



Self Portrait with 12 Noses, silicone prosthetics, polaroid, 17 x 10.5, 2019

American Gold Refinery
Interactive Web Archive,
HD Video with Sound, 2025

'American Gold Refinery', a multichannel video web archival library, centers around two subjects, and two correlating spaces; diamonds and pigeons, Forty-seventh Street, New York City, and the pigeon auction of West Babylon, New York State.

The diamonds and the pigeons set a clear contrast. One is a precious stone while the other is a filthy city bird. Yet both gain value through desire and fetish. Here, both are portrayed in captivity.; The pigeons are encaged in small shoe boxes or wooden cases, while the diamonds are caged in vitrines and their retailers inside cubicle counters or offices.

By combining the two, I aim to ask questions about freedom in American culture (culture of consumerism); the blurred lines between intimacy and transaction, mysticism and fetishism in an ultra-materialist society.

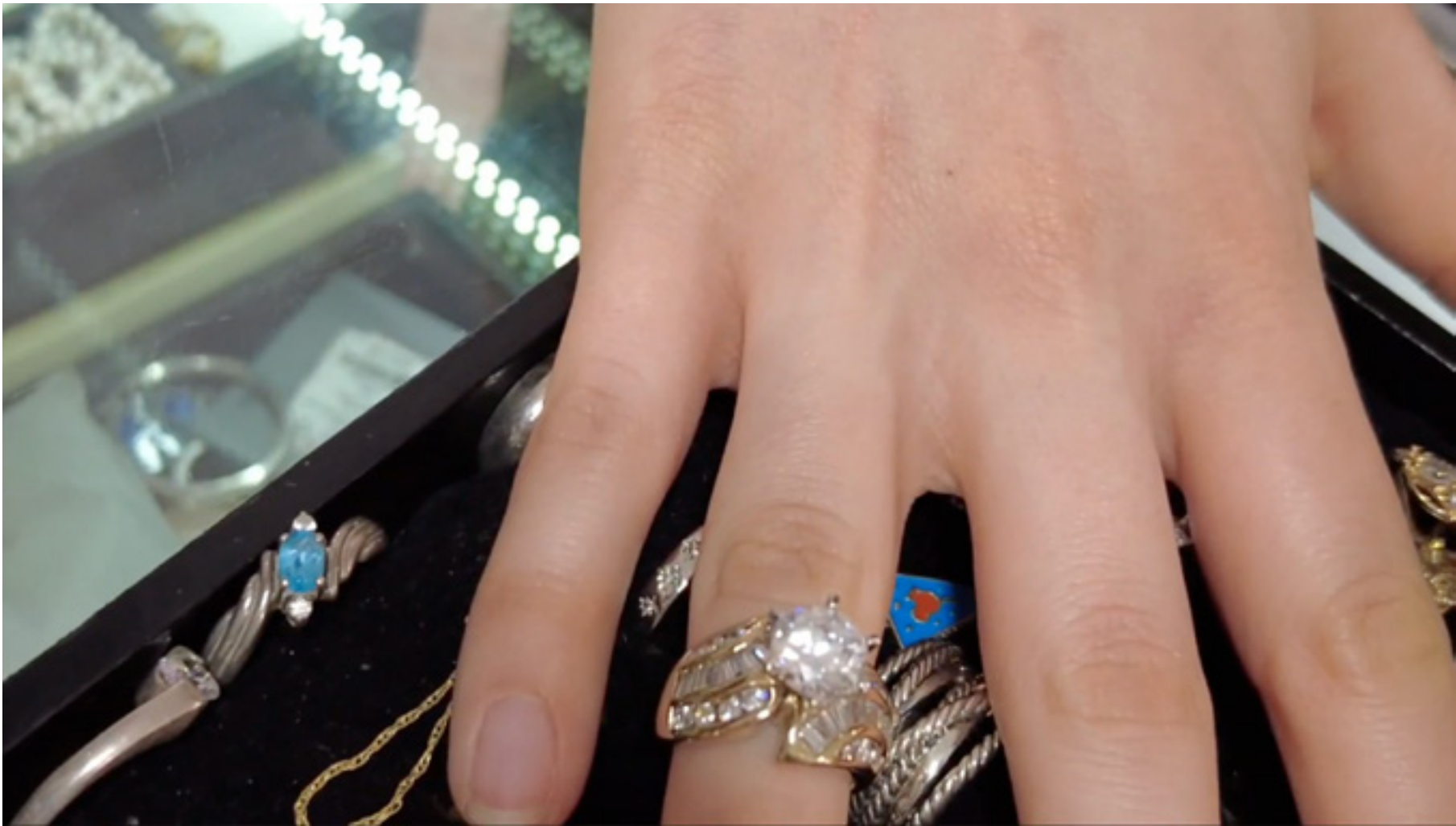
[Link to full text](#)
[Link to work](#)



