

Cameron Rowland

Born 1988, Philadelphia, Pennsylvania

Lives and works in New York

Education

2011 BA, Studio Art, Wesleyan University, Middletown, Connecticut

Solo Exhibitions

- 2024 Dia Art Foundation, Beacon, New York (Upcoming)
- 2023 *Amt 45 i*, Museum für Moderne Kunst, Frankfurt, Germany
- 2021 *Deputies*, Maxwell Graham/Essex Street, New York, New York
- 2020 *3 & 4 Will. IV c.73*, Institute of Contemporary Arts, London, UK
- 2018 *D37*, Museum of Contemporary Art, Los Angeles, California
- 2017 *Birmingham*, Galerie Buchholz, Cologne, Germany
Rue Ravenstein 32, Établissement d'en face, Brussels, Belgium
- 2016 *Indirect Benefit*, Kunsthalle Freiburg, Freiburg, Switzerland
91020000, Artists Space, New York, New York
- 2014 *Bait, Inc*, Maxwell Graham/Essex Street, New York, New York
- 2013 *An Agreement*, Wilfred Yang, Los Angeles, California
- 2012 *Visibility and Aesthetic Control*, Appendix Space, Portland, Oregon
Those, Wave Hill Sunroom Project Space, Bronx, New York

Group Exhibitions

- 2024 *Always Being Relation: 50 Years of the Gallery at the CFA*, Wesleyan University, Middletown, Connecticut
Glasgow International, Glasgow, Scotland
Beverly Buchanan: I Broke the House, gta exhibitions, ETH Zürich, Switzerland
Cameron Rowland, Tiffany Sia, Christopher Williams, Maxwell Graham Gallery, New York, New York
For What It's Worth: Value Systems in Art since 1960, The Warehouse, Dallas, Texas
New Encounters: Reframing the Contemporary Collection of the Columbus Museum of Art, Columbus Museum of Art, Columbus, Ohio
vītatio, Altman Siegel, San Francisco, California, curated by KRM Mooney
Withholding, Whitney Independent Study Program Exhibition, 745 Washington Street, New York, New York
- 2023 *Inheritance*, Whitney Museum of American Art, New York, New York
Afro-Atlantic Histories, Dallas Museum of Art, Dallas, Texas
On the Value of Time, Museum Ludwig, Cologne, Germany
Depreciation, Collection Galleries, Dia Art Foundation, Chelsea, New York, New York
- 2022 *Afro-Atlantic Histories*, Los Angeles County Museum of Art, Los Angeles, California

Afro-Atlantic Histories, National Gallery of Art, Washington, D.C.
A Barganha, coleção moraes-barbosa, Sao Paulo, Brazil
Conditions and Frameworks: Infrastructure as Form and Medium, Academy of Fine Arts, Vienna, Austria
Fire Figure Fantasy: Selections from ICA Miami's Collection, ICA Miami, Florida
in/stasis, Whitney Independent Study Program Exhibition, Artists Space, New York, New York
Journeys Through the Tate Collection: The Port and Migration, Tate Liverpool, UK
Living with Ghosts, Pace Gallery, London, UK
Monochrome Multitudes, Smart Museum of Art, Chicago, Illinois
No One is Bored, Hessel Museum of Art, Bard College, Annandale-on-Hudson, New York
Post-Capital, Kunsthall Charlottenborg, Copenhagen, Denmark
Source Materials, Tiny Mutual Admiration Societies, University of Applied Arts Vienna, Vienna, Austria
Working Thought, Carnegie Museum of Art, Pittsburgh, Pennsylvania

2021 *Afro-Atlantic Histories*, The Museum of Fine Arts, Houston, Texas

Figure, Door, Passage, CCS Bard Hessel Museum, Annandale-on-Hudson, New York
Grief and Grievance: Art and Mourning in America, New Museum, New York, New York
INFORMATION (Today), Astrup Fearnley Museet, Oslo, Norway
INFORMATION (Today), Kunsthalle Basel, Basel, Switzerland
Lost in America, Museum Im Bellpark, Kriens, Switzerland
Post-Capital, Mudam, Luxembourg
Regroup Show, Miguel Abreu, New York, New York
The Museum of Modern Art, New York, New York

2020 *Circular Flow: On the Economy of Inequality*, Kunstmuseum Basel, Basel, Switzerland

Lost in America, n.b.k., Berlin, Germany
Louise Lawler, R. H. Quaytman, Cameron Rowland, Galerie Buchholz, Cologne, Germany
Manifesta 13 Marseille, Marseille, France
Sammlung, Museum fur Moderne Kunst, Frankfurt, Germany
Two Years' Vacation, Frac Lorraine, Metz, France
Untitled, 2020, Punta della Dogana, Venice, Italy

2019 *Circular Flow: On the Economy of Inequality*, Kunstmuseum Basel, Basel, Switzerland

Colored People Time, Institute of Contemporary Art, Philadelphia, Pennsylvania
Exodus, Bortolami Artist/City, Watergate Office Building, Washington, D.C.
God Made My Face: A Collective Portrait of James Baldwin, David Zwirner Gallery, New York, New York
Museum, Museum fur Moderne Kunst, Frankfurt, Germany
The Warmth of Other Suns: Stories of Global Displacement, Phillips Collection, Washington, D.C.
You: Works from the Lafayette Anticipations Collection, Musée d'Art Moderne de la Ville de Paris, Paris, France

