

Mesh

An abstract artwork featuring bold, thick outlines and a vibrant color palette. The composition includes a large, stylized orange shape on the left, a series of curved, overlapping shapes in shades of pink, purple, and green in the center, and a large, dark purple shape on the right. The background is a mix of light blue and pink. The overall style is reminiscent of mid-century modern or pop art.

Contemporary Art
Museum St. Louis
Magazine 2017–18

Front cover

Katherine Bernhardt, *XXL SUPERFLATPANCAKE*, 2017.
Contemporary Art Museum St. Louis,
January 27-April 16, 2017.

Inside front cover

Louis Cameron, *Clouds* (detail).
Contemporary Art Museum St. Louis,
January 27-April 16, 2017.

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.

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Letter from the Director

Dear Friends,

Contemporary art exploration is a very open field, one that is continually provocative and inspiring. In the year ahead at CAM we present art and artists of local, national, and international scope and stature; veteran artists, emerging artists, and a look back at a post-World War II practitioner deserving of renewed recognition. We examine issues of gender, race, immigration, and identity. We also begin a long-term initiative to make our Museum, and indeed all museums, more relevant and more diverse.

Here are just a few highlights. In the fall, New York-based artist Mickalene Thomas and Iraqi-born painter Hayv Kahraman consider female icons and the female body in powerful works in varied media. In the spring, we show the late American artist Salvatore Scarpitta's racing cars, the largest collection of these works ever brought together in the U.S. Alongside Scarpitta's wonderful and witty cars, drawings, and paintings will be the poignant cartoon-like narratives of Trenton Doyle Hancock. In the summer, we show Amy Sherald's gorgeous portraits of African-Americans, works that reveal her painterly genius and her splendid imagination.

Board of Directors 2017–18



Also in summer, we present the eighth Great Rivers Biennial, in partnership with the Gateway Foundation. We're always proud to present the incredible talent to be found in the St. Louis region. This iteration features the textile work of Addoley Dzegede, the figurative animations of Sarah Paulsen, and the sculpture of Jacob Stanley.

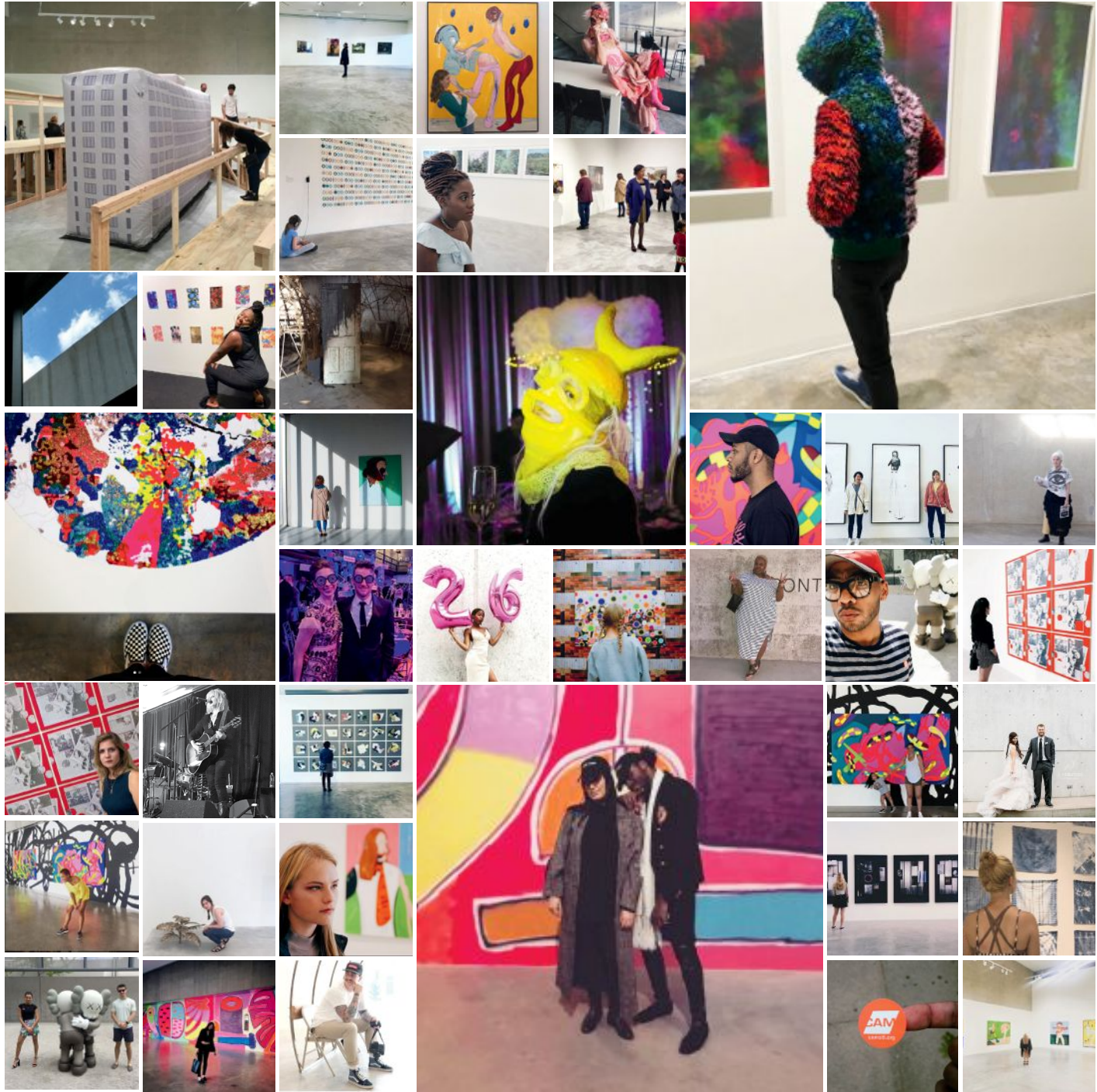
Recently we announced our Museum Pathways Project. With the benefit of a grant from PNC Arts Alive, CAM now offers Diversity Fellowships, giving young people from underserved communities the opportunity to gain experience in the profession. This is essential for the future of museums and for St. Louis; an ever more open and inclusive art world, which may encourage a more open world.

Lisa Melandri

Lisa Melandri
Executive Director

Visitor Grams

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



Welcome

Carmen Crosby serves as Visitor Services Manager, which means she is often the first face you see and the first hello you hear at the Museum. Her key word is “welcoming,” both for herself and for the staff. “People need to feel welcome to CAM,” she says, “welcome to explore and to learn. We want you to feel you belong.”

Things to know about Carmen: Michael Jackson is on her screen saver, but “little Michael Jackson, from the Jackson 5. I’m very particular.” She and her partner like to take last-minute mini-vacations. “We look on Frontier for 40 to 60 dollar tickets. Totally random. I book the hotel when we get there.” She recommends Las Vegas. “It is awesome. Really cheap, and you can drive an hour-and-a-half and be in the most amazing places.”



Shop



T-shirts, bags, scarves, jewelry—and many with artist-inspired designs—are available in the shop, and new CAM titles such as *Wyatt Kahn: Object Paintings* and *Michael Staniak IMG_* await your bookshelf. Especially irresistible merchandise from Third Drawer Down appears regularly, including Guerilla Girl paraphernalia, BE NICE cards, and Mickalene Thomas-inspired accessories. Every purchase benefits the Museum. CAM members receive a 10% discount.

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



Join!

In 2017 CAM invited new and renewing members to express themselves with the Art is a Right pin. Art belongs within the categories of free speech, free thinking, and open dialogue. Art is a right that stimulates emotions, provokes discussion, and arouses action. Join CAM and stand up for your rights.

- Invitations to exclusive member programs like Opening Night Member Preview
- Free admission to CAM’s Take 5 program series
- Discounted prices for select programs
- 10% discount in the CAM shop and café
- Subscription to *Mesh*, CAM’s annual magazine
- Free Stroller Tours and Morning Play Dates for Family members and above

Renew or upgrade today!

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

Eat + Drink

Scones and cookies made from scratch and inspired and inspiring cocktails are just a few of the delicious items to be found in CAM’s café. Chef Dave Kirkland keeps the menu seasonal, with celebratory sandwiches, quiche, and soups.

