



Mesh

Contemporary Art
Museum St. Louis
Magazine 2015–16

Front cover
Sam Fox School of Design & Visual Arts at Washington University in St. Louis: ACCUMULUS, installation view (detail), Contemporary Art Museum St. Louis, June 5–September 13, 2015.

Back cover
Nomad Studio: Green Varnish, installation view (detail), Contemporary Art Museum St. Louis, May 23–September 27, 2015.

Inside front cover
Barnaby Furnas: The Last Flood, installation view (detail), Contemporary Art Museum St. Louis, January 16–April 11, 2015.

About CAM

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Nomad Studio: *Green Varnish*, installation view (detail),
Contemporary Art Museum St. Louis, May 23–September 27, 2015.

Letter from the Director



Dear Friends,

What a year it has been! The Museum has engaged audiences in important ways: we’ve been a forum for dialogue for many different communities and we’ve continued to reimagine our extraordinary home, expanding the ways in which art can be experienced—from Pedro Reyes’s participatory clinic to Nomad Studio’s green installation in the courtyard. Now, with the advent of our new café, we’re transforming the way our visitors—many of whom are neighbors—spend time here.

The year ahead offers ever-more wonderful opportunities to entice and engage audiences with the work of a number of luminaries. Hurvin Anderson and Mark Bradford push the boundaries of painting to examine identity, culture, and the most relevant social issues. Manipulating mediums like fiber and clay in ways that surprise and delight us, Sheila Hicks and Arlene Shechet encourage us to explore the depths of materiality.

The seventh iteration of our *Great Rivers Biennial* offers an extraordinary snapshot of artistic talent right here in our backyard, as seen through the lens of some of the most important artists and curators nationally. CAM’s partnership with Gateway Foundation remains one of our deepest and closest, and it is a point of great pride to be the stage upon which these new faces enter the art world.

This year we hope to see you often and that you stay awhile—visiting and revisiting the works on view, participating in incredible opportunities to speak directly with artists, and engaging in the myriad programs for people young and old. As a free museum, now more than ever, CAM invites St. Louisans to take advantage of all that we have to offer.

A handwritten signature in dark ink, appearing to read 'Lisa Melandri'.

Lisa Melandri
Executive Director

New
at CAM

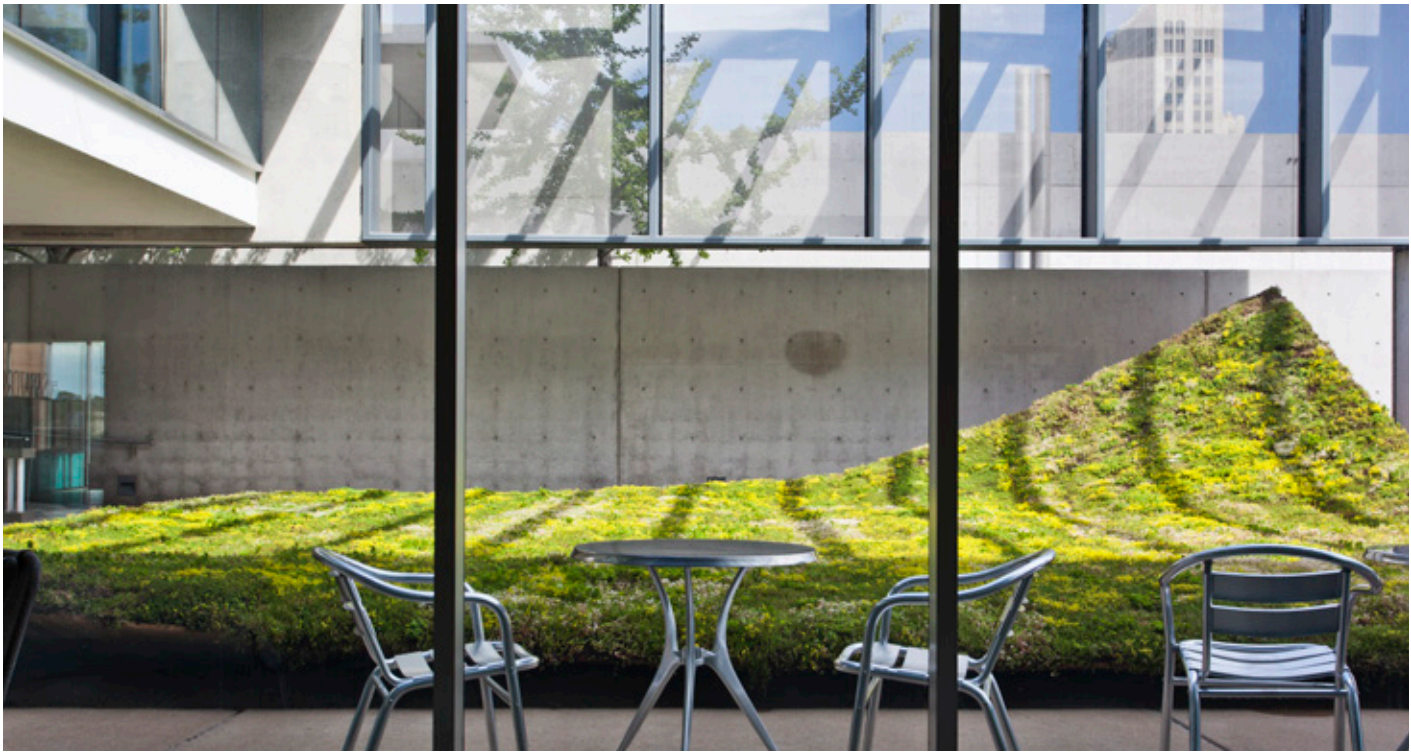


We live in denial within vanishing landscapes.

Innovation through Design

Thanks to the generosity of our local community,
two new extraordinary site-specific installations have
graced the exterior of the Museum.

Nomad Studio: Green Varnish, installation view.
Contemporary Art Museum St. Louis, May 23–September 27, 2015.



Nomad Studio: *Green Varnish*, installation view, Contemporary Art Museum St. Louis, May 23–September 27, 2015.



Green Varnish, installation in progress.



Green Varnish, installation view.

Green Varnish

Designed by New York-based Nomad Studio, *Green Varnish* is the first major, transformational installation in CAM's courtyard, on view May 23 through September 27, 2015. This undulating yet modulated field of thousands of tiny succulents fills the 45-by-50-foot space, re-imagining the interior courtyard as a lush, growing sculpture. Made possible by a generous Innovation Fund grant from the Regional Arts Commission, *Green Varnish* represents an entirely new type of exhibition for CAM—one in which landscape architects are commissioned to create a living installation.

Headed by William E. Roberts and Laura Santin, Nomad Studio is known for their innovative approach to combining contemporary art and design with natural elements. In their award-winning work, seen around the world, the group has focused on the social and environmental impact of landscape design.

A truly collaborative installation, *Green Varnish* would not be possible without the involvement of local companies Collab, who built the structure, and Green Roof Blocks, who installed the “vegetated blanket” of many varieties of sedum. The vegetation is maintained by the master gardeners at the renowned Missouri Botanical Garden. Nomad Studio will envision a new courtyard installation re-using these materials for summer 2016.



Accumulus, installation in progress.



Accumulus, installation view.

Accumulus



Sam Fox School of Design & Visual Arts at Washington University in St. Louis: *Accumulus*, installation view, Contemporary Art Museum St. Louis, June 5–September 13, 2015.

Composed of thousands of translucent, interlocking wire and plastic panels, *Accumulus* glistens weightlessly above CAM's front entrance. On view June 5 through September 13, 2015, this site-specific installation was created by graduate architecture students from the Sam Fox School of Design & Visual Arts at Washington University in St. Louis. The project is the culmination of a semester-long design process by the university's digital fabrication design studio.

Tucked away within the entry cantilever, *Accumulus* is largely concealed from a distance. It is only when viewed from below that one can truly appreciate the translucent shapes reflecting the changing sunlight, dappling the sidewalk with prismatic effects.

With its delicate accumulation of small forms and textures, the cloud-like installation provides a light-filled contrast to the concrete exterior of the building. In this transitional space, the hand-assembled units ultimately form a luminous mass that is as much about welcome and curiosity as it is about optics and perception.

With the guidance of lecturers Jason Butz and Lavender Tessmer, the installation was conceived, designed, and fabricated by Jay Bassett, Qian Huang, Boxun Hu, Jeffrey Lee, Chun Liu, Alex Melvin, John Patangan, Joseph Vizurraga, Lingfeng Zhang, and Yue Zhang.

New! CAM Café Now Open

The Museum’s newly opened café offers fresh, seasonal lunch fare curated by CAM, featuring Mississippi Mud Coffee, Winslow’s Home scones and cookies, Breadsmith baked bread, and Serendipity ice cream. With a selection of sandwiches, salads, treats, coffee, and cocktails, the café is now the perfect stop for lunch, a quick coffee break, or happy hour.

The café is open during Museum hours with lunch served 11:00 am–2:00 pm and bar service until 8:00 pm every Thursday and Friday. Members receive a discount.

Visit camstl.org/cafe for seasonal menu.



Best 2-for-1 Destination in Town

When the Pulitzer Arts Foundation reopened with expanded gallery space in May 2015, they also expanded their hours to match CAM’s, Wednesday through Saturday. To celebrate our status as St. Louis’s best “twofer,” both institutions now offer back-to-back 30-minute daily exhibition tours: start at the Pulitzer at 12:30 pm then head through the courtyard to CAM at 1:00 pm. Stick around for a late lunch or coffee in the café.



Courtesy the Pulitzer Arts Foundation.

