

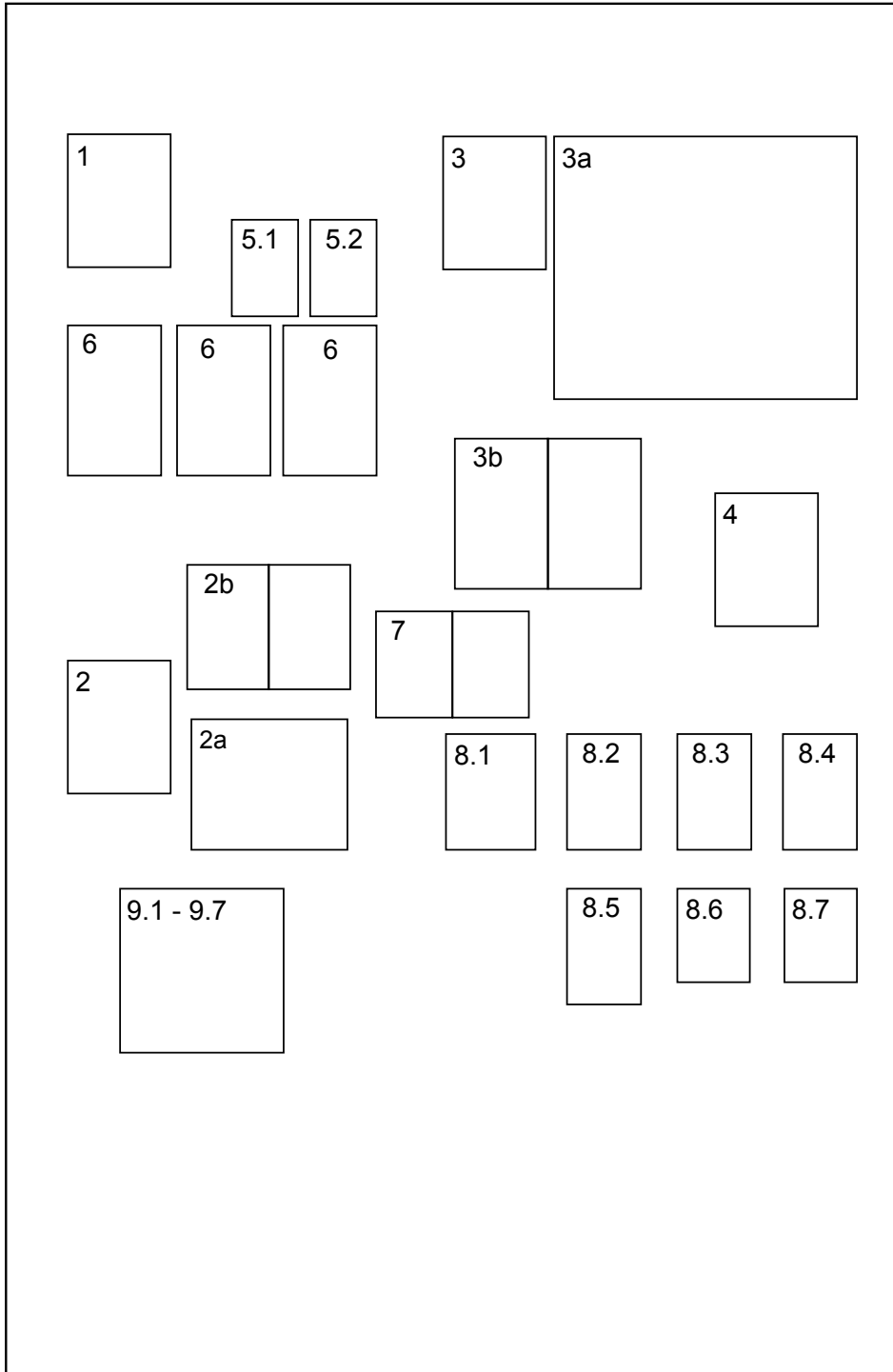
SOURCE MATERIALS

Some Pamphlets, Numbers, Maps, Footnotes, Captions, Images, Books, Periodicals, and Magazines (related to the work) of Cameron Rowland

At Tiny Mutual Admiration Societies

Arranged by Lucie Pia

December 8—January 15, 2022



University of Applied Arts Vienna

Painting department, 6th floor, room 626, Oskar-Kokoschka-Platz 2, 1010 Vienna, open daily 12–8 pm

List of “Source Materials”:

No. 1: Exhibition pamphlet for 91020000 written by Cameron Rowland (reprint):

1. Cameron Rowland, *91020000*, January 17–March 13, 2016, Artist Space, New York, USA
Download link: <https://texts.artistspace.org/uwcc1tpk> (* german version see additional links below)

