

**Addoley Dzegede** (b. 1983, Boynton Beach, Florida) is a Ghanaian-American interdisciplinary artist whose work investigates notions of belonging, migration and location, and hybrid identities. Recent regional and national exhibitions include *Overview is a Place*, Spring/Break Art Show, New York (2018); *Another Country*, 50/50, Kansas City (2017); *Color Key*, Contemporary Art Museum St. Louis (2017); *Surface Forms*, The Fabric Workshop & Museum, Philadelphia (2017); and *Almost Now, Just Then...*, Projects + Gallery, St. Louis (2017). Dzegede received an MFA from the Sam Fox School of Design & Visual Art at Washington University in St. Louis.

**Sarah Paulsen** (b. 1977, Ames, Iowa) lives and works in St. Louis. Artist, filmmaker, and community organizer, Paulsen has exhibited widely in local and national exhibitions. Her films have been featured in the St. Louis International Film Festival; True/False Film Festival, Columbia, Missouri; Black Maria Film Festival, New Jersey City University; among others. A 2010 Community Arts Training Institute Fellow and 2015 Regional Arts Commission Artist Fellow, Paulsen has received numerous awards for her work and completed several residencies, including the Cité Internationale des Arts, Paris. Paulsen received an MFA from the Sam Fox School of Design & Visual Art at Washington University in St. Louis.

**Jacob Stanley** (b. 1983, South Bend, Indiana) is a sculptor who focuses on temporary site-responsive installations. He has participated in several artist residencies, including Art Channel, Beijing, China; Vermont Studio Center, Johnson, Vermont; and, most recently, the Bemis Center for Contemporary Art, Omaha. He has constructed large-scale commissions for New Albany; Indiana's bicentennial; the Bonnaroo Music and Arts Festival in Manchester, Tennessee; and a bridge lighting project for the Festival of the River on Brown's Island in Richmond, Virginia in the summer of 2018. His recent solo exhibitions include Scheidegger Art Center, St. Charles, Missouri, and Lexington Arts League, Lexington, Kentucky. Stanley received an MFA from the University of Tennessee-Knoxville.

The 2018 Great Rivers Biennial is organized for the Contemporary Art Museum St. Louis by Wassan Al-Khudhairi, Chief Curator.