Exhibitions by the Book

CAM is pleased to announce a number of new Museum-published catalogs to accompany its recent and upcoming exhibitions, including *Hurvin Anderson: Backdrop*, *Michael Staniak: _IMG*, and *Wyatt Kahn: Object Paintings*. The new monographs *Arlene Shechet: All at Once* (published by Institute of Contemporary Art/ Boston and Prestel) and *Lisa Yuskavage: The Brood: Paintings 1991–2015* (published by Skira Rizzoli) will also be available in the CAM Shop alongside their exhibitions.



Shop at CAM

The CAM Shop features a selection of unconventional, artist-made and art-inspired items, including jewelry, toys, and gifts in tandem with each exhibition season, along with our own “Contemporary” collection of t-shirts and totes. Every purchase benefits the Museum, and CAM members receive a 10% discount.

Visit the CAM Shop in the Museum or online at shop.camstl.org.

Open Studios STL

12 New at CAM



This year marks the tenth anniversary of Open Studios STL, with over 200 St. Louis-based artists and art spaces open to the public during the weekend of October 3–4, 2015. To mark this milestone, CAM is partnering with Firecracker Press and Central Print to create commemorative passports and posters. Participants can explore on their own or choose from a wide variety of special tours as they meet artists, view their working spaces first-hand, and discuss their work. Every year CAM creates a comprehensive and interactive website for viewers to search and create their own itineraries.

Visit openstudios-stl.org for a directory of artists, searchable map, tours, and event information.



Art:314

CAM celebrates its second iteration of Art:314 on Friday, October 16, 2015. Introducing a new generation of collectors to the local artistic landscape, the evening features music, dancing, and a silent auction of work by St. Louis artists at a range of price points. Participating artists include Brandon Anschultz, Lyndon Barrois, Jr., Nanette E. Boileau, Bunny Burson, Juan William Chavez, Jennifer Everett, Tate Foley, Gina Grafos, Kahlil Irving, Grace Kubilius, Cole Lu, Tom Reed, Edo Rosenblith, Buzz Spector, and many more. Artists receive fifty percent of the proceeds.

Last year, under the guidance of CAM's Junior Board, Art: 314 raised more than \$40,000. The event benefits Open Studios STL, CAM's annual celebration of local artists, and the Front Room exhibition series, which highlights emerging artists. *Tickets start at \$35. Sponsorship opportunities available.*

Visit camstl.org/art314 to view artwork and purchase tickets.



13 New at CAM

Silent Auction,

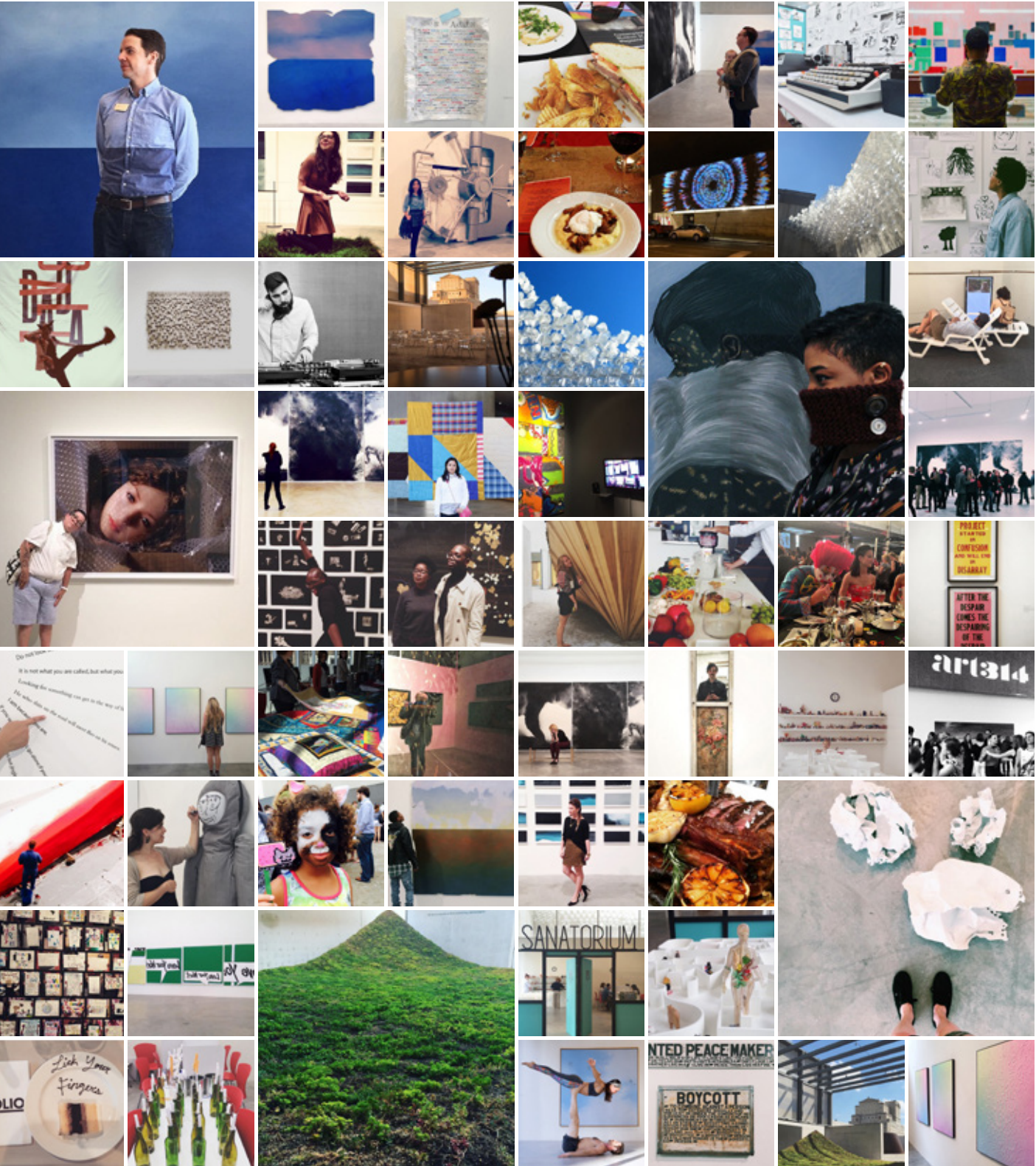


art314

Loud Party

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

Visitor Grams



Year
Ahead

Hurvin Anderson, *Diego* (detail), 2013. Acrylic and oil on linen, 109 x 59 1/4 inches. Collection of Bridgett and Bruce Evans, Boston.

Exhibitions

Hurvin Anderson: Backdrop

British artist Hurvin Anderson is best known for evocative paintings that engage with charged social histories and shifting notions of cultural identity. His depictions of lush Caribbean landscapes and urban barbershops explore themes of memory, place, and the indelible connection between the two. Anderson applies paint with deceptive ease, as if eager to capture the scene before it drifts away; figure and ground blend to create compositional spaces where subjects fluidly project forward and recede back into permeable picture planes. The resulting compositions appear slightly distant and are imbued with longing. The most comprehensive survey of Anderson's work to date, *Backdrop* examines the artist's practice in depth, presenting new and recent paintings alongside previously unseen sculpture, works on paper, and photography.



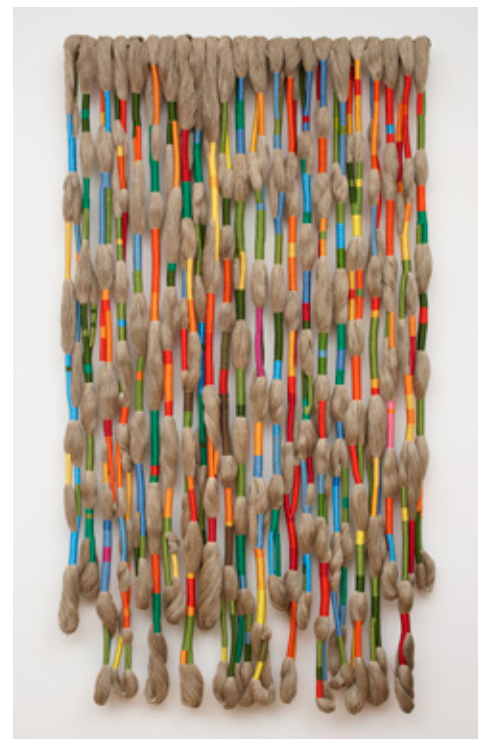
Hurvin Anderson, *Peter's: Sitter's II*, 2009. Oil on linen, 73 ¾ × 57 ½ inches. Zabludowicz Collection, London.

Fall 2015

September 11–
December 27

Sheila Hicks

Paris-based American artist Sheila Hicks has been creating abstract hand-woven, fiber-based installations and sculptures for nearly sixty years. From large-scale commissions to gallery exhibitions, her multifaceted practice spans the worlds of commercial production and fine art, while also drawing on indigenous traditions from around the world. CAM's exhibition maps a cross-section of Hicks's artistic output from the 1960s to the present, bringing together major works from private and public collections, alongside selections from the artist's ongoing series of small-scale portable weavings, or *minimes*. Experimenting with classical textile techniques like dyeing, spinning, and weaving, Hicks has developed her own idiosyncratic style, incorporating natural and synthetic fibers and even everyday office supplies into surprising, exuberant forms. The intense tactility of her objects and the riotous color of her installations expand fiber's kinship with both painting and sculpture; together, they exemplify her masterful and ongoing articulation of color, materiality, space, and scale.



Sheila Hicks, *Full Regalia*, 2007. Natural linen, triple-dyed embroidery cotton, 96 × 54 × 5 inches. Courtesy the artist and Sikkema Jenkins & Co., New York.

