you. The rush of everyone we share this place with will hold it there.









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A Flower Cannot Exist Alone
2022

52.07 x 40.64 x 40.64 cm – 20.5" x 16" x 16" in

Suitcase, tiles, fabric, transparency, led, miniature figurines (likeness of artist, angels, dresser, cups)

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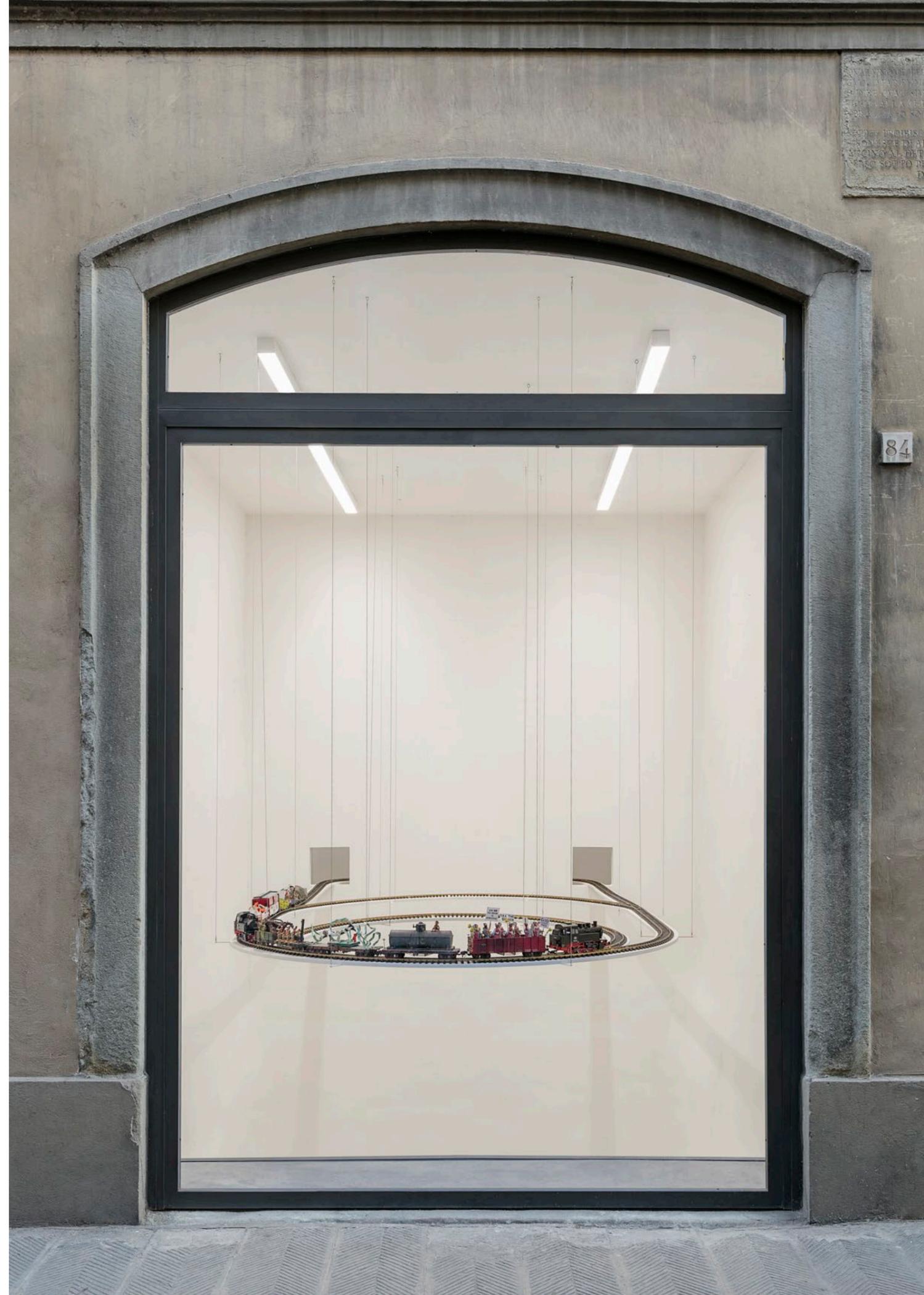
Queen City Special, 2020
mixed media
variable dimensions

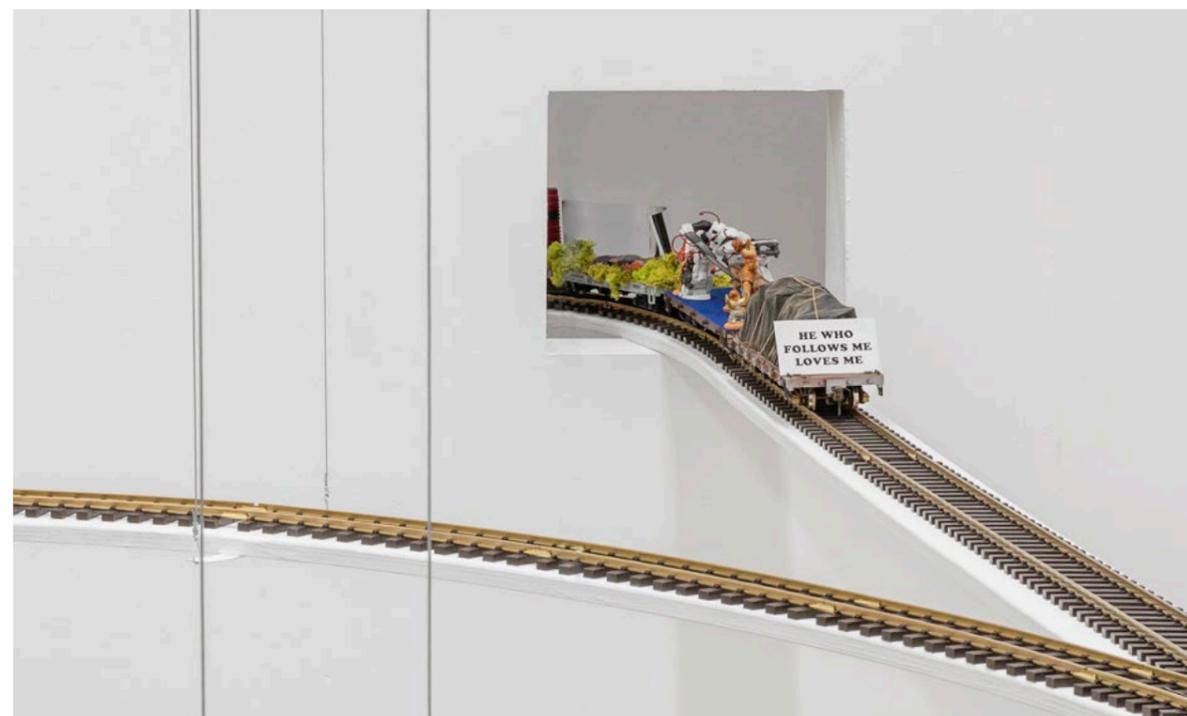
Installation views from *Witch Hunt*, at Kunsthall Charlottenborg, Copenhagen (DK), 2020



