

Cameron Rowland

Born 1988, Philadelphia, Pennsylvania

Lives and works in New York

Education

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

Solo Exhibitions

2026 Solo Exhibition, mumok: Museum moderner Kunst, Vienna, Austria (Upcoming)

2024 *Properties*, Dia Art Foundation, Beacon, New York

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

2026 *Dire Straits*, Gullringsbo Konstsamling, Stockholm, Sweden
Minor Music at the End of the World, Hartwig Art Foundation, Teatro Goldoni, Venice, Italy
If the word we, 59th Carnegie International, Carnegie Museum of Art, Pittsburgh, Pennsylvania

2025 *Arthur Jafa—Less Is Morbid*, The Museum of Modern Art, New York, New York
Code Switch: Distributing Blackness, Reprogramming Internet Art, The Museum of Contemporary Art Detroit, Detroit, Michigan
Consider Listening, haubrok foundation, Berlin, Germany
Echo Delay Reverb, Palais de Tokyo, Paris, France
Material Evidence, Museu de Arte Contemporânea de Serralves, Porto, Portugal
Minor Music at the End of the World, Hartwig Art Foundation, The International Theater Amsterdam, Amsterdam, Netherlands

We haven't opened yet, but we are working on it and we are doing our best to meet your expectations ..., Institut Funder
Bakke, Silkeborg, Denmark

- 2024 *Air de repos (Breathwork)*, CAPC Musée d'art Contemporain de Bordeaux, Bordeaux, France
Always Being Relation: 50 Years of the Gallery at the CFA, Wesleyan University, Middletown, Connecticut
Buchanan: I Broke the House, gta exhibitions, ETH Zürich, Switzerland
Cameron Rowland, Tiffany Sia, Christopher Williams, Maxwell Graham Gallery, New York, New York
Effetto Notte: Day for Night, Aïshti Foundation, Beirut, Lebanon
For What It's Worth: Value Systems in Art since 1960, The Warehouse, Dallas, Texas
IN.SIGHT, Hamburger Kunsthalle, Hamburg, Germany
New Encounters: Reframing the Contemporary Collection, Columbus Museum of Art, Columbus, Ohio
Not Everything is Given, Whitney Independent Study Program Exhibition, New York, New York
Obstruction, Glasgow International Festival of Contemporary Art, Glasgow, Scotland
Sì: For Margot, Établissement d'en face, Brussels, Belgium
vītatio, Altman Siegel, San Francisco, California, curated by KRM Mooney
15th Baltic Triennial, Contemporary Art Centre, Vilnius Old Town, Lithuania
- 2023 *Afro-Atlantic Histories*, Dallas Museum of Art, Dallas, Texas
Depreciation, Collection Galleries, Dia Art Foundation, Chelsea, New York, New York
Inheritance, Whitney Museum of American Art, New York, New York
On the Value of Time, Museum Ludwig, Cologne, Germany
- 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 für 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 für 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
"Aos nossos pais" ("To Our Parents"), 33rd Bienal de São Paulo, São Paulo, Brazil
Collection Galleries, Harvard Art Museums, Cambridge, Massachusetts
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
- 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
Schreibtischuhr, 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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Bausch Belbachir, Hugo, "Race, Property, Rebellion: Cameron Rowland," *Flash Art Volumes 002: Crisis Formalism*, Spring 2025.
Benedetti, Lorenzo, "The best exhibitions 2023," *ATP Diary*, January 8, 2024.
Bischoff, Juliane, "Unearthing: On the decolonial practice of Cameron Rowland," *Gesellschaft für künstlerische Forschung Newsletter*, February 2025.
Boucher, Brian, "Palais de Tokyo Removes Cameron Rowland Artwork, Citing Legal Concerns," *Artnet*, October 23, 2025.
Boucher, Brian, "The Defining Artworks of 2025," *Art News*, December 8, 2025.
Bowens, Max, "What Will Become of Us: The Property of Biology" *Third Text*, November 2025.
Burns, Sean, Andrew Durbin, Cassie Packard, Terence Trouillot, "Frieze Editors Discuss the Best Works of the 21st Century," *Frieze*, October 30, 2025.
Davis, Damien, "Juneteenth Is the Story of a Freedom Withheld," *Hyperallergic*, June 19, 2025.
Darblay, Louise, "Poststructuralism and Self-Censorship at Palais de Tokyo," *Art Review*, November 21, 2025.
Farfan, Isa, "Palais de Tokyo Says Martinique Flag Artwork Could Be Illegal," *Hyperallergic*, October 26, 2025.
Fateman, Johanna, "How Cameron Rowland Became the Leading Land Artist of the 21st Century," *Cultured*, January 29, 2025.
Fateman, Johanna, "Our Critics' Must-See Shows This August," *Cultured*, August 13, 2025.
Furtado, Will, "Not for Sale: How Black and Indigenous artists are rewriting the rules of the art market," *América Latina Magazine*, August 6, 2025.
Gat, Orit, "Paris Roundup," *e-flux*, October 31, 2025.
Greenberg, Alex, "Palais de Tokyo removes Cameron Rowland's Martinican Flag from façade," *ArtNews*, October 23, 2025.
Greenberg, Alex, "The 100 Best Artworks of the 21st Century," *ArtNews*, March 5, 2025.
Guezodje, Rémi, "Removal of the Martinique flag from the front of the Palais de Tokyo: a story of self-censorship,"