Wyatt Kahn: Object Paintings

Object Paintings is the first solo museum exhibition of work by New York-based artist Wyatt Kahn. Containing references ranging from Soviet architecture to Cubism, Kahn's work explores how paintings can be made entirely without paint and hover between two and three dimensions. The exhibition features the artist's signature abstract constructions, which he creates by stretching unprimed canvas over irregular, hand-cut wood panels that are pieced together, as well as more recent works, known as object paintings, that form recognizable objects—for example, a clock, a drum, a guitar. In addition, the exhibition premieres a new series of large-scale drawings and relief paintings composed of multiple panels of varying depths. Taken as a whole, *Wyatt Kahn: Object Paintings* investigates how we read signs and symbols and communicate narrative and content through abstract works of art.



Wyatt Kahn, *Bad Girl*, 2015. Canvas on canvas on panel, 96 × 68 ½ inches. Courtesy the artist and Galerie Eva Presenhuber, Zürich.

Street Views

Marilyn Minter: I'm Not Much But I'm All I Think About

I'm Not Much But I'm All I Think About (2011), a single-channel projection by New York-based artist Marilyn Minter, is the latest installment in CAM's Street Views series of large-scale video works projected on the Museum's facade. Simultaneously humorous and self-consciously narcissistic, the film features an oozing gray liquid, its mesmerizing undulations evoking the bubbling of a hot spring or pool of molten lava. The letters M and E descend from above and rupture the metallic liquid surface, slowly becoming submerged. This process continues with subtle variations, the letters alternately appearing in silver and gold, as well as in the form of M&M candies. The letters rotate, spelling the word "ME" but also "MM"—the artist's initials. This work, like much of Minter's practice, plays with ideas of identity, anxiety, and bravura.



Marilyn Minter, *I'm Not Much But I'm All I Think About* (still), 2011. HD video, 3 minutes. Courtesy the artist and Salon 94, New York.



Hurvin Anderson. Courtesy Thomas Dane Gallery.



Duro Olowu. Photo: Zete Marton.

Duro Olowu
What brought you to painting?

Hurvin Anderson
My older brothers were always drawing from comic books and photographs. One of Rupert's drawings was framed and hung up, and that was like the holy grail of art for me. Claude also drew, but he mainly took photographs. He always had a camera of some kind—a Praktica, Polaroid, Rolleiflex. I went to an exhibition in Birmingham when I was about eleven. A schoolteacher called Gilroy Brown had put up an exhibition in a church hall, and we said, "Oh! Let's go and see." And I looked around and saw this work and I thought, "Oh, this is all right." So I think the seeds were laid then.

Was this work by different people?

Yes. Local artists. I don't remember who, but I realized work could be shown in this way and that you could do something with these things that you did at home. There was another teacher at school, Malcolm Clealand. He was one of the first people who said, "You should draw from life."

Nigerian-born, British-educated fashion designer and independent curator **Duro Olowu** interviewed **Hurvin Anderson** for the catalog *Hurvin Anderson: Backdrop*, published in conjunction with the artist's fall 2015 exhibition at CAM. The following is an excerpt from their conversation.

A Kind of Distance

I didn't actually go to his classes at the time, but he was revolutionary for me. I was always in the house, just sitting and drawing. But the idea of exhibiting and being an artist in the future never entered my mind.

Why?

I didn't really know what it meant.

But then you decided to go to art school.

Well, I kind of went this long route. I started quite late. There were a few years of unemployment and confusion.

Deciding what to do?

Not so much deciding, just doing other things.

At that time, what was your ambition? To go to art school or find a job?

I thought being an artist meant making lots of conceptual works and I didn't see how I fit into that. But, again, Malcolm Clealand said to consider it. So, I did an Art

Foundation course and then I got a place at Wimbledon School of Art.

What was the first work that, when you were going to Wimbledon, working on your art, really made an impact on you?

Keith Piper did this collage, *Go West Young Man* (1987), a fourteen-panel piece combining black-and-white photographs and text. It plays on racial, historical, and social perceptions of a black man in different guises. And this was very important for me at that time in terms of the idea of what a black artist should be doing and thinking. What was interesting for me was the underlying humor, while a lot of other artists were extremely serious about what they were doing.

Did you feel the work of black British artists was well represented in museums and other cultural institutions in a way that made working successfully as a black British artist seem possible and inspiring?

I guess I didn't see that much, but growing up where I did, in

Birmingham, we had our own successful role models with important things to say. For example, in my early teens, David Hinds from the reggae band Steel Pulse lived five doors away. We also knew of the poet Benjamin Zephaniah. So the idea of existing in the art world was OK. It wasn't like, "Oh, you guys aren't supposed to do this," even though that was maybe the perception that most people had.

I often wonder if the subject matter and context of your work comes from memory or from photographs.

I do work from photographs, but then I'll reconstruct them, so it's also a memory. Or maybe the photograph will remind me of a scenario or incident.

Do you democratize your memories or do you try and make them more personal in relation to things you include?

I do make them more general, as I worry about entering into nostalgia, where it's almost too personal. So I try and create a kind of distance.

Your landscapes are so densely composed. Is it more difficult to do landscape work as opposed to portraits?

Yes. But the landscape work came from the portraits, in that while only doing portraits I thought I was getting too close, too familiar, too nostalgic. With landscapes you open up something else that may not have been there in the first place. For want of a better word, motifs or codes appear within the barriers.

So signage or a telephone pole jutting through a forest or jungle, or a barbed-wire fence winding through the landscape or road, it resonates; it gives the painting clarity, but it doesn't lose its mystery and edge. You think, "Oh, what a beautiful general landscape," but then you think, "No, it's a particular place. I may not know it, but if I drove by it, I would."

You would know it.

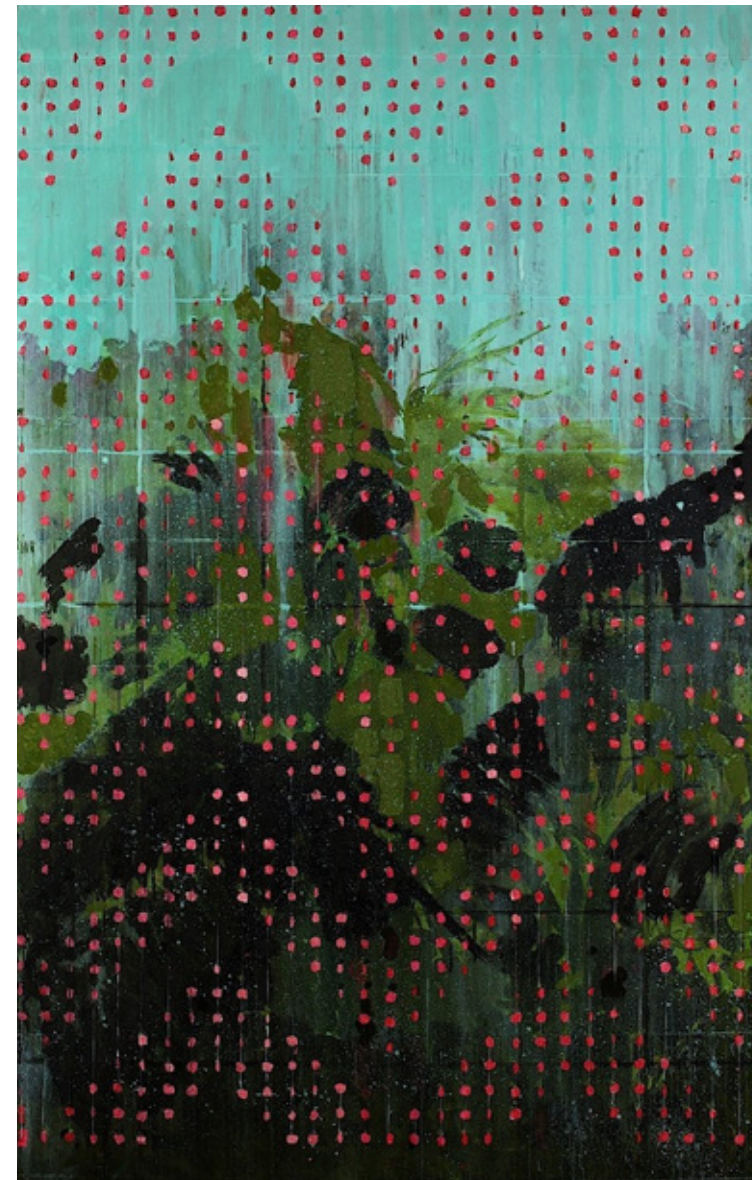
I know from my own work that one's heritage or upbringing often comes through, subconsciously or otherwise. The woman posing against the cabinet-enclosed television in *Untitled (Lady / TV)* (2007) and the geometric painted window bars in *Untitled (Welcome Series)* (2004), for example, bring your Afro-Caribbean heritage to the fore without overtaking the painting. How do elements of your upbringing play out in your work?

I've tried, actually, to remove it, but it always comes back in a different form. But I think I'm conscious of it. I like to look at things that I grew up

with. The Jamaican kitsch aesthetic is fascinating because, unconsciously, there's an African connection there.

It certainly comes through in your work. Even in your more abstract paintings and landscapes with motifs, such as the barbed-wire series. But what I think is interesting about your work is that it remains very modern. How difficult is it to make your portraits as contemporary as possible, as opposed to nostalgic?

I guess it's about looking and refining and removing things—deciding what to keep and what to take away.



Hurvin Anderson, *Beaded Curtain — Red Apples*, 2010. Oil on canvas, 94 1/2 x 59 inches. Private collection, New York.



Lisa Yuskavage, *Day*, 1999–2000. Oil on linen, 77 × 62 inches.
Courtesy the artist and David Zwirner Gallery, New York.

