

# SCHMIDT CONTEMPORARY ART

## LOUIS CAMERON curriculum vitae

Born 1973 in Columbus, OH  
Lives and works in Brooklyn, NY  
Artists Residency, Studio Museum in Harlem, 2002 - 2003  
MFA, Tyler School of Art, Temple University, Elkins Park, PA, 1997  
BFA, University of Southern California, Los Angeles, CA, 1995  
Skowhegan School of Painting and Sculpture, ME

### SOLO EXHIBITIONS

- 2009 Jersey City Museum, Jersey City, New Jersey  
New Media Series: Louis Cameron, Heineken,  
curated by Charlotte Eyerman, Saint Louis Art Museum, St. Louis, MO
- 2008 Louis Cameron: Recent Painting, Collage, and Video, Schmidt Contemporary Art,  
St. Louis, Missouri
- 2007 I-20 Gallery, New York
- 2006 Louis Cameron: Severe, High, Elevated, Guarded, Low, G Fine Art, Washington, DC  
Louis Cameron: Projected Works, curated by James Dickerson,  
E. Bronson Ingram Studio Art Center, Vanderbilt University, Nashville, TN
- 2005 Schwarz Project 2: Louis Cameron, The Richard and Dolly Maass Gallery, Purchase College  
School of Art + Design, State University of New York, Purchase, NY  
Pop Secret, I-20 Gallery, New York
- 2004 Camouflage, Project Space 1, Susanne Vielmetter Los Angeles Projects, LA
- 2003 Web #7, Art in General, New York  
Web #4 (Project), I-20 Gallery, New York, NY
- 2000 Transfixed, with Mary Temple, ARTPLACE, Los Angeles, CA  
Grid #10, Schmidt Contemporary Art, Los Angeles, CA

### SELECTED GROUP EXHIBITIONS

- 2008 Taiwan International Video Art Exhibition, Hong-Gah Museum, Taipei  
Psychadelic, Overlook Gallery, Southeastern Center for Contemporary Art,  
Winston-Salem, North Carolina  
Opportunity as Community, Artists Select Artists, Part Two, Dieu Donne, New York
- 2007 REMIX: Color and Light, curated by Clare Schneider, Albright Knox Art Gallery,  
Buffalo, New York  
Black Light/White Noise: Sound and Light in Contemporary Art,  
curated by Valerie Cassel Oliver, Contemporary Arts Museum Houston, TX  
Branded and On Display, curated by Judith Hoos Fox, Kramert Art Museum,  
University of Illinois, Champaign, IL
- 2006 Unlearn, curated by Steven Matijcio, Plug In ICA, Winnipeg, Canada  
Bearable Lightness... Likeness, curated by Franklin Sirmans,  
P.S.1/MoMA Contemporary Art Center, NY  
Collection in Context, curated by Thelma Golden, The Studio Museum in Harlem, NY  
Dak'Art 2006, curated by Amy Horschak, Dakar Biennale of Contemporary African Art,  
Dakar, Senegal  
Round, curated by Mathew Fisher and Christina Vassallo, Shore Institute of the Contemporary  
Arts, Long Branch, NJ. Traveled to the Berrie Center, Ramapo College, Mahwah, NJ
- 2005 Harlem Postcards Fall 2005, curated by Christine Y. Kim, Studio Museum in Harlem, New York  
blasts, curated by Paul Brewer, G Fine Art, Washington, DC