Video 16/16: Everything is a Naked Thought That Strikes (still)



Video 11/16: Freedom lays in the resemblance between a pigeon and a dollar (still)



Video 9/16: Looking for something unique (still)



Video 10/16: once, twice -- (still)



Video 12/16: You have to have space (still)

Performance of Failure
Mixed Media and Sculpture, 2019

If capitalist production is the process through which the worker becomes alienated from the products of their own labor, what happens when we ourselves become the product?

Performance of Failure is a series of sculptures and performative videos that reflect on and speculate about invisibility, futility, alienation, and one's relationship to their own materialistic merit.



Performance of Failure
Mixed Media and Sculpture, 2019



Performance of Failure
Mixed Media and Sculpture, 2019



[Link to video](#)

Part of Performance of Failure
Monday at 12, HD Video with Sound, 4:56 min, 2019
Fax drawings, 2019

Monday at 12 is the result of a collaboration with Saudi artist Abdulmohsen Bin Ali that began at SVA. Through this collaborative work, we explored ways to transgress physical borders using simple, everyday tools such as an iPad, Wi-Fi, duct tape, a bicycle helmet, and a fax machine. The physical borders that confined our friendship, him being based in Al Ula, Saudi Arabia, and myself, an Israeli citizen, served as starting points for experimental performative actions. By playing with the DIY machines we built, we approached these borders as ‘a kind of nerve ending’: points of tension that also offered potential for connection.



Fax drawing, no.06, A4 paper, 2019

Part of Performance of Failure

Monday at 12, HD Video with Sound, 4:56 min, 2019

Fax drawings, 2019



28 Kisses I Bought on Craigslist,
Video with Sound, 28 Monitors, 2019

28 Kisses I Bought from Craigslist is the result of ads I posted on Craigslist in late 2018, offering to purchase videos of people kissing a partner. This project was my attempt to create a portrait of the time through a historical theme: the kiss. A narrative and iconography repeated (and exhausted) throughout art history. From Brancusi to Lichtenstein, Magritte, Andy Warhol, and many others, some of the most iconic moments in visual culture climax in the image of a kiss. By offering participants a dollar per minute, I became the owner of these self-produced, low-resolution files of intimacy. Eventually, I played the videos on a loop, making the length of each kiss indistinguishable. I wanted to see how much they would exhaust their kiss, turning it into a physical act of labor, capitalizing on it, and ultimately becoming alienated from it.