We Have Decided Not to Die, 2019
Plastic figurines (mules, weapons, angels, WWE wrestlers, Catholic peasants, spawns, a flutist, Joe Horn, a baby girl)
boxcars, flat cars, ribbon, moss, mylar, artificial wild flowers, resin cast peach slices filled with dirt, lentils, rice, black
eyed peas, and chia seeds
Variable dimensions

Installation view from *We have Decided Not to Die*, Aviva Silverman solo show at Veda, Florence, 2019.







Aviva Silverman's work addresses being, belief, and togetherness. Votive forms, like dioramas and tableaux, are viewed through a contemporary queer lens, resulting in a dynamic study of conflicting histories of communion. The New York-based artist, who in the past has staged theatrical performances in which untrained dogs played characters from popular culture, has recently embedded Catholic and secular figurines in a series of sculptures questioning how difference and godliness are made in economies of novelty and scale.

"Nothing unknown is knowable," laments Harper Pitt in Tony Kushner's *Angels in America*, published at the apex of the AIDS crisis.¹ Playfully tautological, the sentiment summarizes the problems of queer studies and theology. Devoted to the fluctuating positionalities described by notions of sex, gender, and sexuality, queer theory grapples with the political possibilities of incomprehensibility. Religion, likewise, describes frameworks for failures of knowledge. In each case, faith offers a means for dealing with what is unknown.

In her exhibition *Protect me from what I am* at New York's Swiss Institute (2018), Silverman investigated queer faith and its compromised promises. In the sculpture *Assimilation* (2018), a cube of melded, malformed Catholic figurines provided the base for a conference of taxidermied birds perched on a thorny wreath. Inset in the gallery's walls, a series of intricate, eye-shaped shadow boxes were populated by further plastic figures, including a small icon of the Statue of Liberty. One *mise-en-scène*, celestially glinting with shards of security glass and mirrors, featured two scuffling birds, a reference to an unlikely instance in which a dove, released by Pope Francis at the Vatican, was attacked by a crow. The exhibition called attention to the imperfections through which spiritual beliefs are humanized.

Age-old iconographic tensions infuse Silverman's work, rendered contemporaneous in delicate ways. The *Living Watch over the Living ii*, a display at Volksbühne's LVX, Berlin (2019), consisted of marionette-like angels suspended from the ceiling of a storefront window. Made of colorless hand-blown glass, the angels boasted long cylindrical heads and bell-shaped drapery. The Statue of Liberty recurred in a video depicting activist Therese Patricia Okoumou's July 2018 protest against the separation of migrant families at the U.S.–Mexico border. Okoumou climbed the monument to call for the abolition of Immigration and Customs Enforcement (ICE), bringing her message to a global audience of millions.

With this reel of found footage, which played on a small box monitor that hung among her sculptures, Silverman activated a complicated politics of antiracist solidarity. Her gesture implicitly lauded Okoumou's bravery, although it carried little of the risk of the original action, for which Okoumou received five years' probation and two hundred hours of community service. Positioning Okoumou as an angel, the installation affirmed queer theory's argument that actions that deviate from the vicious continuity of heteronormativity are disruptive and transformative. Yet while angels bless the rest of us with life, how fair is it to see such figures as exceptional?

Is resistance divine, or a profoundly everyday activity?

Are angels transcendent, in other words, or among us? *We Have Decided Not to Die*, Silverman's recent exhibition at VEDA in Florence (2019), provided an answer of sorts. Ceiling hung, as if levitating, a model train track carried a sequence of train cars in which synthetic figurine passengers, in radical social groupings, jostled with symbols of industrialization. There were Catholic women in prayer with protest signs, a baby crawling atop an oil tanker, and in one arrangement, three lambs grazing on AstroTurf next to a pile of tiny guns and swords. A passage—"Nor height, nor depth, nor any other creature, shall be able to separate us from the love of God," from Romans 8:39, was translated on one placard to "God Loves Fags – Rom. 8:39," a slogan carried at a Washington, DC, march for LGBT rights in 1993. Attesting to the cyclical rhythms of history, the looping kinetic sculpture was an allegory of spiritual regeneration and a commentary on the seemingly interminable stasis of capitalist production.

"To be entangled is not simply to be intertwined with another, as in the joining of separate entities, but to lack an independent, self-contained existence," writes the feminist theorist Karen Barad. It is thus "impossible to differentiate in any absolute sense between creation and renewal, beginning and returning, continuity and discontinuity, here and there, past and future."² Elegantly dismissing dichotomies of good and bad, sacred and profane, Silverman's assemblages explore the interdependence that sustains vulnerable communities. We are torn apart yet remain bound together. Knowing this, we become angels.

¹ Tony Kushner, *Angels in America: A Gay Fantasia on National Themes* (New York: Theatre Communications Group, 1993), 31.

² Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham, NC: Duke University Press, 2007), IX.

