

**CREATE**

**The  
CAMpaign**

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## As Great as Our Ambitions

From its beginnings, the Contemporary Art Museum St. Louis (CAM) was envisioned as a space where people could gather to engage with the art of our time—a forum for ideas, for dialogue, for finding meaning. A few like-minded citizens who cared about contemporary art and who loved their community provided the support to make it happen.

CAM's commitment to art and community has deepened over the years. With the support of generous donors we have presented challenging exhibitions and strengthened our innovative education programs. Through our learning and engagement initiatives, CAM nurtures our future citizens, leaders, and visionaries.

Over the last five years we have experienced an exciting period of growth. Museum attendance has risen by some 85 percent. Our exhibitions of emerging and established artists have captured the imaginations of more and more visitors, both from around the block and around the world. We've brought art out into the street, into our courtyard, and over our entryway. We've reached more young people and created in-school programs for the long-term. Budgets have risen commensurate with our goals through the support of generous donors.

We often speak of CAM as a launchpad for emerging artists. Now is the time we must use the powerful momentum of recent success as a launchpad for ourselves. Create: The CAMpaign, our ambitious endowment campaign, is designed to ensure the continued growth and vitality of CAM's exhibitions and programs, and to further their positive impact on St. Louis and the region for years to come.

Together, through this campaign, we will secure our place among the most esteemed cultural institutions in the nation. We will maintain the vision of those who helped to make CAM a reality—a forum for ideas and inspiration, for challenge and dialogue, for meaning and positive change.

Please join us by investing in **Create: The CAMpaign**. Your support and leadership will help CAM sustain and grow, extending and broadening our legacy for future generations.

With deepest gratitude,

A handwritten signature in black ink, appearing to read "Lisa Melandri". The signature is fluid and cursive, with a period at the end.

Lisa Melandri  
Executive Director

## Join Us

As lovers of contemporary art and advocates for St. Louis, we ask you to join us in supporting **Create: The CAMpaign**.

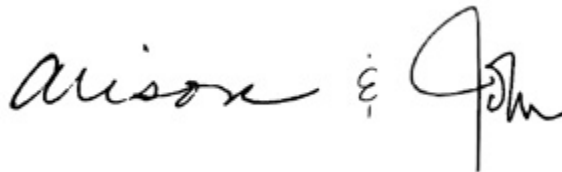
We moved to St. Louis from Boston in 1978 and became involved with the Museum in its first inception as First Street Forum, a tiny storefront gallery on Laclede's Landing. Then, as today, it challenged our perceptions and expanded our horizons.

Now, more than 35 years later, this institution has become an important cultural landmark—a place that puts St. Louis on the leading edge of contemporary art. It is a source of pride for locals and a destination for visitors. We have witnessed the enormous impact our cultural institutions have made to the vitality of our city.

We care deeply about the rich and varied communities that make up our region. From providing workshops in the public schools and in-depth programs for teens to serving as a forum for civic dialogue and offering unparalleled access to artists, CAM touches lives through the transformative power of art. And with young professionals driving St. Louis's growth rate—the tenth highest in the nation for 18-to-34-year-olds\*—CAM's appeal to the next generation is integral to our city's long-term success.

Please join us in making a commitment to create a strong foundation for the Contemporary Art Museum St. Louis. Now is the time to invest in the future and its infinite possibilities.

Thank you for your consideration and partnership in enriching the city we love.

Handwritten signatures of Alison and John Ferring. The signature for Alison is on the left, and the signature for John is on the right, separated by an ampersand.

Alison and John Ferring  
CAMpaign Co-Chairs

\*Cain Miller, Claire. *Where Young College Graduates Are Choosing to Live*. The New York Times. 20 Oct 2014.

# A History of Community Impact

## A History of Community Impact

### Foundation

It began as a modest streetside gallery. Then a two-level, mid-town exhibition space. In 2003, it began a new life in its permanent home—an architectural marvel of concrete, steel, stone, and glass. An open, welcoming space. One you could see into and out from. A gathering place.

The foundation for the Contemporary Art Museum St. Louis is more than the raw materials that secure it in place. CAM is founded on the investment and vision of some of St. Louis's leading citizens, people who cared about their city and who cared about contemporary art and recognized a connection between the two. They shared a commitment to excellence and to the belief that excellence in public institutions would inspire excellence in everyone.

They believed in the power of the art of our time. An art that speaks directly to the moment in which we live. An art that by the nature of its timeliness encourages and provokes real conversation and real dialogue about the issues we share.

This was a belief that many people shared, and in the years to come the museum received support from St. Louisans from many different backgrounds and many walks of life—a diverse cadre of CAM fans who donated their money, their time, and their passion to make the museum an essential resource for the whole community.