[Link to full thesis](#)

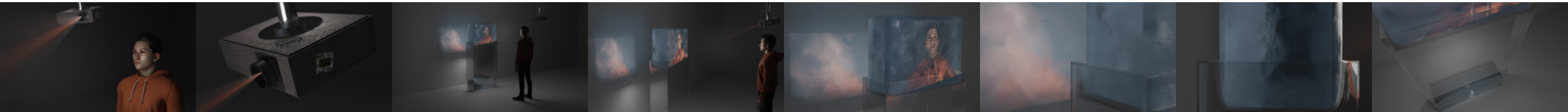


28 Kisses I Bought on Craigslist (still)

28 Kisses I Bought on Craigslist,
Video with Sound, 28 Monitors, 2019



28 Kisses I Bought on Craigslist, Installation View,
School of Visual Arts, NY, 2019



A Window Without A Home

Print Strip of 30 Frames, 3D Simulation, 2025

Synopsis

In an echoed room, a rectangular block of ice is placed. It might remind you of a TV screen, only it's thick and wet. In the simulated space, there is a camera installed that is connected to a live streaming projector. The camera captures the viewer looking at the object (the ice), and the projector is directed to screen that gaze back onto the ice, transmitting the viewer's gaze as a feedback loop.

The main characters of this simulacra are the viewer and the ice; their main characteristics are ephemerality and weathering.

Challenged by the boundaries between matter and digital, the translation of natural elements into the digital dimension produced the simulated environment. The conditions was fed with the properties of frozen water and heat caused from the light of the projector and the body of the Viewer. These properties, and their transition into digital space, introduced a set of unexpected challenges to overcome.

A Window Without A Home
Print Strip of 30 Frames, 3D Simulation, 2025

Left Over, and Over
Microscopic Photography, 2018

The microscopic photography series 'Left Over, and Over' includes a collection of leftovers that I collected over time and froze in my home freezer: dried plant petals, fish remains, a piece of my skin, and more. I put the frozen blocks/icebergs under a microscope and photographed what the naked eye cannot see. I discovered a whole world there that I didn't know was part of my life. Waste is one of the most intimate and revealing things to me, and looking at it at microscopic resolutions was a way for me to get closer.



Microscopic Photograph, 2018, Skin Patch

Left Over, and Over
Microscopic Photography, 2017



Microscopic Photograph, 2018, Epithelial Tissues of a Fish

Left Over, and Over
Microscopic Photography, 2017



Microscopic Photograph, 2018, Pupil, Scales



Microscopic Photograph, 2018, Stem, Spore And Mat

Ruinas del Convento de San Francisco
Installation, 2021

Ruinas del Convento de San Francisco was created during my time at the Pilotenkueche residency and consisted of three interconnected works: two large sheets of handmade paper crafted from my studio waste over the course of the three-month residency; a photographic print taken at the Ruinas del Convento de San Francisco in Portugal, during a separate project; and a sofa that I deconstructed, cutting it into pieces.

The work explores the tension between the monumental and the mundane, between archaeological ruins and everyday waste, often overlooked yet equally layered with untold histories. Using an ancient papermaking method dating back to 200 BCE, I shredded my daily trash and transformed it into fragile sheets that became a kind of wall or portal, echoing the delicate fragmentation of the convent ruins.

A second portal emerged through the deconstructed sofa, whose exposed internal structure resembled a vast, skeletal landscape. I wanted to cut a sofa like a loaf of bread. When I got to Leipzig, I met Rumble, she had a great sofa. We agreed I would collect it with a van and slice it "like a piece of ham." When I arrived, I found she had spent the previous night making love on it and now the three of us were loading this very couch into the van. The same object of intimacy became the subject of slow, labor-intensive dismantling. I also made a short film documenting that surreal day.

This work asks to consider how objects carry memory—non-linear, fragmented, and personal, attempting to blur the hierarchy between private memory and monumental history.

[Installation view from 49th round of PILOTENKUECHE international residence program](#)

[Link to video](#)



Ruinas del Convento de San Francisco
Installation, 2021



Ruinas del Convento de San Francisco
Installation, 2021



Ruinas del Convento de San Francisco
Installation, 2021



Rammed Earth Benches

Permanent Installation, Portugal, 2021

Sponsored by Messajana municipal and Buihno Creative Lab. Made in collaboration with Michael Baranov.