Visit camstl.org/café for the menu.
Call ahead for to-go orders: 314.535.0770 x202.

Spotlight Tours
Every day, 1:00 pm
Enjoy lunch in the café followed by a brief insight into one aspect of the exhibitions on view provided by a member of the staff. Visit the Pulitzer next door for its Spotlight Tour at 1:15, Wednesday through Saturday, while exhibitions are on view.

Drink in Art Happy Hour
Thursdays, 5:00–7:00 pm
Experience the best “twofer” in town every Thursday evening. You’ll find two-for-one happy hour specials on drinks and appetizers in the café, with time to take in the art on view at CAM and next door at the Pulitzer.



CAM Makes Pathways

Museums seek a diverse audience, even as the museum profession itself lacks diversity. For museums to remain relevant, the people who run and manage them must come from a broader range of communities, backgrounds, and experiences.

In July CAM launched the Museum Pathways Project (MPP) to promote diversity and equity at CAM and the wider museum culture. Because CAM has long been involved with diverse communities through its in-depth education programs, the Museum already has a good place to start. Now with the benefit of a \$25,000 grant from the PNC Foundation through the PNC Arts Alive initiative, CAM will offer real professional museum experience to students from underrepresented backgrounds. Through the PNC Arts Alive Diversity Fellowship, a major component of the MPP, Diversity Fellows receive a stipend while gaining hands-on knowledge in all aspects of museum work at CAM. The first Diversity Fellow, Candace Borders, a recent graduate of Washington University in St. Louis, began her nine-month fellowship in September 2017.



Teen Museum Studies 2017

Teen Museum Studies, New Art in the Neighborhood, and LEAP Middle School Initiative are training grounds for a new generation of arts professionals. Here's a look at what students involved in those programs achieved in the last year.

New Art in the Neighborhood

High school students in CAM's flagship education program explored ancient art processes in a contemporary context. Through an introduction into paper marbling, indigo-dyeing, and hands-on clay practice, the students made links to both past and present.

LEAP Middle School Initiative

The students involved in LEAP this past year created an artful tabloid with WORK/PLAY, the interdisciplinary dynamic design duo of Danielle and Kevin McCoy. Students made collages and text reflecting their ideas of peace. Their project is on view at CAM in the fall.

Teen Museum Studies

Meredith Foster: Fire and Fat, on view in the Education Gallery through December 31, is the result of eight weeks of hard work by the Teen Museum Studies participants of summer 2017. After meeting with staff from every CAM department, the students curated, installed, and promoted the exhibition, under the direction of José Garza, Museum Educator.

Spring 2018

New Art in the Neighborhood

Jan 20–Apr. 8, 2018

Application deadline Nov. 26, 2017

LEAP Middle School Initiative

Jan 25–Mar. 7, 2018

Application deadline Nov. 26, 2017

Summer 2018

Teen Museum Studies

Jun 14–Jul 20, 2018

Application deadline May 15, 2018

Fall 2018

New Art in the Neighborhood

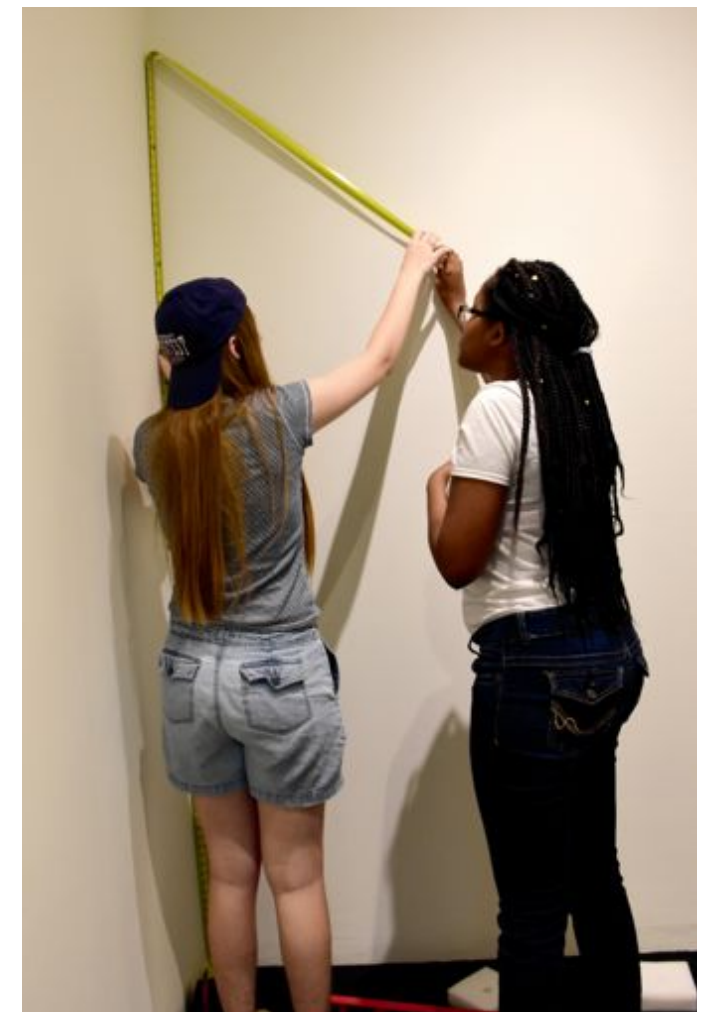
Sep 8–Nov 15, 2018

Application deadline Aug 20, 2018

LEAP Middle School Initiative

Sep 13–Nov 15, 2018

Application deadline Aug 20, 2018



Teen Museum Studies participants prepare Meredith Foster's exhibition.

New Visions

Two new curators join the Museum.



Wassan Al-Khudhairi, Chief Curator

Born in Kuwait to Iraqi parents, CAM's new chief curator, Wassan Al-Khudhairi, has lived, studied, and worked in Kuwait, Saudi Arabia, England, California, Georgia, Egypt, Qatar, Korea, and Alabama. She was the founding director of Mathaf: Arab Museum of Modern Art in Qatar, and most recently the Hugh Kaul Curator of Modern and Contemporary Art at the Birmingham Museum of Art in Alabama. Over the past summer she served as a co-curator for the Asian Art Biennial in Taiwan. Such experience has provided her with special insights into the evolving arts landscape. "My job is to listen and be open," she says. "A curator acts as the medium between the artist's work and the public, and my job is to make people think."



Misa Jeffereis, Assistant Curator

Misa Jeffereis joins the Museum as its new assistant curator in September. Jeffereis comes to CAM from the Walker Art Center in Minneapolis, where she served as the Curatorial Assistant in Visual Arts and Public Programs Associate. Jeffereis holds undergraduate degrees in Art History and Classical Studies from the University of Washington and her master's from Hunter College. Jefferies says, "I've admired CAM's ambitious exhibition program for years, especially its focus on both internationally-recognized artists and local talent. I very much look forward to joining the Museum's team, as well as getting to know colleagues and artists in the region."

ART UP LATE



Katherine Simóne Reynolds

CAM keeps the doors open until midnight, one Friday each exhibition season.

Mentors, Muses, and Celebrities

Friday, October 20, 2017, 9:00 pm–midnight

Inspired by Mickalene Thomas's exhibition, CAM hosts a costume party for Art Up Late. Guests are invited to dress as their significant mentors, personal muses, or most adored celebrities.

Faster

Friday, April 13, 2018, 9:00 pm–midnight

The American artist Salvatore Scarpitta was fascinated by racing cars since his childhood, and as he developed as an artist he transformed his obsession into art. CAM presents the first major American museum exhibition of Scarpitta's racing cars—some sculptural, others fully functional—and his racing related artwork. Art Up Late invites partygoers to explore their inner racer. Vroom.

Louie, Louie

Friday, June 15, 2018, 9:00 pm–midnight

The Great Rivers Biennial celebrates artists living and working in the St. Louis metro region. So in the be-true-to-your-school tradition, Art Up Late hosts *Louie, Louie*, a night to feel unashamedly good about ourselves. The Great Rivers Biennial artists inspire us with their hometown art.

Tickets are \$35; \$75 for all three events. Visit camstl.org/artuplate.



