



Mesh

Contemporary Art
Museum St. Louis
Magazine 2013–14

Tenth
Anniversary
Edition

Front cover
Inigo Manglano-Ovalle, *Der Hütte*, 2013. Charred cedar, 16 ft x 16 ft x 16 ft. Installation view, *Place is the Space*, Contemporary Art Museum St. Louis, September 6–December 29, 2013. Photo: David Johnson

Inside front cover
Anthony McCall: *You and I, Horizontal (II)*, installation view, Contemporary Art Museum St. Louis, September 6–December 29, 2013.

About CAM

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.

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Letter from the Director

Dear Friends,

Looking back after one year at CAM, I feel extremely fortunate to be here at the crossroads of the tenth anniversary of the Museum’s building. I’m aware of this extraordinary chance to understand the institution as we celebrate our history—why we came to be and why CAM is necessary for St. Louis—but even more thrilling is the chance to look forward to the next ten years and beyond.

CAM holds an essential place in the landscape of St. Louis. As an institution dedicated to contemporary art and nimble in its non-collecting nature, the Museum is a vehicle through which St. Louisans can regularly see the world anew and have transformational experiences.

Perhaps as remarkable as our ability to work with some of the most surprising, unexpected, and life-changing art of our time, is how we are sewn into the very fabric of the city through our creative collaborations—over fifty in the last year alone—and in the uniqueness of what we offer.

I am immensely grateful for all you have done to help make CAM so vital to this community and the world as we arrive at this ten-year milestone. Please join me in celebrating as we look excitedly and with great expectation to the future.

A handwritten signature in dark ink, reading "Lisa Melandri".

Lisa Melandri
Director

An aerial photograph of the Contemporary Art Museum (CAM) building in St. Louis. The building is a large, modern structure with a flat roof and a prominent circular sculpture on the roof. It is surrounded by parking lots, streets, and other buildings. A large white circle is overlaid on the image, containing the text "CAM is 10".

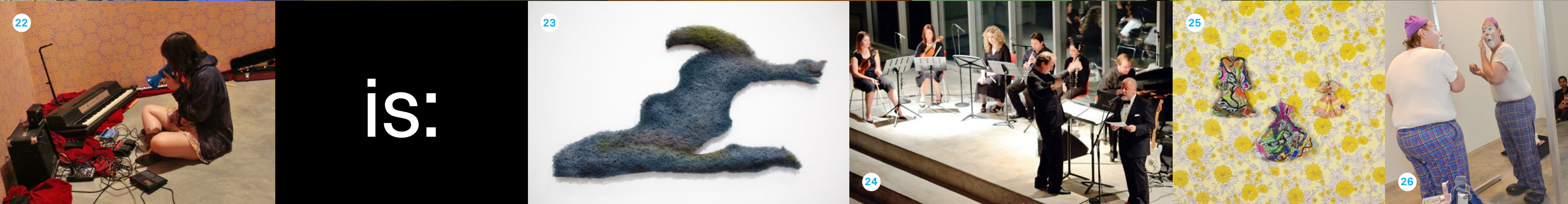
CAM
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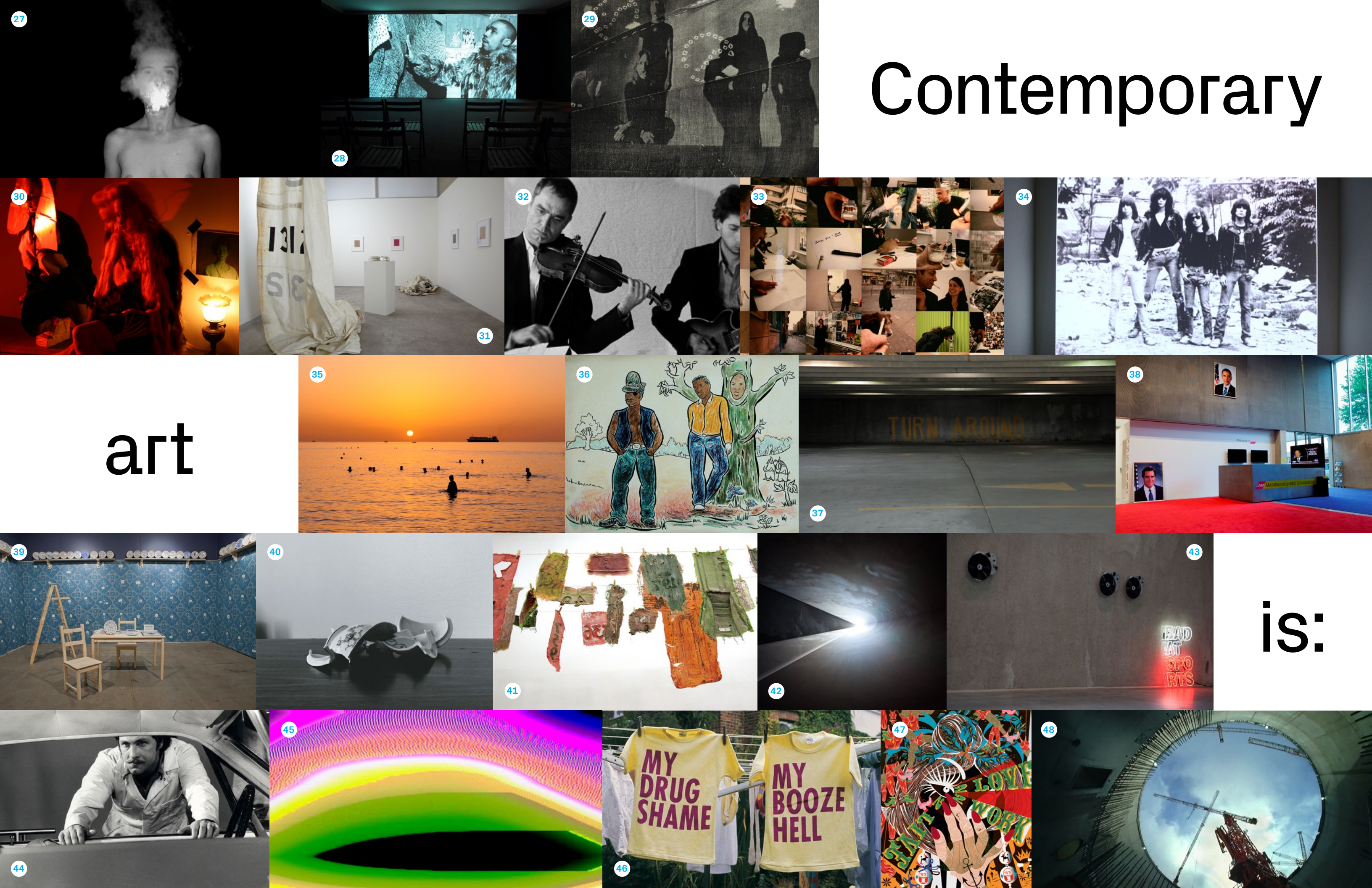


is:

Contemporary

art

is:



2003

A Fiction of Authenticity: Contemporary Africa Abroad, Sep 20, 2003–Jan 3, 2004

2004

Yun-Fei Ji: The Empty City, Jan 23–Mar 28, 2004

10

Polly Apfelbaum: Crazy Love, Love Crazy, Jan 23–Mar 27, 2004

William Pope.L: eRacism:electronic, Apr 23–Jun 27, 2004

Michael Lin, Apr 23–Jun 27, 2004

Great Rivers Biennial 2004: Jill Downen, Adam Frelin, and Kim Humphries, Jul 16–Aug 22, 2004

New Video, New Europe, Sep 10–Nov 21, 2004

Keith Piper: Crusade, Sep 10–Nov 21, 2004

03 *Yoshitomo Nara: Nothing Ever Happens*, Dec 3, 2004–February 27, 2005

Laylah Ali: Paintings and Drawings, Dec 3, 2004–Feb 27, 2005

2005

Dzine: Punk Funk, Mar 18–Jun 12, 2005

Alexander Ross: Survey, Mar 18–Jun 12, 2005

Ruby Osorio: A Story of a Girl (Who Awakes Far, Far Away), Mar 18–Jun 12, 2005

Katharine Kuharic: The World Brought Low, Mar 18–Jun 12, 2005

01 *Girls’ Night Out*, Sep 16–Dec 31, 2005

02 *Cindy Sherman: Working Girl*, Sep 16–Dec 31, 2005

2006

Great Rivers Biennial 2006:

