

Related Programs

Opening Reception

Friday, May 6, 7:00–9:00 pm

Panel Discussion: Great Rivers Biennial Artists & Jurors

Saturday, May 7, 11:00 am

Contemporary Class: Art and Basketball

Thursday, May 26, 6:00 pm

\$10; free for members.

Register at [camstl.org/class](http://camstl.org/class)

Perspective: Visualizing Protest

Thursday, June 9, 6:00 pm

\$10; free for members.

Register at [camstl.org/perspective](http://camstl.org/perspective)

Film Screening: Doin’ It in the Park

Thursday, June 16, 7:00 pm

Lunch with the Curators

Friday, June 24, 12:00 pm

\$10; free for members.

Register at [camstl.org/lunch](http://camstl.org/lunch)

Sunday Studio: Letterfun

Sunday, July 24, 1:00 pm

\$10; free for members.

Register at [camstl.org/lunch](http://camstl.org/lunch)

Book Club: Brokeback Mountain

Sunday, August 7, 1:00 pm

\$10; free for members.

Register at [camstl.org/bookclub](http://camstl.org/bookclub)

*Great Rivers Biennial* Artists at  
Lambert-St. Louis International Airport

Travelers to Terminal 2 of Lambert-St. Louis International Airport can view work by the *Great Rivers Biennial* artists, now through September 6, 2016.



Contemporary Art  
Museum St. Louis  
3750 Washington Blvd  
St. Louis, MO 63108  
314.535.4660

Connect with CAM

Visit [camstl.org](http://camstl.org)  
Facebook [contemporaryart  
museumstl](https://www.facebook.com/contemporaryartmuseumstl)  
Twitter [@contemporarystl](https://twitter.com/contemporarystl)  
Instagram [camstl](https://www.instagram.com/camstl)  
Enews [camstl.org/news](http://camstl.org/news)  
Audio tours [camstlaudio.org](http://camstlaudio.org)

Gallery Guide  
Contemporary Art  
Museum St. Louis

May 6–  
August 14, 2016



# Great Rivers Biennial

Lyndon Barrois Jr.:  
Of Color

Nanette Boileau:  
Dakota Territory

Tate Foley:  
Post No Bills

CAM presents the seventh edition of the *Great Rivers Biennial*, featuring new work by St. Louis-based artists Lyndon Barrois Jr., Nanette Boileau, and Tate Foley. The Great Rivers Biennial Arts Award Program, a collaborative initiative between CAM and the Gateway Foundation, identifies talented emerging and mid-career artists working in the greater St. Louis metropolitan area, providing them with a \$20,000 honorarium and a major exhibition at CAM. Three distinguished jurors—Anne Ellegood, Senior Curator at the Hammer Museum; Valerie Cassel Oliver, Senior Curator at the Contemporary Arts Museum Houston; and Paul Pfeiffer, sculptor, photographer, and video artist—selected the 2016 winners from more than 80 submissions.

This exhibition is made possible by the Gateway Foundation.

GATEWAY  
FOUNDATION

The 2016 *Great Rivers Biennial* is organized for the Contemporary Art Museum St. Louis by Jeffrey Uslip, Deputy Director of Exhibitions and Programs / Chief Curator.



Audio Tour

Visit [camstlaudio.org](http://camstlaudio.org) or ask for an iPod at the front desk to hear directly from the artists, jurors, and curator on the audio tour.

# Lyndon Barrois Jr.

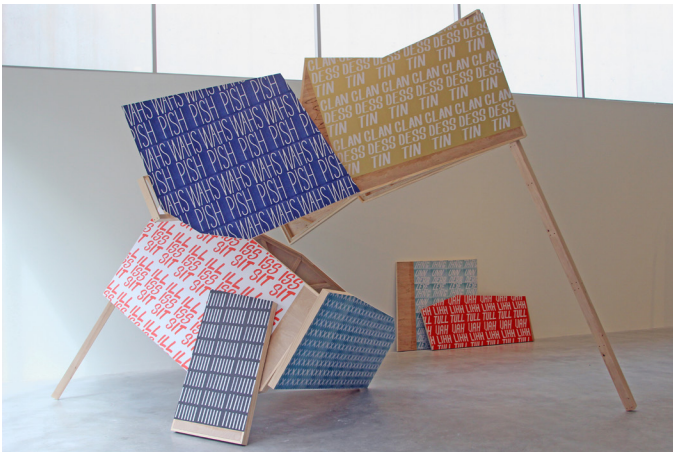
Through a multi-disciplinary practice including installation, painting, and sculpture, Lyndon Barrois Jr. examines questions of aesthetic value, race, representation, and the creation of meaning through imagery in popular culture. *Of Color* situates eight life-size assemblages onto an asphalt basketball court, re-creating an outdoor setting within the gallery space. Both abstract and anthropomorphic, each mixed-



Lyndon Barrois Jr.: *Of Color*, installation view, Contemporary Art Museum St. Louis, May 6–August 14, 2016. Photo: Sarah Rothberg.

media sculpture combines images of athletes and fashion models with pictures of domestic objects culled from lifestyle and sports magazines. The images are transformed into rigid free-standing props and positioned onto boxes of printer toner. Visually recalling players in the midst of a scrimmage game, Barrois Jr.’s sculptures are separated into two teams, one printed in color, the other in gray-scale. While seemingly divided into opposing chromatic groups, all of the players are unified by the halftone dots that make up their original source material. The individual works—as well as Barrois Jr.’s repositioning of an outdoor basketball court inside the protected space of a museum—ask viewers to consider how people, cultures, and lifestyles typically sited on the periphery can gain visibility in a new context. Drawing parallels between athletic gestures and sculptural forms, Barrois Jr. connects ideas of sport and spectacle while raising issues of objectification.