For more than thirty years CAM has stood on a foundation of excellence, community, and the art of our time. All it has done and all it sets out to do is to further those values, to be responsive and responsible to the city and to the world.

*CAM is founded on the investment and vision of some of St. Louis's leading citizens.*

### CAM opens

In 2003 CAM opened its doors. A 27,000 square-foot building designed by American architect Brad Cloepfil, it was made to be flexible, inviting, with views of the street and from the street. Cloepfil, who has gone on to design some of the most distinctive buildings of our time, created a museum to be porous, receptive, and approachable. He envisioned a structure commensurate with the excellence it contained; the art and architecture to enhance one another.

From CAM's inception, there was an adherence to the NOW. Contemporary art keeps pace with a diversity of voices, of issues, and of concerns that are ever-changing. Thus contemporary art is inherently relevant, speaking directly to us because it is made for us by artists among us. From its inception, CAM was a non-collecting institution, dedicating its resources to the NOW, rather than stewarding objects for an unknown future. We remain insistent on what matters in the moment.

With this in mind, and because art lives upon discussion and curiosity, we created

programs to enliven the art through innovative interactions between art, artists, and audience.

## **Programming**

Even before we moved into our new building, CAM focused on creating broad access to the art on view. The list below identifies programs we've developed as we constantly reexamine and find more ways to connect with more of St. Louis.

New Art in the Neighborhood, youth education, FREE, 1995  
Artist Talks, access to exhibiting artists, FREE, 2003  
ArtReach, youth education in schools, FREE, 2003  
Family Days, youth & family event, FREE, 2003  
Tours, public education, FREE, 2003  
Discussion with the Curators, access to CAM curators, FREE, 2010  
Feast Your Eyes, visual & culinary art event, 2010  
Teen Museum Studies, youth education, FREE + students receive stipend, 2010  
Art Bus, community education & activities in schools, community centers, parks, fairs, and festivals, FREE, 2011  
First Fridays, public event, FREE, 2011  
Stroller Tours and Morning Play Dates, youth & family education, 2011  
LEAP Middle School Initiative, youth education, FREE, 2012  
Free Admission 2013  
Summer Camps, youth education, 2014  
RE:, adult education, FREE, 2015  
Work in Progress, access to exhibiting artists, 2015  
In the Studio, access to local artists, 2018

## **In the Past Five Years**

In the last half-decade CAM has evaluated its short- and long-term impacts, determining how to best serve a wider audience spectrum.

- / Strategic Plan initiated, setting goals for the next five years
- / Attendance increased by 85% - 2 years ahead of Strategic Plan goals
- / 86 exhibitions
- / 15 publications
- / 2018 completed major website reconstruction, giving international audiences an online experience of the museum that is user-friendly, appealing, and is more like CAM
- / One-mile-radius initiative seeks to connect CAM more directly with its immediate neighbors: schools, churches, community centers, individuals
- / Vashon High School partnership serves as pilot program to deliver a program-based art curricula to St. Louis Public Schools that have been without a consistent art program; in second year CAM provides introductory art courses plus an art elective at Vashon





Photo: Robert Pettus.



Launch *Create*

## Launch *Create*

Now, with terrific growth and success as a springboard, we invite you to help us seize the initiative and join us in **Create: The CAMpaign**.

### The Numbers

Endowment	\$10,000,000
Capital Improvements	\$1,000,000
Innovation Fund	\$1,000,000

### Create: The CAMpaign

Join us in this moment to create a secure and vital future for CAM and for the community.

**Create** is a movement made up of leaders like you to help us grow our endowment, invest in capital improvements on our extraordinary building, and to deepen and expand our community programs. Create is a campaign made up of three essential parts: growing our endowment, preserving our building, and investing in innovation

**By growing our endowment**, we can match our ambitions. With a stable funding resource, we can be more flexible, more nimble, and better positioned to attract and present the most dynamic, relevant, provocative, and challenging art and artists of our time. With an 85 percent increase in attendance, with more than 5000 youth served through learning and engagement programs, CAM requires robust funding to meet the needs of its growing community. While maintaining responsible stewardship, we can securely look to the future and shoot for the stars.

**Let's preserve** our marvelous home. The unique materials used and innovative qualities employed in Cloepfil's design for CAM require special care. Fifteen years have passed since CAM first opened its doors, and many systems have reached the end of their natural lifespan. This is not a time for deferred maintenance but a time for re-investment, ensuring the security of art and audiences and making sure the museum is the most comfortable and inspiring living room in the city.

We built it and they came. We restore it and they will come for generations.

