



Museum der Moderne
Salzburg

Cameron Jamie *Shaking Traces*

October 1, 2022—February 5, 2023
Museum der Moderne Salzburg, Rupertinum [1] + [2]



Antenna Sweets, 2009, Ink on paper

Courtesy the artist and Gladstone Gallery, New York / Brussels / Seoul / Los Angeles



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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 Krampus processions, 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 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, among other venues. In parallel with his wide-ranging oeuvre, which includes photographs, films, performances, sculptures, and paintings, the artist has devoted a great deal of energy since the 1990s to developing his work on paper—drawings, prints, and artist books. A dedicated presentation of these major series, which form the foundation for his entire oeuvre, has long been overdue.

Born in Hollywood, California, in 1969, Cameron Jamie grew up in the suburban

San Fernando Valley north of Los Angeles and has lived in Paris, France, since 2000. Jamie first rose to renown in the 1990s with photographs and works on film as well as performances in which he grappled with questions of identity, psychological and physical transformations of the self, and urban rituals laced with aggression and brutality. The abovementioned *Kranky Klaus*, for example, is one in a series of films observing local customs such as the pageantry of backyard wrestling contests in his native California or the spooky Halloween traditions in the lower- 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.

In *Cameron Jamie. Shaking Traces*, the Museum der Moderne Salzburg now presents the artist's graphic oeuvre in unprecedented breadth, spotlighting his experimental efforts to probe the possibilities and limitations of working on and with paper. His range of media encompasses not only conventional drawings in ink on paper, but also drawings made on ceramic, for which he first draws in wet clay, later adding painterly effects in the glazing. The boundary between painting and drawing is also

blurred in the artist's fine art prints, including monotypes and, most recently, lithographs.

With this exhibition, the Museum der Moderne Salzburg continues its tradition of an intensive engagement with the media of drawing and printmaking, which have been a mainstay of the museum's exhibition programming since the opening of the *Moderne Galerie und Graphische Sammlung Rupertinum* (Modern Gallery and Graphic Collection Rupertinum) in 1983 and constitute a central pillar of our collection, with works by artists such as Margret Bilger, Günter Brus, Hans Fronius, Martha Jungwirth, Max Klinger, Oskar Kokoschka, Alfred Kubin, Fiorentina Pakosta, Karl Rössing, Egon Schiele, and Wilhelm Thöny. Many of these works deal with intuition, the psyche, and the uncanny, which also sometimes figure in Jamie's introspection on the threshold between figuration and abstraction and the interaction between man and nature.

I am most grateful to Cameron Jamie for entrusting us with his art; working closely with him has been a pleasure. Everyone at the Museum der Moderne Salzburg has helped make the exhibition a reality, and I cannot praise their professionalism and dedication enough. In particular, I would like to thank our curator Tina Teufel, who oversaw the entire exhibition management. We could not have realized this ambitious exhibition without the magnanimous assistance of numerous lenders, and I so would like to express my profound gratitude to the artist himself, who threw open the doors to his private archive; to the Gladstone Gallery, which sent a large number of

works on loan and generously helped to pay for shipping them to Salzburg; to Bernier/Eliades Gallery, which likewise loaned us numerous works and closely worked with us during the preparations as well as helping with two private loans from Greece; to Galerie Kamel Mennour for the drawings on ceramic; and to the Fonds régional d'art contemporain Picardie, Amiens, which provided a key work on loan, the installation *La mémoire interne*. Many private collectors have supported the exhibition as well: A special thank you goes to Walther König, whose generous support has allowed us to present a broad selection of artist's books in the exhibition, and I am deeply grateful to Florence and Daniel Guerlain, Ghislaine Hussenot, the Ringier Collection, Stefan de Jaeger, and several lenders who have preferred to remain anonymous.

Thorsten Sadowsky
Director
Museum der Moderne Salzburg



See Your Smile, 2005, Ink on paper, Collection Florence & Daniel Guerlain, Paris

Drawing: Line Work

Cameron Jamie defies categorization according to the conventions of art. He focuses on works on paper as well as artist's books, which together make up the bulk of his oeuvre and are created on a daily, almost ritualized basis. In other media such as photography, film, or performance, the artist was preoccupied for a long time with culture and social structures and a study of the limits of social conventions and how, for example, violence and aggression are made acceptable in ritualized customs and group dynamics. His drawings, by contrast, were characterized very early on by very free, intuitive lines that gradually transformed from a representational mark into a vehicle of expression. A constant that unites his oeuvre as a whole is the exploration of the relationship between inside and outside. Jamie's working method can be understood as an ongoing searching movement around this theme.