Rammed earth is a construction technique that involves compacting sand, clay, gravel, chalk and lime into a solid form. Rammed earth construction is one of the oldest known building techniques, with origins dating back at least 7,000 years. An example for it is the Great Wall of China: Though later sections were made of brick and stone, many early sections (as early as 3rd century BCE) were built using rammed earth, especially in arid regions. A key aspect of rammed earth construction is its deep reliance on the specific qualities of local soil; builders must understand the composition, moisture content, and clay-to-sand ratio of the earth available on-site to ensure structural integrity and longevity. Every location requires a slightly different mixture of components, and a comprehensive understanding of the soil and its materiality. We spent a month in Messejana testing and experimenting with this technique, eventually making two new benches to replace the benches that were out of function. The main thing we notice when arriving in Messejana is how central the community is in the small town. Everyone sitting together outside, in the public pool, or at the restaurant. We wanted to make something that will enable more gatherings.



Material Research, Messejana, Portugal 2021

Rammed Earth Benches

Permanent Installation, Portugal, 2021

Sponsored by Messajana municipal and Buihno Creative Lab. Made in collaboration with Michael Baranov.



Rammed Earth Benches

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Height 45cm X Length 150cm X Depth 40cm. Each Bench Weights Approximately 550 Kilo.

Rammed Earth Benches
Permanent Installation, Portugal, 2021
Sponsored by Messajana municipal and Buihno Creative Lab. Made in collaboration with Michael Baranov.



Google Earth View

Water is A Verb
Experimental Documentary, 10 Min, 2025

Water is A Verb is a 10-minute collaborative experimental documentary revolving around Betsy Damon (b. 1940), an esteemed eco-artist and activist who has dedicated her life and 60 years of practice to water and its major role on our planet. The experimental video centers on Damon’s practice and her important work with water and eco-activism through the intersection of art and science, nurturing the vital importance of water in micro and macro systems, and introducing new conceptual solutions to its impact on society and how those impacts should be socially driven.

One of the focuses of the video is on The Living Water Garden, a public work from 1998 that Damon created in Chengdu, China, which reflects a remarkable twist: her vision found fertile ground in a communist nation—an achievement that underscores the irony that her own homeland, the United States, would not have readily embraced.

Created by: Shahar Kramer, Tom Sidi
Directed by: Tom Sidi
Creative Producer: Shahar Kramer
Archival Manager: Shahar Kramer
DOP: Thomas Marchese
Line Producer: Iasmel Dussan
Camera & Production Crew:
Camera 1st Assistant: Nile Garcia
Gaffer: Oliver Metzler
Grip: Rob Bevis
Swing: Emily Waloski
Sound: Bradley Macena
Art Department: Natalia Ferrara
Art Assistant: Cyrus Gainer



Stills from Water is A Verb

Water is A Verb
Experimental Documentary, 10 Min, 2025



Stills from Water is A Verb

Beyond Codex; Living Archives
2022

Beyond Codex Living Archives delves into artistic practices that utilize archiving as a method to reimagine the potential of publishing. The exhibition focuses on strategies of the artist as researcher, highlighting the importance of archives/ archiving as records of history and as evolving spaces for inquiry and discourse. As a beginning, rather than an end, the living archives extends the notion of its application beyond a preservational position; rethinking the power structures of the archival system – its presumed authority as an institution of itself - Beyond Codex: Living Archives is a meditation on the crossing and diverging pathways between personal narratives and public records, as well as the notion of accessibility within organized systems. From family records to online indexes, Beyond Codex includes works which challenge the conventions of publishing and archiving while generating needed space for often-times under-recognized cultural heritage and texts.

