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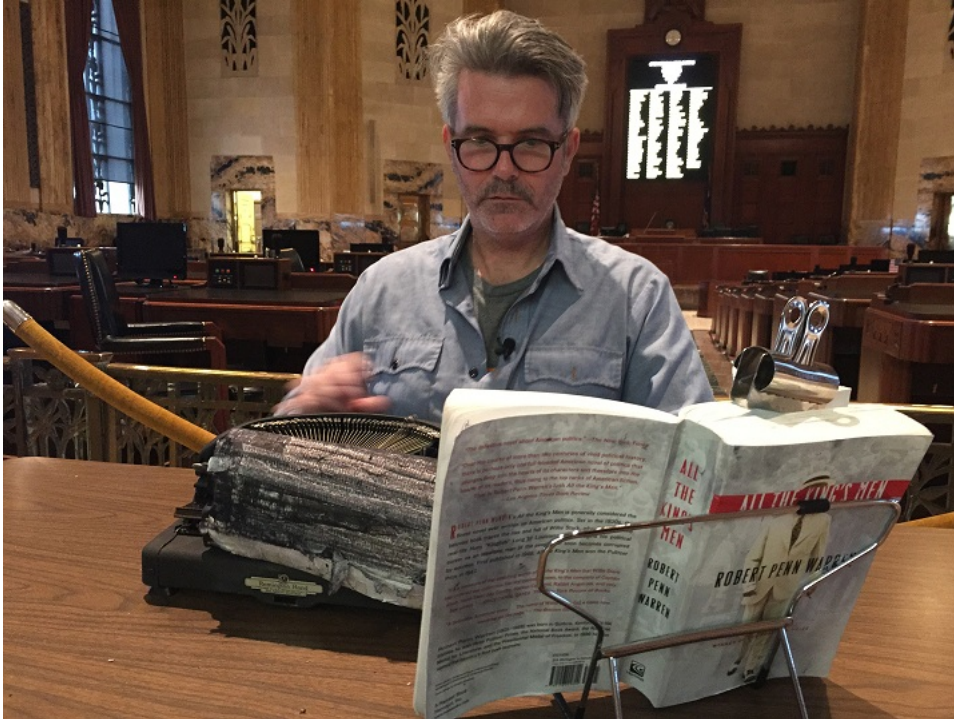


Contemporary Art
Museum St. Louis

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FOR IMMEDIATE RELEASE

Artist Tim Youd retypes books by St. Louis authors in a series of durational performances at CAM and throughout the metro region.



Tim Youd retypes Robert Penn Warren's *All the King's Men*, Louisiana State Capitol, Baton Rouge, January 2016.

November 7, 2017 (St. Louis, MO) - The Contemporary Art Museum St. Louis (CAM) presents *Tim Youd: St. Louis Retyped*, a series of durational performances at the Museum and at locations throughout St. Louis. The Los Angeles-based artist will retype works by four authors with distinct St. Louis connections: T.S. Eliot's *Collected Poems* in CAM's Front Room gallery; Stanley Elkin's *The Franchiser* at Washington University, where the novelist taught for many years; William S. Burroughs's *Naked Lunch*, at the Beat legend's boyhood home in the Central West End and at the author's gravesite in Bellefontaine Cemetery; and Marianne Moore's *Complete Poems* at a location to be confirmed. Youd will be performing January 19 through February 5 and February 26 through March 17, 2018. The performances are free and open to the public. A selection of Youd's typewriter drawings will be on view at the Museum, January 19 through April 22, 2018.

Youd has long made drawings and paintings inspired by words and literature. But after an illuminating pilgrimage to Ernest Hemingway's Key West home, he began to involve himself more directly in the art of the written word. Youd retypes books on the models of typewriters the authors used in the creation of their works. He types each book on a single sheet of paper, which is laid on top of a second sheet of paper and run consecutively through the typewriter. At the completion of his typing marathons, Youd mounts the two sheets separately as a diptych. At CAM these diptychs will be placed in the Front Room gallery following each performance, thereby marking the end of each retyping and ultimately the completion of the exhibition. Also on view will be a selection of Youd's typewriter drawings, composed of one-hundred accumulated and superimposed outlines of the same model typewriter, with a small index at the bottom of the page logging the number of times and on which days Youd drew the image.

