

Cameron Martin

Born 1970

Lives and works in Brooklyn, NY

Education:

1996 Whitney Museum Independent Study Program, New York, NY

1994 Brown University, Providence, RI, BA

Solo and Two-person Exhibitions:

2022 *Parts to Whole*, Sikkema Jenkins and Co., New York, NY

2019 *György Kepes/Cameron Martin*, Sikkema Jenkins and Co., New York, NY
Signals, M+B, Los Angeles, CA

2018 *New Congress*, James Fuentes Gallery, New York, NY

2017 *Abstracts*, University Art Museum, SUNY Albany, Albany, NY (catalogue)
Reticulations, Van Doren Waxter, New York, NY (catalogue)
James Harris Gallery, Seattle, WA

2016 *Cameron Martin/Molly Zuckerman-Hartung*, The Suburban, Milwaukee, WI
Galerie Nikolaus Ruzicska (project room), Salzburg, Austria

2014 James Harris Gallery, Seattle, WA

2012 Galerie Nikolaus Ruzicska, Salzburg, Austria

2011 *Bracket*, Greenberg Van Doren Gallery, New York, NY (catalogue)

2009 *Ski Dubai*, The Suburban, Oak Park, IL

2008 Gallery Min Min, Tokyo, Japan
Galerie Nikolaus Ruzicska, Salzburg, Austria

2007 *Eclipse*, Greenberg Van Doren Gallery, New York, NY (catalogue)
Eleven Rivington, New York, NY

2006 *Focus 3: Cameron Martin*, Philbrook Museum of Art, Tulsa, OK
Currents 97: Cameron Martin, Saint Louis Art Museum, Saint Louis, MO

2005 *Works on Paper*, Greenberg Van Doren Gallery, New York, NY (catalogue)
Law of Ruins, G Fine Art, Washington D.C.

2004 *A Turn Pale*, Gallery Min Min, Tokyo, Japan (catalogue)
Clear Skies, Artemis Greenberg Van Doren Gallery, New York, NY

2003 *Never Rider*, Gallery Min Min, Tokyo, Japan

2002 *Standstill*, Artemis Greenberg Van Doren Gallery, New York, NY (catalogue)

2001 *New Paintings*, Kevin Bruk Gallery, Miami, FL

- 2000 *Cameron Martin/Scott Reeder*, Angstrom Gallery, Dallas, TX
1999 *Future Views*, Tate, New York, NY
The Future Lasts Forever, Howard House, Seattle, WA

Selected Group Exhibitions:

- 2022 *Pressing Innovation: Printing Fine Art in the Upper Midwest*, Chazen Museum of Art, Madison, WI
- 2021 *Arturo Herrera, Brenda Goodman, Cameron Martin*, Sikkema Jenkins and Co., New York, NY
The Contemporary Print: Highpoint Editions at 20, Minneapolis Institute of Art, Minneapolis, MN
Un-fair, Sikkema Jenkins and Co., New York, NY
- 2020 *Affinities and Outliers: Highlights from the University at Albany Art Collection*, University Art Museum, SUNY Albany, Albany, NY
Volcano! Mount Saint Helens in Art, Portland Museum of Art, Portland, OR
- 2019 *Friends and Family*, Peter Mendenhall Gallery, Pasadena, CA, curated by Keith Mayerson
20 by 20, James Harris Gallery, Seattle, WA
Notebook, 56 Henry, New York, NY, curated by Joanne Greenbaum
- 2018 *4 x 4*, Addison Gallery of American Art, Andover, MA
Gaze, Van Doren Waxter, New York, NY
Formal Matters, James Harris Gallery, Seattle, WA
- 2017 *Collect*, Soloway, Brooklyn, NY
When We Were Young: Rethinking Abstraction From the University at Albany Art Collections (1967-present), University Art Museum, SUNY Albany, Albany, NY
- 2016 *Utopia Banished*, Angela Meleca Gallery, Columbus, OH
Foundation Barbin Presents: Redux (Sort of), Kai Matsumiya Gallery, New York, NY
- 2015 *sorry, i've been trying to teach peacock how to act*, Rachel Uffner Gallery, New York, NY
Heaven and Earth, Addison Gallery of American Art, Andover, MA
Influence, Kleinert/James Center for the Arts, Woodstock, NY
Exquisite (with Amy Sillman and Henry Chapman), LABspace, Hillsdale, NY
- 2014 *Fixing a Hole*, Koenig and Clinton, New York, NY
Delusion/Illusion, Galleri Haaken, Oslo, Norway
monochromatic, Triumph and Disaster, Montgomery, AL
- 2013 *White House*, Galerie Clemens Gunzer, Zurich, Switzerland
Decade One: Highpoint Editions, Sherman Gallery, Boston University, Boston, MA
How You Gonna Get Back to Jersey?, Planthouse, New York, NY
Black Rabbit, White Hole, Samuel Freeman Gallery, Los Angeles, CA
- 2012 *25 Years of Tandem Press*, Chazen Museum, Madison, WI (catalogue)
- 2011 *Mythos Berg*, RLB Kunstbruecke, Innsbruck, Austria

