



Mesh

Contemporary Art
Museum St. Louis
Magazine 2016–17

Front cover
Kelley Walker, *Untitled*, 2007. Four-color process
silkscreen on canvas with *Neue Zürcher Zeitung*,
April 10, 2007, no. 82, 78 1/4 x 54 1/2 inches.
Collection of Mari and Peter Shaw.

Inside front cover
Peter Sutherland: Forests and Fires, installation
view (detail), Contemporary Art Museum St. Louis,
January 15–April 3, 2016.

About CAM

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Michael Stanick: *IMG*., installation view (detail),
Contemporary Art Museum St. Louis, May 1–June 28, 2015.

Letter from the Director



New
at CAM

Dear Friends,

While learning and engagement have always been at the heart of our work at CAM, now more than ever, these words define the spirit of the Museum. This past year, with the creation of a new Learning and Engagement department (which combines Education and Public Programs), we have experienced ever-more possibilities for understanding how art speaks to the varied people that make up our region. Every program—from those for infants to older adults, both on-site at the Museum and in the community—is an opportunity for meaningful interaction.

Learning is a two-way street. We learn from the artists whose work is exhibited and then share that knowledge with the public. We also learn from the public, deeply engaging with all of you who attend programs, ask questions, and bring your own experiences to bear. This give and take is a core value of the institution and defines our approach to the work we show and the programming we design.

The results have been overwhelmingly positive. CAM’s audience has grown by twenty percent this past year. We are thrilled to be reaching more people and excited about the many conversations taking place at exhibition tours, artist talks, Take 5 programs, performances, ArtBus pop-ups, St. Louis public school classrooms, and more.

We look forward to even more growth this coming year and the deeper learning and engagement it will bring. Exhibitions that speak to contemporary life, present brand-new work, and expose us to new ways of thinking and seeing will provide endless opportunities to be thoughtful, curious, engaged, and always learning.

Lisa Melandri
Executive Director

Learning & Engagement

We are pleased to announce the creation of a new Learning and Engagement department, led by Alex Elmestad, Director of Learning and Engagement, with De Nichols, Community Engagement Manager, and Lyndon Barrois Jr., Museum Educator. The new department, which combines Education and Public Programs, is responsible for creating and implementing programs for people of all ages, from babies to older adults, both on-site at the Museum and in the community. This merger reflects the Museum's goal of providing accessible experiences and meaningful engagement with contemporary art for all—with a continued commitment to high-quality youth programming and ever-more possibilities for understanding how art speaks to our daily lives.



Alex Elmestad. Photo: Sarah Rothberg.



Lyndon Barrois Jr. Photo: Danielle Mayes.



De Andrea Nichols. Photo: Lindy Drew.



Take 5 Adult Education Series

This year CAM began offering a new series of in-depth adult education programs. From hands-on workshops to a seasonal book club, Take 5 programs foster new perspectives on current exhibitions and issues of contemporary culture. Every season, participants can choose from five programs at \$10 each, subscribe for \$40 per season, or become a member and attend the programs for free throughout the year.

Visit camstl.org/learn for more information.

New Family Membership Benefits



CAM's family programs offer a playful introduction to the Museum and contemporary art. Spend time in the galleries, make art together, and discover more each visit.

Now CAM's Family membership offers even more. In addition to all the benefits of an Individual membership, Family-level members receive:

- Free year-round admission to Stroller Tours and Morning Play Dates (regularly \$5/child)
- Discounted admission to summer camps (35% off regular price)
- Special bonus activity at each free Family Day Block Party

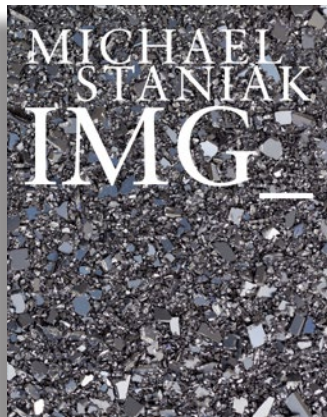
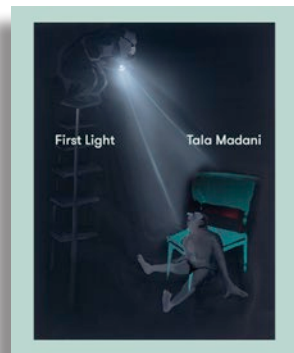
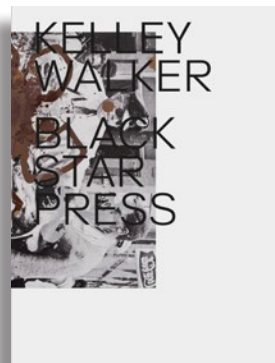
October is Teen Art Month

Throughout the month of October, teens across the region are invited to explore creative opportunities and careers in the arts through four weekends of activities, workshops, and events at local arts organizations. Teens will be given “passports to the arts” listing events and chances to learn how to launch their creative careers. Participating organizations include CAM, Craft Alliance Center of Art + Design, Saint Louis Art Museum, St. Louis Artworks, and UrbArts.



First Fridays Mobile Website

Enjoy an evening of art, music, and culture in Grand Center the first Friday of every month. Thanks to a grant from the Regional Arts Commission, art enthusiasts can now visit firstfridaysgrandcenter.org—a new mobile-friendly, dynamic website—to plan their visit to the eleven participating museums and galleries that are free and open to the public until 9:00 pm on First Fridays in Grand Center.



New Publications

Stop by the CAM Shop to pick up new exhibition catalogs published by the Museum. The publications *Tala Madani: First Light*, *Wyatt Kahn: Object Paintings*, and *Michael Staniak: IMG_* explore the work of these important emerging artists, all of whom had their first solo American museum exhibitions at CAM in 2015 and 2016.

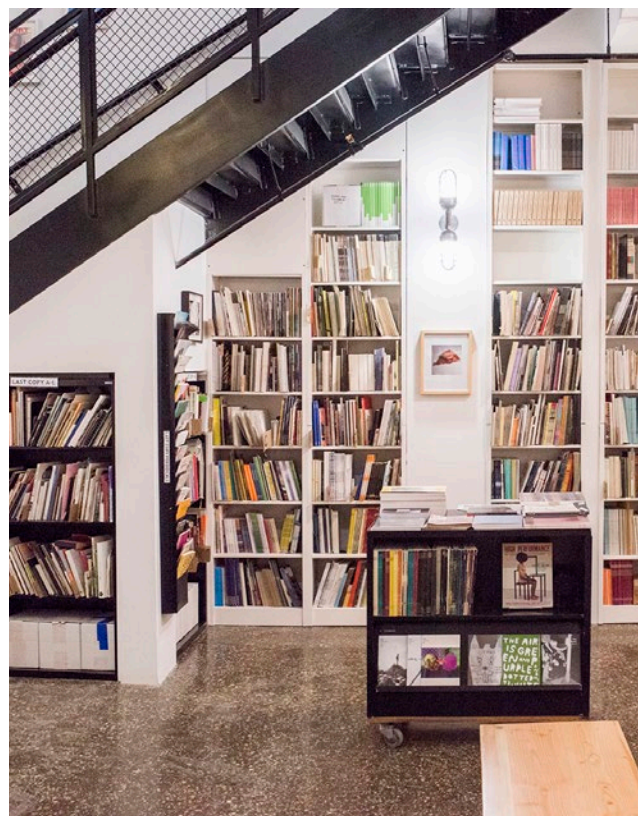
In celebration of *Kelley Walker: Direct Drive*, on view Fall 2016, CAM will publish an exhibition catalog and *Black Star Press*, a publication focused on issues of race and identity in Walker's work.

Curated Shelf

In partnership with New York-based non-profit Printed Matter, Inc., CAM presents Curated Shelf, a special selection of unique artist publications for sale in CAM's shop.

Printed Matter, Inc. works to distribute and promote artists' books—or publications that have been conceived as artworks in their own right—to bring an increased visibility and appreciation to the field. In addition to maintaining an expansive inventory of 15,000 titles by over 6,000 artists, Printed Matter offers a range of services and activities in support of artists who make books.

Printed Matter, Inc.



Ltd.

CAM is pleased to launch Ltd., a new series of limited-edition prints made in collaboration with artists to benefit CAM's exhibition program. This year we have partnered with Wyatt Kahn, Monica Majoli, and recent Great Rivers Biennial winner Tate Foley to produce the inaugural collection.

Visit camstl.org/ltd to purchase and learn more.



Wyatt Kahn, *Untitled*, 2016. Oil on vellum, 20 × 20 inches. Edition of 5 + 2AP, \$3,000.



Monica Majoli, *Blueboy (Ted 1)*, 2016. Japanese woodblock print, 16 ¼ × 11 ¾ in, wood block number: 6. Shoichi Kitamura, Carver, Keizo Sato, Printer. Sato Studio, Kyoto, Japan. Edition of 10 + 5 AP, \$3,500.

THE FEARS OF WHITE MEN

Tate Foley, *The Fears of White Men*, 2016. Portfolio of twenty-four letterpress prints on paper, 15 ½ × 11 inches. Edition of 10 and 2 AP, \$1,200 (includes presentation box).

Café

Open during Museum hours, CAM's café offers coffee service and fresh fare by Chef David Kirkland that changes seasonally, including sandwiches, salads, small bites, and sweet treats. Visit camstl.org/café for the menu. Call ahead for to-go orders: 314.535.0770 ×202.

Spotlight Tours

Every day, 1:00 pm

Enjoy lunch in the café followed by a quick conversation about one aspect of the exhibitions on view. Visit the Pulitzer next door for their Spotlight Tour at 1:15 pm, Wednesday through Saturday, while exhibitions are on view.

