

Related Programs

Free and open to the public unless otherwise noted. For a complete list of programs, please visit camstl.org.

Opening Night

Friday, September 6, 7:00–9:00 pm

Artist Roundtable

Saturday, September 7, 11:00 am

Co-curators of *Place is the Space*, Brad Cloepfil and Dominic Molon, will talk with participating artists Carla Arocha and Stéphane Schraenen, Jill Downen, and Iñigo Manglano-Ovalle about their respective projects and general concerns of presenting work in contemporary art museums.

Sound Performance: Dominique Petitgand

Saturday, September 7, 8:00 pm

Sound artist Dominique Petitgand will present a live performance to complement his installation in *Place is the Space*.

Friday Evening Tours

Fridays, September 13–Dec 20, 6:00 pm

Take advantage of CAM's late hours on Friday evenings and stop by for a special 30-minute tour of the exhibitions.

Panel Discussion: Architecture for Art

Monday, September 23, 7:00 pm

Cash bar. Food trucks on site.

Architecture for Art—the opening event for STL Design Week—presents a panel of distinguished architects who have designed museums of contemporary art. Moderated by practitioner and professor Eric Hoffman, the panel will examine the relationship between architecture and the display of contemporary art, featuring Brad Cloepfil, CAM, 2003; Farshid Moussavi, Museum of Contemporary Art, Cleveland, 2012; and Kyu Sung Wu, Nerman Museum for Contemporary Art, Overland Park, Kansas, 2007.

Presented in partnership with the Graduate School of Architecture & Urban Design in the Sam Fox School at Washington University in St. Louis.

Feast Your Eyes

Tuesday, October 15, 7:00 pm

\$75; \$50 for members.

In partnership with one of the city's esteemed chefs, CAM presents an intimate four course meal inspired by the exhibition and followed by a tour. Don't miss this new incarnation of one of CAM's most popular programs, redesigned as part of the tenth anniversary celebration.

Breakfast with the Curators

Friday, October 18, 8:30 am

Complimentary coffee and baked goods.

Register at camstl.org/breakfast.

CAM members are invited for breakfast and a private tour of the current exhibitions.

Sunday Studio: Gold Leaf

Sunday, October 20, 1:00 pm

\$5; free for members. Recommended for ages 16 and up. Register at camstl.org/sundaystudio

Join exhibiting artist Jill Downen and her father, Wayland Downen, for a workshop that examines the practical applications and art historical significance of gold leaf work. Participants should bring an object to gold leaf.

Curatorial Tour

Saturday, November 16, 11:00 am

Associate Curator Kelly Shindler provides an in-depth perspective on the current exhibitions.



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

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Place is the Space

The opening of this building at 3750 Washington Boulevard in 2003 signaled a new identity for the institution. Founded as the First Street Forum in 1980 and later known as the Forum for Contemporary Art, the Museum became the Contemporary Art Museum St. Louis (CAM), receiving a permanent home along with the new name. Inspired by the tenth anniversary of the event, *Place is the Space* presents work by Carla Arocha and Stéphane Schraenen, Jill Downen, Iñigo Manglano-Ovalle, Virginia Overton, and Dominique Petitgand, each commissioned to address specific details and dynamics of the museum's architectural spaces. Jointly selected by the museum's architect, Brad Cloepfil, founding principal of Allied Works Architecture, and Dominic Molon, CAM's chief curator, the artists were chosen based on their consistent production of site-specific work as well as their ability to address what Cloepfil identifies as key aspects of the building: boundary, intersection, public accessibility, scale, surface, and transparency. The building's floor plan has

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been returned to its original design to allow the art works to better highlight the most distinctive aspects of CAM's structure. With its intensive focus on how museum architecture functions, *Place is the Space* also reflects artists' awareness of—and responsiveness to—the way that museums and other cultural venues shape viewers' experience of their work.

Place is the Space is organized for the Contemporary Art Museum St. Louis by Brad Cloepfil, Principal, Allied Works Architecture, and Dominic Molon, Chief Curator.

This exhibition is generously supported by the William Weiss Foundation; the Elizabeth Firestone Graham Foundation; and the Flanders Ministry for Culture, Sports, Youth and Media, Kingdom of Belgium. Support for CAM's exhibition program is provided by Jeanne and Rex Sinquefield and Emerson.



Audio Tour

Download the CAM app at camstl.org/app or ask for an iPod at the front desk to hear directly from the artists and curators on the audio tour.



Carla Arocha and Stéphane Schraenen, *Yellow and White (St. Louis)*, 2013. Photo: David Johnson

Carla Arocha (b. 1962, Venezuela)
Stéphane Schraenen (b. 1971, Belgium)

***Yellow and White (St. Louis)*, 2013**
 Vinyl decal on glass
 Courtesy the artists and
 Monique Meloche Gallery, Chicago

Collaborating since 2005, Carla Arocha and Stéphane Schraenen create work that prompts greater awareness of the act of seeing. *Yellow and White (St. Louis)* is a moiré pattern (transparent, geometric patterns overlaid to create the illusion of movement) placed on the L-shaped bank of windows that enclose the east side of the building and open onto CAM's courtyard. The effect of the work is an engaging yet disorienting sensation of movement and volume. The intertwining shapes of the pattern also recall the distinctive stainless steel mesh found throughout the museum. As in Arocha and Schraenen's previous window-based works, elements of light and silhouette emerge, simultaneously frustrating and maintaining the transparent boundary integral to the experience of this area of the building.

