

CAMERON MARTIN

Cameron Martin (b. 1970, Seattle, WA) is known for his longstanding interest in the conventions of picturing, drawing from the hybridized nature of current image production. Although painted by hand, his works are often described as facture-less for their ultra-smooth surfaces and immaculate application—negotiating a zone between depiction, illusion, and optical readability. Complicating a divide between the handmade and the mechanical, these works rely on serial repetition for their subtle differences and logical progressions to emerge.

Scrupulously layered in both process and logic, Martin's paintings contain an ever-expanding vocabulary of diagonals, striations, portals, and borders. The result is a proliferation of hypnotic moire effects and tessellating patterns that suggest both technological and organic phenomena—TV static, a roll of film, woodgrain, falling leaves, or microscopic cells. By employing resonant color and articulated forms that toggle between stability and optical animation, each painting introduces distinct perceptual additions to the experience of its viewing.

Martin received his BA from Brown University (1994) and continued his studies at the Whitney Independent Study Program (1996). He has exhibited at venues including the Whitney Museum, St Louis Art Museum, Columbus Museum of Art, City Gallery (Wellington, New Zealand), and Tel Aviv Museum. His work is in the collections of the Whitney Museum, Albright-Knox Gallery, Minneapolis Institute of Art, and Saint Louis Art Museum, among others. Martin is recipient of the John Simon Guggenheim Memorial Foundation Fellowship (2010), the Joan Mitchell Foundation Fellowship (2008), and the Artists at Giverny Fellowship and Residency (2001). Martin is Co-Chair of the Painting Department at the Milton Avery Graduate School of the Arts at Bard College.

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 EXHIBITIONS

- 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*, Angstrom Gallery, Dallas, TX
- 1999 *Future Views*, Tate, New York, NY
The Future Lasts Forever, Howard House, Seattle, WA

SELECTED GROUP EXHIBITIONS

- 2018 *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
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, 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
- 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

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- "Cameron Martin", The New Yorker, August 28, p. 12
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- 2016 Regensburger, Jeff, "Utopian Banished at Angela Meleca Gallery", Columbus Underground, October 17
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- 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
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- Bollen, Chris, "Mountain Man", Interview, March, p. 98
- 2010 Blind Spot, Issue 42, collaborative project with Miranda Lichtenstein, curated by Liz Deschenes
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- 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
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- "Clear Skies", The New Yorker, February 2, p. 15
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- 2003 Reed, John, "Review- Giverny", Time Out New York, July 24-31, p.46
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- 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

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- 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
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- 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, 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 catalog, 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, exhibiton 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