**Invest in innovation** through our Innovation Fund. The very nature of contemporary art is that it is always changing, always pushing ahead, always NOW. To keep pace with the ever-evolving art scene, with our peers, and with our local community, we must stay nimble and flexible. Our Innovation Fund will underwrite critical education program expansion, enable us to engage more deeply with local artists, and allow us to bring the highest quality exhibitions to the museum. We may more actively bring the world to St. Louis and St. Louis to the world.

*CAM requires robust funding to meet the needs of its growing community.*





We live in denial within vanishing landscapes.



# Endowment

## Endowment

The goal of any public institution is to do better, to positively impact more people's lives, and to achieve sustainability. When you give to CAM's endowment you invest in excellence, in community interaction, in programs that engage with a wider variety of audiences, and in providing a source of meaning in a complex and complicated world. A strong endowment emboldens us, and sustains our efforts far into the future. CAM currently stewards a \$5,000,000 endowment.

CAM is able to do the work it does with a \$3,000,000 annual budget. Our current endowment creates an annual draw of approximately \$225,000. While this draw is essential to our operations, it accounts for only 7.5% of annual expenditure.

CAM has evidenced a great deal of growth over the past several years, which has accounted for the extraordinary increase in audience (85% over 5 years), increase in the number of young people served through ArtReach and Learning and Engagement Programs (over 5,000 students served annually), and the growth of our art-world reputation evidenced by the eagerness of artists at all levels of recognition to exhibit their work at CAM. We must be able to meet the demands of our broad range of constituents with access to programs they want and need. In order to do this, CAM must increase its endowment. Doing so will ensure our ability to serve our visitors, students, and artists far into the future.

**CAM does not charge admission.** This final barrier to entry was removed in 2013. In addition, almost every public program at CAM is free. All CAM's programs in St. Louis Public schools are free; all CAM's intensive youth programs onsite are free—some even offer stipends to participants.

CAM has made the important strategic decision to serve as many as possible with the greatest accessibility and to make sure that no one is turned away. While we believe that this is essential to our mission and who we are, we also understand that there are trade-offs: We do not and cannot rely on an earned-income model for sustainability.

An endowment is therefore the essential stable, reliable, and perpetual funding source that allows us to serve as many in our community as possible. The endowment must be grown in order to responsibly underwrite free admission and free programs.

**Create: The CAMpaign** seeks to bring our endowment to \$15,000,000. The annual draw from this endowment would account for more than 20% of annual expenditure. This is a sea change for CAM. We would be able to continue to program with our community front of mind, not our bank account.

*A strong endowment emboldens us, and sustains our efforts far into the future.*



A full house at Artist Talk: Amy Sherald. Photo: Virginia Harold.

# Capital Improvements



## Capital Improvements

The CAM facility, now 15 years old, requires repairs and updates. For CAM to secure art loans from such exemplary institutions as the Smithsonian, the Met, and MoMA, the lenders need to be assured that their work will be in a space with state-of-the-art climate control and security systems. The building must be equal to the excellence of the art loans we receive.

### Improvements List

- / **A new HVAC system, \$450,000:** CAM's HVAC systems must ensure strict temperature and humidity control to meet Museum Standards for the safe and secure display of art. Major changes in environment create unpleasant conditions for visitors and staff, and even minor (sometimes imperceptible) fluctuations can cause damage to artworks. New technologies in boilers, chillers, and air handling units will allow for significant efficiencies in utilities. New technology in automated control systems will allow for detailed readings and immediacy of temperature and humidity changes.
- / **Complete roof replacement, \$400,000:** CAM's current roof has come to the end of its natural life. Without a new roof, CAM will not be watertight, which creates egregious conditions for visitors and can cause catastrophic damage to artwork. New roofing materials will have a longer lifespan, less maintenance, evidence fewer instances of permeability over longer time periods, and will allow for significant savings in utilities.
- / **Maintaining the building envelope, \$100,000:** CAM's architectural signature is the combination of concrete and metal mesh panels across vast swaths of the exterior walls. The mesh has become an iconic symbol for CAM—*Mesh* is the name of our annual magazine—and the “silver screen” on the building has become synonymous with our most popular projection program, Street Views. The mesh evidences some bending and pulling away from the concrete building envelope. More urgently, the mesh should be removed approximately every 15 years for concrete sealing and maintenance underneath. This envelope maintenance is essential not only for keeping up this most signature design element, but also for abating water leaks and seepage into the building through the exterior concrete.
- / **Vestibule, \$300,000:** Cloepfil's original architectural vision consisted of six planes of glass forming a glass box entrance, with the scale of the glass matching the clerestory windows in the facade. It was envisioned as a clear and inviting entryway into this gathering place for contemporary art. Due to budgetary constraints, the vestibule was engineered out of the original construction, leaving CAM without a proper entryway. The front doors seem hidden from the Washington Boulevard view, and the doors themselves were not purposed as exterior doors: They do not create an airtight passageway and are susceptible to extreme temperatures, evidencing freezing, condensation, and sticking. A project conceived in 2003, to be built in 2020, will give the museum the entryway that will provide visitors with a sense of welcome, safety, and security.
- / **State of the Art Security, \$50,000:** CAM's current door security is a system of keys. Alarm systems and locking mechanisms have not been updated significantly since 2003. In order to secure the Museum and to maintain confidence in security, automated, digital security systems need to be completely replaced and updated. This work would include key cards, new mechanisms for hierarchical access, and new camera and surveillance systems.