Jill Downen (b. 1967, United States)

***Beauty Mark*, 2013**
 Gold leaf, gypsum, polystyrene, latex
 Courtesy the artist and
 Bruno David Gallery, St. Louis

Jill Downen's work examines the dynamic relationship between the human body and architecture, often using the existing details and flaws of a given space to develop forms that appear to grow out of the floors and walls. Composed of two parts, *Beauty Mark* suggests our complex psychological relationship to architectural structures. The first part re-creates the deinstallation of Downen's work *The Posture of Place*, produced for CAM's first *Great Rivers Biennial* exhibition in 2004. The removal

of this structure left a pattern of staggered, elliptical scars in the wall that are deliberately reconstructed here, suggesting how the physical remnants of every artist's work presented at CAM has become a hidden part of the building's history. For the new installation's second component, Downen uses gold leaf to fill in the long crack in the main galleries' concrete floor, recalling the Japanese practice of Kintsugi, or "golden joinery," in which broken pottery is mended with a lacquer resin and sprinkled with powdered gold. Downen's work elevates a blemish—an inevitable result of the ambitious single pour of concrete—in the otherwise seamless surface of the museum floor.



Jill Downen, *Beauty Mark*, 2013. Photo: David Johnson

Iñigo Manglano-Ovalle (American, b. 1961, Spain)

***die Hütte / the hut*, 2013**
 Charred cedar
 Courtesy the artist and
 Christopher Grimes Gallery, Santa Monica

***Beehive Grid 5×6*, 2012**
 Stained maple
 Courtesy the artist and
 Christopher Grimes Gallery, Santa Monica

Iñigo Manglano-Ovalle's work explores CAM as not only a temporary dwelling for artworks but as a social space for art to be presented, discussed, and celebrated. His presentation comprises two interventions into CAM's main galleries. *Die Hütte / the hut* (2013), a sixteen-foot square, charred cedar cube produced specifically for this exhibition, was inspired by German philosopher Martin Heidegger's consideration of the relationship between the ideas of "building" and "dwelling": the piece exists as a building within a building, yet is not intended as a place where one would dwell. *Beehive Grid 5×6* is an arrangement of thirty white maple structures in the form of beehives, starkly contrasting with *die Hütte* in scale, color, surface, and implied function. Both pieces expose



Iñigo Manglano-Ovalle, *Beehive Grid 7×6*, 2012. Photo: © 2012 Christopher Grimes Gallery

how one's relationship to art is directly affected by the space in which it is presented. The pairing of these two works evokes the ideals of public access and civic functionality that inform the building, while prompting us to consider our own social behavior of experiencing art in a museum.

Virginia Overton (b. 1971, United States)

***Untitled (45'6")*, 2013**
 Steel pipes, rope
 Courtesy the artist and
 Mitchell-Innes & Nash, New York

***Untitled (42'10")*, 2013**
 Steel pipes, rope, sandbags
 Courtesy the artist and
 Mitchell-Innes & Nash, New York

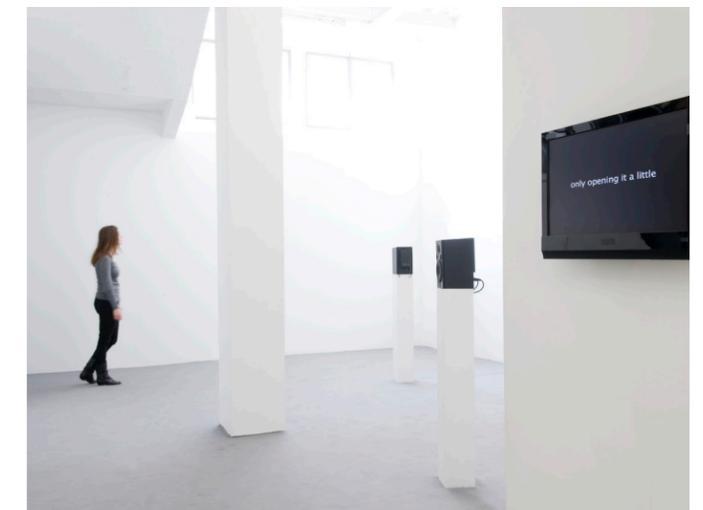
Virginia Overton transforms industrial materials and objects into sculptures of spare, elegant, and precise beauty that respond directly to the dynamics of the space in which they are presented. Her work often evokes the way that many structures are built by simply making do with the resources that are available. Overton does not alter the physical appearance or substance of her materials, presenting them as art on their own terms. Here, she suspends long metal pipes underneath and over two intersecting walls between CAM's main galleries and performance space. The presentation in this transitional space fills a void, yet allows the area to remain visually and functionally open between the two rooms, emphasizing the building's key principles of transparency and public accessibility. Overton's installation continues on the perpendicular wall separating the front lobby and performance space. Here, she underscores another key facet of the building's design: the use of intersecting walls to create unique spatial volumes and contribute to various kinds of "openness"

that define the institution. Overton heightens our awareness of this detail by using sandbags suspended on the opposite side of the wall to provide the ballast for the hanging pipe.

Dominique Petitgand (b. 1965, France)

***Les liens invisibles (The Invisible Links)*, 2013**
 Sound installation with five speakers and subtitles
 Courtesy gb agency, Paris

Dominique Petitgand's work frequently features recorded voices, abstract noises, and other sounds. Developed for specific spaces, the works encourage visitors to play an active and engaged role in the process of listening. Petitgand's sound-based installation, *Les liens invisibles (The Invisible Links)*, consists of speakers placed in the performance space and upstairs mezzanine space. Ambiguous noises, such as objects moving in glass containers, play intermittently on the speakers on the first floor and are synchronized with a French spoken-word presentation on the second floor. The vocal portion of the work is translated into English on a monitor and features a woman's voice uttering brief phrases and what seem to be excerpts of a monologue. Petitgand prompts visitors to hear connections between the noises and the voice as they walk through the space, suggesting personal links that atmospherically transform the museum space and the public experience of place.



Dominique Petitgand, 2011. Photo: Marc Damage