



Camille Klein

Works on paper

March 14 - May 10, 2026

Lulu Berlu is pleased to present its debut presentation, *Works on paper*, a solo exhibition by Camille Klein. *Works on paper* is a two site exhibition located in Ridgewood, NY.

A bank of borrowed and invented signs have been transformed by mimicking, mistranslating, stretching, and scrambling. By adopting the manufacturing process used for cereal boxes—laminated sandwiches of printed paper and chipboard—Klein has interpolated a Fisher-Price x Barbie dollhouse rug and reproduced the mutation as a grotesque, life-sized floor piece. Decorative painting techniques like trompe l'œil and glazing are exploited to achieve some of her other effects. Through a compulsion towards almost incestual iteration, incidental marks are systematically reproduced to the point of motif. In-house glyphs are stenciled and deployed like craft store stamps. Some fundamental gestures appear across larger forms, as if plotting them along a Punnett square would reveal key information about the more dominant components of each shape: parallel arcs connecting bulbs, tapered rectangles, exaggerated sickles. Often these shapes wind up in the form of paper cutouts, or “snips,” as Klein terms them, of various sizes alongside extractions from mass-market graphics like toy packaging and wrapping paper. These snips are pulled by the tractor beam of the frequently garish designs she seems fixated on collecting and redistributing. The sources are jumbled, flattening the contrast between what’s lifted from online or in-person retailers and what’s repurposed from the many sketchbooks filled in a year of work.

At first glance, these configurations can appear overly concerned with making their sources’ vulgarity more palatable, with removing a certain charge that comes with their initial production by desaturating and wonkifying them through the specific pretenses of her art practice. A more confusing kind of hybridization is actually underway, less interested in the redemption of the references than in creating a new kind of guilt by association. Klein’s constructions produce a compelling visual drone, akin to blowing an undecipherable note on a paper bugle. The drone is reminiscent of the ineffable visions offered by a DMT elf—though here the elf is operating more like a soon-to-be-fired art director at the research and development offices of Target’s textile department. These visions have had their symmetries ruined, their details compressed, vectorized, and poisoned by commercial tactics, but they are also on the run, stuck in suspension over the pleasing beiges, greys, and off-blacks of Klein’s surfaces. Do we really wish for them to end up anywhere else?



Camille Klein (b. 1996 Portland, OR) lives and works in New York. She is a founding member of the artist collective Whistlegraph (2020-2023). This is her first solo show.