

Cameron Rowland

Born 1988, Philadelphia, Pennsylvania

Lives and works in New York

Education

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

Solo Exhibitions

2028 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

Maxwell Graham
72 Walker Street New York City 10013
646-368-9252 MaxwellGraham.biz

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

- 2026 Bowens, Max, "What Will Become of Us: The Property of Biology" *Third Text*, February 2026
 Durón, Maximiliano. "The 100 Best Artworks About America," *ARTnews*, May 2026.
 Gluhaich, Marko. "Making Connection Possible: the 59th Carnegie International," *Frieze*, May 2026.
 McEwen, Cam. "The Afterlives of Slavery and Cameron Rowland's Readymades," *The Museum of Modern Art*, May 2026.
- 2025 Abudu, KJ, "Disinheriting the Violence of Colonial Modernity: Art, Exhibition-Making, and Infra/Intra-structural Critique," *e-flux Journal*, March 2025.
 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.
 Desorgues, Juliette, "Beverly Buchanan 'I Broke the House' at gta exhibitions — ETH Zurich," *Mousse*, June 14, 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.

Mastrolilli, Paolo, "La verità vi prego sulla 'proprietà' negli Stati Uniti" *La Repubblica*, June 8, 2025

McLean-Ferris, Laura, "ECHO DELAY REVERB," *4Columns*, December 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.

Leuphana University, "VERFLOCHTEN: Wendländisches Leinen und Kolonialismus," September 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.

Revès, David, "Between Material Evidence and Cameron Rowland's Rot (2025): Testimonial Agency and the Critical Power of Matter," *Journal of Science and Technology of the Arts*, November 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

Upton, 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.
- Alterwaite, Arielle Xena. “Slavery and Social Debt” in *The American Historical Review*, 128; 3 September 2023. pp.1297–1305.
- 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.
- Finlayson, Ciarán. *Perpetual Slavery*, Floating Opera Press, Berlin, Germany.
- Greenberger, Alex. “Cameron Rowland Is Loaning an Acre of Land in South Carolina to Dia—But You Can’t Visit It,” *ArtNews*, May 19, 2023.
- Hardt, Oliver. “Unbefristete Schulden,” *Texte zur Kunst*, September, 2023.
- Hohmann, Silke. “Cameron Rowland in Frankfurt am Main: Aus diesen Schulden gibt es kein Entkommen,” *Monopol*, March 6, 2023.
- Huther, Christian. “Alles ziemlich weiß: Cameron Rowland berichtet im Frankfurter MMK-Tower über weltweite Sklaverei,” *Frankfurter Neue Presse*, February 13, 2023.
- Stabler, Albert, PhD. “Art Evading Confinement: Abolition as Universal Design.” *Journal of Cultural Research in Art Education*, vol. 40, 2023, pp. 32-55.
- Jackson, Zakiyyah Iman. “Saidiya Hartman,” *BOMB*, Winter 2023, pp.74-86.
- Joselit, David. *Art’s Properties*, Princeton University Press, Princeton, New Jersey, pp. 117-120.
- Lebovici, Élisabeth. “Land art, art conceptuel révisés et réactualisés par la Critical Race Theory- Cameron Rowland (1),” *Le Beau Vice*, May 19, 2023.
- Magel, Eva Maria. “Kolonialherren an der Gallusanlage,” *Frankfurter Allgemeine Zeitung*, February 10, 2023.
- Moon, Kavior. “Research Art is Everywhere. But Some Artists Do It Better Than Others,” *Art in America*, March 8, 2023.
- Quan Damman, Catherine, “Alternative Investments.” *Artforum International*, 04, 2023.
- Richards, K. Malcom. *Proximate Difference in Aesthetics Jacques Derrida and Institutional Critique*, Rowman & Littlefield, New York, New York.

