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Contemporary Art
Museum St. Louis

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FOR IMMEDIATE RELEASE

Contemporary Art Museum St. Louis announces 2018 exhibitions

January 30, 2018 (St. Louis, MO) – The Contemporary Art Museum St. Louis (CAM) announces its 2018 exhibition program. Among the diverse array of art and artists on view, visitors will find race cars, a marathon typist, a glimpse into the early life and work of a 1980s art icon, portraits by the artist commissioned to paint First Lady Michelle Obama, a fantastic display of cartoon-like mythologies, a visual trickster, dramatic re-interpretations of American symbols and motifs, and three local emerging artists receiving major museum recognition.

In 2018 CAM features work by Jean-Michel Basquiat, Sanford Biggers, Claudia Comte, Trenton Doyle Hancock, Stanya Kahn, Salvatore Scarpitta, Amy Sherald, Tim Youd, and the artists selected for the eighth Great Rivers Biennial: Addoley Dzegede, Sarah Paulsen, and Jacob Stanley.

Spring

January 19–April 22, 2018

Salvatore Scarpitta: Racing Cars

[Website](#)

[Images](#)

Previously known for works that pushed the boundaries of the painted canvas, Salvatore Scarpitta began to construct racing cars—from the purely sculptural to the fully functional—in the early 1960s. Over time, he evolved from object maker to performance artist, participating as a racing team owner with drivers and crew. CAM presents the largest number of his race cars ever assembled in the U.S., as well as a wide selection of Scarpitta's racing-themed artwork—drawings, paintings, prints, collage, and video—in this major re-examination of an American original.

Trenton Doyle Hancock:

The Re-Evolving Door to the Moundverse

[Website](#)

[Images](#)

Trenton Doyle Hancock's seemingly wild, even absurd, imagery and seriocomic narratives speak to perpetual American dilemmas of race, class, identity, and social justice. *The Re-Evolving Door to the Moundverse* features recurring superheroes and diabolical villains, an ever-evolving array of cosmic mythologies, and outrageous conflicts of biblical and operatic proportions. Among the three decades of work on view, a backdrop Hancock designed for Ballet Austin hangs from the 60 foot-long Project Wall.

Tim Youd: St. Louis Retyped

[Website](#)

[Images](#)

Since 2013, Tim Youd has retyped books by noted authors in a series of durational performances. He retypes a single book on a single sheet of paper, which is laid on top of a second sheet of paper and run consecutively through the model of typewriter the author used in the creation of the work. Upon completion, he displays the battered and ink-stained pages as diptychs. At CAM, Youd retypes books by authors with St. Louis origins—William S. Burroughs, T.S. Eliot, Stanley Elkin, and Marianne Moore—at the museum and at locales closely related to the writers. Along with the diptychs, Youd exhibits a selection of his typewriter drawings—one hundred tracings of the typewriters used in performance—in CAM's Front Room gallery.

Stanya Kahn: Friends in Low Places

[Website](#)

[Images](#)

Blooming with color against a stark black background, Stanya Kahn's large-scale video, *Friends in Low Places*, is at once ominous and full of hope. Made especially for CAM's Street Views series and projected on the museum's exterior façade, the short digital animation follows a central figure through innocence, imprisonment, death, and regeneration. The allegorical visual poem combines recognizable images with abstract shapes, one morphing into the other, reflecting an instability of

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Hours
10–5 Wed
10–8 Thu & Fri
10–5 Sat & Sun

CAM is free. Visit often!

character and mood, shifting from menace to indifference, from antagonist to ally, from oppressive force to a pathway out.

