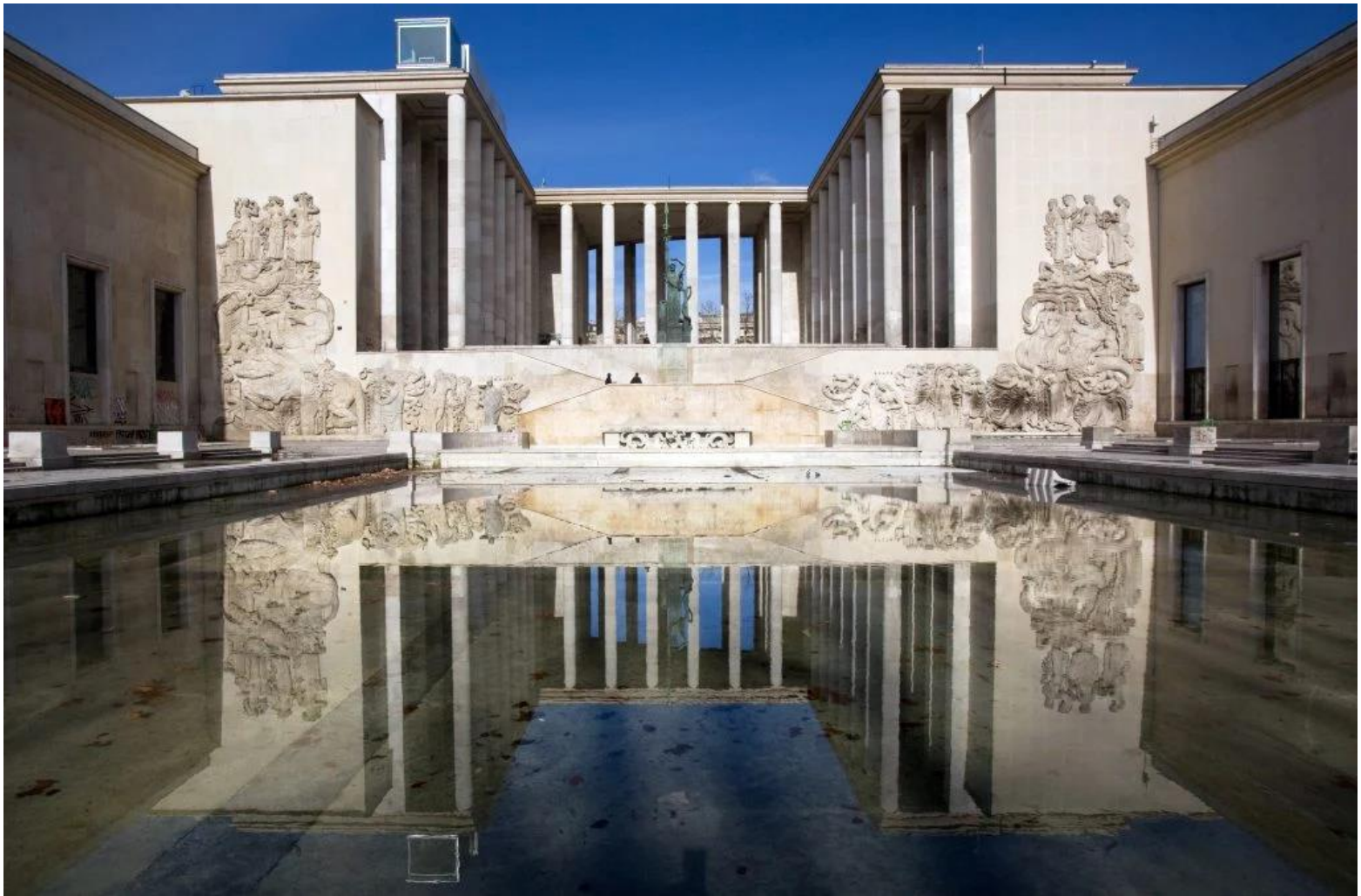


Palais de Tokyo Removes Cameron Rowland Artwork, Citing Legal Concerns By Brian Boucher

Rowland's dealer says the piece supposedly ran afoul of French law.