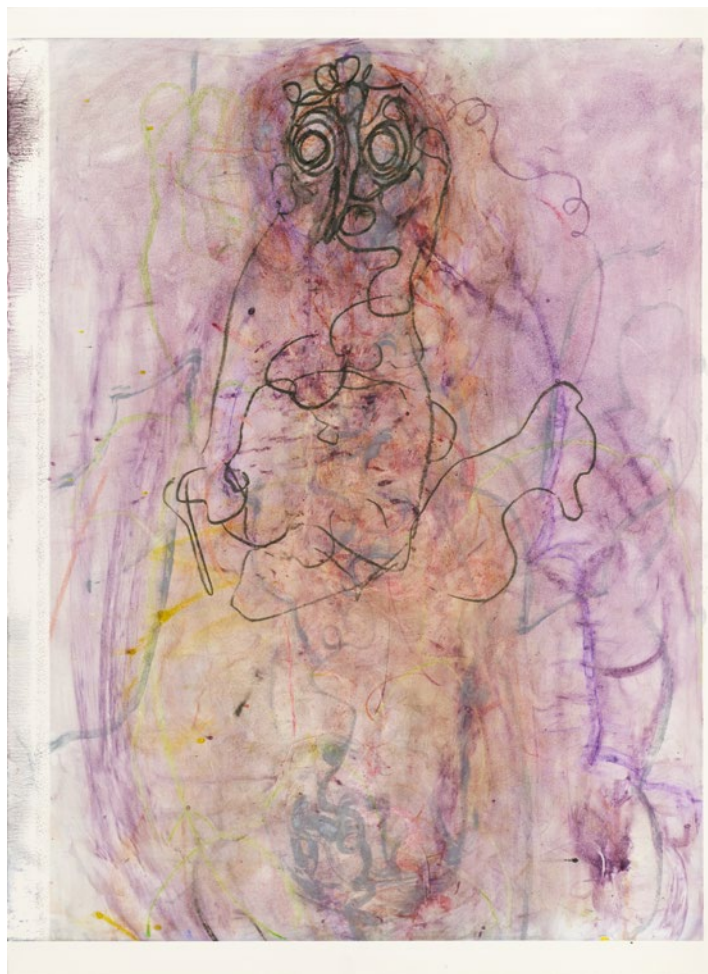
However, the term drawing is arguably too narrow to describe Jamie's work. "Line work," as he puts it, is more appropriate, because at the center is the performative quality of the creative process, which is composed of an interplay of a wide variety of lines and surfaces, of both graphic and painterly gestures, though the line is clearly in the driver's seat. He sees himself as an experimental "line-maker" and regards the drawings

as a constantly evolving handwriting in which his exploration of identity is expressed. The artist's working process is characterized by the attempt to square the circle, to give equal importance to the outside and the inside, to offer a value-free platform to the process and to make it—in a way that is visible and comprehensible to the beholder as well—thematic. His consistently intuitive approach, which does without corrections, connects his subconscious directly to the evolving composition. The drawings are accentuated with washes of ink, coffee, oil, and pastel paint or (metallic) pigments; the linear register, however, clearly retains the upper hand. Spontaneously and irrevocably, his stroke captures his inner motivations on paper. Through numerous working steps of emergence, erasure, and re-growth, he develops an ensemble that allows hybrids of humanoid, animal, and floral elements to emerge—the human enters into correspondence with nature.

Jamie's figures, which appear in the tangle of lines, find themselves in an "in-between space" as paradoxes, so to speak, for they certainly take on representational forms, but at the same time range on the borderline of abstraction. The graphic lines, supported by the painting, set the figures in motion, making them strive in different directions. And they are characterized by a

certain impermanence, as if they existed merely as snapshots of dream images. His figures, too, are characters of this in-between world. In the act of drawing, however, the artist tries not to grasp his inner self but to let it go. He speaks of a transfer of energy into a graphic form that fathoms the architecture of the subconscious. This almost ritualistic draw-

ing activity is at the same time a retreat into a completely separate world, one in which only self-chosen laws apply. In this way, Jamie creates an artistic cosmos in which he attempts to bring body and mind into harmony. The conscious and the subconscious are equally visible, meet, interact, and overlap, as do representations of the inside and outside.



Sugar Plum Fairy, 2014, Monotype, Ringier Collection, Switzerland

Monotypes

The monotypes occupy a singular position in Cameron Jamie's oeuvre. Of all the various fine art printing techniques, their creative possibilities exert a special fascination for the artist. He insistently pushes the limits of technical feasibility and charts ranges of variation. Comparable to the large ink drawings on wooden panels, he has created works up to almost 1.70 meters in size, which give the audience the feeling of being able to immerse themselves in the life-size representations. The desire to produce works that are not serial in nature but celebrate their individuality fits in with Jamie's thorough exploration of identity. In the most recent history of art, the monotype, which formerly led a niche existence, has taken on new value and now ranks not far below painting. In this respect, the artist's work has played a pioneering role that has not received the attention it merits. His intense work with the material and the openness he exacts of it, wrangling it into playing its part in his creative process and its final result, make each work special—not only as a unique piece, but also and more importantly as a hybrid between the force of human creative will and the power of chance.