Drink in Art Happy Hour

Thursdays, 5:00–7:00 pm

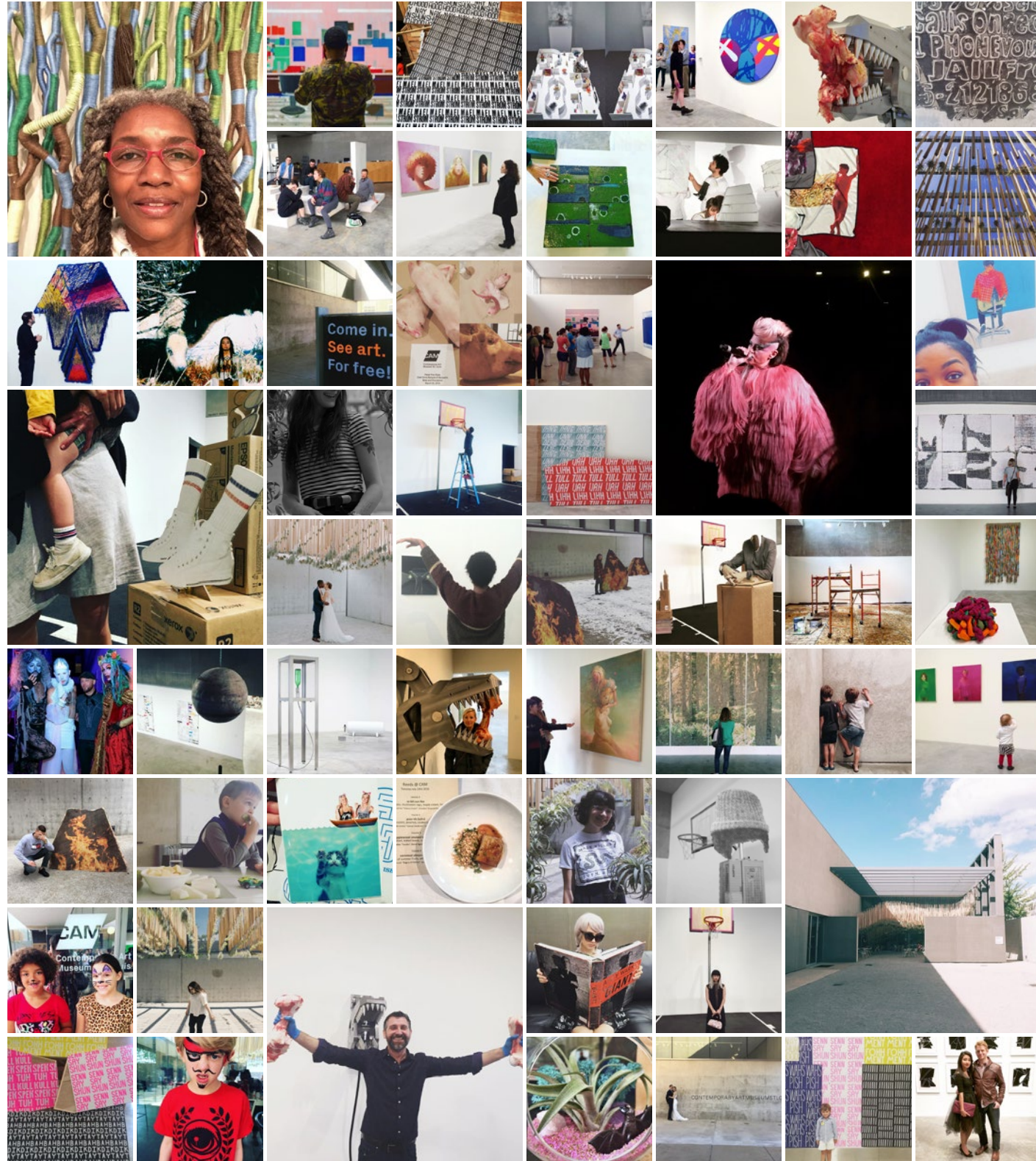
Experience the best “twofer” in town every Thursday evening! Enjoy two-for-one happy hour specials on drinks and appetizers in the café and the art on view at CAM and next door at the Pulitzer.



David Kirkland. Photo: Gina Gratos

Audiences capture CAM on Instagram.
Follow and tag us at @camstl.

Visitor Grams



Year
Ahead

Takuro Kuwata, *Untitled* (detail), 2015, Porcelain, 13 1/4 x 12 1/2 x 13 1/2 inches. Courtesy the artist and Salon 94, New York.



Exhibitions

Fall 2016
Sep 16–Dec 31

Kelley Walker: Direct Drive

Direct Drive is the first solo American museum exhibition by acclaimed multidisciplinary artist Kelley Walker. Since the early 2000s, the Georgia-born, New York-based artist has developed a multifaceted body of work that examines and indicts some of our nation's most pervasive cultural, political, and social signifiers. Not only is *Direct Drive* the largest comprehensive examination of the artist's work to date, it includes several new bodies of work made specifically for the exhibition. A flagship event for CAM, *Direct Drive* encompasses every space in the Museum—galleries, Project Wall, and mezzanine, as well as the facade of the building.

Walker brings to the fore a sustained inquiry into ways in which consumer culture exploits history, authenticity, and authorship. He manipulates imagery, encouraging slippage—even in reproductions of his own artworks. With nods to artistic influences ranging from Andy Warhol to Jackson Pollock and Sigmar Polke, Walker's work interrogates the ways a single image can migrate into a number of cultural contexts. He often uses 3-D modeling software and laser cutting in tandem with a variety of media—including painting, sculpture, and photography—to explore the manipulation and repurposing of images in order to destabilize issues of identity, race, class, sexuality, and politics.

Kelley Walker, *Black Star Press (rotated 90 degrees)*, 2006. Digital print with silkscreened white, milk, and dark chocolate on canvas. Triptych, right panel: 83 × 104 inches. Courtesy the artist; Paula Cooper Gallery, New York; Thomas Dane Gallery, London; and Galerie Gisela Capitain, Cologne.



Kelley Walker, *Untitled +180 or -180 hue*, 2007. Digital print and gold leaf on laser-cut steel, aluminum stand, 58 inches in diameter × ¼ inch. Nancy and Stanley Singer Collection.



Kelley Walker. Photo: Meredith Sparks.



Bob Nickas. Photo: Slava Mogutin.

Independent critic and curator **Bob Nickas** interviewed **Kelley Walker** for the artist's eponymous catalog published by JRP|Ringier in 2008. The following excerpt has been condensed and edited for clarity.

SUPPORT FAILURE!

Bob Nickas
The first work I saw of yours was a poster piece with an image of a swimming pool that's partly collapsed down a hillside. There's a slogan in the upper right corner: "Fight Capitalism. Reappropriate."

Kelley Walker
 Those were some of the first works I made when I moved to New York. I found images of natural disasters and added propagandist political slogans as a response to trying to find a reason to be an artist and to make work here. The images were arbitrary in that they were pictures that I came across on the Internet and in old magazines and almanacs. But I was also choosing them based on how good they looked as mediated images. The slogans were pieced together from various texts I was reading. Whenever I came across words or phrases that I liked I would write them down.

Does this include the jokes that are part of the titles? The collapsed swimming pool has a great one.

"We joked that we had always wanted a sunken living room." That came from a book on commercial photography. I was interested in presenting a kind of wish fulfillment and the illusion of a hypothetical viewer who is able to safely participate in a consumer culture. On this level, I was mimicking advertising and engaging with an interest in the use of canned language.

But advertising wants to sell, to seduce. Even if this piece was seductive to me, you were doing something else entirely.

What's different from advertising is the closed system I attempted to construct around these images, first by illustrating the arbitrary nature in which they were generated and then combining them with the use of a propagandist commercial language. The relationships between the computer, the printer, and the scanner, and the ability of images to endlessly flow into one another and to be repeatedly pumped

through this system, provided the structural logic.

When I first conceived of the *Black Star Press* works, I was similarly trying to find a way to explore the relationships inherent in the creation, dissemination, and display of an image. The process involved melting the chocolate and then making images with the melted chocolate by allowing it to act out its material properties—dripping, splattering, running—on paper. I scanned these images and then translated them into silk screens. By silk screening the chocolate—allowing it to be both an image or representation of itself and its physical self at the same time—on the found protest image, I tried to anticipate how the resultant art object would be framed as both an object in space and, eventually, as a mediated image in the future.

The notion of an object that anticipates its future image is really compelling. I was thinking about your first light box with

the image of a horrific airline disaster. It exists originally as a wire press photo seen in newspapers. Years later, it's used as an ad for Benetton, appearing on glossy posters and in magazines. More time passes, and you alter the Benetton ad to become one of your poster pieces. Then a cropped version of the image from the poster appears as a cover of *Artforum*. Finally—or maybe not—you alter the *Artforum* cover as a new image and present it in a light box. In the light box image, we not only see this movement across time but realize that the space between one incarnation of the image and the next has been accelerated.

And/or compressed, which heightens the feel or illusion of acceleration.

This is [also] why I built into these images the potential for continual mutation.

Perhaps because this practice of reanimation or recycling is central to what you do, your work, the *Black Star Press* series most prominently, registers as Warholian for most viewers, echoing his *Race Riots* paintings of the early 1960s. And yet I don't see them as quotations or homage. Maybe it's because you're from the South, and this is still such charged imagery. There is also the way that you magnify the violence in the image with the silkscreened explosions of chocolate on the surface of the canvas. And then there is your use of chocolate. Has a material ever been so racially charged? As you continued to

produce paintings with the Civil Rights image you began turning the canvas in one direction, then another, and another. Can you explain the various rotations?

The rotations come from the standardized rotations in design programs like Photoshop and InDesign: 90 degrees clockwise, 90 degrees counter-clockwise, and 180 degrees. The zero degree is implied as a starting point. I was playing with the image in Photoshop, and by rotating it I became aware of different tensions within the composition. For instance, when rotating it 90 degrees clockwise, the protester seems to be held in suspension, and when rotated 90 degrees counter-clockwise the protestor seems to be thrust aloft.



Kelley Walker, *Untitled*, 2013. Four-color process silkscreen with acrylic ink and magazine collage on canvas, *Dormus* May 2012. 100 x 58 inches. Courtesy the artist, Paula Cooper Gallery, New York; Thomas Dane Gallery, London; and Galerie Gisela Capitain, Cologne.



Kelley Walker, *Untitled*, 2006. Lightbox with duratrans print, 60 3/4 x 120 x 4 inches. Marielise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Ammandale-on-Hudson, New York.

In your most recent series of paintings [Brick series], you have designated that they can be hung any way the curator or collector wants. There is no ideal orientation. How do you put these images together?