Open Studios STL

Each year, more than 140 St. Louis-based artists welcome the public into their workspaces. The interactions that occur are unique—unmediated conversations about artmaking, about purpose and process, about what art means, and what it means to be an artist working in St. Louis at this moment in time. Rarely do artists and audiences have the opportunity for such meaningful discussions. In Open Studio STL's twelfth season, CAM continues to partner with artists, galleries, alternative spaces, arts organizations, and universities in St. Louis City and County. Open Studios STL, held the weekend of October 7–8, 2017, is an open celebration of art, artists, and art lovers—a gathering of a vital community.

For information visit openstudios-stl.org

Hayv Kahraman, *Dolma Kick*, 2015. Oil on linen, 96 x 73 inches. © Hayv Kahraman. Courtesy the artist and Jack Shainman Gallery, New York



Year Ahead

Open Studios STL



Mickalene Thomas, *Angelitos Negros #1*, 2016, 2-channel HD video, 23:09 minutes, 48 x 54 inches. Courtesy the artist; Lehmann Maupin, New York and Hong Kong; and Artist Rights Society (ARS), New York.

Fall 2017
Sep 8–Dec 31

Mickalene Thomas: Mentors, Muses, and Celebrities

Known for her expressive paintings and collages, New York-based artist Mickalene Thomas builds upon previous explorations into portraiture to create expanded narratives for *Mentors, Muses, and Celebrities*. Through film, photography, video, and installation, Thomas focuses on black women who inspire, represent, and express a wide range of possibilities and desires. Her large-scale, two channel video, *Do I Look Like a Lady?*, presents a chorus of powerful female icons—including Jackie “Moms” Mabley, Wanda Sykes, Whitney Houston, and Eartha Kitt—their images woven together, reflecting an interplay of power through gender and language. Likewise, the principal female figures in the 1985 film *The Color Purple*—Shug, Sofia, and Celie, the latter portrayed by Whoopi Goldberg—are central. The film deeply affected Thomas when she was a young woman, and in the context of the exhibition the three characters embody qualities of fortitude, power, vulnerability, creativity, and perseverance. Also relating to *The Color Purple*, Thomas created *No Good is Going to Come to You Until You Do Right by Me*, a vinyl print consisting of collaged photos and found film footage, a major new work that covers the entirety of CAM’s 60 foot-long Project Wall.



Hayv Kahraman, *Bab el Sheikh*, 2013, Oil on wood, 111 x 142 inches. © Hayv Kahraman. Courtesy the artist and Jack Shaiman Gallery, New York.

Hayv Kahraman: Acts of Reparation

Often appearing in transitional states, Hayv Kahraman’s women exist within physical and conceptual frames. Both objects and subjects, their bodies address such fundamental issues as gender politics, migrant consciousness, decolonization, and collective memory. Punctured or shredded, the canvas they inhabit supplements the notion of violent uprooting. *Acts of Reparation* highlights the evolution of the artist’s practice, where the protagonist female body is pictured in various sequences and activities on canvas and panel. Fueled by her experience as an Iraqi immigrant, Kahraman says of her protagonist, “She is one who dwells in the margins, surviving and navigating a life of spatial and temporal displacement.”



Hedge, installation view, Contemporary Art Museum St. Louis, 2017.

Hedge

Built from recycled materials taken from industrial sites, *Hedge* experiments with light and reflection, with material and ephemera, and with changes in the weather. The design team of Jason Foster Butz, Nathaniel Elberfeld, and Lavender Tessmer investigate modular forms, with the repetition of smaller units reconceived to create a large-scale holistic material system. The completed form maintains a subtle yet profound influence on the outdoor space, a surprise to the eye activated by cloud, sun, moon, and slant of light. Prior to *Hedge*, Butz and Tessmer led graduate architecture students from the Sam Fox School of Design and Visual Arts at Washington University in St. Louis in the creation of the site-specific installation *Accumulus*, which shimmered above CAM’s front entrance in 2015. Returning to CAM with their colleague Nathaniel Elberfeld, Butz and Tessmer bring their iterative design practice to an outdoor space. This hedge of scrap materials is a gentle intervention in the courtyard, a delicate formal system that transforms in the moment and through the seasons.



Zlatko Ćosić, *A Murmuration*, installation view, Contemporary Art Museum St. Louis, 2017.

Street Views Zlatko Ćosić: A Murmuration

For CAM’s Street Views series, Zlatko Ćosić’s *A Murmuration* is projected on the Museum’s facade from dusk to midnight this fall. A native of the former Yugoslavia, Ćosić’s experience of war and displacement has consequently shaped the content of his artistic practice. His “motion painting” begins with the play of light on water, a natural image that Ćosić manipulates by intensifying colors, varying speed and direction, to mimic the patterns of a flock of birds. The artist has said that nature was a source of solace when he was driven into forced labor during the war. With *A Murmuration*, Ćosić expresses nature’s liberating imaginative power. His work relates to issues of identity, immigration, and the complexities of living in unfamiliar cultural environments. By capturing the visuals and sounds of real subject matter and transforming and presenting them as abstract materials, Ćosić re-frames content to encourage viewers to reconsider their own contexts in nature and in society, an invitation to imagine the changeable nature of reality.



Mickalene Thomas, *Blues*, 2016. Silkscreen ink and acrylic on mirrored acrylic mounted on wood panel, 9 panels total, 24 x 20 inches per panel. Courtesy the artist; Lehmann Maupin, New York and Hong Kong; and Artist Rights Society (ARS), New York.

Courtenay Finn
I wanted to begin by asking you about your relationship to Alice Walker’s *The Color Purple*. It was the first work by a black woman to win both the Pulitzer Prize and a National Book Award, and the story—in its printed form (1982) as well as in the subsequent film adaptation (1985)—continues to be an inspiring touchstone for readers and viewers alike. Can you talk about when you first encountered the story and the role it plays in this new body of work?

Mickalene Thomas
My relationship to *The Color Purple* started when my mother took me to see the film when I was fourteen years old. I remember it vividly; we went to see it at a Times Square theater, and I remember crying during the film. Looking back, it was because, in some way, I related to Celie, or maybe it was because she

Mickalene Thomas: Mentors, Muses, and Celebrities originated at the Aspen Art Museum, where it was organized by curator Courtenay Finn. Finn interviewed the New York-based artist for the exhibition’s inaugural opening in 2016. The following is an excerpt from their conversation.

Sister Soldiers

was separated from her sister. It wasn’t a direct, familiar relationship, but it ignited a strength and spirit in me that has stayed until this day.

It is the interplay of power between all of the women through gender and language that is something I’m interested in exploring in my own work. The unheard stories of the women in my work relate to that similar search within *The Color Purple*.

Walker’s story touches on issues of gender roles, physical and emotional abuse, and cultural shame, but what I take away most from the narrative is her examination of the relationship between shame and silence. She questions the assumed salvation that we place within silence and respectability, addressing how we are conditioned to hide ourselves when faced with people’s fear, scrutiny, judgment, and violence. From Celie

to Shug to Sofia, Walker’s characters are constantly pushing against people who don’t believe they are worthy, smart, or beautiful. By pushing against the notion of respectability politics, these characters teach us that our own truth exists despite what is around us, and in doing so, they embody a celebration of beauty and life. I wondered if you could talk about how you see these women in relationship to the title of the show, *Mentors, Muses, and Celebrities*? How did the title come about?

For me, it is not necessarily just about her questioning “the assumed salvation that we place within silence” and respectability politics, but also how the transformation of gender roles is perceived from Celie to Shug to Sofia. It’s a more complicated hierarchical gender structure in relationship to skin color politics, confidence, vulnerability,

strength, and weakness. All of these women oscillate at various moments in their lives, believing or not believing that they are worthy, smart, or beautiful.

The truth is developed through their sisterhood relationships as they become mirror images of each other, allowing one another to fully see themselves in order to embody the strength of self to celebrate life and beauty. In the title *Mentors, Muses, and Celebrities*, I’m hoping to present these complicated threads in order for us to see ourselves through all of these different notions. The title came from thinking about how strength and knowledge of self is governed by such ideologies in society.