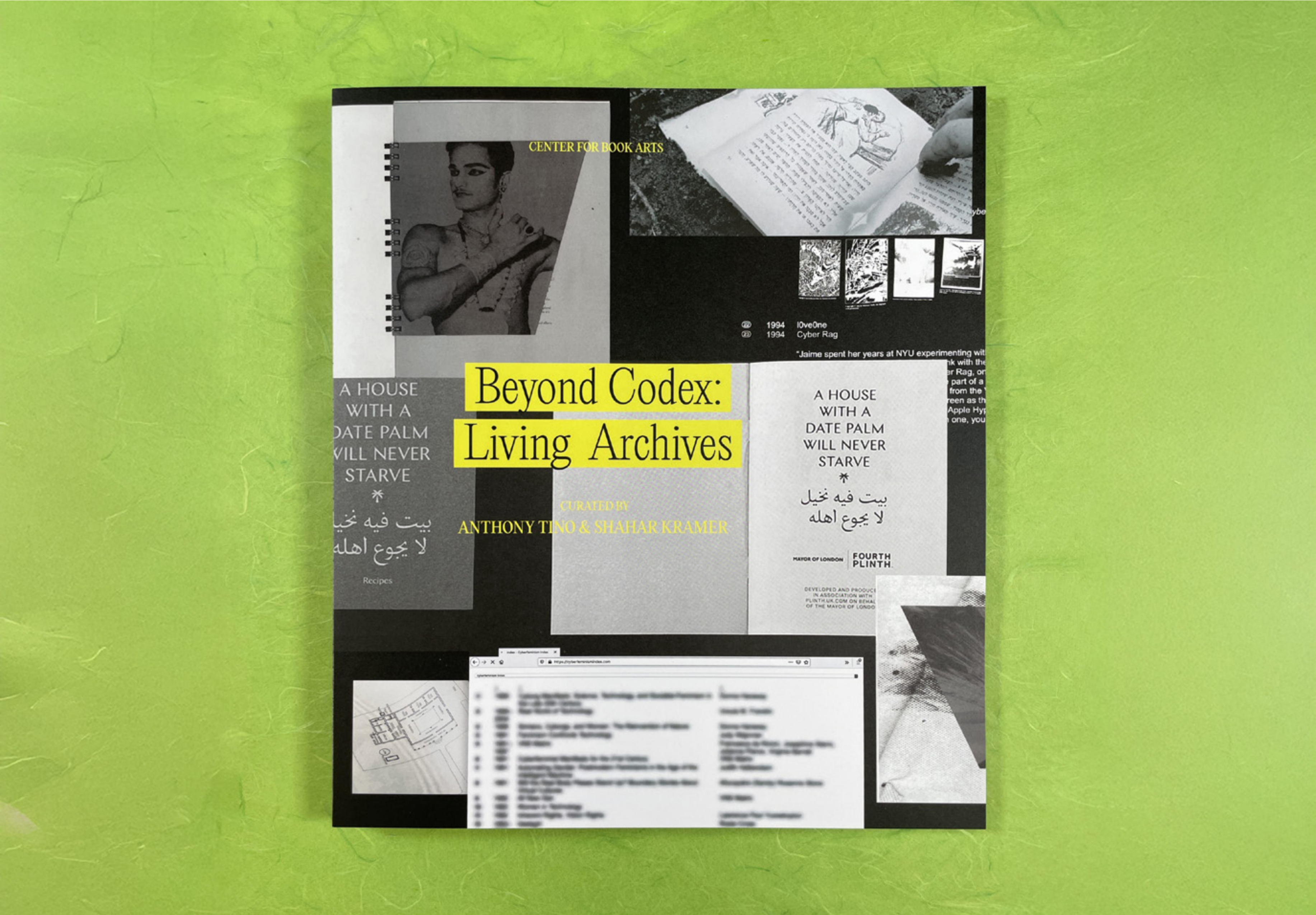
Michael Rakowitz; Mina Shoaib; Hardworking Goodlooking; Edwin Tayao; Matjaž Tačič; Mindy Sue; Betsy Damon; Liliana Farber; Irmak Canevi & Marie von Heyl; Abie Franklin; T. Shanaathanan; Ai Weiwei. Xu Bing & Zeng Xiaojun



