

[Gaines at Hauser & Wirth](#)[Gaines at Paula Cooper Gallery](#)[Gaines on Art21](#)[Gaines Studio Instagram](#)

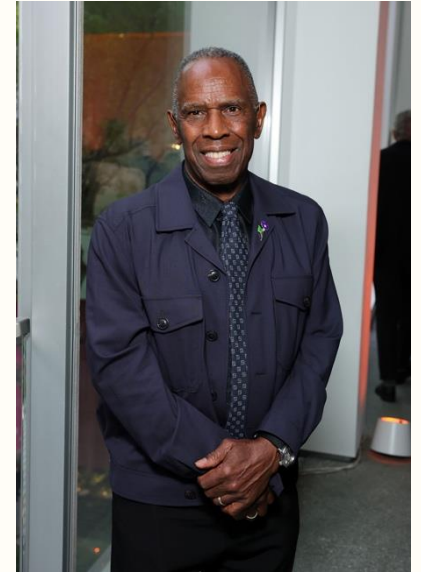
[Charles Gaines: Notes on Social Justice](#) was at Paula Cooper Gallery in 2013, his first solo exhibition with the gallery after teaching at California Institute of the Arts in Los Angeles for over 25 years. Read a [review](#) of the exhibition in Art in America by Kareem Estefan.

In 2019, Hauser & Wirth Los Angeles hosted [Charles Gaines: Palm Trees and Other Works](#), the gallery's first solo exhibition with the artist.

Hauser & Wirth opened the artist's first solo exhibition in London in 2021, [Charles Gaines: Multiples of Nature, Trees and Faces](#). Read a [review](#) in The Guardian by Laura Cumming.

2021 was a banner year for the artist. [Dia Beacon](#) launched a solo exhibition of the artist's earliest grid works, including those from the *Regression* series (1972-1974). The [San Francisco Museum of Modern Art](#) opened *New Work: Charles Gaines*, featuring an installation of four drawings, two videos, a musical composition for sextet, and an immersive experience of text inspired by the artist's research into the Dred Scott Decision of 1857. Watch an [interview](#) with the artist about the exhibition. Also read an [article](#) in Architectural Digest exploring the artist's LA studio, an [interview](#) in Third Rail Quarterly, and watch an [artist talk](#) with senior curator Evelyn Hankins at the Hirshhorn Museum and Sculpture Garden about Gaines's recent achievements.

Gaines had two major projects in New York in 2022. [The American Manifest: Moving Chains](#) was a 110-foot-long kinetic sculpture on Governor's Island and [The American Manifest](#) was at Times Square. Both engage with the 1857 Dred Scott vs. Sanford decision, which denied US citizenship to people of African ancestry, and represent the artist's first engagements with public art.



Gaines, 2026
Photograph: Stephanie Keenan



Gaines in his Los Angeles studio, 2021
Photograph: Yoshihiro Makino

Hauser & Wirth hosted [Numbers and Trees: The Arizona Watercolors](#) in Southampton and [Southern Trees](#) in New York in 2023. Read a review of the New York exhibition in [Musée Magazine](#).

In 2024, the Fresno Art Museum organized [Charles Gaines: The Fresno Years](#), celebrating the 75th anniversary of the museum, the artist's 80th birthday, and Gaines's time as a professor at Cal State University Fresno from 1969 to 1990.

The [Institute of Contemporary Art Miami](#) curated the survey exhibition *Charles Gaines: 1992–2023* in 2024. The exhibition then traveled to the [Phoenix Art Museum](#), where it was displayed alongside the entire [Numbers and Trees \(Arizona Series\)](#). Read a review of the Arizona exhibitions in the [Phoenix New Times](#).

[Charles Gaines: Night/Crimes](#) was at the Art Institute of Chicago in 2025, focusing on a series of photographs produced in the 1990s that juxtapose violent crime scenes with the night sky that was visible when the crimes occurred.

Charles Gaines (American, b. 1944)

Numbers and Trees: Tanzania Series 1, Baobab, Tree #11, Nyamwezi, 2025

Acrylic sheet, acrylic paint, photograph, 3 parts

Private Collection; L2026:34.1

Charles Gaines was born and raised in Charleston, South Carolina. He initially trained as a painter at the Rochester Institute of Technology before experiencing an “awakening” and turning to conceptualism. Since the 1970s, the artist has worked with formulas, systems, and grids to explore the relationship between objective and subjective perception. **Numbers and Trees: Tanzania Series 1, Baobab, Tree #11, Nyamwezi** was produced after a trip to Tanzania in 2023. Gaines has been plotting images of trees onto numbered grids for decades, but this iteration is the first to feature two planes: one with the entire tree and one detail of the crown. The artist invites many interpretations of these layers, saying: “what you bring to the image, adds to the image.”

On view July 22 – October 25, 2026