Ghosts in Need of Assistance I

2019

Resin, quartzite paint, earth pigments, glass cupping therapy set, taxidermied squirrel
42 x 36 x 34,5 in (106.66 x 91,44 x 34,5 cm)

Ghosts in Need of Assistance II

2019

Resin, quartzite paint, earth pigments, brass
H 42 x 29 x 30 in (106.66 x 73,66 x 76,2 cm)

Ghosts in Need of Assistance III

2019

Resin, quartzite paint, earth pigments, buckwheat hulls, velvet
12.5 x 45 x 20,5 in (31.75 x 114,3 x 52 cm)

Purgatory

2019

Plastic religious figurines, taxidermied birds, (European starlings), resin
32 x 20 x 20 in (81.28 x 50,8 x 50,8 cm)

Every Exit is an Entrance

2019

Miniature lighting equipment, sheep, farmer, vellum, wood paneling, carpet, plexi, LED
16 x 14 x 11 in (38.1 x 35.56 x 27.94 cm)



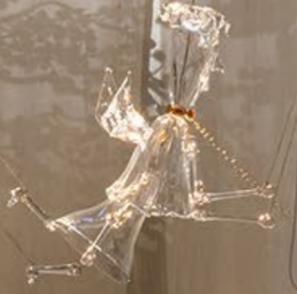




The Living Watch Over The Living ii
2019
Blown glass, copper wire, chains wood, fabric, television
variable dimensions

Installation views from The Living Watch Over The Living II, at LVX Pavillion of the Volksbuhne, Berlin, 2019.





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Assimilation, 2018

Plastic religious figurines, taxidermied birds (Gouldian Finch, Blue Dacnis, Cordon bleu Finch, Strawberry Finch), wooden wreath. 50 x 38 x 38 in (127 x 96.5 x 96.5 cm)

The Shadow of a Shadow, 2018

Security glass, wood, mirror, LED lights, canvas, taxidermied birds (Dove and Crow), stained glass window. 50 x 50 x 96 in (127 x 127 x 243.8 cm)

The Mirror of Simple Souls Who are Annihilated and Remain Only in Will and Desire of Love, 2018

Light-boxes, plastic religious figurines 48 x 149 x 7 in (121.9 x 378.5 x 17.8 cm)

repatriation of the aura, 2018.

Blown glass, wooden prayer hands. 5 1/2 x 3 4/5 x 3 in (14 x 10 x 8 cm)

Installation views from *Protect Me For What I Want* , at Swiss Institute, New York (USA), 2018









Protect Me from What I Am explores objects, images and bodies that have been understood as vessels for divine information within interlacing histories of art, religion and value.

Silverman's sculptures often take the form of intricate dioramas and tableaux, some suggesting votive shrines common to historically Catholic regions. At SI, a group of newly commissioned works features industrially produced Catholic figurines purchased from factories in Italy and the United States. Seen en masse, the plastic icons suggest repetitive affirmations, troubled by the presence of faulty figurines that Silverman acquired alongside their finished counterparts. As a result of accidents in the production process, certain characters appear in states of headlessness, dissolution or recombination, suggesting a form of ecstatic decreation or even divine intervention. For a work titled *Assimilation* (2018), Silverman constructed a cube from the faulty icons, on which an arrangement of taxidermy birds are arranged. Seen among the crush of forms, reminiscent of the multiplicity of bodies seen in Renaissance depictions of Heaven and Hell, are misshapen or semi-formed likenesses of saints and angels, as well as a primordial plastic ooze.

A constructed shadow box, *The Shadow of a Shadow* (2018) contains a mise en scène depicting the implausible moment in 2014 when Pope Francis released peace doves from the Vatican and one was immediately attacked mid-air by a crow. Recreated by a taxidermist, the dove and crow are displayed hovering mid-status between object and symbol, placed in a hall of broken mirrors that suggests an infinite quality to the encounter. In *repatriation of the aura* (2018), a glass vessel with subtle suggestions of an angelic form envelops a pair of wooden praying hands, as though a dancing spirit is both protecting and claiming a prayer.

A series of photographic works, entitled *The Mirror of the Simple Souls Who Are Annihilated and Remain Only in Will and Desire of Love* (2018), is displayed on light boxes. Wearing theatrical, brightly colored costumes reminiscent of those used in school nativity plays, as well as prosthetic ears, wings and noses, a group of Silverman's friends are pictured posing at a farm in upstate New York. Using familiar compositional strategies from Catholic iconography as well as William Blake etchings, the figures are captured in scenes of prayer and mischief, in a form of Biblical cosplay that suggests the endless variations on those scenes as well as a potential for infinite, and even subversive, interpretation.