While working on this exhibition together, and in revisiting *The Color Purple*, I thought about the women who inspire me, whom I look up to, who was a role model or cultural touchstone for me as I grew up, and who occupies this role today. Could you shed some light on your definition of the terms “mentor,” “muse,” and “celebrity”? Who are some of the people that occupy these roles for you, both growing up and today?

I consider a mentor to be an experienced person guiding a less experienced person—whether or not the experienced person recognizes that exchange. A muse is a great source of artistic inspiration for me. Goddesses. And a celebrity is someone dealing with public fame and notoriety.

Throughout my life, my idea of mentors, muses, and celebrities has shifted. Growing up, my grandmother was my mentor, my mother was my muse, and the celebrities I still love and adore are Whitney Houston and Nina Simone. As a young adult, Carrie Mae Weems became my mentor; my girlfriend, my muse; and sometimes Beyoncé, my celebrity.

One of the first things we looked at together in your studio while formulating this show was a video of Kitt singing *Angelitos Negros* (*Black Angels*). As your show developed, I see Kitt at the core—

whether it is the powerful, vulnerable, and sensual way she commands the stage as she performs, her role as Catwoman on the Batman series, or standing up to Lyndon B. Johnson about Vietnam. I recently read an old interview with her, many years after the war, and when asked about being blacklisted, she replied, “The thing that hurts, that became anger, was when I realized that if you tell the truth—in a country that says you’re entitled to tell the truth—you get your face slapped and you get put out of work.” Is Kitt a mentor, a muse, a celebrity, or a combination of all of these roles for you? How do you see her role in this particular body of work?

Eartha Kitt is everything. I had the opportunity to see her perform at Café Carlyle, in New York, in October 2008. My admiration for her developed simply by learning of her personal trials and tribulations as a performer and activist. Despite her speaking the truth and losing work, she persevered and continued to become an icon. She’s one of the first celebrities I made a painting of. She inspired me as an artist, so she embodies all of these forces: mentor, muse, and celebrity. I think of her role as the foundation and impetus to the title and body of work in the show. She’s like the mother god of goddesses. And, unlike most of the celebrities or characters in the exhibition, she displays interdisciplinary talent.

Your practice, whether it is collage, painting, film, or video, deconstructs conventional definitions of beauty, race, and gender, challenging stereotypes around how the black female body is portrayed in the media. *Mentors, Muses, and Celebrities* continues a celebration of the black female body through its collage of women from all aspects of culture—music, dance, comedy, and film—who meet the camera (and, subsequently, the viewer) head on. They are paired and collaged with images of women in your life—friends, lovers, partners, and even yourself. Linked by their simultaneous boldness and

vulnerability, these women represent diverse types of beauty, intelligence, and strength. Can you talk about how you choose the women you photograph as well as the process of making the new film and video?

All of the videos and films were made differently in order to portray the collage of women from various aspects. In *Do I Look Like a Lady?* (2016), I collected many video clips over a period of three years from YouTube. Kitt’s *Angelitos Negros* was a reference to be used for the performance during Performa 15. The screen test was shot similarly to Andy Warhol’s screen test films on Super 8—me as the odalisque on a Super 8 HD camera. My selection of images and women were chosen based on their similarity to Celie, Shug, and Sofia in *The Color Purple*. The women embody fortitude, power, vulnerability, and creativity by embracing and persevering through their personal challenges and obstacles. Their stories are timeless and necessary, and strengthen the images being viewed.

One of the things that I find incredibly powerful in your work is your position as a storyteller. Your portraits of women remind us that everyone has a story—that my story is as important as the next person’s and vice versa—but perhaps more importantly, your work reminds us that in sharing our stories with others, we can see and be in the world in a multitude of ways, and that we are not alone. Do you see your role as an artist akin to being a storyteller?

Artists are storytellers! We are creatively presenting art through our eyes based on our experiences. Usually through the telling of stories, people become psychically close and hopefully develop a connection to one another. My hope is that through my search as a storyteller, I’m telling stories of characters that relate to me, as my authentic self.



Salvatore Scarpitta. *Sal Cragar*, 1969. Race car. 42 x 132 x 72 inches. Collection of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C.

Salvatore Scarpitta: Racing Cars

The late American artist Salvatore Scarpitta gained considerable recognition during the post-World War II period, known for works that pushed the boundaries of the painted canvas. Scarpitta was represented by Leo Castelli, who coaxed him from Italy to the United States following the war—the artist had been a member of the Italian resistance and later enlisted in the U.S. Navy. Scarpitta felt enlivened by the American art scene of the late '50s and early '60s, and his re-entry into the U.S. reconnected him with an early obsession—race cars. He was enthralled by dirt-track racing from the time he was a boy growing up in Los Angeles, and this fascination carried over into work that began in the 1960s. Scarpitta manufactured race

cars as art, seeking to convey the sense of a hot car on a dirt track. Over time, Scarpitta evolved from object maker to true performance artist. As a racing team owner, he hired drivers and mechanics and competed in the American Mid Atlantic Leagues Sprint Cup circuit. CAM will present the largest number of his race cars—life-size facsimiles and fully functional—ever assembled in the U.S. A wide selection of the artist's racing-themed artwork—drawings, paintings, prints, collages—document and investigate his lifelong artistic obsession with racing cars.



Trenton Doyle Hancock. *The Grey Remains of a Friendship Scarred*, 2016. Acrylic and mixed media on canvas, 30 x 24 x 1 1/2 inches. Courtesy James Cohan.

Trenton Doyle Hancock: The Re-evolving Door

Race, class, identity, social justice—Trenton Doyle Hancock's work is concerned with many of the pressing issues of our time. Never didactic, Hancock's emphasis is on imaginative, wild, even silly imagery, which nevertheless conveys critical subject matter. Hancock gets his point across through cartoon-like characters and serio-comic narratives. Maintaining a balance between illustration and abstraction, he manages to be both formal and funny. At CAM, audiences will be able to see both early and recent work by Hancock, and realize a consistency of vision and an evolution toward greater complexity and control. Many of his early characters remain in his present work, black-and-white striped figures who entertain ideas of good and bad, protagonist and villain. They convey a striped humanity, if not a striped human condition. Hancock has added bottle caps and other found materials to his surfaces, as well as text, which serves as both label and image. Conflict is ever-present in Hancock's narratives, sometimes on an operatic scale, often subversively expressed—a Looney Tunes of dramatic situations that nevertheless speak to perpetual American dilemmas.

Tim Youd: St. Louis Retyped

Tim Youd has long made drawings and paintings inspired by words and literature. But after a meaningful pilgrimage to Ernest Hemingway's Key West home, he began to involve himself more directly in the art of the written word, with his decade-long *100 Novels* project. Youd types novels. In fact, he retypes already written novels. And he performs these re-typings on the models of typewriters the authors used in the creation of their works. He types each book on a single sheet of paper, which is laid on top of a second sheet of paper and run consecutively through the typewriter. Not surprisingly, Youd came upon the idea for these durational art actions while reading a book. "I understood that, on a formal level what I'd been looking at all those years was a rectangle of black text inside the larger white rectangle," he says. "I had this urge to compress the book—a physical, palpable urge—so that all the words in the entire novel would be present on that one page." At CAM, Youd is scheduled to type works by authors with St. Louis origins: T.S. Eliot, Stanley Elkin, and William Burroughs.



The Allure

A boyhood fascination with race cars became central to the art of Salvatore Scarpitta.

of Race Cars

By Eddie Silva

Art is about desires and about dreams; about making them congeal into some sort of reality. And racing, instead, is reality that gets so real that it becomes a dream...
—Salvatore Scarpitta

Racing is life. Anything that happens before or after is just waiting.
—Steve McQueen

When he was only a few months old, Salvatore Scarpitta moved with his Sicilian father and Polish-Russian mother from Brooklyn to Hollywood. By the time he reached adolescence he'd found his way to the dirt tracks of the L.A. racing scene. California is where people re-invent themselves. It's something in the dreamy light and air. It's also in the freedom of the roadway—the cars that can get you anywhere.

Steve McQueen in a Mustang and a bad guy in a Charger chase each other across the streets and hills of San Francisco. *Bullitt*. 1968. Nearly fifty years later, it remains the most thrilling car chase ever achieved on film. No CGI comes close.