05 *Jason Wallace Triefenback*,

04 *Moses, and Matthew Strauss*, Jan 20–Mar 26, 2006

Contemporary Masterworks: St. Louis Collects, Apr 7–Jun 11, 2006

08 *The Collectibles*, Apr 7–Jun 11, 2006

Centering on Grand,

Jun 30–Aug 20, 2006

Selections from the Contemporary’s Flat Files, Jun 30–Aug 20, 2006

06 *Larry Krone: Artist/ Entertainer*, Sep 15–Dec 31, 2006

07 *Janaina Tschäpe: Melanotropics*, Sep 15–Dec 31, 2006

Michael Paul Britto: Dirrrty Harriet Tubman, Sep 15–Dec 31, 2006

2007

09 *I Remember Heaven: Jim Hodges and Andy Warhol*, Jan 26–Apr 8, 2007

Contemporary Project Series 2007, Slater Bradley: Year of the

Doppelganger & My Conclusion/ My Necessity, Jan 26–Apr 8, 2007

Katie Holten: Paths of Desire, Apr 27–Aug 5, 2007

11 *Shoot the Family*, May 18–Aug 5, 2007

10 *Maya Lin: Systematic Landscapes*, Sep 7–Dec 30, 2007

2008

12 *White Flag Projects*, Feb 1–Feb 17, 2008

Great Rivers Biennial 2008: Juan William Chávez, Corey Escoto, and Michelle

Oosterbaan, Feb 1–Apr 20, 2008

Evil Prints, Feb 13–Mar 2, 2008

Snowflake/Citystock, Feb 19–22, 2008

Boots Contemporary Art Space, Mar 4–16, 2008

Maps Contemporary Art Space, Mar 18–30, 2008

Homegrown, Apr 1–13, 2008

Apop Records, Apr 15–20, 2008

Olga Chernysheva & R.H. Quaytman & Josephine Pryde, May 8–May 31, 2008

Ei Arakawa, May 9–25, 2008

John Armleder and Oliver Mosset, May 9–Aug 3, 2008

Alex Hubbard and Oscar Tuazon, May 27–Jun 8, 2008

Christopher Orr & J. Parker Valentine & Rezi van Lankveld, Jun 3–Jun 28, 2008

Gardar Eide Einarsson, Jun 10–22, 2008

Jan Estep, Jun 14–15, 2008

Max Schumann, Jun 24–Jul 6, 2008

Vlatka Horvat and Eva Weinmayr, Jul 8–18, 2008

Jia Zhang-ke, Jul 12, 2008

Ed Fella, Jul 19–25, 2008

Brent Green, Jul 26–Aug 10, 2008

Center for Advanced Visual Studies at MIT, Aug 12–30, 2008

13 *Spencer Finch: Sunset (St. Louis, July 31, 2008)*, Sep 4–Oct 17, 2008

Reena Spaulings, Sep 12–28, 2008

Aida Ruilova: The Singles 1999–Now, Sep 12, 2008–Jan 4, 2009

14 *Lutz Bacher: Spill*, Sep 12, 2008–Jan 4, 2009

Wojciech Gilewicz, Sep 23–Oct 5, 2008

Chihcheng Peng, Oct 2–30, 2008

Claudia Wieser & Andrew Falkowski & Elad Lassry, Oct 7–19, 2008

Gregor Hildebrandt, Oct 21–Nov 2, 2008

Hany Armanious, Nov 4–23, 2008

Beatrice Gibson & Alex Waterman, Nov 21–23, 2008

Ian Burns, Nov 25–Dec 7, 2008

Roman Signer, Dec 6–7, 2008

15 *Claire Fontaine*, Dec 10–21, 2008

M.Ho, Dec 24, 2008–Jan 4, 2009

16 *Fia Backström*, Jan 23–Feb 8, 2009

17 *Gedi Sibony: My Arms Are Tied Behind My Other Arms*, Jan 23–Apr 19, 2009

Bruce Nauman: Dead Shot Dan, Jan 23–Apr 19, 2009

Sean Snyder, Jan 23–May 3, 2009

Years

Sung Hwan Kim & Clemens von Wedemeyer & Alix Pearlstein & Sven Augustijnen & Aurélien Froment, Feb 11–22, 2009

Susanne M. Winterling, Feb 28, 2009

Hayley Tompkins & Sue Tompkins, Mar 11–22, 2009

Florian Pumhösl, Mar 20–22, 2009

Between Beach Ball and Rubber Raft, Mar 25–29, 2009

Tris Vonna-Michell, Apr 1–21, 2009

Tom Johnson, Apr 15–26, 2009

Cezary Bodzianowski, Apr 29–May 3, 2009

Carey Young: Speech Acts, May 8–Aug 2, 2009

Chantal Akerman: Moving Through Time and Space, May 8–Aug 2, 2009

Sam Moyer & Lesley Vance & Stan VanDerBeek, Jul 1–26, 2009

Douglas Ross & Philip Vanderhyden, Jul 29–Aug 16, 2009

20 *For the blind man in the dark room looking for the black cat that isn’t there*, Sep 11, 2009–Jan 3, 2010

2010

26 *Xavier Cha*, Jan 22–31, 2010

24 *Torbjørn Rødland*, Jan 22–Feb 28, 2010

Stephen Prina: Modern Movie Pop, Jan 22–Apr 11, 2010

Sean Landers: 1991–1994, Improbable History, Jan 22–Apr 11, 2010

Greg Parma Smith & Zin Taylor, Feb 3–14, 2010

David Musgrave & Erin Shirreff, Feb 17–28, 2010

Pablo Pijnappel, Feb 20–21, 2010

Roman Schramm & Haris Epanimonda, Mar 3–14, 2010

Jochen Lempert, Mar 3–Apr 18, 2010

Leslie Hewitt: Untitled (Level), Mar 17–28, 2010

22 *Machine Project*, Mar 31–Apr 18, 2010

21 *Great Rivers Biennial 2010: Martin Brief, Sarah Frost, and Cameron Fuller*, Apr 11–Aug 8, 2010

25 *Thomas Lanigan-Schmidt*, Apr 30–May 23, 2010

Claire Evans & Gemma Pardo & Raha Raissnia, May 26–Jun 13, 2010

Scott Hocking, Jun 16–Jul 11, 2010

Cellar Door: Alex DaCorte, Trevor Reese, and Justin Visnesky, Jul 14–Aug 1, 2010

RBMBKESHKM: Roy Brooks, Mikey Burton, Kelly English, Sibylle Hagmann, and Kindra Murphy, Aug 4–29, 2010

Nina Beier & Marie Lund, Sep 10–Oct 3, 2010

19 *Elad Lassry: Sum of Limited Views*, Sep 10, 2010–Jan 2, 2011

23 *Richard Artschwager: Hair*, Sep 10, 2010–Jan 2, 2011

Zipora Fried & Margarete Jakschik & Sam Windett, Zipora Fried, Oct 5–31, 2010

18 *Agency & Miriam Böhm*, Nov 20–28, 2010

John Smith, Nov 23–Dec 5, 2010

Laura Riboli, Nov 30, 2010–Jan 16, 2011

Simon Denny, Dec 7, 2010–Jan 9, 2011

2011

31 *John Opera & Matt Sheridan Smith*, Jan 21–Feb 20, 2011

Richard Aldrich and the 19th Century French Painting, Jan 21–May 1, 2011

32 *Manon de Boer: Between Perception and Sensation*, Jan 21–May 1, 2011

Thea Djordjadze & George Maciunas, Feb 22–Mar 20, 2011

Margaret Salmon, Mar 8–27, 2011

33 *Pavel Büchler*, Mar 22–Apr 17, 2011

Tellervo Kalleinen and Oliver Kochta-Kalleinen, Apr 7–17, 2011

34 *Scott King & Richard Serra*, Apr 19–May 1, 2011

28 *Cryptic: The Use of Allegory in Contemporary Art with a Master Class from Goya*, May 20–Aug 14, 2011

Yoko Ono: Play it by Trust, Sep 9–Oct 9, 2011

Jonas Mekas: Walden (DIARIES Notes and Sketches) Part 6, 1969, Sep 9–Oct 9, 2011

30 *Emily Wardill: Sick Serena and Dregs and Wreck and Wreck*, Sep 9–Dec 30, 2011

of

29 *David Noonan*, Sep 9–30, 2011

Scott Benzel, Oct 11–Nov 6, 2011

Yuki Kimura, Oct 11–Nov 6, 2011

Michael E. Smith, Nov 8–27, 2011

27 *Aneta Grzeszykowska*, Nov 29–Dec 30, 2011

2012

Robert Breer: 1957, Jan 27–Feb 19, 2012

35 *Christodoulos Panayiotou: One Thousand and One Days*, Jan 27–Apr 22, 2012

36 *Figure Studies: Recent Representational Works on Paper*, Jan 27–Apr 22, 2012

37 *Jesse McLean: REMOTE*, Feb 23–Mar 18, 2012

Exhibitions

Brandon Anschutz: Pacer, Mar 22–Apr 22, 2012

Oliver L. Jackson, May 11–Jun 10, 2012

Great Rivers Biennial, 2012: David Johnson, Asma Kazmi, and Mel Trad, May 11–Aug 12, 2012