Télérama, October 28, 2025.

Guezodje, Rémi, “Why don't Caribbean arts find a place in French museums?,” *Télérama*, November 4, 2025.

“Is the Martinique flag a victim of its resemblance to the Palestinian flag?,” *Fondas Kréyol*, October 29, 2025.

Lamant, Ludovic, “Au Palais de Tokyo à Paris, le drapeau martiniquais à peine hissé, déjà retire,” *Mediapart*, October 27, 2025.

Lesauvage, Magali, “Palais de Tokyo: only 24 hours for the Martinique flag,” *Le Quotidien de l'Art*, October 26, 2025.

“Palais de Tokyo removes Cameron Rowland's Martinican Flag from façade,” *Art Review*, October 24, 2025.

Pires, Leah, “Off the Books,” *Triple Canopy*, September 4, 2025.

“Power 100: Most influential people in 2025 in the contemporary artworld,” *Art Review*, December 2025.

Richter, Peter, “Last ism Activism,” *Sueddeutsche Zeitung*, November 6, 2025.

Russeth, Andrew, “How Do You Survey an Artist Whose Work Was Temporary and Site-Specific,” *Artnet*, February 7, 2025.

“They are working on it and doing their best,” *Herning Folkeblad*, February 9, 2025.

“The Year in Art Criticism: 5 Exhilarating Pieces You Need to Read Before 2026,” *Cultured*, December 29, 2025.

“The 100 Best Artworks of the 21st Century,” *ARTnews, Art in America*, March 5, 2025.

Teets, Jennifer, “Air de repos (Breathwork) at CAPC Bordeaux,” *Mousse Magazine*, January 31, 2025.

Trouillot, Terence, “The 25 Best Works of the 21st Century,” *Frieze*, Issue 225, October, 2025

Upson, Toby, “#frieze got ya art history,” *FAD Magazine*, November 3, 2025.

Waly, Sama and Sarah A. Rifky, “On the creative impulse under violence: What is the point of making art during genocide?,” *Mada*, December 17, 2025.

Watson, Thomas, “The Installation Shot,” *Philosophy of Photography*, November, 2025.

Wolukau-Wanambwa, Stanley, ECHO — LOCATION: On Properties, Bass, Bounty, Sunshine State, and Exodus,” *e-flux Journal*, April 2025.

Wu, Jenny, “Notes from New York: All Together Now,” *Art Review*, February 4, 2025.

Wu, Simon, “Towards a New Museology,” *Frieze*, January 25, 2025.

2024 Archey, Karen, “Best of 2024: Top Ten,” *Artforum*, December, 2024.

Bankowsky, Jack, “Best of 2024: Top Ten,” *Artforum*, December, 2024.

Benedetti, Lorenzo, “The best exhibitions 2023,” *ATP Diary*, January 8, 2024.

Buck, Louisa, “Glasgow International has no title—but it certainly has a point,” *The Art Newspaper*, June 12, 2024.

Bussel, David, “Capital Time,” *Starship 20*, Spring 2024. pp. 102-104.

Collins, Cole, “Glasgow International,” *Art Monthly* 478: Jul-Aug 2024, pp. 24 and cover.

Darblay, Louise, “Breathless in Bordeaux: exhibition examines the process of breathing as a political and poetic act,” *The Art Newspaper*, November 11, 2024.

Dean, Aria, “Cameron Rowland,” *4Columns*, December 20, 2024.

Desorgues, Juliette, “Beverly Buchanan “I Broke the House” at gta exhibitions — ETH Zurich,” *Mousse Magazine*, June 14, 2024.

