



Mesh

Contemporary Art
Museum St. Louis
Magazine 2018–19

Front cover
Claudia Comte: *Electric Burst (Lines and Zigzags)*,
installation view, Contemporary Art Museum St. Louis,
May 11–August 19, 2018. Photo: Dusty Kessler.

Inside front cover
SUPERFLEX, *European Union Mayotte* (still), 2016.
Two-channel video installation (color, sound), 9:42
minutes, 3:54 minutes. Courtesy the artist.

About CAM

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Letter from the Director

Dear Friends,

In the past year we’ve made powerful connections. We dedicated time and resources to the creation of a new website to greater link us to the world. We’ve connected with our neighbors within a one-mile radius of the Museum, especially through our ongoing partnership with Vashon High School. We’ve also connected with coffee connoisseurs, and anybody who loves fresh, delicious food, in our new Rise Café.

Most essentially we’re making connections with more people from all walks of life coming through our doors. In the past year, more than 41,000 visitors came to CAM—an 85 percent increase since 2012. We’re surpassing goals, and meeting new people in the museum every day.

In the year ahead we will continue to make connections that are deep, lasting, and memorable. We plan to do that with a highly anticipated exhibition of early work by Jean-Michel Basquiat, which includes rarely seen pieces from local collections. With the art of Sanford Biggers we memorialize and celebrate black lives cut short by police gun violence in America. We’ve commissioned the phenomenal sculptor Christine Corday to create site-specific works that are made to be seen and touched. We continue our mission to bring the globe to St. Louis with exhibitions by Chinese artist Guan Xiao and her

Board of Directors 2018–19



Lisa Melandri. Photo: Joel Conner.

multimedia examination of the impact and influence of the internet on life and art, and Jordanian artist Lawrence Abu Hamdan’s penetrating exploration into the power of sound and silence. Photographer Paul Mpagi Sepuya focuses on the terrain of the human body and the charged relationship between artist and model.

We return to Vashon with an expanded program in the coming year, and we will launch new intergenerational programs connecting people of all ages and backgrounds, using contemporary art as inspiration for ideas, discussion, and community.

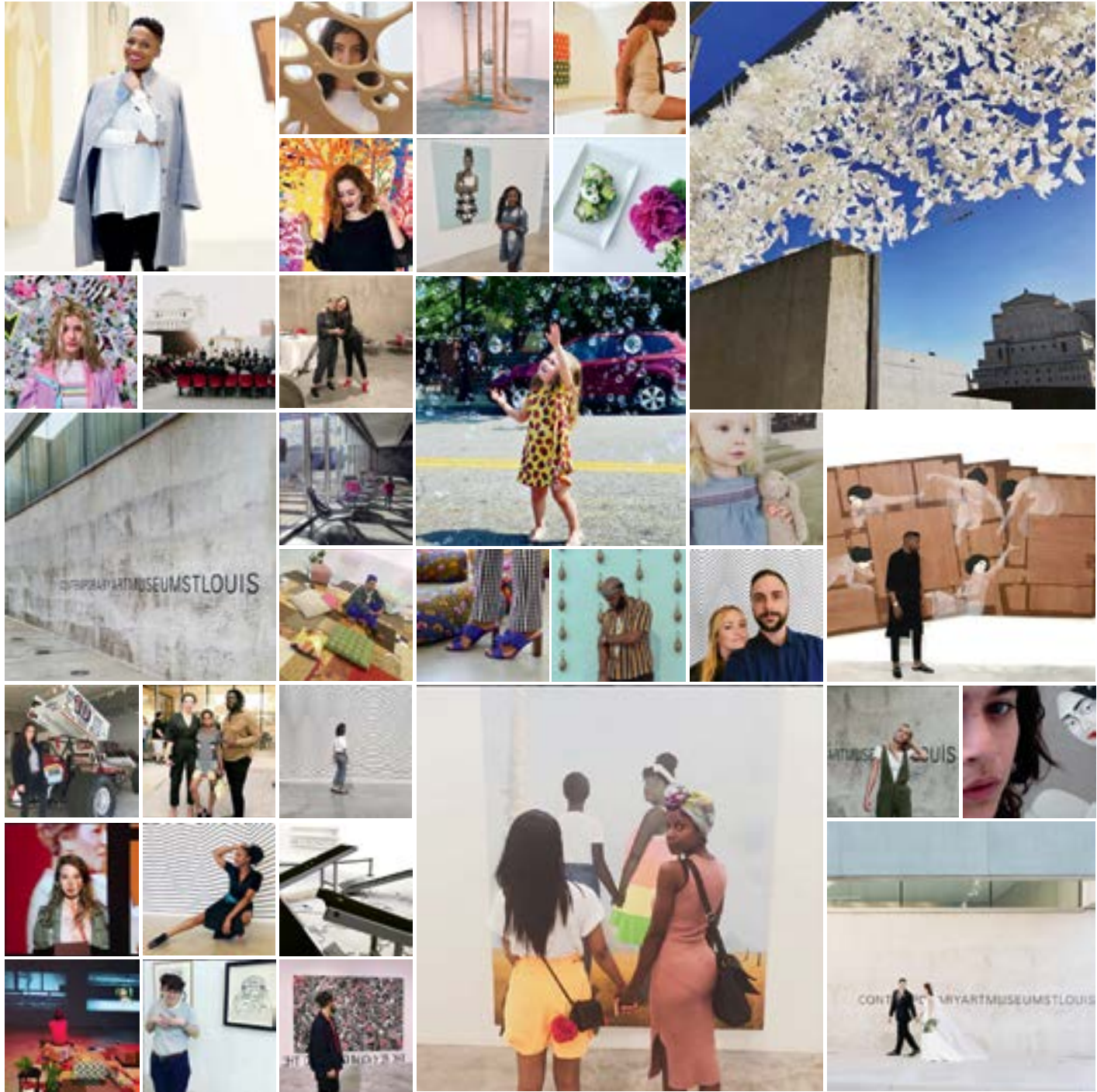
You’ll read more about our initiatives, programs, and exhibitions—past and future—in the pages ahead. Let’s stay connected.

Lisa Melandri

Lisa Melandri
Executive Director

Visitor Grams

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



On the Rise

Rise Café began serving visitors to CAM when Amy Sherald came to town, which made it a doubly momentous occasion. Aaron Johnson, the founder of the popular Rise Coffee House in the Grove, started his second location with the goal of offering a product as excellent as the art on view. Rise offers freshly brewed coffees, tasty bites, and an assortment of beer, wine, and refreshing cocktails. By keeping the same hours as the museum, Rise supplies the caffeine needs of art goers morning, noon, and night. It's a perfect lunch spot inside or outside depending on the season, and a great beginning for the weekends with a casual brunch. Rise keeps up the Drink in Art tradition, staying open until 8:00 on Thursday and Friday nights, a spot to meet after work or for anyone who prefers CAM after dark.

View the menu at camstl.org/rise.



Photo: Izaiah Johnson.

Virtual Makeover

We wanted our website to reflect who we are: fresh, innovative, nimble, and interactive. So with the aid of Dome Collective plus the generous support of Ann and Randy Lipton, and Nancy Reynolds and Dwyer Brown, we set out to completely revamp our website. The driving force behind the redesign was to build a site that was functional and compelling, with engaging content and easy-to-find visitor information: current exhibitions, upcoming programs and events, museum and café hours, and news and videos that reflect the many aspects of the museum. Visit the shop, check out the calendar, become a member—it's all here.

We invite you to enjoy the pleasure of losing yourself in our exhibitions archive: hundreds of artists and exhibitions that have passed through the museum since 2003. You'll discover all that has made CAM an essential space for contemporary art and ideas for fifteen years.