- Torenbosch, Remco. "Land ownership and land art: on the decolonization of the American Dia Art Foundation," *Metropolis*, September 16, 2023.
- "Dia to Steward Cameron Rowland Project," *Artnet News*, May 19, 2023.
- "The Defining Artworks of 2023," *Artnews*, December 18, 2023.
- "Dia to Steward Cameron Rowland's *Depreciation*," *Artforum*, May 19, 2023.
- "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.
- Buchloh, H.D. Benjamin. "Lawrence Weiner (1942-2021)," *Artforum*, March 2022.
- Conover, Cianci Jo. "in/statis: 13 Artists Reconsider the Meaning of Displacement," *Fine Art Globe*, May 2022.
- Copeland, Huey. "Top Ten," *Artforum*, December 2022, p. 162.
- Falcone, Daniel. "Reviewing the 25th Anniversary of Saidiya Hartman's Scenes of Subjection." *Counterpunch*, November 4, 2022.
- Gluhaich, Marko. "From Concierge to Connoisseur: Carlomar Rios's Journey," *Frieze*, May 2022.
- Halberstam, Jack. *Useless Bodies?* Milan: Fondazione Prada, 2022.
- Hartman, Saidiya. *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America*. New York: W.W. Norton & Co., 2022.
- Harris, Cheryl I. "The Racial Alchemy of Debt: Dispossession and Accumulation in Afterlives of Slavery." In *Colonial Racial Capitalism*. Ed. by Susan Koshy, et al, 88-128. Durham: Duke University Press, 2022.
- Judah, Hettie. "Living With Ghosts review – Africa's revolutionaries come back from the dead," *The Guardian*, July 14, 2022.
- Lax, Thomas Jean. "Continuous Refusal, Collective Refusal," *Triennial of Photography Hamburg*.
- Okoyomon, Precious. "The Art We Love," *Artforum*, September 2022.
- Parsley, Connal. "Contemporary Art in the Aftermath of Legal Positivism: The 'Other' Contract Art as Material Jurisprudence." *Pólemos* 16, no. 2, 2022, p. 247-70.
- Torenbosch, Remco. "After Institutions, The Art of Critique," *Metropolis*, May 2022: pp. 90–93.
- Watlington, Emily. "Spread the Wealth," *Art in America*, May 2022.
- Yamasaki, Parker. "Visit Artist Program: Cameron Rowland," *Fnewsmagazine*, February 2022.
- 2021 Aranke, Sampada. "Context and movement: *Attica Series Desk* and the future of visual studies," *Visual Studies*, Vol. 36, No.3, October 2022.
- Babias, Marius and John Miller, ed. "Lost in America." *n.b.k. Exhibitions*, Vol. 24, pp. 57-58; 64; 66-67; 134.
- Barron, Laurie. "Information (Today) at Kunsthalle Basel Revisits a 1970s Classic," *Ocula*, June 2021.
- Binyam, Maya. "All Rise: Cameron Rowland at Essex Street," *Art in America*, June 2021.
- Boucher, Brian. "Curator Naomi Beckwith on How the New Museum's Show on Black Grief as a 'State of Being' Honors the Vision of Okwui Enwezor," *Artnews*.
- Cotter, Holland. "Black Grief, White Grievance: Artists Search for Racial Justice," *The New York Times*, February 18, 2021.
- Cotton, Michelle, ed. *POST-CAPITAL: A READER*. Milan: Mousse Publishing, 2021.
- Fendrich, Laurie. "Cameron Rowland: Truth that lies between object and text," *Two Coats of Paint*, May 2021.
- Filipovic, Elena, ed. *INFORMATION (Today) Reader*. Basel: Kunsthalle Basel, 2021.
- Finlayson, Ciarán. "Grief and Grievance: Art and Mourning in America," *Artforum*, September 2021.
- Franklin, Seb. "Notes on Differential Circulation," *Media Fields Journal*, May 2021.
- Gilbert, Alan. "Cameron Rowland's 'Deputies,'" *Art Agenda Reviews*, May 27, 2021.
- Haber, John. "Mourning in America," *Haber Arts*, <https://www.haberarts.com/grief.htm>.
- Kitnick, Alex. "INFORMATION (Today)," *Artforum*, April 2021.
- Kitnick, Alex. "Point of No Return," *Artforum*, January/February, 2021.