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- PpAaliNnTtLiNnGg, curated by Karlos Carcamo, ParaSite, Beacon, NY  
Musical Modes, curated by Rachel Howe, Clifford Change/Dinaburg Arts, New York, NY  
Ars Digital. Curated by Joulia Strauss. The 1st Moscow Biennale, Moscow, Russia  
Extreme Abstraction, Albright-Knox Art Gallery, Buffalo, New York
- 2004 NextNext Visual Art, curated by Dan Cameron, Brooklyn Academy of Music, Brooklyn, NY  
Abstract, USC School of Fine Arts, Los Angeles, CA  
Open House: Working in Brooklyn, curated by Charlotta Kotik and Tumelo Mosaka,  
Brooklyn Museum of Art, Brooklyn, NY  
Buy American, curated by Joe Scanlan, Galerie Chez Valentin, Paris, France  
Super Salon, Samson Projects, Boston, MA
- 2003 Hands on Hands down, The Studio Museum in Harlem, New York, NY
- 2002 No Greater Love, Abstraction, Jack Tilton / Anna Kustera Gallery, New York, NY  
Tract: systemic sprawl, curated by Amanda Church and Courtney Martin, Plus Ultra Gallery,  
Brooklyn, NY  
REACTIONS, Exit Art, New York, NY
- 2001 Northeast Artists: selections from New American Paintings (Book #38), OSP Gallery, Boston, MA  
Skowhegan Alumni Exhibition and Auction, Knoedler & Company, New York, NY  
Freestyle, curated by Thelma Golden and Christine Kim, Studio Museum in Harlem, New York, NY;  
traveled to The Santa Monica Museum of Art, Santa Monica, CA  
Made, POST, Los Angeles, CA
- 2000 Snapshot, Contemporary Museum, Baltimore, MD; traveled to Arcadia College Art Gallery,  
Glenside, PA; Aldrich Museum of Contemporary Art, Ridgefield, CT  
Fresh Cut Afros, Watts Towers Art Center, Los Angeles, CA  
Go Ask Alice, POST wilshire, Los Angeles, CA  
One Night Stand 1.2000, curated by Leonardo Bravo and Annetta Kappon, Park Plaza Lodge Hotel,  
Los Angeles, CA
- 1999 LACPS Annual, Los Angeles Center for Photographic Studies, Los Angeles, CA
- 1998 A Skowhegan Decade 1987-1997: Alumni Exhibition and Benefit Auction, David Bietzel Gallery,  
New York  
Bank Holiday, Old Key Bank, Skowhegan, ME  
Dwellings, curated by Sandra Jackson, RUSH Arts Gallery, New York
- 1997 New Talent '97, Temple Gallery, Philadelphia, PA  
Art of the State: Pennsylvania 1997, The State Museum of Pennsylvania, Harrisburg, PA  
On the Wall, Tyler Gallery, Tyler School of Art, Temple University, Elkins Park, PA  
More or Less (thesis exhibition), Temple Gallery, Philadelphia, PA

#### SELECTED REVIEWS

- 2007 Finch, Charlie. "Weekday Update," artnet.com,  
<http://www.artnet.com/magazineus/features/finch/finch12-3-07.asp>  
Richard, Frances. "High Times, Hard Times: New York Painting 1967 - 1975,"  
Artforum (April 2007): Reviews, p. 265
- 2006 Dawson, Jessica. "Spectrum of Warnings," The Washington Post (September 30, 2006): C2  
Capps, Kriston. "Louis Cameron: Severe, High, Elevated, Guarded, Low,"  
Washington City Paper (September 29, 2006): p. 95  
"P.S.1 Contemporary Art Center: Bearable Lightness... Likeness,"  
TimeOut New York (July 6 - 12, 2006): issue 562  
Murray, Derek Conrad & Murray, Soraya.  
"Uneasy Bedfellows: Canonical Art Theory and the Politics of Identity,"  
Art Journal (Spring 2006): p. 23  
"New Rogues," Esquire (May 2006): pp. 128 - 135  
Cotter, Holland. "Energy and Abstraction at The Studio Museum in Harlem,"  
The New York Times, Weekend Arts, Art Review (April 6, 2006): pp. B27, B30  
Meyer, Richard. "Energy/Experimentation: Black Artists and Abstraction, 1965 - 1980,"  
Artforum (January 2006)  
Genocchio, Benjamin. "Exploring the Circle From Every Angle,"  
The New York Times (January 1, 2006)
- 2005 Guy Nichols, Matthew. "Louis Cameron at I-20," Art in America (September 2005)  
Murray, Soraya and Conrad Murray, Derek. "A Rising Generation & the Pleasures of Freedom,"  
International Review of African American Art (IRAAA): Vol 20, No. 2 (Summer 2005), pp. 3, 7  
Church, Amanda. "Louis Cameron: Pop Secret at I-20 Gallery" Art on Paper (May/June 2005)  
Art Listings. Time Out New York Issue 487 (January 27- February 2, 2005)
- 2004 Beyer, Charles G. "Working in Brooklyn," Flash Art, July- September 2004  
Bey, Dawoud. "The Ironies of Diversity, or the Disappearing Black Artist," [www.artnet.com/magazine/features/bey/buy4-8-04.asp](http://www.artnet.com/magazine/features/bey/buy4-8-04.asp), April 8, 2004  
Nichols, Mathew Guy. "Hands On, Hands Down at the Studio Museum in Harlem,"  
Art in America, February 2004