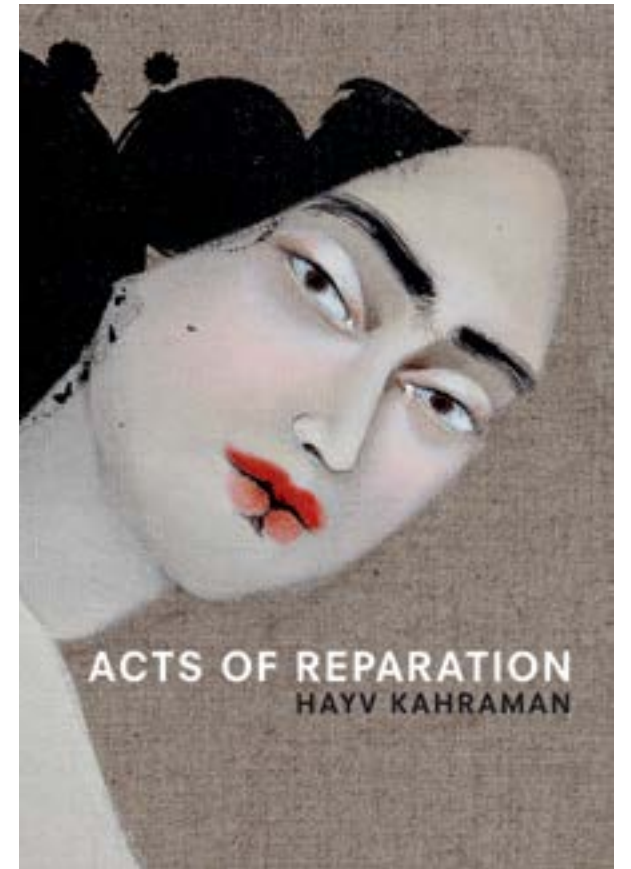
To see for yourself, visit camstl.org.



For Your Shelf

CAM has built up an impressive collection of publications since its opening in 2003. The most recent, *Hayv Kahraman: Acts of Reparation*, presents the first museum exhibition in the US by the Iraqi-born artist, as well as the first exhibition organized for CAM by Chief Curator Wassan Al-Khudhairi. Five new publications will chronicle recent and upcoming exhibitions: Amy Sherald's first solo museum exhibition, including new paintings from the Michelle Obama portraitist; Sanford Biggers's powerful *BAM* series, which memorializes and celebrates black lives lost to gun violence; Christine Corday's monumental site-specific sculptures and large-scale paintings; Lawrence Abu Hamdan's *Earwitness Theatre*, which investigates the political power of sound and silence; and a ten-year overview of the photography of Paul Mpagi Sepuya, which follows his explorations of portraiture, identity, the body, and the frail boundary between the real and the constructed.

Fifteen years of CAM publications are available for purchase in the shop or online at camstl.org/shop.



Hayv Kahraman: *Acts of Reparation* exhibition catalog, \$25.00.

Take CAM Home

The shop reflects the character of CAM, from artist-designed t-shirts and totes to socially and fashionably relevant merchandise. You'll find numerous items relating to Jean-Michel Basquiat, and a tote bag specially designed for CAM by Project Wall artist William Downs, highlighting the black-and-white surrealism of his drawing practice. More artist-designed items appear throughout the year. Carmen Crosby, CAM Visitor Services Manager, selects merchandise with a curatorial eye "that fits the CAM brand with a minimalist, cool factor that isn't typically found in a museum." Popular hits include The Future is Female and SISTERRESISTER tees from Otherwise and the St. Louis black-on-black sweatshirt by WORK/PLAY lets you flash your city pride around. CAM's shop is the best place for memorable holiday gifts.

Visit the shop during museum hours or shop online at camstl.org/shop.



Photo: Izaiah Johnson.

We ♥ Our Members

As a member of CAM you help to make possible all that we do, so we figure you deserve a little extra. We invite you to be at the center of a museum that is ever-changing and always new. Join us for previews of new exhibitions and take part in intimate member-only events. Bring your family to Saturday morning Stroller Tours and Play Dates, which we offer for free to Family-level members and above. We're always finding ways to better the member experience, such as involving you in real discussions about the art of today with those who know it best. Meet local artists in their working spaces and talk about their practice during In the Studio events; share a drink and illuminating conversation with CAM's Lisa Melandri, Wassan Al-Khudhairi, and Misa Jeffereis at Cocktail with the Curators; and reserve a seat for popular artist talks throughout the year. Plus, members receive 10% discounts in our shop and Rise Café, just because we like having you around. You deserve it.

Become a member today at camstl.org/join.

Love: CAM Style

First date: CAM. Chloé Risto was working and living in northwestern Michigan, “kind of a black hole for singles,” unless you were into camo gear. Kevin Byerley was a member of CAM’s Junior Board. He figured the museum was a good way to express who he was and what he was into. She liked the museum. She liked the guy. She moved to St. Louis, mid-December 2011. In January they attended the spring exhibition opening together. In February he took her to their first CAM Gala. Two years ago he proposed, not at CAM but before a LouFest concert. Her name was added to his CAM membership. “I was really all in from the get-go,” she says, “both for Kevin and for CAM.” Today she sees CAM as “more than a gift of art, but a gift of friendship, love, and constant growth.” From experience, Byerley recommends CAM as a first date destination: “It’s comfortable. You can get a sense of the other person. The art creates conversation. You can walk around and it feels intimate.”

Wedding: CAM, September 22, 2018. Executive Director Lisa Melandri officiates the marriage of Chloé and Kevin.



Opening night of Mickalene Thomas: *Mentors, Muses, and Celebrities*, 2017. Photo: Abby Gillardi.



Kevin Byerley and Chloé Risto at Dada Ball & Bash, 2013. Photo: Todd Owyong.



Big Freedia. Courtesy the artist.

Dada Ball & Bash

Saturday, March 2, 2019
Ball 6:00 pm / Bash 9:00 pm

The Dada Ball & Bash is a night of revelry, an evening when CAM fans expose their most exuberant and creative selves. In the spirit of the early 20th-century movement that opposed reason with frivolity, nonsense, and the absurd, the Dada Ball & Bash blows a raspberry to conformity. The Dada Ball side of the evening is for cocktails and fine dining amidst mind-blowing decorations and multiple surprises. The Bash is when the night kicks over to another gear and the last vestige of decorum makes an exit. All of this fun raises vital support for CAM's dynamic exhibitions and innovative education programs. It's also a celebration of the marriage of art and life the Dadaists consummated more than a century ago.

Learn more at camstl.org/dada.

Big Freedia in Concert

Friday, December 14, 2018
Doors 8:00 pm / Show 9:00 pm

Big Freedia brings her fantastic self to CAM and she comes to slay. The Queen of Bounce, she'll transform the museum performance space into a ward of New Orleans for one-night-only. The tempo will be up, the bass will be heavy, and Big Freedia will help you release your wiggle. She's collaborated with Beyoncé on “Formation” and Drake on “Nice for What,” taking NOLA bounce to the mainstream while keeping her roots in the Crescent City. Her first record, *Just Be Free*, was selected as one of the “best electronic releases” of 2014 by *Rolling Stone*, and she has toured music from her most recent EP, *Third Ward Bounce*, across North America through much of 2018. “Bounce is feel-good music, we need that right now,” she says. Bounce also “has a lot to do with ass-shaking.” But, as she says, “You already know.”

Tickets at camstl.org/bigfreedia.



Dada Ball & Bash, 2016. Photo: Suzy Gorman.

The love of art begins at an early age. CAM provides numerous ways for families to discover and enrich their love of contemporary art and art practice.

Youth, Family, Teens



Family Day Block Party, 2018. Photo: Virginia Harold.

Visit camstl.org/youth to learn more.

Stroller Tours and Morning Play Dates

These morning programs on the second Saturday of each month invite families and friends for a playful introduction to CAM. Stroller Tours (free for children 2 and under) offer insights into the exhibitions without anyone feeling anxious about a fussy baby. Play Dates (\$5 per child 2 and up; free for Family-level members and above) are led by local artists who lead hands-on activities. You'll take home something new to keep on the refrigerator with every visit. Each morning you'll find entertainment that keeps children moving and involved.