- Kotecha, Shiv. "Cameron Rowland," *Art Agenda*, December 2021.
- Masharani, Vijay. "Critic's Pick: Cameron Rowland," *Artforum*, June 2021.
- Pedrosa, Adrian. *Afro-Atlantic Histories* (São Paulo: MASP Museu de Arte de São Paulo Assis Chateaubriand, 2021).
- Schwendener, Martha. "Art Gallery Shows to See Right Now," *The New York Times*, July 7, 2021.
- Small, Rachel. "Cameron Rowland: Deputies," *TheGuide.Art*, May 2021.
- Steinhauer, Jillian. "3 Art Gallery Shows to See Right Now," *The New York Times*, June 9, 2021.
- Trouillot, Terence. "Which Gallery Shows to See in New York This Frieze Week," *Frieze*, May 6, 2021.
- Wu, Simon. "Cameron Rowland's Property Relations," *Momus*, August 2021.
- Wu, Simon. "'Grief and Grievance' Shows Us Profound Visions of Black Suffering," *Frieze*, May 13, 2021.
- 2020 Anderson, Mitchell. "Circular Flow: On the Economy of Inequality," *Flash Art* #329, February 2020, pp.121-122.
- Anderson, Stephanie G. "(End)Zones and (Out)Fields of Production: Contemporary Conditions of Labor and Artistic Critique." The University of Western Ontario (Canada) ProQuest Dissertations Publishing, 2020.
- Buskirk, Martha. "Slavery and the Dehumanization of Modern Life," *Hyperallergic*, August 1, 2020.
- Bussel, David. "Property Relations," *Texte Zur Kunst No. 119*, September 2020, pp. 218-222.
- Onli, Meg, ed., *Colored People Time*, Institute of Contemporary Art, University of Philadelphia, Philadelphia, PA, 2020.
- Fauq, Cédric. "Transactional Objects Full of Contexts in Voided Sites," *Mousse* 71, Spring 2020, pp. 194-209.
- Fisher, Anna Watkins. *The Play in the System: The Art of Parasitical Resistance*, Duke University Press, 2020.
- Harper, Daria. "Manifesta 13's Artists by Gender, Race, and Nationality," *Artsy*, July 2, 2020.
- Hughes, Sarah. "Cameron Rowland: 3 & 4 Will. IV c.73 Review," *This is Tomorrow*, March 16, 2020.
- Jade Parker, Rianna, "Cameron Rowland's Difficult Art Broaches Heady Ideas About Slavery—But Who Is the Work For?," *Artnews*, July 31, 2020.
- Kenney, Nancy. "Fulfilling a legendary curator's vision, New Museum will present an exhibition on grief in black communities," *The Art Newspaper*, October 2020.