41 *Takashi Horisaki presents Social Dress St. Louis: Learning and Unlearning*, Jun 14–15, 2012

Serena Perrone: Maintaining a Safe Distance and Living to Tell, Jul 19–Aug 12, 2012

Lauren Adams: Hoard, Sep 7–Oct 14, 2012

38 *Jonathan Horowitz: Your Land/My Land: Election ’12*, Sep 7–Nov 11, 2012

Rosa Barba: Desert–Performed, Sep 7–Dec 30, 2012

40 *Leslie Hewitt: Sudden Glare of the Sun*, Sep 7–Dec 30, 2012

39 *Lauren Adams: We the People (at EXPO Chicago)*, Sep 20–23, 2012

Anthony Pearson, Oct 18–Nov 25, 2012

Sreshta Rit Premnath: Folding Rulers, Nov 29–Dec 30, 2012

2013

46 *Jeremy Deller: Joy in People*, Feb 1–Apr 28, 2013

43 *Bad at Sports*, Apr 24–May 5, 2013

Kerry James Marshall: Garden of Delights, May 24–Jul 7, 2013

47 *Lari Pittman: A Decorated Chronology*, May 24–Aug 11, 2013

48 *Mika Taanila: Tomorrow’s New Dawn*, May 24–Aug 11, 2013

Josh Faught: Snacks, Supports, and Something to Rally Around, Jul 10–Aug 11, 2013

Thomas Bayrle: Chrysler Tapete, Sep 6–Oct 27, 2013

Audible Interruptions: Jessica Baran & Brett Williams, Sep 6–Dec 29, 2013

Place is the Space, Sep 6–Dec 29, 2013

42 *Anthony McCall: You and I, Horizontal (II)*, Sep 6–Dec 29, 2013

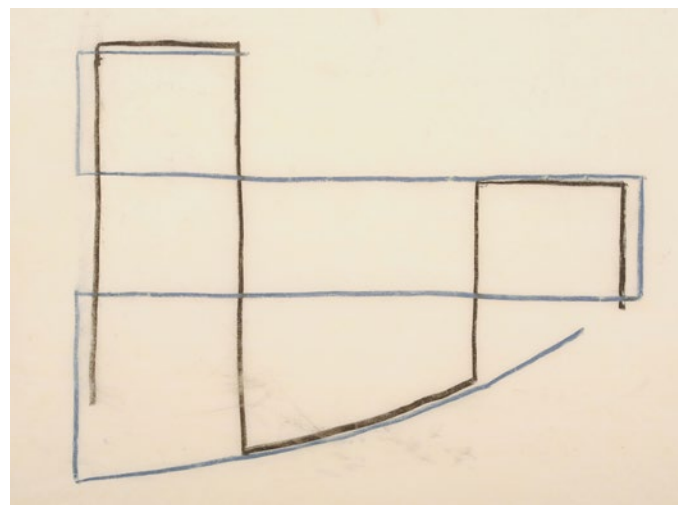
45 *Brett Williams and Kevin Harris: Feedback 2 (at EXPO Chicago)*, Sep 19–22, 2013

Street Views: Jennifer Steinkamp, Oct 11–Dec 29, 2013

44 *Ed Ruscha: Miracle*, Nov 1–Dec 29, 2013

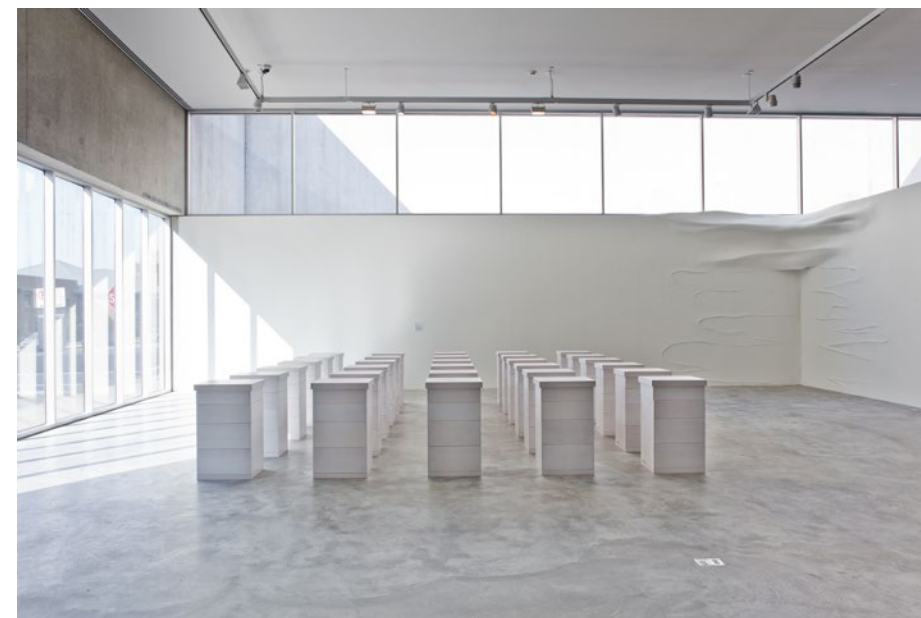
CAM

A series of special programs throughout 2013–14 celebrates CAM's tenth anniversary by exploring aspects of the Museum in the context of its history, city, and global community.



Brad Cloepfil, sketch, Contemporary Art Museum St. Louis, Courtesy Allied Works Architecture, Portland and New York.

Place is



Place is the Space, installation view, Contemporary Art Museum St. Louis, September 6–December 29, 2013.

Architecture for Art

Monday, September 23, 2013, 7:00 pm

Architecture for Art—the opening event for the 2013 STL Design Week—presented a panel of distinguished architects who have designed museums of contemporary art that are intimate in size and global in scope. Moderated by practitioner and professor Eric Hoffman, the panel examined the relationship between architecture and the display of contemporary art, featuring Brad Cloepfil, CAM (2003), and Kyu Sung Woo, Nerman Museum for Contemporary Art, Overland Park, Kansas (2007).

in

Susan Sherman Distinguished Speakers: The Non-Collecting Museum

Monday, March 10, 2014, 7:00 pm

Featuring Beatrix Ruf, Director/Chief Curator of the Kunsthalle Zürich, Amy Sadao, Director of the Institute of Contemporary Art at the University of Pennsylvania, Philadelphia and moderated by Lisa Melandri, this panel discussion on the Kunsthalle, or non-collecting museum, will examine how the model works in the US and elsewhere as well as its essential contribution to the global cultural environment.

CAM: Concept to Creation

Thursday, June 19, 2014, 7:00 pm

Betsy Millard, former director of the Forum for Contemporary Art, will discuss the transformation of the Forum into the Contemporary Art Museum St. Louis, recognizing the key players who helped make it happen and considering CAM's place in the cultural life of St. Louis.

Context

In honor of the building's tenth anniversary, the *Place is the Space* exhibition is an unprecedented curatorial collaboration with CAM's architect, Brad Cloepfil, founding principal of Allied Works Architecture.



The floor plan has been returned to its original design to allow the artworks in *Place is the Space* to better highlight the most distinctive aspects of CAM's structure. Representing a range of innovative site-specific work, international and US-based artists Carla Arocha and Stéphane Schraenen, Jill Downen, Iñigo Manglano-Ovalle, Virginia Overton, and Dominique Petitgand were each commissioned to respond to different aspects of the museum's architecture, looking especially at what Cloepfil identifies as the key features of boundary, intersection, public accessibility, scale, surface, and transparency.

the Space

Brad Cloepfil on Richard Serra, designing for the unknown, and the bizarre beauty of St. Louis.

Lisa Melandri recently spoke with CAM architect and founding principal of Allied Works Architecture Brad Cloepfil about his curatorial collaboration with the Museum on *Place is the Space* and his thoughts on designing the Museum building.



Architect's

Lisa Melandri **I would like to begin by asking about your curatorial collaboration work with Dominic Molon to organize the anniversary exhibition *Place is the Space*. Have you done anything like this before?**

Brad Cloepfil No, I'd never done anything like this, and I would love to do it again. Dominic tried to find artists that would really engage with the building—not just physically but spatially—and that's what I really wanted. I mean, the sound piece is fantastic.

When you began designing the building in 1999, how familiar were you with St. Louis? What was the state of the neighborhood?