Family Day

Halloween Family Day, Saturday, October 27, 2018, is an artfully ghoulish celebration that will include face painting, a haunted dance party, art activities, and a costume contest. The Family Day Block Party comes around again in the summer, a collaboration between CAM and our neighbors at the Pulitzer Arts Foundation and the Sheldon Concert Hall and Art Galleries. These free events are great ways for families and friends to get to know the Museum and celebrate autumn and summer in the Grand Center Arts District.

Summer Camps

For art-minded kids ages 9–13, CAM offers at-the-museum camp experiences with local teaching artists. Get the kids out of the house and into art! Previous camps include comic-making, 3-D printing, stop-motion animation, and book-binding. Registration begins in early 2019. Prices vary; discounts for Family-level members and above.

New Art in the Neighborhood

Spring 2019 (Jan 19–Apr 5, 2019)
Application Deadline: Dec 15, 2018
Fall 2019 (Sep 7–Nov 16, 2019)
Application Deadline: Aug 15, 2019

Since 1995, CAM's New Art in the Neighborhood (NAN) program has sought to nourish the creative minds of our city's talented young artists. NAN's intensive approach provides participating students with opportunities and resources that are not available in their regular school curriculum. This free and nationally acclaimed program offers students grades 9–12 experience with concepts and materials used in contemporary art.

Teen Museum Studies

Summer 2019 (Jun 20–Aug 2, 2019)
Application Deadline: May 15, 2019

Each summer, CAM offers a select group of teens grades 9–12 the opportunity to learn about museum careers and gain practical job skills through the innovative Teen Museum Studies program. Participants receive a stipend while working closely with CAM staff members in various departments to curate and organize an exhibition from start to finish in CAM's Education Gallery. The exhibition features the work of a local artist selected by the students that opens in the fall of the same year.



New Art in the Neighborhood students meet with exhibiting artist Mickalene Thomas, 2017. Photo: Abby Gillardi.

LEAP Middle School Initiative

Spring 2019 (Jan 24–Mar 28, 2019)
Application Deadline: Dec 15, 2018
Fall 2019 (Sep 12–Nov 14, 2019)
Application Deadline: Aug 15, 2019

Designed for the young artist interested in an in-depth exploration of contemporary art practices, this free ten-week-long, after-school program gives students grades 6–8 the opportunity to work closely with professional St. Louis-based artists and educators in an atmosphere of focused attention and mentorship. Fifteen students from the greater St. Louis area are selected to focus on one medium each semester.

ArtReach

As part of the Museum's engagement with neighborhood communities, CAM partners with schools and community organizations to provide museum tours, off-site visits, professional development, and workshops with artists and arts educators. Work by our ArtReach partners regularly appears in the Education Galleries.

Support for CAM's education programs is provided by The Strive Fund; Dana Brown Charitable Trust, US Bank, Trustee; Monsanto Fund; Elissa and Paul Cahn; Crawford Taylor Foundation; Maritz; DeWitt and Caroline Van Evera Foundation; Edward Jones; The Heart of Neiman Marcus Foundation Fund; Norman K. Probststein Charitable Foundation; Employees Community Fund of Boeing St. Louis; and Terry D. Weiss, MD, Youth Education Endowment Fund.

Vashon + CAM

In the spring of 2017, Vashon High School contacted CAM’s School and Community Programs Manager Miriam Ruiz. Vashon had been without a consistent art program for five years. Could CAM help?

By August, with the opening of the 2017–18 school year, Ruiz began implementing a project-based curriculum with newly hired Vashon art instructor Tim Jennings. During the year, approximately fifty Vashon sophomores regularly participated in introductory art courses. They constructed a cardboard modular installation, made paper and prints, developed photography skills, and explored mural art. Their work was exhibited at CAM and at UrbArts, and their installation took pride of place in the school’s foyer.

They became the subject of articles in the St. Louis press as well as a documentary short. They worked with local artists Roland Houston—a Vashon alumnus—Sarah Harford, Tiffany Sutton, and Lizzy Martinez. Two Vashon students joined CAM’s New Art in the Neighborhood program. As *St. Louis* magazine described it, all of this was “a big deal.”

Vashon and CAM are neighbors, less than a mile distant from one another. In the distressing racial and socioeconomic distinctions of St. Louis, they have been far apart. In any partnership, each partner gives to and receives from the other. CAM brings to Vashon art instruction, which by the very nature of art offers



Vashon High School’s sophomore class installation on view in the school’s atrium, 2017. Photo: Shabez Jamal.



perspectives of a wider world. Vashon gives to CAM—and through CAM to the wider St. Louis community—stories that have not been heard. The students “are each unique individuals with a range of experiences that we don’t always necessarily encounter in the museum,” Ruiz told the *Riverfront Times*. Vashon student Jamijna Westbrook put it more succinctly, “Art is my passion.” A passion she discovered and now shares.

Prior to participating in the new course, Westbrook had drawn cartoons and sketches in notebooks. After spending time in an art class with art teaching professionals, she realized that art was a field she could pursue. She asked about art schools, and how she could prepare for them. In the spring 2018, she joined CAM’s New Art in the Neighborhood program.

“Jamijna is one reason why we are introducing an Advanced Placement element to the Vashon program,” says Ruiz. In the 2018–19 school year, the Vashon + CAM partnership continues and expands, with an additional advanced elective art course added to the two sophomore introductory courses. When Vashon students arrive in the fall, the modular installation created by the inaugural sophomore art class will again be on view in the foyer, a symbol of pride and possibility.

(Left) Jessica Leatherberry, *Daja*, 2018, from *Vashon through a Lens* at UrbArts. Digital print. Courtesy the artist.



Miriam Ruiz, CAM School and Community Programs Manager, in the classroom at Vashon High School, 2017. Photo: Jessica Donovan.

Ask Anything

“Learning happens in the unknown,” José Garza says, “when you go against expectations.”

Garza had never given an exhibition tour previous to becoming CAM's Museum Educator in 2017, but he'd sure taken part in a few. “I was always at the back of the tour group,” he admits. “My expectations were that someone was just going to talk and never ask me anything.”

For the most part, Garza’s expectations were confirmed. Part of this is due to the nature of the collecting institutions, he acknowledges. With most of the art displayed chronologically, tours often follow a historical run-down from artist to artist, art movement to art movement. It’s a method that can often be engaging, but, as Garza notes, very predictable. Garza also senses a “lack of trust in the audience,” in this conventional tour paradigm. “The presentation is so tight there is no room for interpretation.”

A non-collecting contemporary art institution presents another set of variables for engagement. “There is a whole new set of conversations,” Garza observes. Throughout the year CAM presents multiple artists working with diverse materials, distinct forms, and a single season offers a full gamut of ideas.

Viewers may find reflections of themselves and of the present moment in the art, both as individuals and as part of a collective. “Contemporary art asks us to share ideas and collaborate and experiment,” Garza affirms. And that’s what he tries to allow for in his exhibition tours.

Garza thinks of the tour as a collaboration, a forum for new ideas and new interpretations, a means toward “realizing how someone looks at something on their own.” To achieve this level of engagement Garza sets out to diminish his status as an authority figure. “I try to be more personable, get to know the group slightly, close the divide.”

