

Urban Planning: Art and the City 1967–2017 is generously supported by a grant from the Graham Foundation for Advanced Studies in the Fine Arts. Abigail DeVille’s site-specific installation is generously supported by the Harpo Foundation. The Artist Panel is generously supported by the Robert Lehman Foundation, Inc. and The Divided City: An Urban Humanities Initiative, Washington University in St. Louis, funded by the Andrew W. Mellon Foundation.

Urban Planning: Art and the City 1967–2017 is organized for the Contemporary Art Museum St. Louis by guest curator Kelly Shindler.

Related Programs

Artist Panel:
Abigail DeVille, David Hartt, and Maya Stovall
with guest curator Kelly Shindler
Saturday, May 6, 11:00 am

Contemporary Class:
The Pruitt-Igoe Myth
Thursday, June 15, 6:00 pm

Re: In the Shadow of the Arch
Saturday, July 8, 1:00 pm

Perspective: Urban Strategy
Saturday, July 15, 1:00 pm

Sunday Studio:
Northside Workshop
Sunday, July 23, 1:00–3:00 pm

Book Club: Invisible Cities
Thursday, August 3, 6:00 pm

CAM & Renegade STL lead guided tours of four distinct St. Louis neighborhoods

Visit camstl.org/renegade for details and registration

Tour No. 1:
St. Louis City–North & South
Saturday, May 20, 3:00–5:00 pm

Tour No. 2: Downtown St. Louis
Saturday, June 10, 11:00 am–1:00 pm

Tour No. 3:
New Town, St. Charles
Saturday, July 29, 11:00 am–1:00 pm

Tour No. 4: Old North
Saturday, August 12, 11:00 am–1:00 pm



Catherine Opie, *Untitled #21 from “Freeway” series*, 1994. Platinum print, 2 ¼ x 6 ¾ inches. Edition of 5, AP 1/2. Private collection, St. Louis.



**Contemporary Art
Museum St. Louis**
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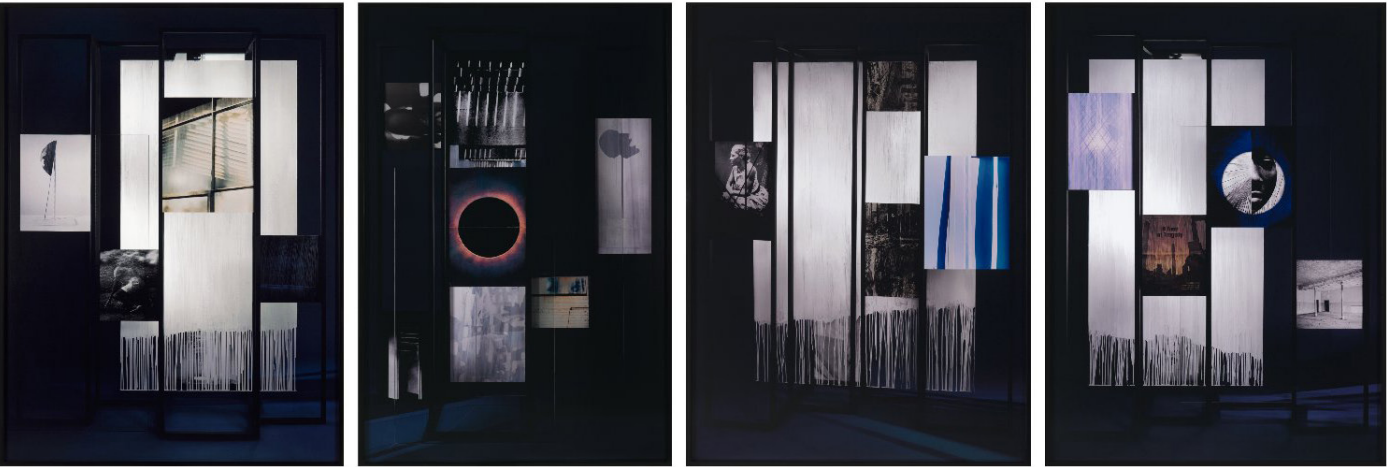
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Gallery Guide
Contemporary Art
Museum St. Louis

May 5–
August 13, 2017



Urban Planning: Art and the City 1967–2017



Sara Van der Beek, *A Composition for Detroit*, 2009. 4-part chromogenic photograph 65 × 48 inches. Courtesy the artist and Metro Pictures, New York.

Urban Planning: Art and the City 1967–2017 presents twenty-four leading international artists’ responses to the transformational social, political, economic, and environmental effects of urban development in the United States.