"I'm not sure whether I'm an actor who races, or a racer who acts," McQueen said. You watch him on screen, and he looks like a guy who's got a whole lot of engine being barely held back.

The box-office success of *Bullitt* gave McQueen the Hollywood sway to get his dream project made. A film centered on the 24 hours of Le Mans, an endurance race that is a supreme test of men and machines. It's deadly and glamorous, like Steve McQueen. He wanted to make the film during the race itself, and he wanted to drive it. He dreamed of winning it.

Each year when he was a kid, my neighbor remembers, it took forever before he learned who won Le Mans. This may sound like ancient myth, but before the internet, it took time to find out what gods had done half a world away. My friend waited eagerly for *Road and Track* magazine to hit the newsstand. Nearly a week after the checkered flag was waved, he'd read of Dan Gurney and A.J. Foyt, Americans driving Ford, or the Porsche team of Hans Herrman and Richard Attwood, in 1970, the year *Le Mans* was filmed.

In the early 60s Ferraris ruled Le Mans. The American Phil Hill drove for Ferrari and won the endurance race three times. My neighbor, after his obsession with race cars became a grown man's vocation, became a part of Hill's team. He's one of the guys who worked over every inch of a car hour after hour to make it faster, to make it stay on the road, and to

keep it moving. My neighbor tells me these things when we share a bench on weekend afternoons.

Scarpitta hung around the tracks. He talked with the guys, and some of those guys became legends. Dirt-track racing is a training ground for up-and-comers, and Scarpitta got to know a few. Frank Lockhart and Ernie Triplett would become Indianapolis 500 champions. Scarpitta's neighbor, Wilbur Shaw, built his own cars for the dirt-track circuit. He won Indy three times.

Scarpitta absorbed it all. But the man he became suggests he absorbed more than racing strategies and advanced auto mechanics. The colors of the cars. Their shape. The lines of a tire tread. The way the dirt clung to the shell of the auto like sweat. The presence of a car idling after a hard ride on a hot track, and



Steve McQueen in *Le Mans*, 1971.



Salvatore Scarpitta, *Autoritratto con auto da corsa (Auto Collage)*, 1966. Tempera and collage on cardboard, 25 1/2 inches x 18 inches. Courtesy Amy Wolf Fine Art, New York. © Stella Alba Cartalano.

how that presence shifts when the racket of the engine stops. The calmness of the drivers. Their wildness. The tension in faces of men figuring out why this machine won't go faster, or turn more smoothly, or stay on the damn track. The California air and light blessing them at dusk.

My neighbor told me this story. Before Bobby Unser—three-time winner of the Indy 500—was a racing legend, he was 17 years-old and driving the Carrera Pan-americana, a road race from the Guadalajara border to the Texas border, nearly two-thousand miles. With his father as navigator, the teenager went from ninety-first to seventeenth place in the first two days. On a mountain road, a slower car did not give him the right of way.

After honking on his horn for miles, Unser tried to pass. The cars bumped fenders so forcefully that Unser nearly went down a cliff. The other car went into a wall, killing the driver. The driver's daughter, in the seat next to him, survived. Unser's father told him to keep racing.

Obsessions pause for a deep breath of life. After high school Scarpitta visited his father's ancestral home. He studied art in Rome. When World War II broke out, Scarpitta joined the Italian resistance. By the war's end he had enlisted in the U.S. Navy, and was assigned to seek out and retrieve art looted by the Nazis.

After the years of death and destruction, Scarpitta created bandaged canvases, emblems of

healing a broken world. By the late 1950s he was back in the States, lured by the representation of Leo Castelli and by the new freedom of the American artscape. The passion of abstract expressionism was giving way to cool depictions of America's post-war bounty, both as critique and as celebration.

Scarpitta found himself demanding more of the canvas, ladening it with found objects—seat belts, flexible tubing. Obsession looped its way back. "Stop fooling around, beating around the bush of this idea," he told himself, "build a race car!"

The ultimate American commodity became Scarpitta's most soulful means of expression. He would not make art about popular culture, he would produce the material of that culture, cool, without irony.

Le Mans began production without a script and it shows. But the racing footage is breathtaking, and for aficionados, *Le Mans* remains high on the list of most authentic racing films.

But drivers die in races, and Hollywood wasn't willing to risk a steady box office draw, or pay for the insurance. McQueen wasn't allowed to drive. So during the making of his dream project he made sure they got the racing right. But during the rest of it, with his dream tarnished, he partied like a movie star.

From 1964 to 1990, Scarpitta made nine racing cars that range from the purely sculptural to the fully functional. He took his cars to the Venice Biennale. He also took them to the track. As a team owner, with drivers and crew, Scarpitta deepened his practice into the realm of performance art. His race cars were emblazoned with the sponsor tags "Castelli" and "ART." The folks in the stands thought those were the names of the drivers.

In 1990, Scarpitta's car No. 59 was the Sprint Car racing champion on the Maryland and Pennsylvania circuit. Scarpitta found a lane between Castelli and Wilber Shaw. Some sort of reality.

Great Rivers Biennial

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.

The 2018 Great Rivers Biennial artists, Addoley Dzegede, Sarah Paulsen, and Jacob Stanley were selected by distinguished jurors Martin Kersels, Lauren Haynes, and Christine Y. Kim from more than 150 submissions. In conjunction with the 2018 Great Rivers Biennial opening, the jurors will return in May for a public conversation with the artists.

20 Year Ahead



Sarah Paulsen, *Maternal: What Was Czech and Irish?*, 2016. Oil, wax medium, glitter glue, sequins on canvas, 36 x 60 inches. Courtesy the artist.

Sarah Paulsen

Sarah Paulsen says she has been exploring the statement, "Whiteness means not having to think about it." The results of those explorations come together in the form of an installation that reflects the artist's "attempt to answer my own questions about the formation of racial identity."



Addoley Dzegede, *Obama Oloba*, 2017. Indigo on cotton sateen, 64 x 70 inches. Courtesy the artist.

Addoley Dzegede

Addoley Dzegede investigates notions of belonging, home, migration and location, and hybrid identities. Using cloth as a means for storytelling, Dzegede plans to create a body of handmade batiks at CAM that “speak to the current social climate of this country—a merging of personal and collective history, both within St. Louis and beyond.”



Jacob Stanley, *E-House*, 2013. Fluorescent lamps, wiring, conduit, brackets, 216 x 216 x 144 inches. Courtesy the artist.

Jacob Stanley

Jacob Stanley says his sculptures live in a “dynamic stasis—a state between collapse and construction, tension and balance, refinement and rawness.” For the Great Rivers Biennial he plans on making a series of machines that explore the nature of labor and how we define work in the 21st century.



Amy Sherald, *What's precious inside of him does not care to be known by the mind in ways that diminish its presence (All American)*, 2017, 54 x 43 inches. Oil on canvas. Courtesy the artist.

Amy Sherald

Amy Sherald paints staged narratives and constructed identities, creating portraits of African Americans—most of whom she meets during the course of her day. She deftly represents the features of each sitter with the masterful draughtsmanship of American realism. But she decorates her subjects with fantastical props and costumes: brightly colored pin-striped suits, multi-scooped ice-cream cones, rabbits in hats, giant coffee cups, and cotton candy. A lush, color-field backdrop serves as setting. An obvious care is taken with each portrait: how a prop is chosen, how it is held, the style and fit of clothing, the contrast or complement of colors, the choice of backdrop, or void, with the color intensity of a candied fantasy, and the expression and gesture of the figure. The artist has talked about her artmaking as an act to “image the versions of our selves that thrive when extricated from the dominant historical narrative.” Her work lends truth and reality to history. “My paintings hold up a mirror to the present and reflect real experiences of blackness today and historically,” she says, “in everyday life and within the historical art canon.”

Summer 2018
May 11–Aug 19

21 Year Ahead

Door to Door

The Great Rivers Biennial jurors come knocking.

Open a door. It's the most basic narrative beginning. Open a door. What will you find?

Tagging along with the jurors for the Great Rivers Biennial over a couple of June mornings, I re-discover the reason the open-a-door narrative is so effective. You don't need to consider the standard suspense-movie scenario to get the gist of surprise and mystery that goes with the opening of a door.

