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.

Support for specific exhibition programs is provided by Gladstone Gallery, New York; Gavin Brown’s enterprise; Regen Projects, Los Angeles; Frame Visual Art Finland; Anonymous; The Broad Art Foundation, Santa Monica; Steven F. Roth; Ellen and Durb Curlee; carlier gebauer; Gió Marconi; Consulate General of Finland, New York; AVEK; Marylyn and Larry Fields; American-Scandinavian Foundation; Jack Shainman Gallery; and Carmine Boccuzzi and Bernard Lumpkin.

Support for CAM’s education initiatives and exhibition-related programs is provided by Emerson; The Middle Fund; Maritz; PNC Foundation; Monsanto Fund; AIGA STL/STL Design Week; Employees Community Fund of Boeing; J.P. Morgan; Missouri Arts Council, a state agency; National Endowment for the Arts; The Dana Brown Charitable Trust; U.S. Bank; Trustee Wells Fargo Advisors; Whole Foods Market; Target; Dorte and Jim Probstein; Elissa and Paul Caire; Terry D. Weiss M.D. Youth Education Fund; and The Honey Fund.

Special thanks to ALIVE Magazine; ARC-TURIS; Blu Dot; Companion Bakery; FEAST Magazine; Kraft; KDHX 88.1; Magic Hat; Major Brands, Inc.; Midwest Valet Parking; North American Breweries; Purus Organic Wheat Vodka; Riverfront Times; Schlafly Beer; and St. Louis Public Radio.
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.

Lisa Melandri
Director
With this issue of Mesh, we celebrate this remarkable event, looking back at some of the highlights of the past ten years and forward to the year ahead.
Contemporary art is:
Contemporary art is:
2003

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

2007
I Remember Heaven: Jim Hodges and Andy Warhol,Jan 26–Apr 8, 2007
Contemporary Project Series 2007, Sister Bradley: Year of Doupagelpainter & My Conclusion/My Necessity, Jan 26–Apr 8, 2007
Katie Holten: Paths of Desire, Apr 27–Aug 5, 2007
Shoot the Family, May 18–Aug 5, 2007
Moya Lin: Systematic Landscapes, Sep 7–Dec 30, 2007

2008
White Flag Projects, Feb 1–Feb 17, 2008
Great Rivers Biennial 2008: Juan William Chozey, Corey Escoto, and Michelle Osterbaan, Feb 1–Apr 20, 2008
Evil Prints, Feb 13–Mar 2, 2008
Snowflake/Citystick, 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
El Arokayo, May 9–25, 2008
John Armleder and Oliver Mosset, May 9–Aug 3, 2008
Alex Hubbard and Oscar Tuazon, May 27–Jun 8, 2008
Gordon Ellis Emerson, Jun 10–22, 2008
Max Schuman, Jun 24–Jul 6, 2008
Vladka Horvat and Eva Weingrill, Jul 8–18, 2008
Joo Zhang-Ke, Jul 12, 2008
Ed Faio, Jul 19–25, 2008
Brent Green, Jul 26–Aug 10, 2008
Center for Advanced Visual Studies at MIT, Aug 12–Aug 30, 2008
Spencer Finch: Sunset (St. Louis), Jul 31, 2008, Sep 4–Oct 17, 2008

Reena Spaulings, Sep 11–Feb 28, 2008
Wojciech Giulewicz, Sep 23–Oct 5, 2008
Claudio Wies & Andrew Kolbowski & Eldes Lassaty, Oct 7–19, 2008
Dionne Perron, Nov 8, 2008
Beatrice Gibson & Alex Wordeman, Nov 21–23, 2008
Ion Burns, Nov 25–Dec 7, 2008
Claire Fontaine, Dec 10–21, 2008
M. Ho, Dec 24, 2008–Jan 4, 2009

