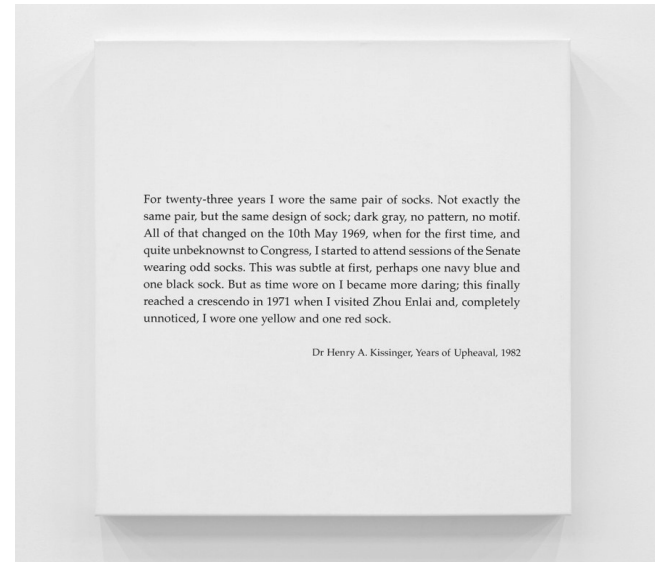


For twenty-three years I wore the same pair of socks. Not exactly the same pair, but the same design of sock; dark gray, no pattern, no motif. All of that changed on the 10th May 1969, when for the first time, and quite unbeknownst to Congress, I started to attend sessions of the Senate wearing odd socks. This was subtle at first, perhaps one navy blue and one black sock. But as time wore on I became more daring; this finally reached a crescendo in 1971 when I visited Zhou Enlai and, completely unnoticed, I wore one yellow and one red sock.

Dr Henry A. Kissinger, Years of Upheaval, 1982



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Scott King and Richard Serra

April 19 - May 1, 2011

We have all become increasingly skeptical of the information that we receive in the mass media – or at least we should be. The two works presented in this Front Room exhibition—**Richard Serra's** influential 1973 video, *Television Delivers People*, and a new work titled *Silence Lecture 3*, 2011 by emerging British artist **Scott King**—prompt us to question both the intentions and truthfulness of cultural materials delivered to us through various technological formats. *Television Delivers People* features a scrolling yellow text against a blank blue background. Set to the tune of bland “elevator muzac” the piece explains how the programs we see on television are really intended to “deliver” us to the commercial interests of advertisers. This message was politically provocative and revelatory for its time, and remains relevant today given television’s still powerful reach into everyday life.

King’s PowerPoint-based work, *Silence Lecture 3*, 2011, similarly encourages us to think twice about visual presentations that we typically accept at face value. Alternating various images with quotes by noted philosophers and cultural figures, the work resembles a lecture that we might experience in an educational institution like a university or a museum. The subject of the lecture, however, is unclear, and King further complicates matters by drafting the quotes that appear credible, but are just false enough to create a sense of doubt. In doing so, he questions our willingness to automatically assume the knowledge presented in such educational formats to be the “truth.”

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Scott King (British, born 1969, lives and works in London) is an emerging artist whose work draws on the culture of pop and rock music and crosses visual art strategies and sensibilities with those of graphic design. His work has been presented in solo exhibitions at the Kunstverein Munich (2008); the FRAC Nord-Pas-de-Calais, Dunkerque, France (2006); and White Columns, New York (2005); and in such group exhibitions as *All that is Solid Melts Into Air* at the Palais de Tokyo, Paris (2008); and *Sympathy for the Devil: Art and Rock and Roll Since 1967* at the Museum of Contemporary Art, Chicago (2007).

Richard Serra (American, born 1939, lives and works in New York) is one of the preeminent figures in postwar art, recognized primarily for sculptural works in torqued, weathering steel such as *Joe* (2000) in the courtyard of the Pulitzer Foundation for the Arts next door to CAM. Significant recent solo presentations include a retrospective at the Museum of Modern Art, New York, in 2007 and an exhibition of his major installation, *Promenade*, at the Grand Palais, Paris, in 2008.

image: Scott King, *Henry Kissinger (Years of Upheaval)*, 2010. Screen print on canvas, 36 x 36 inches.
Courtesy of the artist and Bortolami Gallery, New York.

Major exhibition support is provided by Jeanne and Rex Sinquefield; William E. Weiss Foundation; and Nancy Reynolds and Dwyer Brown. General operating support is provided by Whitaker Foundation; Missouri Arts Council, a state agency; Missouri Cultural Trust; Regional Arts Commission; Bank of America Charitable Foundation; The Trio Foundation of St. Louis; Wells Fargo Advisors; Arts and Education Council; and members of the Contemporary Art Museum St. Louis.



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