These doors may open to private homes, to gallery spaces, to lofts, to garages. The neighborhoods may be in the midst of university districts, industrial zones, or the suburbs. The opening of doors to artists' studios reveals the individuality and originality to be found here.

One constant for studio visits: open a door and you find food and beverages. Cookies, bagels, muffins, coffee, juice, bottled water—these are standard. (I thought about how the studio visit is like a job interview, but in reverse. For the job interview the applicant enters the employer's territory—the office and workplace, or perhaps a restaurant or bar of the employer's choosing. For the studio visit, the interviewers are your guests.) Of course, hardly anyone is ever hungry or thirsty—although at one studio the fresh-squeezed orange juice is highly praised.

But after the protocol of hospitality, behind those doors are a myriad of personalities, of ideas, of media, of artistic concerns and personal motivations. In my two mornings of studio visits, I learn about personal loss and pain. I listen to stories of displacement, of the indeterminacy of identity. I also enjoy stories of subversion, of guerilla art activities perpetrated across St. Louis. I learn that “a crocodile doesn't drown no matter how deep the water.”

Behind those doors I witness the anxiety of the artists and the total patience, understanding, and interest of the curators. They all fly in from elsewhere—East Coast, West Coast, Arkansas. Martin Kersels (multidisciplinary artist, professor at Yale) usually asks the first questions, and always in a gentle, kind manner. Christine Y. Kim (assistant curator of contemporary art at LACMA) invites the artists to expand on their ideas. Lauren Haynes (curator of contemporary art at Crystal Bridges) looks and listens with absolute attention.

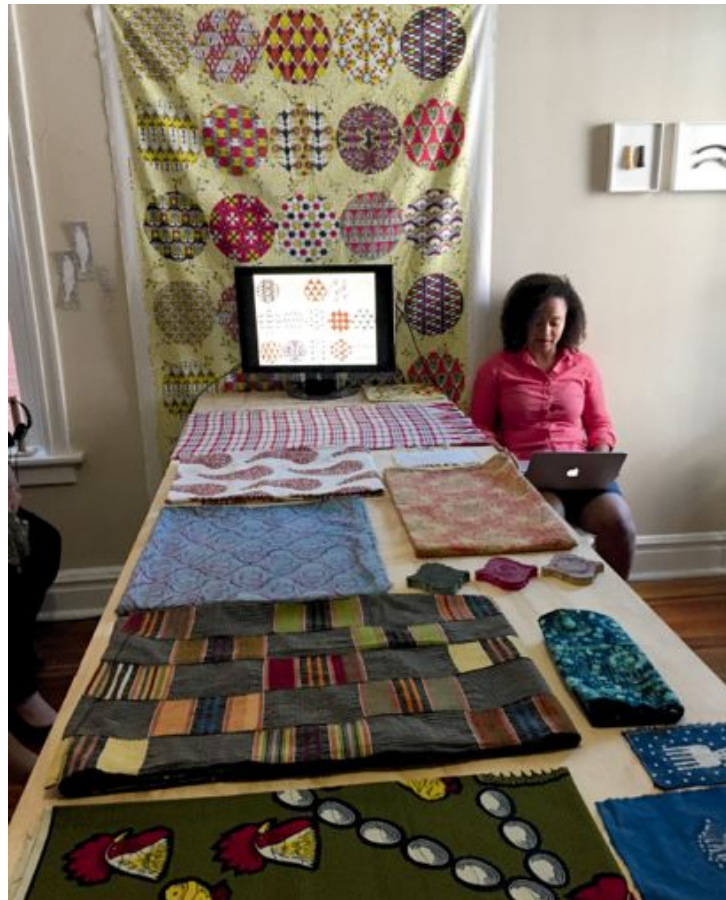
The time always passes swiftly. There always seems to be more to say, and more to see. The interactions behind those doors, undoubtedly somewhat harrowing for the artists, are intensely focused. The

work on view—textiles, sculptures, video, photographs, large-scale and small-scale drawings, paintings, and prints—represent parts of the individual artist's worlds and part of the world at large. Ghana, Israel, Florida, Chicago, Art Hill, the Delmar Loop—these places come into view in the art and in the mind.

The time is up. The jurors have been at the next studio. Polite good-byes, handshakes, smiles. Perhaps grab a muffin for the road or another sip of juice.

You walk outside and the surroundings have oddly changed, altered by the art and artist behind the door.

—Eddie Silva



Addoley Dzegede presents her work to the jurors.



Basquiat in the apartment, 1981. Photography by Alexis Adler.

Basquiat Before Basquiat: East 12th Street, 1979–1980

This exhibition includes the entire cache of works made by Jean-Michel Basquiat during the year he lived with his friend Alexis Adler in a small apartment in the East Village. This archival material provides rare insight into the artistic life of Basquiat before he was recognized as a prominent painter in the early 1980s. While living in this apartment, Basquiat's creative impulses moved fluidly from his SAMO tags on the surrounding streets and neighborhood into a more sustained practice in their shared home. Through paintings, sculpture, works on paper, a notebook, and other ephemera, as well as Adler's numerous photographs from this period, the exhibition explores how the context of life in New York informed and formed Basquiat's artistic practice.



KAWS, TOGETHER, 2017. Bronze, 72 inches.
Courtesy the artist.

Year in Review



Louis Cameron, installation view, Contemporary Art Museum St. Louis, January 27-April 16, 2017.

Louis Cameron
“...extraordinarily poetic ...
possessing a true beauty.”
St. Louis American, February 2017

Exhibition Highlights



Kelley Walker: Direct Drive
Kelley Walker: Direct Drive caused pain and anger to many in the community based upon the artist's use of images of African Americans. This was not a singular event across the arts landscape, but the beginning of a new discussion about museums and the art we present. Last fall's events remain with us so that we may be a more just and more thoughtful institution.



Kelley Walker: *Direct Drive*, installation view, Contemporary Art Museum St. Louis, September 16-December 31, 2016

In 2016–17 CAM organized twelve exhibitions featuring stimulating work by more than thirty diverse local, national, and international artists. The Museum hosted more than eighty public programs, the vast majority of them free. These programs were wide-ranging, inviting visitors to involve themselves in hands-on artmaking, enjoy art-inspired dining experiences, hear the ideas of the fascinating artists on exhibition, and take a stroll through the Museum on a Wednesday morning with their toddlers. CAM is truly a gathering space for everyone.



Katherine Bernhardt, *XXL SUPERFLATPANCAKE*, installation view, Contemporary Art Museum St. Louis, January 27-April 16, 2017.

Katherine Bernhardt
“...painted as if by a curious space tourist perceiving Earth's material goods for the very first time.”
St. Louis Magazine, March 2017



Deana Lawson, installation view, Contemporary Art Museum St. Louis, January 27-April 16, 2017.

Deana Lawson
“It is as if Lawson is the composer of an intimate family photo album that images the vivid and significant interior details of a contemporary black universe.”
Vice, February 2017

“These are what photographs live for, the construction of a subject, here a person.”
Contemporary Art Writing Daily, April 2017



Nicola Tyson, installation view, Contemporary Art Museum St. Louis, January 27-April 16, 2017.

Nicola Tyson
“Nicola Tyson discovers herself in a new world of her own making, too. But from her perspective, it is womankind who is beautiful.”
Bordercrossings, March 2017

Urban Planning: Art and the City
1967–2017

“...the themes are design currents
that flow beneath the city’s
physical spaces...”

St. Louis Public Radio, May 2017



Urban Planning: Art and the City 1967–2017, installation
view, Contemporary Art Museum St. Louis,
May 5–August 13, 2017.

"... a contemplative approach to
documenting the ebb and flow of
city life."

Riverfront Times, May 2017



Color Key: Ellie Balk, Addoley Dzagede, Amy Reidel,
installation view, Contemporary Art Museum St. Louis,
May 5–August 13, 2017.

Color Key

“*Color Key* is a forceful example of the
variety and diversity of artistic
perspectives populating St. Louis.”

St. Louis Magazine, June 2017



Abigail DeVille, *St. Louis Blues*, installation view, Contemporary Art Museum
St. Louis, May 5–August 13, 2017.