- Kelley, Elleza. "No Man's Land: The architecture of abolition," *Cabinet*, December 2020.
- Kherbek, William. "Museum," *Flash Art* #329, February, p. 124.
- Lloyd, David. "The Racial Thing: On Appropriation, Black Studies, and Thingliness," *Texte zur Kunst*, March, 2020, pp. 74–95.
- Mannes-Abbott, Guy. "Cameron Rowland, '3 & 4 Will. IV c. 73'," *Third Text*, December 2020.
- McStravick, Conol. "Gabriel Kuri: spending static to save gas," *Art Monthly*, April 2020. pp. 29-30.
- Meyer, James. "Art Reviews: Hans Haacke, New Museum," *Artforum*, March 2020.
- Muhammad, Zarina. "Cameron Rowland, 3 & 4 Will. IV c. 73 @ the ICA," *The White Pube*, February 9, 2020.
- Mutambu, Tendai. "Cameron Rowland: 3 & 4 Will. IV c. 73," *Art Monthly* 435, April 2020, pp. 30–31.
- Okeowo, Alexis. "How Saidiya Hartman Retells the History of Black Life," *The New Yorker*, October 2020.
- Pia, Lucie. "Freiheit als Eigentumsdelikt," *Malmoe*, June 2020.
- Rea, Naomi. "'She Wears Her Wisdom Lightly': How American Curator Zoé Whitley Became One of the UK's Most Influential Arts Leaders," *artnet news*, April 30, 2020.
- Rea, Naomi. "What's Happening for Frieze Week in London Without the Frieze Fairs? Quite a Lot, as It Turns Out," *artnet news*, August 20, 2020.
- Reid, Tiana. "Banal Presents," *Art in America*, January 2020, pp. 82–83.
- Seiber, Judith. "Review: Cameron Rowland at the ICA," *Arts of the Working Class*, June 1, 2020.
- Shields, Derica. "In the Aftermath of Slavery, British Police Still Know Whom to Target," *frieze*, September 17, 2020.
- Stabler, Albert. "The Contractual Aesthetics of Sharecropping in Black Conceptualism," in *Critical Arts*, 34:6. pp. 41-55.
- Vishmidt, Marina. "Cameron Rowland, ICA, London," *Artforum*, April 2020, pp. 202–203.
- Vishmidt, Marina. "London: Cameron Rowland: Institute of Contemporary Arts," *Artforum*, January 2020, p. 85.
- Warde-Aldam, Digby. "Manifesta 13 Marseille Review: Gut Punches and Odd Notes," *ArtReview*, November 2020.
- Westall, Mark. "New Cameron Rowland exhibition: 3 & 4 Will. IV c.73 opening in London," *FAD Magazine*, January 24, 2020.
- Yates, Miranda. "'3 & 4 Will. IV c.73' Review – ICA," *The Strand Magazine*, March 3, 2020.

