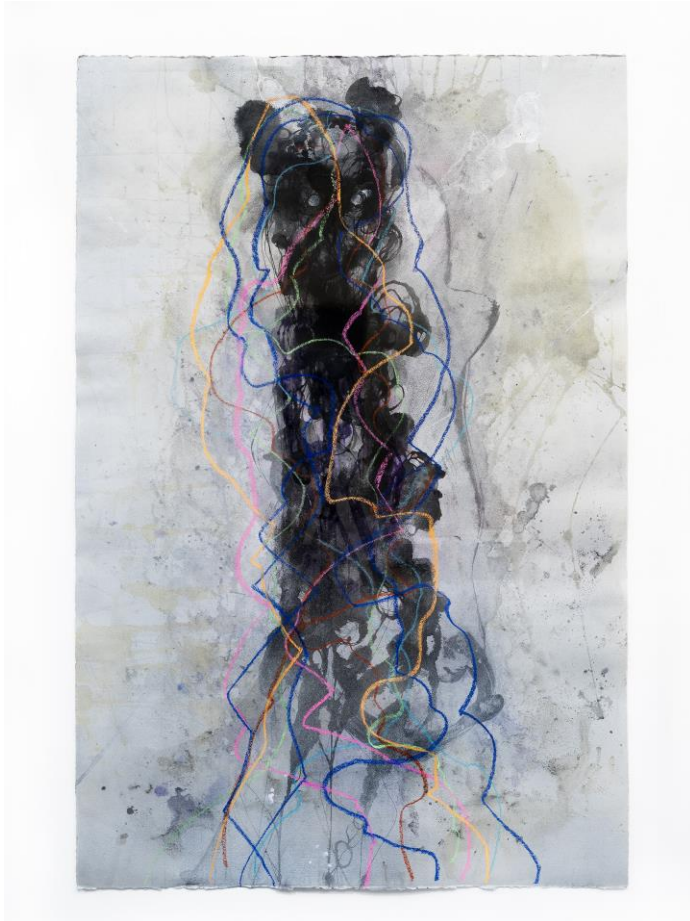




Museum der Moderne
Salzburg



Cameron Jamie, *Smokestack Rhythm*, 2014–2015, gouache, pigment, oil paint, ink pastel on paper, Stefan de Jaeger, © courtesy of the artist and Bernier/Eliades Gallery, photo: Valentin Clavairolles

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Cameron Jamie Shaking Traces

October 1, 2022–February 5, 2023
Altstadt (Rupertinum) [1 + 2]

As of September 29, 2022

Introduction

In his works on paper, artist's books, sculptures, photographs, performances, and films, Cameron Jamie (Los Angeles, CA, US, 1969–Paris, FR) has for some thirty years explored identity, psychological and physical transformations of the self, and the interrelationship between humans and nature. In 2002, the artist moved from Hollywood, California, to Paris, where he still lives and works today. Other cities that play a major role in his work are Cologne, where he mainly creates ceramic sculptures, and Berlin, where most of his artist books come into being. His drawing work is in an ongoing process of development and breaks the boundaries of the classical understanding of the medium.

Jamie's free-form drawing process and dedication to working with his pen form the foundation of his entire oeuvre, together with his probing of intuition, chance, layering, destruction, and rebuilding of images in his line works. His examination of the relationship between inside and outside and his use of the line for searching formal and contextual explorations provide the common thread. The drawing never functions as a sketch, but emerges spontaneously and irrevocably as a snapshot of his subconscious, immediate image-making process.

Jamie first rose to renown in the 1990s with photographs and works on film as well as performances in which he grappled—among other topics—with urban rituals laced with aggression and brutality. *Kranky Klaus*, for example, is one in a series of films scrutinizing local customs with pagan roots and creepy everyday myths such as the theatrics of backyard wrestling contests or the spooky Halloween traditions in the working- and middle-class suburbs of Los Angeles. Masks not only figured prominently in his performances, they also inspired drawings in which he explored their potential as devices of metamorphosis and alternation between different identities.

The artist Cameron Jamie is no stranger to Salzburg. He first visited the area in 2002, spending time in the Gastein Valley to study the processions of Krampus and his retinue, a very distinctive Austrian folkloristic tradition in which anthropomorphic figures with fearsome masks scare the citizenry during the Advent season. He was especially fascinated by the carved-wood Krampus heads. The masks created by the local woodcarver Sepp Lang between the 1920s and the 1950s, which attest to Lang's extensive familiarity with modern art and especially with the oeuvre of Picasso, have had a lasting impact on Jamie's graphic and sculptural output. Around this time, he made the abovementioned film *Kranky Klaus*, which was shown in an exhibition at the Salzburger Kunstverein in 2004 together with Krampus heads by Jamie himself and the woodcarver Max Kössler from Gastein. In the almost two decades since then, the artist has devoted much of his energy to refining his work on paper, producing drawings, prints, and artist's books. A dedicated presentation of these major series, which form the foundation for his entire oeuvre, has long been overdue.

