

Mesh

CONTEMPORARYARTMUSEUMSTLOUIS

Contemporary Art
Museum St. Louis
Magazine 2014–15

Front cover
Takeshi Murata, *Melter 2*,
installation view, Contemporary Art Museum
St. Louis, January 24–April 27, 2014.

Inside front cover
Place is the Space, installation view (detail),
Contemporary Art Museum St. Louis,
September 6–December 29, 2013.

About CAM

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

The Contemporary Art Museum St. Louis is a non-profit, tax-exempt organization. Exhibitions, programs, and general operations are privately funded through contributions from generous individuals, corporations, public funders, and foundations.

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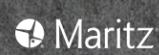
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GATEWAY
FOUNDATION



Mesh

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Board of Directors 2014–15

Carla Klein, installation view (detail), Contemporary Art Museum
St. Louis, September 5, 2014–January 3, 2015.

Letter from the Director



Dear friends,

Last year's tenth-anniversary celebration provided the opportunity to look back and understand where we came from. This year we embrace the future and look forward with excitement to a number of institutional highlights.

First and foremost, we celebrate that general admission to the Museum is completely free, thanks to the Gateway Foundation! In a city with extraordinary opportunities to engage with culture—the majority of which are free—removing that final barrier to visitorship was the essential next step to being fully welcoming and accessible to the St. Louis community.

CAM continues to be a site for discovery, a space for the unexpected, and a place in which to explore and play. With an exhibition program that plumbs

the depths of our understanding of contemporary art, this year will also mark the twentieth anniversary of CAM's flagship education program, a Distinguished Speaker who is a crucial voice in the world of contemporary art, and the highly anticipated return of the Dada Ball—among a host of other programs and events.

We are, as always, grateful to our extraordinary supporters who enable us to do our best work. It is our hope that this year will be one in which CAM reaches more, impacts more, and engages more—from our next-door neighbors to the global art community.

Lisa Melandri
Executive Director

New at CAM



CAM is free!



This page: Mel Chin: Rematch, Installation view. Opposite page, clockwise from upper left: Installation views of Mel Chin: Rematch, Joyce Pensato: I KILLED KENNY, Carla Klein, and Kevin Jerome Everson.

This fall marks the beginning of completely free general admission at CAM. The initiative fulfills the Museum's longtime goal of being able to open its doors to the entire community and is made possible through a partnership with the Gateway Foundation. CAM's world-class exhibitions change regularly, so visit often—for free!

Dear Nemesis on tour

The definitive mid-career survey of celebrated American artist Nicole Eisenman, *Dear Nemesis, Nicole Eisenman 1993–2013*, which was organized for CAM by Associate Curator Kelly Shindler, travels to the Institute of Contemporary Art, Philadelphia in fall 2014 and to the Museum of Contemporary Art San Diego in summer 2015. Eisenman received the prestigious Anonymous Was A Woman Award in July 2014.



Dear Nemesis, Nicole Eisenman 1993–2013, installation view, Contemporary Art Museum St. Louis, January 24–April 13, 2014.

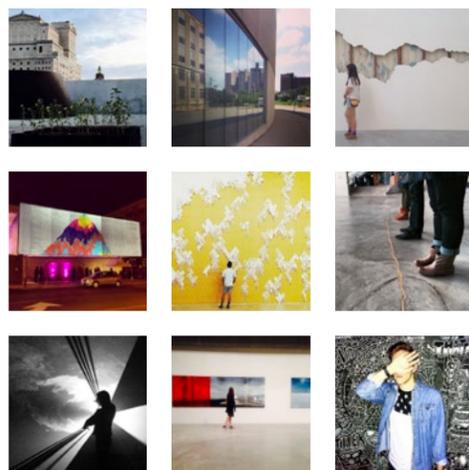
Artist-designed apparel

CAM has partnered with exhibiting artists such as Jeremy Deller, Jon Rafman, and Joyce Pensato to create art-inspired t-shirts and totes for the CAM Shop. This fall Mel Chin's "Get Rich or Die Trying" shirts cleverly express the artist's sense of humor.



Open Studios STL moves to the fall

Save the dates of October 3 and 4, 2015, for the tenth edition of one CAM's most popular programs, when artists throughout St. Louis open their studios and art spaces to the public.



Follow @camstl on Instagram

Follow @camstl on Instagram for behind-the-scenes installation photography, quirky visual commentary, and what's going on right now! Here are some of our favorite visitor grams from the past few months.

CAM Shop curator picks

CAM Director Lisa Melandri and Chief Curator Jeffrey Uslip are bringing their art and design expertise to the Museum Shop with special selections, including Band-aid rings by sculptor Michelle Lopez, hand-assembled cardboard skulls, and limited-edition screen-printed bags by Joyce Pensato.





Photo: Wesley Law

In February 2014, CAM welcomed New York-based curator of contemporary art **Jeffrey Uslip** as the Museum's new chief curator, concluding a nationwide search.

This fall he spoke with **Meredith Malone**, Associate Curator at the Mildred Lane Kemper Art Museum, about his career, move to St. Louis, and his upcoming projects at CAM.

Torn Skies and Free Speech

How did you first get interested in art history? How did this become a career path?

Through Rothko. The Whitney's Rothko retrospective in the late '90s changed my life. It was the first time I was viscerally affected by a work of art. Rothko's phantom shapes of color hauntingly project and recede from the picture plane; there is no subject, just emotion.

I was a theater major in college, specializing in post-war American theater, but my first job after college was at PS1, where I worked with Alanna Heiss, the institution's founding director. I learned everything I know from Alanna—I'm born from her rib, so to speak. I was at PS1 for almost four years, receiving hands-on training as a curator—working closely with artists, managing the installations, and operating within a rigorous and incredibly exciting framework. I was in the field for about seven years before returning to academia. At the

beginning of my career I mostly curated independently. I was the inaugural curator-at-large of LAXART in Los Angeles before becoming the curator-at-large at the Santa Monica Museum of Art, where I remained throughout my MA/PhD at the NYU Institute of Fine Arts.

Tell me about CAM. What upcoming projects are you especially excited about?

I want to pursue a program that is diverse and nuanced; I want to promote cutting-edge emerging artists and rethink art historical narratives. As a post-war Americanist, being in the middle of the country is important to me. I want my exhibitions at CAM to reflect and respond to the experience of living in America. For me, New York and Los Angeles are not "America"—they are their own countries. St. Louis is America.

My exhibitions opening in January include surveys by the California-

based artist Joe Goode and by Jesse Howard, the seminal self-taught artist from Missouri. I conceived of the exhibitions to think through how both of these artists' work are informed by the proto-typical Midwestern experience. Jesse Howard is a local—if not national—treasure, and very few people, here or elsewhere, even know he existed. Joe Goode is an icon of Southern California pop, but there has always been something missing from the conversation about him. For me, Joe is the quintessential Midwestern artist. That is to say, his work is informed by growing up and living in Oklahoma.

All of Joe's work is about the act of "cutting through" and "seeing through." The shotgun was something he just grew up with—it was no big deal. Joe painted monochromatic diptychs and then opened fire at them, essentially blasting through them. Not only do Joe's shotgun paintings use

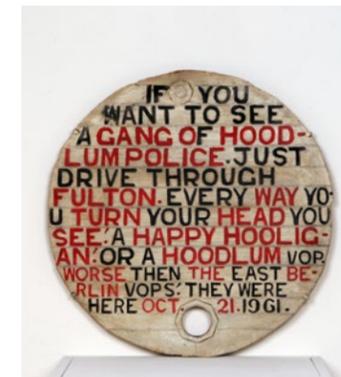
shotgun pellets as an extension of the artist's hand—actually drawing with shotgun pellets—but in some way the paintings speak about the right to bear arms and about the death of the monochrome.

One important question to ask is how can these violent acts of creation reveal the sublime? How can you construct the sublime by using a razor blade to slash a painting of a sky to make torn clouds? And what is it about the tornado, about the right to bear arms, about the Midwestern "big sky" that somehow lingers and informs an artist's career—an artist who is *allegedly* Californian? We are re-writing the book on Joe Goode, and this could only be done here. In St. Louis. At CAM.

And Jesse Howard, of course, was an important self-taught artist from Missouri who was very much involved with issues of the first amendment and free speech: how the local politics in Missouri enraged him, how issues of racism persist, how so many voices go unheard. Howard's point of view was not only local but reflected a national agenda and was deeply invested in the tenets of the bible.

These same exhibitions on view in New York or in LA would mean something different—they would be received completely differently. What does a New Yorker know

about a tornado? Nothing. So bringing Joe to St. Louis was very specific, both for him and for the community here, but also for art history at large.



Jesse Howard, *Untitled (If You Want to See a Gang of Hoodlum Police)*, 1961. Paint on metal, 22 x 22 x 1 inches. Courtesy the Kansas City Art Institute.

What's your take on the contemporary art scene today?