2018 *A Measure of Humanity*, Columbus Museum of Art, Columbus, Ohio

Contractual Statements We Live By, Kunsthalle Bern, Bern, Switzerland
Don Quixote, Galerie Barbara Weiss, Berlin, Germany
Histórias afro-atlânticas, Museu de Arte de São Paulo and Instituto Tomie Ohtake, São Paulo, Brazil
Picture Industry: A Provisional History of The Technical Image, 1844-2018, LUMA Foundation, Arles, France
Post Institutional Stress Disorder, Kunsthall Aarhus, Aarhus, Denmark
Optik Schröder II, mumok, Vienna, Austria
Other Mechanisms, Secession, Vienna, Austria
"Aos nossos pais" ("To Our Parents"), 33rd Bienal de São Paulo, São Paulo, Brazil
Collection Galleries, Harvard Art Museums, Cambridge, Massachusetts

2017 *2017 Whitney Biennial*, Whitney Museum of American Art, New York, New York

A still life by Chardin, organized by Maxwell Graham, Lisson Gallery, London, UK

- acordo de confiança*, Biblioteca Mário de Andrade, São Paulo, Brazil
Etre moderne: Le MoMA à Paris, Fondation Louis Vuitton, Paris, France
Looking Back: The 11th White Columns Annual, selected by Anne Doran, White Columns, New York, New York
Louise Lawler: WHY PICTURES NOW, The Museum of Modern Art, New York, New York
Mechanisms, The Wattis Institute, San Francisco, California
Other Articulations of the Real, CCS Bard Hessel Museum, Annandale-on-Hudson, New York
our words return in patterns (part 1), galeriepcp, Paris, France
Picture Industry, CCS Bard Hessel Museum, Annandale-on-Hudson, New York
Schreibtschuh, Galerie Meyer Kainer, Vienna, Austria
Unfinished Conversations: New Work from the Collection, The Museum of Modern Art, New York, New York
- 2016 *Adrift on Plastic Island*, Galerie Bernhard, Zurich, Switzerland
Development: Okayama Art Summit 2016, Korakukan Tenjin Public School, Okayama, Japan
Interiors, Front Desk Apparatus, New York, New York
Le Grand Balcon, La Biennale de Montreal, Montreal, Canada
Takashi Murakami's Superflat Collection —From Shōhaku and Rosanjin to Anselm Kiefer, Yokohama Art Museum, Yokohama, Japan
When Did Intimacy Begin Width, curated by Torey Thornton, Jeffery Stark, New York, New York
- 2015 *A Constellation*, The Studio Museum in Harlem, New York, New York
AGGRO-CULTURE, Holiday Cafe, Brooklyn, New York
Greater New York, MoMA PS1, Long Island City, New York
Infamous Lives, Oracle, Berlin, Germany
International Currency, Lodos, Mexico City, Mexico
Maxwell Graham/Essex Street @ Maxwell Graham/Essex Street, Maxwell Graham/Essex Street, New York, New York
Overtime: The Art of Work, curated by Cathleen Chaffee, Albright-Knox Art Gallery, Buffalo, New York
Raymond Roussel, Galerie Buchholz, New York, New York
Slip of the Tongue, curated by Danh Vo and Caroline Bourgeois, Punta della Dogana, Venice, Italy
The Chicken and The Egg and The Chicken, Rodeo, London, UK
The Fall, Rodeo, Istanbul, Turkey
The Wattis Institute, San Francisco, California
- 2014 *Samsonite*, SWG3, Glasgow, Scotland
THE CONTRACT, Maxwell Graham/Essex Street, New York, New York
The Husk, Untitled, New York, New York
Theater Objects: A Stage for Architecture and Art, LUMA Foundation, Zurich, Switzerland
U:L:O, Interstate, Brooklyn, New York
- 2013 *Collecting Matters*, Galerie der HFBK, Hamburg, Germany
Conspicuous Unusable, Miguel Abreu, New York, New York
Turnkey of Forever After, Bed-Stuy Love Affair, Brooklyn, New York
- 2012 *Concerns and Returns*, Weingrull, Karlsruhe, Germany
- 2011 *Both Together*, with John Beeson, deuxpiece, Basel, Switzerland

Bibliography

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Benedetti, Lorenzo "The best exhibitions 2023" ATP Diary, January 8, 2024.
Bussel, David, "Capital Time," *Starship 20*, Spring 2024. pp. 102-104.

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- Van Haaften-Schick, Lauren, "Contractual Practices," Grey Room 94, Winter 2024, pp. 67–72.
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- Cotton, Michelle. "So What About 2023?," *Spike Art Magazine*, December 31, 2023.
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- 2022 Abudu, Kojo, ed. "Living With Ghosts: A Reader," London: Pace Publishing, 2022.
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- 2018 Arning, Bill, et al. *Walls Turned Sideways: Artists Confront the Justice System*, Contemporary Arts Museum Houston, Houston, Texas.
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- 2021 *Zoe Leonard: Al Rio / To the River*, Hatje Cantz/MUDAM, Luxembourg.
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- 2018 *A Questionnaire on Monuments, October 165*, Summer 2018.
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Awards

- 2019 The MacArthur Foundation Genius Grant, New York, New York
- 2019 Nomura Emerging Artist Award
- 2024 AICA Deutschland, Special Exhibition of the Year 2023: *Amt 45 i*, Museum für Moderne Kunst, Frankfurt