2009
Dexter Sinister (cartel blanco), Jan 7–18, 2009
Fo Backstrom, Jan 23–Feb 8, 2009
Gedi Sibony: My Arms Are Tied Behind My Other Arms, Jan 23–Apr 19, 2009
Bruce Nauman: Dead Shot Dan My Other Arms, Jan 23–Apr 19, 2009

2010
I Remember Heaven: Jim Hodges and Andy Warhol, Jan 21–Feb 20, 2010
Jeffrey Deitch’s Money Pop, Jan 22–Apr 11, 2010
David Musgrave & Erin Shirreff, Feb 17–20. 2010
Pablo Pijinopael, Feb 20–21, 2010
Roman Schram & Haris Epaminonda, Mar 3–14, 2010
Jochen Lempert, Mar 3–Apr 18, 2010
Leslie Hewitt: Untitled (Level), Mar 17–28, 2010
Machine Project, Mar 31–Apr 18, 2010
Great Rivers Biennial 2010: Martín Bried, Sarah Frost, and Cameron Fuller, Apr 11–Aug 8, 2010
Thomas Logan-Schmidt, Apr 20, 2010
Claire Evans & Gema Parado and Raho Raisa aria, May 26–Jun 13, 2010
Scott Hocking, Jun 16–Jul 11, 2010
Michael Do Conte, Jul 12–21, 2010
Trevor Reese, and Justin Visinesky, Jul 14–Aug 1, 2010
Nina Beier & Marie Lund, Sep 10–Oct 3, 2010
Elad Lassaty: Sum of Limited Views, Sep 10–Jan 2, 2011
Zofia Szymkowtyska, Sep 9–Dec 30, 2011

2012
Christodoulos Panayiotou: One Thousand and One Days, Jan 27–Apr 22, 2012
Feedback 2 (at EXPO Chicago), Feb 23, 2012
Josh Faught: Snacks, Supports, and Something to Rally Around, Jul 10–Aug 11, 2012
Thomas Bayles: Chrysler Tapete, Sep 6–Oct 27, 2012

2013
Huntington Library: A Garment, Jan 27–Mar 11, 2013
Garrett Phelan: Between Perception and Nothingness, Jan 27–Mar 31, 2013

Katharine Kuharic: The World Brought Low, Jul 31, 2004–Feb 27, 2005

Great Rivers Biennial 2006: Jason Walker Trifunovic, Apr 21–May 6, 2006


Laylah Ali: Paintings and Drawings, Sep 10–Nov 21, 2008

Wojciech Giulewicz, Sep 23–Oct 5, 2008
Claudio Wies & Andrew Kolbowski & Eldes Lassaty, Oct 7–19, 2008
Dionne Perron, Nov 8, 2008
Beatrice Gibson & Alex Wordeman, Nov 21–23, 2008
Ion Burns, Nov 25–Dec 7, 2008
Claire Fontaine, Dec 10–21, 2008
M. Ho, Dec 24, 2008–Jan 4, 2009

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

2005
 Dane: Punk Punk, Mar 18–Jun 12, 2005
Anthony McCall: You and I, Horizontal (II), Mar 18–Jun 12, 2005
Kevin McNamee: Nothing Ever Happens, Dec 3, 2004–February 27, 2005

2006
Great Rivers Biennial 2006: Jason Walker Trifunovic, Apr 21–May 6, 2006
Moses, and Matthew Strauss, Jan 20–Mar 26, 2006
Contemporary Masterworks: St. Louis Collects, Apr 7–Jun 11, 2006
The Collectibles, Apr 7–Jul 16, 2006
Centering on Grant,
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.
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 burnt-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 unknown, and the bizarre beauty of St. Louis.

Did 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. So ILeWitt 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.

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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.

Emily Rauh Pulitzer We started out as the First Street Forum on Lacledes Landing. The motivation behind the creation of the [original] institution was that there was no 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 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—which of 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—superstring structure 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? 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

493 public programs

301,007 visitors

$330,000 awarded to local artists

10 Years

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
**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

**Fall 2013**
September 6–December 29, 2013

**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

**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.

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**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.

