Mesh

Contemporary Art
Museum St. Louis
Magazine 2016–17
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.

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.
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.

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

New at CAM

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.

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.

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.

New at CAM

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.

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.

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.

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.
Year Ahead
8 New at CAM
Visitor Grams
Audiences capture CAM on Instagram. Follow and tag us at @camstl.

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.
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 partily 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 came from a book on commercial 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.

“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.

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 lnDesign: 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 protester seems to be thrust aloft.
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 on and also to the structure of the canvas. I think of the canvas as having a mimetic relationship to the wall it might be displayed 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.

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 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 phallic 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 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.

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.

Mickalene Thomas

I’m always in awe and amazed at how you get strangers to expose 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.

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-a-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 through-out 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, the story of self-reflection. Some I see as an extension of who I am. They’re just so truthful with meaning.

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.

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?

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. 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.
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 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 perception and of image-making that 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, whereas 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 Western building tradition. For me it’s a way to think about mass viewer-ship 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.

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

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.
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’s series of photographs in New York City and traces 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.

In this early prototype of urban gardening, Agnes Denes planted wheat on two acres of the Battery Park landfill 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.

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.


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.

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.

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 shopfronts.

Gary Simmons, Point of Contact, 2008. Oil on pigment on six pieces of handmade paper, 162 × 87 ¾ × 2 inches. Collection of the Mildred Lane Kemper Art Museum at Washington University in St. Louis.
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, GLASS SMILE, 2012. Acrylic on canvas. 120 × 96 inches. Courtesy the artist. Photo: Jonty Wilde.


KAWS, UNDERTOW, 2015. Acrylic on canvas. 60 × 48 × 1 ¾ inches. Courtesy the artist.

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

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.

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

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

**ArtReach**

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.

**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 6, 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

**New Art in the Neighborhood:** Jan 21–Apr 8, 2017

**LEAP Middle School Intensive:** Feb 2–Apr 6, 2017

**Teen Museum Studies:** Jun 15–Jul 21, 2017

**New Art in the Neighborhood:** Sep 9–Nov 18, 2017

**LEAP Middle School Art Intensive:** Sep 14–Nov 16, 2017
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

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 fresh. 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.

What’s 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 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 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.

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

What is your favorite band?

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

What is 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 recreating 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 Griffindor.

Favorite 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 recreating 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 Griffindor.

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 fresh. 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.

What’s 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 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 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.

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

What is 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 recreating 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 Griffindor.
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 to 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 benefiting the Museum’s groundbreaking exhibitions and education programs.

**Art314**  
Friday, October 21, 2016  
Visit 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.

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.

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.
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
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

Peter Sutherland: Forest and Fires
Evoke of “wonder, fear, and the sublime”
_Alive Magazine_, Jan 2016

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

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

Fabio Muzzi: First Light
“By turns humorous, dark, and bizarre … the presentation offered physical intimacy, ambiguous narrativity, and subdued theatricality.”
_Art in America_, 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

Tala Madani: First Light
_The St. Louis American_, May 2016


Arcangelo Sassolino: Not Human
_The St. Louis Post-Dispatch_, Jan 2016

The exhibition has “power, in a very real sense”

Mark Bradford: Receive Calls on Your Cell Phone From Jail

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

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

Lyndon Barrois Jr.: Of Color
_The St. Louis American_, May 2016

Great Rivers Biennial: Lyndon Barrois Jr., Nanette Boileau, and Tate Foley
Nomad Studio: Green Air

“An undulating kinetic living sculpture flourishes at the Contemporary Art Museum St. Louis”
The Architect’s Newspaper, Jul 2016
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 Probstein, 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.

Special Events Highlight
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.
Donna Moog and
Leonard Landsbaum
Clare Davis and David Obedin
Pilar Corrás Foundation
Probstin Family Foundation
Ann R. Rutsch and John Fox Arnold
Amy and Rob Soper
The Strive Fund
Trio Foundation
Pat Whitaker and Dick Miles

Carol and Michael Stanenberg
The Stanenberg Group
Steve Turner Gallery
Stefil Nicolaus
Kate Warne
Webster University
Josephine and Richard Weil
Jackie Yoon

Collector Circle ($5,000–$9,999)
Nancy Reynolds and Deyver P. Brown
Centenale Charitable Foundation
Barbara and Charles Cook
JiaMin and Michael Dierberg
Galerie Eva Presenhuber
Galerie Rolando Anselmi
Galleria Continua
Gregory Gliore
Libby and Marc Goldstein
John H. Grizzell
Cynthia and Walther Metcalfe
Missouri Cultural Trust
Rebeca and David Nelson
Mary Jean and Goby Oja
Opus Foundation
Pejman Foundation
The Prufock Foundation
Lisa Schiff
Susan and David Sherman III
Eve Steele and Peter Gelles
Christien Veevas
Tory Burch, LLC
Pam and Greg Trapp
Robin Weinberg and
Scott Anderson
Sherry and Gary Wolff