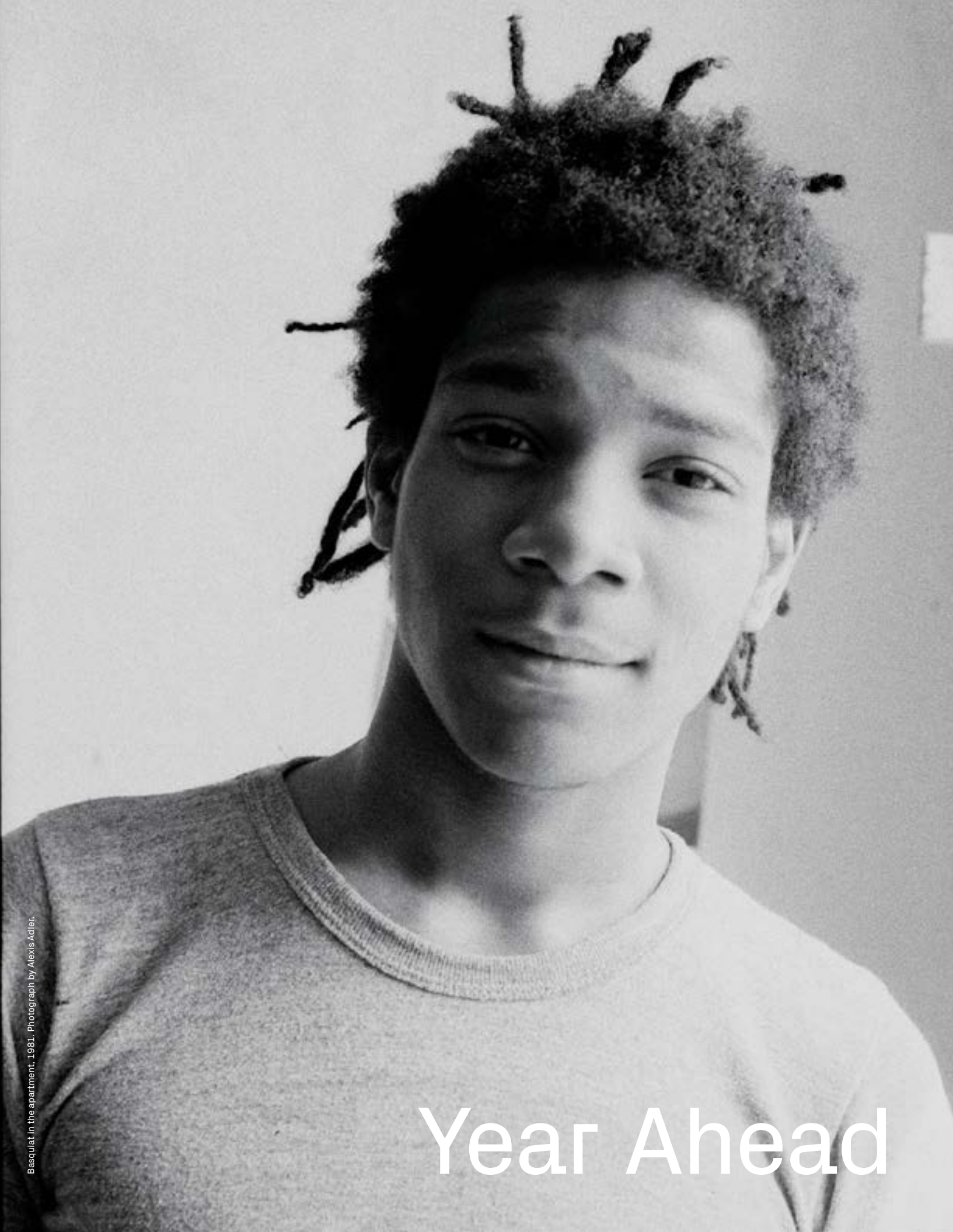
Observing a Garza tour is a bit like seeing a great improv artist at work. Whether people are dismissive, shy, or totally open, Garza guides them toward “sharing an interpretation, or a feeling, or having questions answered in conversation—this is part of self-discovery.” Whatever resistance or skepticism that was present before is transformed into lively interaction and laughter.

“A lot of it is about allowing visitors to respond,” says Garza, “or not—it’s totally fine if no one talks. To enjoy contemporary art you don’t need to be an artist or a collector. All you need to do is walk through the door.”

Anyone can request a tour at CAM. Visit camstl.org/tours.



José Garza, CAM Museum Educator, leading a tour of *Addoley Dzegede: Ballast*, 2018. Photo: Carmen Troesser.



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

Year Ahead

Basquiat Before Basquiat East 12th Street, 1979–1980

Thirty years after his death, Jean-Michel Basquiat is affecting new generations of audiences. The swift ascent and shooting-star fall of the young artist served as a parable of the excessive 1980s. With the smartly titled *Basquiat Before Basquiat: East 12th Street, 1979–1980*, organized by the Museum of Contemporary Art Denver, we are given the opportunity to see the art and artist before the media myth-making. We witness the making of an artist, a purely gifted and inquisitive young man making marks in the streets, on the refrigerator, the television, and on himself. The exhibition is a fascinating window into Basquiat's investigations of symbols, materials, performance, and language. With a wealth of documentary photos by his roommate and friend Alexis Adler, along with the entire cache of paintings, sculpture, works on paper, a notebook, and other ephemera Basquiat created in that small apartment during that formative year, *Basquiat Before Basquiat* adds an important narrative to the artist's life and times. CAM will also exhibit rarely seen works from local collections, presenting additional perspectives of the artist as his work evolved into the 1980s.



Basquiat performing in the apartment, c. 1980. Photograph by Alexis Adler.

East 12th Street

By Alexis Adler

The bass on the stereo reverberated from the sixth-floor walk-up in the half-derelict squat on East 12th Street that Jean and I moved into and shared from the fall of 1979 to the summer of 1980. The turntable spinning in perpetual motion lay down the groove in an apartment overflowing with art and music, love and friendship, and science too. Our eggs and grits or rice and beans were eaten off dishes and silverware found on the street along with all our furniture—beds, dressers, a few folding chairs, and the crucial shelf for the stereo. Milk crates held the record collection. On frequent rotation were Bowie, Marley, Miles Davis, Public Image Ltd, Charlie Parker, James Brown, Devo, Fela, hip-hop, New Wave, and reggae. Apartment F8 was a haven for Jean to learn and explore and hone his expression as it coalesced from street tag to high art form. Jean studied my meager college library of biology and chemistry texts along with Janson's *History of Art* and a book of Picasso prints that was passed on to me by a college roommate, a gift from a boyfriend she had wanted to forget. The apartment was also a magnet for our friends. With no intercom, gaining entrance meant shouting our names from the desolate street below and catching the front door key (stuffed in a sock) that we dropped from our window.

Our lives converged at an extraordinary moment in the East Village of New York City, a vortex where art was life and life was art. Like in other let-go, depopulated neighborhoods of the time, landlords abandoned buildings and into the voids came vermin and shooting galleries. With no electricity or even running water—the pipes had been ripped out, scavenged, and sold as scrap metal—these buildings became infernos keeping junkies both high and warm. We were punk pioneers, homesteading in this ever-evolving remnant of the neighborhood. Art blossomed by feeding off the lawless decay.

We went out dancing every night. Jean had a particular move that he was proud of and one night we went to Irving Plaza to see James Brown and, with pure verve, dance to the rhythm of the Godfather of Soul. With a limited number of venues and clubs, there was no problem locating your crew on any given night; posters pasted onto lampposts directed us to our next destination. The Mudd Club, TV Party, Tier 3, and Club 57 were favorites. The Reggae Lounge and Negril's provided the early reggae influence. These clubs were wide open to artistic expression: music from punk rock to opera, art on the walls, art on the floor, video art in its infancy, film as part of music, and music as part of photography and film.

I first met Jean with Felice Rosser at a roving party, and



not long after that night we were both crashing at her place on St. Marks, along with Jennifer Jazz, on whatever bed, mattress, or piece of foam was available. A schism arose with Felice, and Jean and I moved to another friend's box-spring-and-armchair situation on East 6th Street before finding the squat on East 12th.

The threats of war with the Soviet Union and nuclear annihilation were imminent at the time, and this impending doom impacted us all, including Jean. (Coincidentally, our own neighborhood resembled a bombed-out war zone.) Nonetheless, Jean was 24/7 art—painting, drawing, reconfiguring garbage that he found on the street, including empty boxes, briefcases, broken TVs, a baseball glove and a football helmet, a radiator cover, and a coffee shop bill he had walked out on. He wrote and drew on any surface, including the walls and floor of the apartment and the building's hallways, which were strewn with discarded appliances. Jean worked with what he had, enlisting me with my new camera to collaborate on his art. My photos show, in part, the art and the intimacy that we shared on East 12th Street.

Alexis Adler is a noted embryologist who lives in New York.

Reprinted with the permission of MCA Denver.

The apartment, c. 1979–1980. Photograph by Alexis Adler.