I start by scanning individual bricks and cinder blocks and importing them into Photoshop, where I lay them out much like a bricklayer stacks bricks when building a wall. That file is separated into silk screens, one for each of the four process colors: cyan, magenta, yellow, and black. The screens are printed on top of each other using transparent ink to build an almost photographic image of bricks and cinder blocks. I print the silkscreens on canvas with uneven, uncalibrated hand pressure, resulting in a mostly off-color photographic image with infinite unforeseen variations. The canvas is then stretched so that the image wraps around the edge of the painting. I think of the canvas as having a mimetic relationship to the wall it might be displayed on and also to the structure of the bricks and cinder blocks in the urban cityscape.

And what about the newspaper and magazine pages that create the trompe l'oeil effect, seeming to be in the background but actually sitting on top of the surface?

The newspaper and magazine pages are an optical layer that represents the mortar and reinforces the physical sense of the stretcher having been wrapped. They also inspire, at least in myself, an impulse to graffiti.

Can you talk about your interventions with toothpaste, first with the Civil Rights pictures, but more recently, and on a very large, wall-size scale, the hip-hop magazine covers?

I wasn't thinking about it as an intervention but as creating a second layer suspended above the visual fields of the found images. I was interested in attempting to deal with aspects of appropriation while trying to keep some distance from all that it might mean to evoke an institutional understanding of appropriation today.

I see the exchange as a building upon and critique of what came before, and so I see it as entirely

positive. I also registered the squirted toothpaste as sexual and relating to performance—as we might observe the trace of activity across the surface of a painting by Jackson Pollock, for example.

I was very aware of art-historical writings on the relationship between Warhol's silkscreens and Pollock's drip paintings, specifically that they both worked with the canvas on the floor as opposed to the vertical position of traditional easel painting. I was also aware of the famous image of Pollock dripping on a plate of glass while a photographer shot him from below.

To me, it seemed like a slapstick gesture and very camp. I wasn't sure, and am still not sure, whether camp can exist today, and this uncertainty and curiosity was part of the motivation. These works do relate to performance and can be read as sexual. I think the overly obvious gesture was a way of acknowledging or signaling that this work is dealing with sex, while at the same time attempting to deal with more complex and abstract aspects of sexuality, like camp or sadism or violence.

Spring 2017 Jan 20–Apr 16



Paul Pfeiffer, *Four Horsemen of the Apocalypse* (7), 2001. Digital duratflex print, 48 x 60 inches. Edition of 6. AP of 1. Courtesy the artist; Paula Cooper Gallery, New York; and Thomas Dane Gallery, London.

Paul Pfeiffer

Hawaii-born, New York-based artist Paul Pfeiffer is interested in the role that mass media plays in shaping consciousness and identity. He often takes existing footage of sporting events, like the iconic 1974 boxing match between Muhammad Ali and George Foreman as well as classic basketball and hockey games, and alters it using computer technologies. By digitally

erasing information, including the athletes themselves, from his source material and looping footage to highlight the ecstatic states of being common to the sports world, Pfeiffer likens athletes to religious figures and stadiums to post-modern churches. This exhibition presents some of the artist's most recognized works, including the video works *Fragment of a Crucifixion (After Francis Bacon)* (1999) and *John 3:16* (2000), as well as the installation *The Vitruvian Figure*, re-envisioned specifically for CAM.



Deana Lawson, *Kingston, Jamaica*, 2013. Inkjet print, mounted on Sintra, 35 x 45 inches. Edition 3 of 3, with 2 APs. Courtesy the artist and Rhona Hoffman Gallery, Chicago.

Deana Lawson

In her portraits of strangers and manipulated found images, Deana Lawson challenges conventional representations of the black body throughout the history of photography. Depicting families, couples, and individuals—sometimes nude, embracing, or directly confronting the camera—in both domestic and public settings, Lawson's works engage ideas of kinship, ritual, identity, and desire. Travel is central

to her practice and for the last several years, she has been tracing the trajectory of the African diaspora, creating images in Haiti, Jamaica, Ethiopia, Democratic Republic of Congo, Brooklyn, and the southern United States. Often resembling a snapshot and seemingly documentary in nature, these meticulously composed works blur boundaries of time and place, fact and fiction, imbuing her subjects and settings with a near-mythical power. For her exhibition at CAM, the artist premieres a site-specific installation and new works from her latest travels.

Katherine Bernhardt

New York-based artist and St. Louis native Katherine Bernhardt presents a site-specific mural on the Museum's Project Wall. Bernhardt's psychedelic paintings collapse distinctions between museum and street, between the classical still life and graffiti, often making unexpected



Katherine Bernhardt, *Index, Pacman, and rubix cubes*, 2016. Acrylic and spray paint on canvas. Courtesy the artist and CANADA, New York.

juxtapositions of unrelated objects. Cleaning products such as Windex and toilet paper are depicted alongside turtles and hammerhead sharks, while Nike shoes and cigarettes pattern the background. With stylistic elements borrowed from Pop Art and Graffiti Art, Bernhardt uses bright colors and simple shapes and symbols—formal choices that belie her exploration of complex issues of commodification and consumption.

Nicolás Guagnini

Argentinian-born, New York-based artist Nicolás Guagnini creates ceramic sculptures of male genitalia, often entangled with fists, ears, noses, and feet and residing atop monographs by seminal 20th-century artists. The phallus features prominently in nearly all of Guagnini's work, functioning not only as a symbol of sexual potency but also of systems of power such as capitalism and



Nicolás Guagnini, *Angela*, 2014. Vitrified glazed ceramic, book (Lee Lozano, *Tools. An Art Service*, 2011). Ceramic: 13 3/4 x 11 x 9 inches. Book: 1/2 x 11 x 8 1/2 inches. Courtesy the artist and Bortolami Gallery, New York.

patriarchal society. The permanence of the sculptures' vitrified ceramic material in tandem with the composition of male body parts reflects how these same systems of power are often resistant to change. Printed in his signature phallic font, Guagnini's accompanying text, *Some Notes on Dickface*, outlines the references alluded to in the sculptures and grapples with an array of issues, including the destructive repercussions of fascism and other abuses of power, the root cause of hoarding, and the genesis of fetishism.



Mickalene Thomas, Photo: Francois Meyer. Courtesy Francois Meyer.



Deana Lawson, *Self-Portrait (detail)*, 2013. Courtesy the artist and Rhona Hoffman Gallery, Chicago.

Deana Lawson and Mickalene Thomas share several commonalities in their practice. The artists both look to their mothers as a source of inspiration; both use working-class African-American homes as not just a backdrop in their photography, but also as another layer in their work; and both reference classical poses in their contemporary imagery. In Thomas's recent dual exhibition at Aperture Gallery in New York, she played the roles of artist and curator; part of the exhibition was dedicated to her own work, while the other displayed a group of artists—including Lawson. Here, Thomas and Lawson talk about process, the significance of their mothers in their work, and how Lawson creates the intimacy that is signature in her photographs. Monique Long

Mickalene Thomas
I'm always in awe and amazed at how you get strangers to expose themselves to the world, revealing vulnerability. How do you connect to

This conversation between artists Mickalene Thomas and Deana Lawson was moderated by curator Monique Long and published in *Document Journal* Spring/Summer 2016 Issue No. 8.

The Direct Gaze

strangers and get them to express themselves in such raw and beautiful ways? It's rare to be able to connect to someone on a level that you do, then allow them to feel comfortable enough to expose themselves.

Deana Lawson

I think it's a gift, and part of it is an honest curiosity on my part. When I'm drawn to a particular stranger that attraction is very real. There is something about that person—whether it's the eyes or the walk or the dress—that I'm actually taken by and I have a moment of pause. If I don't ask that person to photograph them in that moment, I kick myself afterwards. I'm like, "Why? I should have asked that person on the train." It'll sit with me for months on end. I always tell myself that any time I have that feeling where I have to take the photo, I need to follow through on that instinct or else it'll haunt me.

It's rare for someone to be able to connect on a level that you do.

That's a special talent, not everyone can do that; not every photographer familiarizes themselves with their subjects on a personal level. For me, I tend to work with people I know: family, friends, and lovers. Do you build a real dialogue with [your subjects], having conversations well before the photos even happen?

Absolutely. Oftentimes it might even involve a meeting before the photo shoot; we might meet in a café and have a conversation or speak on the phone.

You have a great eye for social and cultural dynamics, formally and compositionally. You know exactly how you want the subject to sit in a space. In some of your portraits, you've incorporated elements that add a layer. In the environment, does it take a moment before you recognize the rhythm and the positioning of the sitter? What is the moment where you go: "That's it! This is the shot!"

Actually I survey the environment quite a bit. I'm working often with a large-format camera and studio lights, so wherever I choose to set up, that has to be the spot. I actually walk around the space for quite a while before I decide, "This is where it is."

Could you describe the role of environment and space in portraying your subjects? Is there a narrative or a scenario that's happening that gives the subject weight?

Diane Arbus's work, how she used environment, was inspirational—particularly this picture of an older woman, curtains and all the bric-à-brac around—there was something psychological about it that expanded the meaning or how we are to interpret the subject in this space. With African-American culture, or really the environment I grew up in Rochester and the way my mom decorated our house—I remember the plastic on the couch, and carpet is a big thing for me. She also had this aspiration for middle-class life—we were very much working class. She always wanted to move to a bigger house in the suburbs, but we never got that dream. The way she dealt with that was to redecorate every year. If you look at pictures of our house throughout the years, you'll see the kitchen changes, the living room changes. In that decoration or re-decoration there was a need to make the space her own. So with the photographs and how I treat the subject and how I place them within the environment, I definitely feel there is an interaction I want to highlight. There is a similarity between the presences of our mothers in our work. For my work, it's not as directly as yours. But I remember a talk where you showed a photograph of your mom. When I give a talk there is a similar picture I have of my mom, too.

You do?! You have one similar?

Yes, it's my mom posed on the carpet. She made a pin-up calendar

for my father for their wedding. How has your mother shaped your work aesthetically?

I make the work I do because of who my mother represented in the world and how I perceived her. Everything about her allowed me to see and understand beauty and my body and conceptualize who and what I am in these spaces I create. There was an overwhelmingly strong need for me to understand the mother/daughter connection. This was a starting place and thread physically and viscerally and formally to begin with the black body. It made sense for me, if I was going to do portraits of the black body to start with my mother. She was my first subject because I didn't feel comfortable asking someone else. I am an extension of who she was. I see all of my work as self-portraits, even though I'm working with others. I'm more comfortable working with women that I know. Women are beautiful, sexy and possess a power that is insatiable. Most of the women that I work with are women with confidence, strength, and sensuality—all of the attributes I covet. There's an energy about them that I see in myself. They are a mirror of self-reflection. Some I see as portraying an extension of who I am.

