

ESSEX STREET

Cameron Rowland

Born 1988, Philadelphia, Pennsylvania
Lives and works in New York

Education

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

Solo Exhibitions

2018 Museum of Contemporary Art, Los Angeles, California (forthcoming)

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*, 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

2018 *Don Quixote*, Galerie Barbara Weiss, Berlin, Germany
Optik Schröder II, mumok, Vienna, Austria
Histórias afro-atlânticas, Museu de Arte de São Paulo and Instituto Tomie Ohtake, São Paulo, Brazil
Collection Galleries, Harvard Art Museums, Cambridge, Massachusetts
"Aos nossos pais" ("To Our Parents"), 33rd Bienal de São Paulo, São Paulo, Brazil
Other Mechanisms, Secession, Vienna, Austria
Post Institutional Stress Disorder, Kunsthall Aarhus, Aarhus, Denmark
A Measure of Humanity, Columbus Museum of Art, Columbus, Ohio

2017 *Etre moderne: Le MoMA à Paris*, Fondation Louis Vuitton, Paris, France
2017 Whitney Biennial, Whitney Museum of American Art, New York, New York
Unfinished Conversations: New Work from the Collection, The Museum of Modern Art, New York, New York
Louise Lawler: WHY PICTURES NOW, The Museum of Modern Art, New York, New York
A still life by Chardin, organized by Maxwell Graham, Lisson Gallery, London, UK
Picture Industry, Hessel Museum of Art, Annandale-on-Hudson, New York
Schreibtischuhr, Galerie Meyer Kainer, Vienna, Austria
Mechanisms, The Wattis Institute, San Francisco, California
acordo de confiança, Biblioteca Mário de Andrade, São Paulo, Brazil
Other Articulations of the Real, CCS Bard Hessel Museum, Annandale-on-Hudson, New York
our words return in patterns (part 1), galeriepcp, Paris, France
Looking Back: The 11th White Columns Annual, selected by Anne Doran, White Columns, New York, New York

2016 *Interiors*, Front Desk Apparatus, New York, New York
Adrift on Plastic Island, Galerie Bernhard, Zurich, Switzerland
Le Grand Balcon, La Biennale de Montreal, Montreal, Canada
Development: Okayama Art Summit 2016, Korakukan Tenjin Public School, Okayama, Japan

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When Did Intimacy Begin Width, curated by Torey Thornton, Jeffery Stark, New York, New York
Takashi Murakami's Superflat Collection —From Shōhaku and Rosanjin to Anselm Kiefer, Yokohama Art Museum, Yokohama, Japan

- 2015 *A Constellation*, The Studio Museum in Harlem, New York, New York
Infamous Lives, Oracle, Berlin, Germany
Greater New York, MoMA PS1, Long Island City, New York
The Wattis Institute, San Francisco, California
Raymond Roussel, Galerie Buchholz, New York, New York
The Chicken and The Egg and The Chicken, Rodeo, London, UK
The Fall, Rodeo, Istanbul, Turkey
Slip of the Tongue, curated by Danh Vo and Caroline Bourgeois, Punta della Dogana, Venice, Italy
International Currency, Lodos, Mexico City, Mexico
Overtime: The Art of Work, curated by Cathleen Chaffee, Albright-Knox Art Gallery, Buffalo, New York
ESSEX STREET @ ESSEX STREET, ESSEX STREET, New York, New York
AGGRO-CULTURE, Holiday Cafe, Brooklyn, New York
- 2014 *THE CONTRACT*, ESSEX STREET, New York, New York
Theater Objects: A Stage for Architecture and Art, LUMA Foundation, Zurich, Switzerland
U:L:O, Interstate, Brooklyn, New York
The Husk, Untitled, New York, New York
Samsonite, SWG3, Glasgow, Scotland
- 2013 *Conspicuous Unusable*, Miguel Abreu, New York, New York
Collecting Matters, Galerie der HFBK, Hamburg, Germany
Turnkey of Forever After, Bed-Stuy Love Affair, Brooklyn, New York
- 2012 *Concerns and Returns*, Weingrull, Karlsruhe, Germany
- 2011 *Both Together*, with John Beeson, deupiece, Basel, Switzerland

Bibliography

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Golo Stone, Eric. "Legal Implications: Cameron Rowland's Rental Contract," *October* 164, Spring 2018, pp. 89-112.
Recinos, Alec. "Art can't stop the machine," *AQNB*, January 8, 2018, aqnb.com/2018/01/08/art-cant-stop-the-machine-on-political-posturing-preempting-failure-as-a-poor-defence-in-the-mechanisms-group-show/.
Smith, Roberta. "On the Hunt for Artistic Gems," *The New York Times*, May 4, 2018, p. C13.
- 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.
Eckardt, Stephanie. "The Millennial Biennial," *W Magazine*, March 16, 2017, wmagazine.com/story/whitney-biennial-2017-young-artists.
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Greenberger, Alex. "With a Display of New Work from Its Collection, MoMA Takes a Political Turn," *Artnews*, March 17, 2017, artnews.com/2017/03/17/with-a-display-of-new-work-from-its-collection-moma-takes-a-political-turn/.
Hoare, Natasha. "Future Greats: Cameron Rowland," *ArtReview*, January-February 2017, pp. 58-59.
Lebovici, Élisabeth. "Je suis la main-d'œuvre en prison. Je suis le nouveau travailleur américain," *Le Beau Vice*, May 1, 2017, le-beau-vice.blogspot.com/2017/05/je-suis-la-main-duvre-en-prison-je-suis.html.

ESSEX STREET

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- "Insurance," *Starship* 14, Spring 2016, pp. 90–91.
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ESSEX STREET

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Publications

- 2012 "Coproduction" in *TND: Photography's Concerns and Returns*, 2012.

ESSEX STREET

2011 *Both and Other Types*, Stuttgart: Edition Taube, 2011.

Lectures, Panels, Talks, Readings, Symposia

2018 *Strange Fruit*, in conjunction with *Zoe Leonard: Survey*, Whitney Museum of American Art, New York, New York

2017 *7 × 7: Now Pictures Why*, in conjunction with *Louise Lawler: WHY PICTURES NOW*, The Museum of Modern Art, New York, New York