Construction was just starting on the Pulitzer. I'd never been to St. Louis, and I was really awestruck, because I'd never seen that kind of devastated, urban center—you

know, the center that's not there? I have a picture of the gas station across the street with a burned-out car. And then that completely undifferentiated rolling grassland, which was bizarrely beautiful. That was my introduction to the city. And I thought it was really an important American landscape to work in. You know, it's not a *romantic* American landscape but a very *real* American landscape. And *that's* what I was excited about.

How did Tadao Ando's design for the Pulitzer Foundation for the Arts affect the way that you thought about CAM?

It affected more the spirit of the building. I knew Tadao Ando's work really well, and my work has certainly come out of the same lineage. So when it came to the interview, I did a sketch. And it was a cup shape facing down and next

to it a cup shape facing up—contrasting the two institutions. The Ando was very much an insular chapel for art—a *beautiful* chapel—kind of a privileged domain. So I wanted this building to be much more open—open to interpretation, open to the city. The contrast of the pairing was how the whole thing began—with the realization that they were ideally two different institutions with two different missions.

It's a foil and a complement. What did you know about CAM's mission and how did you design towards it?

There were particular things about the site and the relationship with the Pulitzer, but otherwise it was typology. It was mainly a conversation about non-collecting space—designing for the absolute unknown. I talked a lot with Betsy Millard, the director at the time, about the kind of shows they'd had in the old



Voice

space, and it was exciting because the quality of work was so high—they weren't kidding around! I was envious. That a city of that size could have that kind of art was pretty thrilling.

And do you consider yourself well-versed in contemporary art?

I would say familiar and sort-of related in spirit. I've always taken inspiration from the work of artists, probably more than architecture. In fact, without question, more than architecture. Sol LeWitt and Richard Serra kind of got me through post-modernism ... kept me believing in art. That Serra piece—the one at MoMA—that started in four corners and didn't meet in the middle? As soon as I walked into that, it blew my mind. Completely blew my mind.

You met Serra here?

Yeah, we spent a couple of days together, which was spectacular. When we met, the interspace between the Contemporary and the Pulitzer was entirely different. There was a large platform on our side and the Serra was up on a plinth.

Richard and I started talking about it, and I said, "Well, it doesn't make sense to have that giant steel piece sitting on a classical plinth." I wanted the space to move through the Contemporary, out into that courtyard, and really engage the boundary of the Pulitzer. And so we lowered it to the ground, where it became that hinge point that it is today. It's sited between those two worlds, and I think that was exactly what he wanted.

What challenges and surprises did you encounter as you worked on the design?

Once we had the concept of these two simple, powerful walls that sort of weave over each other, it was a matter of just tuning it for the scale and proportion of spaces. But then once it was being *built*, there were surprises all over the place!

Surprises with materials? Site?

Scale—the scale of rooms, the scale of space. Because, as non-collecting contemporary art space, you're trying to accommodate the unknown. And it's a *range* of unknown. The director and board and I talked about someone who would need to reconstruct a semi-truck in there or hang an airplane! You don't know. So we were partly scaling it for that, but we were also scaling it for the city—the building is really trying to be a bridge between the city and the art that's going to happen inside.

Ground-

As research for the upcoming *Place is the Space* exhibition catalog, former chief curator Dominic Molon spoke with several CAM associates who were instrumental in the creation of the building at 3750 Washington and the forging of the identity of the Contemporary Art Museum St. Louis.

breakers

Following are excerpts from Molon's interviews with Emily Rauh Pulitzer, CAM board member and member of architect selection committee; Donna Moog, former board chair and member of architect selection committee; and Betsy Millard, former director, about the construction of the building, selecting architect Brad Cloepfil, and the legacy they hoped to inspire with CAM.

Dominic Molon **What were the key elements that shaped the decision to pursue a new building for what was then the Forum for Contemporary Art?**

Emily Rauh Pulitzer We started out as the First Street Forum on Laclede's Landing. The motivation behind the creation of the [original] institution was that there was no



Emily Rauh Pulitzer

cultural center downtown. We did a broad spectrum of exhibitions, which continued when we moved to 555 Washington. When Andrea Kirsh came as the director, she realized that nobody knew what we were because we were something different each time we did a show. She looked at the St. Louis community and said, "There's really no one focusing on contemporary art." The Saint Louis Art Museum showed contemporary art, but we really needed a larger presence with more diverse views. So we changed our mission. The next director, Betsy Millard, was very effective in carrying out the new mission of focusing on contemporary art. This was all a process of maturing.

Betsy Millard [Through our various moves and locations,] we realized that you're never really home until you own your own space. Every time we moved, the community said, "You're still in business? And where are you located?" It's kind of a mental thing—having a place that will forever be the Contemporary Art Museum's—or the Forum for Contemporary Art. We wanted to create the building in such a way that aligned with the mission of the museum. And the mission of the



Betsy Millard

museum was not to simply go out and hire somebody and build a building, in that sort-of traditional "Hey, let's just go pick an architect and do it" way. So we decided to make it a very public process. And that's how we got to the idea of the short list and asking each of them to give a public lecture. Nothing like that had happened before in St. Louis. It was pretty exciting.

Donna Moog First we had the concept of open space. And flexibility. A desire to have a more concrete presence in the community—the change of name and of venue were ways to achieve this. A permanent presence required a name that was more in line with a museum. We wanted a building that was worthy of being a partner to the Pulitzer. That reinforced the desire to have something that was special, that set us apart, and that was consistent with our mission—which was showing the best contemporary art in the world.

Was the intent always to retain CAM's status as a non-collecting institution?

BM It was very pragmatic decision. First the board talked about what

already existed in St. Louis. At that time, Laumeier, the Washington University Art Gallery (now the Mildred Lane Kemper), the Saint Louis Art Museum were collecting contemporary art. We realized pretty quickly that it didn't make sense to collect. Collecting also changes your ability to build; you have to give over all that square footage. There's also something about collecting and [the art] staying contemporary. At a certain point, it no longer is.

What tipped the commission in Brad Cloepfil's favor? I'm curious about the selection process for how the architect was chosen.

ERP The feeling was that we needed to have a really creative architect—and that we needed to be as creative in the selection of an architect as we were in our art programming. After we'd narrowed the selection down to six architects, each one gave a lecture at Washington University, which meant that the community got involved and gave the architects a chance to look at the site. Then the next step was to go and look at projects by each of these architects.

DM Toward the end there were only a few candidates we were really considering. There were a couple who just didn't fit well with our concept. There were a couple who we felt lacked interest in the project. And then there were two—of which Brad was one. A number of us had gone to Portland to see his work, and we were very impressed. He didn't have a huge number of projects but the main project he had, which was the white Infinity building, was extremely appealing, and we were impressed with the quality of his work. He was a talented architect who didn't really have a lot of national exposure. One of the sketches that he did was very simple,

very abstract, but very exciting. You could tell he had really put a lot of thought into his presentation and that he was excited—he was just as excited about our project as we were about his work. It was a clear decision at that point.

BM Brad came in with an incredible amount of energy and incredible clarity about his ideas. He understood the Ando building, he respected the Ando building, but he also didn't have any qualms about challenging it. And he kept the mission of the institution in mind. We were trying very much to find important emerging artists but also clarify what had been going on in the art world over the last twenty-five years. We felt Brad was part of the next generation of architects, which fit the profile of the kind of artists that we'd like to show.

Is there anything in terms of understanding the development of the building that I shouldn't leave out?

BM Most architects would say, "Okay, here's the Ando, here's the street, here's that curve." Brad did this thing where he drew a line across the page that went up and down and curved out and curved up and then curved down again. We were looking at it, saying, "What is this?" And he said, "*This* is your site. The Mississippi River is over here ..." He started thinking about the site at the Mississippi River and the way the land rises out of the river and dips down again around Washington. He made us think about where we fit within the *whole* landscape. And then, at the meeting with Tadao Ando and Richard Serra, all of a sudden it was: "Well, we're going to have this curved wall, and the Serra is going to be the joint that holds these two things together—these two parts of the same limb." And it just took off from there.

Were there any things that were planned for the building that wound up not making the cut?

BM When we were designing it, there were certain things that we knew were absolute must-haves—superstructure of the upper register of concrete and that sort of thing. There were great ideas for sliding walls between the performance space and the gallery space, but they were very expensive. We didn't want a lot of high-end materiality. We didn't want fancy floors because the floors were going to get drilled into. We knew there were going to be cracks. Our construction manager said, "It's gonna crack—you've got to pour seams." But putting in those seams would kill the whole idea. Now that crack is actually an iconic part of the building.

How do you feel the building was received, not only in St. Louis at the time but nationally, internationally? Is there an element of the building that you find to be most successful?