Summer
May 11–August 19, 2018

Great Rivers Biennial

[Website](#)

[Images](#)

The eighth edition of the Great Rivers Biennial (GRB) features new work by St. Louis-based artists Addoley Dzegede, Sarah Paulsen, and Jacob Stanley. The Great Rivers Biennial Awards Program, a collaborative initiative between CAM and Gateway Foundation, identifies talented emerging and mid-career artists working in the greater St. Louis metropolitan area, providing each GRB artist with a \$20,000 honorarium and a major exhibition at CAM. The three artists were selected by three renowned art professionals: Martin Kersels, multidisciplinary artist and associate professor and director of Graduate Studies in Sculpture at Yale University; Lauren Haynes, scholar in modern and contemporary African American art and curator of contemporary art at the Crystal Bridges Museum of American Art in Bentonville, Arkansas; and Christine Y. Kim, associate curator of contemporary art at the Los Angeles County Museum of Art.

Amy Sherald

[Website](#)

[Images](#)

CAM is proud to present painter Amy Sherald's first solo museum exhibition. Sherald creates portraits of African Americans—most of whom she meets during the course of her day—deftly representing the features of each sitter with the masterful draughtsmanship of American realism, but decorating her subjects with fantastical props and costumes with lush, color-field backdrops as settings. Sherald says, "My paintings hold up a mirror to the present and reflect real experiences of blackness today and historically, in everyday life and within the historical art canon." In the fall of 2017, Sherald was commissioned to paint the official portrait of First Lady Michelle Obama for the National Portrait Gallery.

Claudia Comte

[Website](#)

[Images](#)

Working across a variety of media, Claudia Comte injects play and the illusion of insouciance into the rigorous geometries of modernist traditions. Past projects by the artist include an outdoor fun fair for Art Basel, featuring participatory activities such as arm wrestling, mini-golf, bowling, and darts; a site-specific work featuring six-ton Carrara marble bunny forms installed in Manhattan's City Hall Park; and a solo exhibition of block-stripped partitions and paintings, incorporating Comte's idiosyncratic chainsaw sculptures. Comte has long been interested in wall painting as a site of intermedia transformation. *Curves and Zig Zags*, installed in the Palm Desert for Desert X, superimposed graphic painting onto a moiréd three-dimensional structure. For CAM, Comte installs her most complex wall painting to date, a pattern of hard-edge lines that appear to morph into an algorithm of sharp zigzags.

Fall

September 7–December 30, 2018

**Basquiat Before Basquiat:
East 12th Street, 1979–1980**

[Website](#)

[Images](#)

The exhibition includes the entire cache of works made by Jean-Michel Basquiat during the year he lived with his friend Alexis Adler in a small apartment in the East Village. This archival material provides rare insight into the artistic life of Basquiat before he achieved fame in the early 1980s. During this time Basquiat's creative impulses moved fluidly from his SAMO tags on the surrounding streets into a more sustained practice in their shared home. Through paintings, sculpture, works on paper, a notebook, and other ephemera, as well as Adler's numerous photographs from this period, the exhibition documents the making of an artist. This touring exhibition was organized by the Museum of Contemporary Art Denver.



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Sanford Biggers

[Website](#)

[Images](#)

Sanford Biggers's work encourages meaningful dialogue around history and trauma in America through the use of a dynamic range of media including painting, sculpture, film, and performance. His diverse practice includes collecting wooden African sculptures from around the world, both authentic pieces and imitations. He dips these in wax and has them re-shaped with firearms, further obscuring their individuality. Cast anew in bronze, they not only offer a stark commentary on violence against African Americans but point toward the wider human condition and a desire to transcend. He reconfigures found antique quilts, contributing his own imagery to the often encoded patchworks, forming a dialogue that speaks to the past and present and a collaboration between the unknown quilters and himself, and providing a charged platform for discussion among contemporary audiences.



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About the Contemporary Art Museum St. Louis

The Contemporary Art Museum St. Louis (CAM) presents, supports, and celebrates the art of our time. It is the premier museum in St. Louis dedicated to contemporary art. Focused on a dynamic array of changing exhibitions, CAM provides a thought-provoking program that reflects and contributes to the global cultural landscape. Through the diverse perspectives offered in its exhibitions, public programs, and educational initiatives, CAM actively engages a range of audiences to challenge their perceptions. It is a site for discovery, a gathering place in which to experience and enjoy contemporary visual culture. CAM is located in the Grand Center Arts District.

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