

RAJKAMAL KAHLON

EDUCATION

- 2001 Whitney Independent Study Program
- 1999 MFA, California College of Arts
- 1998 Skowhegan School of Painting and Sculpture
- 1996 BA, University of California, Davis

COMMISSIONS, GRANTS, AWARDS

- 2016 Weltmuseum Wien, AIR
- 2016 Melon Visiting Artist, Newhouse Center for Humanities, Wellesley College
- 2012 American Civil Liberties Union, National Security Project, AIR
- 2012 Pollock Krasner Foundation
- 2012 Stiftung Kunstfonds Arbeit Stipendium
- 2012 Künstlerstipendium Goethe Institute
- 2007 Lambent Artist Fellowship
- 2006 Joan Mitchell Painting and Sculpture Award

SELECTED SOLO EXHIBITIONS

- 2017 *Staying With Trouble*, Weltmuseum Wien, Vienna
- 2016 *Blowback*, OKK, Organ Kritischer Kunst, Berlin
- 2013 *Blowback*, Gallery Nature Morte, Berlin
- 2012 *Double Vision/ Doppelbilder*, Wilhelm Hack Museum, Rudolph Scharpf Gallery, Ludwigshafen
- 2005 *Unbound*, P.P.O.W., NY

SELECTED GROUP EXHIBITIONS

2016

- Revisiting Radicalism*, Edith-Russ-Haus für Medienkunst, Oldenburg, Germany
- Your Country Doesn't Exist*, Gallery Otok, Art Workshop Lazareti, Dubrovnik, Croatia
- Your Country Doesn't Exist*, Multimedia Center, Split, Croatia
- Your Country Doesn't Exist*, Museum of Contemporary Art, Rijeka, Croatia
- In the Power of Your Care*, 8th Floor Gallery, Donald and Shelley Rubenstein Foundation, NY, US

2015

- So You Want to See*, e-flux, New York, US
- Lest the Two Seas Meet*, Museum of Modern Art, Warsaw, Poland

2014

- The Theory of Color*, Museo Universitario Arte Contemporaneo, Mexico City, Mexico
- Ten thousand wiles and a hundred thousand tricks*, Meeting Points 7, V-A-C Foundation, Moscow, Russia
- Ten thousand wiles and a hundred thousand tricks*, Meeting Points 7, 21er Haus, Vienna, Austria

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Golden Estates, Meeting Points 7, Parasite, Hong Kong, China

Ten thousand wiles and a hundred thousand tricks, Meeting Points 7, Beirut Art Center, Beirut, Lebanon

Ten thousand wiles and a hundred thousand tricks, Meeting Points 7, CIC, Cairo, Egypt

Fragile Hands, University of Applied Arts, Vienna, Austria

2013

Ten thousand wiles and a hundred thousand tricks, Meeting Points 7, MHKA, Antwerp, Belgium

Ten thousand wiles and a hundred thousand tricks, Meeting Points 7, Gallery Nova, Zagreb, Croatia

When Violence Becomes Decadent, ACC Galerie, Weimar, Germany

2012

Taipei Biennial: Modern Monsters/Death and Life of Fiction, Taipei Fine Art Museum, Taiwan

Labor Berlin 12: Drifting, Haus der Kulturen der Welt, Berlin, Germany

The Subjective Object, Grassi Museum Fur Volkerkunde, Leipzig, Germany

2011

India is Now, Kunstverein Göttingen, Göttingen, Germany

Making Mirrors, NGBK, Berlin, Germany

Aesthetic Justice, Lambent Foundation, NY, US

PRESS/BIBLIOGRAPHY

Jurich, Jocelyn. "making art with the war on terror's deadly paper trail." *hyperallergic*. (January 8, 2015)

"American Accounts for Torture Reports and Death Certificates." *Politiken*. (January 22, 2015)

Kurt, Seyda. "Schwer bewaffnete Prototypen." *die tageszeitung*. (Sept. 26, 2013) Kahlon, Rajkamal. "A Time for Breaking Laws: The Injustice of NSA Surveillance." *Creative Time Reports and Guernica*. (May, 2013)

Wach, Alexandra. "Taipeh Biennale. Willkommen in der Hölle." (Dec. 12, 2012) Kahlon, Rajkamal. "Drawing a Line: The Right to Privacy." *Creative Time Reports*. (Dec. 3, 2012)

Kahlon, Rajkamal. "The Right to Challenge: The ACLU Heads to the Supreme Court." *Creative Time Reports*. (Oct. 26, 2012)

Reichelt, Matthias. "Rajkamal Kahlon: Doppelbilder/Double Vision." *Springerin Magazine*. (July, 2012)

Reichelt, Matthias. "Palme und Pumps." (June 6, 2012)

Bettina-Müller, Katrin. "Ihre Kunst ist Rache am kolonialen Bild." (Nov. 11, 2011) Bucholz, Elke Linda. "Wann haben Sie bemerkt, dass Sie weiss sind." *Der Tagesspiegel*. (July 5, 2011)

Van Gelder, Hilde. "Aesthetic Justice." *Jeu de paume*. (May 30, 2011)

Rajkamal Kahlon. "Did You Kiss the Dead Body." *Red Pepper*. (Dec-Jan 2010 Issue) Rajkamal Kahlon.