Lisa Yuskavage: The Brood, Paintings 1991–2015

Lisa Yuskavage: The Brood surveys twenty-five years of the artist's work, espousing her bold vision for contemporary figurative painting. Originating at The Rose Art Museum of Brandeis University, *The Brood* is Yuskavage's first solo museum exhibition in the United States in over fifteen years, and is not so much a comprehensive survey as an account of her development and identity as a painter. Inviting viewers to focus on relationships between panels, between figures, and to their own bodies, Yuskavage presents both the practice of painting and the female body as sites of defiance and decadence. Merging the high-craft refinement and grand tradition of oil painting with the expansive vocabulary of female transgression and empowerment, Yuskavage's boisterous palette and paint application extend that same characteristic to her subjects, provoking the viewer's eye while tempting the imagination.

Spring 2016

January 15–
April 3

Arcangelo Sassolino

Through an industrial, mechanical visual language, Arcangelo Sassolino engages objects in destructive actions that intrigue the viewer but likewise pose a spatial threat as they rupture, inflate, and explode. Sassolino engages notions of pace, rhythm, and velocity to sculpt his kinetics, working with a team of experts throughout the planning and execution to ensure his desired effect. His work reveals the tension between fascination and fear when confronted with a dangerous act. Creating moments that are as urgent as they are captivating, Sassolino pushes the spectator's psyche into a strange and unusual place—one that is cognizant of the destruction taking place yet absorbed by its aesthetic capacity. Through his work, Sassolino re-creates the destructive acts that unfold before our eyes every day—whether enacted in our immediate surroundings or broadcast in the media.



Arcangelo Sassolino, *Figurante*, 2009. Steel, bone, oil pump.
75 × 67 × 23 cm (head). Courtesy the artist and Galleria Continua, Italy.



Tala Madani, *Lit Up*, 2013. Oil on linen, 16 × 14 inches.
Courtesy the artist and Pilar Corrias, London.

Peter Sutherland: Forests and Fires

Forests and Fires is Michigan-born artist Peter Sutherland's first solo exhibition in his native Midwest. Sutherland uses a wide variety of striking landscapes as the subjects of his photography, from mountain ranges to tropical forests, evoking incongruous feelings of awe, imminent danger, and the sublime. Printing his photographs on perforated vinyl decals, which are then methodically applied onto sheets of sterling board, a type of industrial building material, Sutherland engages the language of both photography and painting, expanding the possibilities of both media. The industrial nature of Sutherland's material counters his use of natural landscape imagery. His compositions are fragmented, and the piecemeal pattern of the particle board emerges through the perforated vinyl, creating an atmosphere of hazy disorder. Sutherland's work argues that industrial progress and the natural sublime are fundamentally incompatible, transforming the landscape genre into a conduit for powerful social commentary.

Tala Madani

For more than a decade, Tehran-born, Los Angeles–based artist Tala Madani has developed a signature practice centered on playful yet provocative representations of men. Her bracingly deadpan paintings, drawings, and stop-motion animations satirize conventional notions of masculinity, recasting the male figure in scenarios that mock virility and redistribute the dynamics of power. Madani's unflinching rendering of bodily fluids and human waste encourages a larger consideration of issues related to authority, desire, and shame. In her most recent work, she adds further texture to these depictions with the introduction of iconic images from mid-century British children's books. Madani's presentation at CAM—her first solo exhibition in an American museum—premieres a series of work that extends her recent engagement with 3D technology and indirectly explores the iconography of the smiley face, which serves as further grist for her investigation into the sociocultural roots of pervasive racial and ethnic visual stereotypes.



Peter Sutherland, *The Origins of Slings*, 2014. OSB, inkjet on perforated vinyl, matte medium, 72 × 48 inches. Courtesy the artist and Still House Group, New York.

Arlene Shechet

Across plaster, porcelain, and paper, New York–based artist Arlene Shechet’s intensive, playful practice consistently pushes the boundaries of what sculpture can be. Over the last decade, she has worked extensively in ceramics, crafting a visual language that breaks many of the medium’s conventions. Shechet takes advantage of the inherent hollow nature of ceramics to produce astonishing, often lopsided objects that hover on the brink of collapse. With their visceral texture and suggestive, often elevated forms, Shechet’s works merge the sublime and the grotesque. For her exhibition at CAM, the artist premieres a series of free-standing sculptures alongside several works from her series *Parallel Play*, developed during a residency at New York’s Dieu Donne Paper Mill in 2012. Giving new meaning to the idea of “work on paper,” the *Parallel Play* series occupies a space between two and three dimensions, serving as an immediate, spontaneous foil to her larger sculptural practice.



Arlene Shechet, *No Noise*, 2013. Glazed ceramic, painted wood base, 17 x 16 x 13 inches. Courtesy the artist and Sikkema Jenkins & Co., New York.



Lisa Yuskavage. Photo: El Camp.



Katy Siegel. Photo: Ann Weathersby.

Lisa Yuskavage spoke with Katy Siegel, professor of art history and chief curator of the galleries at Hunter College and curator at large at the Rose Art Museum, for the catalog *Lisa Yuskavage: The Brood, Paintings 1991–2015* (Skira Rizzoli, 2015), published in conjunction with her major survey exhibition traveling to CAM in spring 2016. The following is an excerpt from their conversation.

Model Woman

Katy Siegel
There is a sense of submission and aggression in the viewer’s relationship to your paintings. You’ve spoken about realizing you were letting painting be on top, and that you were being submissive to it.

Lisa Yuskavage
It’s very easy in a studio to get overwhelmed by all the things you could possibly do, or should do, or the things you’re responsible for. You get to a point where you have to be stronger than those noisy currents. It comes down to flipping the dynamic. One of the most effective paintbrushes is one’s willfulness.

How have other artists responded to your work?

When I showed the *Bad Babies* in 1993, it wasn’t resoundingly positive, although some were very positive and sought me out when I didn’t show again for a while.

Like whom?

Laurie Simmons, who was a complete stranger to me at the time, very sweetly wrote me a postcard that

said, “I saw that show. What happened to you? I look forward to seeing more.” Chuck Close and Cindy Sherman, too. Interestingly, it was artists who emerged in the 1980s. Their generosity taught me that artists are another artist’s most vital ally. And Chuck was the first to tell me that one of the problems people will have with my work is not the sex but the vulgarity, which is still culturally unacceptable for women artists.

Did you think those positive responses came from an older generation that maybe didn’t feel competitive with you?

My guess is that they could just see that my work was weird and worth supporting. In some ways, I was in step with the identity politics that ruled the art of those times, but I also didn’t fit in either. Back in the early 1990s, I remember naively thinking that I was in trouble because I wasn’t in the *Bad Girls* show . . .

Which one? There were six.

The one at the New Museum, organized by Marcia Tucker. Marcia

and I became close friends, but she was not tuned into my work in time for that show.

You’re often talked about as a member of the gang of “bad girl” painters. Aside from not being on Marcia’s radar, why weren’t you ever grouped with those other women?

I was listening to a interview with the writer Isabel Wilkerson about how she chooses what she reads in the hope that it will change her opinions. She posited a fascinating idea, “confirmation bias,” that people favor information that confirms their preconceptions, regardless of facts. My work did not neatly fit a pre-conception of what a heterosexual female should be making in 1992. I actually overheard a young woman looking at a painting of mine say, rather angrily, “She *better* be gay!”

The question of being a woman and how that situates one socially and psychologically is so basic to your work. It’s clear that you belong to that moment when artists were asking those questions. That sense of social type and generality, playing with it and →

Spring 2016

January 15–
April 3



Ned Vena, *White G #3*, 2014. Rustoleum enamel on linen stretched over shaped wooden panel, 63 x 48 inches. Courtesy the artist and Real Fine Arts, New York.

Ned Vena

Ned Vena’s austere monochrome paintings, abstract compositions, and conceptual preoccupations evoke a myriad of 20th-century influences from Malevich to Stella. But despite his affinity to historical precedents Vena is primarily known for his use of industrial materials and processes, including Rust-Oleum paint and rotary cut vinyl stenciling. At CAM, Vena debuts his “G” paintings, pristine white canvas G’s in collegiate font that are exhibited side-by-side along the gallery walls. This act of replication evokes an assembly line, presenting the paintings as the product of industry, rather than the artist’s own gestures. Closer inspection reveals the presence of distinct characteristics among each work: while each of the G’s was produced through uniform methods and materials, they retain distinct indexical marks from the artist’s process of reproduction. Celebrating the enduring freedom of materials, even when subjected to the most exacting methods, Vena’s work demonstrates the triumph of diversity within homogenizing systems.

questioning it, got gradually more specific through the 1990s. I think you first announce it in *Blonde Brunette and Redhead*. You're an enormously abstract thinker for someone who doesn't want to say that she is a conceptual painter.

More synthetic than conceptual.

It's abstract in the sense that it's structural thinking—seeing the types and categories, rendering them as characters, as archetypes. The women are archetypes, too: blonde, brunette, and redhead. It was such a central tenet for the Pictures Generation to point out the images we see and their deep conventionality.

Once you understand conventions, you can start playing with them.

What's unusual about your work is that you developed an interest in the conventions of how things are made.

Yes, pictorial conventions, and then upending them, are quite important to me. That's the reason I moved on from that early work and began making the maquettes and working from *Penthouse*.

The ability to move back and forth between being the person who's looking and being the person who's looked at seems very active in your work, especially in the *Penthouse* images.

On a YouTube video related to the opening of one of my exhibitions, some troll wrote: "Well she *clearly*"—and I like the word "clearly" in this context—"desperately wants to be the women in her paintings, but can't." Those *Penthouse* chicks—I remember looking at them as a girl, thinking, "If that's a woman, then what the fuck am I?"

Going back to the kind of representation you saw when you were young, and figuring out the typology and its conventions, is really important.