The wooden panels Jamie uses as printing blocks are painted with (watercolor) paint so that the wood grain visible in the background of the image becomes

an integral part of many works. In addition, a distinctive feature of this oeuvre is the return to color, which is strongly present in the early work and recedes into the background in the drawing in the early 2000s: garish colors, bright and sometimes in neon tones, are occasionally integrated with spray paint between layers of watercolor and juxtaposed with the delicate pencil drawing. Metallic pigment applied as a wash deliberately allows the association of a mirror to emerge, offering viewers a moment of projection and identification. Here Jamie is able to give more space to communication between linearity and the painterly, different qualities of line and areas of color. With the change from handmade to vellum paper, the effect of the layers of color also changes to a deeper pictorial space. Similar to the semitransparent xeroxed sheets of his artist's books from the series "KOPBF," drawing elements from lower working layers appear as if they were rudiments of the reverse side. The spatial effect thus achieved favors the perception of a distance between the layers of color. They certainly seem like auras or skinings—sometimes complementary, sometimes contradictory. The figures themselves are characterized primarily by narrow silhouettes. The result is an initially abstract, ectomorphic figure that widens upward, taking on figurative appearances, comparable to a caryatid.

These “heads” can consist of human rudiments—especially eyes—as well as animal, especially bird, heads with prominent beaks or umbel-like flowers.

As in the drawings, an exploration of the body in space and time, in perception, destruction, and return is also recognizable in the prints.



Ceramic Drawings

The drawings on ceramic challenge our understanding of what drawing is and can be. The ground media of this group of works are wet clay plates in different and sometimes irregular formats, into which the artist literally digs his drawings. Comparable to the printing plates of etchings, they allow for a range of techniques and different degrees of pressure—from finest to deep lines. Jamie also dots the clay and works on it with his fingers. Intuition and chance again work hand in hand. The material registers even the subtlest manipulation. Even more than the handmade paper of many of his ink drawings, the surface becomes a relief that oscillates between inscription and raised relief. In this way, the drawings on ceramic become landscapes, as it were; cartographies of an untiring devotion to the material, its dialogue with the artist.

The glaze of the ceramics also plays a major role and takes on the painterly component of the works. The complex mixture of ceramic glazes that fuse to the clay in the firing process presents a special challenge for Jamie: In the long process of glazing, he intervenes again and again, painting in the glaze while leaving plenty of room for chance. It melts, flows or vibrates, underlining and supporting the drawing in the clay or undermining it. Monochrome works are juxtaposed with multi-colored ones. In contrast to its original function of giving the porous clay a smooth surface and making it waterproof, the glaze in the ceramic drawings sometimes cracks open, allowing the clay to emerge. Fissures contribute to the structure, as do flatness imperfections that arise in the process. As wall objects, the reliefs form an intermediate stage in the artist's oeuvre between the two-dimensional works on paper and the three-dimensional glazed figures in clay.

Sweet Ch' Boogie, 2018, Ceramic and glaze
Courtesy the artist and kamel mennour, Paris



Not yet titled, 2022, Lithograph, edition of 22, Courtesy of the artist and Idem, Paris