"Double Consciousness: Painting and Performing the Racial Grotesque." Poor, Kirsan. "Cultural Stimuli NYC." *Flavorpill*. (April 19 – 25, 2005)

"Book as Object and Performance." *Brooklyn Rail*. (Feb 2005) Cotter, Holland. "Book as Object and Performance." *New York Times*. (Jan 13, 2005) Poor, Kristin. "Deconstruction Time: Rajkamal Kahlon's DIY Chic." *Art Asia Pacific*. (February 2005): 96

Bing, Allison. "Rajkamal Kahlon: Imports and Exports." *SFGate. Art in Review* (June 2004)

RAJKAMAL KAHN

The New Yorker: "Bronx Museum of the Arts" (Sept. 16, 2002): 16

Cotter, Holland. "A.I.M. 22." The New York Times. (Sept. 13, 2002):18

Cotter, Holland. "Mango" The New York Times. (July 19, 2002): 26

LECTURES AND PANELS

- 2016 Look Away: Imperial Visual Violence and Photographs from the Davis Collection, Davis Art Museum, Wellesley College
- 2016 Blowback, OKK, Berlin
- 2016 Staying with Trouble, Kunsthistorisches Museum, Vienna
- 2013 When You Are the Indian in a Country of John Waynes, Exploring Modern South Asian Histories With Visual Research Methods, Cambridge
- 2012 Did You Kiss the Dead Body?: Visualizing Absence in the Archive of War, Columbia
- 2012 Did You Kiss the Dead Body?: Visualizing Absence in the Archive of War, Dartmouth 2012Did You Kiss the Dead Body?: Visualizing Absence in the Archive of War, ACLU
- 2012 Imperial Spectacles: Painting, Performance and Vision, South Asia Institute, UT, Austin
- 2012 Imperial Spectacles: Painting, Performance and Vision, Bauhaus University, Weimar, DE
- 2011 Aesthetic Justice, Lambert Foundation, New York
- 2010 You Make it Hurt so Good: Re-Membering Muslim Bodies, Visual and Critical Studies, CCA
- 2009 You Make it Hurt so Good: Re-Membering Muslim Bodies , Bauhaus University, Weimar
- 2009 Double Consciousness: Painting and Performing the Racial Grotesque, NGBK, Berlin
- 2008 Double Consciousness: Painting and Performing the Racial Grotesque, CCA

TEACHING AND PROFESSIONAL EXPERIENCE

2010 University of California, Berkeley

Adjunct Lecturer in the department of Painting, Course: Art 102, upper division undergraduate painting course with an emphasis on material and conceptual exploration.

2010 California College of Art, San Francisco

Adjunct Senior Lecturer in the departments of Painting and Drawing and Visual and Critical Studies (CCA), Courses: Painting 1, Painting Department; an introductory materials based class for first year undergraduates. Points of Penetration: The Grotesque Body and Humor in Contemporary Art, Visual and Critical Studies; an interdisciplinary seminar on representations of humor, alterity and power through the lens of the grotesque body in artistic strategies.

2009 San Francisco Art Institute, San Francisco

Adjunct Senior Lecturer in the department of Exhibitions and Museum Studies Department, Course: The Contingency of Culture: Art, Politics and Possibility, designed as a foundation graduate course on the history and legacy of museums and exhibitions framed within the overlapping spheres of imperialism, modernity and globalization.

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2009 California College of Art, San Francisco

Adjunct Senior Lecturer in the departments of Graduate Fine Arts, Course: You Said It Wouldn't Hurt: Perspectives on the Body and Trauma in Contemporary Art, an interdisciplinary graduate seminar in that explores contemporary artistic strategies in relation to theories of phenomenology, perception, memory, social and historical trauma and constructions of the body.

2008 California College of Art, San Francisco

Semester-long visiting artist position at the rank of Senior Lecturer in the departments of Painting and Drawing and Graduate Fine Arts. Courses: Painting 2, Painting department; a lower division intermediate painting course that was designed thematically around the idea of the representation and centrality of the body in painting with an emphasis on both conceptual and material processes. Senior Projects, painting; an upper division course for seniors preparing them for exiting the institution with an emphasis on studio critiques and graduate school preparation. Points of Penetration: The Grotesque Body and Humor in Contemporary Art in the Graduate Fine Arts Department, taught as a lecture and studio based seminar.