Donna Moog

DM It has so much integrity and consistency. From the inside, from the outside—the vision of space is very thoughtful. One of the things that I really like about it is that big curve at the corner. It's elegant, it's different, and it makes a statement. What's inside is a little unexpected.

421
artists
exhibited

32,824
students
served

\$26.8 M
raised

153
exhibitions

24
books and
catalogs
published

301,007
visitors

493
public
programs

\$330,000
awarded to
local artists

10 Years

by the

Numbers

The CAM:10 Gala will honor the museum building itself. Held inside the museum, the gala will highlight the importance of CAM’s physical space in our mission. Join us on April 26 for a celebration and send-off into another decade of bringing the most innovative and relevant contemporary art to St. Louis.

Saturday, April 26, 2014

CAM:10

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Dorte Probststein

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Donna Moog
Emily Rauh
Pulitzer
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Jane Sauer
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Photo: Hélène Binet

2013–
2014

Place is the Space, installation view, Contemporary Art Museum St. Louis, September 6–December 29, 2013. Photo: David Johnson.

Major Exhibition Support

Innovation Grant, Regional Arts Commission of St. Louis

January 2013

CAM was one of only nine recipients of the Regional Arts Commission's inaugural Innovation Grant—created to support groups that think in new ways and take risks to accomplish artistic or administrative goals—and received \$100,000—the highest amount awarded in 2013. The funding established the Museum's new exterior video exhibition program, *Street Views*, which launched in fall 2013 and repurposes the Museum's facade, increasing the community's access to contemporary art and visually redefining the Grand Center Arts and Entertainment District.

Andy Warhol Foundation for the Visual Arts

July 2013

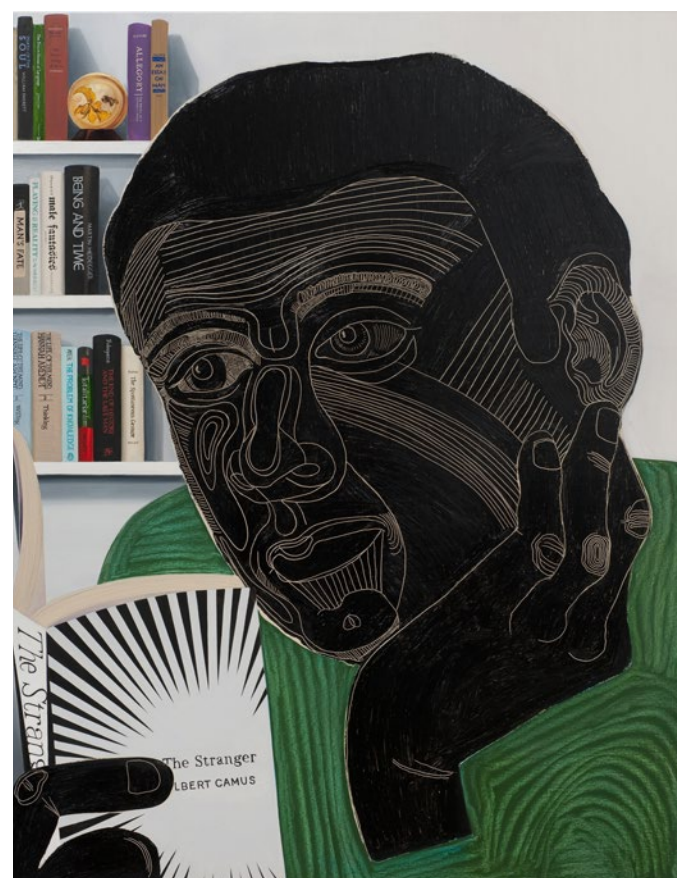
CAM received a \$75,000 grant from The Andy Warhol Foundation for the Visual Arts for a major solo exhibition of the work of American artist Nicole Eisenman, which will be on view during spring 2014. The exhibition will be the artist's most comprehensive mid-career survey to date and the first in the United States. The Andy Warhol Foundation is a leading supporter of some of the most significant contemporary art programs throughout the country, and the grant links CAM to an important network of visual arts organizations.

Gateway Foundation

January 2013

The Gateway Foundation continued its generous support of the *Great Rivers Biennial* this year. With a gift of \$155,000, the foundation ensures the sixth edition of the collaborative initiative that identifies talented emerging and mid-career artists working in the greater St. Louis metro area, provides them with financial assistance, and elevates their profile across the Midwest and national arts communities.

A panel of distinguished jurors—artist Mel Chin; Lowery Stokes Sims, Curator at the Museum of Arts and Design; and Lynne Warren, Curator at the Museum of Contemporary Art Chicago—chose three winners, who each receive a grant of \$20,000 and will be featured in the *Great Rivers Biennial 2014* exhibition at CAM.



Nicole Eisenman, *Guy Reading the Stranger*, 2011. Oil on canvas, 76 x 60 inches. Private collection. Courtesy the artist; Konig & Clinton, New York; Susanne Vielmetter Los Angeles Projects; and Galerie Barbara Weiss, Berlin.

2013–14

Fall 2013

September 6–December 29, 2013

Place is the Space

Featuring five new site-specific commissions by major contemporary artists, *Place is the Space* is an unprecedented curatorial collaboration with the building's architect, Brad Cloepfil, founding principal of Allied Works Architecture. Each of the works responds to different aspects of the structure—including surface, scale, transparency, and boundaries—and invites viewers to consider the building in a new light.

Exhibitions



Jennifer Steinkamp: *Orbit*, installation view, Contemporary Art Museum St. Louis, October 11–December 29, 2013.

Anthony McCall: You and I, Horizontal (II)

You and I, Horizontal (II) is the first solo museum presentation in the Midwest by British-born, New York-based artist Anthony McCall. McCall has been a key figure in avant-garde cinema and contemporary art since the 1970s. At CAM, his installation presents a slowly shifting beam of “solid light” whose physical properties become outlined within the haze-filled space of the gallery and are further enhanced through viewer interaction.

Audible Interruptions

Brett Williams: *Slow Nature Memory*
Jessica Baran: *A Direction Is Just Like That (His & Hers)*

Street Views

Jennifer Steinkamp: *Orbit*

Front Room

Thomas Bayrle: *Chrysler Tapete*
Ed Ruscha: *Miracle*



Nicole Eisenman, *Breakup*, 2011. Oil and mixed media on panel, 56 x 43 inches. Private collection. Courtesy the artist; König & Clinton, New York; Susanne Vielmetter Los Angeles Projects; and Galerie Barbara Weiss, Berlin.

Nicole Eisenman: In Love with My Nemesis

This definitive mid-career survey of the work of celebrated American artist Nicole Eisenman charts the development of her practice across various media from the 1990s to the present. From her comical drawings to much-lauded portraits executed in monotype, she mines a broad spectrum of influences, creating work that echoes the frenetic pace and shifting complexion of contemporary life. CAM's presentation brings together more than fifty works of art—including early ink-on-paper drawings, paintings, and her recent explorations in printmaking and sculpture.

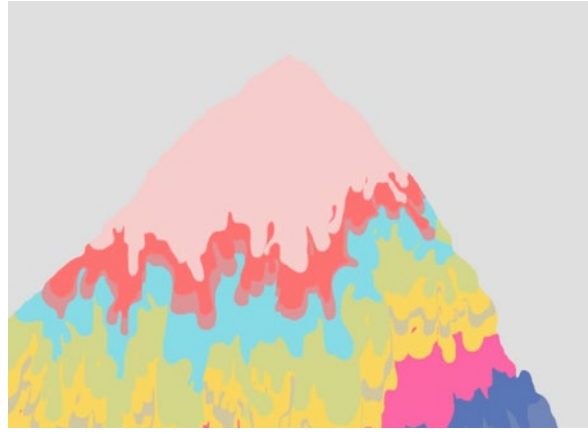
Joyce Pensato: I KILLED KENNY

Joyce Pensato: I KILLED KENNY, the artist's first museum survey, features monumental enamel paintings and a large-scale painting rendered directly onto CAM's gallery walls. Appropriating iconic American cartoon characters as her point of departure, Pensato's gestural paintings and drawings encompass both menacing abstraction and comedic representation.

Ron Gorchov, *Entrance*, 1972/2005. Oil on cotton on canvas, 15 feet x 20 1/2 inches. Courtesy the artist and Cheim & Read, New York. Photo: Vito Schnabel and Cheim & Read, New York



Takeshi Murata, *Melter 2*, 2003. Video, 3:50 minutes. Courtesy the artist and Salon 94, New York.



Joyce Pensato, *Silver Batman II*, 2012, Enamel on linen, 72 x 64 inches. Private collection, Lamay Photo.