"3 & 4 Will. IV c. 73 at ICA," *Kisarauske*, February 28, 2020.

"Cameron Rowland Proposes New Models for Art to Engage with Justice," *Something Curated*, February 17, 2020.

- 2019 Albes, Kelsey. "World-class conceptual art pops up in a vacant bank at the Watergate," *The Washington Post*, November 14, 2010.
- Anastas, Rhea. *We make the image in real time: a viewing log*, Dancing Foxes Press, New York, 2019, pp. 6–9.
- Cotter, Holland. "James Baldwin: Pessimist, Optimist, Hero," *The New York Times*, February 1, 2019, p. C17.
- Eby, Michael. "The (Anti-)Social Life of Things: Cameron Rowland," *Mousse* 68, Summer 2019, pp. 31–34.
- Dafoe, Taylor. "The Prodigies: Meet 8 Groundbreaking Millennial Artists Who Are Already Being Taught in Art History Classes," *Artnet News*, February 28, 2019.
- Darby English et al.. *Among Others: Blackness At MoMA*, The Museum of Modern Art, 2019.
- D'Souza, Aruna. "What Can We Learn From Institutional Critique?," *Art in America*, October 2019.
- Farago, Jason. "Critic's Notebook: The Los Angeles Art Scene Looks to the World," *The New York Times*, February 28, 2019.
- Farago, Jason. "Hans Haacke, at the New Museum, Takes No Prisoners," *The New York Times*, October 31, 2019.
- Femano, Claire. "Cameron Rowland's 'Depreciation' Explores the ties between Slavery and Property Relations," *The Wesleyan Argus*, October 29, 2019.
- Finlayson, Ciarán. "Perpetual Slavery: Ralph Lemon, Cameron Rowland and the Critique of Work," *PARSE* 9 Spring 2019.
- Freeman, Nate. "Just in Time for Trump's Impeachment, the Watergate is Back in the Spotlight – as a Place to Show Contemporary Art," *artnet News*, October 29, 2019.
- Greenberger, Alex. "The Most Important Artworks of the 2010s," *ARTnews*, November 28, 2019.
- Harrelson, Sarah. "Art Basel Highlights," *Cultured*, June 12, 2019.
- Jen, Alex. "Cameron Rowland: D37," *The Brooklyn Rail*, February 5, 2019.
- Jia, Olivia. "The Everyday Manifestations of Colonialism's Legacy," *Hyperallergic*, December 3, 2019.
- Kleekamp, Evan. "Some Trees," *X-Tra Quarterly Online*, May 1, 2019.
- Knight, Christopher. "Review: In Cameron Rowland's 'D37' at MOCA, the Legacy of Slavery Takes Frightfully Familiar Forms," *Los Angeles Times*, January 16, 2019.
- La Force, Thessaly. "The 25 Works of Art That Define the Contemporary Age," *The New York Times Style Magazine*, July 15, 2019.
- Mirakhor, Leah. "Review: 'Oceans of Love': A Review of Hilton Als' *God Made My Face: A Collective Portrait of James Baldwin*," *James Baldwin Review*, September 2019.
- Reed, J. Patrick. "Los Angeles: Cameron Rowland 'D37'," *Spike Art Magazine* #60, Summer, 2019, pp. 180–181.
- Reizman, Renée. "A Project Meticulously Lays Out the Realities of Modern-Day Slavery," *Hyperallergic*, January 19, 2019.
- Saunders, Matt. "Cameron Rowland," *Artnet*, February 28, 2019.
- Starzmann, Maria Theresia. "Topographies of Removal: Rethinking the Archeology of Prisons." In *The Archaeology of Removal in North America*, edited by Terrance Weik, 189–215. Gainesville: University Press of Florida, 2019.
- Sunwoo, Irene. "Burden of Proof: Cameron Rowland's D37," *The Avery Review*, no. 36, January 2019.
- "Emerging Artist Award winner Cameron Rowland to open exhibition at ICA," *Nomura*, December 11, 2019.
- 2018 Arning, Bill, et al. *Walls Turned Sideways: Artists Confront the Justice System*, Contemporary Arts Museum Houston, Houston, Texas.
- Brown, Brandon. "Mechanisms." *Art in America*, February 2018, p. 98.
- Gat, Orit. "Frieze New York." *art agenda*, May 8, 2018.
- Golo Stone, Eric. "Legal Implications: Cameron Rowland's Rental Contract," *October* 164, Spring 2018, pp. 89–112.
- Huberman, Anthony. *Other Mechanisms*, (Vienna: Secession, 2018).
- Pedrosa Adriano et al. *Histórias Afro-Atlânticas = Afro-Atlantic Histories*. Edição 2018. (Instituto Tomie Ohtake : Museu De Arte De São Paulo Assis Chateaubriand 2018).
- Recinos, Alec. "Art can't stop the machine." *AQNB*, January 8, 2018.