One thing about your practice I did not know is that you use drawing as a tool, inspired by things you see during your travels or defined as developing a clear idea before you begin shooting. I'm curious to see what your drawings look like; can you talk about these drawings?

Interestingly enough, I don't actually draw the pictures. My former partner, Aaron—who is still a really great friend—does. I dictate to him a drawing I had in my mind and he'd draw it out. The drawings help me think through it. Also the drawings help the subject to understand what it is that I want.

OK, yeah.

Oftentimes I'll show the subject my work; I show them a small album of 8×10 prints to give an idea of how I work. Then if I want them to perform a particular role in a photograph, the drawings help them to understand it. Even more so if there is nudity involved, the drawings help them to feel more comfortable with what they're being asked to perform, on many levels. Do you draw at all?

No, I don't. My method is through photography and then my collages. I use my collages as my formal aspects to compose the images. Not necessarily for my photographs, but for my paintings. You have such an amazing process and a unique methodology in how you connect to strangers. What is the gaze for you and your subjects?

The direct gaze for me is definitely an expression of confidence, or being in one's skin. It's recognition of looking, but also of being looked at. Also, confidence to say: "I know you're photographing me and I'm also engaging in this collaboration with you." It's one of power, actually, too. The power to say: "Yes, I am halfway in clothes; I have on a bra and some stockings; my stockings have a run. And I have a do-rag on my head. I look beautiful. Look at me."

In addition to the direct gaze, the pose is so important. Sometimes the pose will make or break the photograph. What I'm interested in is expanding beauty or this idea of beauty and incorporating what you call "unapologetically raw" into a notion of beauty.

The residue of this is so palpable that sometimes they are painfully raw—that's where the beauty comes from. What I love about your subjects and your photographs is that they're all so unapologetically truthful regardless of what artifice is layered. They're just so truthful with meaning and stop you in your tracks.



Deana Lawson, *Kingdom Come, Addis Ababa, Ethiopia*, 2015. Inkjet print, mounted on Sintra, 55 x 44 inches. Edition 1 of 3, with 2 APs. Courtesy the artist and Rhona Hoffman Gallery, Chicago.



Lisa Melandri. Photo: Joel Conner.



Paul Pfeiffer. Photo: Annette Hornischer.

Executive Director **Lisa Melandri** spoke with artist **Paul Pfeiffer** in anticipation of his exhibition at CAM.

Mirror Stage

Lisa Melandri
When I first became familiar with your practice in the 1990s, there were a lot of artists making large-scale moving image and video. But there was an intimacy and a specificity to your work; this was a sea change from gigantic or immersive installations that set your pieces apart from the rest of the field. Is that something that continues to be a consideration for you?

Paul Pfeiffer
My first experiment with video was titled *The Pure Products Go Crazy*, which I showed for the first time in 1998 as a participant in the Whitney Independent Study Program. I had a tiny, shared studio space to show my work and I used a portable projector borrowed from a classmate because that's all that would fit in the space. I liked the contrast of a spectacular video image presented on a tiny scale. Viewers couldn't see the image from a distance, only a small square of light obscured by the physical apparatus of the projector. I liked how the

small square of light made people curious, drawing them closer—it turned the viewer into a peeping tom. It also meant that the video could be shown in a brightly lit room, so the experience was like encountering a sculpture in a gallery rather than watching a film in a darkened theater. That was a crucial difference for me. I mean this figuratively but also literally: two years later, in 2000, the same video was shown in the Whitney Biennial, where it was one of only three video installations in the main galleries with the paintings and

sculptures. The rest of the video works were in a side theater playing in a scheduled program with fixed start and end times.

By contrast, I was using short, appropriated video clips no more than a couple of seconds long, and they were made to loop continuously with no beginning or end. To me, they were on the cusp between moving and static images. There was no linear narrative development. The images were moving but they went nowhere. There was no set duration like in a



Paul Pfeiffer, *Vitruvian Figure*, 2009. Birch plywood, one-way mirrored glass and polished stainless steel, 19 1/4 inches x 15 1/2 inches x 8 feet. Courtesy the artist; Paula Cooper Gallery, New York; and Thomas Dane Gallery, London.



Paul Pfeiffer, *John 3:16*, 2000. LCD monitor, metal armature, DVD player, and digital video loop. Courtesy the artist; Paula Cooper Gallery, New York; and Thomas Dane Gallery, London.

traditional film—it was meant to be decided on an individual basis by each viewer. I associate that kind of temporal open-endedness with how viewers experience painting and sculpture, and that was what I was after. This was before the era of the GIF. To see a moving image going nowhere was still unusual.

Now, twenty years later, the context has totally changed, and yet it's the same. I'm still thinking about video in relation to painting and sculpture, but in an expanded way. I think about how video is always embedded architecturally or sculpturally in the spaces we inhabit, and about how working with video requires activating the larger context in which it's surrounded. Although I'm not necessarily working on the same small scale, it's still the same concern with choreographing the way in which video is viewed within a larger visual and spatial field.

And it isn't just scale that sets you apart, it is the fact that you do not use the traditional Black Box. Even your larger-scale projections are always sited in the lighted gallery.

There are two museum conditions in which we experience images: one is the black box and one is the white cube. I've always been interested in the white cube as the context for video art.

I want to ask about the titles of your works, specifically *John 3:16* and *Fragment of a Crucifixion*. Are you explicitly connecting your work to religion?

I'm interested in making connections between different histories of perception and of image-making that we don't usually think of as being related. The references have less to do with religion in of itself and more to do with my understanding of how historically connected religion and image making have always been, and still are today.

Tell me about *Vitruvian Figure*, the piece you are re-envisioning for your exhibition at CAM.

It's a sculpture based on the stadium form, which I think of as one of the oldest architectural types in the



Paul Pfeiffer, *Four Horseman of the Apocalypse (6)*, 2001. Digital duraflex print; 60 x 48 inches. Edition of 6, AP of 1. Courtesy the artist; Paula Cooper Gallery, New York; and Thomas Dane Gallery, London.

Western building tradition. For me it's a way to think about mass viewership through the ages, from Classical Greek Antiquity to the present and into the future. I also think of the stadium as a reflection of the larger social environment. All the conditions that shape the viewing experience of spectators in a stadium are equally active in the daily lives of people outside the stadium. In the sculpture coming to CAM, reflection is key because it's a stadium with mirrors.

What are your personal feelings about professional sports?

Everyone has an opinion about professional sports these days because they're undeniably front and center in contemporary culture. It's an integral part of the social fabric as well as the collective imaginary. It's not important how I feel—it's about how others feel. Sports for me are simply a mirror, or Rorschach, that serves to reflect on everything around it. As with religion, I'm not interested in sports per se; I'm interested in the relationship of sports to the history of image-making—past, present, and future.

Urban Planning: Contemporary Art and the City 1967–2017

This exhibition explores how contemporary artists consider the changing postwar urban landscape, beginning with the rapid development of the highway system in the mid-twentieth century and moving through industrialization's continuing decline. Featuring work in a range of media by more than twenty international artists, including Catherine Opie, Ed Ruscha, Glenn Ligon, LaToya Ruby Frazier, Zoe Leonard, Mark Bradford, and Agnes Denes, *Urban Planning: Contemporary Art and the City 1967–2017* treats the American urban landscape as a point of departure for a broader rumination on issues of identity, class, violence, health, economy, and opportunity. Keeping its focus to North America, the exhibition acknowledges and problematizes the various factors that have resulted in the irrevocable transformation of cities while also highlighting how such conditions continue to offer some of the most fertile ground for artistic inquiry today.



Robert Adams, *Colorado Springs, Colorado*, 1968. Gelatin silver print, 6 × 5 1/4 inches. © Robert Adams, courtesy Fraenkel Gallery, San Francisco.



Josiah McElheny, *Bruno Taut's Monument to Socialist Spirituality (After Mies van der Rohe)*, 2009. Hand blown and molded glass modules, wood, and hardware, 105 3/4 × 75 × 55 inches. Courtesy the artist and Andrea Rosen Gallery, New York.



KAWS, *GOOD INTENTIONS*, installation view, Yorkshire Sculpture Park, England, 2016. Photo: Jonty Wilde. Courtesy the artist.

Takuro Kuwata

Known for innovative sculptural experimentations with clay, Takuro Kuwata updates traditional Japanese ceramics with explosive results. By inserting large stones inside clay vessels prior to firing them, Kuwata encourages his objects to rupture and burst—to literally explode—as their form comes into being. While this technique, known as *ishi-haze* or “stone explosion,” traditionally involves small stones inserted into tea ceramics, Kuwata uses oversized rocks to obliterate his forms as they expand in the kiln, further highlighting their jagged edges and surfaces with his own take on the *Shino-yu* “cracking glaze” technique. Born in Hiroshima, yet generationally removed from the aftermath of World War II, Kuwata offers a view of contemporary Japanese anxiety. In works such as *Red-slipped stone-burst washtub* (2013), for example, the shattered surface visually recalls the country's traumatized topography following a series of devastating earthquakes. While not explicitly political, his exploded vessels provide an aesthetic correlation to the natural disasters and postwar strife in Japan.

KAWS

A multifaceted artist with works ranging from graphic design to toys, KAWS presents a site-specific installation on the Museum's Project Wall and in the courtyard. Spanning the fine art and commercial art worlds, KAWS's work navigates the relationship between the street and the gallery in the 21st century. KAWS began as a graffiti artist who “bombed” advertisements by seamlessly incorporating his signature imagery. Evoking the pioneers of Pop Art and Japanese animation, KAWS creates masterful handmade paintings and sculptures—from small to massive in scale—alongside many projects in a wide array of media including drawings, toys, apparel, and other interventions. The work features his cartoon-like characters, which are transformed from a range of pop culture icons like Mickey Mouse, the Simpsons, and the Michelin Man. Though referencing comics and caricatures, his subjects often illustrate complex human emotions, from humor to pathos.



Takuro Kuwata, *Blue-slipped gold Kairagi Shino ball*, 2012. Porcelain, needle, aluminum, 21 1/4 × 28 × 25 1/2 inches. Courtesy the artist and Salon 94, New York.