Patron ($1,000–$2,499)
Anonymous (3)

ARCTURIS
Shebly and Jim Arsenault
Bailey’s Range
Nini and Clarence Barksdale
Cathy and James G. Berges
Kevin Browning
Bortolami Gallery
Bryan Cave
Amanda and Paul Cambridge
Lisa and Tom Carnahan
Megan and Brian Clinton
John Curry
Adrienne Davis
Laura Dolan
Yvette and John Dubinsky
Margaretta Forrester

Anonymous (2)

Roxanne H. Frank from
Rotonda Foundation
François Fraudreau
Lois Friedman
Judith Gall
Helen and William Gilbert
Mallory Gnaeary and Robt Mast
Joan Goodson
Grand Center, Inc
Sally Cohen and Adam Hendin
Barbara Barenholz and Milton Heiken
Terry Hoffmann
Jessica Holzer
Louise and Richard Jensen
Barbara Blum-Kaul and Donald Kaul
Patty and Gary Krocsh
Karen and Mont Levy
Link Auction Galleries
Robert Lococo
Brian Saliman and Larry Mathews
Margaret McDonald
Lisa Melandri and Jordan Gaunce
Bridget Melloy
Eleanor J. Moore
Cathy Barancik and Steve Novik
Oliver Cromwell, Lm Ong
Kelly and Kevin Peck
Amy Rome and Henry Hummert
Tricia and David Schlaflly
Toni Kauffman
Alexander Schonwald
Ruth and Alvin Siteman
Barbara and Eugene Spector
St. Louis Public Radio
Cara Starke and Gavin Kroeber
Mary Strauss
Donald M. Suggs
Candie and Alan C. Sunshine
Sarah H. Trulaske
Elizabeth Tucker
Susan and Peter Tuteur
Sally and John Van Doren
Megan and Thomas Wall
Sheila Greenbaum and
Gary Wasserman
Jennifer and Steve Wiley
Deborah Zimmerman and
Jonathan Root

Sustainer ($500–$999)
Sandra and Ronald Ackerman
Dianna and J. Joseph Adorjan
Shannon and Bradley Bailey
Allen R. Barber
Eric Barr
Brass Taxes
Kristyn Brown
Chloe Risto and Kevin Byerley
Constance and Thomas Cosse
Quintus L. Drennan
Jennifer and Cole Durrill
Alison Sieloff and Sam Foxman
Jaqeline Fritz
Bettle Gershem
Barbara Gervais
John Brase and Edward Giganti
Sally Cohen and Adam Hendin
Barbara Barenholz and Milton Heiken
Patty and Gary Krocsh
Karen and Mont Levy
Link Auction Galleries
Robert Lococo
Brian Saliman and Larry Mathews
Margaret McDonald
Lisa Melandri and Jordan Gaunce
Bridget Melloy
Eleanor J. Moore
Cathy Barancik and Steve Novik
Oliver Cromwell, Lm Ong
Kelly and Kevin Peck
Amy Rome and Henry Hummert
Tricia and David Schlaflly
Toni Kauffman
Alexander Schonwald
Ruth and Alvin Siteman
Barbara and Eugene Spector
St. Louis Public Radio
Cara Starke and Gavin Kroeber
Mary Strauss
Donald M. Suggs
Candie and Alan C. Sunshine
Sarah H. Trulaske
Elizabeth Tucker
Susan and Peter Tuteur
Sally and John Van Doren
Megan and Thomas Wall
Sheila Greenbaum and
Gary Wasserman
Jennifer and Steve Wiley
Deborah Zimmerman and
Jonathan Root

Annual Giving
2015–16

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

Director Circle ($250,000+)
Anonymous (2)

Arts and Education Council
Emerson
Alison and John Ferring
Gateway Foundation
Nancy and Kenneth Kranzberg
Monsanto Fund
PONY LTD
Emily Rauch Pultizer
Regional Arts Commission
Jeanne and Rex A. Sinquefield
Mary Ann and Andy Srenco
Spectrum Reach
Wells Fargo Advisors
Whitaker Foundation

Curator Circle ($10,000–$24,999)
Anonymous

Bank of America
Susan Barrett and Chris Poeher
Suzi and Andy Cohen
Alexis M. Cossette and Erik Karanik
Crawford Taylor Foundation
Bridge and Bruce Evans
Simia Familtat
Joan and Mitchell Markow
Suzan McColly
Missouri Arts Council
Isabelle and Jean-Paul L. Montupet