I took the images that had stunned me the most as a kid—or stung me the most, or made me hot in the face. I decided to create my own images based on those pictures and pose my own models.

But it wasn't just any model; it was *the* model, "model" in the sense of being the original, the most essential.

Yes. That's when I thought that if I was going to work from a live model, it should be Kathy.

As opposed to a regular model, an artist's model, you chose your first blonde, your "ur-blonde" archetype.

Kathy was one of my first childhood friends. She was the foxiest girl in school and a cheerleader, a seemingly lighthearted person who was actually extremely complex. I was the dorky studious one, as a type—I would help with school-work and she would help procure the boys. A perfect gal pal symbiosis. Years later, I thought that if I was going to have a living person pose for me, it would have to be someone profoundly integral to my imagination. Every part of her image was very loaded as material for me.

She doesn't feel inert in those paintings. She feels powerful, potent—as if she's collaborating.

Well, yes. It takes a lot of psychological strength to lift something out of the gutter . . . these may be dumb ideas until they're not.



Lisa Yuskavage, *Triptych*, 2010–11. Oil on linen, 77 ¼ × 210 ¾ × 1 ½ inches. Collection of Liz and Eric Lefkowsky.



Lisa Yuskavage, *Brood*, 2005–06. Oil on linen, 77 × 69 inches. Collection of Jeffrey A. Altman.

Great Rivers Biennial

Summer 2016
May 6–
August 7

Lyndon Barrois, Jr.

Through a multi-disciplinary practice including collage, sculpture, costuming, and display building, Lyndon Barrois, Jr. examines questions of aesthetic value, race and representation, and the creation of meaning through imagery in popular culture. He begins his investigations in two dimensions, often incorporating images from various print media, then reconstructs these flat sculptures into three dimensions to create new or expanded narratives. For the *Great Rivers Biennial*, Barrois will install a basketball court inside the gallery. The court features sculptural objects organized into two opposing teams, with their placement and form informed by the position and movement of their corresponding player. Drawing parallels between athletic movements and sculptural forms, Barrois connects ideas of sport and spectacle while raising issues of objectification.

Valerie Cassel Oliver, Senior Curator at the Contemporary Arts Museum Houston on Lyndon Barrois, Jr.

[St. Louis and] the artists who live in it, are enthusiastically responsive to the world around them—artists like Lyndon Barrois, Jr., who so skillfully weaves ideas surrounding athleticism and fashion into spellbinding installations that speak to how the iconic black male body is perceived in today’s society. Work like his solidifies the concept that creativity knows no geographic bounds or borders. Through initiatives like the *Great Rivers Biennial*, the city will continue to nurture this palpable cultural vitality.

The Great Rivers Biennial Arts Award Program, a collaborative initiative between CAM and Gateway Foundation, identifies talented emerging and mid-career artists working in the greater St. Louis metropolitan area, providing them with a \$20,000 honorarium and a major exhibition at CAM. Three distinguished jurors selected the 2016 winners from more than 80 submissions. In conjunction with the opening of the 2016 *Great Rivers Biennial*, the jurors will return in May for a talk with the artists.



Nanette E. Boileau, *Coralled* (still), 2015. HD video, color, sound. Courtesy the artist.



Tate Foley, *The Fears of White Men*, 2010. Letterpress printed artist's book, edition of 24, 15 × 10 inches. Courtesy the artist.



Lyndon Barrois Jr., *Equilibrium*, 2014. Photocopies on newsprint, wooden stool. Courtesy the artist.

Nanette E. Boileau

Nanette E. Boileau bases her practice on the vast territory of the Louisiana Purchase, exploring the myth of Manifest Destiny and its stronghold in American ideology. Boileau maps her experience of the American West through writing, painting, and video field notes, presenting a visual vista and a platform for introspection and contemplation. For the *Great Rivers Biennial*, Boileau will produce a new installation titled *American Territory*, exploring the intersection of art and labor in the American West. A three-channel projection surrounds the viewer and brings Boileau’s experiences to life, forming a scene from the mountain region and transforming the gallery into an expansive panorama.

Paul Pfeiffer, Sculptor, photographer, and video artist, New York on Nanette Boileau

Jurying the *Great Rivers Biennial* was a privileged opportunity to survey the creative milieu in St. Louis today. For me, Nanette Boileau’s recent video work is an excellent example. With a dispassionate yet understanding eye she investigates the everyday texture of the Midwestern landscape: its interstate highways, cattle farms, and county fairs. There’s an economy and straightforwardness to Nanette’s style that connect it to a history of Cinema Verité and documentary photography. At the same time, she knowingly taps into the visual language of American advertising, giving her work the dreamy, otherworldly quality of a Marlboro ad or Levi’s commercial.



Anne Ellegood
Photo: Andre Vippolis



Paul Pfeiffer
Photo: Annette Hornischer



Valerie Cassel Oliver
Photo: Eric Hester



Tate Foley



Lyndon Barrois Jr.



Nanette E. Boileau

Tate Foley

Tate Foley’s work revolves around printing and the codex, exploring both the physical and non-physical characteristics of books and bookmaking. For the *Great Rivers Biennial*, Foley will further develop a body of work examining connections between language and social issues. Large-scale versions of custom wooden frames act as bulletin boards for messages printed using a mimeograph-like process. Altered post-printing to spell new words while leaving a history of the original word, the messages emphasize the necessity of communication. Foley also presents a large-scale twelve-channel video work that explores his idea of an “Omni Letter” and displays words spelled out phonologically. The spelling, based on pronunciation, allows the words to contain numerous other words, and aims to find a baseline with which to start a conversation.

Anne Ellegood, Senior Curator at the Hammer Museum, Los Angeles on Tate Foley

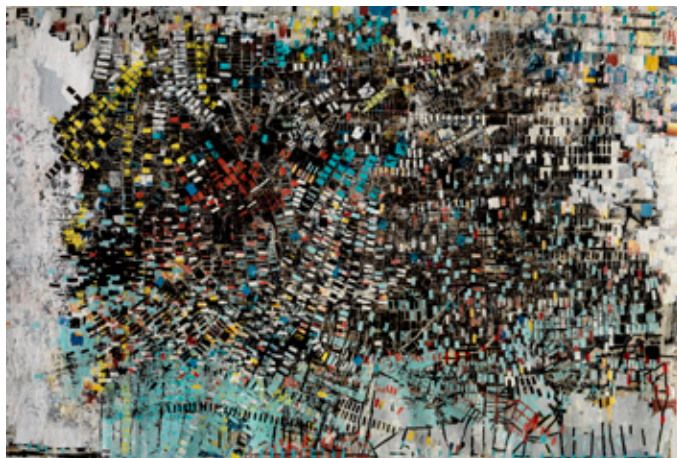
I was really impressed with the work of the artists we visited and very much appreciated their willingness to experiment and push their work in new directions. I was immediately taken with Tate Foley’s work—his grasp of graphic design and astute use of language that connects the work to seminal American movements like pop and conceptual art. Seeing what he’s doing in the studio to, in some sense, deconstruct and reconfigure the work’s primary elements got me excited about what he might produce for the *Great Rivers Biennial*. The language at the heart of the work moves from the aphoristic to absurdly phonetic, but it’s committed to revealing the ideologies, fears, and opinions that color our society’s political and personal realms with a sense of urgency but also humor.

Summer 2016

May 6–
August 7



Mark Bradford, *Untitled (Bouy)*, detail, 2014. Mixed media, dimensions variable. Installation view, *Sharjah Biennial 12: The past, the present, the possible*, Sharjah Art Foundation, Sharjah, UAE, 2015.



Mark Bradford, *Black Venus*, 2005. Mixed media collage, 130 x 196 inches. Courtesy the artist and Hauser & Wirth, New York.



Mark Bradford, *Bread and Circuses*, 2007. Mixed media collage on canvas, 133 x 253 inches. Courtesy the artist and Hauser & Wirth, New York.

Mark Bradford

Through a signature collage process, Los Angeles–based artist Mark Bradford abstracts the geographic, political, and socioeconomic landscape of American cities. While formally furthering the legacy of Abstract Expressionism, Bradford's work has a map-like quality that references urban geography and puts into visual form how we chart and/or quantify communities. The artist composes his most recognizable and celebrated works by applying paint and found objects—such as repurposed billboard posters—to canvas, often searching his South Los Angeles neighborhood for discarded materials. Through this use of found objects, Bradford's works are rooted in the realities of urban life. For CAM, the artist will exhibit painting and sculpture, some of which will make its American debut.



Jeffrey Uslip. Photo: Wesley Law.



Mark Bradford. Courtesy the artist and Hauser & Wirth.

Chief Curator **Jeffrey Uslip** interviewed **Mark Bradford** in anticipation of the artist's summer 2016 exhibition at CAM, for which he will present an array of major works throughout the Museum.

Scorched

Jeffrey Uslip

Your work frequently considers the urban landscape as its point of departure. Have the physical and cultural topographies of St. Louis or its recent events informed your practice?

Mark Bradford

I wasn't really familiar with St. Louis before Ferguson catapulted into the news. I had agreed to do the show before the unrest but I realized St. Louis would forever be changed in the social imagination and that was an intriguing place to start.

For me, your practice advocates for abstract painting's ability to have social agency. Do you think about your work in these terms?

Yes and no. Art history—more specifically, abstraction—has always held a fascination because it was something that the US used in the fifties to define modern art. But in the same period Emmett Till was murdered and the civil rights movement was gaining momentum. I believe that art and politics can cross and recross [boundaries] if that's the artist's intent, but it does not hold as being a necessity to a great artwork.

Color has played a predominant role in your paintings. Yet some of your recent works incorporate a process

of bleaching and extracting color from black paper. To me, the effect looks like a city on fire or perhaps the aftermath of a catastrophic event. How did you arrive at this process?