Urban Planning: Contemporary Art and the City 1967–2017

Designing a dream city is easy; rebuilding a living one takes imagination. —Jane Jacobs

Featured in the exhibition, these key works helped to form the curatorial premise of *Urban Planning: Contemporary Art and the City 1967–2017*.



Catherine Opie, *Untitled #8* from the Freeway series, 1994.
Platinum print, 2 ¼ × 6 ¾ inches. Private Collection, St. Louis.

Catherine Opie's series of photographs of the Los Angeles freeway system is equally notable for its focus on the roads' architectural qualities as it is for their function as routes for the movement of people that drastically transformed the American landscape.



Agnes Denes, *Wheatfield—A Confrontation: Battery Park Landfill, Downtown Manhattan*, with Agnes Denes Standing in the Field, 1982. Courtesy the artist and Leslie Tonkonow Artworks + Projects, New York. Photo: John McGrail.

Summer 2017

May 5-Aug 20

Ed Ruscha's classic aerial photographs index the prevalence of parking lots in Los Angeles still in development at the time, offering subtle commentary on the swift and irrevocable development of car culture in the United States.



Ed Ruscha, *Parking Lots (May Company, 6150 Laurel Canyon, North Hollywood)* #7, 1967/1999. Gelatin silver print, 14 7/8 x 14 7/8 inches. Collection of the Mildred Lane Kemper Art Museum at Washington University in St. Louis.

In this early prototype of urban gardening, **Agnes Denes** planted wheat on two acres of the Battery Park land-fill in lower Manhattan, yielding over 1,000 pounds of edible crops and rehabilitating otherwise unworkable soil, in effect commenting on land use, real estate, and the management of natural resources.

1000 Trinity Avenue
Bronx, 1960–1973. A public-housing project built in the mid-1950s. With 1,349 apartments in fifteen high-rise buildings surrounded by abundant green space, it was a Le Corbusier fantasy transplanted to the South Bronx. My mother claimed the projects were “beautiful” when we moved in. Given the decrepit tenements that surrounded us, I could see why she was grateful for our tiny, spartan apartment with its New York City Housing Authority–chosen paint scheme and blistering but reliable steam heat. In *The Fitnew*, Edmund White writes about a friend who defines a big city as a place where there are “blacks, tall buildings and you can stay up all night,” but by the early 1970s the excitement of living in the “big city” that was the Forest Houses had worn off. Bad public policies and rising crime had caused the project and the neighborhood around it to deteriorate. Despite our eyewitness view of the birth of hip-hop (“Hoodlums,” I was told. “Out there scratching up perfectly good records”), my mother decided that we needed to move to a safer area.

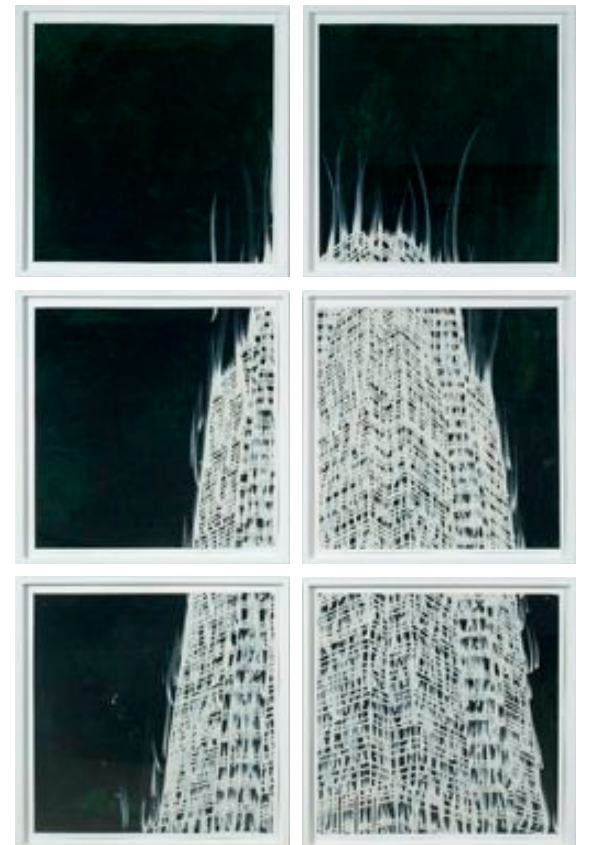
Glenn Ligon, *Housing in New York: A Brief History, 1960–2007*, 2007.
Silkscreen on panel. Ten parts: 35 ½ × 47 inches each.

Comprising ten texts—one for each address where **Glenn Ligon** lived between 1960 and 2007—this autobiographical work speaks to issues of race, class, and gentrification in New York City's housing market.

Excerpted from **Zoe Leonard's** massive *Analogue* photographic series, this work documents the shifting economic landscape in New York City and traces the increasing globalization of its goods and services back to Africa, the Middle East, Mexico, and beyond through the shared street vernacular of commercial signage and shop storefronts.



Zoe Leonard, *Analogue* (detail), 1998–2009. 412 C-prints + gelatin silver prints, 11 × 11 inches each. Courtesy the artist; Galerie Gisela Capitain, Cologne; and Hauser & Wirth, New York.



Gary Simmons, *Plaza Inferno Grid*, 2008. Oil and pigment on six pieces of gessoed paper, 102 × 67 ½ × 2 inches. Collection of the Mildred Lane Kemper Art Museum at Washington University in St. Louis.

Gary Simmons's six-part painting of a skyscraper on fire is one in a series of works he made referencing the 1972 science fiction film *Conquest of the Planet of the Apes*, which draws connections between the film's narrative and 'inflammatory' race relations in the United States.

KAWS

One of the most recognized, prolific, and beloved artists of our time, KAWS presents new work at CAM this summer. Here are just some examples of his work from the past few years.



KAWS, *Untitled (MBFUB)*, 2015. Acrylic on canvas, 37 × 32 inches. Courtesy the artist. Photo: Farzad Owrang.



KAWS, *GLASS SMILE*, 2012. Acrylic on canvas. 120 × 96 inches. Courtesy the artist.



KAWS, *ALONG THE WAY*, installation view, ARTZUID, Amsterdam, 2015. Photo: Jonty Wilde. Courtesy the artist.



KAWS, *UT (UNIQLO T-Shirt)*, 2016. Courtesy the artist.



KAWS, *Untitled*, 2016. Acrylic on canvas, 60 × 49 × 1 3/4 inches. Photo: Farzad Owrang. Courtesy the artist.



KAWS, *BFF*, installation view, Central Embassy, Bangkok, 2016. Courtesy the artist.

Programs

Inspired by the work on view, CAM offers a wide array of activities for people of all ages, including artist talks, hands-on workshops, stroller tours, and a monthly neighborhood art crawl.



**100+ public programs per year—
80% are free!**

Visit camstl.org/calendar for program schedule and to register.

Sign up for email (and snail mail!) newsletters at camstl.org/news.

Photo: Kalina Mandzholovska. Courtesy ALIVE Magazine.



Distinguished Speaker

CAM is pleased to welcome Thomas P. Campbell, Director and CEO of The Metropolitan Museum of Art, as its 2017 Susan Sherman Distinguished Speaker.

**Thursday, February 23, 2017
7:00 pm. Free and open to the public.**

Since becoming the ninth director of The Metropolitan Museum of Art in 2009, Thomas P. Campbell has pursued an agenda that focuses on scholarship and accessibility. These priorities maintain the museum's excellence in its exhibitions, publications, acquisitions, and permanent collections, while encouraging new thinking about the visitor experience. Further initiatives include exploring the judicious use of technology in the Museum and fully integrating education into all the Met's activities.

Under Campbell's leadership, the Met has just completed one of the most dynamic six-year periods in its history. The main building was transformed by new galleries for

Islamic and American art, The Costume Institute, and European Paintings, while the plaza renovation reinvigorated the Met's exterior. The Museum signed an eight-year agreement to program the Whitney's landmark Marcel Breuer Building beginning in March 2016. Major acquisitions were led by the 2013 promised gift of the Leonard A. Lauder Cubist Collection. Groundbreaking exhibitions and publications upheld a tradition of scholarship and exploration, while concerts and lectures demonstrated a whole new approach to performance at the Met, allowing artists of all kinds to respond to and reflect on the collections.

Beyond the galleries, innovative web features thrive with content unique to the Met and have pioneered a new interface between the public, the staff, and the collection. The Museum has connected—across the Met and around the globe—to colleagues, thought leaders, and partners of all kinds, and has increased its attendance from 4.5 million to 6.3 million, all while building an online audience of over 32 million visits—more than five times as large as its on-site museum visitation.

This annual speaker series is designed to bring scholarship and art commentary of the highest caliber to St. Louis. Past speakers include Thelma Golden, Michael Kimmelman, Maya Lin, Glenn Lowry, Beatrix Ruf, Amy Sadao, Jerry Saltz, Franklin Sirmans, and Heidi Zuckerman.

Thomas P. Campbell. Courtesy The Metropolitan Museum of Art.



The Met Breuer, 2016. Photo: Ed Lederman.



CAM nurtures the creative minds of our city's young people through free, in-depth art education.

In New Art in the Neighborhood, CAM's nationally-acclaimed studio art program for teens, and LEAP Middle School Intensive, students work with artists to become immersed in contemporary art issues and practices, developing great critical awareness about themselves and the world. In Teen Museum Studies, an innovative career-based training program, participants experience the inner working of the Museum as they organize an exhibition from start to finish. Learn more and apply at camstl.org/education.

Immersive Learning

Spring 2017
New Art in the Neighborhood:
Jan 21–Apr 8, 2017
Application deadline: Dec 8, 2016

LEAP Middle School Intensive:
Feb 2–Apr 6, 2017
Application deadline: Jan 5, 2017

Summer 2017
Teen Museum Studies:
Jun 15–Jul 21, 2017
Application deadline: May 13, 2017

Fall 2017
New Art in the Neighborhood:
Sep 9–Nov 18, 2017
Application deadline: Jul 21, 2017

LEAP Middle School Art Intensive:
Sep 14–Nov 16, 2017
Application Deadline: Aug 18, 2017



Artist Wyatt Kahn working with New Art in the Neighborhood students, 2015.



ArtReach



CAM's ArtReach programs engage the community, both inside and outside the Museum's walls.