I think it's diverse. I always look for something that's unrecognizable, meaning we're not able to "re-cognize" what we're seeing. I look for artists that have a radical and unique point of view, both in terms of what they have to say but also how they're using the materials. Most of the work I support is both aesthetic and visually engaging, but also has a social or a political undercurrent. I mean, why make art now? I'm looking for work that could only be made right now, yet can also be situated within a larger art historical framework.

You've been in St. Louis for about six months. What are some of your favorite activities to do here?

I like looking at houses to buy. I think St. Louis is a city of neighborhoods. I love the red brick, the detail. And I like the historical. St. Louis feels quintessentially American, just on the border of what it means to be Southern and what it means to be Midwestern. I've been looking at houses for six months. I don't know if I'll ever buy one. Maybe I'm just a compulsive looker. I have grown to love Soulard. Houses there are just so gorgeous. And the brick feels so real. The key to St. Louis might be in its bricks. I guess I'm always looking for the authenticity of material. There's a complex history here.

What are three words you'd use to describe St. Louis?

Local, charged, and historical.

What books are you reading?

The Age of Reagan and *American Hieroglyphics*. I read primarily for my dissertation. I also watch a lot of TV for fun. I'm a reality TV junkie. I love *RuPaul's Drag Race*. Also, *Top Shot* and *Project Runway*. Anything competitive and talent-based.

If you could master one skill, what would it be?

Tennis or marksmanship. I've never shot a gun, but I want to. Tennis would be more useful.

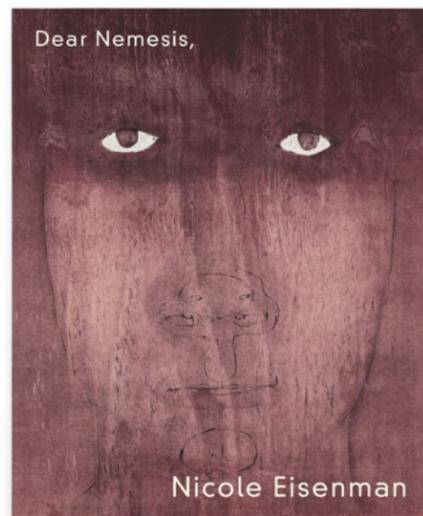
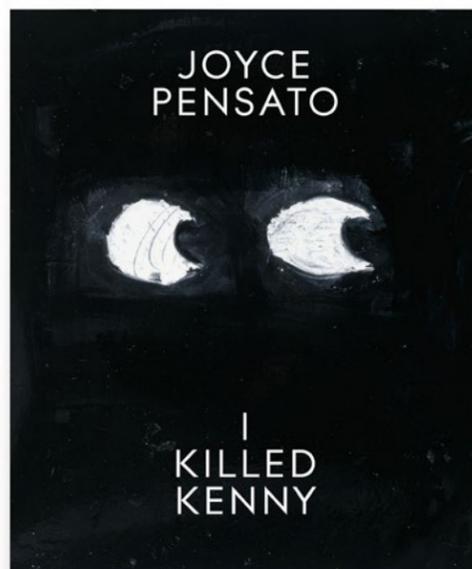


Joe Goode, *Untitled (Torn Cloud Series)*, 1974–75. Oil on canvas, 83 3/4 x 120 inches. Frederick R. Weisman Art Foundation.

New CAM Publications

CAM is proud to announce a number of new publications, including a compendium on the Museum's first decade and tenth anniversary exhibition; catalogs for exhibiting artists Nicole Eisenman, Leslie Hewitt, and Lari Pittman; and a book on the first five years of CAM's Front Room gallery.

Place is the Space: A Building, A Decade, An Exhibition
Leslie Hewitt: Sudden Glare of the Sun
Lari Pittman: A Decorated Chronology
Dear Nemesis, Nicole Eisenman 1993–2013
The Front Room: Artists' Projects at the Contemporary Art Museum St. Louis 2008–2013



Related Catalogs

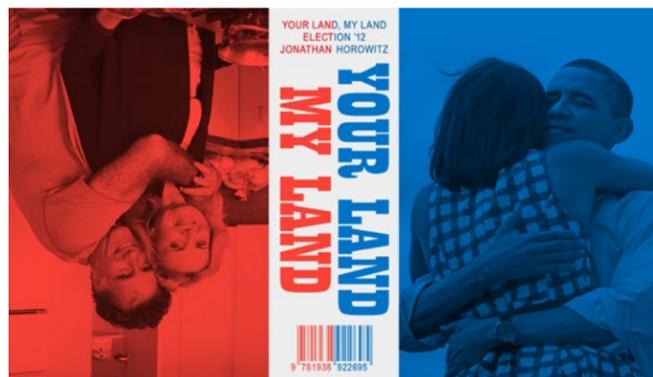
The Museum also collaborated on newly released catalogs for exhibiting artists Jonathan Horowitz, Joyce Pensato, and Mika Taanila.

Jonathan Horowitz: Your Land/My Land Election '12, published by Gavin Brown's enterprise (expected November 2014)
Joyce Pensato: I KILLED KENNY, published by Santa Monica Museum of Art
Mika Taanila: Time Machines, published by KIASMA Museum of Contemporary Art, Helsinki

All publications are available at the CAM Shop and camstl.org/shop.

Hurvin Anderson, *Untitled* (detail), 2010. Acrylic and oil on canvas. 98 7/8 x 51 1/2 inches. Courtesy the artist and Thomas Dane Gallery, London.

Year Ahead



Exhibitions

Mel Chin: Rematch

The most expansive presentation of conceptual artist Mel Chin's complex and diverse body of work to date, *Rematch* features approximately fifty works from the past forty years. Including sculpture, video, drawing, painting, and rarely seen documentation of the artist's public land art and performance works, the exhibition underscores the collaborative nature of many of Chin's endeavors and explores his engagement with social justice and community partnerships.



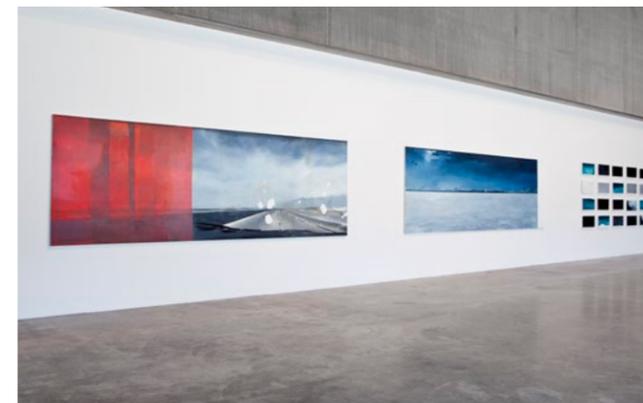
Mel Chin: *Rematch*, installation view, Contemporary Art Museum St. Louis, September 5–December 20, 2014.

Mark Flood: Another Painting

The first solo museum exhibition of Houston-based artist Mark Flood presents key examples of the artist's recent text-based, lace, and corporate logo paintings. With a deadpan and confrontational tone, Flood's work interrogates the verbal, visual, and written language of institutions—such as the government, Wall Street, and the art market—that influence everyday life. Appropriating the vernacular of these establishments, Flood seeks to reveal what he believes to be their inherent desire to control.

Fall 2014
September 5, 2014–
January 3, 2015

Project Wall Carla Klein



Carla Klein, installation view, Contemporary Art Museum St. Louis, September 5, 2014–January 3, 2015.

Street Views Kevin Jerome Everson



Kevin Jerome Everson, *Tygers*, 2014. 16mm transferred to video, black and white, silent, 2 minutes. Courtesy the artist, Trilobite-Arts DAC, and Picture Palace Pictures.



Mark Flood, *FEEL NOTHING*, 2013. Acrylic on canvas, 93 × 64 inches. Courtesy the artist and Zach Feuer Gallery, New York.



Photo: Lisa Melandri

On the occasion of CAM's presentation of *Mel Chin: Rematch*, September 5–December 20, 2014, Director **Lisa Melandri** sat down with **Mel Chin** to talk about his practice, what it means to be a conceptual artist, and his thoughts on career retrospectives. The following are excerpts from their conversation.

It's Not Over

Rematch is a retrospective of your work that was organized by the New Orleans Museum of Art and is traveling throughout the country. I'm curious to know how the traveling nature of the exhibition affects it. And I'm interested in the genesis of the retrospective of an artist. How do you feel about the timing of it? Do you feel like saying, "I'm not dead yet?"

I feel more like saying, "I'm sorry." [Laughs.] If you live long enough, you've probably offended somebody. And if you make work long enough, you're no fool—you're self-critical. No matter how many people might say, "We love this or that," you've accumulated enough self-criticism to review the work. So the most expedient thing to say is "I'm sorry for what I've done."

And you don't always quite get there with touring exhibitions—you're going to expect one thing from one place and something

else from another. The first thing you can expect from a retrospective is that it's not going to have everything, and it's from the vision of a curator who is your soul mate for a while. I respect that.