Sanford Biggers, *BAM (for Sandra)*, 2016. Bronze with black patina, 19 x 4 x 5 inches. Collection of Dr. Anita Blanchard and Martin H. Nesbitt, Chicago. Courtesy the artist; Monique Meloche Gallery, Chicago; Marianne Boesky Gallery, New York and Aspen; and Massimo De Carlo, Milan/London/Hong Kong. © Sanford Biggers.

William Downs

For CAM’s 60-foot long Project Wall, Atlanta artist William Downs presents *Sometimes it hurts*, a multi-part drawing that has been evolving since 2016. The ink wash and mixed-media wall drawing is generated from Downs’s subjective experiences, memories, and associations, often focusing on the body and its occupation of space. Eyes, noses, and mouths ripple outward in successive modulations. The figure moves unnaturally, perhaps signaling its psychological state or inner human condition. Downs says that he seeks to awaken repressed feelings of anxiety, fear, joy, angst, and lust, by drawing them into the world through his work. For the presentation at CAM, students from Washington University in St. Louis’s Sam Fox School of Design & Visual Arts participated in executing the drawing.

Sanford Biggers

Sanford Biggers works across a diverse range of media to explore the history and cultural meaning of objects, their symbolic value, and how they transform as they move through the world. The presentation at CAM includes eight works related to his *BAM* series, begun in 2015, in which Biggers seeks to memorialize and honor black victims of police gun violence in America. Through sculpture, video, and quilt paintings he brings to light the pain these acts have perpetrated upon society, and through the installation of his art makes a space for knowledge and truth to be shared. To create his *BAM* sculptures, the artist begins with an African figurative sculpture acquired during his travels. The figure is then dipped in wax and taken to a shooting range, where it is ballistically sculpted with gunshots. The artist then takes this re-sculpted wax figure and casts it in bronze—an ancient artistic practice that endows a figure with status and nobleness. For Biggers, he is bestowing honor to the damaged figure, so we may see these victims as symbols of power and endurance, worthy of our remembrance and celebration.



William Downs, *unarmed*, 2018. Ink wash and spray paint on paper, 50 ½ x 38 inches. Courtesy the artist.



SUPERFLEX, *European Union Mayotte* (still), 2016. Two-channel video installation (color, sound), 9:42 minutes, 3:54 minutes. Courtesy the artist.

SUPERFLEX

European Union Mayotte (2016), by the Danish artist collective SUPERFLEX, is a two-channel video installation that explores issues surrounding migration and borders, set in the Comoros Islands—a former French colony just north of Madagascar. A sovereign island nation since 1975, the Union of Comoros consists of four islands, including Mayotte. Mayotte, however, reaffirmed its ties to the European Union and since 2014 has been acknowledged by the EU as its outermost region and receives economic benefits from that relationship. SUPERFLEX’s video installation consists of two screens; the larger projection presents images of a fiberglass boat being made by hand on the island of Anjouan, approximately 45 miles from Mayotte. Every year thousands of locals from Anjouan risk their lives in these small boats, attempting to make the perilous and illegal journey to Mayotte in the hope of a better life. The second screen presents one of these boats filled with passengers, floating alone in the ocean without a horizon line or a destination in sight. With a diverse and complex practice, SUPERFLEX addresses social and cultural concerns and explores the nature of globalization and systems of power.



Jennifer West

Los Angeles-based artist Jennifer West is known for her experimental films in which she hand-manipulates film celluloid through various performative and conceptual processes and digitizes the resulting images. She focuses on the translation of media from analog to digital and back, and the gaps that exist in the information transfer. As part of Street Views, West presents *Emoji Piss Film* (2018) on the museum’s facade. The 35mm footage features a screen capture of West’s Google image search for emoji in 2014. The film print was then soaked in large kombucha jars filled with urine donated by friends and artists. The liquid slowly ate away at and disintegrated the film’s emulsion and disrupted the imagery. The film was manipulated further at the film lab and digitized into HD video. West considers *Emoji Piss Film* to be a “historical document” of this evolving form of communication, with her interventions working to deconstruct and counteract the emoji language.

(Right) Jennifer West, *Emoji Piss Film* (35mm film print soaked and corroded with urine by Andrea Bowers, Symrin Chawla, Micah Espudo, Chris Hanke, Eli Joteva, Jack McGuinn, Peyton Regan, Julian Toca, Vidhi Todi, Bob Viera, Cameron Wells, Ariel West, Fleurette West, Peter West, Jwest) (still), 2018. 35mm film transferred to HD video, 2:33 minutes. Courtesy the artist.



Christine Corday, artist rendering of *RELATIVE POINTS* commission for CAM, 2018. Elemental metal shavings, metalloids, silica with a binder, 53 x 60 x 53 inches. Courtesy the artist.

Christine Corday

Christine Corday combines the sciences with the fine arts to create a unique body of work that investigates the very stuff and definition of space and the universe. Her site-specific installation at CAM—Corday’s first solo show exhibited inside a museum—is anchored by *RELATIVE POINTS*, a twelve-piece installation of monumental works as well as the debut of a new hybrid, large-scale painting series, *Primer Grey, Centers for Gravity*. Each of the *RELATIVE POINTS* is fashioned through a cold-cast process, combining elemental metal shavings, metalloids, and silica with a binder. Eleven of the works will be placed in the gallery in a “non-random constellation” designed by the artist. One will sit outside, directly on the sidewalk. The sculptures have various levels of permanence—some of the surfaces will eventually change shape and slough off as a consequence of invited visitor interaction throughout the show’s duration. No matter what the construction and life of the works, Corday is insistent that each be handled and touched by viewers, underscoring the importance of the human body in completing the work of art.

Guan Xiao

The speed, accessibility, and quantity of data we consume via the internet has transformed our relationships to images, objects, and ideas. Guan Xiao explores the impact of the internet on our lives by using it as a tool of exploration. Through sculpture and multichannel videos, Xiao translates ready-made digital images into physical compositions, merging opposing objects and repeating and doubling images such as the morphing of a feather into a cockatiel. Looking at history as a “lump of recycled things in changing packages,” Xiao places discordant objects in proximity to one another. By forming these oppositional relationships, she not only emphasizes how contrasting ideas emerging from disparate points of origin can express similar perceptions, but may also liberate objects from their historical and functional interpretations. CAM will present the Beijing-based artist’s first solo exhibition in the US.



Guan Xiao, *The Documentary: Geocentric Puncture*, 2014. Digital print on vinyl, resin, colored metal, webcam, tripods, camera lenses, dimensions variable. Edition of 3 (+ 1AP). Courtesy the artist; Kraupa-Tuskany Zeidler, Berlin; and Antenna Space, Shanghai.

Paul Mpagi Sepuya

Paul Mpagi Sepuya engages with the long history of photography through his ongoing deconstruction of traditional portraiture. Using collage, layering, and the placement of mirrors, Sepuya challenges us to consider the construction of identity, both in photography and in our lives. He photographs friends, artists, and collaborators. Early in his career these portrait sessions took place in his Brooklyn apartment bedroom and later in a more conventional studio space, maintaining a sense of intimacy throughout the images. Sepuya thinks of these photographs as a continuation of ongoing social relationships played out in the studio, with the studio setting contributing a central role to the construction of the imagery. Making the photographs is a physical process, moving between analog and digital, shifting from the taking of a photo, then printing and adding additional background fragments to studio walls and mirrors, staging and re-staging the photo apparatus and the sitters. The final product are photographs that are embedded with traces of Sepuya’s own identity and personality, leaving the viewer to discern what is “real” and what is constructed. This exhibition assembles more than a decade of Sepuya’s practice, inviting viewers to make their own connections between the bodies of work.



Paul Mpagi Sepuya, *Self-portrait Study with Roses at Night (1708)*, 2015. Archival pigment print. © Paul Mpagi Sepuya. Courtesy the artist, Yancey Richardson Gallery, Team Gallery, and Document.



Paul Mpagi Sepuya, *Mirror Study (0X5A1317)*, 2017. Archival pigment print. © Paul Mpagi Sepuya. Courtesy the artist, Yancey Richardson Gallery, Team Gallery, and Document.