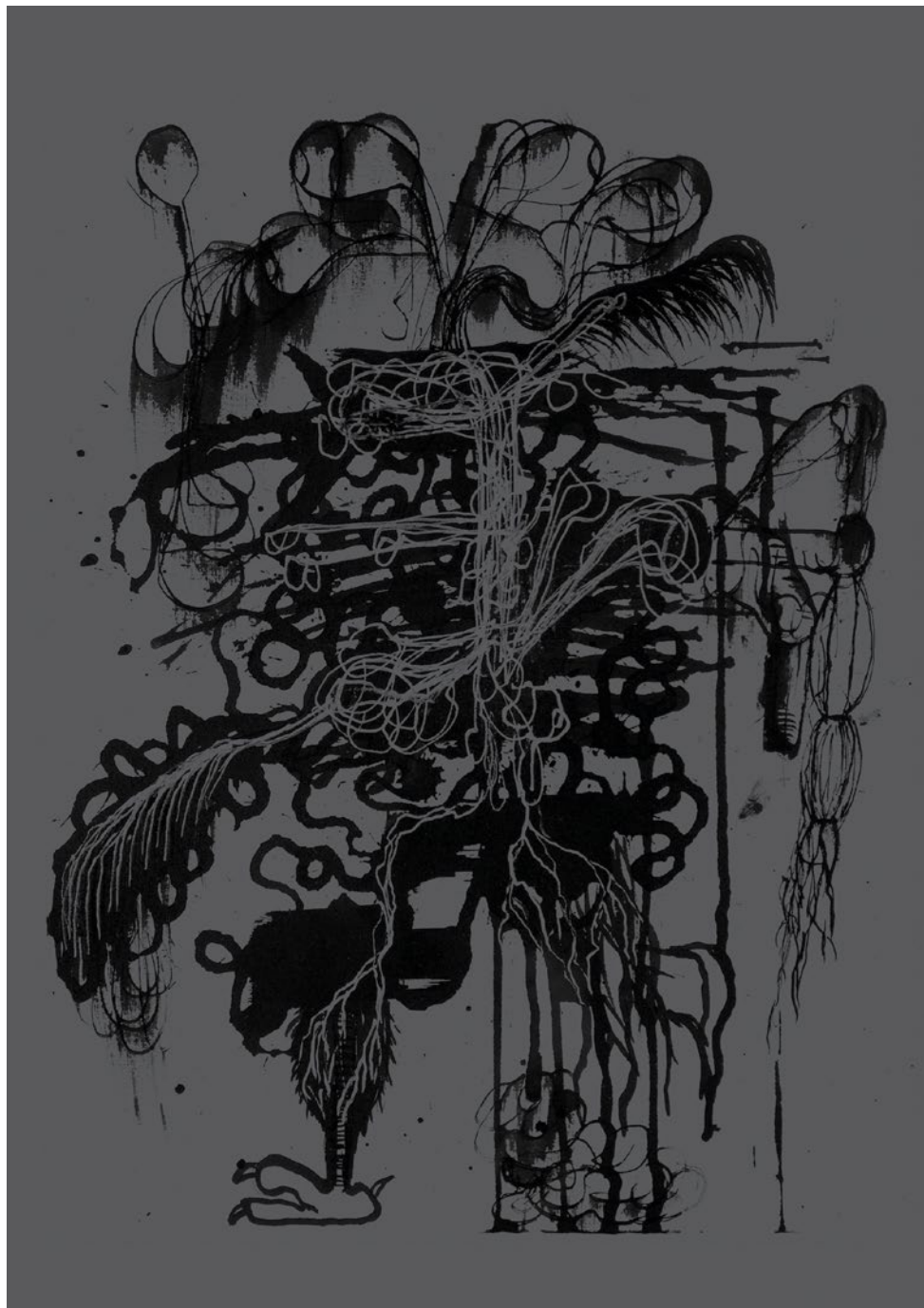
Etchings and Lithographs

“Printmaking and monotyping has always been very vital for me. Both allow for me to rethink and to experiment with possibilities that go beyond conventional drawing and painting processes,” says Cameron Jamie, who has devoted himself to a wide variety of printing techniques since the beginning of his artistic career. In the exhibition, these include the aforementioned monotypes as well as the early etchings and the lithographs created in the last two years. Together they form a kind of bracket and show the stylistic development of the artist’s work.

The works on paper from the late 1990s and early 2000s—which in the exhibition also include ink drawings and works with various materials such as gouache, oil paint, ink, or pencil and colored pencil—mainly show faces, heads, or masks, often overlaid with abstract but organic-looking strokes, sometimes with texts. Fundamental to the early work is a preoccupation with marginalized social groups, rituals, and identity. The traces of the subcultures that shaped the artist overlap with spontaneous compositional processes. The linear dominates over the painterly, the pictorial structure remains stuck to the surface.

The latest lithographs again address the alchemical aspect that we already know from the glaze layers of the drawings on

ceramic. Here, Jamie employs a both graphic and painterly technique, working with a brush directly in the etching fluid on the primed stone. The resulting forms bear witness to the artist’s interest in liquids and the traces they leave on various substrates and painting surfaces. These painting surfaces, which fade into the background, sometimes seem like shadows, but they break free of their function and depict more than the shadows they are expected to cast. In their interplay, the traces and paths of the artist’s handwriting converge again on a level that provides only a hint of the spatial depth present in the monotypes. Only colorful accents in blue allow for the opening of another dimension.



Cover of the publication *Shaking Traces*, 2022

Salzburg: Museum der Moderne Salzburg, xeroxed and glue bound, printing edition: 400 copies

Artist's Books

Artist's books occupy a special position in Cameron Jamie's oeuvre. Like the work with the line, they are created diary-like and have a thoroughly intimate character. The selection of books in the exhibition is limited to those that draw from Jamie's seemingly endless body of drawings in sketchbooks. Within these graphic works, the xerox books titled "KOPBF" form a specific nucleus.

Since 2002, a new volume of the "KOPBF" book series, each in the A5 format and running to about twenty pages, has come out roughly once a year. Jamie's photocopied books originate in his early interest in religious tract pamphlets and the underground comic chapbooks of Gary Panter from the 1980s. The crude execution, cheap copy paper, and—in more ways than one—formidable imagery exerted a great influence on Jamie, convincing him that he could develop a revolutionary artistic expression in this medium himself. The basis for the xerox books are monochrome drawings printed in black ink by the copy machine in multiple passes first on transparent or translucent and finally on colored papers of varying thickness. In the copying process, the drawings are superimposed, layers become visible, and sometimes the reverse side seems to shimmer through, which, however, turns out to be a misunderstanding, because it is only the shadows of the

reverse sides of xeroxed drawings that are relentlessly documented by the copy machine. In some places, the multiple copying results in a thoroughly impasto application of color.

Common to the artist's books based on Cameron Jamie's graphic oeuvre is the intuitive and yet highly precise interplay of all the technical possibilities that a copying machine has to offer, such as calculating the amount of toner and exposure time, taking into account the translucency of the papers used, and the grain of the printer's ink. For some books—such as *Tierlexika* (2014) or *Un signe à gauche* (2013)—he first destroyed the drawings he used by cutting or tearing them apart, then reassembled them in new compositions.

The xerox books reminiscent of zines contrast with volumes bound with hard linen binding, which are often released in several small editions that differ in color. These include *Inward / Outward Blues* with a blue cover and *Outward / Inward* with a yellow cover (both 2012), or *La peur du lieu inconnu* (2001), which appeared in three different versions, as a black (edition of 100), orange (edition of 400), and Jr edition (edition of 50). The smaller editions, which are usually signed and numbered by Cameron Jamie, are popular collector's items and sell out quickly. Thanks to Walther

König's personal devotion to the book medium, his long friendship with the artist, and his generosity, we are able to provide profound insight into Cameron Jamie's artist's books in the exhibition with a large selection of books and several editions.