I remember seeing this show come across my desk and thinking this would be very good for St. Louis. This is a city with a lot of socially engaged practice; this is a city where some of the issues that you deal with explicitly in your work are very specific to our day-to-day lives. I'm curious about what you think about socially engaged artwork, collaboration, and what that means.

Sometimes we understand art as a celebration of individual genius and enterprise—that's what we're traditionally trained to do. At the same time, we need to recognize that work can move beyond that in terms of being more incorporated within the fabric of the society...

maybe a new direction—a new hope, I guess—or a new possibility for the creative process.

Operation Paydirt and the Fundred project, for example, are about representing the population most affected by lead poisoning. By asking people to draw their own Fundred dollar bills, we're asking for your expression. We recognize the value of your imagination—not mine but yours. And the project moves from an individual perspective to a whole coalition of partners that create a new aesthetic—a sociological aesthetic, an environmental aesthetic.

Well, this is also why we call you a conceptual artist—because that's what we do with artists whose object-making we can't quantify. What's interesting is you're somebody who makes some of the most exquisitely crafted things I've ever seen, but we still call you a conceptual artist.

That's the expanding field of conceptual art. If [something is] concept-based, why would we limit it to the traditional definition? I saw that early, even when I was trying to make political statements—you know, in New York in the '80s, Barbara Kruger was doing it; she was kicking it. I realized there were other ways to make art. Another way of imparting information is using aesthetic, formal gestures to lure somebody in and slowly discover what it might be about. So, if you make something memorable—crafted by using these tools—you can expand the message, the concept. It's all about the concept and the content.

I love the evocative power of—and the psychology that's imbued in—something that is supremely crafted. There are cultural realities locked within that clay or that wood

that can be expressed. Now if you can use it to remark on something, whether it's politics or a concept, then it's a powerful tool. You have to make that, and you have to live with it, and you look at it and say, "Does this really convey it?" It's a question for me: how do I put my concept into a work that makes it different from what I already know. It's always about pursuing what you don't know.

Why is the show called *Rematch*?

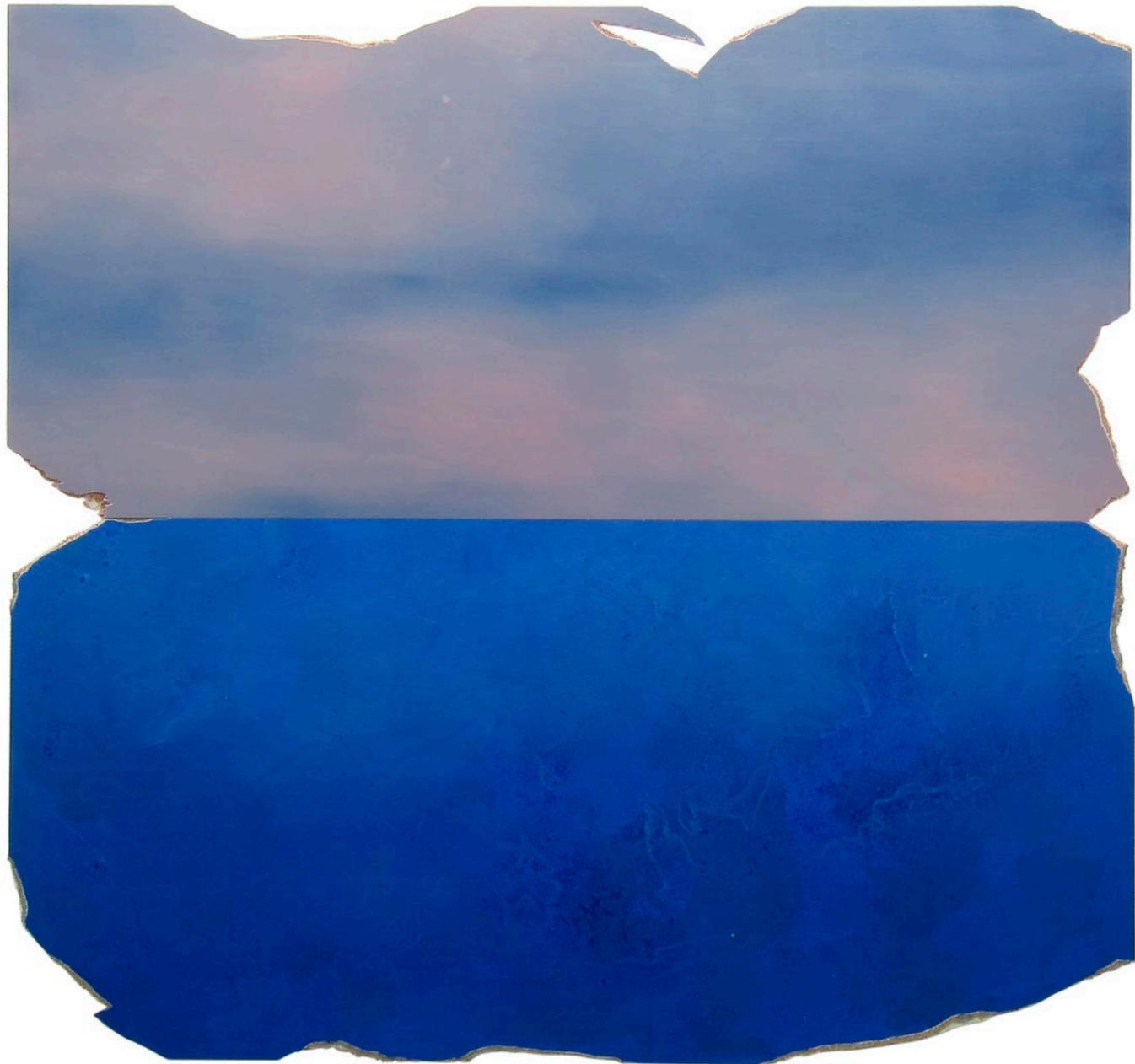
It's the battle within my own self—a constant conflict. It's not about winning but about revisiting and reframing and battling your previous conceptions. You're not going to finish, you're not going to win—your tombstone will say "I Knew This Would Happen," and that's it. But in the moment you have, that's what you do.

So your tombstone will say "I Knew This Would Happen," and you made a shirt for CAM that says "Get Rich or Die Trying" with the "Get Rich or" crossed out. So you're just going to die trying?

Yeah! Because after a lifetime of trying to follow the rules of the game to get rich, everybody should know that it's only for the few and lucky. So, what the hell, I'll take the last part then—I'll just die trying. But I also think of it as non-monetary richness, as the passion it takes to conceive of ideas—rich in the sense of being able to contribute to the incredible stream of thought that constitutes our world. It's almost a call to those who have tried for so long and have not "made it," so to speak—whatever "making it" means, by the way. And even so, it's not over.



Mel Chin, *Rematch*, installation view, Contemporary Art Museum St. Louis, September 5–December 20, 2014.



Joe Goode, *Cruising*, 2013. Acrylic on fiberglass, 93 x 96 inches. Courtesy the artist and Michael Kohn Gallery, Los Angeles.

Joe Goode

Spanning more than fifty years, the first comprehensive museum survey of Los Angeles-based artist Joe Goode (b. 1937, Oklahoma City) explores the work of one of America's most innovative yet under-recognized painters. Often identified with Southern California pop art as well as the light and space movement, Goode ultimately transcends these classifications, drawing upon a notably Midwestern iconography and navigating the relationship between violence and the aesthetic sublime.

Jesse Howard: Thy Kingdom Come

Jesse Howard (1885–1983, b. Shamrock, Missouri)—self-taught artist, evangelist, and cultural commentator—produced an abundance of hand-painted signs comprising religious exhortations, political denunciations, and intimate personal details. *Thy Kingdom Come*, the first comprehensive museum survey of this keen advocate of “free thought and free speech,” documents the profusion of creative energy reflected in Howard’s dogmatic faith in the first amendment.



Jesse Howard, *Untitled (000.000 Nothing)*, paint on metal lid, 16 1/2 inch diameter x 1 inch. Courtesy of the Kansas City Art Institute

Spring 2015

January 16–
April 11, 2015



Jesse Howard, *Untitled (God Bless the Owl)*, 1956, Paint, masonite, shoe sole on found metal and wood, 39 1/2 x 35 1/2 x 1 1/2 inches. Courtesy the Kansas City Art Institute.



Barnaby Furnas, *Red Sea (Closing)*, 2009, Acrylic, water dispersed pigments, dye on linen, 102 x 132 inches. Courtesy the artist and Marianne Boesky Gallery, New York.

Project Wall
Barnaby Furnas

Entrance
Ulla von Brandenburg

Summer 2015
 May 1–
 August 15, 2015

Laurie Simmons

Two Boys (2013) and *Kigurumi, Dolls and How We See* (2014)—two series of recent work by celebrated photographer Laurie Simmons (b. 1949, Long Island, New York)—explore the artist's interest in identity and the relationship between the fictive and the real. While Simmons's photography has employed inanimate but lifelike objects including dolls, ventriloquists, and latex figures since the mid-1970s, her two most recent series expand dramatically upon the complexly human quality of her subjects.