- Smith, Roberta. "On the Hunt for Artistic Gems." *The New York Times*, May 4, 2018, p. C13.
- Vankin, Deborah. "Gender Fluidity, Intersectional Feminism, Inequality: Art Projects Move Forward with Mike Kelley Grants." *Los Angeles Times*, 11 Apr. 2018.
- Vishmidt, Marina. "Anomaly and Autonomy: On the Currency of the Exception in the Value Relations of Contemporary Art." *Zeitschrift Für Kunstgeschichte*, 2018, pp 588-600
- Vishmidt, Marina. "Between Not-Everything and Not-Nothing: Some Current Metabolisms of Negativity." Historical Materialism 15th Annual Conference, 2018
- Vishmidt, Marina. "Reproductive Realism: Towards a Critical Aesthetics of Gendered Labour." Histórias Feministas Seminar, Museu De Arte São Paulo, 2018..
- Vishmidt, Marina, Sami Khatib, Christoph Cox, and Dave Beech. "Realism Today? Roundtable." *ARTMargins* 7:1, February 2018. pp. 58-82.
- Wang, Jackie. "Cameron Rowland and the Carceral Laboratory." *Frieze*, November 2018, pp. 34–35.
- 2017 Anastas, Rhea. "Property and Community in the Recent Work," in *Louise Lawler: Receptions* (New York: The Museum of Modern Art, 2017), pp. 32–39.
- Best, Jason, ed., *Whitney Biennial 2017*, Whitney Museum of American Art, New York, pp. 172–173.
- Eckardt, Stephanie. "The Millennial Biennial," *W Magazine*, March 16, 2017.
- Edmonson, Tess. "Whitney Biennial 2017," *Flash Art*, March 23, 2017.
- Farago, Jason. "The Biennial: A User's Guide," *The New York Times*, March 9, 2017 p. C1.
- Greenberger, Alex. "With a Display of New Work from Its Collection, MoMA Takes a Political Turn," *Artnews*, March 17, 2017.
- Hoare, Natasha. "Future Greats: Cameron Rowland," *ArtReview*, January–February 2017, pp. 58–59.
- Larios, Pablo. "Critic's Guide: Cologne," *Frieze*, 25 April 2017.
- Lebovici, Élisabeth. "Je suis la main-d'œuvre en prison. Je suis le nouveau travailleur américain," *Le Beau Vice*, May 1, 2017. <http://le-beau-vice.blogspot.com>
- Marcoci, Roxana. "An Exhibition Produces*," in *Louise Lawler: Receptions* (New York: The Museum of Modern Art, 2017), pp. 20–29.
- McGarry, Kevin. "Whitney Biennial 2017," *4Columns*, March 31, 2017.
- Moreno, Gean. "The Other Side of the Sun," in *Whitney Biennial 2017* (New York: The Whitney Museum of American Art, 2017).
- Mutambu, Tendai John. "Struggle without end?," *Art News New Zealand*, Winter 2017, pp. 88–92.
- Pires, Leah. "Kindling," *Art in America*, June 2017, pp. 88–95.
- Recinos, Alex. "Good Art Today: a review of the reviews of the Whitney Biennial," *AQNB*, May 2, 2017.
- Richter, Peter. "Zahlen, bitte!" *Sueddeutsche Zeitung*, March 15, 2017.
- Russeth, Andrew. "The Whitney Biennial," *Artnews*, Summer 2017, p. 117.
- Sayej, Nadja. "Whitney Biennial 2017," *The Guardian*, March 17, 2017.
- Smith, Roberta. "Looking Back: The 11th White Columns Annual," *The New York Times*, February 24, p. C18.
- Vishmidt, Marina. "The Two Reproductions in (Feminist) Art and Theory since the 1970s." *Third Text* 31:1, 2017, pp. 49–66.
- Weathers, Chelsea. "Louise Lawler: Receptions," *THE Magazine*, September 1, 2017.
- Weiner, Andrew Stefan. "Winter In America: The 2017 Whitney Biennial," *Biennial Foundation*, April 25, 2017.
- Yates, Calder. "Inner Workings of 'Mechanisms' on Full View in Horror-Tinged Show," *KQED*, November 14, 2017.
- 2016 Blagojević, Boško. "Cameron Rowland," *Artforum*, February 2016.
- Bodick, Noelle. "Cameron Rowland at Artists Space," *Blouin Artinfo*, January 29, 2016, pp. 98,99.
- Bourland, Ian. "A Constellation," *Artforum*, January 2016, artforum.com/picks/id=57180.
- Brook, Pete. "What the Products of Prison Labour Say About U.S. History, Slavery and Modern Day Exchange," *Prison Photography*, March 4, 2016.