Abigail DeVille, *St. Louis Blues*

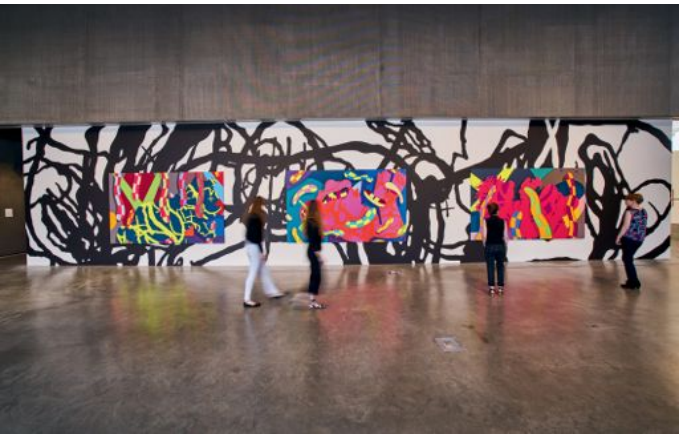
“The cumulative effect is that you
have encountered someone else’s
abandoned dream where you are
welcome to enter, at your own risk
and potential joy, and that works well
as a portrait of St. Louis in 2017.”

St. Louis American, May 2017

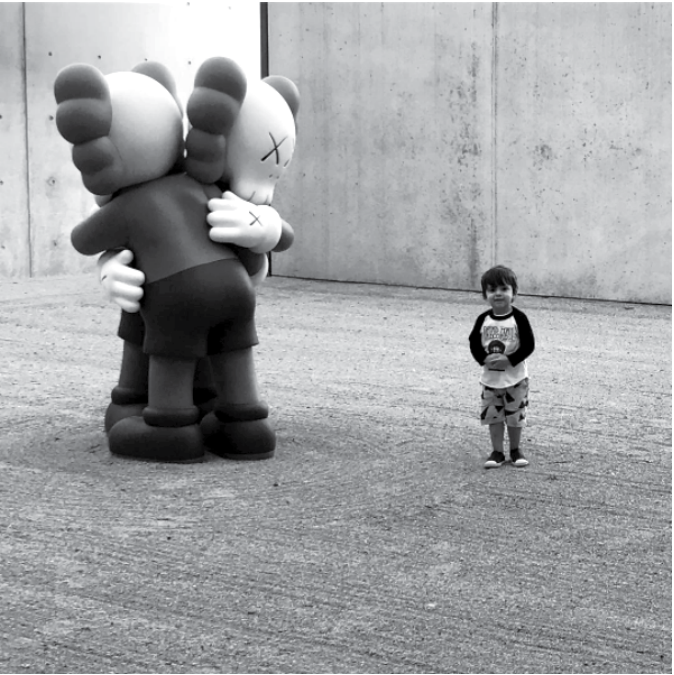
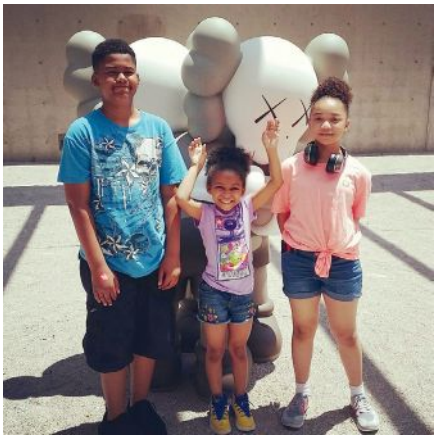
KAWS

“Colorful to the point of psychedelic,
KAWS’s work delivers a shot of
energy, the perfect chaser to a
summer afternoon filled with art.”

St. Louis Magazine, June 2017



KAWS: *FAR FAR DOWN*, installation view, Contemporary Art Museum St. Louis,
May 5–August 13, 2017.



The KAWS Phenomenon

The long-distance calls started coming as soon as the *KAWS: FAR FAR DOWN* exhibition was announced. “Will you have any merchandise?” The KAWS fans on the phone, whether calling from Florida or Texas, Chicago or Kansas City, were always polite, even encouraging. As the exhibition opening approached, we began to realize that we needed to think about crowd control. Early on Friday morning, May 5, the first of the KAWS fans began to set up their folding chairs outside the entryway. Many of those fans had become CAM members so they would have an earlier shot at the goods. When the sales began at 6:00 pm, people were polite, even celebratory. The true KAWS phenomenon may be defined by the looks on people’s faces: a single toy equals a lifetime of the best birthdays ever.

Dada Ball And Bash

31 Year in Review

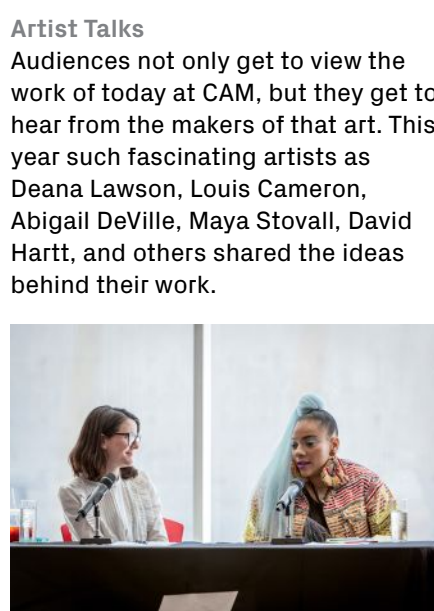


In celebration of 100 + 1 years of Dadaism, CAM fans celebrated the absurd through costumes, dancing, and attitude. At the venues of Palladium & Joule, acts against conformity were led by the Rats and People Orchestra, Cory Sever and His Bandits, and headliner Ssion. The diners at the Ball were greeted by fantastically designed table decorations. Bashers let loose to the sounds of Crim Dolla Cray and DJ Boogieman. Nearly \$350,000 was raised, of which \$101,000 was generated in a mere twenty minutes through the Fund the Need auction. Dada was honored with total outrageousness from Dada-riffic co-chairs Alison Ferring, Jimmy Jamieson, Sue McCollum, and Susan Sherman and generous sponsors.



Stroller Tours/Play Dates

The first Wednesday morning of each month CAM opens its doors to art lovers and their little ones, providing tours of the exhibitions and artist-led activities and performances. CAM strives to offer the family-friendliest museum experience around.



Artist Talks

Audiences not only get to view the work of today at CAM, but they get to hear from the makers of that art. This year such fascinating artists as Deana Lawson, Louis Cameron, Abigail DeVille, Maya Stovall, David Hartt, and others shared the ideas behind their work.



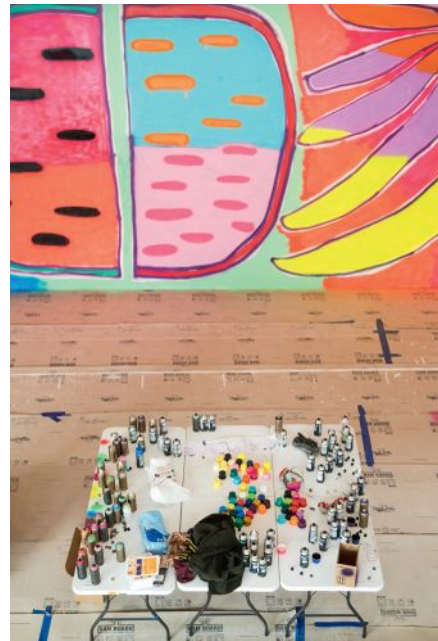
An Evening with Lucinda Williams

Legendary singer-songwriter Lucinda Williams and her band presented a special, sold-out performance at CAM. It was a rare opportunity to see this iconic artist in an intimate setting.



Peaches

For the Charlie le Mindu x Peaches performance, produced and organized by Barrett Barrera Projects, Peaches brought her distinctive fusion of rock, gender nonconformity, and performance art to an enthusiastic audience.



Work in Progress

Near the final stages of completing their installations on CAM's Project Wall, both Katherine Bernhardt and KAWS took a break from their mural making to talk about their idiosyncratic iconography and their extensive art practice.



Family Day Block Party

CAM joined forces with the Pulitzer and the Sheldon for the third iteration of this popular summer program. Families enjoyed art activities, storytelling, face painting, and performances along with the exhibitions at each institution.