No. 2: Exhibition pamphlet for D37 written by Cameron Rowland:

2. Cameron Rowland, *D37*, October 14, 2018–June 24, 2019, Moca, Los Angeles, USA
Download link: https://www.moca.org/storage/app/media/CameronRowland_D37_Pamphlet.pdf (** german version in add. links below)

No. 2a: Artwork *Equitable Sharing*, 2018 first shown in *D37* (displayed open):

2a) Caption for *Equitable Sharing*, 2018 quoted from the pamphlet of *D37*:

Equitable Sharing, 2018

2017 Equitable Sharing payments by state

Reprints \$10 each

The Department of the Treasury Equitable Sharing Program allows law enforcement agencies to contribute cash and assets to the Federal Treasury Forfeiture Fund. The primary purpose of the Treasury Forfeiture Fund is to administer federal auctions of these assets and distribute the proceeds from the auctions. Participating agencies receive up to 80% of the cash and the proceeds from the sale of assets they contribute. In states that restrict the forfeiture revenue directed to the seizing agency, police departments are incentivized to participate in the federal program.

The 2017 average revenue from sales proceeds from property seized and auctioned for each participating agency was \$57,967.

The 2017 average revenue from cash forfeiture for each participating agency was \$71,959.

Through the widespread targeting of low-value assets, the Equitable Sharing Program generated a total of \$84,283,266 in sales proceeds and \$211,277,289 in cash seizures for police.

2b: Republication of *D37* pamphlet in the periodical *October* together with installation views and details:

2b) Cameron Rowland, “D37”, in *October*, no. 168 (Spring 2019): 110–47. (On view: pp. 136–37)

No. 3: Exhibition pamphlet for *3 & 4 Will. IV c.73* written by Cameron Rowland:

3. Cameron Rowland, *3 & 4 Will. IV c.73*, January 29–December 13, 2020, ICA, London, UK
Download link: <https://www.ica.art/media/03875.pdf>

No. 3a: Artwork *Enclosure*, 2020 first shown in *3 & 4 Will. IV c.73*:

3a) Caption for *Enclosure*, 2020 quoted from the pamphlet of *3 & 4 Will. IV c.73* (***) german version in add. links below):

Enclosure, 2020

European slave factories and forts in 1753 from *The Universal Dictionary of Trade and Commerce*

Reprints £2 each

Malachy Postlethwayt was director of the Royal African Company in 1744 and 1745. Postlethwayt’s first book, *The African Trade, the Great Pillar and Supporter of the British Plantation Trade in America*, published in 1745, detailed the importance of the “African Trade” and the maintenance of the Royal African Company’s factories and forts.

These structures were built for imprisonment. The slave prison inside Cape Coast Castle was built to hold at least 1000 people. Enslaved people confined and exchanged in these structures were propertized as both chattel (moveable property) and real estate (part of plantations). British enclosure of black life occurred through the factory, the fort, the coffee, the barracoon, the ship, and the plantation.

Postlethwayt’s two-volume *The Universal Dictionary of Trade and Commerce* was published in 1757. This dictionary and the maps it included were widely distributed as mercantile tools. It functioned as a guide for investors, merchants, and plantation owners involved in the production of British colonial property. It was editioned four times by 1775.

No. 3b: Reproduction of artworks from *3 & 4 Will. IV c.73* in the magazine *springerin* together with a translation of their captions:

3b) Cameron Rowland, “Encumbrance, 2020”; Cameron Rowland, “Pacotille, 2020”, in *springerin*, no. 1 (Spring 2021): 24–25. (displayed open)

No. 4: Exhibition pamphlet for *Deputies* written by Cameron Rowland:

4. Cameron Rowland, *Deputies*, January 17–March 13, 2016, Artist Space, New York, USA
Download link: https://maxwellgraham.biz/wp-content/uploads/2021/08/CameronRowland_Deputies.pdf

No. 5: THE NEW DOCUMENT and Close to Now ed. by John Beeson, Daniel Herleth, and Cameron Rowland

5.1 John Beeson, Daniel Herleth, and Cameron Rowland (eds.), *THE NEW DOCUMENT: PHOTOGRAPHY'S CONCERNS AND RETURNS*. Berlin: TND, 2013.

(This bilingual (German/English) publication was accompanying the exhibition *Concerns and Returns* of Daniel Herleth and Cameron Rowland, organized by John Beeson at Weingrüll, Karlsruhe in 2012.)