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In the exhibition *Cameron Jamie. Shaking Traces*, the Museum der Moderne Salzburg now presents the artist's graphic oeuvre in unprecedented breadth, spotlighting his experimental efforts to chart the possibilities and limitations of working on and with paper. The series include not only conventional drawings in ink on paper but also drawings in ceramic, for which he first works in wet clay, later adding painterly effects in several layers of glazing. The boundary between painting and drawing is also blurred in the artist's fine art prints, including monotypes and, most recently, lithographs.

The exhibition highlights Jamie's method of working in layers, using ink, washes, glaze, and even coffee, and illustrates his openness to the convergence of chance and material. The juxtaposition of loose, calligraphic lines and painterly smudging techniques, of intimacy, immediacy and physicality, results in a multifaceted aesthetic experience. The works also investigate the boundaries between the figurative and the abstract as well as the possibilities of works on paper.

With this exhibition, the Museum der Moderne Salzburg continues its longstanding strong focus drawing and printmaking, media that have not only been a mainstay of our exhibition programming since the inauguration of the Moderne Galerie und Graphische Sammlung Rupertinum in 1983 but also constitute a central pillar of our collection. Margret Bilger, Günter Brus, Hans Fronius, Martha Jungwirth, Max Klinger, Oskar Kokoschka, Alfred Kubin, Florentina Pakosta, Karl Rössing, Egon Schiele, and Wilhelm Thöny have been among the artists whose work we have showcased. More than a few of their works ventured into "Dark Scenes," as the title of an exhibition in 1992 put it: scenes of intuition, of the psyche, and the "uncanny" that resonate with Jamie's practice of introspection on the threshold between figuration and abstraction and the interactions between man and nature.

Curator: Tina Teufel

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Cameron Jamie's works in exhibitions

Solo exhibitions (selection)

Cameron Jamie, Gladstone Gallery, Brussels, BE (2020)

Cameron Jamie: Bodies, Faces, Heads, Kölnischer Kunstverein, Cologne, DE (2017)

Cameron Jamie, Kunsthalle Zürich, CH (2013)

Cameron Jamie: Ink Works, Musée des Beaux Arts, Nantes, FR (2009)

Cameron Jamie, Walker Art Center, Minneapolis, MN, US; MIT List Visual Arts Center, Cambridge, MA, US (2006)

Cameron Jamie. Studien zu drei Filmen: BB / Spook House / Kranky Klaus, Salzburger Kunstverein, Salzburg, AT

JO, Neue Galerie Graz am Landesmuseum Joanneum, Graz, AT (2004)

Group exhibitions (selection)

May You Live in Interesting Times, 58th Venice Biennale, IT (2019)

The Sorcerer's Burden: Contemporary Art and the Anthropological Turn, The Contemporary Austin, TX, US (2019)

Voyage d'hiver, Jardin du Château de Versailles, FR (2017)

Dizziness—Navigating the Unknown, Kunsthau Graz, AT (2017)

The Infinite Mix: Sound and Image in Contemporary Video, Hayward Gallery, London, GB (2016)

Void California, CCA Wattis Institute for Contemporary Arts, San Francisco, CA, US (2016)

Salon der Angst: Cameron Jamie, Kunsthalle Wien, Vienna, AT (2013)

Narren. Künstler. Heilige. Lob der Torheit, Bundeskunsthalle Bonn, DE (2012)

was draußen wartet: 6. Berlin Biennale für zeitgenössische Kunst, Berlin, DE (2010)

Sonic Youth etc.: Sensational Fix, LiFE, Centre d'art contemporain de Saint-Nazaire, FR, Museion, Bolzano, IT, Kunsthalle Düsseldorf, DE, Malmö Konsthall, SE, and CA2M, Centro de Arte Dos de Mayo, Móstoles, ES (2008)

Awards

Cameron Jamie was awarded the Prix de dessin de la Fondation d'art contemporain Daniel et Florence Guerlain (FR) in 2016 and the First Annual Yanghyun Prize from the Yanghyun Foundation Seoul (KR) in 2008.

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Publication

An artist's book is being self-published as a special edition to accompany the exhibition.

Cameron Jamie. Shaking Traces, 2022
Ed. by the Museum der Moderne Salzburg
Photocopied and glued, with banderole, 14.8 x 21 cm
84 pages
Limited edition of 400 copies

Events

Exhibition opening

Friday, September 20, 7 p.m.
Free admission

Exhibition talk

with Cameron Jamie and Tina Teufel, curator
in English
Sunday, October 2, 4 p.m.
Museum der Moderne Salzburg, Altstadt (Rupertinum)
Free admission with ticket

Curator's guided tour

with Tina Teufel
Thursday, October 13, 2022, November 10, 2022, and January 12, 2023,
each at 4 p.m.
Museum der Moderne Salzburg, Altstadt (Rupertinum)
Ticket + € 3

Fantastische Tierwesen. Themenführung zu Masken, Krampus und Tierköpfen im Werk von Cameron Jamie