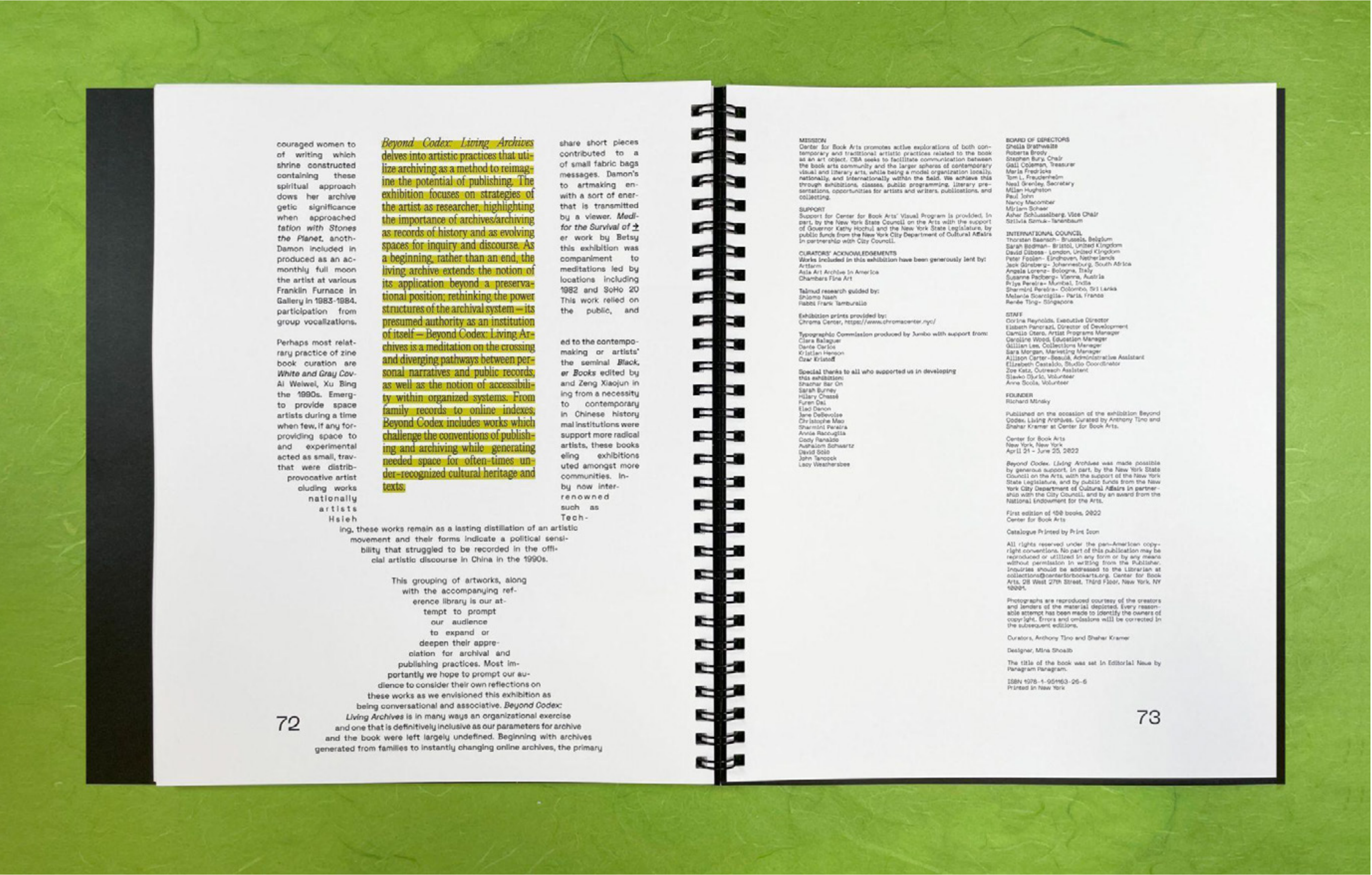
Photo Credit: Itai Zwecker



Photo Credit: Itai Zwecker



Catalogue, Beyond Codex: Living Archives. Edited by Shahar Kramer and Anthony Tino.
Designed by Mina Shoaib. Published by Center for Book Arts, 2022