Durón, Maximiliano, “Plus Icon The Best Booths at Art Basel Paris, from Enigmatic Paintings to a Foreboding Scent Wall,” *ArtNews*, October 18, 2024.

Finlayson, Ciarán, and Andreas Petrossiants, “Ciarán Finlayson on Perpetual Slavery,” *e-flux Podcasts*, March 12, 2024.

Fuentes, Jessica, “New York Moments: Dia Beacon, Land, and Ownership,” *Glasstire*, December 7, 2024.

Graw, Isabelle, “Seen & Read: Michael Asher,” *Texte zur Kunst*, December 20, 2024.

Hildyard, Daisy, “Glasgow International,” *e-flux*, June 28, 2024.

Hunter, Matthew C. and Avigail Moss, “Art and the Actuarial Imagination: Propositions,” *Oxford Art Journal*, 47:1 2024. pp. 1–12.

Imrich, Bia, “Poetic efficiencies, subtle subversions streak through ‘vītatio,’” *48 Hills*, May 16, 2024.

Lewis, Reese. “Cameron Rowland: Properties,” *The Brooklyn Rail*, November 6, 2024.

Mörke, Luise, “Follow the Money,” *X-TRA*, Spring 2024.

Peterson, Vanessa, “The Year in Review: Frieze Editors on Art in 2024,” *Frieze*, December 10, 2024.

Pia, Lucie, “Source Materials: Discursive Aspects in Cameron Rowland's Practice,” *FKW*, No. 73, January 2024. pp. 82-91.

Quin, John, “Sugar rush: 10 shows to see at big arts festival in Glasgow,” *The National*, June 10, 2024.

- Rubino, Emile, "15th Baltic Triennial: "Same Day" at Contemporary Art Centre (CAC), Vilnius, 2024," *Mousse Magazine*, November 25, 2024.
- Stadler, Eva Maria and Tischer, Jenni. *Abstraction & Economy: Myths of Growth*, De Gruyter, 2024.
- Selfridge, Lou, "The Best Shows to See During Glasgow International," *Frieze Magazine*, June 6, 2024.
- Van Haaften-Schick, Lauren, "Contractual Practices," *Grey Room 94*, Winter 2024, pp. 67–72.
- 2023 Abadi, Adiam Tadele, *et al.* "Through the Walls of Silence: Building Sensory Narratives and Countering History in Cameron Rowland's 'Amt 45i' in Frankfurt am Main," *Dependency.blog*, Bonn Center for Dependency and Slavery Studies, November 6, 2023.
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- Bennett, Alexis. "NYC's Art Community Travel Upstate to Celebrate Dia Beacon's Spring Benefit," *Vogue*, May 21, 2023.
- Berins, Lisa. "Weiße Schulden," *Frankfurter Rundschau*, February 10, 2023.
- Cotton, Michelle. "So What About 2023?," *Spike Art Magazine*, December 31, 2023.
- Dahl, Thomas. "Future ticking sideways: Museum Ludwig shows 'On the Value of Time,'" *Choices*, September 14, 2023.
- Danicka, Sandra. "Von Schuld und Schulden," *Art Magazin*, April 2023.
- Diehl, Travis. "Land Art Today, Beyond Cowboys With Bulldozers," *The New York Times*, September 4, 2023.
- Doğtaş, Gürsoy. "Cameron Rowland Investigates how Germany Profited from the Transatlantic Slave Trade," *Contemporary And*, March 15, 2023.
- Esposito, Veronica. "What are we passing on?": artists examine importance of inheritance," *The Guardian*, June 29, 2023.
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- "What Happened to the Institutional Critique?: A Roundtable," *November Magazine*, February 14, 2023.
- 2022 Abudu, Kojo, ed. "Living With Ghosts: A Reader," London: Pace Publishing, 2022.
- Andrews, Daria Sól, Salley Eaves Hughes, and Klaudia Ofwana Draber, eds., *in/statis*, New York: Whitney Museum of American Art, Independent Study Program, 2022, pp. 127-131.
- Archev, Karen. *After Institutions*, ed. Nicholas C. Morgan, Berlin: Floating Opera Press, 2022.

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- 2021 Aranke, Sampada. "Context and movement: *Attica Series Desk* and the future of visual studies," *Visual Studies*, Vol. 36, No.3, October 2022.
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- 2020 Anderson, Mitchell. "Circular Flow: On the Economy of Inequality," *Flash Art* #329, February 2020, pp.121-122.

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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