5.2 John Beeson, Daniel Herleth, and Cameron Rowland (eds.), *Close To Now*. Berlin: TND, 2017.

(This publication is the transcript of the symposium *Close To Now*, organized by the editors and Kunstverein München in collaboration with Goethe-Institut at University Settlement, New York, October 26, 2014)

No. 6: Excerpt of an e-mail conversation between Cameron Rowland, Maxwell Graham, and a collector concerning the rental of an artwork published in the article *Rotate the Pass-Thru* by Richard Birkett & Cameron Rowland:

6. Richard Birkett & Cameron Rowland, "Rotate the Pass-Thru", in *PARSE Journal*, no. 2 (Autumn 2015): 55–70. (On view: pp. 66–68; reprint)

Download link: https://parsejournal.com/wp-content/uploads/2015/11/PARSE_Issue2-RotateThePassThru.pdf

No.7: Notation "Theses on the Nonevent of Emancipation" by Cameron Rowland in the new edition of Saidiya Hartmann's *Scenes of Subjection*, 2022 (displayed open):

7. Saidiya Hartman, *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America. Revised and Updated*, New York City: W.W. Norton & Co., 2022.

No.8: Book references proposed by Cameron Rowland:

8.1 Cheryl I. Harris, "Whiteness as Property", in *Harvard Law Review*, vol. 106, no. 8 (June 1993): 1707–91. (reprint)

Download link: https://www.jstor.org/stable/1341787#metadata_info_tab_contents

8.2 Saidiya Hartman, *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America*, Oxford: Oxford University Press, 1997.

8.3 Hortense J. Spillers, *Black, White, and in Color: Essays on American Literature and Culture*. Chicago: The University of Chicago Press, 2003.

8.4 W. E. B. Du Bois, *Black Reconstruction in America*, ed. by Henry Louis Gates, Jr. Oxford: Oxford University Press, 2014.

8.5 Denise Ferreira da Silva, *Toward a Global Idea of Race*, Minnesota: University of Minnesota Press, 2007.

8.6 Eric Williams, *Capitalism and Slavery* [1944], London: Penguin Books Modern Classics, 2022.

8.7 Cedric Robinson, *Black Marxism* [1983], London: Penguin Books Modern Classics, 2022.

No.9: Additional literature on related subjects:

9.1 Daniel Loick, Vanessa E. Thompson (eds.), *Abolitionism: Ein Reader*. Berlin: Suhrkamp, 2022.

9.2 Racked and dispatched (ed.), *Afro-Pessimism: An Introduction*, 2017.

Download link: https://rackedanddispatched.noblogs.org/files/2017/01/Afro-pessimism2_imposed.pdf

(The editor(s) of this publication frame various authors as representatives of Afro-pessimism, who do not situate themselves within this theoretical framework. The selection of writings nevertheless offers an insight into relevant concerns, which can be further examined in the publications of the corresponding authors.)

9.3 Jackie Wang, *Carceral Capitalism*, Semiotext(e) / Intervention Series, no. 21. Cambridge: MIT Press, 2018.

9.4 Franz Fanon, *Schwarze Haut, weiße Masken* [1952] Wien: Turia + Kant, 2020.

9.5 Stefano Harney, Fred Moten, *Die Undercommons: Flüchtige Planung und schwarzes Studium*, ed. by Isabell Lorey, Wien: transversal texts, 2016.

Download link: <https://transversal.at/media/pdf/undercommons-de.pdf>

9.6 Brenna Bhandar, *Colonial Lives of Property: Law, Land, and Racial Regimes of Ownership*. Durham: Duke University Press, 2018. (Brenna Bhandar was invited for a lecture at Cameron Rowland's exhibition *3 & 4 Will. IV c.73* at ICA, London, 2020:

<https://www.ica.art/learning/brenna-bhandar-on-the-separation-of-interests-legal-form-and-the-racial>

9.7 Denise Ferreira da Silva, *Unpayable Debt*. London: Sternberg Press, 2022.

Links to German translations of pamphlets or captions on display:

Pamphlets and captions are always translated to the corresponding language(s) spoken in the country of the exhibition:

* The entire exhibition *91020000* was also shown 2016 at Fri Art, Fribourg, Switzerland with the new title *Indirect Benefit*, the pamphlet was translated to German and French: <https://friart.ch/de> (Website under construction specific link will be updated)

** A group of works from *D37* were shown at the MMK in Frankfurt, together with a German translation of the pamphlet and the specific captions: https://cms.mmk.art/site/assets/files/4081/mmk_museum_booklet_de-1.pdf (pp. 20-25)

*** *Enclosure*, 2020 was also shown in the group show *INFORMATION Today* at Kunsthalle Basel (2021), where the caption was translated to German:

https://www.kunsthallebasel.ch/wp-content/uploads/KH-Basel-A_Text-INFORMATION-Today_DE_web.pdf (page 4)

All reference books acquired for *Source Materials* will subsequently be available in the university's library:

https://www.dieangewandte.at/university_library

This list can be found online here: <https://tinymutualadmirationssocieties.uni-ak.ac.at/>