- Highpoint Editions- Decade One*, Minneapolis Institute of Art, Minneapolis, MN
After Destiny: The Contemporary American Landscape, Flanders Gallery, Raleigh, NC, curated by Greg Lindquist (catalogue)
Make Skateboards, I-20 Gallery, New York, NY
Waiting Ground, Kate Werble Gallery, New York, NY, curated by Heather Rowe and Tommy White (catalogue)
Reclaimed: Nature and Place Through Contemporary Eyes, Seattle Art Museum, Seattle, WA
Accrochage, Galerie Nikolaus Ruzicska, Salzburg, Austria
Surveyor, Albright Knox Art Gallery, Buffalo, NY
- 2010 *Art on Paper Biennial*, Weatherspoon Art Museum, Greensboro, NC
roundabout, City Gallery Wellington, New Zealand, traveling to the Tel Aviv Museum, Tel Aviv, Israel (catalogue)
Force of Nature, The Horticultural Society of New York, New York, NY
Grass Grows By Itself, Marlborough Gallery, New York, NY, curated by Sima Familant
Guatavita, Eleven Rivington, New York, NY
Swell: Art 1950-2010, Friedrich Petzel Gallery, New York, NY
- 2009 *edia Int'l Group*, Foundation Barbin, New York, NY
Uncharted, University at Albany Art Museum, Albany, NY
Infinitesimal Eternity: Images Made in the Face of Spectacle, Yale School of Art, New Haven, CT (catalogue)
Untitled (A Brink of Infinity), Western Bridge, Seattle, WA
- 2008 *Gray*, Dinter Fine Art, New York, NY
Water, G Fine Art, Washington D.C.
The Group Exhibition, Gallery Min Min, Tokyo, Japan
- 2007 *In Monet's Garden*, Columbus Museum of Art, Columbus, OH, traveling to the Musée Marmottan, Paris, France (catalogue)
Back to Nature, Galerie Ruzicska, Salzburg, Austria
Neointegrity, Derek Eller Gallery, New York, NY
Microwave 5, Josée Bienvenu Gallery, New York, NY
Shipworm and Gribble, Secret Project Robot, Brooklyn, NY
Back East, Mandrake, Los Angeles, CA
New Prints 2007/Spring, International Print Center New York, New York, NY
Melvins, Mandrake, Los Angeles, CA
Water, Ferragamo Gallery, New York, NY
- 2006 *Ruth Root, Alex Brown, Cameron Martin, Sally Ross*, Gallery Min Min, Tokyo, Japan
Pop and After, Saint Louis Art Museum, Saint Louis, MO
Tandem Press Highlights 1995-2005, Chazen Museum of Art, Madison, WI
Selections from the John Morrissey Collection, Armory Art Center, West Palm Beach, FL (catalogue)
- 2005 *Structure*, Lucas Schoormans Gallery, New York, NY
No Facsimile, Florescent Gallery, Knoxville, TN
Terra non Forma, Howard House Contemporary Art, Seattle, WA