Catalogue, Beyond Codex: Living Archives. Edited by Shahar Kramer and Anthony Tino. Designed by Mina Shoalb. Published by Center for Book Arts, 2022

The Empty Space 2020

The Empty Space was temporary exhibition space in a vacant store in Neve Tzedek, Tel Aviv. Co- founded with artist(-curator) Lenny Guant, we invited artists to "take-over" the space for a period of 1-14 days. This project was an entirely independent initiative, in which we managed and assembled a bricolage of over 20 artists.

Amidst lockdowns and the height of the pandemic, the city became a ghost town, with many local stores and businesses closing down and community and cultural centers out of activity. Lenny and I got depressed from this new reality, as many others did, and tried to think of how to activate spaces within the current constrictions. Looking at those as a challenge, a condition that allows perhaps for creative solutions, we decided to contact some of the vacant store landlords and suggested we operate their vacant store until a new tenant will be found. The glass frontier was perfect, as it allowed both the needed distance and a way of exhibiting and performing to passers by. It became a place where people walked by, at any time, and likely something would be happening, some activity was taking place behind the glass front.



Installation view from Yom Bahir by Dorit Figovitz Goddard, Noa Tavori, Adi Weizmann, Tel Aviv, 2020



Opening Reception, Yoav Efrati, Tel Aviv, 2020

Thank You!

CV - Shahar Kramer, 2025

kramershahar@gmail.com
shaharkramer.com

WORK EXPERIENCE

Archivist for eco-feminist artist and activist Betsy Damon, supervised by art historian and curator Monika Fabijanska, September 2023- August 2024

Tour Guide Chelsea Gallery Tours, May 2023- February 2025

Art Advisor Sipur Pashut, book and culture center, April 2020- Present

Art Editor Granta Magazine (Hebrew), April 2020- Present

Project Manager Bleecker & Prince, September 2021 - August 2023

Assistant Art Practice MFA Program, August 2016- August 2018

Space Manager and Art Producer Cocoon Flex Spaces, September 2017- May 2018

Editor in Chief PA Quiet Lunch Magazine, September 2016- September 2017

CURATORIAL PROJECTS

Silent Life, **Granta Magazine**, Issue 12, 2024

Another Land: New Indian Writing, **Granta Magazine**, Issue 11, 2023

Alfabeto Ambrosia, **The Other Art Fair**, Turin, Italy, 2022

Beyond Codex: Living Archive, **Center for Book Arts**, Manhattan, NY, 2022

Co-founder and director of artist-run space **The Empty Space**, Tel Aviv, 2020-2021

SELECTED EXHIBITIONS

Questioning Space Accumulation, **Alte Handelsschule**, Leipzig, 2021

Lichtspiele Festival, **Josephstraße**, Leipzig, 2021

Static Range, Bilingual translation in collaboration with Himali Singh Soin and Muna Abu Baker, E-WERK, **Luckenwalde**, Germany, 2021

Out of the Cube, **Tel Aviv Museum**, Tel Aviv, 2021

Mass, **CICA Museum**, Seoul, 2020

New Media Art Conference, **CICA Museum**, Seoul, 2020

When Fiction is Rendered True, **Kunstraum Gallery**, Brooklyn, NY, 2020

Exit Strategy, **Cinemateq**, Tel Aviv, 2020

Staring Into Space, **MACAA**, Nebraska, 2018

AWARDS/ GRANTS/ FELLOWSHIPS

Project Grant for Keepers of the Waters **Annenberg Foundation and Metabolic Studio**, Los Angeles September 2023

Curatorial Fellowship **Center for Book Arts**, New York, April 2022

Commissioned Public Installation, **Buinho Creative Hub**, Portugal, June 2021

Honors for thesis project Performance of Failure **The School of Visual Arts**, New York, 2019