Sissy and Ted Thomas
Wells Fargo Community
Support Campaign
Ted E. Wight

Collector Circle ($5,000–$9,999)
Nancy Reynolds and Deyver P. Brown
Centenale Charitable Foundation
Barbara and Charles Cook
JiaMin and Michael Dierberg
Galerie Eva Presenhuber
Galerie Rolando Anselmi
Galleria Continua
Gregory Gliore
Libby and Marc Goldstein
John H. Grizzell
Cynthia and Walther Metcalfe
Missouri Cultural Trust
Rebeca and David Nelson
Mary Jean and Goby Oja
Opus Foundation
Pejman Foundation
The Prufock Foundation
Lisa Schiff
Susan and David Sherman III
Eve Steele and Peter Gelles
Christien Veevas
Tory Burch, LLC
Pam and Greg Trapp
Robin Weinberg and
Scott Anderson
Sherry and Gary Wolff

Sue Whitaker and Dick Miles

Bettle Schroth Johnson
Sally Johnston
Megan Kimball
Jacob Laves
Tiya Lim and Chak Lattandann
Alexander Lin
Paul Lints
Roslyn and Charles Lowenhaupt
Karl Stroud and David Luikes
Sheila and Peter Manion
Ann Manubay and Dalnrey Frake
Jean and Davyly Margolis
Gina and Brankus Marusic
Chris Motley
Amy Peters and Jeffrey Keiser
Susan and Gordon Phlipott
Christine Remming
Stephanie Riven and Roger Goldman
Orli Shaham Roberts
and David Robertson
Nancy Sachs
Susan and Benjamin Schwartz
Susan and Michael Scully
Caroline and Joseph Sheehan
Jacob T. Siewert
Mara Smal
Andrea and Ryan Smith
Angela Vincent
Leon Williams
Kathie and Richard Winter
### Net Assets

<table>
<thead>
<tr>
<th></th>
<th>Beginning of year</th>
<th>End of year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net assets</td>
<td>$12,440,583</td>
<td>$17,945,304</td>
</tr>
</tbody>
</table>

### Operating Revenue

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual contributions</td>
<td>$778,875</td>
</tr>
<tr>
<td>Grants &amp; sponsorships</td>
<td>$540,697</td>
</tr>
<tr>
<td>Public funding</td>
<td>$91,881</td>
</tr>
<tr>
<td>Fundraising events (net)</td>
<td>$581,245</td>
</tr>
<tr>
<td>Earned income</td>
<td>$135,191</td>
</tr>
<tr>
<td>Endowment draw</td>
<td>$223,000</td>
</tr>
<tr>
<td><strong>Total operating revenue</strong></td>
<td><strong>$2,350,889</strong></td>
</tr>
</tbody>
</table>

### Operating Expenses

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions &amp; programs</td>
<td>$2,140,659</td>
</tr>
<tr>
<td>Administration</td>
<td>$106,906</td>
</tr>
<tr>
<td>Fundraising</td>
<td>$323,182</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td><strong>$2,570,747</strong></td>
</tr>
</tbody>
</table>

### Where Funding Goes

- Individual contributions: 33%
- Grants & sponsorships: 25%
- Fundraising events (net): 23%
- Earned income: 13%
- Endowment draw: 6%

### Where Funding Comes From

- Individual contributions: $1,521,033
- Grants & sponsorships: $1,000,000
- Fundraising events (net): $790,000
- Earned income: $500,000
- Endowment draw: $223,000

### Key Statistics

- Total attendance: 33,867
- Public programs: 100+ (80% free)
- Youth served: 4,500+
- Visitors to camstl.org: 145,796
- Facebook fans: 20,011 (as of Sep 2016)
- Twitter followers: 11,902 (as of Sep 2016)
- Instagram followers: 6,435 (as of Sep 2016)
- St. Louis public middle and high schools served: 100%
**Lisa Yuskavage**


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

Hardcover, 10 x 12 inches
242 pages, 173 color plates, 3 gatefolds

$65 US & Canada

**Mid Century Design Shop & Estate Sales**

8631 Watson Road, St. Louis, MO

TH-FRI 12-5PM • SAT 11-5PM • SUN 12-5PM

mmoderne3tl.com | 314.495.4095

---

**Admission Open House**

Sun, Oct 16, 2016 >>
3:00-5:00p Campus Tours
5:00-6:00p Play & Picnic

**Early Childhood Open House**

Sat, Jan 7, 2017 >>
10:00-11:30a

---

**One-of-a-kind.**

Forsyth, There's Nothing Like It.