Using its exhibitions as the basis for curriculum, CAM partners with schools—including every St. Louis public middle and high school—to provide off-site visits, museum tours, and workshops with artists. Through CAM's ArtBus, a mobile art studio, the Museum brings hands-on experiences directly into neighborhoods throughout St. Louis, visiting schools, community centers, festivals, street fairs, and partner organizations.

Piloting the Museum's first-ever ArtReach Intensive, CAM staff met weekly for two months with students at Carr Lane Middle School to create a community photo-journalism project investigating stereotypes and identity. The exhibition *I Am...* will be on view at CAM in spring 2017.

Visit camstl.org/artreach to learn more.



Lyndon Barrois Jr. Photo: Danielle Mayes.

One of the three 2016 Great Rivers Biennial awardees, artist **Lyndon Barrois Jr.** joined CAM as Museum Educator on the heels of opening his exhibition in May. This summer the Teen Museum Studies Class of 2016 interviewed their new instructor.

Unforeseen Effects

Teen Museum Studies Class of 2016
What kind of artist is best for an educator/curator like you to work with?

Lyndon Barrois Jr.
One that is open to the collaborative process, can be flexible, and possibly do something completely new.

Do you enjoy your job?

Yes. It's my first time being a part of an institutional staff, and I really enjoy the exchange between all the departments. It's also amazing to see so many concurrent projects go from idea to reality on such a large scale.

Do you listen to music while you make art? If so, what?

I go between music and interviews with creative people of all kinds. I like hearing about people's journeys.

Can you think of any large obstacles you have overcome in your art recently or otherwise?

I think time is the most unbreachable wall.

What's your social security number?

123-45-6789. I just realized that it's in perfect numerical order. So strange.

Favorite Pokémon?

Wigglytuff. It's the hair.

How did you go from being an artist to being an educator?

It came from really great AND not-so-great experiences as a student. I'd like to facilitate for others what I love most about learning and avoid re-creating damaging experiences that I've witnessed.

What Harry Potter house do you think you'd be sorted into?

I took a sorting quiz to answer this and I am tied between Hufflepuff and Ravenclaw, which makes sense, since I'm neither devious enough for Slytherin nor cool enough for Gryffindor.

What has St. Louis offered your artistic development?

Lots of encouraging and formative opportunities, both socially and professionally. The ability to travel, exhibit, and develop in a variety of ways. And I've made great friends.

How would you describe your lifestyle?

Humble, cluttered, and slow-burning.

Who is your favorite artist?

I favor many equally for different reasons, and most of them are still alive and working.

What made you want to work at CAM and take on Teen Museum Studies?

For CAM, it was the community of the museum, and the challenging programs they organize. For Teen Museum Studies, it's such a cool opportunity to put on an exhibition from start to finish. New Art in the Neighborhood and LEAP [Middle

School Intensive] also offer a space to have complex cultural conversations with students at an earlier age, through the discipline of art. And YOU! Seriously.

Did you always picture yourself as an educator or did you want to be an artist?

So far, one has not negated the other.

What's your favorite place to eat in St. Louis?

At home, preferably while watching a movie. But a trip to John's Donut never disappoints.

Why would you encourage young people to pursue art? Do you think it's important to encourage the next generation to pursue art?

I would, and I do! In some ways, art is a byproduct of using material to questioning things outside of it. I'm curious about the artwork of young people (and adults) that don't know they are artists. How to nurture and harness that innocence is a really critical question.

What unusual object has influenced your art?

About ten years ago, an artist called a used pizza box an oil painting. That has had an unforeseen effect on me.

What is the best piece of advice you received in your education/training/path to becoming an artist?

That being nervous is a sign of caring, and if it stops being fun, don't do it.

What is your favorite book and why?

Tales of the Out and Gone by Amiri Baraka has been really influential to me. It features miraculous things being done by surprising people.

What do you think of your artwork when you see it?

I am usually thinking of what could have been done differently.

What is your favorite band?

If Prince and The Revolution, Dungen, Funkadelic and the Beach Boys were put in a blender...well they'd be destroyed, but you know what I'm getting at.



Teen Museum Studies Class of 2016, clockwise from left: Madi Goetzke, Michael Ross, Gordon Stuvland, Dylan Sparks-Bostic, Oliver Kanak, Jillian Danto, Anna Brackett, Violet Stopp, Crista Hatcher, Sasha Mothershead, and Marcus Polk (not pictured: Andrea Skrobic). Photo: Danielle Mayes.

Member Benefits

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

- Invitations to exclusive member programs like Opening Night Member Preview
- NEW! Free year-long admission to CAM's Take 5 program series (15 programs/year)
- Discounted prices to select programs like Feast Your Eyes and summer camps
- 10% discount in CAM's shop and café
- Subscription to *Mesh*, CAM's annual magazine

Renew or upgrade today!

- Visit camstl.org/membership
- In-person at CAM's visitor services desk
- Contact membership@camstl.org or call 314.535.4660



Highlighted Members



Amy and Rob Soper

Tell us about your interest in contemporary art.

Art has always been a significant part of our lives, although through various mediums. Contemporary art inspires us to think differently and challenges our ideas about the meaning of "art." It allows us to explore different opinions of beauty and meaning and increases our appreciation for art in all its forms.

Why do you choose to support CAM?

Art is fundamental to our understanding of self and culture, and CAM offers a unique perspective for learning about the world. We respect and appreciate so much about the Museum, but we especially admire its outreach into our community. Being able to give children the opportunity to view and experience art is invaluable, and we are proud of the educational programs that CAM offers.

How did you become involved with the Museum?

CAM was one of the first organizations we became involved with after moving to St. Louis in 2012. Amy started her involvement by joining the Junior Board and helping to develop Art314. Since then, we have attended exhibitions, galas, and events, and Amy has joined the "big" Board. We look forward to many years ahead of working with CAM to help further its mission.



Drs. Susan and Peter Tuteur

Tell us about your interest in contemporary art.

It gets you thinking! We like to be challenged, stimulated, and a little bit shaken by new ideas, and contemporary art really brings new perspectives to the forefront. We've been to so many places and seen so many things—it's great to be able to experience cutting-edge contemporary art in our own city.

Why do you choose to support CAM?

We love that we always encounter something new and unexpected at CAM—art that is challenging and elicits a strong response. That's important! Because of CAM's relatively small size, the Museum can be nimble and react quickly to constantly evolving art trends. And because we believe that art should be accessible to all, free admission is incredibly important to us. We're also big fans of CAM's engagement efforts outside of the Museum. At CAM, we see real diversity—it's not just the same group of people that we see at other events around town. We're especially impressed by CAM's ability to attract younger audiences. They have assembled a really interesting and involved Junior Board, which is likely to serve the Museum well in the future.

How did you become involved with the Museum?

We were really involved in the arts in Chicago, which is Peter's hometown and where we lived when we first got married. It was important to us find a like-minded community when we moved to St. Louis. CAM's predecessor, the First Street Forum, naturally attracted us because of its unique focus on contemporary art, and we have happily supported the Museum ever since.

Fundraising events raise twenty percent of CAM's operating budget each year, directly benefitting the Museum's groundbreaking exhibitions and education programs.

Art314
Friday, October 21, 2016
[Visit camstl.org/art314](http://camstl.org/art314).

Featuring extraordinary work by diverse and talented St. Louis artists at a range of price points, this silent auction celebrates our city's makers and supports the Museum. Following the auction, the celebration continues with music, drinks, and dancing.

Dada Ball & Bash
Saturday, February 11, 2017
[Visit camstl.org/dada](http://camstl.org/dada).

Themed Cabaret Voltaire, this year's Dada Ball & Bash will honor the 100th anniversary of Dada—in all of its subversive glory. Expect the unexpected at CAM's infamous "anti-gala," held every other year in place of a formal gala. Tickets start at \$500.

Contemporary Auction
April 2017
[Visit camstl.org/auction](http://camstl.org/auction).

CAM's online Contemporary Auction features work by emerging and renowned artists to benefit the Museum's exhibition program. Past participating artists include Nicole Eisenman, Ron Gorchov, Glen Ligon, Yoshitomo Nara, Joyce Pensato, and Mickalene Thomas.



Nomad Studio: Green Air, installation view (detail), Contemporary Art Museum St. Louis, May 21–August 21, 2016.

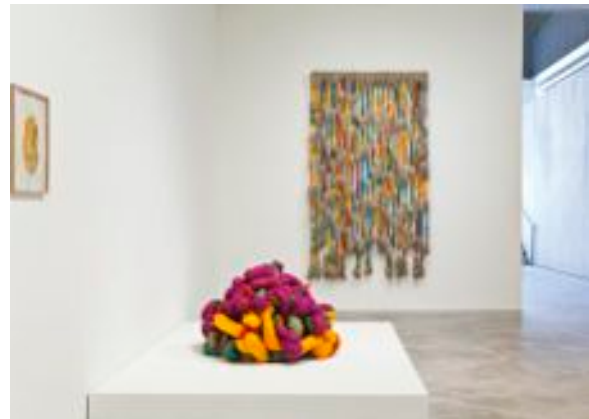
Special Events



Year in Review

Exhibition Highlights

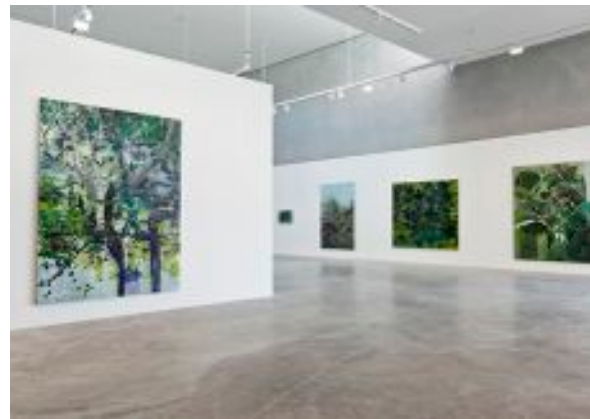
In 2015–16 CAM presented twenty exhibitions featuring prescient and seminal work by emerging and established artists from around the world, ranging from painting and sculpture to textiles and landscape architecture. The Museum also hosted over 100 public programs, engaging audiences of all ages through talks, workshops, art-inspired meals, film screenings, stroller tours, and more.