Through a variety of media, including sculpture, drawing, photography, moving image, and installation, *Urban Planning* reflects fifty years of momentous sociopolitical and economic upheavals—the Civil Rights movement, white flight, gentrification, post-industrialization, the emptying of American urban centers, and the expansion of the suburbs, among others—as viewed through the lens of artistic observation. Rather than pose a definitive historical trajectory however, the exhibition embraces a ruminative and introspective approach, winding through time, place, and perspective.

Urban Planning features work by artists: Robert Adams, Edgar Arcenaux, Mark Bradford, Juan William Chávez, Agnes Denes, Abigail DeVille, Kevin Jerome Everson, Cyprien Gaillard, Theaster Gates, Dan Graham, David Hartt, Zoe Leonard, Glenn Ligon, Josiah McElheny, Catherine Opie, Robert Overby, Michael Rakowitz, Martha Rosler, Ed Ruscha, Gary Simmons, Robert Smithson, Maya Stovall, Oscar Tuazon, and Sara VanDerBeek.



Audio Tour
Visit camstlaudio.org or ask for an iPod at the front desk to hear directly from the artists and curator on the audio tour.

As seen throughout much of the exhibition, artists use photography as a tool to document a rapidly changing nation. Ed Ruscha's black-and-white aerial photographs of Los Angeles parking lots (1967) as well as images from Catherine Opie's *Freeway* series (1994), coolly reflect the unrestricted violence imposed on the natural landscape through the rise of American automobile culture. In contrast, Sara VanDerBeek and Edgar Arcenaux both transform images of Detroit—the American symbol for urban decline—recasting them in large-scale compositions (in photography and drawing, respectively) that unburden the city of its pariah status and offer fresh, even fantastical perspectives on its evolving social fabric.

Sculpture brings the themes of the exhibition into three-dimensional form. Many of these hard-edged critiques exhibit material playfulness, as with Josiah McElheny's colored-glass revision of cold, modernist architecture, and Michael Rakowitz's reimagining of the infamous Pruitt-Igoe housing project as a giant inflatable toy. Oscar Tuazon's structure, created specifically for the exhibition, provides a temporary dwelling within the galleries, offering viewers a space for both contemplation and encounter.



Josiah McElheny, *Bruno Taut's Monument to Socialist Spirituality (After Mies van der Rohe)*, 2009. Hand blown and molded glass modules, wood and hardware, 105 ¾ x 75 x 55 inches. Courtesy the artist and Andrea Rosen Gallery, New York.



Robert Adams, *Colorado Springs, Colorado*, 1968. Gelatin silver print, 6 x 5 15/16 inches. © Robert Adams, courtesy Fraenkel Gallery, San Francisco.

Urban Planning further unravels its various narrative threads through several moving-image works. The implosion of Glasgow public housing is seen in Cyprien Gaillard's video *Pruitt Igoe Falls* (2009), whereas Kevin Jerome Everson's film *Emergency Needs* (2007) reenacts a press conference held by Cleveland's first African-American mayor following the breakout of riots in 1968. *The Republic* (2014), by David Hartt, seamlessly weaves together images of urban life in Detroit and Athens, Greece, to explore their connection in the true story of Constantinos Doxiadis, who designed unrealized master plans for both cities.

Many of the works in the exhibition provide commentary on where and how people live in the United States. Among the earliest are Dan Graham's photographic typology of suburban dwellings in his 1967 lithograph *Homes for America* and several photographs by Robert Adams that consider the psychological implications of Colorado sprawl in the 1960s and '70s. Glenn Ligon's wall-based silkscreen *Housing in New York* (2007) exposes gentrification as an assault on African-American neighborhoods, and Mark Bradford creates ghostly etchings, a palimpsest of merchant posters sourced around Los Angeles that refract the area's crucial informal economies.



Abigail DeVille at work. Courtesy the artist.

St. Louis provides a through line for *Urban Planning*. The birthplace of the national highway system, the home of the Gateway Arch, a city that continues to experience its own social and environmental disruption, racial violence, and economic strife—St. Louis connects with analogous urban centers across the country, thereby demonstrating the universality of such issues explored by the works in the exhibition.

Abigail DeVille's new site-specific commission, *St. Louis Blues*—made out of St. Louis detritus she gathered during her explorations of the city—resides in its own gallery space, an improvised urban plan of the artist's invention. Her act of scavenging, recycling, and redefining serves as a distinctive metaphor for the exhibition as a whole—a memorial constructed from that which has been lost, left behind, or thrown away. She offers instead a creative act of will and imagination, a restorative and hopeful force.

Urban Planning is both meditation and dreamscape, analysis and argument, a space for outrage and contemplation, and a simultaneously distressing and enlivening view of the past, present, and future of America's cities.



Michael Rakowitz, *Dull Roar*, 2005. Drawings on paper and vellum, inflatables, motors, wooden platform, mixed media. Dimensions variable. Courtesy the artist and Jane Lombard Gallery, New York.