Student Award for Staring Into Space, **MACAA**, Lincoln, 2018

PUBLISHED WRITINGS

Pride, Shame and Shamelessness, exhibition text for Eyal Chowders solo show BRB, Cassata, Tel Aviv, 2025

Rooted In Rebellion, review of Iranian duo artists ICY&SOT, As Promised Magazine, Issue 8, 2024

Textile In Tandem, Review of cultural center, cafe and clothing brand and store Colbo, As Promised Magazine, Issue 8, 2024

Watermarks, Conversation with artist Adam Roman Ascher, Granta Magazine, 2024

In Dialogue with the Noa Yekutieli Sketchbook, exhibition review for Noa Yekutieli solo show No Longer – Not Yet, ISCP, NY, 2024

On Silence and Art a conversation between editor Noga Resh on the curation for Issue 12 Granta Magazine, 2024

Culinary Sense - and Sensibility, review chef and former fashion photographer Nir Sarig, As Promised Magazine, Issue 7, 2023

Static Range, bilingual cross project with Himali Singh Soin and Muna Abu Baker for Granta Magazine, 2021

Authenticity in the Age of Digital Art, review Ed Atkins at Gavin Brown for Erev Rav Magazine, 2020

The Color of Money, review Michael Riedel at GRIMM gallery for Erev Rav Magazine, 2019

Value, Product, Art, review Mika Rottenberg at the New Museum for Erev Rav Magazine, 2019

Good Karma, Interview with artist Karma She for As.IZ Magazine, The Now Issue, 2018

EDUCATION

The School of Visual Arts, BFA Fine Arts (honors), New York, 2015-2019

VOLUNTEER

Board Member Keepers of the Waters, Non profit, May 2022- Present

BIBLIOGRAPHY

The Rebirth of Shahar Kramer: An Artist Who Found Herself Outside Herself, Akeem Duncan, Quiet Lunch Magazine, February 2023

Looking to do things differently: Artist Shahar Kramer, Talia Levine, February 2023

I am Female, I am Male, Everyone Wears the Words They Love, Silvia Francia on Alfabeto Ambrosia for La Stampa, November 2022

Common Ground, Megan N. Liberty, Brooklyn Rail, May 2022

Beyond Codex: Living Archives Center for Book Arts Press New York 2022, Catalog

Beyond Codex: Living Archives, Asia Art Archive in America, 2022

Questioning Space Accumulation: Uninterrupted Dialogue, Kizzie McNeal, Pilotenkueche Magazine, December 2021

Shahar Kramer: How Memory Leaves Marks, Fanni Papp, Pilotenkueche Magazine, November 2021

Out of the Cube, Erev Rav Editorial Board, July 2021

‘Out of the Cube’ Takes Sculptures Out of Museum and Into Tel Aviv, Jessica Steinberg, The Times of Israel, July 2021

Out of the Cube: Less Mediation, More Observation, Joy Bernard, Portfolio Magazine, July 201

Three Art Ventures Making its Audience a Partner, Dana Gillerman, Calcalist, July 2021

Into the Clouds: New Media Art 2021, Edited by Leejin Kim (CICA press: Gimpso, S. Korea, 2021) exhibition catalogue

Changes in Spectatorship: Art Spaces that Grew Under the Auspices of Covid Constraints, Ori Drukman, Portfolio Magazine, December 2020

As Tel Aviv Awakens, Artists Moved By Lockdown, Jessica Steinberg, The Times of Israel, May 2020

Human Nature, Stephanie Young, Vellum Magazine, no. 24 (June 2020): 16.

Rav Erev, Erev Rav Editorial Board, May 2020

Tel Aviv Artists Reclaim a City Under Quarantine, Jessica Steinberg, Jewish Telegraphic Agency, NY Jewish Week, June 2020

Shahar Kramer's Kisses, Yuval Saar, Portfolio Magazine, April 2020

Untitled Figures, Granta Magazine, October 2017