I wanted a sense of temporary archaeology. When you think of an ancient site, you think of the many layers of civilization, stories on top of stories. I want this feeling but also I wanted it to feel shallow, without depth. I shouldn't say without depth—it should come from within the shapes themselves and not from accretion of materials.

Your recent exhibition at the Hammer explored the AIDS epidemic through abstraction and allowed viewers to experience new ways of considering that charged time in our recent

Earth

history. By strategically charting the population of those living with AIDS in the United States, though utilizing an outdated census, your work encourages us to consider how the media obscures our perception through false representation. How has this project allowed you to think differently about the AIDS crisis in our cultural imaginary?

AIDS is still very present in the US. Rates in the South are starting to rise at alarming rates. What is interesting is how the story is told and that changes from PR campaign to campaign. This is a world epidemic, but Africa is treated very differently regarding AIDS than the US. As an artist, I used it as a way into my own feelings, fears, and hope regarding this disease and the struggles around it.



Mark Bradford, *Finding Barry*, 2015. Excavated wall painting, 254 x 568 inches. Installation view, *Mark Bradford: Scorched Earth*, Hammer Museum, Los Angeles, 2015. Photo: Brian Forrest.



Kelley Walker, *Untitled*, 2011. Four-color process silkscreen with acrylic ink on canvas. Dornus; April 1972. 101 x 72 inches. Courtesy the artist; Paula Cooper Gallery, New York; and Thomas Dane Gallery, London.

Fall 2016
September 9–
December 31

Kelley Walker

Georgia-born, New York-based artist Kelley Walker leverages issues of identity politics and social constructs to unpack American pop culture. Culling imagery from sources including contemporary print advertising and canonical post-war artworks, he interrogates the ways a single image can migrate into any number of cultural contexts. Walker's exhibition at CAM will be installed in the entirety of the museum, including the outdoor courtyard, lobby, and all traditional gallery spaces. The exhibition features many of Walker's major bodies of work, including his *Black Star Press Series*, *CD-ROM Works*, *Recycling Series*, *Brick Paintings*, and *Volkswagen Series*, questioning the ways alteration and assimilation play into the image-saturated American quotidian, celebrity culture, and our visual vernacular at large.



Kelley Walker, *Untitled*, 2006. Laser cut steel and gold leaf. 24 inches in diameter x 1/4 inch. Courtesy the artist; Paula Cooper Gallery, New York; and Thomas Dane Gallery, London.



Kelley Walker, *Black Star Press: Star, Star, Star Press*, 2007. Digital print with silkscreened white, milk, and dark chocolate on canvas mounted to wood panel. 36 x 84 inches. Courtesy the artist; Paula Cooper Gallery, New York; and Thomas Dane Gallery, London.

Interpretive Programs

CAM visitors are invited to engage in meaningful ways with exhibitions on view.

Artist Talks

Acclaimed artists provide insights into their work. This year's speakers include Hurvin Anderson, Lisa Yuskavage, Tala Madani, the *Great Rivers Biennial* jurors and artists, and Mark Bradford, who gives a behind-the-scenes presentation of his process.



Artist Talk: Nicole Eisenman, 2014.

**Free
Exhibition
Tours**
Daily at 1:00 pm
Fridays at 6:00 pm

RE: Art of the Rural, 2015.



RE:
CAM's new program series RE: ("Regarding") features in-depth conversations that link the art on view to current cultural topics. This year's subjects range from barbershops to robotics.



Studios & Workshops
Inspired by the exhibitions, practicing artists guide participants through hands-on explorations of new and exciting approaches to painting (fall), ceramics (spring), and bookmaking (summer).



Book Club
Each season a book is selected for discussion in context of the artwork on view. This year's reading list: *Between the World and Me* by Ta-Nehisi Coates (fall), *Do Androids Dream of Electric Sheep?* by Philip K. Dick (spring), and *Brokeback Mountain* by Annie Proulx (summer).

Feast Your Eyes
Locally renowned chefs present an intimate four-course meal inspired by the exhibitions. This year features David Kirkland of Café Osage, Matt Daughaday of Reeds American Table, and Chris Bolyard of Bolyard's Meat & Provisions, who will do a nose-to-tail dinner in spring 2016.



Youth & Family Programs

Immersive Learning

Summer Art Camps
CAM's week-long art camps provide aspiring young artists with an in-depth introduction to an artistic discipline.

LEAP Middle School Intensive
Working collaboratively, middle school students are mentored by St. Louis-based artists and educators as they explore a different artistic discipline each semester.

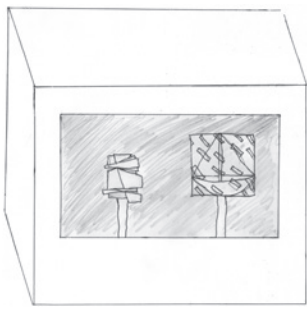
New Art in the Neighborhood
In this nationally acclaimed studio art program, high school students work with local and international artists to immerse themselves in contemporary art issues and practices.

Spotlight: Teen Museum Studies
This innovative career-based program introduces teens to the inner workings of the Museum. Participants work closely with staff members to learn all aspects of museum administration—from curating to public relations to accounting. For the culminating exhibition, students curate a solo show of an emerging local artist. The teens handle all aspects of the exhibition, including reviewing artists' proposals, participating in studio visits, selecting the winning artist, and assisting with the work's installation. Students who successfully complete the program receive a paid stipend.

The Teen Museum Studies class of 2015 presents *SMELLS LIKE CONTENT*, a new, site-specific multi-media exhibition by Cole Lu, on view August 1 through November 1, 2015, in CAM's Education Gallery.



Wyatt Kahn
Photo: Lucas Blalock



Wyatt Kahn, *Preparatory Drawing for Performa Commission*, 2015. Pencil and pen on paper. Courtesy the artist.

Spotlight:
Performance: Work
Thu, Dec 10, and Fri, Dec 11, 7:30 pm
Commissioned by the celebrated performance art biennial Performa 15, *Work* is the first museum presentation of Wyatt Kahn's theatrical puppet show. Featuring Kahn's paintings as puppets and the artist himself as the puppet master, *Work* is staged in CAM's performance space amidst the artist's exhibition. In it, Kahn's cheeky paintings-as-puppets discuss their creator, eventually rising up against him in a humorous, daytime-talk-show-style critique of the artist.



Wyatt Kahn, *Him*, 2011. Canvas on panel, 43 1/2 x 39 inches. Collection of Adrian Rosenfeld, Los Angeles. Photo: Genevieve Hanson.

ArtReach

School Partnerships

CAM partners with schools—including all St. Louis public middle and high schools—to provide a curriculum-based program of school visits, museum tours, and workshops with artists.

ArtBus

Through CAM's ArtBus, a mobile art studio, the Museum brings hands-on art experiences directly into neighborhoods throughout St. Louis, visiting schools, community centers, festivals, street fairs, and more.

Professional Development

CAM offers in-depth teacher training on contemporary art trends and practices as well as Advanced Placement portfolio reviews to help ArtReach students prepare for college.

Spotlight: InspireSTL

Throughout the past two summers, CAM has partnered with InspireSTL—a local non-profit organization dedicated to academic excellence for K–12 students—to engage its summer program participants in intensive arts enrichment. Students were challenged to consider themes of identity, social justice, and diversity as they worked with CAM's education team and a variety of artists and organizations, including the United Story project, the Nine Network, Webster University, Southern Illinois University Edwardsville, and artist Tate Foley. This fruitful partnership has introduced the participants to social practice and contemporary art as relevant tools for understanding the world around them.



Family Fun

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

Every month aspiring young artists and their families participate in a fresh take on the classic play date, featuring hands-on activities, storytelling, music, and performances led by local artists.

Spotlight: Family Days

Art-centered Family Days introduce CAM to the entire family with hands-on art activities, storytelling, dance and musical performances, and special tours just for kids. Family Days are held twice a year, in October and June. Recently, CAM has began collaborating with neighboring institutions Pulitzer Arts Foundation and Sheldon Concert Hall and Art Galleries to host Family Day Block Parties, during which visitors can enjoy a progressive art experience, with family-friendly activities at each location.



Member Programs

Become a member today!
Visit camstl.org/membership
or contact 314.535.0770 x217
or membership@camstl.org.

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



Breakfast with the Curators

Members are invited to a private tour of the exhibitions followed by breakfast in CAM's café. Learn more about the artwork and speak directly with the curators.

Art Patrons Dinner

At CAM's annual "State of the Museum" dinner in June, members at the Patron-level and above join Executive Director Lisa Melandri and CAM curators for a review of recent achievements and preview the upcoming year.

Leadership Giving Circles provide vital philanthropic support to CAM. This prestigious membership program offers unparalleled access to the Museum, visiting artists and curators, and artist studios. To join a Leadership Giving Circle, contact giving@camstl.org or 314.535.0770 x213.

Patron Previews

Held three times a year, this intimate walk through the exhibitions gives members at the Patron-level and above the chance to speak with exhibiting artists, Executive Director Lisa Melandri, and CAM curators.