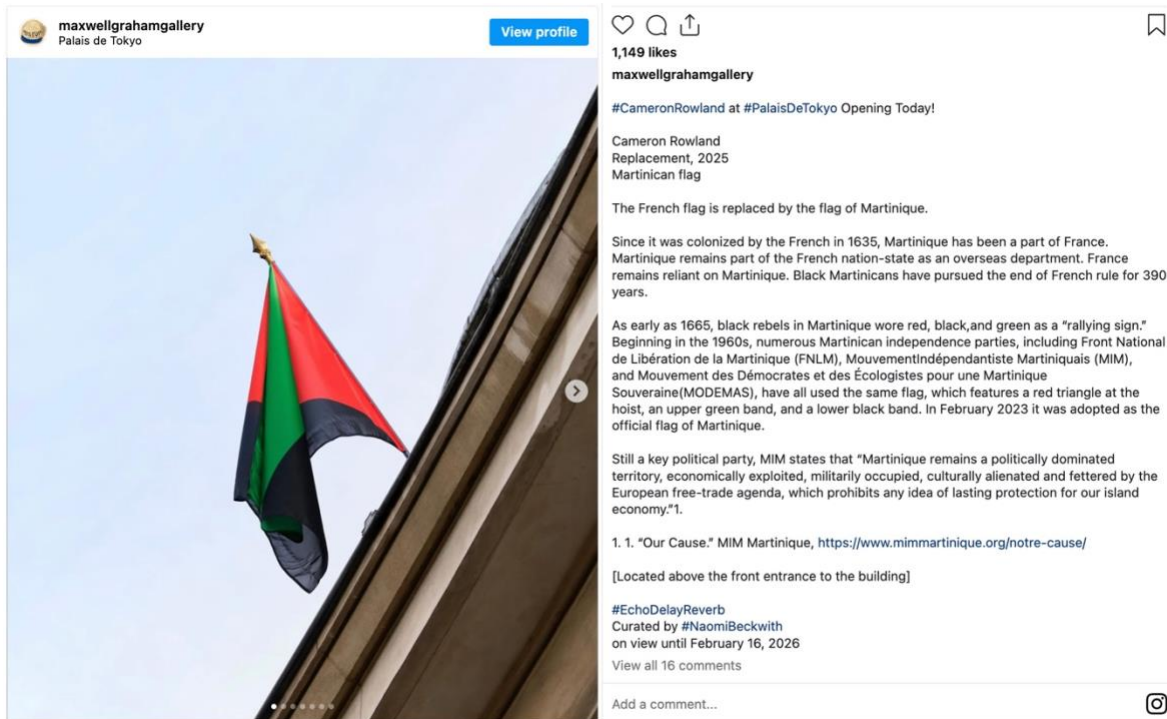
Palais de Tokyo, Paris. Photo: Loic Venance/AFP via Getty Images.

An artwork by American artist Cameron Rowland has reportedly been removed from the facade of Paris's Palais de Tokyo. An Instagram post by the artist's New York dealer, Maxwell Graham, features an image of a museum placard that reads: "Palais de Tokyo has determined that Cameron Rowland's artwork *Replacement* could be considered illegal. As a result, it is no longer included in the exhibition."

The artwork, *Replacement* (2025), consists of the flag of the island of Martinique, an overseas French department, flying from the museum's facade.