- Gat, Orit. "Cameron Rowland," *Frieze*, May 2016, p. 214.
- Green, Linda Mai. "No Hegemony is Perfect," *The Exhibitionist*, February 16, 2016.
- Heinlein, Sabine. "Incarceration Can Serve as the Angriest Muse," *The New York Times*, March 12, 2016, p. C1.
- Kitnick, Alex. "Cameron Rowland," *Artforum*, March 2016, pp. 260–265.
- Kitnick, Alex. "Greater New York," *Artforum*, January 2016, p. 236.
- Markus, David. "Cameron Rowland, Artists Space," *Art in America*, April 2016, pp. 114–115.
- Rodney, Seph. "The Products of Forced Labor in US Prisons," *Hyperallergic*, March 3, 2016.
- Russeth, Andrew. "Around New York," *Artnews*, Summer 2016, p. 120.
- Saltz, Jerry. "The Ten Best Art Shows of the Year," *New York Magazine*, December 12, 2016, pp. 128–129.
- Smith, Roberta. "Business as Usual? Not for the Best Shows," *The New York Times*, December 11, 2016, p. AR23.
- Smith, Roberta. "Pristine Sculptures, Disturbing Evidence," *The New York Times*, January 28, 2016, pp. C21, C24.
- Thompson, Cheyney. "The Importance of Being an Influence," *Mousse* 52, February 2016, pp. 110–111.
- Trouillot, Terrence. "Cameron Rowland, 91020000," *The Brooklyn Rail*, March 4, 2016.
- Vishmidt, Marina. "Social Reproduction as Problem and Medium." *Of Other Spaces: Where Does Gesture Become Event?*, 2016.
- Viveros-Fauné, Christian. "Cameron Rowland Uses Objects From Jails to Take On the Prison Industrial Complex," *Artnet news*, February 11, 2016.
- Viveros-Fauné, Christian. "Christian Viveros-Faune Picks 10 Artists to Watch in 2016," *artnet news*, January 7, 2016.
- Weiner, Andrew Stefan. "Disgorgements: Art, Incarceration, and the Carceral State," *Texte zur Kunst*, March 21, 2016.
- Wong, Ryan Lee. "Invisible Men: Cameron Rowland's '91020000' at Artists Space," *Pelican Bomb*, January 29, 2016.
- Zion, Amy. "Critic's Guide: New York," *Frieze*, March 9, 2016.
- "10 Artists to Watch This January," *Artspace*, January 7, 2016.
- "Cameron Rowland," *The New Yorker*, February 8 & 15, 2016, p. 18.
- "Collective Consciousness: A Roundtable," *Artforum*, Summer 2016, pp. 266–277.
- "Insurance," *Starship* 14, Spring 2016, pp. 90–91.
- 2015 Birkett, Richard and Cameron Rowland. "Rotate the Pass-Thru," *Parse* 2, Autumn 2015.
- Bowman, Jason; Malik, Suhail and Phillips, Andrea. *Parse #2: The Value of Contemporary Art*, 2. pp. 8–6.
- Chaffee, Cathleen. "Overtime." In *Overtime: The Art of Work*, Buffalo: Albright-Knox Art Gallery, 2015, pp. 2–7.
- Cotter, Holland. "At 'Greater New York,' Rising Art Stars Meet the Old School," *The New York Times*, October 15, 2015.
- Doran, Anne. "The Contract," *Time Out New York*, January 8, 2015.
- Dupuis, Dorothee. "International Currency, Lodos / Mexico City," *Flash Art*, July 24, 2015.
- Fischli, Fredi and Niels Olsen, eds. *Theater Objects*, Zurich: gta Verlag, 2015, pp. 86–93.
- Green, Linda Mai. "First Look: Cameron Rowland," *Art in America*, September 2015, p. 53.
- Ives, Lucy. "Raymond Roussel," *Artforum*, November 2015, pp. 303–304.
- Kim, Kibum. "Could a Long-Forgotten Contract Settle the Artist Resale Royalties Debate?," *Hyperallergic*, January 5, 2015.
- Rittenbach, Kari. "Property Relations," *Flash Art*, October 2015, pp. 102–107.
- Russeth, Andrew. "Cameron Rowland," *Bijutsu Techo*, September 2015, pp. 92–93.
- Wallace, Ian Edward. "Cameron Rowland," *BOMB*, Fall 2015, pp. 119–121.
- Weiner, Andrew Stefan. "Greater New York," *art agenda*, October 13, 2015.
- Wick, Jacob. "Economies of Resignation," *Bad at Sports*, June 19, 2015.
- "A Constellation," *The New Yorker*, December 14, 2015, p. 8.
- 2014 Asfour, Nana. "Fighting For Their Rights," *Artnews*, November 2014, p. 50.
- Beeson, John. "Target Hardening," *Mousse* 43, April 2014, pp. 138–141.
- Degen, Natasha. "The Contract," *Artforum*, December 2014.
- Demircan, Saim. "Highlights 2014," *frieze d/e*, December 24, 2014.
- Goldstein, Andrew M. "Art Advisor Heather Flow on How to Collect Artists on the Vanguard," *Artspace*, December 2,