Member Previews

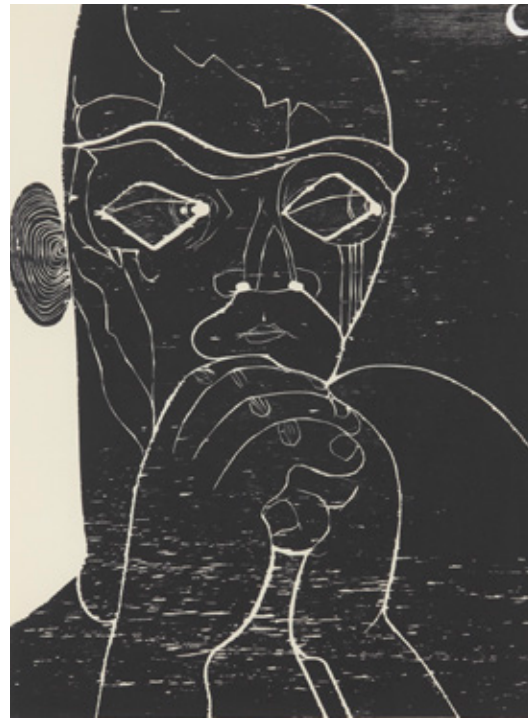
Before every major exhibition opening, enjoy remarks by CAM's executive director and curators and complimentary bar and valet before CAM opens to the general public.



Annual Gala

Fundraising events raise twenty percent of CAM's operating budget each year, directly benefiting the Museum's groundbreaking exhibitions and education programs. Known for the infamous "anti-gala," the Dada Ball & Bash—which is held in place of a gala every other year—CAM prizes creativity in its special events, paying homage to our legacy of innovation in the arts.

CAM's 2016 formal gala will be held at the Museum and will get to "The Art of the Matter." An evening of cocktails, dinner, and dancing will celebrate CAM's mission and its far-reaching impact on the St. Louis community. The Contemporary Auction, held online and on-site at the gala, will feature work from celebrated and emerging artists in a variety of media. Participating artists receive fifty percent of the proceeds. *Tickets start at \$500. Sponsorship opportunities available.*



Nicole Eisenman, *Untitled*, 2013. Woodcut, 23 3/4 x 17 1/4 inches. Published by 10 Grand Press. Courtesy the artist and Koenig & Clinton, New York.

April 15, 2016
Visit camstl.org/gala.

& Contemporary Auction



Arcangelo Sassolino, *L.U.P.*, 2015. Steel, rubber, air, ratchet strap, 24 1/4 x 29 1/2 x 26 3/8 inches. Ferring Collection, St. Louis.

Year in Review

Joe Goode, *Know Means No* (detail), 2013. Acrylic on fiberglass, 96 x 96 inches. Collection of Howard and Roberta Ahmanson, California.

Exhibition Highlights

In 2014–15 CAM organized twenty-two exhibitions featuring prescient and seminal work by more than forty talented and diverse artists from around the world. The Museum also hosted over eighty public programs, engaging audiences of all ages through talks, workshops, art-inspired meals, film screenings, stroller tours, and more. And thanks to the generosity of Gateway Foundation, we're celebrating one year of entirely free admission!



Mark Flood: *Another Painting*, installation view, Contemporary Art Museum St. Louis, September 5, 2014–January 3, 2015.

Mark Flood: Another Painting
Critic's pick. "Punk sincerity" and "formal moxie."
ArtForum, January 2015

Mel Chin: Rematch
Rematch "illustrates the 62-year-old artist's cred as a fearless fighter for social justice." "Chin creates objects and projects that . . . [inspire] deep reflection."
Art in America, April 2014



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

Joe Goode
"Goode's work, as the exhibition makes beautifully evident, is a poignant meditation on post-war America."
Droste Effect, May 2015



Joe Goode, installation view, Contemporary Art Museum St. Louis, January 16–April 11, 2015.



Jesse Howard: *Thy Kingdom Come*, installation view, Contemporary Art Museum St. Louis, January 16–April 11, 2015.

Jesse Howard: Thy Kingdom Come
"There's a reason [Howard's] new show is in a contemporary art museum: His art is still relevant, especially considering what's been happening in the streets of Ferguson."
National Public Radio, February 2015

Marco Brambilla: Materialization/De-Materialization
"Something strangely beautiful flickering across [CAM's] austere facade . . ."
Riverfront Times, February 2015



Marco Brambilla: *Materialization/De-Materialization*, installation view, Contemporary Art Museum St. Louis, February 6–April 11, 2015.



Occupational Therapy, installation view, Contemporary Art Museum St. Louis, May 1–August 16, 2015.

Occupational Therapy
"An exploration of art and the creative process behind it, one that rejects the popular idea of artists as geniuses on a pedestal and humanizes them instead."
ALIVE Magazine, May 2015



Nomad Studio: *Green Varnish*, installation view (detail), Contemporary Art Museum St. Louis, May 23–September 27, 2015.

Nomad Studio: Green Varnish
"Appearing as some verdant magic carpet levitating above a gravel floor."
Interior Design Magazine, June 2015

Toyin Odutola: Untold Stories
"A distinct narrative voice."
Town & Style, January 2015



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

Laurie Simmons: Two Boys and the Love Doll
Top pick, annual guide to museum exhibitions worldwide
Art in America, August 2014



Laurie Simmons: *Two Boys and the Love Doll*, installation view, Contemporary Art Museum St. Louis, May 1–August 16, 2015.



On View
January 18–April 11

Main Galleries
Joe Goode
Jesse Howard

Project Wall
Barnaby Furnas

Lobby
Ulla von Brandenburg

Front Room
Toyin Odutola
Geta Brătescu

Views
p Rios
Brambilla

CAM
is free!

Free admission and parking
at the Gateway Foundation

CONTEMPORARYARTMUSEUMSTLOUIS



Barnaby Furnas poured his monumental fifty-two-foot painting, *The Last Flood*, on site at the Museum in front of an audience of nearly 200.



In the context of recent events in Ferguson, and inspired by the exhibitions by Mel Chin and Mark Flood, CAM hosted *Creative Unrest*, a panel of local, socially-engaged artists who discussed their practice and role as catalysts for change.

Program Highlights

CAM's ArtReach team worked with students in fifteen Saint Louis Public Schools Middle and High Schools to express issues of concern within their communities through making posters that completed the statement "I Have a Right To..." The project was exhibited in CAM's Education Gallery.



More than seventy volunteers activated the participatory artwork *Sanatorium* by Pedro Reyes—a key feature of CAM's summer exhibition *Occupational Therapy*. This transient clinic provided visitors with short "therapies," using a combination of ritual, play, and experimentation.



Franklin Sirmans, recently named director of the Pérez Art Museum Miami and artistic director of Prospect.3 New Orleans, discussed his curatorial practice as CAM's 2015 Susan Sherman Distinguished Speaker.

Dada Ball & Bash
CAM presented the sixth edition of its popular Dada Ball & Bash—CAM's biennial "anti-gala" fundraising celebration—on May 16, 2015, at the Koken Art Factory. Inspired by the Dadaists of the early 20th century, the event celebrated the unexpected, ironic, and playful, featuring avant-garde cuisine by the world-renowned Moto Restaurant in Chicago, a boxing ring as stage, stiltwalkers, performance artists, a gospel choir, a bearded lady, a performance by Hawthorne Headhunters, and more. Pioneering Dadaist Marcel Duchamp (1887–1968) served as the honorary chair. The event raised over \$235,000 to benefit CAM's groundbreaking exhibition and education programs.



Special Events Highlights

Contemporary Auction
Works by over seventy-five emerging and renowned artists, including Nicole Eisenman, Sayre Gomez, Glenn Ligon, Oliver Osborne, Lari Pittman, and Kasper Sonne, were featured in this on-site and online auction to benefit CAM's exhibition program. The auction consisted of a variety of media, including painting, photography, textile, and sculpture, with retail values ranging from \$500 to \$200,000, and grossed over \$700,000 for the Museum and participating artists.



Annual Giving 2014–15

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



Director Circle (\$25,000+)

Crawford Taylor Foundation
Emerson
Alison and John Ferring
Gateway Foundation
Nancy and Kenneth Kranzberg
Missouri Arts Council
Neiman Marcus
Clare Davis and David Obedin
Emily Rauh Pulitzer
Regional Arts Commission
Iris & Adam Singer
Jeanne and Rex A. Sinquefield
Spectrum Reach
Trio Foundation
Wells Fargo Advisors
Whitaker Foundation

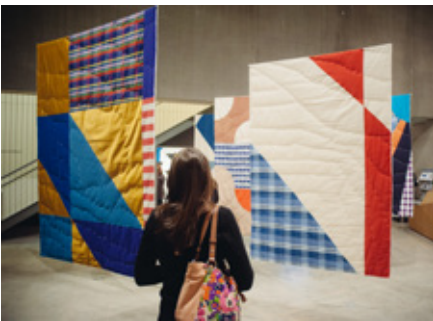
Curator Circle (\$10,000–\$24,999)

Arts and Education Council
Susan Barrett and Chris Poehler
Nancy Reynolds and Dwyer Brown
Dana Brown Charitable Trust

Alexis M. Cossé and Erik Karanik
Sandra and Joseph Lehrer
Ann and Randy Lipton
Joan and Mitchell Markow
Susan McCollum
The Middle Fund
Monsanto Fund
Isabelle and Jean-Paul L. Montupet
Peres Projects
Dorte and James Probst
Leslie and Jacob Reby
Ann Ruwitch and John Fox Arnold
The Saigh Foundation
Mary Ann and Andrew Srenco
Eve Steele and Peter Gelles
William E. Weiss Foundation
Pat Whitaker and Dick Miles

Collector Circle (\$5,000–\$9,999)

Anonymous (3)
Bank of America
Les Borzy and Steve McLemore
Elissa and Paul Cahn
Bryan Cave
Dentons
Edward Jones
Employees Community Fund
of Boeing St. Louis
Sima Familant
Susan and Robert Goldstein
Jan and Ronald Greenberg
Kohn Gallery
Phyllis and Kenneth Langsdorf
Katherine and Marc Lazar
Karen and Mont Levy
Missouri Cultural Trust
Rebecca and David Nelson
Pacific Life Foundation
Purina
Regional Business Council
Romanian Cultural Institute
Salon 94, New York
Amy and Rob Soper
Carol and Michael Staenberg
The Staenberg Group