Lawrence Abu Hamdan

CAM presents a major new co-commission by Beirut-based artist and “private ear” Lawrence Abu Hamdan. The artist examines the contemporary politics of listening through two installations that attempt to capture the psychological, bodily, and spatial world of the earwitness. Often building on audio analysis that he has made for legal investigations and advocacy for humanitarian organizations, Hamdan’s work is attentive to sound. Proposing new strategies for listening, his work questions the ways in which rights are being heard and the way voices can become politically audible. The works for CAM’s presentation will focus on earwitness interviews on the activities at the Syrian regime prison of Saydnaya, where detainees are often blindfolded and left in darkness, developing an acute sensitivity to sound. Starting with the premise that crimes are more often heard than seen, Abu Hamdan’s new work explores techniques to access sonic memories, where not all things look the way they sound or sound the way they look. CAM will also present the US premiere of Abu Hamdan’s film installation and live performance, *Walled Unwalled* (2018). This exhibition is co-commissioned with Chisenhale Gallery, London; Witte de With Center for Contemporary Art, Rotterdam; and Institute of Modern Art, Brisbane.



Lawrence Abu Hamdan, *Earshot*, installation view, Portikus, Frankfurt/Main, 2016. Courtesy Portikus, Frankfurt/Main and Maureen Paley, London. Photo: Helena Schlichting.



Mickalene Thomas: Mentors, Muses, and Celebrities, installation view, Contemporary Art Museum St. Louis, September 8–December 31, 2017. Photo: Dusty Kessler.

Year in Review

In 2017–18, CAM organized sixteen exhibitions, featuring stimulating work by sixteen diverse local, national, and international artists. The Museum hosted more than eighty public programs, the vast majority of them free. These programs included powerful performances, illuminating artist talks, a festive Family Day Block Party, a discussion of superheroes and villains, lively First Fridays, and Saturday morning Stroller Tours and Play Dates. CAM is where people gather for art and all that art awakens.



Hayv Kahraman: *Acts of Reparation*, installation view, Contemporary Art Museum St. Louis, September 8–December 31, 2017. Photo: Dusty Kessler.

Exhibition Highlights

Mickalene Thomas: Mentors, Muses, and Celebrities
“Positioning black women—artists, actresses, characters, and her own family—as mentors and muses, and as heroic figures in a lineage of their own, Thomas overrides oppressive narratives.” *Hyperallergic*, November 2017



Mickalene Thomas: *Mentors, Muses, and Celebrities*, installation view, Contemporary Art Museum St. Louis, September 8–December 31, 2017. Photo: Dusty Kessler.

Hayv Kahraman: Acts of Reparation
“The works in *Acts of Reparation* are formed through Kahraman’s tangible reconfiguration of her own forced migration and experiences as an Iraqi immigrant.” *The Seen*, December 2017



Tim Youd retyping T.S. Eliot's *Collected Poems*, 2018. Photo: Virginia Harold.

Tim Youd: St. Louis Retyped
“Clicking away in various St. Louis locations, Youd’s retyping of previous generations of authors makes more than a ripple in time.” *West End Word*, March 2018



Stanya Kahn: *Friends in Low Places*, installation view, Contemporary Art Museum St. Louis, January 19–April 22, 2018. Photo: Tom Van Eynde.



Trenton Doyle Hancock: *The Re-Evolving Door to the Moundverse*, installation view, Contemporary Art Museum St. Louis, January 19–April 22, 2018. Photo: Virginia Harold.

Trenton Doyle Hancock: The Re-Evolving Door to the Moundverse
“Hancock’s deeply serious, funny, and disturbing oeuvre probes, both directly and metaphorically, the troubled history of race relations and social justice in the United States.” *Artforum*, January 2018

Salvatore Scarpitta: Racing Cars
“Related drawings and paintings reveal a core tension between motion and stasis underlying Scarpitta’s multifaceted career.” *Art in America*, September 2017



Salvatore Scarpitta: *Racing Cars*, installation view, Contemporary Art Museum St. Louis, January 19–April 22, 2018. Photo: Tom Van Eynde.

Stanya Kahn: Friends in Low Places
“Los Angeles-based artist Kahn has called the work ‘an allegorical visual poem for the struggles of humanity against the state.’” *St. Louis Post-Dispatch*, January 2018

Addoley Dzegede: Ballast

“One body of Dzegede’s work in her show *Ballast* consists of cotton cloth printed with Batik and screened dye, creating beautiful patterns that encode often disturbing messages.” *St. Louis American*, May 2018

Addoley Dzegede: Ballast, installation view, Contemporary Art Museum St. Louis, May 11–August 19, 2018. Photo: Dusty Kessler.



Jacob Stanley: TIME

“Most of the time, Stanley says, glass seems inert—even benevolent.” *St. Louis Magazine*, April, 2018



Jacob Stanley: TIME, installation view, Contemporary Art Museum St. Louis, May 11–August 19, 2018. Photo: Dusty Kessler.

Claudia Comte: Electric Burst (Lines and Zigzags)

“Through visceral artworks on environmental scales, Claudia Comte explores patterns of nature: linguistic, ecological, musical and optical.” *Berlin Art Link*, May, 2018



Claudia Comte: Electric Burst (Lines and Zigzags), installation view, Contemporary Art Museum St. Louis, May 11–August 19, 2018. Photo: Dusty Kessler.



Sarah Paulsen: The Invention of Whiteness, installation view, Contemporary Art Museum St. Louis, May 11–August 19, 2018. Photo: Virginia Harold.

Sarah Paulsen: The Invention of Whiteness

“This work appears to spring from the post-Ferguson white ally’s determination to do ‘white folk work,’ to repair some of the damage done by white Americans and to drain some toxicity out of whiteness.” *St. Louis American*, May 2018



Amy Sherald

“Her work is meant as a kind of refuge, as a place to encounter images of self-sufficient, entirely present black people, without the noise that is the background to so much of American life.” *The Washington Post*, May 2018

“Descendants of histories rendered in gelatin silver, the figures in Sherald’s world appear in Technicolor.” *Artforum*, May 2018

Amy Sherald, installation view, Contemporary Art Museum St. Louis, May 11–August 19, 2018. Photo: Dusty Kessler.

A full house at Amy Sherald’s artist talk, 2018. Photo: Virginia Harold.



Amy Sherald

Since her announcement as official portraitist for former First Lady Michelle Obama, Amy Sherald has been in the midst of a whirlwind of sudden fame and national attention. She brought some of that whirlwind with her to St. Louis and caught everyone in the excitement of it. A standing-room-only artist talk felt like a city-wide embrace, an embrace she returned again and again. After her presentation she stuck around for selfies. Following the summer exhibitions opening night, she was back at the museum on a Saturday afternoon talking with teens in her gallery space. The young artists beamed at her and she beamed right back. More hugs and selfies followed before more visitors to the museum appeared. She stood as they took her portrait.



Amy Sherald on the opening night of her solo exhibition at CAM, 2018. Photo: Abby Gillardi.



Performance

St. Louis Symphony cellist Yin Xiong was one of five performers in Hayv Kahraman's *Gendering Memories of Iraq*. Also in performance: dancer Vivian Watt and storyteller Bobby Norfolk.

Photo: Johnny Pelhank.

Art Up Late

CAM gave St. Louis a better reason to stay up late with three exhibition-themed parties. Eric Dontè performs at Art Up Late: Mentors, Muses, and Celebrities.

Photo: Michael Thomas.



Tim Youd: St. Louis Retyped

Tim Youd re-typed books by St. Louis authors, including William S. Burroughs at his resting place in Bellefontaine Cemetery.

Photo: Misa Jeffereis.



Artist Talks

Trenton Doyle Hancock spoke with Wassan Al-Khudhairi. CAM audiences also heard from Claudia Comte, Zlatko Ćosić, Amy Sherald, Mickalene Thomas, and the Great Rivers Biennial artists and judges.

Photo: Virginia Harold.



Program Highlights

CAM finds many ways to bring audiences closer to the art throughout the year.