(Fantastic Beasts. Thematic guided tour to masks, Krampus and animal heads in the work of Cameron Jamie)
with Tina Teufel, curator
in German
Thursday, December 1, 2022, 4 p.m.
Museum der Moderne Salzburg, Altstadt (Rupertinum)
Ticket + € 3

Art walk with focus on "monotypes"

in cooperation with the Graphic Workshop Association at Traklhaus
with Helene Eisl, artist, and Tina Teufel, curator
Thursday, February 2, 2023, 4 p.m.
Meeting point: Museum der Moderne Salzburg, Altstadt (Rupertinum), end:
Traklhaus (Waagplatz 1a, 5020 Salzburg)
Ticket + € 3

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Press images

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Smokestack Rhythm, 2014–2015, pigment, oil paint, ink pastel on paper,
Stefan de Jaeger, © courtesy of the artist and Bernier/Eliades Gallery, photo:
Valentin Clavairolles

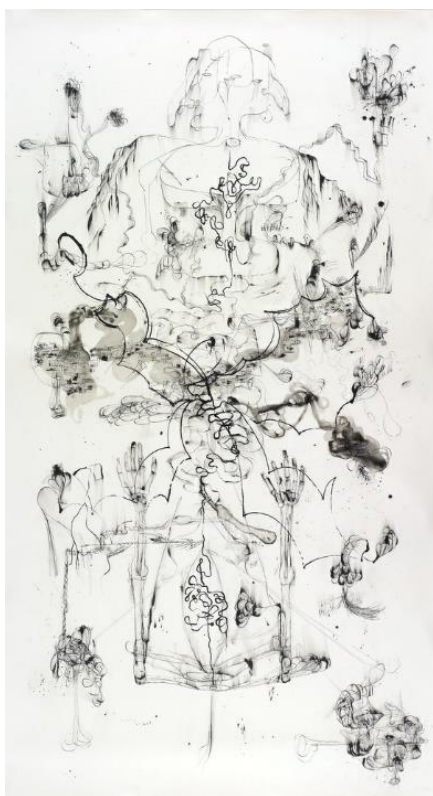
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See Your Smile, 2005, ink on paper, paper, Collection Florence & Daniel Guerlain, Paris, © courtesy of the artist and Love & Collect, Paris, photo: André Morin



La mémoire interne, 2007, drawing presented on a table vitrine, Collection Frac Picardie, © courtesy of the artist and Frac Picardie

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Smiling Disease Drawing VII, 2008, Indian ink on paper mounted on wood, paper, Ringier Collection, Switzerland, © courtesy of the artist and Gladstone Gallery



Antenna Sweets, 2009, ink on paper, © courtesy of the artist and Gladstone Gallery

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Inscape, 2011, ink on paper, © courtesy of the artist and Gladstone Gallery



Ex Harlequin, 2013, ink and mixed media, private collection, Athens,
© courtesy of the artist and Bernier/Eliades Gallery, photo: Boris Kirpotin

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Honeytwang, 2014, monotype on paper, © courtesy of the artist and Bernier/Eliades Gallery, photo: Boris Kirpotin

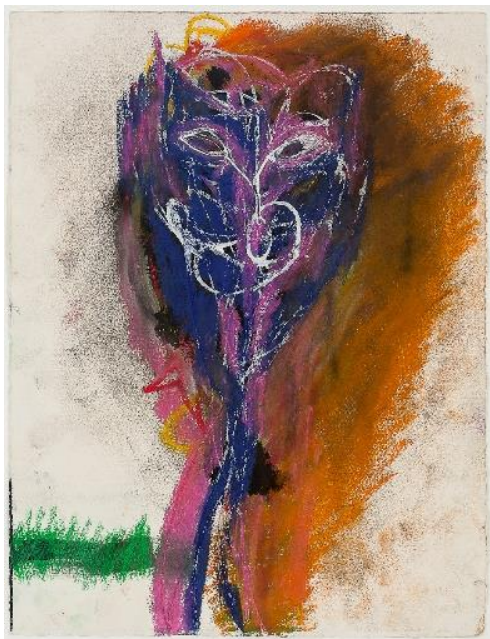


Sugar Plum Fairy, 2014, monotype on paper, Ringier Collection, Switzerland, © courtesy of the artist

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Untitled, 2014–2015, ink, correctional fluid, and pastel on paper, © courtesy the artist and Gladstone Gallery



Inflorescence Structure V, 2018, monotype in watercolor, crayon, and pencil on Lanaquarelle paper, © courtesy of the artist and Gladstone Gallery

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Sweet Ch' Boogie, 2018, ceramic and glaze, © courtesy of the artist and kamel mennour, Paris, photo: archives kamel mennour



Vision Trails, 2018, ceramic and glaze, © courtesy the artist and kamel mennour, photo: archives kamel mennour

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Ex Harlequin Dahlia, 2020, ink on paper, © courtesy of the artist and Gladstone Gallery



Just You, 2021, ink on paper, © courtesy of the artist and Gladstone Gallery