- Short Stories: Contemporary Selections*, Henry Art Gallery, Seattle, WA
- 2004 *Whitney Biennial*, Whitney Museum of American Art, New York, NY (catalogue)
Wayne Gonzales, Bill Adams, Cameron Martin, KS Art, New York, NY
Stay Inside, Shoshana Wayne Gallery, Santa Monica, CA
Colored Pencil, KS Art, New York, NY
New Prints 2004/Winter, International Print Center New York, New York, NY
- 2003 *Giverny*, Salon 94, New York, NY
Nature Boy, Elizabeth Dee Gallery, New York, NY curated by Doug Wada
Melvins, Anton Kern Gallery, New York, NY, curated by Bob Nickas
How Come, Stux Gallery, New York, NY, curated by Max Henry
City Mouse/Country Mouse, Space 101, Brooklyn, NY, curated by David Hunt
- 2002 *Contemporary Art Project Collection*, Seattle Art Museum, Seattle, WA (catalogue)
Everybody Knows This is Nowhere, Kevin Bruk Gallery, Miami, FL
Painting and Illustration, Luckman Gallery, California State University, Los Angeles, CA,
curated by Adam Ross
Linger, Artemis Greenberg Van Doren Gallery, New York, NY
The Sea, the Sea, Glen Horowitz Bookseller, East Hampton, NY
Guide to Trust No. 2, Yerba Buena Center for the Arts, San Francisco, CA, curated by
ANP (catalogue),
- 2001 *Three Painters: Eva Lundsager, Cameron Martin, Louise Belcourt*,
Lawrence Rubin Greenberg Van Doren Fine Art, New York, NY
- 2000 *Twice Born: Beauty*, Mills Gallery, Boston Center for the Arts, Boston, MA
3ness, Museum Dhondt-Dhaenens, Deurle, Belgium, curated by Dike Blair, Jimi Dams and
Edith Doove (catalogue)
Shifting Ground: Transformed Views of the American Landscape,
Henry Art Gallery, Seattle, WA, (catalogue)
Flat File, Bellwether Gallery, Brooklyn, NY
- 1999 *Other Paintings*, Huntington Beach Art Center, Huntington Beach, CA,
curated by Julie Joyce
Another Country, Lawrence Rubin Greenberg Van Doren Fine Art/
Brent Sikkema, New York, NY
Air Hockey, Howard House, Seattle, WA
Antiworld, Gallery Untitled, Dallas, TX
- 1998 *Open*, Tate, New York, NY
Landscapes, Meyerson Nowinski Gallery, Seattle, WA
- 1997 *Apartments*, Artra, Milan, Italy
- 1996 *1996A*, Holly Solomon Gallery, New York, NY
Images Lost and Found, Chassie Post Gallery, New York, NY
- 1995 *Northwest Annual*, Center on Contemporary Art, Seattle, WA
- 1994 *Home*, The Bellevue Art Museum, Bellevue, WA

Awards:

- 2010 John Simon Guggenheim Memorial Foundation Fellowship
- 2008 Joan Mitchell Foundation Fellowship
- 2006 Steep Rock Arts Residency, Washington, CT
- 2005 Freund Fellowship, Washington University, Saint Louis, MO
- 2001 Artists at Giverny Fellowship and Residency, France
- 2000 Pollock-Krasner Foundation Award

Collections:

Addison Gallery of American Art, Andover, MA
Albright Knox Art Gallery, Buffalo, NY
Cleveland Museum of Art, OH
Henry Art Gallery, Seattle, WA
Minneapolis Institute of Art, MN
Philbrook Museum, Tulsa, OK
Portland Art Museum, Portland, OR
Saint Louis Art Museum, MO
Seattle Art Museum, WA
University Art Museum, SUNY Albany, Albany, NY
University of Wisconsin, Madison, WI
U.S. State Department Art Bank Program, Washington DC
Whitney Museum of American Art, New York, NY

Bibliography:

- 2022 Lindquist, Greg, "Parts to Whole", The Brooklyn Rail, May 2022,
Agustin, Hannah Keziah. "'Pressing Innovation' Tracks 50 Years of Printmaking History in the Upper Midwest." Tone Madison 14 Mar. 2022
Hudson, Suzanne, "Close-Up: Within Limits." Artforum, April, p. 190-3
- 2019 Scott, Andrea, "At the Galleries: Cameron Martin", The New Yorker, January 14, p. 5
- 2017 Kane, Tim, "Two Different Perspectives", Albany Times Union, August 17
Shane, Robert R., "Cameron Martin: Abstracts and Reticulations", the Brooklyn Rail, September
"Cameron Martin", The New Yorker, August 28, p.12
Kangas, Matthew, "Cameron Martin at James Harris", Visual Art Source, May
- 2016 Regensburger, Jeff, "Utopian Banished at Angela Meleca Gallery", Columbus Underground, October 17