Carrie Becker

Artist-in-Residence 2015

ForsythOnline.com

Wydawn-Forsyth Hestera, District

---

**Kelley Walker**

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

---

**Mesh 2016**

KELLEY WALKER

PAULA COOPER GALLERY   534 W 21ST STREET NEW YORK   212 255 1105   WWW.PAULACOOPERGALLERY.COM
SIKKEMA JENKINS & CO. AND THE CONTEMPORARY ART MUSEUM ST. LOUIS

ARLENE SHECHET 2016
SHEILA HICKS 2015
LESLIE HEWITT 2012
ERIN SHIRREFF (WITH DAVID MUSGRAVE) 2010
KARA WALKER 1998

530 W 22ND STREET, NYC
WWW.SIKKEMAJENKINS.CO.COM

Cut & Paste
Cut & Paste arts and culture podcast features the personal stories of St. Louis’ visual and performing artists and intelligent but playful discussion of what’s at stake in their work.

StLouisPublicRadio

CHARLIE LE MINDU

CHARLIE WOULD...
September 15 - November 19, 2016

www.projects-gallery.com

www.ponybox.co.uk
AKRAM ZAATARI
29 September – 12 November, 2016
3 Duke Street, St. James’s Private View: 22 September, 6-8pm

MARISA MERZ
28 September – 12 November, 2016
3 Duke Street, St. James’s Private View: 27 September, 6-8pm

CARAGH THURING
17 November, 2016 – 1 January, 2017
3 Duke Street, St. James’s Private View: 16 November, 6-8pm

THOMAS DANE GALLERY
3 & 4 Duke Street, St. James’s London SW1Y 6BN
www.thomasdangegallery.com

VOSS FURNITURE BUILDERS
CUSTOM DESIGN & HANDCRAFTED QUALITY.
The Art of Furniture.
Simply Different.
VOSSFURNITUREBUILDERS.COM
314-960-2246 | ST. LOUIS, MO

2016–2017 BROADWAY SEASON
FUN HOME • November 15-27
ANNIE • December 2-4
FINDING NEVERLAND • December 6-18
AN AMERICAN IN PARIS • January 17-29
SOMETHING ROTten! • February 7-19
CAMARÉ • March 17-19
MOTOWN THE MUSICAL • March 23-26
THE ILLUSIONISTS • March 31 – April 2
Disney’s THE LION KING • April 19-May 7
DIRTY DANCING The Classic Story On Stage • May 12-14
RENT • May 19-21
MAMMA MIA! • July 28-30

February
ANYA GALLACCIO
BARBARA KARSTEN

Dedicated to preserving and honoring the history and legacy of Blues music
Interactive Exhibits
Live Performances • School & Group Tours
314.925.0016
www.nationalbluesmuseum.org

LINK AUCTION GALLERIES
5000 Washington Place, Saint Louis, Missouri 63108
314-534-1111 • MetroTix.com • FabulousFox.com

Connecting people with the arts through exhibitions, performances, studio artists, and education.

- Artists’ opportunities
- Juried and traveling exhibitions
- Concerts, film series, and more...
- Venue rentals
- Actively working studio artists
- Local artwork for sale
- Classes and workshops
- Summer camps

520 N. Main Center | St. Charles, MO 63301
www.foundryartcentre.org | 636.225.0270

www.foundryartcentre.org

EXHIBITIONS
STUDIO ARTISTS
EDUCATION
Connecting people with the arts
studio artists, exhibitions, performances, education.
6525
654-4543

wmapping is a proud supporter of cam.
Accepting Consignments for All Future Auctions.

©2016 Foundry Art Centre
All Future Auctions.
Don’t risk buying or selling at auction or out of town.

Whether you are just getting started, expanding your collection or considering selling your works of art, let the experts at Kodner Gallery assist you with confidence, quality and personal service.

9650 Clayton Road
314-993-4477
www.kodnergallery.com
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, at the corner of Spring Street and Washington Boulevard. Free parking is available on the street along Washington Boulevard and Spring Street. Visitors may also take advantage of numerous parking lots in the Grand Center district.

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

All CAM Members receive:
— 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

Connect with CAM
Become a member today!
Visit camstl.org/membership
Visit camstl.org
Follow @contemporarystl on Twitter
Like contemporaryartmuseumstl on Facebook
Follow @camstl on Instagram
Sign up for enews at camstl.org/news
Download the CAM STL app from the App Store or Google Play

CAM is free. Visit often!

Imagine the many roads that brought you here

ALEX KATZ
CHANCE
TIMOTHY TAYLOR | THADDAEUS ROPAC | JAVIER LOPEZ | GAVIN BROWN
LONDON | MADRID | NEW YORK
PUBLISHED BY
LOCOCO FINE ART PUBLISHER
630 OLIVE BOULEVARD | ST. LOUIS, MISSOURI 63102 | 314 994 0260 | WWW.LOCOCOFINEART.COM