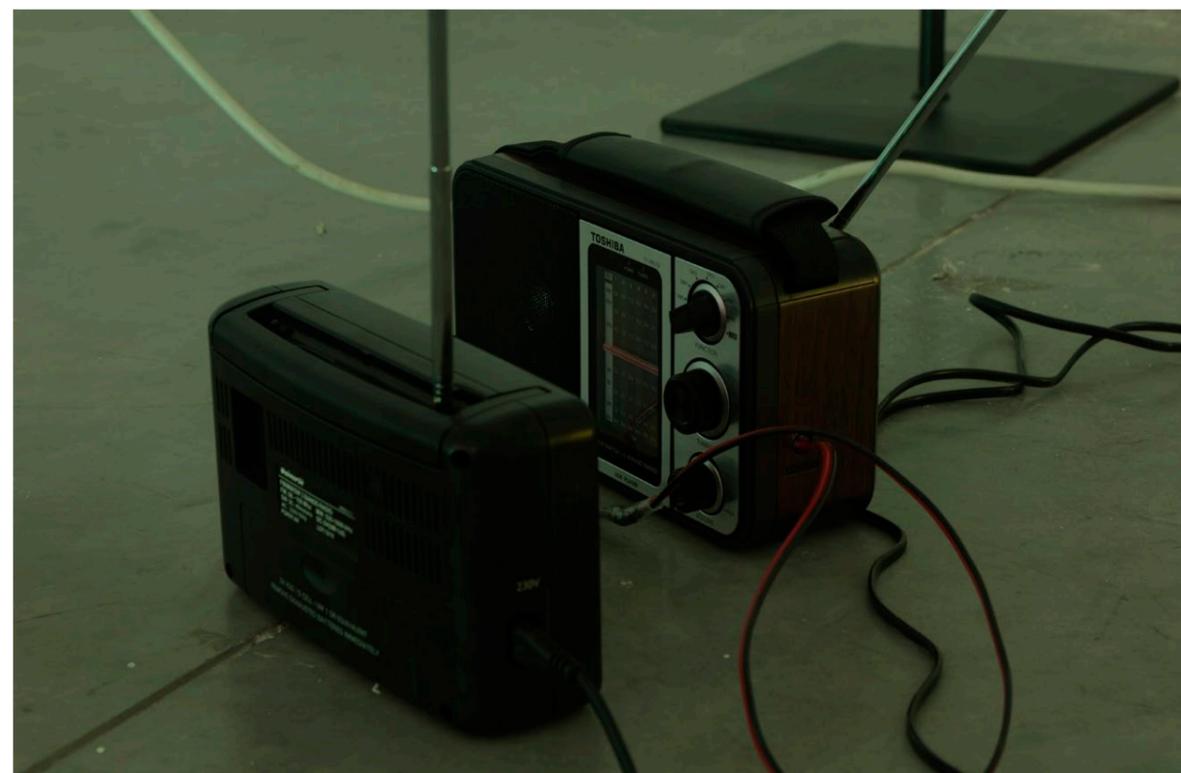


stranger tenant II, 2018
Blown glass, light fixture 9.1 x 13.8 in (23 x 35 cm)

The arabic saying, *Yom Asal, Yom Basal* (one day honey, one day onion) elicits the confluence of two feelings tied together through time. The sweetness of one day hinges on the sadness of another.

Two radios can be heard playing inside of Silverman's glass installation: these two devices are connected by an audio umbilical cord, re-routing the radio frequencies they receive into the speaker of the other. Effectively the input of one radio then becomes the output of the other. The audio symbiosis between them is virtually unbreakable, the frequencies amplify music emitting from neighboring countries or the occupied territories adjacent to Israel, from which the Jewish State wishes to disconnect. These frequencies that can be picked up easily by every radio in Israel, denote the audio expanse that is inseverable: temporal walls and boundaries. Thus, Silverman echoes the output of the political administration of these seemingly intangible territories, in a manner which undermines physical political boundaries.

In recent years, Silverman dealt with many questions relating to celestial imagery such as angels, chiefly in the earliest versions as tracking, monitoring and supervisory systems. Many of the characteristics associated with supernatural beings: intangible, all-knowing and having limitless knowledge of their wards, an amorphous presence, endless and all-embracing.



yom asal yom basal, 2018
Panasonic AM/FM radio, General Electric AM/FM radio 36 x 36 x 36 in (91.4 x 91.4 x 91.4 cm)



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stranger tenant III, 2018
Blown glass, light fixture 15.7 x 14.2 in (40 x 36 cm)

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Installation views from *Entering Heaven Alive*, at Bodega, New York (USA), 2018.

featuring

Shrinking World, 2018, bronze, pearls, brass chain, 50.8 x 73.7 x 17.8 cm
Restraint is Support, 2018, security glass, wood, ceramic figurines, strings, rubber, wire electrical parts, LED lighting, Mylar, 91.4 x 55.9 x 35.6 cm
Service Destiny, 2018, ceramic angel figurine, miniature hand mirror, 12.7 x 7.6 x 6.4 cm
Shrinking World, 2018, bronze, pearls, brass chain, 50.8 x 73.7 x 17.8 cm
The Custodian, 2018, Digital C-print, chrome frame, 33 x 45.7 cm
Entering Heaven Alive, 2018, glass, phosphor coating, xenon, 66 x 22.9 x 11.4 cm
To Exist is to Survive Unfair Choices, 2018, hand blown glass bird, Raggedy Ann doll, LED light, 15.2 x 63.5 x 35.6 cm