Spring 2014
January 24–April 13, 2013

**Readykeulous by
Ridykeulous:
What Liberation Feels Like™**

Ron Gorchov: Entrance
Street Views

Takeshi Murata

Audible Interruptions

Nathan Cook
Andrew James

Front Room

Tomasz Kowalski



Brandon Anshultz, *Open Plain*, installation view from *All That Heaven Allows*, Fort Gondo, 2013. Acrylic paint over wire, plastic and canvas, oil paint and vinyl gloves, oil under tempered glass; dimensions variable. Courtesy the artist.



Cayce Zavaglia, *Martina*, 2012. Hand embroidery: one-ply cotton, silk, and wool on raw Belgian linen, 8 x 12 inches. Courtesy the artist.



Carlie Trosclair, *Kowalsky Intervention: Room 1*, 2012. Hand-cut wallpaper. Site-specific installation in Johnson, Vermont. Courtesy the artist.

Summer 2014

May 9–August 10, 2013

Great Rivers Biennial

Brandon Anschutz

Carlie Trosclair

Cayce Zavaglia

Chosen by three distinguished jurors—Mel Chin, Lowery Stokes Sims, and Lynne Warren—the St. Louis-based artists featured in the sixth Great Rivers Biennial represent a range of styles and media—including painting, sculpture, installation, and embroidery—highlighting the wealth of creativity and artistic talent within our community.

Audible Interruptions

Cameron Fuller

Sarah Paulsen

Van McElwee

Front Room

Brenna Youngblood

Mel Chin: Rematch

Since the 1970s, artist Mel Chin has influenced a generation of artists interested in conceptual art and political awareness. This major retrospective features some seventy-five of Chin's works, including drawings, paintings, sculptures, installation, video, and documentation of several major land-based projects and public collaborations. Themes such as violence, soil, alchemy, memory, and empathy appear in his work, reconfigured each time in a new context, and the exhibition showcases Chin's practice of constant evolution and re-examination.

Front Room

Ulla von Brandenburg

Fall 2014

September 5–December 28, 2014

Mel Chin, *Safehouse*, 2008–10. Existing house, stainless steel, steel, wood, plywood, Gatorboard®, lead-encapsulation paint, automotive body and paint finishes, 12,000 brass thumbtacks, 6,000 unique hand-drawn Hundred Dollar Bills, 18 x 22 x 40 feet.



Youth & Family

New Art in the Neighborhood

Since 1995, New Art in the Neighborhood has sought to nourish the creative minds of our city's talented young artists. Every Saturday during the school year, up to twenty teens selected through a competitive application process come to CAM for pre-professional level art instruction with educational staff and visiting artists. This nationally acclaimed program engages students with the materials used at the forefront of art today, and it enables them to build a portfolio of work they can use to apply to college or employment.

ArtReach

CAM brings contemporary art and ideas directly to St. Louis Public High School students through the ArtReach program. The program, which is tailored to meet the needs of individual schools and teachers, includes a curriculum-based program of museum tours, school visits, and workshops with artists-in-residence. The program is designed to provide opportunities for raising student awareness of contemporary issues through an exploration of contemporary art.



Programs

Teen Museum Studies

CAM offers an innovative way for teens to learn about museum careers with its Teen Museum Studies program. Held each summer, Teen Museum Studies offers a small group of teens the opportunity to learn from CAM staff members in all departments—from curatorial to public relations to accounting. The program culminates in an exhibition planned from start to finish by the teens in the program.

LEAP Middle School Intensive

CAM's newest education program, launched in fall 2012, is the LEAP Middle School Intensive. Designed for the young artist interested in an in-depth exploration of contemporary art practices and mediums, this ongoing after-school program gives students the opportunity to work closely with St. Louis-based artists and educators in an atmosphere of focused attention and mentorship.

Stroller Tours

Designed for families with babies and young toddlers, Stroller Tours offer a way for parents and caregivers to engage with contemporary art while introducing the youngest audiences to the Museum. Private tours focus on different aspects of the exhibitions each month, led by welcoming staff members who are aware of the needs of young families.

Morning Play Dates

Morning Play Dates offer a playful introduction to the Museum for children age two to five and their families. CAM partners with local artists and performers to present unique art activities and performances, engaging the young audience in making their own art and in experiencing the Museum.

Free Family Days

Held twice a year, Free Family Days act as on-site outreach, introducing new families and communities to CAM in a fun, accessible way. Working with a variety of local artists and the New Art in the Neighborhood students, CAM presents an afternoon festival—featuring activities such as face painting, dance workshops, crafts, and museum tours—to a wide audience that encompasses all ages.



2013–14

Open Studios STL

June 27–29

Now in its ninth year, Open Studios STL features more than 170 St. Louis-based artists who open their studios and art spaces to the public over the course of one weekend. Studios and gallery spaces are open Saturday and Sunday, June 28 and 29, 11:00 am–6:00 pm, with locations east of Grand Blvd. open on Saturday and locations west of Grand Blvd. open on Sunday. CAM will host a kick-off party at the Museum on Friday, June 27, organize a variety of guided tours, and share information about artist-organized events taking place throughout the weekend.



Programs Preview

First Fridays

The first Friday of each month, 5:00–9:00 pm
Enjoy an evening of art, music, and culture the first Friday of every month. In partnership with KDHX, DJs and musicians present music responding to the exhibitions, Museum staff lead tours, and the bar and café are open. Arts organizations throughout Grand Center are free and open the entire evening. For a complete list of participating institutions, visit firstfridaysgrandcenter.org.

View all upcoming programs at
camstl.org/calendar.

Performance: Olivia Block, Sandra Gibson, and Luis Recoder

November 15, 8:00 pm

\$20; \$10 for members, NMC members, and students

In partnership with the New Music Circle, CAM welcomes renowned film artists Sandra Gibson and Luis Recoder, who will present slowly shifting abstract light sculptures created with film projectors and simple mechanical means. They are accompanied by noted composer, electronic musician, and sound artist Olivia Block who will provide a live soundtrack. Gibson, Recoder, and Block will demonstrate their unique approach to film and sound at a hands-on workshop the following day. This program is presented as part of the St. Louis International Film Festival.

Feast Your Eyes

March 10, 7:00 pm

\$75; \$50 for members

Each season, CAM presents an intimate four-course meal inspired by the art on view by one of St. Louis's esteemed chefs. Experience some of the most creative dining in town at this new incarnation of one of CAM's most popular programs, redesigned as part of the tenth-anniversary celebration of CAM's critically acclaimed building. Special thanks to *Feast Magazine* for media and program support.



Year in Review

Mika Taanila: *Tomorrow's New Dawn*, Installation View,
Contemporary Art Museum St. Louis, May 24–August 11, 2013.

2012–13 Highlights

CAM organized fourteen exhibitions and more than eighty public programs from July 1, 2012 to June 30, 2013. In addition to artist talks, curatorial tours, and film screenings, the groundbreaking and innovative programming included the US premiere of Jeremy Deller's *Acid Brass* concert, presidential debate-watching parties, and an intimate performance by rock legend Patti Smith.



Jonathan Horowitz :
Your Land/My Land: Election '12
“...a strange mélange of sculpture, town-hall-debate stage, interactive artwork and glorified television lounge.” —*The New York Times*, November 2012



Leslie Hewitt:
Sudden Glare of the Sun
“Two multi-part works comprise this elegant, nuanced exhibit...”
—*Riverfront Times*, September 2012

Rosa Barba: Desert—Performed
“...a stunning multi-media installation...almost hypnotic...”
—*Temporary Art Review*, September 2012



Jeremy Deller: Joy in People
“...one of the most enjoyable art shows of the year.”
—*The Guardian*, December 2012

Lari Pittman:
A Decorated Chronology
“CAM St. Louis’s modest survey... and its catalogue...promise to kick-start a nationwide reckoning with one of our greatest living artists.” —*Artforum*, May 2013



Mika Taanila:
Tomorrow’s New Dawn
One of the “25 Most Anticipated Exhibitions Of The New Year”
—*Huffington Post*, December 2012



Patti Smith reads from her memoir *Just Kids* in between songs, May 2013.



Over 170 artists participated in **Open Studios STL** (pictured: Robert Longyear and Dickson Beall), June 2013.

First Fridays is a popular monthly event presented in partnership with Grand Center and KDHX.



Thelma Golden, director and chief curator at The Studio Museum in Harlem, delivers CAM's 2012 Susan Sherman Distinguished Speaker lecture, November 2012.



Dada

Known for wild costumes and dancing into the night, the Dada Ball & Bash took on an additional British flair this year by taking its inspiration from spring exhibition *Jeremy Deller: Joy in People*. The gala fundraiser generated more than \$430,000 through ticket sales, sponsorships, and auctions and had approximately 750 attendees, with 500 people at the Ball and an additional 250 at the Bash after-party. All proceeds will benefit CAM's internationally recognized exhibitions and award-winning education programs.