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**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: 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.

Spring 2014
January 24–April 13, 2013

Readykeulous by Ridyleulous: What Liberation Feels Like™

Ron Gorchov: Entrance

Street Views

Audible Interruptions

Nathan Cook
Andrew James

Front Room

Tomasz Kowalski
Great Rivers Biennial
Brandon Anschultz
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

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
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.

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.

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.

Youth & Family

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.
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.

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.

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.

Programs Preview

View all upcoming programs at camstl.org/calendar.
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.

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

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

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

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

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

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“Two multi-part works comprise this elegant, nuanced exhibit…”
— Riverfront Times, September 2012
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.
Cam is grateful for the many donors who provided support this year.

**Chairman Circle ($35,000+)**
The Andy Warhol Foundation for the Visual Arts
Clare Davis and David Obedlin
Emerson
Alison and John Fering
Gateway Foundation
Nancy and Kenneth Kranzberg
Susan McCollum
The Middle Fund
Missouri Arts Council, a state agency
National Endowment for the Arts
Neiman Marcus
Emily Rauch Pultizer
Regional Arts Commission
Nancy Reynolds and Dwyer P. Brown
Jeanne and Rex A. Sinquefield
Rob and Amy Soper
Wells Fargo Advisors
Whitaker Foundation
William E. Weiss Foundation

**Director Circle ($10,000–$24,999)**
Anonymous
ARCTURI
Arts and Education Council
Bank of America Charitable Foundation
The Boeing Company
Susan Barrett and Chris Poehler
Alexis M. Coss and Erik Karanik
Dentons
Elizabeth Firestone Graham Foundation
JP Morgan
Ann and Randy Lipton
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Joan and Mitchell Markow
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**36 Year in Review**
**2012–13**
**Giving**
**Annual**
Joan and Mitchell Markow
Ann and Randy Lipton
JP Morgan
Elizabeth Firestone Graham Foundation
Susan Barrett and Chris Poehler
The Boeing Company
Bank of America Charitable Foundation
Arts and Education Council
ARCTURI
Anonymous
Director Circle ($10,000–$24,999)
Whitaker Foundation
William E. Weiss Foundation

**37 Year in Review**

Where Funding Goes (%)

- Exhibitions & programs: $1,996,287
- Administration: $115,063
- Fundraising: $240,248
- Total expenses: $2,351,598

Where Funding Comes From (%)

- Individual contributions: $535,469
- Grants & sponsorships: $655,468
- Investment income: $491,362
- Public funding: $286,825
- Fundraising events (net): $256,241
- Earned income: $99,071
- Total revenues: $2,303,436

Net Assets

- Beginning of year: $12,493,670
- End of year: $12,445,508

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

- Total attendance: 24,175
- Public program attendance: 9,261
- Students served through education programs: 2,204
- Members: 523
- Unique visitors to camstl.org: 124,921
- Public program attendance: 9,261
- Facebook fans (as of Sep 2013): 10,574
- Twitter followers (as of Sep 2013): 7,451
- Grants & Scholarships: 29
- Individual contributions: 21
- Investment income: 12
- Public funding: 11
- Fundraising events (net): 4
- Earned income: 5
- Administration: 5
- Exhibitions & programs: 85

Year in Review

- 2012–2013
Illustration

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
Wishing CAM 100 more years of success!

Nancy and Ken Kranzberg

Using creative business and personal planning, we help our clients achieve financial freedom ... one relationship at a time.

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Financial Advisor

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

We are proud to support the Contemporary Art Museum St. Louis by investing in the arts.

Novus International, Inc. is Proud to Support the Contemporary Art Museum St. Louis

At Novus our commitment to the arts provides a platform for recognizing our diverse and international culture. Novus is proud to sponsor the Contemporary Art Museum as well as other art organizations and artists around the world.

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When we invest in the arts, we invest in a stronger, better, more beautiful St. Louis

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