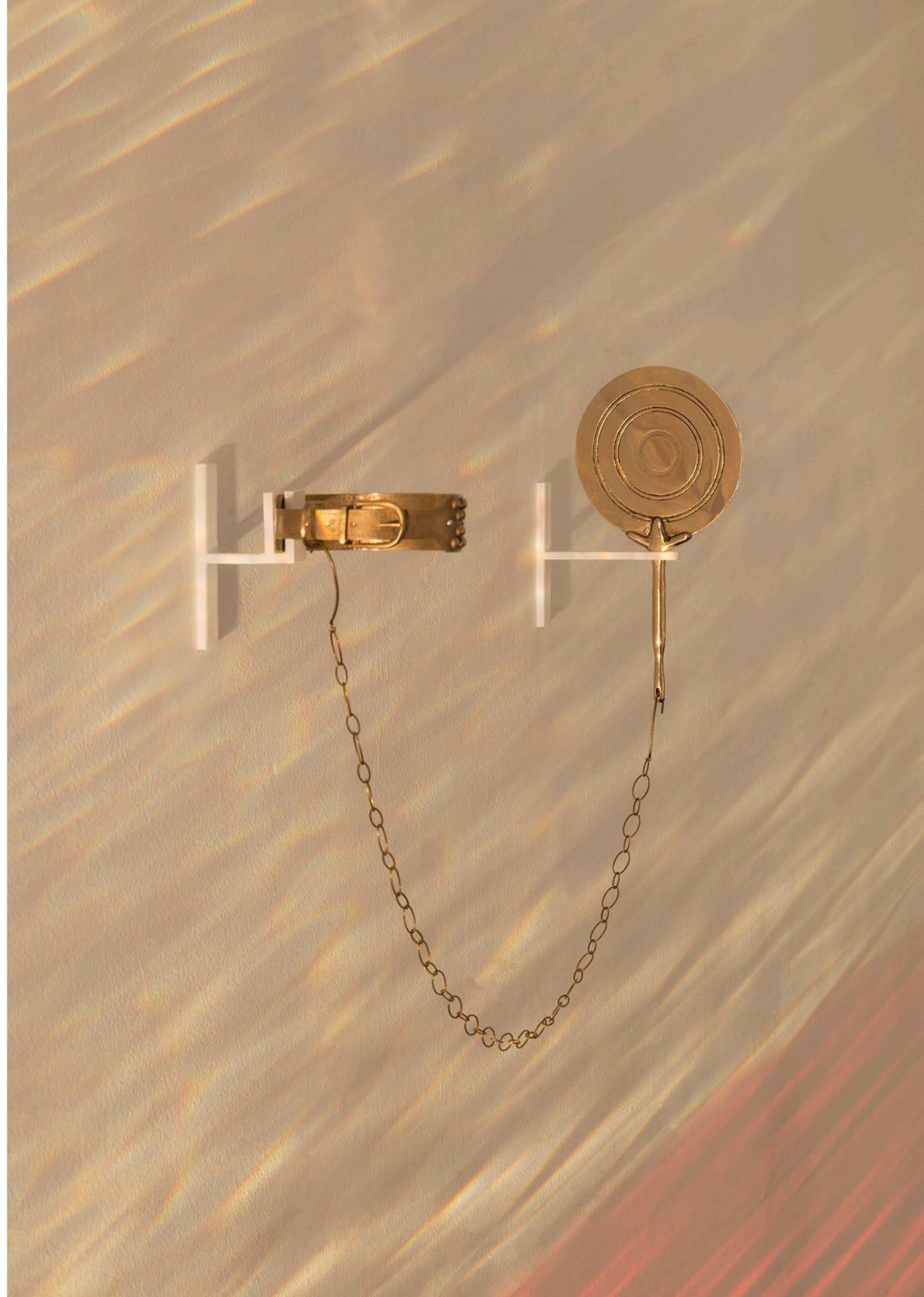


In the Book of Malachi and the statements of R. Shila the angel is a witness, an agent of surveillance; likewise, a recording angel in Judaic, Christian, and Islamic angelology takes account of a person's actions, thoughts, and feelings. Divine protectors that are also observers, observers that are surveillors, surveillors that ensure the social order or other orders of support: whether monastic, cosmological, or of a physical language behind the liturgical scene.

Angels are said to leave material traces or questions of their materiality. For Duns Scotus they are immaterial, subject to a physics without body, but with the place, nitude, and laws that act on bodied, nite creatures. In depictions, they appear as desireless, genderless beings. In Islam, they are described as spirits blown into light analogously to humans, who are blown into form. They transform through civilizations to suit the particular vein of protection they are to embody.

"The inner life was like a haunted house. But what else could it be? It contained everything. Everything extraneous had been put into it. The entire history of the individual. Everything that had previously belonged to everybody, everything that had been collective property and had existed in the world in which everyone lived, had to be contained by the individual. It could not be expected that things would be quiet in the inner self."
—J. H. Van den Berg







Attention is the beginning of devotion, 2017. Blown glass, copper wire, chains wood, watercolors.
Figurine, 150 x 45 x 40 cm ; 59 x 17 x 15 inch;
Bird figurine, 55 x 45 x 13 cm | 21 x 17 x 5 inch;
Figurine, 140 x 45 x 40 cm | 55 x 17 x 15 inch;
Mural, 300 cm | 118 inch

Installation views from *The Living Watch Over The Living*, at Veda, Florence. 2017









(left) *Cable bouquet*, 2017
Marine optic cable 51 x 7 x 4 cm

(top) *The living watch over the living*, 2017
Inkjet print 83 x 73 cm



Spare Ribs III
2016
Silicone, color changing LED light, wooden
82 x 28 x 12 in (208.3 x 71.1 x 30.5 cm)

Anchor
2015
Laser-transfer, canvas
46.5 x 31.5 in (118.1 x 80 cm)

Burried in the Moon
2019
Blown glass
40 x 50 x 30 cm



top

Brotherhood Begins in Shared Pain
2019
plastic religious figurines
21,59 x 19,05 x 7,62 cm

left

Solastalgia
2018
Galvanized metal wash tub, cast iron claw feet, ram horn sailboat, ceramic, oak, resin, LED, plexiglass
76.2 x 68.6 x 30.5 cm



CRUDE CURRENCY (the real price of everything/what everything really costs/ to whom wants to acquire it/ the toil and trouble of acquiring it/ what everything is really worth/ to whom has acquired it/ and wants to dispose of it/ or exchange it/ for something else/ the toil and trouble which it can save/ which it can impose upon other people)
2015

coin currencies (Chinese, Greek, Swedish, Canadian, Israeli, Russian,...),
energy currencies (lumps of metal, rice, spices, bee pollen, berries), wheelbarrow
150 x 56 x 28x 71 cm

Here are some things to put in soup: green lentils, the tiny speckled flying saucer ones; greens that taste rich and dark like blood-iron; a stick of celery cut into small dice; an onion and saltwater tears; vegetable stock; a shake of the jar of dried thyme; maybe a carrot, for sweetness. Sit close enough to the hob that the steam fogs your glasses and the smell of the cooking pulls your appetite to the tip of your tongue. Leave it as it is or, if you crave muddling and oneness, take the blender to the soup until it is as smooth as silk. A squeeze of lemon at the end defines the edges, and pulls the muddled flavours into line.

Soup is pure matter. It exists to be transformed. What about the brutality of the killing, plucking and harvesting that lands the ingredients in a heavy stockpot, or of drowning those ingredients in liquid. And then consider the flame that the pot is set over. Heat is a violent disruption, serving to break down the integrity of the building blocks of the soup. So carrots and onion soften and meld, and become carrot-onion-broth. This joining is violent, and so soup, by its very essence, is brute, destructive physicality. It is stuff.

