

Press contact: Eddie Silva
314.535.0770 x313
esilva@camstl.org



Contemporary Art
Museum St. Louis

3750 Washington Blvd
St. Louis, MO 63108
314.535.4660 camstl.org

FOR IMMEDIATE RELEASE

Contemporary Art Museum St. Louis announces 2019 exhibitions

February 7, 2019 (St. Louis, MO) - The Contemporary Art Museum St. Louis (CAM) announces its 2019 exhibition program. The 2019 lineup includes monumental minimalist sculptures made from universal elements; video installations by one of China's new generation of artists; two-thousand clipart figures morphing spectacularly on the CAM facade; earwitness documentation of crimes heard but not seen; a survey of a decade-long photographic exploration of identity and the body; and multimedia studies of such politically charged concepts as citizen, immigrant, nationhood, and identity.

In 2019 CAM features work by Lawrence Abu Hamdan, Christine Corday, Oliver Laric, Paul Mpagi Sepuya, Stephanie Syjuco, Guan Xiao, and work from CAM's youth education programs ArtReach, LEAP Middle School Initiative, New Art in the Neighborhood, and Teen Museum Studies.

Spring

January 18–April 21, 2019

Christine Corday: **RELATIVE POINTS**

[Website](#)

[Images](#)

A 21st-century alchemist, Christine Corday combines the sciences with the fine arts to investigate the material matter that defines space, the universe, and ourselves. *RELATIVE POINTS*, an installation commissioned by the Museum, consists of twelve monumental, 10,000-pound cold-cast sculptures placed in “non-random constellations” throughout the museum. Using elements found in stars as well as the human body, Corday links the cosmos to ourselves, with each “point” directed at a universe with no center and a center everywhere. Best known for her large-scale sculptures commissioned for public spaces, *RELATIVE POINTS* is Corday's first major exhibition *inside* a museum and includes the new, hybrid painting series, *Primer Grey, Centers for Gravity*.

Guan Xiao: **Fiction Archive Project**

[Website](#)

[Images](#)

Beijing-based artist Guan Xiao combines discordant objects, words, images, and sounds in her multimedia practice. For her CAM exhibition, her first project in a major museum in the US, Guan premieres two new video installations along with her 2016 work, *Weather Forecast*. Guan is one of the leading figures in a new generation of artists working in China. Her work is intuitive, radically free-form, and attentive to people's shifting cognitive processes in the wake of the internet. In the two new works, Guan extends the theme of “fiction archive,” with views of natural settings given place names unrelated to the found imagery. In each work weather serves as a metaphor for the idea of perpetual transformation. “Rapid change in the weather is similar to a rapid change in identity,” says the artist, “and I weave the narrative of transformation through both.”

Oliver Laric: **2000 Cliparts**

[Website](#)

[Images](#)

Berlin-based artist Oliver Laric animated a three-minute animation sequence of 2,000 human figures sourced from copyright-free clipart. The result is a spectacular, morphing portrait of human culture and cultural stereotypes, *2000 Cliparts*, projected on CAM's exterior facade as part of the Street Views series. Laric's use of pre-fabricated images touches on the ease with which people accept emoji as a form of communication, an emotional shorthand devoid of individual personality. Rather than offering a social critique, however, Laric recognizes how technology has devalued the concept of originality, not only in art but in everyday life. *2000 Cliparts* is available for download on the artist's website—its accessibility and free distribution is integral to his practice

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Hours
10–5 Wed
10–8 Thu & Fri
10–5 Sat & Sun

CAM is free. Visit often!

Summer
May 17–August 18, 2019

Lawrence Abu Hamdan: Earwitness Theatre [Website](#) [Images](#)

CAM presents the US premiere of a major new co-commission by Beirut-based artist and “private ear” Lawrence Abu Hamdan. *Earwitness Theatre* combines overlapping media to examine crimes that are heard but not seen. Abu Hamdan makes acoustic investigations into human rights violations, often building an audio analysis for legal investigations and advocacy for humanitarian organizations. Informed by his acoustic studies of the Syrian prison of Saydnaya, where detainees are often blindfolded and left in darkness, the artist attempts to capture the world of the earwitness. His installations offer museum “listeners” a highly orchestrated presentation of recorded memories, including human whispers and barely recognizable sounds, seemingly benign objects that represent hidden narratives, and a projection of scrolling text explicating those narratives. To coincide with the exhibition, Abu Hamdan will present a one-night-only performance, *After SFX*, an exploration into sonic memory. *Earwitness Theatre* is commissioned and produced by Chisenhale Gallery, London, in partnership with CAM, Witte de With Center for Contemporary Art, Rotterdam, and Institute of Modern Art, Brisbane.



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Paul Mpagi Sepuya [Website](#) [Images](#)

The first major museum survey of Paul Mpagi Sepuya’s photography, 2006 to present day, reveals relationships between different periods and series of works. It also reflects on personal and professional relationships between the artist and his sitters, many of whom have been part of his creative community—friends, partners, and lovers—over the years. In one sense, the exhibition works as a kind of photographic reunion, queer histories told through relaxed poses within the intimate setting of the artist’s studio. The studio is an important element in Sepuya’s photography, both as the site of his practice and as an aperture into where his personal and artistic worlds intersect. The studio serves as workplace, stage, and an isolated, safe space where the artist and his subjects collaborate to challenge the history and nature of portraiture through a black, queer gaze.

Fall
September 7–December 29, 2019

Stephanie Syjuco: Total Fabrications [Website](#) [Images](#)

Working across a variety of media, Stephanie Syjuco—born in Manila, based in the Bay Area—explores the complicated ways in which we understand such politically charged concepts as citizen, immigrant, nationhood, and identity. Central to *Total Fabrications* is her 2016 installation *Neutral Calibration Studies (Ornament + Crime)*, an array of objects and images that build up encoded narratives relating to the colonized and the colonizer, modernity and tradition, reality and artifice. In line with these themes, the installation *Rogue Space* is made up of a reproduction of flags used in Hollywood films to represent fictional enemy nations. The photographic series *Cargo Cults* revisits historical ethnographic studio portraiture via a fictional display. For a new site-specific installation for CAM, Syjuco will take the “living exhibits”—recreated villages with native inhabitants—of the 1904 St. Louis World’s Fair as a point of departure, linking history to present-day fabrications of unfamiliar cultures.

About the Contemporary Art Museum St. Louis

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. CAM is located in the Grand Center Arts District.



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