Street Views
Marco Rios

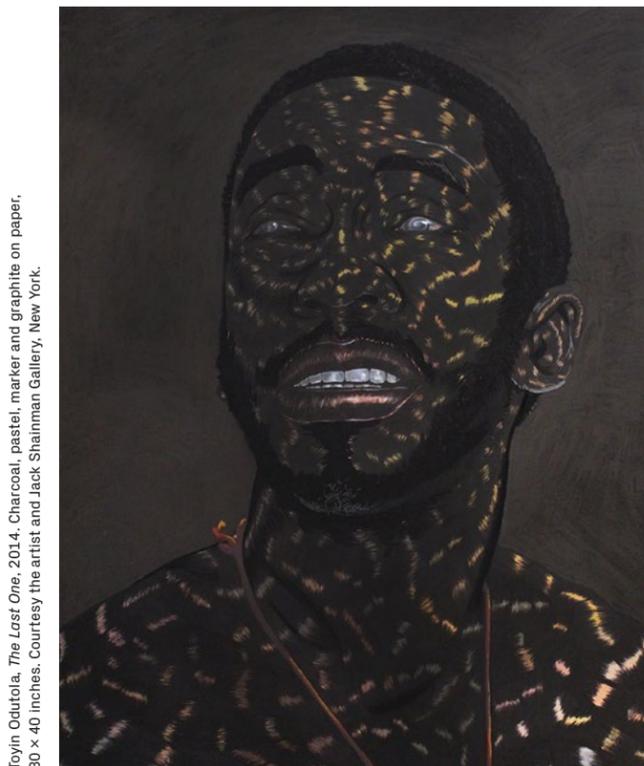
Front Room
Toyin Odutola
Geta Brătescu



Ulla von Brandenburg, *Wagon Wheel*, 2009. Installation view, Kunstverein Hannover, 2014. 7 fabric quilts and super-16mm transferred to HD (black and white), dimensions variable. Photo: Raimund Zakowski



Marco Rios: *At Loulou's Door*, 2013. HD video loop, edition of 3 + 2 APs. Courtesy the artist and Simon Preston Gallery, New York.



Toyin Odutola, *The Last One*, 2014. Charcoal, pastel, marker and graphite on paper, 30 x 40 inches. Courtesy the artist and Jack Shainman Gallery, New York.

Spring 2015
 January 16–
 April 11, 2015



Laurie Simmons, *Yellow Hair/Brunette/Mermaids*, 2014. Pigment print. Courtesy the artist and Salon 94, New York.

Occupational Therapy

From self-portraits and manifestos to doodles and diaries, *Occupational Therapy* explores the various challenges associated with being an artist. Sincere, cynical, and humorous, the works on view address concerns such as the struggle to innovate, the desire for affirmation, and the anxieties of the marketplace. In effect, this group exhibition humanizes the creative process, debunking the myth of the artist as enlightened genius. Encompassing painting, drawing, sculpture, and video, *Occupational Therapy* features renowned artists such as Tammy Rae Carland, Christian Jankowski, Rochelle Feinstein, William Powhida, Deb Sokolow, and Frances Stark.

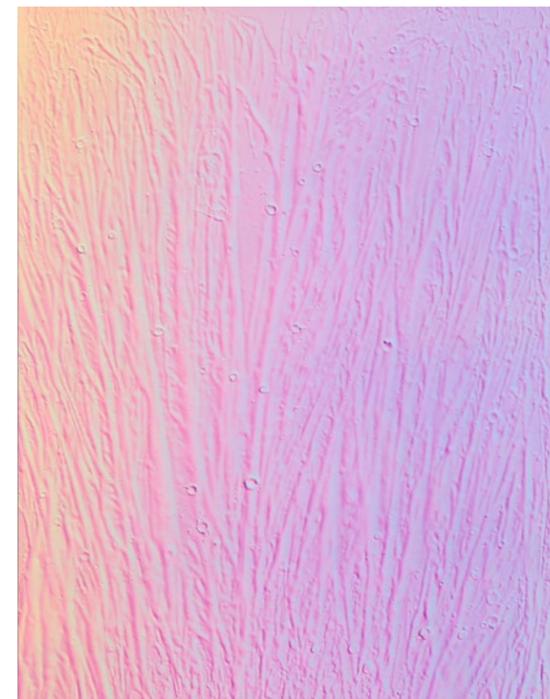
William Powhida, *Cynical Advice*, 2012. Graphite, colored pencil, and watercolor on paper, 15 x 20 inches. Courtesy the artist.

Summer 2015

May 1–
August 15, 2015

Front Room

Michael Staniak
Liat Yossifor



Michael Staniak, *IMG_800*, 2014. Casting compound and acrylic on board, steel frame, 47 x 35 inches. Courtesy the artist and Steve Turner Contemporary, Los Angeles.



Liat Yossifor, *Scribbled Men*, 2014. Oil on linen, 22 x 18 inches. Courtesy the artist and Ameringer McEnery Yohe Gallery, New York.



Christian Jankowski, *Das Gesunde Weden (Becoming Healthy)*, 2009. Two-channel video installation, 20 photographs, mixed media installation, dimensions variable. Courtesy the artist; Petzel Gallery, New York; and Grieder Contemporary, Zürich.

PS - SEND OUT MORE NEWSLETTERS! AND

MOVE TO BUSHWICK OR DETROIT!

SOME CYNICAL ADVICE TO ARTISTS

☐ PLAN YOUR CAREER WITH **NO EXPECTATIONS**. THEN ANYTHING IS **AWESOME!**

MAKE SOME TOTE BAGS?

AND WHATEVER YOU DO DON'T PIN ALL YOUR HOPES TO ONE OPPORTUNITY.

☐ THE ART WORLD IS COMPRISED OF **TERRITORIAL PACKS OF STARVING WOLVES**

IF YOU'RE WEAK, THEY'LL EAT YOU. IF YOU SUCCEED, THEY'LL FIGHT YOU.

☐ I **HATE TO SAY IT, BUT DON'T QUIT YOUR DAY JOB. YOU'LL NEED IT**

READ A LOT OF JERRY SALTZ?

DO YOU WONDER WHY THE GOVERNOR MADE NOT PAYING ARTISTS A MISDEMEANOR?

☐ **PUT DOWN THE COMMUNIST MANIFESTO. TOP TO BOTTOM IT'S MARKET**

YOU MIGHT BE DONE WITH THE SYSTEM, BUT IT'S NOT DONE WITH YOU.

GET AN MBA

☐ **IT'S NOT REALLY THEFT IF YOU DO IT BETTER OR SLIGHTLY DIFFERENT**

THE ART WORLD CALLS IT 'HISTORICISM'. GO AHEAD, BE THE NEXT

BEWARE, THE FRANCO.

☐ **IF YOU HAVE ONE GOOD IDEA, RIDE ~~THE~~ SHIT TO MOMA 2**

THE ART WORLD CAN ONLY HANDLE ONE ICONOCLAST EVERY TWENTY YEARS

☐ **SURE, KEEP DOING WHAT YOU'RE DOING. YOU NEVER KNOW WHEN YOUR TIME WILL COME.**

IT MAY BE A WAR OF ATTRITION, JUST DON'T TAKE IT TO THE GRAVE. GROW.

☐ **GO OUT. TO A TON OF OPENINGS. SMILE. KISS ASS. FLATTER. BEG**

DON'T FUCK YOUR ASSISTANTS

DO WHATEVER YOU CAN LIVE WITH, BUT NEVER MAKE IT ABOUT YOU. LISTEN.

☐ **THE BEST IN IS THROUGH YOUR SUCCESSFUL ARTIST FRIENDS**

HOW DO YOU THINK DEALERS AND CURATORS FIND 'NEW' ARTISTS? NICE.

APPLY TO RESIDENCIES W/ CHEFS

☐ **WORK FOR ANOTHER ARTIST AT YOUR OWN RISK. WE ARE NIGHTMARES.**

THERE MAY NOT BE A MORE DISILLUSIONING EXPERIENCE. MAYBE ART HANDLING.

☐ **TAKE A FUCKING WRITING CLASS. IN THE ENGLISH DEPT.**

IF YOU'RE NOT SURE WHAT THE WORD MEANS DON'T USE IT.

PRETEND TO LIKE ALL OF IT.

☐ **PREPARE FOR LONG, EGO-SHATTERING PERIODS OF IRRELEVANCE**

USE THE ISOLATION AND ANONYMITY TO ACTUALLY MAKE INTERESTING SHIT.

☐ **YOUR ART IS ONLY WHAT CANNOT BE DONE BY SOMEONE ELSE.**

REMEMBER: THERE ARE THOUSANDS OF TECHNICALLY SKILLED ASSISTANTS OUT THERE.