Open Studios STL

More than 140 artists opened their working spaces to the public. The next Open Studios is set for October 6–7, 2018.

Studio of Jen Everett. Photo: Shabez Jamal.



Feast Your Eyes

Feast Your Eyes matches the visual arts and the culinary arts, Ramon Cuffie of Parigi and Salt + Smoke's Haley F. Riley participated last year. The 2018–19 chefs include Mike Randolph (Publico, Half & Half, Privado), Jesse Mendica (Olive + Oak), and Ben Poremba (Nixta and Bar Limón, Elaia, Olio, Parigi).

Photo: Virginia Harold.

Stroller Tours / Morning Play Dates

This popular monthly program moved to Saturdays, giving more families the opportunity to view exhibitions, take part in art activities, and watch and join diverse performances.

Performance by Dances of India. Photo: Virginia Harold.



First Fridays

At CAM, DJ-in-residence 18andCounting gave First Fridays a special groove.

Photo: Virginia Harold.

Family Day Block Party

CAM, the Pulitzer Arts Foundation, and the Sheldon Concert Hall and Art Galleries collaborated on a fun-filled Saturday in the venues and in the street.

Photo: Virginia Harold.



DRIVE Gala co-chairs Libby Goldstein and Amy Soper, 2018. Photo: Suzy Gorman.



DRIVE Gala

CAM's gala and auction raises essential funds to support all that the institution does in the museum and throughout the community, plus—and this is also essential—it's a really good time. The gala theme for 2018 was DRIVE, inspired by *Salvatore Scarpitta: Racing Cars*, a daring artist and a thrilling exhibition. It was an evening of cocktails, dining, dancing, racing helmet photo ops, partygoers dressed in multi-logoed racing gear, staff garbed in pit crew overalls, and the steady pulse of vroom throughout the night. The Gala manifesto included: Drive the imaginations of the next generation of artists and art lovers! Drive conversations about art and creativity! Drive visual culture in St. Louis and beyond! With a clear mission and co-chairs Libby Goldstein and Amy Soper at the wheel, DRIVE attendees raised more than \$270,000 for CAM's groundbreaking exhibitions and high-quality art education programs.

Annual Giving 2017–18

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



Hedge, 2017, installed in CAM's courtyard. Photo: Abby Gillardi.

Director Circle (\$25,000+)

- Anonymous
- Susan Barrett and Chris Poehler
- Centene Charitable Foundation
- Jane and Bob Clark
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- Emerson
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Curator Circle (\$10,000-\$24,999)

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Audience at Artist Talk: Trenton Doyle Hancock, 2018. Photo: Virginia Harold.

Benefactor Circle (\$2,500-\$4,999)

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- Larry Dolan



Hayv Kahraman and Chief Curator Wassan Al-Khudhairi, 2017. Photo: Abby Gillardi.

- Kay Drey
- Cole and Jennifer Durrill
- Gayle and Michael Eastman
- Margretta Forrester
- Alison Sieloff and Sam Foxman
- Roxanne H. Frank
- Lauri and Douglas Freedman
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- Jessica L. Holzer
- Eva and Kristin Hurst
- Louise and Richard Jensen
- Mary Judge and Gyo Obata
- Karen and Mont Levy
- Gregory Lukeman and Justin Scarbrough
- Peter and Sheila Manion
- Marylen Mann and Frank Jacobs
- Meghan and Thor Mathison
- Margaret McDonald

- Lisa Melandri
- Robert and Melissa Merlin
- Joseph and Janet Mokwa
- Neiman Marcus - Plaza Frontenac



Jacob Stanley: TIME, installation view, Contemporary Art Museum St. Louis, May 11–August 19, 2018. Photo: Dusty Kessler.

- Pershing Place Foundation
- Chris Peterson and Elena Marroquin
- James Probstin
- Judy and Paul Putzel
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- Sarah Trulaske
- Peter and Susan Tuteur
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- Robin Weinberg and Scott Anderson
- Kim and Todd Wolff

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- J. Joseph and Dianna Adorjan
- Tony Arnold
- Shelby and Jim Arsenault
- Barbara Barenholtz and Milton Hieken
- Nini and Clarence C. Barksdale
- Eric Barr
- Jessica Brod-Millner and Andrew Millner
- Chloé Risto and Kevin Byerley
- Eric Chen
- Judith Child and Alan Schwartz
- Rachael Cress
- Quintus L. Drennan, Jr.
- Claude Evans and Jill Evans Petzell
- Kimberly Gannon
- Bettie Gershman
- Sarah and Colin M. Gibbs
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- Stephanie Riven and Roger Goldman
- Barbara B. Goodman
- Troy Guzman and Benjamin Thomas
- Ted and Julie Harvey
- Jennifer Henderson
- Christopher Holt
- Toni Kaufer and Sandy Schonwald
- Megan Kimball

- Cliff Langston
- Sandra and Joseph Lehrer
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- John and Constance McPheeters
- Jane and Stephen Mitchell
- Mary and James Moog
- Andrew Mueller
- Mark Niesman
- Susan and Gordon Philpott
- Sanford Poger
- Heather and David Polzin
- JoAnn and Ted Sanditz
- Eliot and Richard Tao
- Elizabeth Tucker
- Mary Walsh
- Johnny Wang
- Mary Jo Wilmes and Thomas Lang
- Kathie and Richard Winter
- Jane and Benjamin Woodard
- Stephanie and William Zorn

Contributor (\$250-\$499)

- Anonymous
- Anjola and Bola Akande
- Brie Alley and Joshua Shelley
- John Arnold
- Tim Bahr and Ronald Jagels
- Shannon and Bradley Bailey
- Julia Barnes
- Arjun Bhat
- Lisa Brubaker and Jim Viscardi
- Aaron Bunse
- Patricia M Carter
- Anna Clarkson
- Chela Colvin
- Alexandra Cook
- John Curry
- Dean Mutter
- Susan and David Dobmeyer
- Julie and David Drier
- Lauren Dunning



Artist Talk: Amy Sherald, 2018. Photo: Virginia Harold.

- Jay Eiler
- Kathleen and David A. Fischhoff
- Christy and Gary Fox
- Jacqueline Fritz
- Katherine and Peter Fuerst
- Jan and Rand Goldstein
- Sheila Greenbaum and Gary M. Wasserman
- Michael and Paula Gross
- Robert Harry
- Chris and Denise Herrington
- Lizzy Hinrichs
- Merle and Margie Horowitz
- Jeff Jarrett
- Jill Joerling
- Jim Kemp and Michael Slawin



Zlatko Ćosić: A Murmuration, installation view, Contemporary Art Museum St. Louis, September 8–December 31, 2017. Photo: Zlatko Ćosić.

- Stefanie and David Kirkland
- Chris Koster
- Hannah and Lawrence Langsam
- Chris LeBeau
- Carol and Jamie Lister
- Rosalyn and Charles Lowenhaupt
- Dan and Susan Luedke
- Dr. Gina Maminta Marusic and Branko J. Marusic, Jr.
- Christopher McCormick
- Mackenzie McCulloch
- Meridith McKinley and Jeff Winzerling
- Bridget Melloy and Yusuf Daneshyar
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- Cayce and Gregory Zavaglia
- Essica Zink

Annual Report

Contemporary Art
Museum St. Louis
Fiscal year July 1, 2017–
June 30, 2018

41,487
Total attendance

80+
Public programs
(80% free)

2,000+
Youth served through
education programs

151,320
Visitors to camstl.org

22,048
Facebook fans
(as of Aug 2018)

13,266
Twitter followers
(as of Aug 2018)

12,498
Instagram followers
(as of Aug 2018)

Operating Revenue

Individual contributions	\$870,529
Grants & sponsorships	\$496,372
Public funding	\$146,940
Fundraising events (net)	\$235,879
Earned income	\$138,441
Investment earnings	\$314,000
<hr/>	
Total operating revenue	\$2,202,161