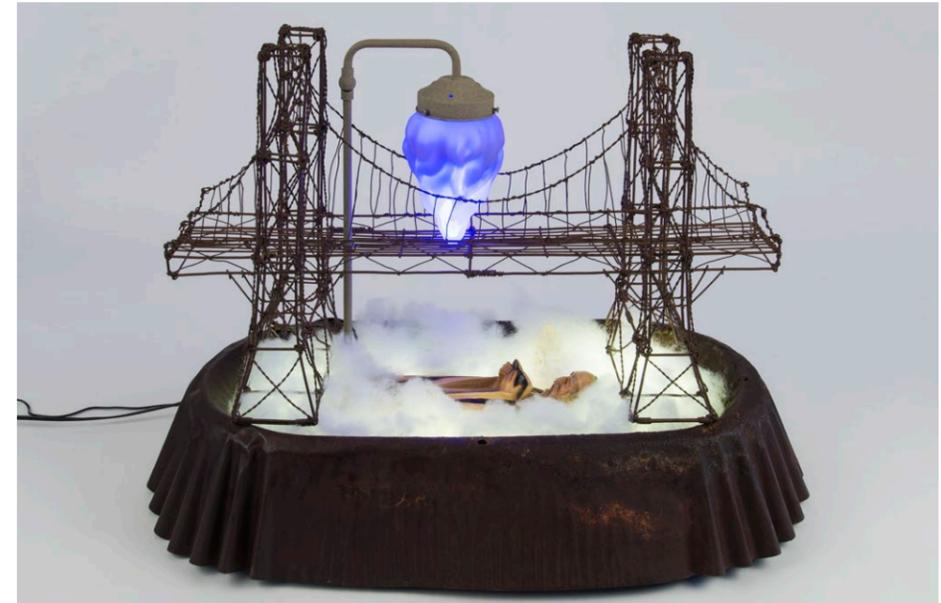
Hold the stuff in your mouth and it will wrap to your gums; let it sink with gravity, and feel the warmth of it linger in your throat. Eventually it cools to the temperature of blood. It acquiesces, and draws into your cells. The body tears it apart into the finest shreds of substance, and these molecules subsume to the fabric of flesh, bone and bile. You eat soup; soup is eaten by you. It is to be taken in, undone, and used up. Eat. Make the soup become you.

This brutality isn't coherent with the tenderness that characterises the home kitchen, and yet this duality – violence and nurturing, destruction and growth – is at the heart of the act of eating. First there is the artistry of the cook, and the subjective, careful tactility with which she feels, tastes and smells her food. The aim is not just sustenance but pleasure. To share a recipe is an act of charity. To share a plate of food is a gesture of love. The metaphorical and folkloric weight of soup is well-known: chicken soup, hot borscht with sour cream, sinigang, groundnut soup, minestrone – each of these is rich with the promise of healing.

And yet soup is also Soylent. Soup is smoothie bowls, bone broth, nutrient pouches, an intravenous drip, jars of baby food, energy bars, protein powder, caffeine pills and breast milk. Soup is gasoline. Soup is the streamlining of nutrition, by recasting food as fuel. This is not food that resembles food, but substance minimised to condense pure energy. The debasement of the self-conscious artfulness of cooking, gastronomy even, is total. This is the other side of the duality of food. Food is both the physicality of brute substance, and the transcendence of the metaphysical questions that overwrite it. Soup is the essence of this conflicted food – reduced and distilled.

Soups occupy a special place within food writing, catering and home cooking. Sometimes this is a return to rustic simplicity. Other times this represents a clarification, or a symbolic unblurring: the tomato soup with garlic, bay, marjoram and salt, that tastes more like tomato than tomato itself. This is the note that rings clear against the discord of physicality that characterises the reality of what it is to make, and eat, soup. Soup is definition, becoming, and essence, and it moulds the bodies that it feeds. You make soup, and soup makes you. Your soup makes you strong; it makes you Iranian, or German, or Ghanaian; it makes you warm, heavy and full; it makes you a disciple of your parents' cooking; it makes you colonial violence; it makes you native; it makes you a chef; it makes you an animal; it makes you softer across the flesh of your belly; it makes you soup.

—Ruby Tandoh





Twister, MoMA PS1, Queens, NY, 2016

This edition combines elements from the disaster film *Twister*, 1996, with Charles Dickens' *Oliver Twist*, interspersed with songs from the musical, *Oliver!*. Each dog carries a speaker that projects the internal monologue of its character, prerecorded by human actors, including Vaginal Davis. The play takes place against an apocalyptic backdrop, made in collaboration with Matthew Schrader.

Aviva Silverman's "Dog Plays," a series in which a cast of untrained dogs take on the role of characters from a range of pop-culture texts, disrupt the canon of identities traditionally represented in Hollywood as they are re-inhabited by animals. Calling on artifacts ranging from Richard Linklater films, to science-fiction thrillers, to Depression-era musicals that rhapsodize class difference, these performances investigate how our understanding of narrative, authority, and identity transforms when we project stories, dialogues and emotions onto animals. The plays fall into a tradition of mythologies and fables in which animals are carriers of hidden messages, promises, and magical functions.

Silverman has become increasingly interested in using staging elements collaboratively with the animal actors to animate and shape her narratives. Banal objects from quotidian life—a lantern, a clothesline— function as sentient storytelling agents. These objects become—much like the dogs—interlocutors of human voices, destabilized through a process of projection and personification. What happens to our nostalgic attachments to cultural artifacts when re-contextualized onto non-human bodies? Animating a diverse mosaic of genres, socio-historical perspectives, tonalities and even species, Silverman's performances probe the fragile and mysterious division between the human body and the non-human body, control and chaos, and the melancholy and absurdity that comes with letting go.



Little Big Man, Ellis King, Dublin, Ireland, 2016

Little Big Man reimagines the contemporary myth of the Internet, recasting Mark Zuckerberg as a dissatisfied cowboy seeking love and fulfillment within a menagerie of Wild Western sets and characters. Unlucky in love—and preternaturally gifted with computers—Mark pairs up with a mysterious soothsayer known as The Master, who offers him counseling in exchange for a share in Mark’s new business venture. But as he begins to learn The Master can’t give him everything he wants, Mark discovers an unlikely, impassioned new self in the song-and-dance hootenany of Irving Berlin’s musical classic, “Annie Get Your Gun!”



Lucy, documentation image, Old Room, NYC, 2014

Two small dogs and cat narrator re-enact the story of Luc Besson’s *Lucy*. After her drug induced metamorphosis, Lucy becomes a one-woman human potential movement as her intellectual power rapidly increases and she spawns new forms of perception and agency.



The Great Slump on Good Friday, At Bodega, NY, 2014
Geo Wyeth sings naughty, gaudy, bawdy, sporty ... Alimony Sal. Sprung out of the era that sang, "Let's be Common", and "Why am I so romantic," Sal follows her heart to court, collecting divorces and alimony through ecstatic dance routines and an endless smile. "When I'm good I'm very good. But when I'm bad I'm better."