☐ **FORMALISM AND ABSTRACTION ARE THE BEST WAY TO AVOID POLITICS**

THE MORE REDUCTIVE YOU ARE, THE LESS ANYONE CAN SAY ABOUT ANYTHING!

☐ **NEVER DISPLAY ANY SELF-DOUBT. BE RELENTLESSLY POSITIVE. :)**

EVEN IF IT COMES IN TIDAL WAVES. LEARN TO HOLD YOUR BREATH.

CAPITALIZE!

☐ **IT IS MUCH BETTER TO SAY NOTHING THAN RISK BEING WRONG.**

KEEP YOUR MOUTH SHUT. PEOPLE WILL EQUATE YOUR SILENCE WITH GENIUS.



Hurvin Anderson, *Peter's (Pioneer) IV*, 2007. Oil on canvas. Courtesy the artist and Thomas Dane Gallery, London.

Hurvin Anderson

Hurvin Anderson's (b. 1965, Birmingham, England) paintings of tropical imagery, barber shops, and interior spaces meld figuration and decorative elements, inviting consideration of the deeper meanings of these locations. Patterns in the form of security grilles, fences, and bead curtains embellish and articulate the flatness of the picture plane, forcing the spectator to look through these distancing devices and assume the role of outsider in order to contemplate the lushly colored scenes beyond.

Fall 2015

September 11–
December 26, 2015

Front Room

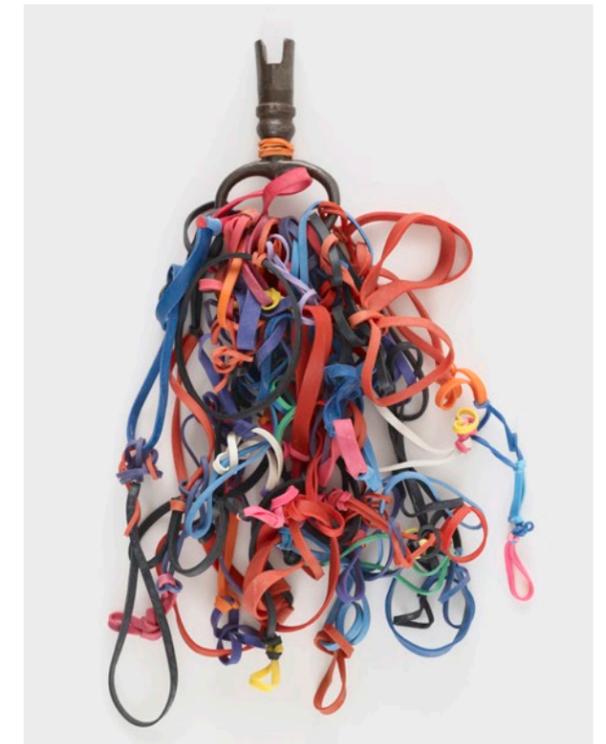
Wyatt Kahn
Tala Madani



Wyatt Kahn, *He*, 2011. Canvas on panel, 47 × 35 inches. Courtesy the artist.

Sheila Hicks

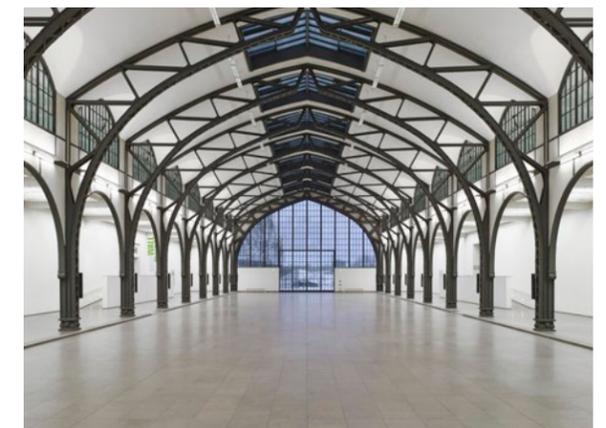
Paris-based American artist Sheila Hicks (b. 1934, Hastings, Nebraska) has been creating hand-woven, abstract fiber-based installations and sculptures for nearly sixty years. Her multifaceted practice includes commercial production and fine art as well as indigenous textile traditions from around the world. This presentation brings together major works made from linen, silk, synthetic fibers, and even office supplies with a recent series of intricate and intimate small-scale weavings.



Sheila Hicks, *Lo Cier*, 1988. Rubber bands and metal key, 9 1/2 × 6 inches. Courtesy Sikkema Jenkine & Co., New York. © Sheila Hicks.

Courtyard & Mezzanine

Susan Phillipsz



Susan Phillipsz, *Part File Score*, installation view, Hamburger Bahnhof, February 1–May 4, 2014. Courtesy the artist and Tanya Bonakdar Gallery.



Programs

Preview

Screening and Filmmaker Q&A: Kevin Jerome Everson

November 23, 6:00 pm

As part of the 23rd Annual Whitaker St. Louis International Film Festival, CAM presents exhibiting artist Kevin Jerome Everson's recent feature film *The Island of St. Matthews* (2013). Richly evocative and open-ended, the film is a beautiful example of Everson's unique approach to the experimental documentary form. A conversation with the artist will follow the screening.



Kevin Jerome Everson, *The Island of St. Matthews*, 2013. 16mm, color/black and white, 64 minutes. Courtesy the artist, Triobite-Arts DAC, and Picture Palace Pictures.

Shelia Hicks, *Medusa* (detail), 2009. Wool, 64 x 64 x 16 inches. Courtesy Sikkema Jenkins & Co., New York. © Shelia Hicks.

Feast Your Eyes

December 9 / March 10, 6:30 pm

\$75; \$50 for members

Each season, CAM presents a tour of the Museum followed by an intimate four-course meal inspired the exhibitions. This year's chefs include Cassy Vires of Home Wine Kitchen and Wil Fernandez-Cruz of Winslow's Home.



Barnaby Furnas *Red Sea* painting in progress. Courtesy Marianne Boesky Gallery, New York. © Barnaby Furnas.

Work in Progress: Barnaby Furnas

January 13, 7:00 pm

In January New York-based artist Barnaby Furnas will be in residence at CAM creating a sixty-foot-long *Red Sea* painting for CAM's Project Wall. Visitors are invited to join Furnas for a behind-the-scenes tour and artist talk while his monumental painting is still in progress.

First Fridays

The first Friday of each month

5:00–9:00 pm

Enjoy an evening of art, music, and culture the first Friday of every month. DJs and musicians present music, Museum staff lead tours, and the bar is open. Museums and galleries throughout Grand Center are free and open the entire evening. For a complete list of participating organizations, visit firstfridaysgrandcenter.org.

View all upcoming programs
at camstl.org/calendar.

Franklin Sirmans is the Artistic Director of Prospect.3 New Orleans—an international biennial based in New Orleans that runs October 25 to January 25—as well as the Terri and Michael Smooke Department Head and Curator of Contemporary Art at the Los Angeles County Museum of Art. He will be the Susan Sherman Annual Distinguished Speaker at CAM this February.

Lisa Melandri chatted with him about the artists, literature, and place that informed his organization of the biennial.



Photo © 2013 Museum Associates/LACMA

Understanding Oneself

Franklin Sirmans
Susan Sherman Annual
Distinguished Speaker
February 23, 7:00 pm

When you signed on to Prospect.3, how did you decide which direction to go in?

For me there were two things that had to happen: one was that in order for it to be successful, it must address its local context. No matter where I was—if it was Louisiana, if it was Johannesburg or Istanbul, the most successful of these shows show you something unique to that place. Something that could not be done anywhere else. And the second thing was that you embrace the idea that you are trying to talk about the moment—the last two or three years—and not only in an art historical way but in a social, cultural way. Those were the broadest brushstrokes with which I tried to think about the show,

and I tried to leave myself completely open.

I'm always inspired by literature in particular, so I was thinking about and reading books at this time like *The Book of Laughter and Forgetting* [by Milan Kundera]. I was reading James Baldwin—*Another Country*—because, of course, this is New Orleans. It's an American biennial and that was important to consider, but there was always going to be an international context, and [I was reading] worldly kinds of literature.

And *The Moviegoer* by Walker Percy. It came out in 1961. It's a small book; it's a very poetic book. It was talking very much about the time. It all takes place in New Orleans, and it follows a character who is

trying to figure out himself in the world. And I think that's what these shows are about. They're trying to figure out what's happening in the world. One of the things that occurred to me in reading it was the idea that the only way to understand yourself is through other people. The more the main character becomes in touch with other people, there's a greater sense of understanding.

The idea mirrors the Gauguin painting *Where Do We Come From? What Are We? Where Are We Going?* I was thinking about that piece in particular, and I was thinking about Gauguin as a very complicated, complex life in art—not only the art he made but also him as a person. So I thought about that idea of him

going away somewhere to find himself through others.

A biennial is about the creative endeavors of right now, the world of today. But what's interesting is that you're saying there's also room for history to help inform the show—either as a forebear, a particular artist, or a historical idea pulled into the current. Who are the dead artists that are part of this biennial?