Highlights of the evening included a live auction led by guest auctioneer Sarah Mudge Sapirstein of Phillips, a "fund the need" paddle raise that generated \$67,000—the highest in the Museum's history—and the Neiman Marcus fashion show, "The Art of Fashion," curated by Ken Downing, Neiman Marcus fashion director and international spokesperson.



The Dada Ball was chaired by Devon Fischer and Sam Foxman. The Bash was chaired by Jim Arsenault, Kevin Byerley, and Bridget Melloy. Special thanks to Special Events Committee Chair Phyllis Langsdorf. The lead sponsor was Wells Fargo Advisors. Major funding for the Dada Ball & Bash was also provided by Alison and John Ferring, Nancy and Kenneth Kranzberg, Novus International, Clare Davis and David Obedin, and Renaissance Financial. Special thanks to Major Brands, retail sponsor Neiman Marcus, art auction preview sponsors Aon and AIG, and TOKY for design services.

Ball & Bash



Annual Giving 2012–13

CAM is grateful for the many donors who provided support this year.

Chairman Circle (\$25,000+)

- The Andy Warhol Foundation for the Visual Arts
- Clare Davis and David Obedin
- Emerson
- Alison and John Ferring
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- Susan McCollum
- The Middle Fund
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- Dennis Barnard

- Best Transportation of St. Louis
- Susan and Terrence Block
- Maria and Gene Bradford
- Tamara and Michael Brent
- Sara and Jack Burke
- Brian Byrne
- Susan Cahan and Jürgen Bank
- Sohaila Danesh
- Kathryn Dean
- Marjorie Eddy
- Ann and Tony Eisel
- Muriel and John Eulich
- Kathleen and David Fischhoff
- Christy and Gary Fox
- Katherine and Peter Fuerst
- Alyson Garland
- Barbara Gervais
- Marlene and Neal Gilb
- Nancee and Andy Glaser
- Paula and Michael Gross
- Cap and Jennifer Grossman
- Adam Hendin
- Sara and Kurt Hentz
- Christine House
- Cabanne and James Howard
- Kara McBride and Joe Jacobson
- Jamieson Interior Design
- James C. Jamieson III
- Jeff Jarrett
- Bettie S. Johnson
- Glenda and Jeff Klearman
- Kraftig
- Pam and Jim Krekeler
- Jenny Krusoe
- Steven Lange
- Jill Lebsack
- Rosalyn and Charles Lowenhaupt
- Susan and Dan Luedke
- Gina and Branko Marusic
- Boo McLoughlin
- Lisa Melandri and Jordan Gaunce
- Bridget Melloy
- Cynthia and Walter Metcalfe
- Elna Nagasako and Leon Waxer
- Rita and Jim O’Brien
- Sharon and Robert Pettus
- Kathy Reardon and Dana Marshall
- Mark and Heather Ryhasiewicz
- Susan and Benjamin Schwartz
- Derrick Sharp
- Philip Slein
- Brian M. Swift
- Russell Thompson
- Adrienne Todd
- Shelby Watson
- Anabeth and John Weil
- Barbra A. Horn and Peter D. Weiss
- Ronda Williams *

* Deceased as of September 2013

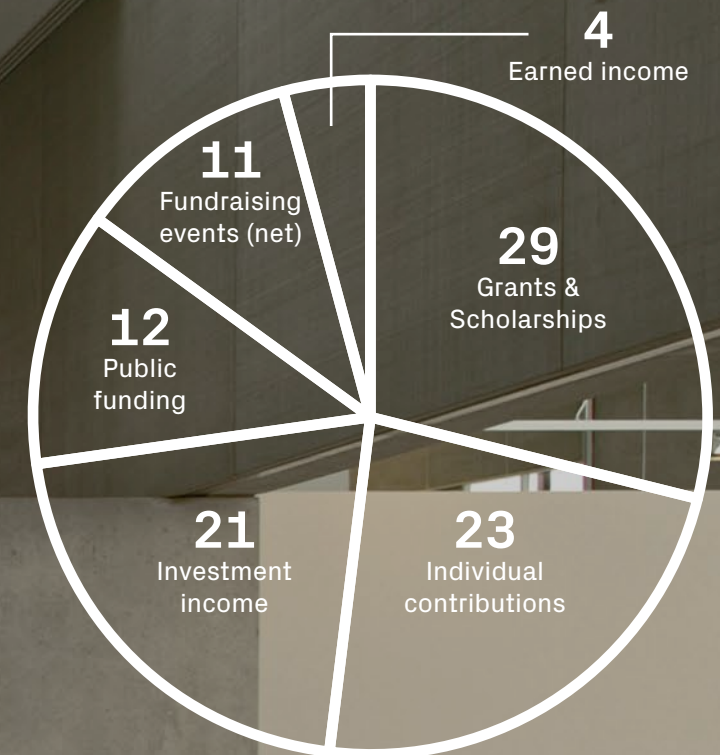
Annual Report 2012–13

Contemporary Art
Museum St. Louis
Fiscal year July 1, 2012–
June 30, 2013

Revenues

Individual contributions	\$535,469
Grants & sponsorships	\$655,468
Investment income	\$491,362
Public funding	\$265,825
Fundraising events (net)	\$256,241
Earned income	\$99,071
<hr/>	
Total revenues	\$2,303,436

Where Funding Comes From (%)



523

Members

124,921

Unique visitors
to camstl.org

10,574

Facebook fans
(as of Sep 2013)

7,451

Twitter followers
(as of Sep 2013)

24,175

Total attendance

9,261

Public program
attendance

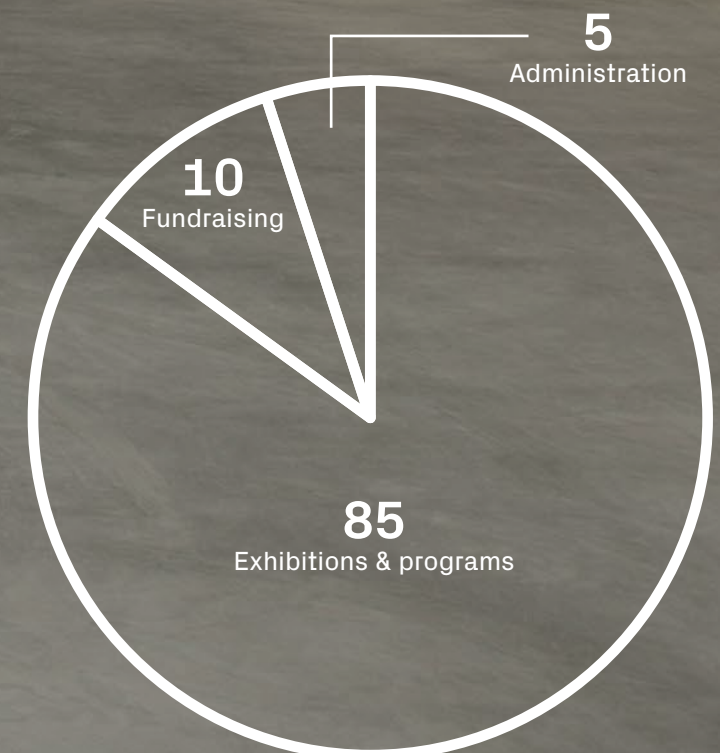
2,204

Students served through
education programs

Expenses

Exhibitions & programs	\$1,996,287
Administration	\$115,063
Fundraising	\$240,248
<hr/>	
Total expenses	\$2,351,598

Where Funding Goes (%)



Net Assets

Beginning of year	\$12,493,670
End of year	\$12,445,508

CAM People

Victoria Donaldson
Ron Gore
Jordan Jacks
Josef Kanak
Chris Lujan
Dani Radoshevich
Shelby Schroll
Jamie Wiechens

Interns

Alina Cohen
Christine Collins
Abby Detweiler
Claire Fox
Kate Goldkamp
Faith Herrera
Laura Jablonski
Amelia Colette Jones

Megan Koboldt
Sophie Lipman
Victoria Liu
Christine Lujan
Nelleke Mack
Madison Mann
Brienne Moylan
Katherine Nachbar
Alexander Phillips
Danica Radoshevich
Bre Revell
Natalia Roberts
Maria Rogers
Netta Sadovsky
Julie Schnabel
Shelby Schroll
Anna Shaver
Gwen Unger
Leslie Wilson
Melanie Woody