**Lyndon Barrois Jr.** (b. 1983, New Orleans) lives and works in St. Louis. Recent solo exhibitions include *For the Benefit of Man*, Garwood Gallery, Western Illinois University, Macomb (2015), and *Float*, Fort Gondo Compound for the Arts, St. Louis (2014). Group exhibitions include *You are Looking Good, A Real Good Looker*, Chicago Artist Coalition, Chicago (2016), and *A Donkey is a Lion. Insecticide, A Message from God*, Blackburn 20/20 Gallery, New York (2015). Barrois Jr. received his MFA from the Sam Fox School of Design & Visual Art at Washington University in St. Louis.



Tate Foley: *Post No Bills*, installation view, Contemporary Art Museum St. Louis, May 6–August 14, 2016. Photo: Sarah Rothberg.

# Tate Foley

Tate Foley’s work revolves around printing and book-making, often examining connections between language and social issues. *Post No Bills*, an installation of large-scale sculptures and twelve single-channel videos, reframes the language of protest. Foley’s freestanding structures are architectural, geometric, and assembled with an attention to detail that defies their seemingly make-shift construction. Created with a Risograph—a digital printing technology that came to the fore in the 1980s—prints of phonetically spelled words are wheat pasted to the structures’ facades. Such terms as “bourgeoisie,” “systematic,” and “explicit” envelop the sculptures, which formally recall bulletin boards. Often used by the media to discuss issues of gender, ethnicity, and class, these terms hint at the possibility of antagonism and exclusion.

Adjacent to the structures, twelve flat-screen monitors are laid out in a four-by-three grid, with each screen display-

ing the artist’s hand painting a large letter onto a sheet of paper. Foley rhythmically forms the uniform, linear shapes to reveal potent three-syllable words. As with his sculptures, the artist alters each word’s conventional spelling into its phonetic components: “volatile” becomes “VAH-LI-HH-TULL.” Through the deconstruction of language, Foley dismantles systems of power, allowing viewers to interrogate the impact of prescribed definitions and construct their own nuanced meanings of often essentializing terms.

**Tate Foley** (b. 1985, Millerton, Pennsylvania) lives and works in St. Louis. Recent solo exhibitions include *Horrifically Obvious*, Spudnik Press Gallery, Chicago (2014); *So It Goes/So Geht Es*, SternstudioX, Vienna, Austria (2012); and *100% Stratification Guaranteed*, Recession Art Gallery, New York (2012). Recent group exhibitions include *Samples*, Gallery of Contemporary Art, St. Louis Community College at Forest Park, St. Louis (2014) and *From Sea to Shining Sea*, St. Louis Artists’ Guild, St. Louis (2012). Foley received his MFA from the Lamar Dodd School of Art at the University of Georgia.

# Nanette Boileau

Nanette Boileau bases her practice on the vast territory of the Louisiana Purchase, creating nuanced portraits of the contemporary American West through writing, painting, and video. *Dakota Territory*, a three-channel video installation, was filmed over the course of several months and consists of a series of scenes—or “field notes”—examining the quotidian life of ranchers in southeastern Wyoming and the Black Hills of South Dakota. Boileau’s footage observes a herd of American bison, from grazing in Custer State Park to their annual roundup and auction. *Dakota Territory* also records the activities of a fifth-generation family caring for their herd of Black Angus cattle—cows being sorted and loaded, and the herd moving across the landscape. Wind whistling, cattle mooing, and crowds cheering echo throughout the space, transforming the cinematic black box of the gallery into an expansive pastoral panorama.

With an acute understanding of rural agriculture’s drive towards modernization, Boileau’s *Dakota Territory* demystifies the “Wild West” by weaving together personal narratives of the western landscape. Themes of family, love, and animal husbandry reverberate throughout the work, revealing the symbiotic relationships between the land, the animals, and their human caregivers. Shifting away from the mythic idea of a cowboy on his horse, Boileau instead portrays the rural realities of contemporary life in the West.

**Nanette Boileau** (b. 1965, Seattle) lives and works in St. Louis. Recent exhibitions include *Blue – White – Red*, Bruno David Gallery, St. Louis (2012); *Sea of Hot Pink Buffalo*, Los Caminos, St. Louis (2011); *Heard but not Said*, Bruno David Gallery, St. Louis (2010); *Postcards from the Heartland (How I learned to stopped worrying and love the Red state)*, APF Lab, Art Production Fund, New York (2009); and *White Woman*, Bruno David Gallery, St. Louis (2008). Boileau received her MFA from the Pasadena Art Center College of Design.



Nanette Boileau, *Dakota Territory* (still), 2015–16. HD video, color, sound, 3 hours, 24 minutes. Courtesy the artist.