What happens with Gauguin is that you're talking about the tradition I grew up in, one that comes from the canon of Western art history. Someone who was approaching seeing oneself in others in a different way was Tarsila do Amaral from Brazil in the 1920s and '30s. She picked up the idea of Brazilian intellectuals at

the time, who were calling for a cannibalist manifesto—one that the only way to truly understand oneself is to eat the other, and that's the only way we'll show a true Brazilian identity to the world. So she is coming from that point of view. There's a conversation that takes place between those two—that's the art historical basis. They'll both be occupying galleries in the New Orleans Museum of Art with works created by their peers.

What specifically about New Orleans seeped in to the choices that you made and how is that manifest?

New Orleans is the quintessential American city. People are forced to walk next to each other, they're forced to be up against each other, and yet they still have a really hard

time seeing each other. It is such a nasty but beautiful place at the same time, and it's of course built upon so much loved and kooky history that only could happen in the Americas.

New Orleans was a port city, it was a slave trading place, it was French, it was Spanish, it was this, it was that, it was native. Some people call it the northernmost city in the Caribbean, so it has that kind of designation. It's a part of the South of the United States in a very definitive way. It is the endpoint of the Mississippi River, which plays a role in the construction of parts of the exhibition as well. So it's an embrace of the quintessential American city where you can see the way history has played out in this country in the most emblematic or symbolic ways.

Through Others



Paul Gauguin, *Where Do We Come From? What Are We? Where Are We Going?*, 1897–98. Oil on canvas, 54 3/4 x 147 1/2 inches. Collection of Museum of Fine Arts Boston.

Youth & Family

Stroller Tours

Designed for families with babies and young toddlers, these monthly tours offer a way for parents and caregivers to engage with contemporary art while introducing the youngest audiences to the Museum.

Morning Play Dates

Aspiring young artists and their families are invited to participate in a fresh take on the classic play date, featuring hands-on artist-led activities, storytelling, music, and performances.



Family Days

Art-centered family days introduce CAM to the entire family with hands-on art activities, storytelling, performances, and special tours just for kids.

LEAP Middle School Intensive

In CAM's newest studio art program, middle school students work with St. Louis-based artists and educators to create works of art as group, each student making essential contributions and receiving focused attention and mentorship. Each semester highlights a different artistic practice and medium.



New Art in the Neighborhood

In this nationally acclaimed studio art program, high school students work with local and international artists to immerse themselves in contemporary art issues and practices. Through workshops, studio visits, and formal art training, students build a portfolio of work they can use to apply to college or employment.

Teen Museum Studies

This innovative career-based program introduces teens to the inner workings of the Museum. Participants work with staff members in all departments—from curatorial to public relations to accounting—to organize an exhibition from start to finish.

Summer Art Camps

CAM's week-long art camps immerse aspiring young artists in various forms of contemporary art. Campers work with St. Louis-based artists and educators to learn different disciplines and create their own works of art.

ArtReach

As part of the Museum's continuing engagement with neighborhood communities, CAM partners with schools—including all St. Louis public middle and high schools—and community organizations to provide museum tours, off-site visits, professional development, and workshops with artists. Through the ArtBus, a mobile art studio, CAM brings hands-on art experiences to community centers, festivals, and street fairs, and more.

Visit camstl.org/education for program dates and application deadlines.

Celebrating 20 Years of New Art in the Neighborhood

Since 1995, New Art in the Neighborhood has sought to nourish the creative minds of our city's talented young artists. As CAM's flagship education program, NAN provides high school students with pre-professional art instruction and opportunities to work with major contemporary artists from around the world. To commemorate its twentieth anniversary, current and past participants—including students, teachers, artists, and funders—reflect on the significance of the program.



"When we started New Art in the Neighborhood, I wasn't particularly looking for the star art students; I was looking for the kid in the back of the math class who was doodling and didn't know what he wanted to do with that. We weren't trying to say that all of these kids were going to be artists, but we did want all of these kids to have a safe, consistent place to go in which to be creative. There isn't an evaluation form in the world that could capture the kind of things that programs like this can do—and we now have the longevity to see how valuable it has been for so many of the students."

— Roseann Weiss, Director of Education and founder of NAN, 1994–2003

“NAN is a program that embraces art as an integral part of life, bringing together people from multiple communities to learn and grow.”

— Ben Shepard, NAN instructor, 2005–08

“I see NAN as safe space where teens from all around can meet to share ideas, experiment, fail, and ultimately grow. It is the program I wish I had when I was in high school.” — Tuan Nguyen, Director of Education, 2009–present

“NAN was the first art program that I didn’t leave. Every assignment was unexpected and grabbed my attention. In NAN you can create the way a contemporary artist can create—there are really no boundaries. The more ambitious the idea the better, and the support for those ideas is there.”

— Juan Chavez, NAN student, 1995; artist

“NAN puts young people in direct contact with artists practicing in the St. Louis community and beyond. I loved the eagerness of the group to learn new skills. I liked the questioning that happens. If I could have had an artist such as myself talk to me at that age, it would have been really helpful; it demystifies what it means to be an artist.”

— Sarah Paulsen, visiting artist, 2013



Visiting artist Carlie Troscial works with students on a site-specific installation.

“NAN is a refuge for others like myself.... If I did not have a day of arts once a week, I would probably go insane. And while school is great, NAN has made me more sure of myself.... I definitely know more of what I want to do and where I want to go in life.”

— Scout Sale, NAN student, 2013–present

“NAN led to my decision to go to art school and to pursue a degree in art education. The program’s influence [on me] has been immeasurable.”

— Brogan Drissell, NAN student, 2010–11

“The program gives young men and women an incredible first-hand look into the art world’s functioning, contemporary art content and context, and, in some cases, valuable tools to pursue a secondary arts education and achieve success as creative individuals. I have witnessed this and believe NAN is extremely important to our community because it works.”

— Robert Goetz, NAN instructor, 2000–05



“The greatest part of the program was the relationships formed among the students—students that probably wouldn’t have had the opportunity to meet otherwise. Students in NAN are exposed to people and ideas that broadened their horizons in ways that stick with them far after they graduate.”

— Kelly Scheffer, Director of Education, 2004–05

“NAN has made me realize I don’t have to create what people DON’T like, and in NAN that was okay. It has given me strength and skills as an artist and as a human being on this planet.”

— Milena Kanak, NAN student, 2010–13



Visiting artist Elad Lassry reviews student portfolios.

“It was an environment where I could go and be treated with enough credibility to [meet with] successful artists, experiment with new media, and feel like my opinions and critiques had merit. It was all this, yet simultaneously a place where I didn’t feel threatened by other young artists. NAN made me feel boundless. It taught me that I should never think diminutively about my own abilities, that I should leap fearlessly into growth.”

— Abby Censky, NAN student, 2011

“The collaborative nature of programs like NAN are vital to the development of young artists who can often feel isolated or ostracized in their school or home environments.” — Rebecca Simpson, McKinley Classical Leadership Academy High School art teacher

“Having working artists talk to us was extremely influential ... It fostered my ardor for the arts and made me start to think about a museum career.”

— Joseph Shaikewitz, NAN student, 2009

“The students who undertake the NAN class receive a strong education and an opportunity to grow and develop as young artists. I think this has to be a very difficult time to grow up and find your way in the world. Kids today are tested continuously on their achievement and often their experiences in school seem increasingly difficult and isolating. NAN is devoted to keeping the flame alive in young people.”

— Tom Tobias, Metro Academic and Classical High School art teacher



Visiting artist Jeremy Deller discusses his work with students.



Director of Education Tuan Nguyen introduces a printmaking project.

“NAN gave me the platform and ability to showcase the way I create things. I learned how to critique in NAN and how to be critiqued. If I had to describe NAN, I would say it is a wacky creative laboratory where your wildest imaginations come to life and mingle with other people’s wild creations.”

— Tayler Tate, NAN student, 2011–13

“NAN students are presented with resources and opportunities that are not readily available in their regular high school curriculum. The program brings a diverse mix of students together from all across the metro area to learn from one another.” — Beverly Strohmeier, Executive Director, Missouri Arts Council



Member Programs

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.



Patron Previews

January 16 / May 1 / September 11
10:00–11:00 am

Members at the patron-level and above are invited to join exhibiting artists, Director Lisa Melandri, and CAM curators for a special presentation of the exhibitions. Speak with the artists about their practice and the work on view.

Member Previews

January 16 / May 1 / September 11
6:00–7:00 pm

Enjoy remarks by CAM's director, complimentary bar and valet, and an up-close look at the exhibitions before CAM opens to the general public.

Breakfast with the Curators

March 20 / June 12 / October 9

Members are invited to an intimate breakfast and tour of the exhibitions with CAM curators. Learn more about the artwork and speak directly with the curators.