- 2003 "Hands On Hands Down," *The New Yorker*, September 1, 2003, p.16  
 Rubinstein, Raphael. "A Quiet Crisis," *Art in America*, March 2003, p. 39  
 "Artists In Residence 2002 - 2003" SMH Arts (Summer 2003)  
 Levin, Kim. "Voice Choices: Night Guide," *villagevoice.com* (January 18, 2003)
- 2002 Brockington, Horace. "Paint It Black: Abstraction/ A Trans-History," *NY Arts Magazine*,  
 September 2002, p. 63  
 Byrd, Cathy. "Is there a 'post-black' art? Investigating the legacy of the 'Freestyle' show," *Art Papers*  
 (November/December 2002): 34-39  
 Cotter, Holland. "No Greater Love: Abstraction," *New York Times* (October 11, 2002): E38  
 Schmerler, Sarah. "Tract: Systemic Sprawl," *Time Out New York* (July 11-18, 2002): 47  
 "Plus Ultra," *The New Yorker* (July 8, 2002): 14  
*New American Paintings* (March 2002): Number 38, p. 30-33. Juror: Lilian Tone  
 Irvine, Steve. "Freestyle at the Santa Monica Museum of Art," *Artweek*  
 (December 2001/January 2002): 18
- 2001 Waxman, Lori. "Freestyle," *New Art Examiner* (November-December, 2001): 90.  
 Murray, Derek. "Freestyle," *NKA: Journal of Contemporary African Art* (Fall/Winter 2001):92-93  
 Murray, Derek. "Home to Harlem," *The International Review of African-American Art*  
 (Volume 17, Number 4): 48-51  
 Frank, Peter. "Freestyle, Willie Robert Middlebrook," *LA WEEKLY* (November 16-22, 2001): 142  
 Valdez, Sarah. "Freestyling," *Art in America* (September, 2001): 134-39, 162  
 Garnett, Joy. "Into Africa," *Artnet.com* (June 26, 2001): <http://www.artnet.com/magazine/reviews/garnett6/garnett6-26-01.asp>  
 Brockington, Horace. "Freestyle: Studio Museum in Harlem," *NY Arts Magazine* (June 2001): 36-37  
 Griffin, Tim. "Race Matters," *Time Out New York* (May 24-31, 2001): 55-56  
 "The New Masters," *Vibe* (May, 2001): 138-43  
 Cotter, Holland. "A Full Studio Museum Show Starts With 28 Young Artists and a Shoehorn,"  
*New York Times* (May 11, 2001):E36
- 2000 Harvey, Doug. "Gender, Race," *LA WEEKLY* (August 4-10, 2000): 47
- 1999 Ise, Claudine. "Framing the Many Possibilities of Photography in the Tech Age," *Los Angeles Times*  
 (March 5, 1999): F34

#### AWARDS & FELLOWSHIPS

- 2006 Fellowship in Painting, New York Foundation for the Arts, New York

#### EXHIBITION CATALOGUES

Branded and On Display, curated by Judith Hoos Fox. Krannert Art Museum,  
 University of Illinois, Champaign, IL, 2007  
 Energy/ Experimentation: Black Artists and Abstraction 1964 - 1980,  
 transcribed roundtable discussion, The Studio Museum in Harlem, New York, 2006  
 EXTREME Abstraction, with text by Louis Grachos and Claire Schneider,  
 Albright-Knox Art Gallery, Buffalo, New York, 2005  
 Open House: Working in Brooklyn, with text by Charlotta Kotik, Arnold Lehman, and Tumelo Mosaka,  
 Brooklyn Museum of Art, Brooklyn, New York, 2004  
 "Handmade, Excerpts From A Conversation 5.23.03," Hands on, Hands down,  
 edited by Christine Kim, (exhibition brochure) The Studio Museum in Harlem, New York, 2003  
 Freestyle, with text by Raina Lampkins-Fielder, The Studio Museum in Harlem, New York, 2001