Sheila Hicks: Installation view, Contemporary Art Museum St. Louis, September 11–December 27, 2015.

Sheila Hicks
One of “15 Best Artist Retrospectives of 2015” and “28 Art Shows You Need to See This Fall,” “Hicks transforms traditional craft into an endless avant-garde experiment” *Huffington Post*, Sep & Dec 2015

Hurvin Anderson: Backdrop
“New dimensions of an important artist, for whom the Contemporary Art Museum St. Louis will always be a major career milestone” *The St. Louis American*, Sep 2015



Hurvin Anderson: Backdrop, installation view, Contemporary Art Museum St. Louis, September 11–December 27, 2015.

Peter Sutherland: Forest and Fires
Evocative of “wonder, fear, and the sublime” *ALIVE Magazine*, Jan 2016



Peter Sutherland: Forest and Fires, installation view, Contemporary Art Museum St. Louis, January 15–April 3, 2016.



Lisa Yuskavage: The Brood, installation view, Contemporary Art Museum St. Louis, January 15–April 3, 2016.

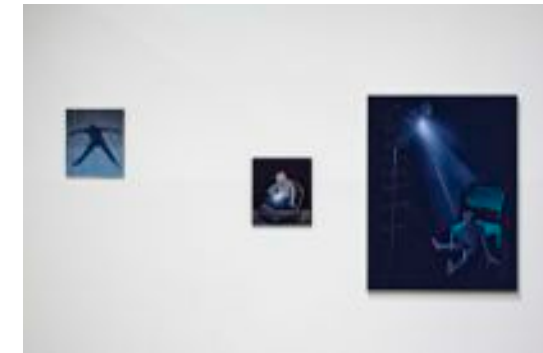
Lisa Yuskavage: The Brood
The Brood “cements [Yuskavage’s] stature as a pioneering figurative artist with plenty of moxie” and “presents a cogent argument for figuration’s importance and promise.” *ALIVE Magazine*, Jan 2016



Arcangelo Sassolino: Not Human, installation view, Contemporary Art Museum St. Louis, January 15–April 3, 2016.

Arcangelo Sassolino: Not Human
The exhibition has “power, in a very real sense” *St. Louis Post-Dispatch*, Jan 2016

Tala Madani: First Light
“By turns humorous, dark, and bizarre ... the presentation offered physical intimacy, ambiguous narrativity, and subdued theatricality.” *Art in America*, May 2016



Tala Madani: First Light, installation view, Contemporary Art Museum St. Louis, January 15–April 3, 2016.



Lyndon Barrois Jr.: Of Color, installation view, Contemporary Art Museum St. Louis, May 6–August 21, 2016.

Great Rivers Biennial: Lyndon Barrois Jr., Nanette Boileau, and Tate Foley
“CAM has never been more in command of the international contemporary art scene and, at the same time, never more committed to launching local artists. ... This show ... deserves large and engaged local and national audiences” *The St. Louis American*, May 2016

Mark Bradford: Receive Calls on Your Cell Phone From Jail
One of “16 Must-See Summer Shows” *Artnet News*, Jun 2016

“Extends the artist’s trenchant critiques of the ... American prison complex” *Artforum*, May 2016



Mark Bradford: Receive Calls on Your Cell Phone From Jail, installation view, Contemporary Art Museum St. Louis, May 6–August 21, 2016.



Nomad Studio: Green Air
“An undulating kinetic living sculpture
flourishes at the Contemporary Art Museum St. Louis”
The Architect's Newspaper, Jul 2016



Artist Talks/Expert Lectures

From Hurvin Anderson and Lisa Yuskavage to Mark Bradford and the Great Rivers Biennial artists and jurors, artist talks and panels gave CAM's audiences unique opportunities to hear directly from the creators of the work on view. Distinguished Speaker Heidi Zuckerman, CEO and Director of the Aspen Art Museum, also shared insights about her institution's growth and changes.



Internet Cat Video Festival

CAM's much beloved Internet Cat Video Festival—courtesy of the Walker Art Center in Minneapolis—celebrated its final year with three special nights of curated purrs and lolz for sold-out crowds.



Performance: Work

Commissioned by the celebrated performance art biennial Performa 15, *Work* was the first museum presentation of Wyatt Kahn's theatrical puppet show. Staged amidst the artist's exhibition at CAM, the performance featured Kahn's paintings as puppets in a cheeky critique of the contemporary art world.

Program Highlights

RE:

Inspired by the art on view, CAM's program series RE: ("Regarding") featured in-depth conversations on a variety of salient cultural topics, from barbershops as community spaces to robotics and debtors' prison.



Open Studios STL 10th Anniversary

Participants enjoyed cooler temperatures when more than 200 St. Louis-based artists opened their spaces to the public over the course of one October weekend—the first time this long-running program was held in the fall.



The Colored Museum Performance

As part of the sixth annual international Project1VOICE/1PLAY/1DAY event, the Black Rep and CAM celebrated the thirtieth anniversary of the acclaimed play *The Colored Museum*—written by George C. Wolfe—with a standing room-only performance in CAM's galleries.



Special Events Highlight



The Art of the Matter

CAM hosted its spring fundraiser, The Art of the Matter Gala & Auction, on April 15, 2016, at the Museum. The evening of cocktails, dinner, and dancing included a special silent art auction—all in celebration of CAM's groundbreaking exhibitions, high-quality arts education, support of local artists, and far-reaching impact on the St. Louis community. Co-chaired by Libby and Marc Goldstein, Jan and Ronald Greenberg, Nancy and Kenneth Kranzberg, and Dorte and James Probst, the gala and auction generated more than \$950,000. In addition to a special appearance by St. Louis-native beatbox artist Nicole Paris, the evening's highlight was the fund-the-need "auction." The fund-the-need—the largest in the institution's history—saw an outpouring of generosity from both guests in the room and donors in absentia, exceeding the Museum's \$100,000 goal. The silent art auction featured the work of over seventy celebrated and emerging artists in a variety of media, including Dan Colen, Nicole Eisenman, KAWS, Yoshitomo Nara, Joyce Pensato, and Mickalene Thomas. Held online through virtual auction house Paddle8 as well as on-site at the Museum, the auction was accessible to an international audience of collectors. Major support for The Art of the Matter was provided by *ALIVE Magazine*, Alison and John Ferring, Nancy and Kenneth Kranzberg, and U.S. Trust Bank of America Private Wealth Management.

Annual Giving 2015–16

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



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Annual Report 2015–16

Contemporary Art Museum St. Louis
Fiscal year July 1, 2015–June 30, 2016

46 Year in Review

33,867

Total attendance

100+

Public programs (80% free)

4,500+

Youth served through education programs

100%

St. Louis public middle and high schools served

145,796

Visitors to camstl.org

20,011

Facebook fans (as of Sep 2016)

11,902

Twitter followers (as of Sep 2016)

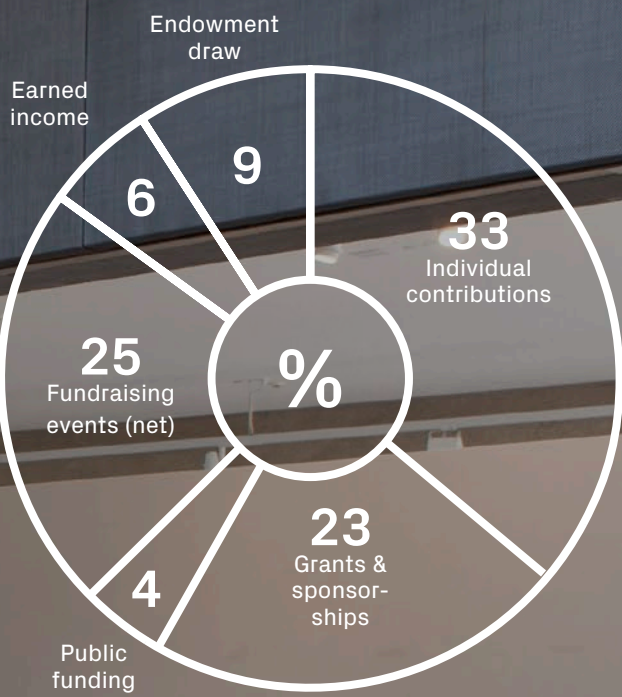
6,435

Instagram followers (as of Sep 2016)

Operating Revenue

Individual contributions	\$778,875
Grants & sponsorships	\$540,697
Public funding	\$91,881
Fundraising events (net)	\$581,245
Earned income	\$135,191
Endowment draw	\$223,000
Total operating revenue	\$2,350,889

Where Funding Comes From



47 Year in Review

Operating Expenses

Exhibitions & programs	\$2,140,659
Administration	\$106,906
Fundraising	\$323,182
Total expenses	\$2,570,747

Where Funding Goes



Net Assets

Beginning of year	\$12,440,583
End of year	\$17,945,304

CAM
People

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Executive Director
Michael Albrecht,
Director of Finance
and Administration
Lyndon Barrois Jr.,
Museum Educator
Jessi Cerutti,
Registrar
Bailey Dolenc,
Development
Assistant
Victoria Donaldson,
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Alex Elmestad,
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Ann Haubrich,
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Austin Menard,
Café Manager
Tara Morton, Assistant
to the Director
Tristyn Murrell, Events
Coordinator
De Andrea Nichols,
Community
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Manager
Valerie Rudy-Valli,
Director of
Development
Eddie Silva,
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Specialist
Jeffrey Uslip, Deputy
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Jessie Youngblood,
Assistant Director
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Beth House
Delia Rainey

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LISA YUSKAVAGE

THE BROOD: PAINTINGS 1991-2015

Produced in close collaboration with the artist, this large-scale comprehensive monograph is the definitive survey on Yuskavage. Published to coincide with her 2015-2016 exhibitions at The Rose Art Museum and CAM, this book features over two decades of work and includes texts by Christopher Bedford, Suzanne Hudson, Catherine Lord, Siddhartha Mukherjee, and an interview with the artist by Katy Siegel.