Member Book Club

December 4 / April 2 / July 30

Each season an exhibiting artist picks a book for CAM's Member Book Club. This fall, Mel Chin chose Cormac McCarthy's masterwork *Blood Meridian*. For the spring, *A Simple Heart* by Gustave Flaubert was selected by Marco Rios. Laurie Simmons will choose the book for summer.

Art Patrons Dinner

June 17, 6:00 pm

Members at the Patron-level and above are invited to CAM's annual "State of the Museum" celebration dinner. Director Lisa Melandri will review the achievements of the past year and announce the upcoming year's exhibitions. RSVP is required.

Leadership Giving Circles

Leadership Giving Circles provide vital philanthropic support to CAM. This prestigious membership program offers unparalleled access to the Museum, visiting artists and curators, studios, including a special Curator Circle dinner with artist Wyatt Kahn in November.

To join a Leadership Giving Circle, contact Director of Development Alex Ihnen at 314.535.0770 x213 or aihnen@camstl.org.

Become a member today!
Visit camstl.org/membership
or contact 314.535.0770 x204
membership@camstl.org.

Special Events

art314
SILENT & LOUD
AUCTION PARTY

Art:314

Friday, November 14, 2014

8:00 pm

Tickets: \$35 Early Bird. \$45 At the Door. \$75 Young Friends Pass includes Young Friends membership.

Come dance and enjoy an open bar throughout the evening. CAM's silent auction features work by St. Louis artists starting at \$200. Fifty percent of proceeds go to artists. Visit camstl.org/art314.

Dada Ball

Saturday, May 16, 2015

"Dada is against the future,
Dada is dead,
Dada is idiotic,
long live Dada!"

— Theo van Doesburg

Get ready. Tickets start at \$500.
Visit camstl.org/dada.

DADA



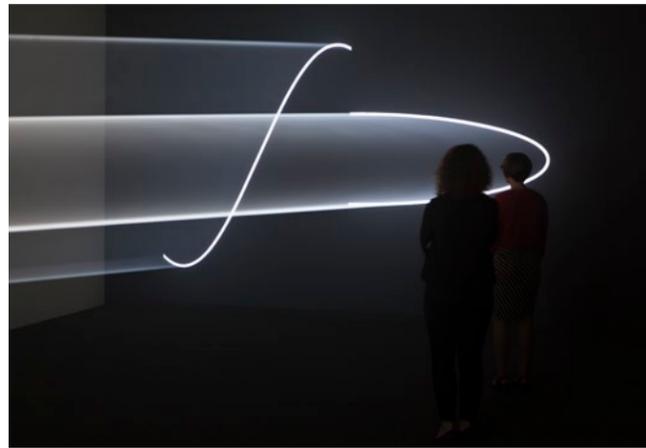
Year in Review

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

2013–14 Highlights

CAM celebrated the tenth anniversary of the museum building in the 2013–14 season, organizing twenty exhibitions that featured over seventy artists, including two new exhibition series that used the museum space in unexpected ways: *Audible Interruptions* infused hallways, restrooms, and elevators with sound, and *Street Views* transformed the Museum's front facade into a screen for large-scale works of video art. In conjunction with its exhibitions, CAM hosted over eighty public programs as well as a series of special programs that explored aspects of the Museum in the context of its history, city, and global community.

36 Year in Review

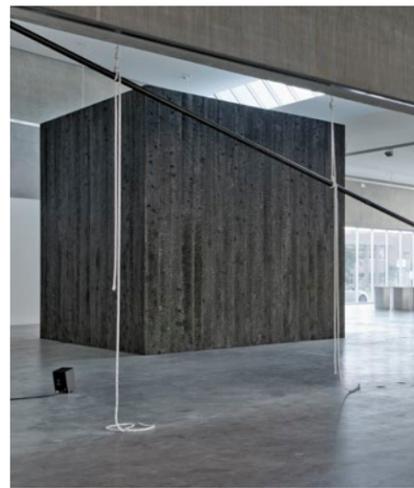


Anthony McCall: *You and I, Horizontal (II)*, installation view, Contemporary Art Museum St. Louis, September 6–December 29, 2013.

Anthony McCall:
You and I, Horizontal (II)
CAM is “aglow with the light work of the British artist.”
— *St. Louis Post Dispatch*, August 2013

Place is the Space

“Impressive, multifaceted show” that “directs focus to the building’s genesis and its subsequent ten-year boom.”
— *Alive Magazine*, December 2013



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

Jennifer Steinkamp: Orbit

“Visual magical realism in which the cold, urban, built environment transforms into a fantastical garden.”
— *St. Louis Beacon*, October 2013



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



Dear Nemesis, Nicole Eisenman 1993–2013, installation view, Contemporary Art Museum St. Louis, January 24–April 13, 2014.

Dear Nemesis, Nicole Eisenman 1993–2013

One of “Ten Museum Exhibitions Not to Miss in 2014”
— *Modern Painters*, January 2014

“Spicy and tightly edited.”
— *The New York Times*, September 2014



Katharina Fritsch: Postcards, installation view, Contemporary Art Museum St. Louis, May 9–August 9, 2014.

Katharina Fritsch: Postcards
Fritsch “transform[s] small-scale pictures into huge sculptures and surreal artworks.”
— *Alive Magazine*, July 2014



Readykeulous by Ridykeulous: This is What Liberation Feels Like™, installation view, Contemporary Art Museum St. Louis, January 24–April 13, 2014.

Readykeulous by Ridykeulous:
This is What Liberation Feels Like™
One of the “20 Most-Anticipated Art Exhibits in 2014”
— *The Daily Beast*, December 2013

Joyce Pensato: I KILLED KENNY
“Exceedingly dark—and surprisingly beautiful.”
— *Artforum*, November 2013



Joyce Pensato: I KILLED KENNY, installation view, Contemporary Art Museum St. Louis, January 24–April 13, 2014. Photo: David Johnson.

Great Rivers Biennial Arts Award Program

“Visually engaging shows” that command the space and offer a “sumptuous” viewing experience.
— *Riverfront Times*, May 2014



Carlie Trosclair: Exfoliation, installation view, Contemporary Art Museum St. Louis, May 9–August 9, 2014.

37 Year in Review

Joyce Pensato spent two weeks in residence creating a site-specific mural for CAM's Project Wall. Visitors were invited to a pre-opening artist talk to see her work-in-progress.



Joyce Pensato, *Running Mickeys*, 2014. Wall painting in progress, Contemporary Art Museum St. Louis.

CAM in Context presented a series of distinguished panelists to honor the tenth anniversary of the building.



Groundbreakers: Lisa Melandri, Emily Rauh Pulitzer, and Betsy Millard



The Non-Collecting Museum: Lisa Melandri, Amy Sadao, and Beatrix Ruf



Architecture for Art: Eric Hoffman, Brad Cloepfil, and Kyu Sung Woo

The Internet Cat Video Festival—brought to CAM from the Walker Art Center in Minneapolis—attracted sell-out crowds to watch a film compilation of some of the Internet's most popular cat videos.



Space for Possibility Gala

On April 26, 2014, CAM hosted its spring fundraiser, the Space for Possibility Gala, at the Museum with co-chairs Alexis Cossé and Dorte Probst. Celebrating the tenth anniversary of the museum building, the gala honored the remarkable impact CAM has made over the past decade and generated more than \$644,000 to benefit CAM's groundbreaking exhibitions and programs.

Space for Possibility was presented by lead sponsor Wells Fargo Advisors, auction sponsor Sotheby's, and Jeanne and Rex Sinuefield, with major support from Clare Davis and David Obedin; Emerson; Alison and John Ferring; Nancy and Kenneth Kranzberg; Novus International, Inc.; and U.S. Trust, Bank of America Private Wealth Management.



Honorary chairs Susan Sherman, Donna Moog, Terry Good, and Emily Rauh Pulitzer



Gala co-chairs Dorte Probst and Alexis Cossé with Lisa Melandri



Space for Possibility Gala

Sotheby's Contemporary Art Day Sale

In tandem with the gala, CAM partnered with Sotheby's to participate in the Sotheby's Contemporary Art Day Sale in New York on May 15, 2014, raising \$2.179 million in the single biggest fundraising day in the Museum's history. Contributing artists included Rita Ackermann, Keltie Ferris, Mark Flood, Barnaby Furnas, Joe Goode, Ron Gorcho, David Hammons, and Julie Mehretu. Integral to the benefit auction was CAM's agreement with the artists to share profits, allowing the Museum to provide the artists support as well as include an array of significant work.

Special thanks to Sotheby's Anthony Grant, Vice Chairman, Americas, Executive Vice President; International Senior Specialist, Contemporary Art; and auctioneer Alexander Rotter, Co-Head of Contemporary Art Worldwide, who managed and supported the auction.



David Hammons, *Dirty Money*, 2012. Tarp and acrylic on canvas, 89 x 57 inches. Courtesy the artist.