Stifel Nicolaus
Webster University
Josephine and Richard Weil
William Shearburn Gallery
Jackie Yoon

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Annual Report 2014–15

Contemporary Art Museum St. Louis
Fiscal year July 1, 2014–June 30, 2015

30,502

Total attendance

11,017

Public program attendance

4,329

Youth served through education programs

452

Members

143,944

Visitors to camstl.org

16,691

Facebook fans (as of Sep 2015)

10,501

Twitter followers (as of Sep 2015)

2,188

Instagram followers (as of Sep 2015)

Revenues

	FY14	FY15
Individual contributions	\$1,064,477	\$592,537
Grants & sponsorships	\$350,751	\$485,148
Investment income (loss)	\$683,025	(\$7,411)
Public funding	\$28,306	\$234,814
Fundraising events (net)	\$1,176,938	\$470,071
Earned income	\$84,665	\$201,686
Total revenues	\$3,388,162	\$1,976,845

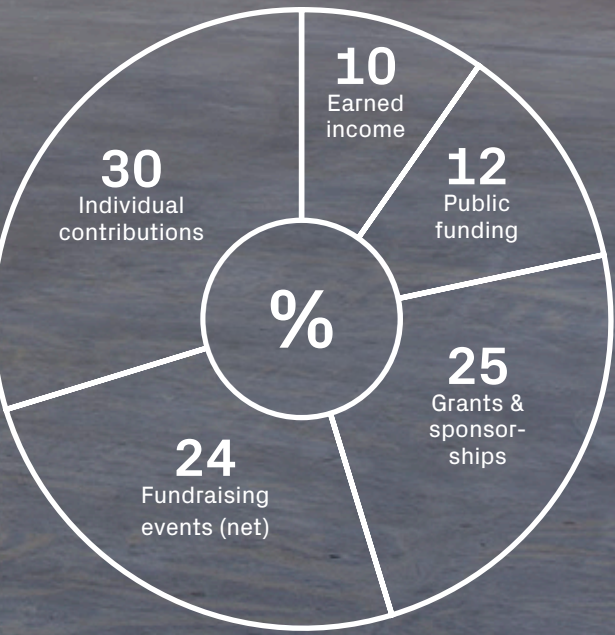
Expenses

Exhibitions & programs	\$2,141,734	\$2,147,123
Administration	\$139,827	\$135,238
Fundraising	\$428,758	\$377,252
Total expenses	\$2,710,319	\$2,659,613

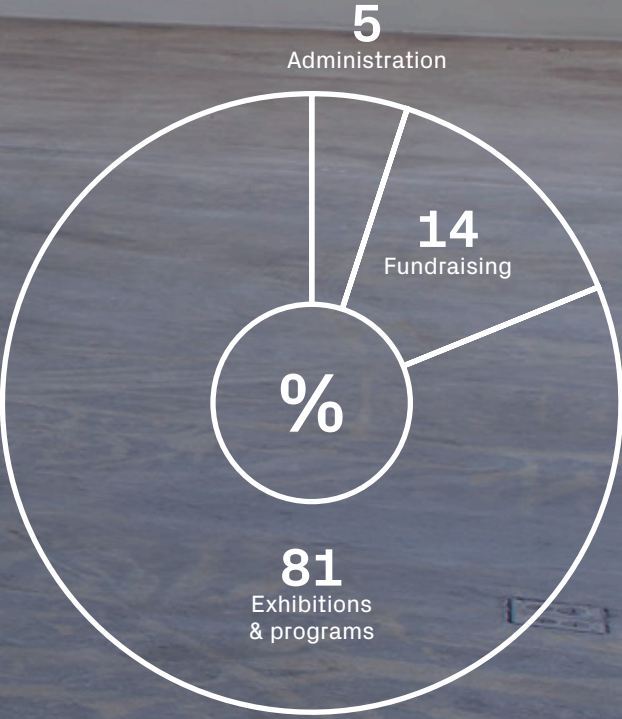
Net Assets

Beginning of year	\$12,445,508	\$13,123,351
End of year	\$13,123,351	\$12,440,583

Where Funding Comes From



Where Funding Goes



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Lisa Melandri,
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Wilderness, 2009 (detail). Oil on linen, diptych. Collection of Liz and Eric Lefkowsky. Courtesy David Zwirner, New York/London

LISA YUSKAVAGE THE BROOD: PAINTINGS 1991–2015

Produced in close collaboration with the artist, this newly released large-scale comprehensive monograph is *the* definitive book on Yuskavage. Featuring over two decades of work, this publication also includes texts by Christopher Bedford, Suzanne Hudson, Catherine Lord, Siddhartha Mukherjee, and an interview with the artist by Katy Siegel.

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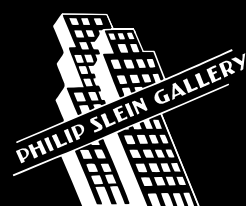
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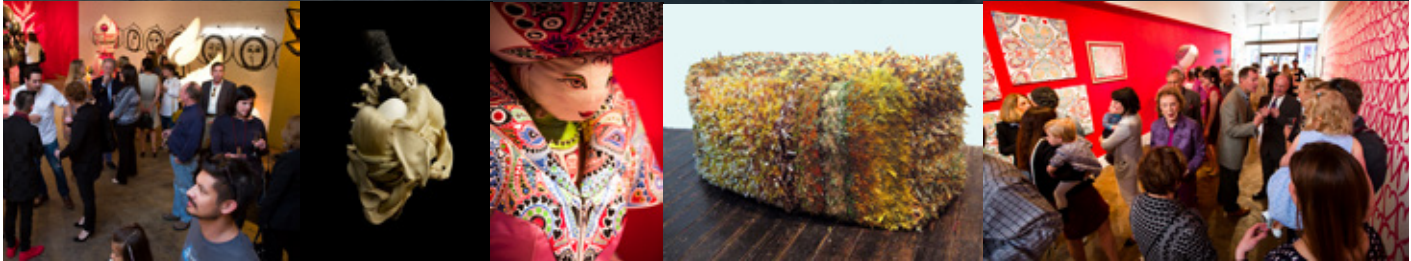
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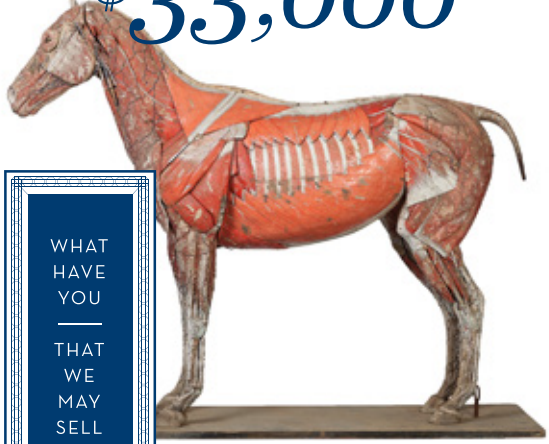


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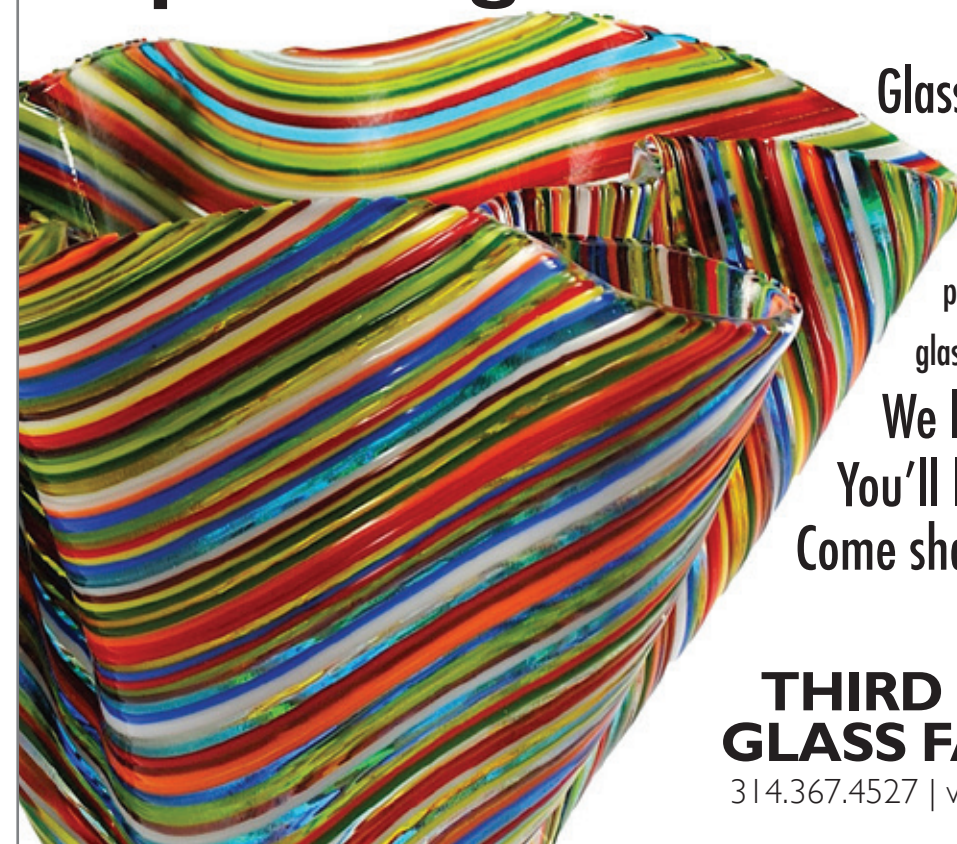
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