- Tonguette, A, "What the future might hold", Columbus Dispatch, October 14
- 2013 Hirsch, Faye, "Cameron Martin", Art in Print, Volume 2, Number 5
 Wetzler, Rachel, "Cameron Martin's Nonspecific Landscapes", Rhizome.blog, April 16
- 2012 Corbett, Rachel, "Armory Show 2012", Artnet Magazine, March 8
- 2011 White, Amy, "New American Landscapes at Flanders", Independent Weekly, p. 25, August
 "Cameron Martin", The New Yorker, April 25
 Wilson, Michael, "Cameron Martin, 'Bracket'," Time Out New York, April 4
 White, Roger, "Immersive Uptown Gallery Experience", Paper Monument, March
 Schwendener, Martha, "The Badass and the 30 Year Hallucination", The Village Voice,
 March 9, p. 29
 Lindquist, Greg, "In Conversation: Cameron Martin with Greg Lindquist", The Brooklyn
 Rail, March, p. 26-28
 Bollen, Chris, "Mountain Man", Interview, March, p. 98
- 2010 Blind Spot, Issue 42, collaborative project with Miranda Lichtenstein, curated by Liz
 Deschenes
 Laster, Paul, "Grass Grows by Itself", Time Out New York, August 19-25
- 2009 Wright, Jeffrey Cyphers, "Rapid Transit: Cameron Martin: Analogue", Brooklyn Rail,
 April
 Fitchner, Brian, "Cameron Martin: Analogue", coolhunting.com, April 1
- 2008 Komarek, Eva, "Cameron Martin- Natur verbunden", Wirtschafts Blatt Kompact, March
 14, p. 18-19
 Mendelsohn, Adam, "Reviews Marathon- Cameron Martin", Art Review, February, p. 63
 Rosenberg, Karen, "Art in Review: Eclipse", The New York Times, January 4, p. E37
- 2007 Weiner, Emily, "Review- Eclipse", Time Out New York, December 27-January 2, p. 71
 "Cameron Martin: Eclipse", The New Yorker, December 17
 Blair, Dike, "Editor's Choice: Cameron Martin", Bomb Magazine, Fall Issue, pg. 14
- 2006 Watts, James, "Impermanent Illusions", Tulsa World, June 27, p. D3
 Bonetti, Davis, "Landscapes Lack People and Power", Saint Louis Post Dispatch, April 2
 Bonetti, Davis, "Best Bets", Saint Louis Post Dispatch, March 23
- 2005 "Cameron Martin: Works on Paper", The New Yorker, October 31
- 2004 Price, Matt, "Mixed Paint- A Survey of Contemporary Painters", Flash Art, Nov/Dec, p. 93

- Kim, Sheila, "Investing in Lever House", *Interior Design*, May, p. 188
- Sundell, Margaret, "The Today Show: the Whitney sums up contemporary art in best biennial in years", *Time Out New York*, March 25-April 1, p. 56
- Saltz, Jerry, "The Okay Corral", *Village Voice*, March 15-21, p. 86
- Goodbody, Bridget, "Review- Clear Skies", *Time Out New York*, February 5-12, p. 58
- "Clear Skies", *The New Yorker*, February 2, p. 15
- Figura, Starr, "The Random and the Ordered", *Artnet*, January 29
- Douglas, Sarah, "United States: our selection A-Z", *The Art Newspaper*, January
- 2003 Reed, John, "Review- Giverny", *Time Out New York*, July 24-31, p.46
- Tamashige, Sachiko, "Real Tokyo", *Souen*, July, p. 100
- "Navigation", *Brutus*, July, p.110
- "Complex- Ropongi", *Bijutsu-Techno*, June, p.151
- Hackett, Regina, "Contemporary Art Project at SAM", *Seattle Post Intelligencer*, January 3
- 2002 "The Artfull Lodger", *Elle Décor*, November
- Landi, Ann, "The Power of Suggestion", *Art News*, Summer
- "Planes", *Artist Project, Open City, Spring/Summer*, vol. 15, p. 49-58
- Johnson, Ken, "Art in Review: Standstill", *The New York Times*, April 12, p. E36
- Griffin, Tim, "Review- Standstill", *Time Out New York*, April 11-18, p. 71
- "Standstill", *The New Yorker*, April 1 and April 8
- 2001 Bayliss, Sarah, "Best Bets", *Art News*, July
- Grant, Adriana, "Nature as Icon", *Art Access*, May, p.13-14
- Ocana, Damaris, "Rock and an art place", *The Miami Street*, March 16-22, p.50
- Finkel, Jori, "Review- Three Painters", *Time Out New York*, February 8-15, p.63
- "Three Painters", *The New Yorker*, January 29, p.17
- 2000 Temin, Christine, "Twice Born at BCA", *The Boston Globe*, September 27
- Silver, Joanne, "And now something different", *Boston Herald*, August 11
- Laureyns, Jeroen, "3ness- Licht, luchtig en vulchtig", *De Standaard*, August
- DeVuono, Frances, "Shifting Ground at the Henry Gallery", *Artweek*, May, p.31
- McCabe, Brett, "Art About Art: the works of Scott Reeder and Cameron Martin", *The Met*, April 12-19, p. 27
- Fredericksen, Eric, "Real Real Estate: Shifting Ground at Henry", *The Stranger*, March 2-8
- Kofoed, Kristian, "Changing land values- imaginative exhibit at Henry Gallery", *Seattle Post Intelligencer*, February 17, p. C4
- 1999 Walsh, Daniella, "A well-crafted but cold exhibit", *Orange County Register*, October 31
- Chambers, Christopher, "Cameron Martin at Tate", *dART International*, Spring/Summer
- Blair, Dike, "Cameron Martin at Tate", *The Thing*, March/April