Inflorescence Structure VII, 2018

Monotype in watercolor, crayon, and pencil on Lanaquarelle paper
Courtesy of the artist and Gladstone Gallery, New York / Brussels / Seoul / Los Angeles





Lonesome Whistler, 2020, Ink on paper

Courtesy of the artist and Gladstone Gallery, New York / Brussels / Seoul / Los Angeles

Cameron Jamie. List of Works

Works are listed in chronological order, and works created in the same year in alphabetical order. Dimensions are given as height by width by depth. The artist books are shown separately at the end of the document.

Works not included in the exhibition are indicated with an asterisk (*).

Untitled, 1992

Ink on paper

32.1 × 23.9 cm

Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Rugburn, 1996

Pencil and color pencil on paper

27.9 × 21.6 cm

Courtesy of the artist

Untitled, 1997–1999

Mixed media on paper

38.1 × 30.5 cm

Courtesy of the artist

Heraldic, 2000

Monotype in oil paint on paper

66 × 50.8 cm

Courtesy of the artist

Gone, 2001

Monotype in oil paint on paper

Diptych, 66 × 50.8 cm each

Courtesy of the artist

No. 19. (The Spirit is Willing No. 2), 2001*

Etching

Paper: 65 × 50 cm, image: 45.1 × 33.8 cm

Ringier Collection, Switzerland

Untitled, 2001

Gouache on paper

33 × 27 cm

Courtesy of the artist

Untitled, 2001

Dry point etching on paper

40.6 × 27.9 cm

Courtesy of the artist

Untitled, 2001

Watercolor, graphite, and crayon on cold
press paper

32 × 24 cm

Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Carte des étoiles, 2004

Ink on paper

65 × 50 cm

Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Carte des planètes, 2004

Ink on paper

65 × 50 cm

Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Divinité héraldique, 2004

Ink on paper

65 × 50 cm

Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Héraldique des petits, 2004

Ink on paper

65 × 50 cm

Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Jeanne, 2004

Ink on paper

65 × 50 cm

Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

La lune héraldique, 2004*

Ink on paper

65 × 50 cm

Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Naissance de l'univers, 2004

Ink on paper

65 × 50 cm

Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Vagues intérieures / extérieures, 2004

Ink on paper

65 × 50 cm

Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

See you smile, 2005

Ink on paper

65 × 50 cm

Collection Florence & Daniel Guerlain, Paris

La mémoire interne, 2007

Drawing presented on a table vitrine, ink on
Arches vellum paper

Paper: 208 × 114 cm, vitrine top: 223 × 129 ×
7.7 cm, table vitrine: 89 × 223 × 129 cm

Collection Frac Picardie

Bittersweet Alchemy, 2008

Ink on paper mounted to wood

121.2 × 80.7 cm

Courtesy of Gladstone Gallery, New York /
Brussels / Seoul / Los Angeles

Smiling Disease Drawing VII, 2008

Indian ink on paper mounted on wood

Paper: 121 × 80.5 cm,

wood panel: 220 × 96 × 2 cm

Ringier Collection, Switzerland

Antenna Sweets, 2009

Ink on paper

45.4 × 32.1 cm

Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Backbone Roll, 2009

Ink on paper

45 × 31 cm

Courtesy of the artist and
Bernier/Eliades Gallery, Athens / Brussels

Fractured Sins, 2009

Ink on paper, wood panel

Paper: 160 × 121 cm, wood panel: 240 × 140 cm

Collection Ghislaine Hussenot

Girl Reading a Dog Magazine, 2009

Ink on paper, wood panel

Paper: 121 × 80 cm,
wood panel: 219.7 × 96.5 cm

Courtesy of the artist

Jack Knife Scarecrow, 2009

Ink on paper, wood panel

Paper: 121 × 80 cm,
wood panel: 219.7 × 96.5 cm

Courtesy of the artist and
Bernier/Eliades Gallery, Athens / Brussels

Roll Me Baby, 2009

Ink on paper, wood panel

Paper: 121 × 80 cm,
wood panel: 219.7 × 96.5 cm

Courtesy of the artist and
Bernier/Eliades Gallery, Athens / Brussels

Urvogel Blues, 2010

Ink on paper mounted to wood

Paper: 120 × 80 cm,
wood panel: 219.7 × 96.5 cm
Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Ain't Gonna Cry No More, 2011

Ink and coffee on paper

33 × 25.4 cm

Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Bewildered Lair, 2011

Ink on paper

33 × 25.4 cm

Courtesy of the artist

Inscape, 2011

Ink on paper

33 × 25.4 cm

Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Singe, 2011

Ink on paper

64.5 × 49.5 cm

Private Collection

Ex Harlequin, 2013

Ink and mixed media on paper

84.5 × 65 × 4 cm (framed)