2014.

Irvin, Nick. "U:L:O at Interstate Projects," *Art in America*, July 11, 2014.

Morton, Tom. "Glasgow International 2014," *Frieze*, Summer 2014, p. 193.

Piejko, Jennifer. "Cameron Rowland," *Flash Art*, May 20, 2014.

Smith, Roberta. "Cameron Rowland: Bait, Inc.," *The New York Times*, April 24, 2014, p. C21.

Tavecchia, Elena. "The Contract," *Mousse* 46, November 2014, pp. 232–233.

- 2013 Hoffmann, Claire. "Interview: Cameron H. Rowland." In *Collecting Matters*, Basel: Noemi Denzler, 2013, pp. 47–49.
Micchelli, Thomas. "Conspicuously Absent: When Art Goes Undercover," *Hyperallergic*, August 10, 2013.
Russeth, Andrew. "'Conspicuous Unusable' at Miguel Abreu Gallery," *Gallerist NY*, August 30, 2013.
Smith, Roberta. "Conspicuous Unusable," *The New York Times*, August 8, 2013, p. C24.
Appendix. Portland: Container Corps, 2013, pp. 56–58.
The Politics of Friendship, Zurich: STUDIOLO / Edition Patrick Frey, 2013.

Exhibition Pamphlets

- 2023 *Amt 45 i*, MMK Tower, Museum für Moderne Kunst, Frankfurt, Germany
- 2020 *3 & 4 Will. IV c.73*, Institute of Contemporary Arts, London, UK
- 2018 *D37*, Museum of Contemporary Art, Los Angeles, California
Republished
(German translation) *Museum*, Museum für Moderne Kunst, Frankfurt, Germany, 2019.
(German translation) *Art Magazin*, October 2019, pp. 57–59.
October 168, Spring 2019, pp. 110–147.
- 2016 *91020000*, Artists Space, New York, New York
Republished
Drew, Kimberly and Jenna Wortham, eds., *Black Futures*. One World, 2020, pp. 228–237.
Risa Puleo, ed., *Walls Turned Sideways: Artists Confront the Justice System*, Contemporary Arts Museum Houston, Houston, Texas, 2018, pp. 162–165.
Louise Lawler: Receptions, The Museum of Modern Art, New York, 2017, pp. 230–231.
(French and German translations) *Indirect Benefit*, Kunsthalle Freiburg, Freiburg, Switzerland, 2016.

Publications and Contributions

- 2022 Vishmidt, Marina. "Public Money, 2017" in *Speculation* (London: Whitechapel Gallery; Cambridge: The MIT Press, 2022): pp. 116 – 128.
"Depreciation," *Funambulist*, February/March 2022. pp. 32-33.
- 2021 Rowland, Cameron, *Springerin* 1, Spring 2021, pp. 24-25.
- 2020 Rowland, Cameron. "Birmingham," *Springerin* 4, Winter 2020/21, pp. 34–39.
- 2018 Beshty, Walead; Eccles, Tom; Hoffmann, Maja. *Picture Industry: A Provisional History of the Technical Image 1844-2018* (New York: Bard College Center for Curatorial Studies; Arles: Fondation Luma, 2018).
Walls Turned Sideways: Artists Confront the Justice System, Contemporary Arts Museum Houston, Houston, Texas.
- 2016 "Immigration and Customs Enforcement: Voluntary Work Program," *Starship* 15, October 2016, pp. 57–62.

- 2014 “Notes on Intermediate Preventative,” *Theater Objects: A Stage for Architecture and Art*, LUMA Foundation, Zürich, Switzerland, pp. 86–93.

Presentations

- 2026 Duchamp Talks: Rachel Harrison, Christian Marclay, and Cameron Rowland on the Readymade, The Museum of Modern Art, New York, New York.
- 2023 *To Represent, To Absent: Cameron Rowland, Fred Moten, and Hannah Black in conversation with Zoé Samudzi*, RISD Photo TC Colley Lecture Series.
- 2021 *Zoe Leonard: Al Rio / To the River*, Hatje Cantz/MUDAM, Luxembourg.
- 2022 *Cameron Rowland in Conversation with Richard Birkett / [Introduction by Sampada Aranke]*, School of The Art Institute of Chicago, Chicago, Illinois
- 2020 *Beautiful Experiments: An Artist Presentation for Saidiya Hartman*, MoMA PS1, New York, New York.
Continuous Refusal, Collective Refusal, Brown Arts Initiative and Black Visualities Initiative at Cogut Institute for the Humanities, Providence, Rhode Island.
7 × 7: Now Pictures Why, in conjunction with *Louise Lawler: WHY PICTURES NOW*, The Museum of Modern Art, New York, New York.
- 2018 *A Questionnaire on Monuments, October 165*, Summer 2018.
Strange Fruit, in conjunction with *Zoe Leonard: Survey*, Whitney Museum of American Art, New York, New York.

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