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GATEWAY FOUNDATION



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#### Related Programs

##### Panel Discussion

**Great Rivers Biennial Artists and Jurors**  
Saturday, May 12, 11:00 am

##### Art Up Late: Louie, Louie

Friday, June 15, 9:00 pm–midnight

##### RE: Storytelling

**Bobby Norfolk**  
Saturday, June 30, 1:00 pm

##### Feast Your Eyes: Salt + Smoke

Tuesday, July 24, 6:30 pm

##### First Friday

**Alex Cunningham of Vernacular String Trio**  
Friday, August 3, 7:00 pm

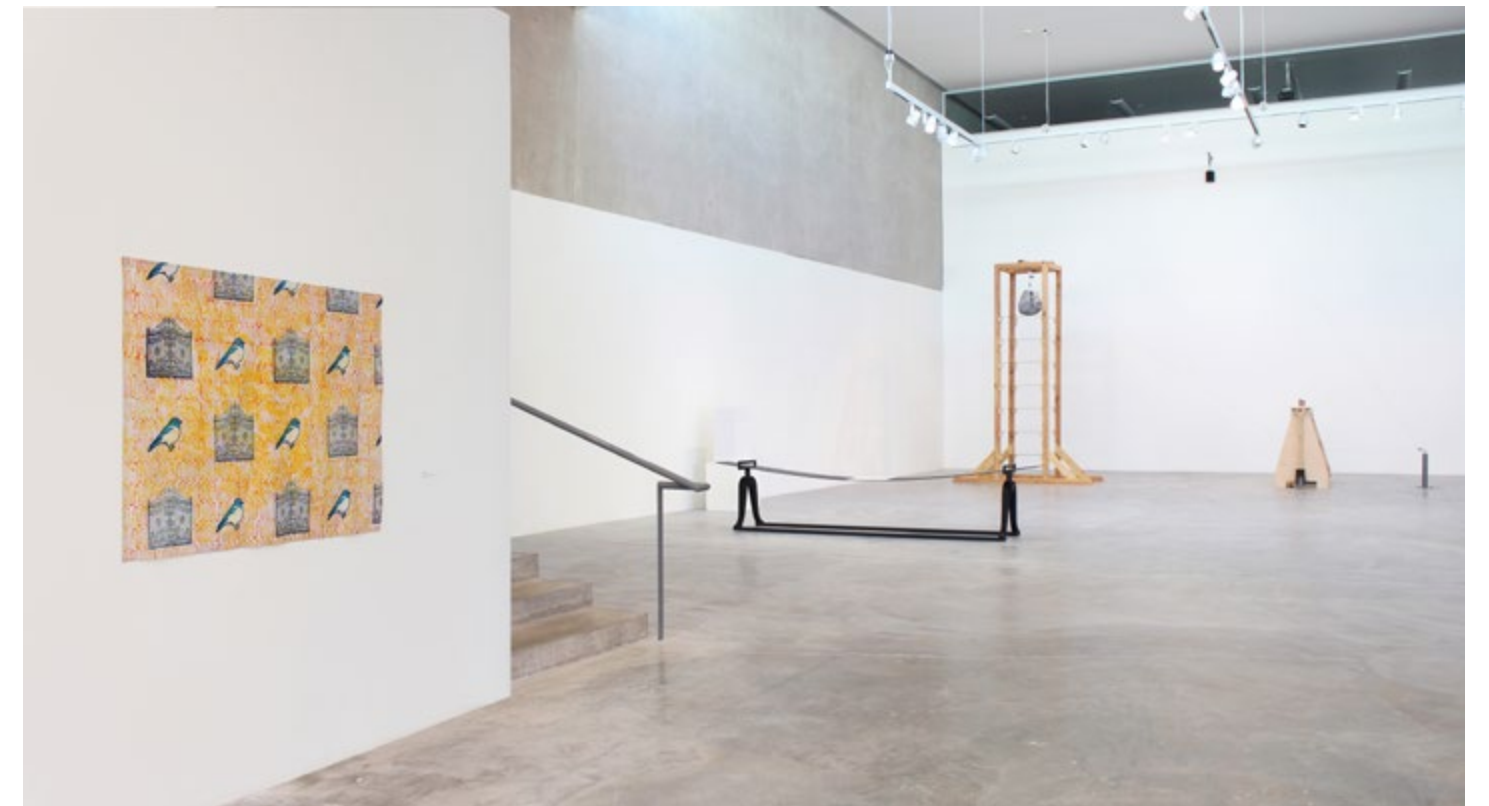
Gallery Guide  
Contemporary Art  
Museum St. Louis

May 11–  
August 19, 2018



# Great Rivers Biennial

## Addoley Dzegede, Sarah Paulsen, Jacob Stanley



Great Rivers Biennial: Addoley Dzegede, Sarah Paulsen, Jacob Stanley, installation view, Contemporary Art Museum St. Louis, May 11–August 19, 2018.

The Contemporary Art Museum St. Louis is proud to present the work of St. Louis-based artists Addoley Dzegede, Sarah Paulsen, and Jacob Stanley, winners of the 2018 Great Rivers Biennial Arts Award Program, a collaborative initiative between CAM and Gateway Foundation. The Great Rivers Biennial 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—Martin Kersels, multidisciplinary artist and associate professor and director of Graduate Studies in Sculpture at Yale University; Lauren Haynes, scholar in modern and contemporary American art and curator of contemporary art at Crystal Bridges Museum of Art;

and Christine Y. Kim, associate curator of contemporary art at Los Angeles County Museum of Art—selected the 2018 winners from more than 150 submissions. In its eighth iteration, the Great Rivers Biennial continues to chronicle the vitality of the changing landscape of art and artists within our region.



#### Audio Tour

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

**Addoley Dzegede**  
**Ballast**

Investigating notions of belonging, home, migration, and hybrid identities, Addoley Dzegede uses the complex and culturally diverse history of Dutch wax prints as a point of departure.