Volunteers

Kathy Budai
Sandy Butler
Venetia Conyer
Madeline Dierker
Victoria Donaldson
Arthurina Fears
Missy Fish
Holly Foster
Gina Gottlob
Sara Gulbrandsen
Rhiannon Gurley
Kris Hansford
Jonathan Havlik
Laura Jablonski
Jim Jeske
Aida Jones
Dorcy Jones
Bella Kanak
Josef Kanak
Milena Kanak

Mary Keen
Alyssa Knowing
Ryan Neely
Sherry O’Connell
Maggie Officer
Robert Reavis
Kendra Reed
Felicia Reum
Austin Roberds
Chris Ryan
Jennifer Sheely
John Skaggs
Elizabeth Sutton
Norma Vance
Lulu Westbrook
Samuel A. Zinkan

Junior Board Members

Jim Arsenault
Kevin Byerley
Paul J. Cambridge
Adam Hendin
Jeff Jarrett
Bridget Melloy
Tara Pham
Pradeep Rajendran
Amy Soper
Brian M. Swift
Adrienne Todd
Todd Wolff

2013 Dada Ball Committee

Devon Fischer, Chair
Sam Foxman, Chair
Phyllis Langsdorf, Special
Events Committee Chair
Allen Barber
Susan Barrett
Dawn Brandt
Samantha Chadwick
Alexis Cossé
Clare Davis and David Obedin
Amit Dhawan
Shereen Fischer
Laurie Garland
Jan Leach Givens
Jan Goldstein
Barbara B. Goodman
Jan Greenberg
John Grizzell
Matt Hall
Sara Hentz
Meredith Holbrook
Cabanne Howard
James C. Jamieson
Anjali Kamra
Katherine and Marc Lazar
Tiya Lim
Greg Lukeman
Margaret McDonald

Jen Meyer
Cheresse Pentella
Dorte Probst
Alan Ratchford
Justin Scarbrough
Susan Sherman
Philip Slein
Rob and Amy Soper
Ellen Soule
Mary Ann Srenco
Eric Thoelke
Edie Thompson
Joan Tracy
Susan Werremeyer

2013 Dada Bash Committee

Jim Arsenault, Co-Chair
Kevin Byerley, Co-Chair
Bridget Melloy, Co-Chair
Eric Barr
Paul Cambridge
John Carroll
Stav Dor
Carine Doyle
Amelia Glass
Rhiannon Gurley
Beth Ingram
David Johnson
Chris LeBeau
Abbey Lemmons
Becca Levy
Julie Mannarino
Courtney Meyer
Mollie Mohan
Kelly Peck
Lesley Poggemoeller
Chloé Risto
Shelby Watson
Ronda Williams *
Seth Williams

* Deceased as of
September 2013

FIRST FRIDAYS IN GRAND CENTER



Make a night of it! Every first Friday of the month, museums and galleries in Grand Center are free and open until 9:00 pm.

Bruno David Gallery
Contemporary Art Museum St. Louis
Craft Alliance
Museum of Contemporary Religious Art
Portfolio Gallery
The Pulitzer Foundation for the Arts
Saint Louis University Museum of Art
Sheldon Art Galleries





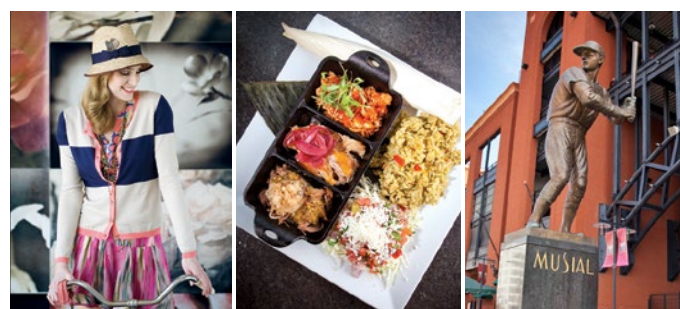
Congratulations to CAM on a great first decade!

Alison and John Ferring



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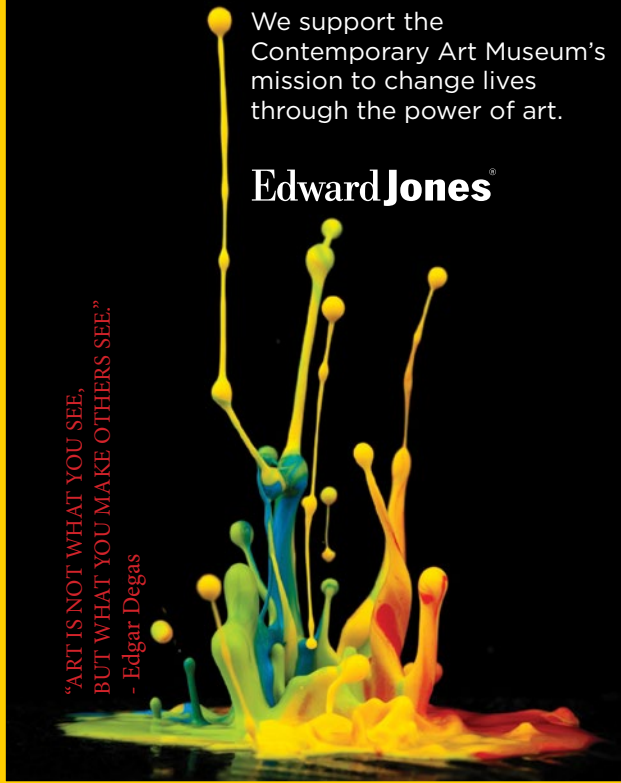
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We support the Contemporary Art Museum's mission to change lives through the power of art.

Edward Jones

"ART IS NOT WHAT YOU SEE,
BUT WHAT YOU MAKE OTHERS SEE."
- Edgar Degas



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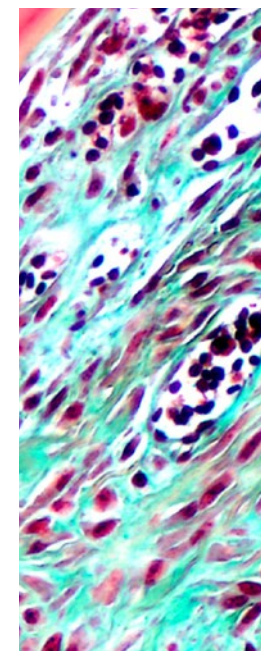
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David Burt
Artistic Director



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Congratulations to CAM on 10 artfully brilliant
years in its home sweet home.



Together we'll go far



Visitor & Member Information

Hours

Wednesday 11–6
Thursday and Friday 11–9
Saturday and Sunday 10–5

Admission

Free for CAM members
\$5 adults
\$3 seniors
Free for children and students
(with valid ID)
Free for all visitors every
Wednesday and Saturday

Address and Parking

Contemporary Art Museum St. Louis
3750 Washington Boulevard
St. Louis, MO 63108

CAM is located in Grand Center, just
west of the Fox Theater, at the corner of
Spring Avenue and Washington
Boulevard. Free parking is available on
the street along Washington Boulevard
and Spring Avenue. Visitors may also
take advantage of numerous parking
lots in the Grand Center district.

Directions

From the North

Take I-70 to Grand Boulevard south. Pro-
ceed south on Grand approximately three
miles. Turn right onto (west) Washington
Boulevard. Take I-270 to 1-170 south
and exit at Forest Park Parkway. Take
Forest Park Parkway east to Vandeventer
Avenue. Turn left (north) and proceed
approximately one
mile to Washington Boulevard. Turn right
(east) on Washington Boulevard.

From the South

Take I-55 north to I-44 west. Take the
Grand Boulevard north exit (upon exiting
the highway turn right). Proceed on
Grand Boulevard until you reach
Washington Boulevard. Turn left (west)
on Washington Boulevard.

From the East

Take Highway I-64/US 40 or I-44 to
Grand Boulevard north. Proceed
on Grand until you reach Washington
Boulevard. Turn left (west) onto
Washington Boulevard.

From the West

Take I-64/US 40 or I-44 east to Grand
Boulevard. Proceed on Grand until you
reach Washington Boulevard. Turn left
(west) onto Washington Boulevard.
Take I-270 to 1-70 east to 1-170 south
and exit at Forest Park Parkway. Take
Forest Park Parkway east to Vandeventer
Avenue and turn left (north). Turn right
(east) onto Washington Boulevard.

Membership

CAM members support the work of
some of today's most innovative artists.
Members contribute to a thriving art
scene in St. Louis and make it
possible for us to bring contemporary
art to thousands in our community.

All CAM Members receive:

- Free museum admission
- Four (4) free guest passes
- Invitations to exclusive member
events and programs, including
Breakfast with the Curators and
Opening Night Member Previews
- Discounts on exhibition
and education program fees
- Discounts in the
gift shop and café

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