Bluebirds ft. "Make Believe", SculptureCenter, Queens, NY, 2014
Bluebirds ft. "Make Believe" debuts two Depression-era operettas, "Hallelujah, I'am a Bum!" and "We're in the Money" sung in tandem and carried by dogs. An original song, "Make Believe", was sung by its song-writer, Nettie Smith, and performed by a smaller pup swaddled in a jacket.

AVIVA SILVERMAN
CURRICULUM VITAE

Born 1986
Lives and works in New York

EDUCATION

2008 Bachelors of Fine Art, Maryland Institute College of Art, Baltimore, Maryland

SELECTED SOLO EXHIBITIONS

- 2022 A House Can't Flood That Never Gets Built, at VEDA, Florence, Italy
2019 The Living Watch Over the Living II, Volksbühne, Berlin, Germany
We Have Decided Not to Die, Veda, Florence, Italy
Solo presentation with Veda, Liste Art Fair, Basel, Switzerland
2018 Protect Me from What I Am, Swiss Institute, New York, NY
yom asal yom basal, Sommer Contemporary Art, Tel Aviv, Israel
Entering Heaven Alive, Bodega, New York, NY
2017 The Living Watch Over the Living, Veda, Florence, Italy
2015 Unmanned Lander, Bodega, New York, NY

SELECTED GROUP EXHIBITIONS

- 2022 symbiopsychotaxiplasm, Nicodim, New York, NY
Thunder and Light, La Casa Encendida, Madrid via Cordova
2020 Witch Hunt, Kunsthal Charlottenborg, Copenhagen, Denmark
Pen pressure, Haus Wein, Wein, Austria
2019 Les Soirées de Paris, Crèvecoeur, Paris, France
2018 Difference Engine, curated by Cory Arcangel and Tina Kukielski, Lisson Gallery, New York, NY
Pine Barrens, Tanya Bonakdar, New York, NY
2017 EXO EMO curated by Antoine Catala and Vera Alemani, Greene Naftali, New York, NY
Champignons, curated by Francesca Gavin, Galerie PCP, Paris, France
Condo NY, with Croy Nielsen, Bodega, New York, NY
Table Scenes, Kirpilä Art Collection of Finnish Cultural Foundation, Helsinki, Finland
Céu Torto, curated by Attilia Fattori Franchini, Boatos Fine Art, São Paulo, Brazil
Protean Vessel(s), Ellis King, Dublin, Ireland
2016 Heavy Metal, Carl Louie, London, Ontario, Canada
I Surrender, Dear, Salzburger Kunstverein, Salzburg, Austria
The Castle Walls Are High but My Hair Is Long, Romeo, New York, NY
Exhibition by 31 Women, organized by Vivien Trommer, Philipp Pflug Contemporary, Frankfurt, DE
It Can Howl, Atlanta Contemporary, Atlanta, GA
Safety Deposit Box, Lock Up International, Frankfurt, Germany
Jumanji, Soft Focus Institute, Ghent, Belgium
Bitter Water, with Anna Betbeze and Willa Nasatir, DREI, Cologne, Germany
A Stolen Painting Found by a Tree, curated by Kodomo, Rope, Baltimore, MD
Walk Artisanal, curated by Miles Huston and Peter Harkawik, 3716 Eagle Rock, Los Angeles, CA
2015 Natural Flavor, Ludlow 38, New York, NY

- Greater New York, MoMA PS1, New York, NY
Time Inferno, Et Al., San Francisco, CA
System of a Down, Ellis King, Dublin, Ireland
Our Lacustrine Cities, Chapter NY, New York, NY
Cold Places, Galerie Andreas Huber, Vienna, Austria
Take Me Down, Goethe-Institut at Ludlow 38, New York, NY
OPEN, Studio Voltaire, London, England
2014 In Practice - Chance Motives, Sculpture Center, New York, NY
MARS IS HEAVEN, Haydon Boss, London, England
In Its Image, American Medium, New York, NY
Grids, Gillmeir-Rech, Berlin, Germany
Is it Much Too Much to Ask, not to Hide Behind the Mask?, Old Room, New York, NY
No, You're Product, Slopes, Victoria, Australia
AIRBNB Pavilion, 14th Architecture Biennale, Venice, Italy
2013 Fledgling, Vault Gallery, Berlin, Germany
The Possibility of an Island, Import Projects, Berlin, Germany
2012 Dependent Art Fair, The Comfort Inn, New York, NY
Some Facts About Manhattan, Martos Gallery, New York, NY
2011111111111s Lab for Electronic Arts and Performance, Berlin, Germany
2011 Not the way you remembered, Queens Museum of Art, NY Possession, The Art Foundation, Athens, Greece
2010 Translation as a Structuring Principle: If A Then B, Gentili Apri, Berlin, Germany
Witty, lo-fi works with knotty thoughts, Netherlands Media Art Institute, Netherlands
2009 Agenda, Current Gallery, Baltimore, MD
2008 Dark Fair, Swiss Institute, New York, NY

PERFORMANCES

- 2017 Crooked Sky, Boatos Fine Art, São Paulo, Brazil
2016 Little Big Man, Ellis King, Dublin, Ireland
Bloody Mary, Liste, Basel, Switzerland
Roughing It II, Bard College, Annandale-on-Hudson, NY Twister, MoMA PS1, Queens, NY
2015 Vielen Danke für die Blumen, NADA New York, New York, NY
Roughing It, New Theatre, Berlin, Germany
Take Me Down, Goethe-Institut at Ludlow 38, New York, NY
2014 Bluebirds ft. "Make Believe", SculptureCenter, Queens, NY
The Great Slump on Good Friday, Bodega, New York, NY
Lucy, Old Room, New York, NY
2013 Fly Room, Appendix Project Space, Portland, OR
2012 Zhuanzi dreamed s/he was a butterfly, ii D-Center, Baltimore, MD
2010 Zhuanzi dreamed s/he was a butterfly, Gentili Apri, Berlin, Germany