Published by Skira Rizzoli
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Wilderness, 2009. Oil on linen, diptych. Collection of Liz and Eric Lefkowsky



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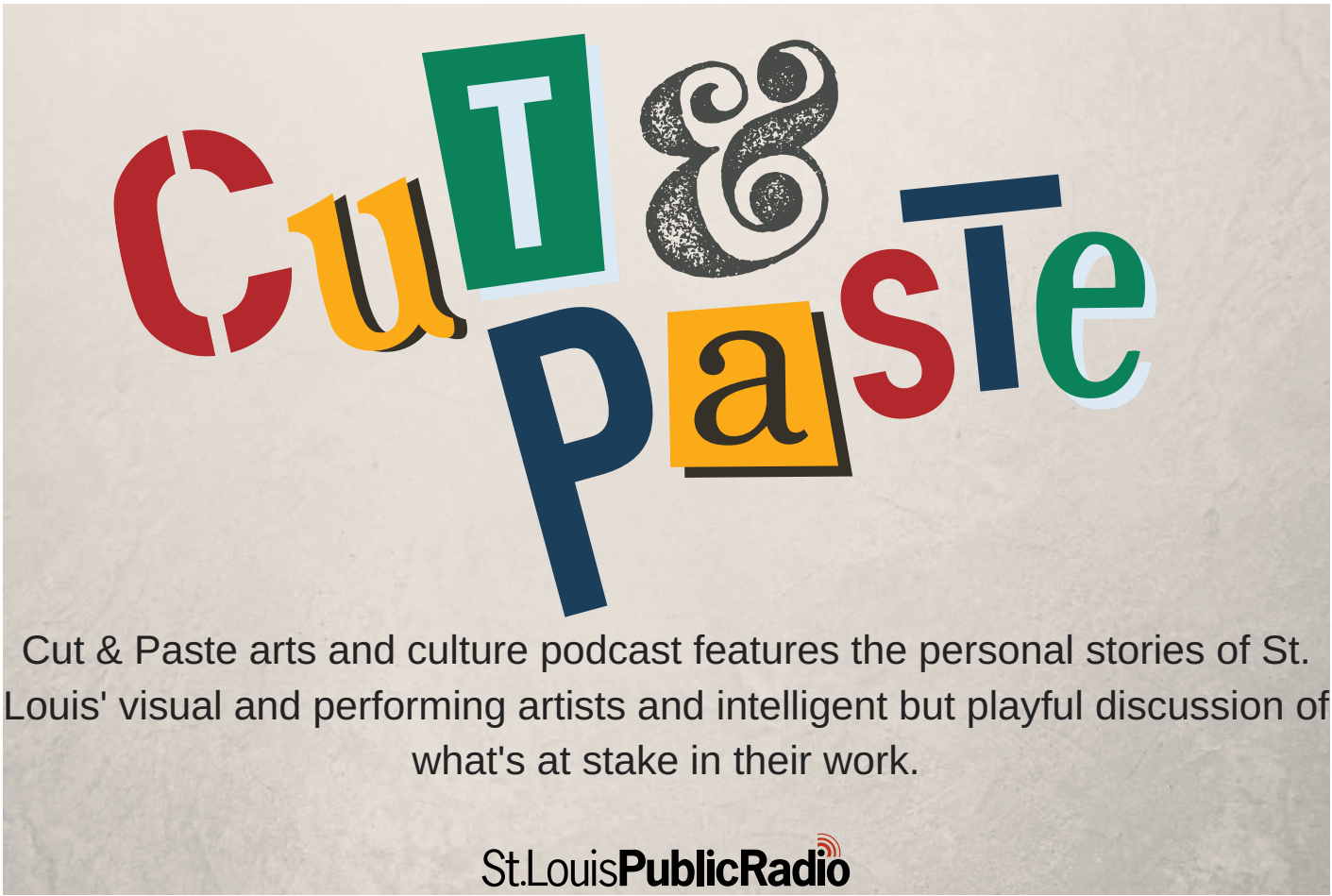
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Kelley Walker, 15 in. MacBook Pro with Retina display, 2016, laptop, 9 1/2 x 18 x 13 1/2 in., Image: EPW Studio/Maris Hutchinson



End.
Eamonn Doyle, Niall Sweeney, David Donohoe
Les Rencontres d'Arles 2016
installation view



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2016

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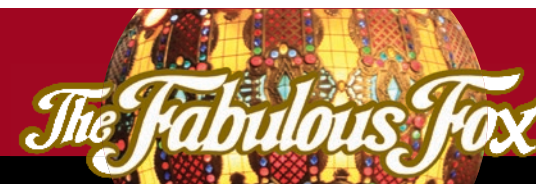
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William Felt, La Noche, 1977. Sold for \$9,000.

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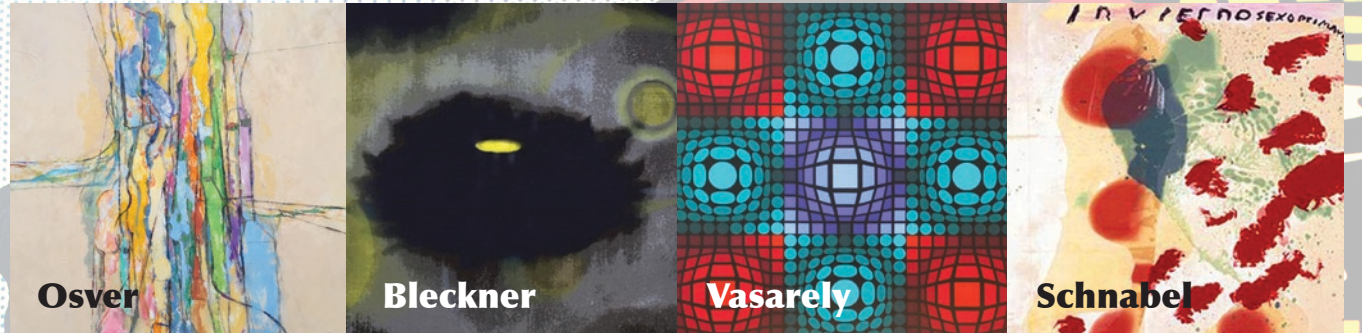
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Edgar Degas, French, 1834–1917; *Little Dancer of Fourteen Years*, c.1880, cast c.1920; Saint Louis Art Museum, Funds given by Mrs. Mark C. Steinberg 135:1956

Visitor & Member Information

Hours

Wed–Sun 10 am–5 pm
Open until 8 pm Thu & Fri

Free exhibition tours daily at
1 pm and Fridays at 6 pm.

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 Theatre,
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Washington Boulevard. Free parking
is available on the street along
Washington Boulevard and
Spring Street. Visitors may also
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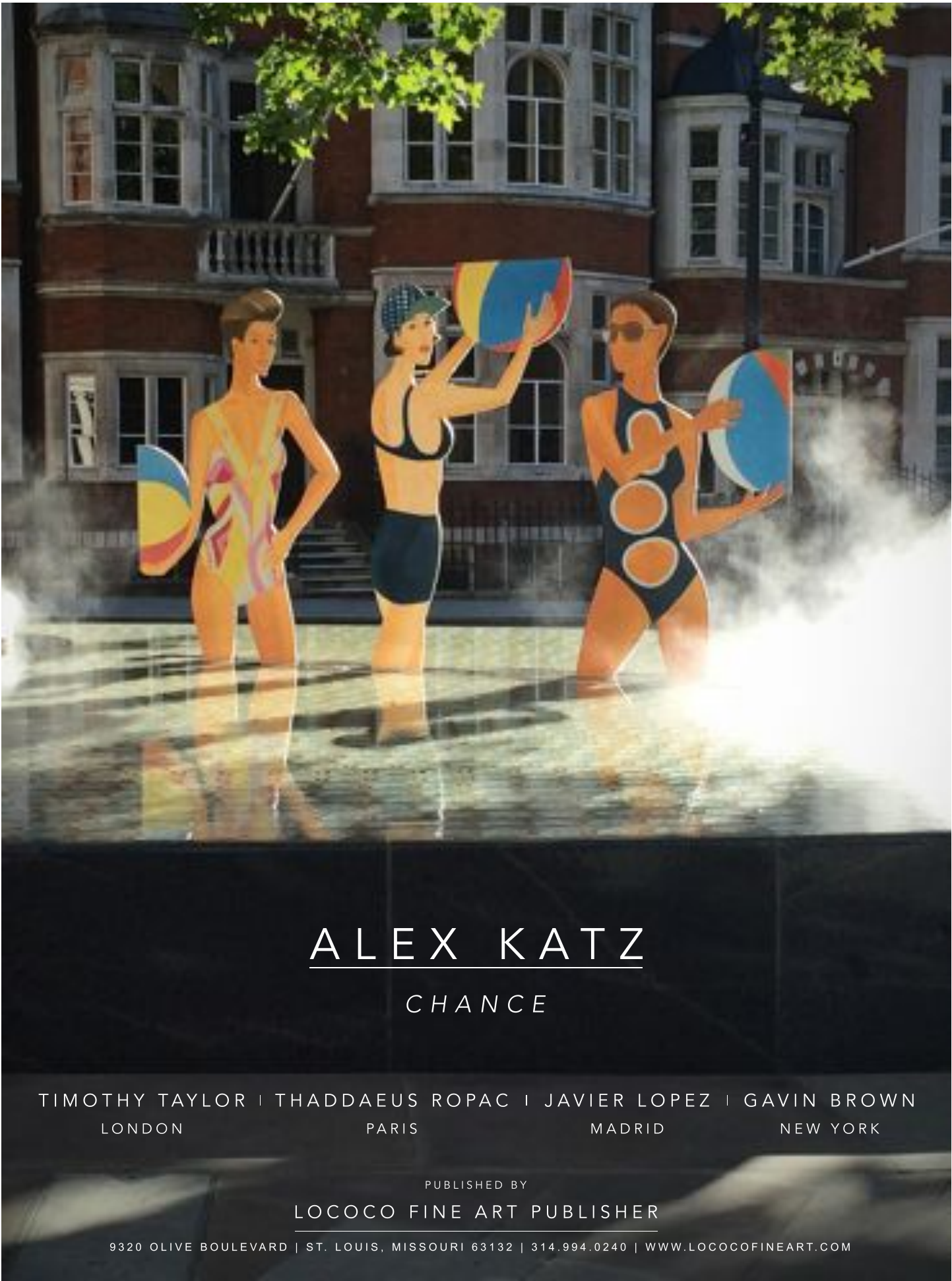
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The Propeller Group: *Fusion (After a Universe of Collisions)*, Installation View, Contemporary Art Museum St. Louis, January 15–April 3, 2016.



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