Private Collection, Athens

Untitled, 2013

Indian ink on paper

33 × 25.4 cm

Courtesy of the artist

Untitled, 2013

Indian ink on paper

33 × 25.4 cm

Courtesy of the artist

Untitled, 2013

Indian ink on paper

33 × 25.4 cm

Courtesy of the artist

Untitled, 2013

Indian ink on paper

33 × 25.4 cm

Courtesy of the artist

Untitled, 2013

Indian ink on paper

32.5 × 25 cm

Ringier Collection, Switzerland

Untitled, 2013

Indian ink on paper

70 × 50 cm

Ringier Collection, Switzerland

Atome, Sweet Atome, 2014*

Monotype on paper

70.5 × 49.5 cm

Collection Florence & Daniel Guerlain, Paris

Honeytwang, 2014

Monotype on paper

70.5 × 49.5 cm

Courtesy of the artist and
Bernier/Eliades Gallery, Athens / Brussels

Sugar Baby, 2014

Monotype

70.5 × 49.5 cm

Ringier Collection, Switzerland

Sugar Plum Fairy, 2014

Monotype

71 × 50.5 cm

Ringier Collection, Switzerland

Untitled, 2014

Oil paint, pencil, and pastel on vellum

65 × 40 cm

Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Untitled, 2014*

Oil paint, pencil, and pastel on vellum

65 × 40 cm

Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Untitled, 2014*

Oil paint, pencil, and pastel on vellum

65 × 40 cm

Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Untitled, 2014

Monotype on paper

70 × 50 cm

Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Untitled, 2014

Monotype on paper

70 × 50 cm

Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Untitled, 2014
Monotype on paper
70 × 50 cm
Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Peregrine, 2014–2015*
Gouache, ink, oil paint, and pastel on paper
46.4 × 33.3 cm
Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Smokestack Rhythm, 2014–2015
Gouache, pigment, oil paint, ink,
and pastel on paper
120.5 × 80 cm
Stefan de Jaeger

Untitled, 2014–2015*
Ink and pastel on paper
31.1 × 24.4 cm
Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Untitled, 2014–2015
Ink, correctional fluid, and pastel on paper
32.4 × 25.1 cm
Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Untitled, 2014–2015
Oil paint, ink, pastel, and gouache on paper
105.4 × 77.5 cm
Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Untitled, 2014–2015
Oil paint, ink, pastel, and gouache on paper
76.2 × 55.9 cm
Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Drifter, 2017*
Monotype on paper
81.2 × 59 cm
Courtesy of the artist and
Bernier/Eliades Gallery, Athens / Brussels

Humming, 2017*
Mixed media on paper
76.5 × 63.2 cm
Courtesy of the artist and
Bernier/Eliades Gallery, Athens / Brussels

Only You, 2017
Mixed media on paper
76.5 × 63.2 cm
Courtesy of the artist and
Bernier/Eliades Gallery, Athens / Brussels

What I See, 2017*
Mixed media on paper
76.5 × 63.2 cm
Courtesy of the artist and
Bernier/Eliades Gallery, Athens / Brussels

Everybody but Myself, 2018
Ceramic and glaze
96.5 × 67.5 cm
Courtesy the artist and kamel mennour, Paris

Inflorescence Structure II, 2018
Monotype in watercolor and color pencil on
Lanaquarelle paper
172.7 × 121.9 cm
Ringier Collection, Switzerland

Inflorescence Structure V, 2018
Monotype in watercolor, crayon, and pencil on
Lanaquarelle paper
172.1 × 121.3 cm
Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Inflorescence Structure VII, 2018
Monotype in watercolor, crayon, and pencil on
Lanaquarelle paper
172.1 × 121.3 cm
Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Kool Legged, 2018
Ceramic and glaze
96.5 × 67.5 cm
Courtesy the artist and kamel mennour, Paris

Melancholy Waltz, 2018
Ceramic and glaze
96.5 × 67.5 cm
Courtesy the artist and kamel mennour, Paris

Sweet Ch'Boogie, 2018
Ceramic and glaze
96.5 × 67.5 cm
Courtesy the artist and kamel mennour, Paris

Untitled, 2018
Ceramic and glaze
95 × 66.5 cm
Courtesy the artist and kamel mennour, Paris

Untitled, 2018
Ceramic and glaze
66 × 50 cm
Courtesy the artist and kamel mennour, Paris

Untitled, 2018
Ceramic and glaze
96.5 × 67.5 cm
Courtesy the artist and kamel mennour, Paris

Untitled, 2018
Ceramic and glaze
96.5 × 67.5 cm
Courtesy the artist and kamel mennour, Paris

Untitled, 2018
Ceramic and glaze
66 × 50 cm
Courtesy the artist and kamel mennour, Paris

Untitled, 2018
Ceramic and glaze
66 × 50 cm
Courtesy the artist and kamel mennour, Paris

Vision Trails, 2018
Ceramic and glaze
96.5 × 67.5 cm
Courtesy the artist and kamel mennour, Paris

Ex Harlequin II, 2019
Pencil, oil paint, and pastels on vellum paper
66 × 53.3 cm
Private Collection

Hobo Dahlia, 2020*
Ink on paper
32.7 × 25 cm
Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Evangeline Dahlia, 2020*
Ink on paper
32.7 × 25 cm
Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Ex Harlequin Dahlia, 2020
Ink on paper
32.7 × 25 cm
Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Lonesome Whistler, 2020
Ink on paper
33 × 25.1 cm
Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Waltz, 2020
Ink on paper
33 × 25.1 cm
Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Blue Whistler, 2021*
Ink on paper
33 × 25.1 cm
Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Just You, 2021
Ink on paper
33 × 25.1 cm
Courtesy of the artist and Gladstone Gallery,
New York / Brussels / Seoul / Los Angeles