During European colonial rule in Indonesia in the 18th and 19th centuries, the Dutch and English were exposed to Indonesian batik fabric, an intricate wax-resistant dyeing process. Back in their industrialized homelands, they developed a technique, the Dutch Wax method, by which they could mass produce imitations of these sought-after textiles. When the Dutch and English attempted to sell the fabrics to Indonesians, they were less than popular. However, when ships carrying the goods stopped in port cities in West Africa, they found a much more receptive public. As a result, Dutch wax fabrics began to adapt in color and pattern to suit African tastes. Dutch manufacturer Vlisco still produces these fabrics today.

In parts of West and Central Africa these textiles serve a narrative function—visualizing cultural proverbs that reflect family, mobility, and society, as well as celebrating historical events or raising social awareness. In the fabrics Dzegede has made for *Ballast*, questions surrounding the notion of authenticity are explored, as well as local and global histories. Through these works, Dzegede speaks to



Addoley Dzegede, *Mourning/Morning*, 2018. Batik and screen printed dye on cotton. Courtesy the artist.

“the current social climate of this country—a merging of personal and collective history, both within St. Louis and beyond.”

Dzegede has also created a collection of bells, inspired by Bronze Age bells used to frighten away ghosts. Installed on a blue wall indicative of the blue porch ceilings painted to ward off ghosts and bad spirits across the southern U.S., these bells, like the textiles, contain the ability to convey powerful messages.



Sarah Paulsen, *Passenger* (still), 2018. Stop-motion animation (color, sound), 1:11 minutes. Courtesy the artist.

**Sarah Paulsen**  
**The Invention of Whiteness**

By weaving together sociological theory, the ill-fated plight of the passenger pigeon, immigrant family narratives, and consumer lifestyle campaigns, Sarah Paulsen interrogates the construction of whiteness as identity in American culture. This exhibition creates a rich dimensional portrait of racial oppression as “invisibly” executed by the white population.

Through a series of separate but interrelated stop-motion animation films, Paulsen creates an immersive installation that weaves together stories that reveal how whiteness was used to invoke privilege through the deliberate construction of social and political mechanisms, which were reinforced by the idea of assimilation as a cultural aspiration. Paulsen commissioned the Vernacular String Trio and Henry Claude to produce musical scores for several of the works, whose overlapping soundtracks create further layers of narrative.

Although steeped in investigative sources and historical research, together the works ultimately operate less as a documentary than as an emotional portrait of a nation in denial of its deepest conflicts and most obvious myths.



Sarah Paulsen, *Consumer's Void* (still), 2018. Stop-motion animation (color, sound), 1:00 minute. Courtesy the artist.

**Jacob Stanley**  
**TIME**

Jacob Stanley’s sculptures live in a “dynamic stasis—a state between collapse and construction, tension and balance, refinement and rawness.” Stanley is fascinated by the unfixed nature of time—its elasticity, its malleability, and its capacity to be absolute and arbitrary. Stanley’s “dynamic stasis” can be felt in *Graham’s Escapement*, in which the inevitable breaking of glass places the viewer in a state of anticipation and apprehension.

*Accretion* challenges visitors to consider their lives as accumulated moments. Viewers are also implicated in and necessary to the completion of the work. By placing sheets of paper on a steel plate, they observe how the amassing of thin slips of paper can have catastrophic effects on a substance as strong as steel.

In *Recurrent Entropy*, Stanley further explores opposing theories in quantum mechanics—a theory that considers time as universal and absolute—and general relativity, which considers time as malleable and subjective. In this never-ending cycle of looped conveyor belts, visitors observe porcelain objects moving from one belt to another until eventually the objects fall and break on the floor. The accumulation of debris is left to collect around the perimeter of the sculpture, prompting visitors to consider the habit-forming loops and feedback cycles in our lives.



Jacob Stanley, *Recurrent Entropy* (detail), 2018. Conveyor belts, porcelain, bone china, steel. Courtesy the artist.