TALKS

- 2022 Gender and Archeology Lecture, Hunter College, NYC, NY
Oral History Lecture, Pratt Society of American Archivists, NYC, NY
Oral History Lecture, Housing Works, NYC, NY
- 2020 Artists and Writing, Wendy's Subway, Brooklyn, NY
Visiting Artist Lecture, New York University, New York, NY
Visiting Artist Lecture, Fashion Institute of Technology, New York, NY
- 2019 Visiting Artist Lecture, Brown University, Providence, RI
Visiting Artist Lecture, Rhinehart School of Sculpture (MFA), Baltimore, Maryland
Bible Trouble: Naming, Disavowal, & Infinite Self with Cyrus Dunham & Abby Stein, Swiss Institute, NY
- 2018 Living Content Live, Time Square Space, New York, NY
- 2017 Visiting Artist Lecture, Sarah Lawrence College, Bronxville, NY

PUBLICATIONS

- Is it Soup Yet?, Hayley Silverman, Bodega Press, 2018, Print
Bitter Water: Three Poems, FYI, 2016, Print
The Everything, Hayley Silverman, If A Then B. Ed. Pablo Larios, Penguin Books, 2010, Print

GRANTS

- 2023 The Adolph & Esther Gottlieb Grant
2017 The Shifting Foundation, Beverly Hills, California

RESIDENCIES

- 2023 Callie's Residency, Berlin, Germany (forthcoming)
2017 Shandeken Project, Storm King Art Center, New Windsor, NY
2013 Appendix Space, Portland, Oregon

SELECTED PRESS

- Devotions and Deviations: Aviva Silverman, Harry Burke, Mousse Magazine, Issue #70, Winter 2020, Print
Diary: Wings of Desire, Harry Burke, ArtForum, Fall 2020, Web
Hot! Aviva Silverman, Whitney Mallett, Cura 30, Winter 2019, Print
First Look: Hayley Silverman, Dana Kopel, Art in America, Winter 2019, Web
Interview with Hayley Silverman, Cactus Magazine, Issue #06, Summer 2018, Print
Hayley Silverman, Chelsea Hodson, Frieze Magazine, Issue 194, April 2018, Print
Hayley Silverman, Living Content Online, Living Content 9, January 2018
Visions of Heaven in a Gallery Below Ground, Forrest Muelrath, Hyperallergic, February 6 2018 The Year in, and Beyond, New York's Galleries, Andrew Russeth, ARTnews, December 27 2018 Tops & Flops 2018, Dean Kissick, Spike Magazine, December 21 2018
35 Stunning Museum Shows to See over the Holidays, artnet, Sarah Cascone, December 11 2018 Hayley Silverman VEDA / Firenze, Davide Daninos, Flash Art, December 1 2017
Between heavenly observation + pervasive sensing, AQNB, September 28 2017
Hayley Silverman at Veda, Cura Magazine, September 2017

- Digesting the cocktail party in an art collection for Table Scenes, Taidekoti Kirpilä, AQNB, May 30 2017 Here's How Post Election Anxiety Took Over Art Week Miami, Nadia Palon, VICE, December 4 2016
The 10 Most Outstanding Sculptures of NADA Miami Beach 2016, Dylan Kerr, Artspace, December 2 2016
Review: It Can Howl, Erin Jane Nelson, Art Papers, July/August, 2016, Print
"It Can Howl" at Atlanta Contemporary Art Center, Daniel Fuller, Mousse Magazine, July 25 2016 Hayley Silverman, Anna Sophie Berger, Blue Paper, May 2016, Print
Cronies in a California Dream, Keith J. Varadi, Spike Magazine, February 2 2016
Here's How Post Election Anxiety Took Over Art Week Miami, Nadia Palon, VICE, December 4 2016 Ten Artists Every Art Fan Should Know About, Howard Halle, TimeOut New York, December 18 2015 Hayley A. Silverman, Marta Gnyp, FOAM, December 16 2015
Unmanned Lander, Flash Art, November-December 2015
PS1's 'Greater New York' Gets Sentimental, Ryan Steadman, Observer, October 21 2015
Greater New York, Andrew Stefan Weiner, Art Agenda, October 13 2015
Greater New York Survey at MoMA PS1, Adriana Pauly, Autre, October 12 2015
The Figure Is Back, Baby!, Andrew M. Goldstein, Artspace, October 11 2015
PS1's Sprawling 'Greater New York' Show Broadens Its Purview, Andrew Russeth, ARTnews, October 9 2015 Our Lacustrine Cities, The New Yorker, July 2015
You Are What You Eat, Laura McLean-Ferris, Mousse Magazine, Summer 2015, Print
Artist and Curator Ajay Kurian's NADA New York 2015 Picks, Ajay Kurian, Artspace, May 15 2015
Art Advisor Heather Flow's NADA New York Picks, Artspace, May 12 2015
30 Emerging Artists to Watch During Frieze Week, Artsy, May 12 2015
8 Great Booths to Check Out at NADA, Christie Chu, artnet News, May 15 2015
Hayley Silverman's Soup: a Play in Two Acts, Pablo Larios, Art Papers, March 2015, Print
Hayley A. Silverman, Abraham Adams, Artforum, February 2015
Hayley A. Silverman, Brian Droitcour, Art in America, February 2015
Food in the Frame, Ruby Tandoh, BBC Radio 4, February 2015
The Figure Is Back, Baby!, Andrew M. Goldstein, Artspace, October 11 2015
24 Artists to Watch, Modern Painters, December 2014, Print
Forecast, Hayley A. Silverman and Emily Shinada, Info-Punkt, October 2013 Print
How To Download A Boyfriend, Badlands Unlimited, 2012
Artist of the Week: Hayley Aviva Silverman, Vincent Uribe, LVL3 Gallery, September 2011
Visualizing Community, Nicholas O'Brien, Wave Int'l, Issue 02, June 2011
Collasus: Office for Collaborative Sustainability, Berlin, 2011, Print
Post Internet: Notes on the Internet and Art, Gene McHugh, Brescia, 2011, Print
Possession, Damon Zucconi, The Art Foundation of Greece, 2011, Print
In der Konzeptschleuse, Dominikus Müller, Artnet, September 2010
Younger than Jesus: Artist Directory. New York: Phaidon Press, 2009, Print
Putting the I in Imaginary, Marisa Olson, Rhizome, June 2008
Agenda: Queering Popular Media, Kate Barutha, Radar Redux, 2008, Print
Splashes of Color (and Gender), Jason Founberg, NewCity Art, 2008