Anatomy of the Heart, 2022
Lithograph, edition: 32
52 × 43 cm
Courtesy of the artist and Idem, Paris

Medusa Black, 2022*
Lithograph, edition: 12
50.2 × 38.7 cm
Courtesy of the artist and Idem, Paris

Medusa Blue, 2022
Lithograph, edition: 18
50.2 × 38.7 cm
Courtesy of the artist and Idem, Paris

Not yet titled, 2022
Lithograph, edition: 20
58 × 45 cm
Courtesy of the artist and Idem, Paris

Not yet titled, 2022
Lithograph, edition: 28
53.5 × 45 cm
Courtesy of the artist and Idem, Paris

Not yet titled, 2022*
Lithograph, edition: 28
42 × 33 cm
Courtesy of the artist and Idem, Paris

Not yet titled, 2022
Lithograph, edition: 22
81 × 61.5 cm
Courtesy of the artist and Idem, Paris

Not yet titled, 2022
Lithograph, edition: 30
81 × 61.5 cm
Courtesy of the artist and Idem, Paris

Not yet titled, 2022
Lithograph, edition: 16
81 × 61.5 cm
Courtesy of the artist and Idem, Paris

Artist Sketch Books

All: Courtesy of the artist

*January 2015 – Paris – Lyon – Paris, completed
on train rides, Jan. 5 + 7*
Semikolon notebook with green cover
15.2 × 11.5 cm

*January 10, 2016, Paris, Geneva, completed
February 27, 2016*
Semikolon notebook with white cover
15.2 × 11.5 cm

March 11, 2016 – Paris – March 16, 2016
Semikolon notebook with light blue cover
15.2 × 11.5 cm

*Sept. 8, 2016, Rotterdam, Paris, Tilburg, with
Cosima Jamie, September 23, 2016*
Moleskine sketch pad with black cover
14.7 × 9.3 cm

*March 1, 2017 – May 19, 2017, Paris, Venice,
Cologne, Brussels, Berlin, New York*
Moleskine sketch pad with black cover
21.3 × 13.3 cm

*February 25, 2020 – June 10, 2020, Paris –
Berlin –*
Semikolon notebook with green cover
15.2 × 11.5 cm

*August 10, 2020, La Rochelle, Paris, Berlin,
August 20, 2020*
Notebook with pink cover
14.8 × 10.8 cm

Artist's Books

All: Buchhandlung Walther König, Cologne

La peur du lieu inconnu, 2001
Chatou: Centre national de l'estampe et de l'art
imprimé
Offset printing, hardbound;
printing edition: 400 copies

La peur du lieu inconnu (black edition), 2001
Chatou: Centre national de l'estampe
et de l'art imprimé
Offset printing, softbound;
printing edition: 100 copies

La peur du lieu inconnu Jr., 2001
Eindhoven: Kim's Comforter Press
Xeroxed and stapled; printing edition: 50 copies

KOPBF Book I, 2002
Düsseldorf: Douglas Klark / Hot Nutz Press
Xeroxed and stapled;
printing edition: 30 numbered copies

KOPBF Book II, 2004
Düsseldorf: Douglas Klark Verlag
Xeroxed and stapled;
printing edition: 50 numbered copies

KOPBF Book III, 2005
Munich: Douglas Klark Verlag
Xeroxed and stapled;
printing edition: 100 numbered copies

KOPBF Book IV, 2006
 Eindhoven: Kim's Comforter Press
 Xeroxed and stapled;
 printing edition: 100 numbered copies

KOPBF Book V, 2007
 Zurich: Editions Teenie
 Xeroxed and stapled;
 printing edition: 100 numbered copies

KOPBF Book VI, 2008
 Tokyo: Evidence Books
 Xeroxed and stapled;
 printing edition: 200 numbered copies

KOPBF Book VII, 2010
 Tokyo: Evidence Books
 Xeroxed and stapled;
 printing edition: 300 numbered copies

KOPBF Book VIII, 2010
 Tokyo: Evidence Books
 Xeroxed and stapled;
 printing edition: 300 numbered copies

Clutch Fang Bush Toe, 2011
 Stockholm: Underground Press
 Xeroxed and stapled;
 printing edition: 100 numbered copies

Orphan's Prayer, 2011
 Paris: Petit Singe Press
 Xeroxed and stapled;
 printing edition: 100 numbered copies

Beetazz Neomb (Infrared Version), 2012
 Helsinki: Kikker Förlags
 Xeroxed and glued; printing edition: 60 signed
 and numbered copies

Beetazz Neomb, 2012
 Helsinki: Kikker Förlags
 Xeroxed and glued;
 printing edition: 100 numbered copies

KOPBF Book X, 2012
 Tokyo: Evidence Books
 Xeroxed and stapled;
 printing edition: 100 numbered copies

Inward / Outward Blues, 2012
 Cologne: Biba Verlag;
 Munich: Rudolf Fuchs Editions
 Xeroxed and stapled; printing edition:
 100 signed copies and numbered copies