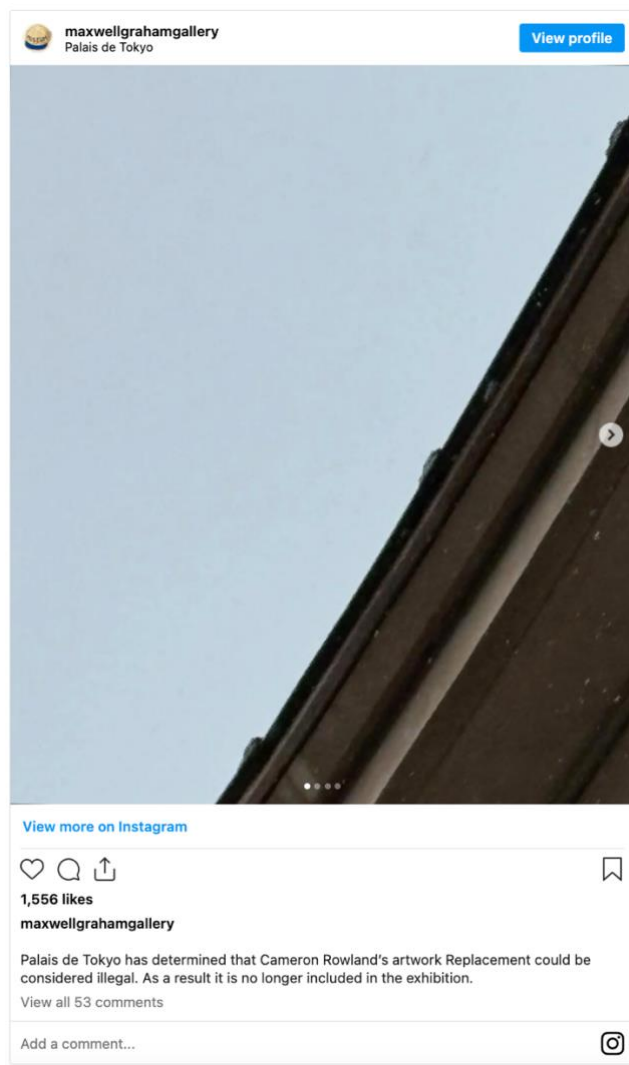
"Since it was colonized by the French in 1635, Martinique has been a part of France," reads an extended wall label written by the artist that is part of the work. "Martinique remains part of the French nation-state as an overseas department. France remains reliant on Martinique. Black Martinicans have pursued the end of French rule for 390 years." The flag is in red, black, and green, colors worn as a "rallying sign" by Martinican radicals as early as 1665, he said. It was adopted as the official flag in 2023.

The dealer posted an image of the work yesterday, when the show opened:



"Martinique remains a politically dominated territory, economically exploited, militarily occupied, culturally alienated and fettered by the European free-trade agenda, which prohibits any idea of lasting protection for our island economy," Rowland quoted the MouvementIndépendantiste Martiniquais (MIM) political party as saying.

Graham followed up with another Instagram post today, noting the work's removal:



The piece was included in “Echo Delay Reverb: American Art, Francophone Thoughts,” which opened yesterday and is on view through February 15, 2026. Curated by Guggenheim Museum deputy director and chief curator Naomi Beckwith, [the show](#) brings together some 60 artists and, per the museum’s website, “offers a history of the transatlantic circulation of forms and ideas.” Also on view are works by artists including Paul Chan, Andrea Fraser, Coco Fusco, Hans Haacke, David Hammons, K8 Hardy, Glenn Ligon, Tiona Nekkia McClodden, Julie Mehretu, Walid Raad, Kameelah Janan Rasheed, Cindy Sherman, Kiki Smith, and Lorna Simpson.

Graham did not respond to requests for comment sent via email and social media. The museum and its press agency did not respond to emails. The Guggenheim’s press office did not answer an emailed inquiry.

The New York-based Rowland won a [MacArthur fellowship](#) in 2019; the foundation described him as “an artist making visible the institutions, systems, and policies that perpetuate systemic racism and economic inequality.” He has taken on issues of major social importance in his minimalist work, including the [prison-industrial complex](#), the race-based [foundation of American policing](#), and the role of racism in [real estate property values](#). As the *New York Times*’s Jillian Steinhauer wrote in 2021, Rowland is “the rare artist who’s received much attention for making conceptually difficult work.”

His work has been exhibited in solo and group exhibitions at such venues as the São Paulo Biennial, the Whitney Museum of American Art, Vienna Secession, Artists Space, and the Museum of Contemporary Art, Los Angeles. It also appears in public collections including those of the Museum of Modern Art in New York and the Art Institute of Chicago.