Program Highlights

30 Year in Review

Annual Giving 2016–17

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



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- Bettie Schroth Johnson
- Susan and Benjamin Schwartz
- Judith Child Schwartz and Alan L. Schwartz, PhD, MD
- Betty and Thad Simons
- Suzanne Sitherwood and Carl Bouckaert
- The Lawrence Group
- Wells Fargo Community Support Campaign
- Ted E. Wight
- Leon Williamson
- Kathie and Richard Winter

Contributor (\$250-\$499)

- Anonymous
- Arlene Lilie Interior Design
- John Arnold
- Shannon and Bradley Bailey
- Jeff Bewley
- Arjun Bhat
- Z. Creighton Brinson
- Aaron Bunse
- Elizabeth Desrosiers
- Mary Ruth Donnelly
- Julie and David Drier
- Mary and John Easley
- Gayle and Michael Eastman
- Nancee and Andy Glaser
- Paula and Michael Gross



- Benjamin Thomas and Troy G. Guzman
- Karlle Hanson
- Jeanne M. Hartz
- Lizzy Hinrichs
- Jennifer and Eric Hoffman
- Cabanne and James Howard
- David Johnson
- Cleo and Simon Kelly
- Sally Kiehnau
- Steve and Beverly Knight
- Michael Korybut
- Hannah and Lawrence Langsam
- Chris LeBeau
- Stacey and Rich Liekweg
- Paul Lints
- Carol and Jamie Lister
- Margery Marshall and Tom Wickenhauser
- Ida McCall and Ben Kiel
- Mackenzie McCulloch
- Mary and James Moog
- Mark Niesman
- Old Bakery Beer Company
- Heather and David Polzin
- Tara Raburn
- Matthew Reed
- Valerie Rudy-Valli and Steve Valli
- Emre Sarbak
- Brien Seyle
- Philip Slein
- Mariah Small
- The Santo Foundation
- Carol Wall
- Roseann Weiss and Harper Barnes
- Jason Winslow
- Paul Woodruff
- Cayce and Gregory Zavaglia
- Essica Zink

Annual Report

Contemporary Art
Museum St. Louis
Fiscal year July 1, 2016–
June 30, 2017

158,674

Visitors to camstl.org

21,127

Facebook fans
(as of Sep 2017)

12,854

Twitter followers
(as of Sep 2017)

10,149

Instagram followers
(as of Sep 2017)

33,111

Total attendance

80+

Public programs
(80% free)

2,100+

Youth served through
education programs

Operating Revenue

Individual contributions	\$1,087,145
Grants & sponsorships	\$360,150
Public funding	\$82,473
Fundraising events (net)	\$357,717
Earned income	\$114,474
Endowment draw	\$216,000
<hr/>	
Total operating revenue	\$2,217,959

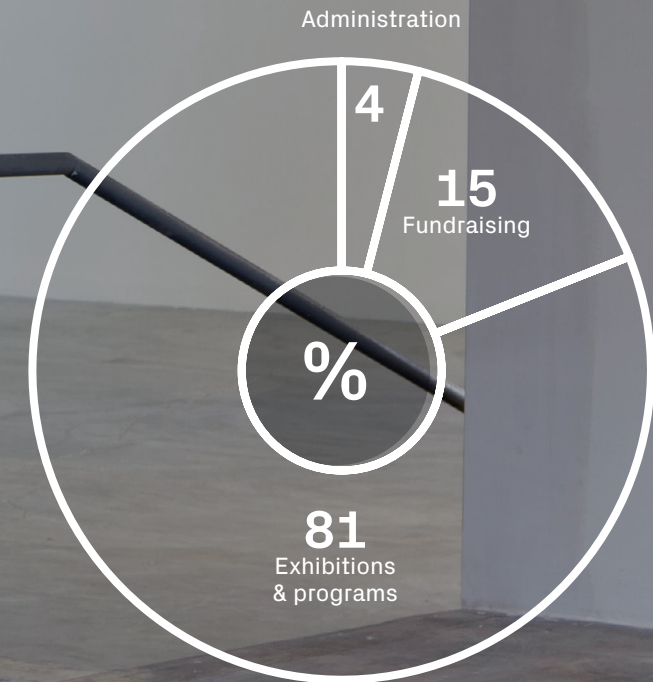
Where Funding Comes From



Operating Expenses

Exhibitions & programs	\$2,061,862
Administration	\$109,258
Fundraising	\$382,850
<hr/>	
Total expenses	\$2,553,970

Where Funding Goes



Net Assets

Beginning of year	\$17,945,304
End of year	\$18,382,710

CAM
People

Staff

Lisa Melandri
Executive Director

Wassan Al-Khudhairi
Chief Curator

Michael Albrecht
Director of Finance
and Administration

Candace Borders
PNC Arts Alive
Diversity Fellow

Jessi Cerutti
Registrar

Carmen Crosby
Visitor Services
Manager

Bailey Dolenc
Development
Manager

Alex Elmestad
Director of Learning
and Engagement

José Garza
Museum Educator

Ann Haubrich
Institutional Giving
Manager

Caleb Hauck
Facilities Manager

Misa Jeffereis
Assistant Curator

Unitey Kull
Director of External
Affairs

Tristyn Murrell
Events and Café
Manager

Marina Peng
Marketing
Coordinator

Valerie Rudy-Valli
Director of
Development

Miriam Ruiz
School and
Community
Programs Manager

Eddie Silva
Communications
Specialist

Jennifer Toje
Assistant to the
Director

Visitor Services &
Café Associates

Taylor Bour

Donny Bradfield

Ronald Gore Jr.

Beth Mayfield-House

Regan Melton

Delia Rainey

Hannah Richter

Tiffany Sutton

Kenyata Tatum

Clinton Walker

Krista Valdez

Ronald Young

Interns

Merlin Bell

Julia Curbera

Manu Engstler

Merve Erdem

Makayla Grove

Emily Hohrein

Tara Kaufman

Amber Lacy

Xixi Liu

Nathalie Low

Jack Mulopulos

Elinor Nichols

Liara Oladele

Anna Olson

Ingrid Olson

Best Piyayothin

Elizabeth Reed

Scout Sale

Janet Tran

Laura Vahle

Danyelle Vancil

Madeline Walter

Carley Walton

Kayla Zack

Libby Zohner

Junior Board

Brie Alley

Jim Arsenault

Jessica E. Bays

Eric Barr

Arjun Bhat

Aaron Bunse

Kevin Byerley

Lauren Dunning

Jacqueline Fritz

Colin Gibbs

Michael Greenberg

Lizzy Hinrichs

Christopher Holt

Jeff Jarrett

Jill Joerling

David Johnson

Megan Kimball

Jacob Laws

Chris Lebeau

Mackenzie McCulloch

Bridget Melloy

Ashley Oster

Krishna Patel

Tara Raburn

Emre Sarbak

Leon Williamson

Essica Zink



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Kader Attia, Reason's Oxymorons, 2015. Installation of cubicles and 18 films, durations variable, 13 to 25 min. Courtesy of the artist and Lehmann Maupin, New York and Hong Kong. Photo by Max Yawney.



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Nicola Tyson, *Dancing Figure 1*, *Dancing Figure 2*
2016, Apple, elm, and maple wood

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PHOTOGRAPHY • MOTION • POST

*Thank you, CAM for all the work you do
to support the arts and artists in St. Louis.*



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SUSANNE VIELMETTER LOS ANGELES PROJECTS
congratulates Hayv Kahraman and Mickalene Thomas on their
solo exhibitions at Contemporary Art Museum St. Louis this fall!



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Nathaniel Mary Quinn

Nothing's Funny



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The Wizard of Oz • February 23-25
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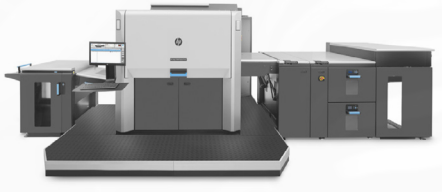
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and during programs and events

Free exhibition tours daily at 1:00 pm
and Fridays at 6:00 pm.

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Membership

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

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Tim Portlock: 11th_st_city_symphony.mp4, installation view, Contemporary Art Museum St. Louis, May 5–August 13, 2017.

ALEX KATZ

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