Outward / Inward, 2012
 Cologne: Biba Verlag
 Xeroxed and stapled; printing edition:
 100 numbered copies

KOPBF Book XI, 2013
 Helsinki: Kikker Förlags
 Xeroxed and stapled; printing edition:
 100 signed and numbered copies

Them Kennel, 2013
 Tokyo: Evidence Books
 Xeroxed and stapled; printing edition:
 100 signed and numbered copies

Un singe à gauche, 2013
 Vienna: Merzenicht
 Xeroxed and stapled; printing edition:
 150 signed and numbered copies

Een Been, 2014
 Zurich: Johnny Clean & Press Verlag
 Xeroxed and stapled; printing edition:
 150 signed and numbered copies

KOPBF Book XII, 2014
 Kyoto: Blacky Nakahara Books
 Xeroxed and stapled; printing edition:
 100 numbered copies

Tierlexika, 2014
 Mexico City: Cabeza Antiquarian
 Xeroxed and stapled; printing edition:
 100 numbered copies

Curtain Pretty Pretty Engine, 2015
 Amsterdam: Ramona Editions.
 Xeroxed and stapled; printing edition: 125 num-
 bered copies, with the first 26 copies signed,
 numbered, and lettered A-Z by the artist

KOPBF Book XIII, 2015
 Cologne: Verlag der Buchhandlung Walther
 König
 Hardbound, offset printing; printing edition:
 180 signed and numbered copies + 20 AP

KOPBF Book XIV, 2016
Tokyo: Evidence Books
Xeroxed and stapled; printing edition:
200 signed and numbered copies

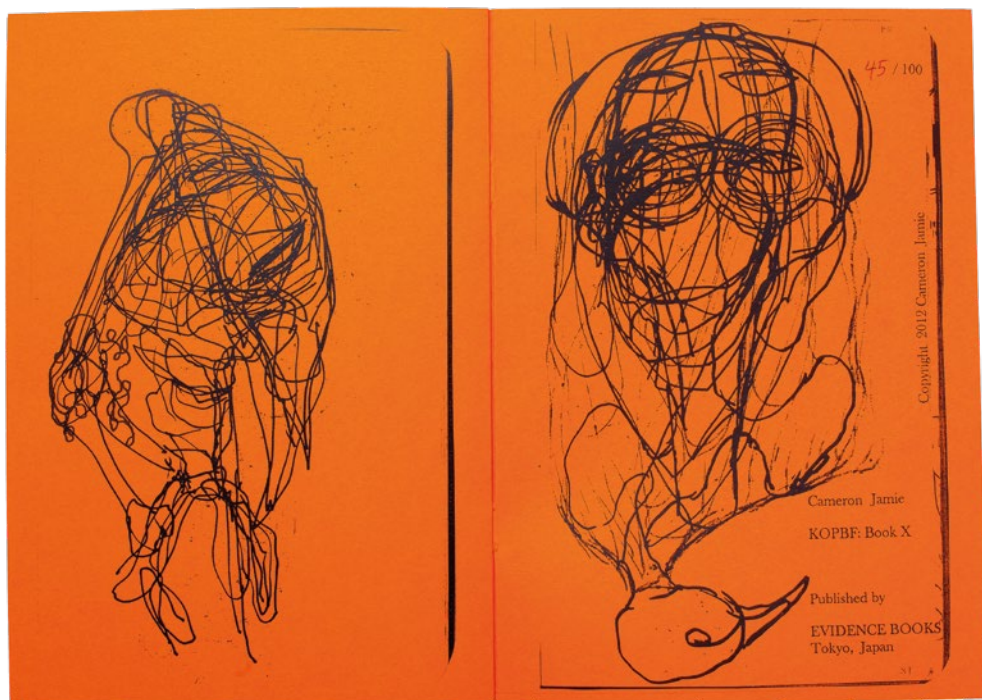
Flora Mechano, 2017
Copenhagen: Cranium Editions Ltd.
Xeroxed and stapled; printing edition:
100 signed and numbered copies

KOPBF Book XV, 2018
Tokyo: Evidence Books
Xeroxed and stapled; printing edition:
150 signed and numbered copies

KOPBF Book XVI, 2020
Tokyo: Evidence Books
Xeroxed and stapled; printing edition:
100 signed and numbered copies

KOPBF Book XVII, 2022
Special edition, Tokyo: Evidence Books
Xeroxed, glued, and folded double-page
leprello; printing edition: 75 signed
and numbered copies

Shaking Traces, 2022
Salzburg: Museum der Moderne Salzburg
Xeroxed and glue bound,
printing edition: 400 copies



KOPBF Book X, 2012, Evidence Books, Tokyo
Xeroxed and stapled; printing edition: 100 numbered copies

Impressum

This short guide is published in conjunction with the exhibition

Cameron Jamie *Shaking Traces*

Museum der Moderne Salzburg
Rupertinum [1] + [2]
Oktober 1, 2022–February 5, 2023



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Salzburg**

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Ex Harlequin, 2013, ink and mixed media on paper, Private Collection, Athens

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Cover back:

Untitled, 2018, ceramic and glaze

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