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CAM is free. Visit often!

Youd has completed enough books to be able to reliably estimate the time it takes to complete—70 to 80 hours for a 300-page novel—applying his two-finger typing method. Not surprisingly, Youd came upon the idea for these art actions while reading a book. “I understood that, on a formal level what I’d been looking at all those years was a rectangle of black text inside the larger white rectangle,” he says. “I had this urge to compress the book—a physical, palpable urge—so that all the words in the entire novel would be present on that one page.”



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Youd has been involved in his *100 Novels* project, typing 100 novels over a ten year span, since 2013. So far he has typed 51 novels, including *The Sound and the Fury* at William Faulkner’s Oxford, Mississippi home; *The Long Goodbye* on a La Jolla pier near the location where Raymond Chandler wrote the Philip Marlowe mystery; and *The Violent Bear It Away* in Flannery O’Connor’s childhood home in Savannah, Georgia.

Tim Youd (b. 1967, Worcester, MA; lives and works in Los Angeles) has been the subject of numerous museum exhibitions, including Hanes Art Gallery at Wake Forest University, Winston-Salem, NC; New Orleans Museum of Art; Monterey Museum of Art; Hemingway-Pfeiffer Museum, Piggott, AR; Museum of Contemporary Art San Diego; University of Mississippi Art Museum at Rowan Oak; and the Lancaster Museum of Art and History, Lancaster, CA. The artist has presented and performed his *100 Novels* project at Los Angeles Contemporary Exhibitions (LACE) and LAXART, in Venice during the Biennale previews, at the Museo dell’Ara Pacis, Rome; and the Grand Hotel Des Iles Borromees in Stresa, Italy. In fall 2017 he will complete retyping Daphne Athas’s *Entering Ephesus* at the Weatherspoon Art Museum and Chapel Hill, and John Ehle’s *The Land Breakers* at Wake Forest University. Additional *100 Novels* performances will be held in conjunction with an exhibition in 2018 at the Frances Lehman Loeb Art Center at Vassar College, where Youd will retype multiple novels in a “Hudson Valley cycle.”

Tim Youd: St. Louis Retyped is organized for the Contemporary Art Museum St. Louis by Lisa Melandri, Executive Director.

The exhibition is generously supported by Cristin Tierney Gallery, New York.

Tim Youd Performance Schedule

T.S. Eliot’s *Collected Poems*
Smith Corona Silent “flat top”
Contemporary Art Museum St. Louis
January 19–25, 2018

Marianne Moore’s *Complete Poems*
Smith Corona Coronet
Location to be confirmed
February 26–March 7, 2018

Stanley Elkin’s *The Franchiser*
Adler Satellite
Holmes Lounge, Ridgley Hall
Washington University in St. Louis
January 26–February 5, 2018

William S. Burroughs’s *Naked Lunch*
Hermes Rocket
Burroughs’s childhood home,
Pershing Place
Bellefontaine Cemetery
March 8–17, 2018

All dates and times subject to change. Check camstl.org for updates.

Related Events

Press & Patron Preview

Friday, January 19, 10:00 am
Join CAM curators for an exclusive introduction to the exhibitions.
RSVP to Eddie Silva at 314.535.0770 x311.

Opening Night

Friday, January 19
Member Preview 6:00 pm
Public Reception 7:00–9:00 pm

About the Contemporary Art Museum St. Louis

The Contemporary Art Museum St. Louis (CAM) presents, supports, and celebrates the art of our time. It is the premier museum in St. Louis dedicated to contemporary art. Focused on a dynamic array of changing exhibitions, CAM provides a thought-provoking program that reflects and contributes to the global cultural landscape. Through the diverse perspectives offered in its exhibitions, public programs, and educational initiatives, CAM actively engages a range of audiences to challenge their perceptions. It is a site for discovery, a gathering place in which to experience and enjoy contemporary visual culture. CAM is located in the Grand Center Arts District.



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