- Mitchell, Charles D, "Antiworld at gallery: untitled", The Dallas Morning News, March 26
- Hackett, Regina, "Beneath Martin's Gray Surfaces, Flashes of Romance",
The Seattle Post Intelligencer, March 15, p.D1
- Rose, Cynthia, "An Artist Returns", The Seattle Times, March 5, p.E5
- 1998 Di Rado, Elena, "N.S.E.O.", Tema Celeste, January-March, p.63
- 1995 Hackett, Regina, "COCA Puts Shabby Past Behind It",
The Seattle Post-Intelligencer, April, 3, p.E1

Publications:

Abstracts, exhibition catalogue, essay by Suzanne Hudson, University Art Museum, State University at Albany, 2017

Reticulations, exhibition catalogue, essay by Dan Nadel, Van Doren Waxter Gallery, NY 2017

Element 47-The Art Collection, essay by Barbara Bloemink, Patrick Seymore, 2014

Tandem Press: 25 Years of Printmaking, essay by Faye Hirsch, Chazen Museum of Art, University of Wisconsin-Madison, 2013

Mythos Berg- Das Alpine in Der Aktuellen Kunst, essay by Michael Rainer, RLB Kunstbrück, 2012

Cameron Martin: Bracket, exhibition catalogue, interview with Amy Sillman, Greenberg Van Doren Gallery 2011

Can I Come Over to Your House?- The First 10 Years of the Suburban, Poor Farm Press, 2010

Cameron Martin: analogue, essays by Martha Schwendener and Alexander Dumbadze, 144 pages, GHava{press}, 2009

Eclipse, exhibition catalogue, essay by Andrea Scott, Greenberg Van Doren Gallery, 2007

In Monet's Garden, exhibition catalogue, essays by Joe Houston, M. Melissa Wolfe and James Yood, Scala, 2007

Focus 3: Cameron Martin, exhibition brochure, interview with Catherine Morris, Philbrook Museum, 2006

Currents 97: Cameron Martin, exhibition brochure, essay by Robin Clark, Saint Louis Art Museum, 2006

Selections from the John Morrissey Collection, exhibition catalogue, essay by John Morrissey, Armory Art Center, 2006

Works on Paper: Cameron Martin, "Arbor Consanguinitatis", story by Thad Ziolkowski, Greenberg Van Doren Gallery, 2005

Cameron Martin, catalogue essay by Martha Schwendener, Gallery Min Min, 2004

2004 Whitney Biennial Catalogue, "The Way Things Never Were: Nostalgia's Possibilities and the Unpredictable Past", essay by Debra Singer; artist project

The Contemporary Art Project Collection, "What Ifs: Constructed Identities and Imaginary Places in the Contemporary Art Project Collection", exhibition catalogue essay Tara Reddy Young, Seattle Art Museum, 2002

Standstill, Introduction by Jeanne Greenberg Rohatyn, essay by Dike Blair, Artemis Greenberg Van Doren Gallery, 2002

Guide to Trust No. 2, exhibition catalogue, Yerba Buena Center For the Arts, 2002

3ness, "Some thoughts, 3 things and 9 artists", exhibition catalogue essay by Dike Blair, Museum Dhondt-Dhaenens, 2000

Shifting Ground: Transformed Views of the American Landscape, "New Frontiers: Secondhand Landscape", exhibition catalogue essay by Rhonda Lane Howard, Henry Art Gallery Press, 2000