Annual Giving 2013-14

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



Director Circle (\$25,000+)

The Andy Warhol Foundation for the Visual Arts
Anonymous
Emerson
Alison and John Ferring
Gateway Foundation
Koenig & Clinton, New York
Nancy and Kenneth Kranzberg
Missouri Arts Council
National Endowment for the Arts
Clare Davis and David Obedin
Paula Cooper Gallery
Emily Rauh Pulitzer
Regional Arts Commission
Jeanne and Rex A. Sinquefield
Wells Fargo Advisors
Whitaker Foundation

Curator Circle (\$10,000-\$24,999)

Anonymous
Arts and Education Council
Susan Barrett and Chris Poehler
Nancy Reynolds and Dwyer P. Brown
Alexis M. Cossé and Erik Karanik
Elizabeth Firestone Graham Foundation
Karin and Peter Haas
Ann and Randy Lipton

Susan McCollum
The Middle Fund
Monsanto Fund
Isabelle and Jean-Paul L. Montupet
Donna Moog and Leonard Landsbaum
Novus International, Inc.
Dorte and Jim Probststein
Ringier AG, Zürich
Ann R. Ruwitch and John Fox Arnold
Mary Ann and Andrew Srenco
Susanne Vielmetter Los Angeles Projects
The Trio Foundation of St. Louis
U.S. Trust, Bank of America Private Wealth Management
Pat Whitaker and Dick Miles
William E. Weiss Foundation
William T. Kemper Foundation

Collector Circle (\$5,000-\$9,999)

Anonymous
Employees Community Fund of Boeing St. Louis
Bryan Cave
Cheim & Read, New York
Julie and David Drier
Edward Jones
Flemish Ministry of Culture
Jeffrey Fort
Sandra and David Gantt
Jan and Ronald Greenberg
JP Morgan
Phyllis and Kenneth Langsdorf
Sandra and Joseph Lehrer
Judith and Jerome Levy
Karen and Mont Levy
Lisson Gallery, London
Maritz
Joan and Mitchell Markow
Neiman Marcus
Rebecca and David Nelson
Nestle Purina
Leslie and Jacob Reby
Carol and Michael Staenberg
StoryTrack
Studio 2108 LLC
Donald M. Suggs
Webster University
Josephine and Richard Weil
William Shearburn Gallery
Sherry and Gary Wolff

Patron (\$1,000-\$4,999)

Dianna and J. Joseph Adorjan
AIGA St. Louis
Alive Magazine
Anonymous
Shelby and Jim Arsenault
Bank of America
Nini and Clarence Barksdale
Kyle Baxter and Alan Ratchford

Tania Beasley-Jolly and William Jolly
Cathy and James G. Berges
Eleanor and Blake Blakemore
Laura and Thomas Boldt
Ramsey and Mark Botterman
Buckingham Asset Management
Bunny and Charles Burson
Elissa and Paul Cahn
Sarah and Andrew Carlson
Brad Cloepfil
Barbara and Charles Cook
Constance and Thomas Cossé
Ellen and Durb Curlee
JiaMin and Michael Dierberg
Yvette and John Dubinsky
Barbara Eagleton
Sima Familant
Fleishman Hillard
Margretta Forrester
Fox Family Foundation
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Galerie Barbara Weiss, Berlin
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Stacey George
Richard Gerrig and Timothy Peterson
John Brase and Edward Giganti
Jan and Rand Goldstein
Terrance J. Good
Barbara B. Goodman
Joan Goodson
Graybar Electric Company Inc.
Greensfelder Hemker & Gale, P.C.
John H. Grizzell
Cheri Hoffman
Meredith and Jim Holbrook
Jessica Holzer
Honor Fraser Gallery
Huffords Jewelry
James C. Jamieson III
Louise and Richard Jensen
Anjali and Atul Kamra



KDHX 88.1
Patty and Gary Krosch
Katherine and Marc Lazar
Lehmann Maupin Gallery, New York and Hong Kong
Rosalyn and Charles Lowenhaupt
Gregory Lukeman
Lyons Wier Gallery, New York
Kimberly MacLean
Madewell St. Louis
Major Brands
Matthew Marks Gallery, New York
Margaret McDonald
Carolyn and Joe Miles
Cathy and Jonathan Miller
Eleanor J. Moore
Midge and J. Patrick Mulcahy
Nelsen Buxton Collection
Cathy Barancik and Steve Novik
Julia and Lawrence K. Otto
Philip Slein Gallery
Saks Fifth Avenue
Justin Scarbrough
Ulrike and Thomas Schlafly
Lois and Vincent Schoemehl, Jr.
Alexander Schonwald
Sanya and Julian Schuster
Susan and David Sherman III
Betty and Thad Simons
St. Louis American
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Annual Report 2013–14

Contemporary Art
Museum St. Louis
Fiscal year July 1, 2013–
June 30, 2014

%

25,495

Total attendance

124,247

Visitors to camstl.org

7,691

Public program
attendance

13,380

Facebook fans
(as of Sep 2014)

3,556

Youth served through
education programs

8,904

Twitter followers
(as of Sep 2014)

468

Members

501

Instagram followers
(as of Sep 2014)

%

CAM People

Staff

Lisa Melandri,
Executive Director
Brie Alley, *Assistant Director
of Development*
Kristyn Brown,
Development Assistant
Jessi Cerutti,
Interim Registrar
Liz Deichmann, *PR/Marketing
Assistant*
Alex Elmestad, *Manager
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Interpretation*
Morgan Heern, *Private Events
Coordinator*
Alex Ihnen, *Director of
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Unitey Kull, *Director of
Marketing and Audience
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Denise McCracken,
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Giving Manager*
Steve Morby,
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*Community Engagement
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Carianne Noga, *Visitor
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Finance and Administration*
Melanie Woody,
Assistant to the Director

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Ann Blakemore
Chris Bowman
Bailey Catenazzo
Victoria Donaldson
Claire Fox

Ron Gore
Matthew Hannon
Morgan Heern
Laura Knoblock
Rocky Pardo
Seth Rogers
Shelby Schroll
Daniel Stumeier
Jamie Wiechens

Interns

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Travis Cornejo
Jessica Dismuke
Amelia Farley
Alexandra Feldhausen
Madeline Foy
Bryce Heatherly
Julia Kalkbrenner
Megan Koboldt
Alexis Machino
Kelsey McGinnis
Hannah Mueller
Yvonne Muren
Rocky Pardo
Alex Phillips
Austin Pollock
Rachel Tuteur

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We alight from our train onto the platform like mercury into mercury — accelerating and accumulating as the contents of each carriage flow through the exit gates and outwards we flood, flowing out onto the pathways absorbed into the blurred silvery rivers swirling around the avenues and streets in and out of buildings — and all going somewhere.

There is little time to scrutinise the determined faces, minty breaths and streamlined hair-dos of all these passers by. All wear voluminous padded clothing in slick technologically advanced fabrics that reflect both light and touch giving them the metallic look of bubbles underwater and the non-stick feel of something approaching nothing. Their suits inflate to create a giant upholstered fast moving glacier supporting a bobbing payload of well preened disembodied heads. There is the whisking slither sound of fabric over fabric as bodies hurtle along.

At a corner turn, we get a glimpse of feet. Each foot is armed with sharp-toothed shoes sporting diamond and metal-ended heels like a stone cutter. The pavements are smooth and polished from their constant abrasion and yet these sharp heels are the only thing that cuts a grip into the glossy slabs from which they are hewn. These millions of scuttling and cutting feet create a scouring dust that acts as a polishing agent for the padded bodies. The rounded and glassy towers of this city have been excavated and fashioned from the ground upon which it was originally founded. Every curvaceous arch and hollowed hall. High above, the roof-top gardens are just remnants of the former landscape, and amongst their trees you can see the small wooden huts on stilts that are the only architectures that were ever actually built. As time has passed, the earth below has been continually eroded and the structures have become ever taller. The rapid swirling movement of the population cuts deeper downwards into the rock, excavating its own future and creating the avenues and streets that we see today. The further up any given skyscraper you look, the further back in time. The further down, the more recent the sculpt, each new sub level supporting its architectural ancestors above.

This constant flow is impossible for any individual to sustain of course, and the bones and dust of previous generations remain simply where they stopped moving in the upper layers of the towers. For each youthful generation that cuts its level downwards into the earth, there is one that is left up there in the past. In time, the last patch of ground will be completely eroded by the whirling inhabitants, hurtling the living population into space like so many pearls suddenly cut loose from their strings. Their diamond heels will grip at nothing and their padded suits will reflect like stars. Leaving the skeletal ball of the planet tumbling behind.



- | | | |
|---------------|----------------|---------------------|
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Hours

Wednesday 11–6

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Address and Parking

Contemporary Art
Museum St. Louis

3750 Washington Boulevard
St. Louis, MO 63108

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

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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.

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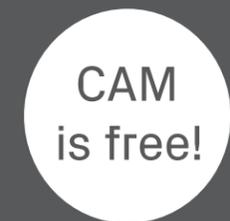
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