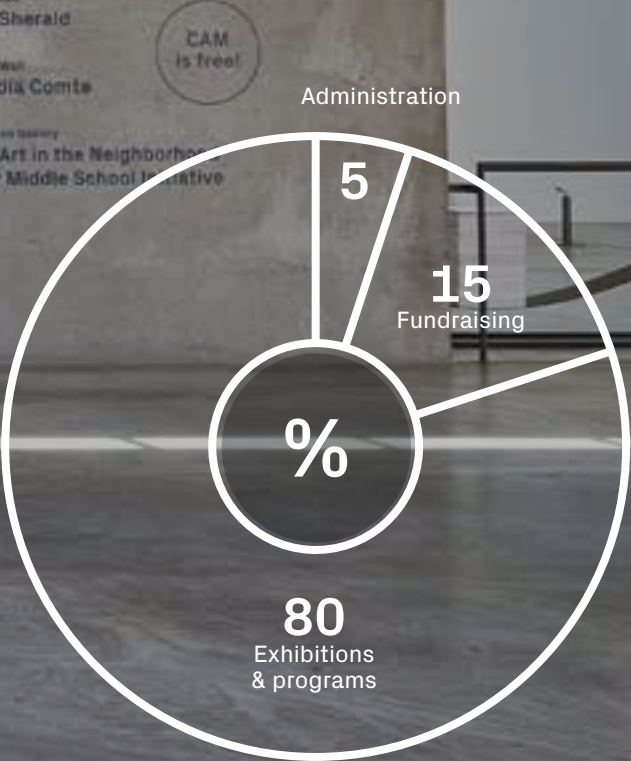
Where Funding Comes From



Operating Expenses

Exhibitions & programs	\$1,911,015
Administration	\$124,310
Fundraising	\$363,177
<hr/>	
Total expenses	\$2,398,502

Where Funding Goes



Net Assets

Beginning of year	\$18,382,710
End of year	\$18,543,196

CAM People

Staff

Lisa Melandri
Executive Director

Wassan Al-Khudhairi
Chief Curator

Michael Albrecht
Director of Finance and Administration

Jessi Cerutti
Registrar

Carmen Crosby
Visitor Services Manager

Alex Elmestad
Director of Learning and Engagement

José Garza
Museum Educator

Ann Haubrich
Institutional Giving Manager

Caleb Hauck
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Misa Jeffereis
Assistant Curator

Unitey Kull
Director of External Affairs

Marina Peng
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Rachel Roberts
Arts as Civic Engagement Fellow

Valerie Rudy-Valli
Director of Development

Miriam Ruiz
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Megan Schraier
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Ronald Young

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Lauren Becker

Donny Bradfield

Mike Bryan

Shelby Carroll

Claire Cofelice

Cori Compton

Jessica Donovan

Kelly Gruber

Hayley Laugeman

Seth Lewis

Yifei Li

Melinda Madden

Annette Mankus

Grace Marker

Kimberly Mayden

Courtney Paolicchi

Jack Radley

Mona Sabau

Madeline Scott

Chanel Thomas

Eboni Valentine

Carley Walton

JoAnn Weaver

Julia Wilkins

Junior Board

Brie Alley

Jim Arsenault

Eric Barr

Arjun Bhat

Aaron Bunse

Kevin Byerley

Anna Clarkson

Chela Colvin

Rachael Cress

Lauren Dunning

Jacqueline Fritz

Colin Gibbs

Michael Greenberg

Christopher Holt

Jeff Jarrett

Jill Joerling



Salvatore Scarpitta: *Racing Cars*, installation view, Contemporary Art Museum St. Louis, January 19–Apr 22, 2018. Photo: Virginia Harold.

Rise Café

Hours
Wed–Sun 10:00 am–5:00 pm

Drink in Art
Thu + Fri 5:00 pm–8:00 pm

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Photo: Izaiah Johnson.




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Tim Youd

Tim Youd retyping Stanley Elkin's *The Franchiser*. Holmes Lounge,
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Photo: Allison Unruh

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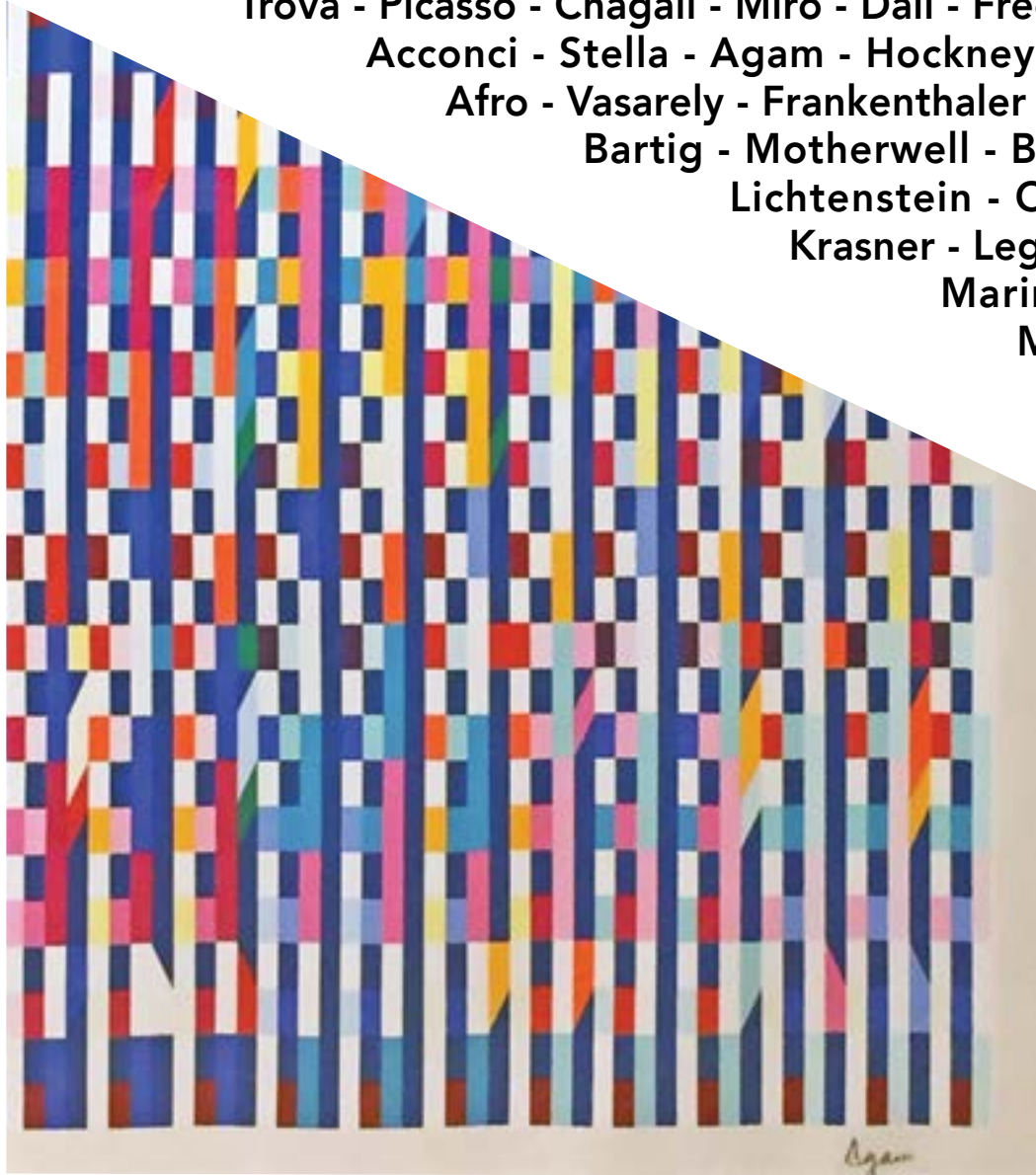
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James Little, American, born 1952; *Double Exposure* (detail), 2008; oil and wax on canvas; unframed: 39 x 50 inches; Saint Louis Art Museum, The Thelma and Bert Ollie Memorial Collection, Gift of Ronald and Monique Ollie 190;2017 © June Kelly Gallery / James Little



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#Hedge, installation view, Contemporary Art Museum St. Louis, September 8–December 31, 2017.
Photo: Dusty Kessler.

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