All of these improvements will be done in keeping with recent innovations in green technology. CAM will be energy efficient, eco-responsible, and a symbol of excellence, beauty, and function.

*The building must be equal to the excellence of the art loans we receive.*



ACCUMULUS, 2015. Photo: David Johnson.

# Innovation Fund

## Innovation Fund

To help us do what we do, and do it better, for more of St. Louis.

### Vashon and Beyond

At the request of Vashon High School, CAM implemented a curriculum-based introductory art program for fifty sophomores at the school throughout the 2017-2018 school year. Vashon is less than one mile from CAM, serving an economically depressed neighborhood. One-hundred percent of the student body qualifies for the free-lunch program.

Vashon had been without a consistent art program for five years. Under the direction of our School and Community Programs Manager, working closely with a newly-hired Vashon art instructor, students met with a local teaching artist each quarter and explored a different medium with each of them.

Vashon students exhibited a collaborative sculpture and handmade paper works in CAM's Education Galleries as part of the Spring 2018 exhibitions. They exhibited photography at the community gallery UrbArts in April. Two students joined New Art in the Neighborhood, CAM's flagship intensive arts program. One of those students, whose previous art experience was sketching her own cartoons in notebooks, grew enthusiastic by what she realized was possible through talent, imagination, and hard work. She set her sights on art school, and CAM staff has assisted her in creating a portfolio. "Art is my passion," she now says.

In the fall of 2018, CAM and Vashon continue their partnership, adding an art elective beyond the two sophomore introductory courses already offered.

It's just the start. This is just one school. The Vashon partnership accounted for 280 hours of CAM staff time dedicated to the program. With more resources, we can do more. We can create an in-depth in-school project-based contemporary art program for more of our neighboring schools, for more of St. Louis. We can create a model for the nation.

*"Art is my passion." —Vashon High School student*

### Keeping Talent in St. Louis

CAM hires more local artists on a more regular basis than any other local institution. Both in-house and off-site, we can do more, because we believe that providing contemporary art education to young people and supporting local artists makes St. Louis a better, more interesting, and more dynamic place to live. Here are a few ways we can make this happen:

- / Pay teaching artists: CAM believes students, whatever their age or background, benefit by studying with practicing artists, and these artists deserve recognition and compensation for this important work
- / Be a W.A.G.E. (Working Artists in the Greater Economy) certified museum, in which



artists come together to agree on a wage scale for appropriate remuneration, providing a sustainable economic relationship with artists: Artists have historically been undervalued for their skills; CAM believes we can effectively dispel the notion of “the starving artist”

- / Make CAM an artists-centric museum: We want CAM to be the institution that serves as a resource to local artists—for employment, for professional development, for becoming ambassadors for the museum and for contemporary art

### **Drawing Talent to St. Louis**

A superior contemporary art institution attracts top professionals to the city. Prospective talent is impressed with such quality-of-life amenities because they show that civic investors care about providing a broad range of cultural experiences in its urban centers. A 2017 study by the Conference Board and Americans for the Arts found “Businesses are looking to engage their employees through the arts, helping fuel attraction and retention.” A renewed CAM will be worth bragging about.

CAM already has programs in place to welcome new residents to the region, introducing them to the museum as well as to their new neighbors.

- / Meet Me in the Museum entertains professionals for an evening happy hour with tours and conversation
- / Members of CAM’s Board and Junior Board network with new talent in the city

### **Curatorial Excellence**

With the recent Amy Sherald exhibition, we started running out of our Summer Newsletters by early July. Even more visitors are coming to see the work of Jean-Michel Basquiat this fall. We want to present the art and artists that people must see. We want to be equal to the finest contemporary art institutions in the nation.

These ambitions are about pride in our museum and in our city. We want to make St. Louis a destination for contemporary art. Already, one-third of our audiences come from out of state or from outside of the country. This means we have a reputation upon which to build. This means more cultural dollars will come into the city. It means more good words about our city will flow out.

### **A Great Investment**

Great cities have great spaces for contemporary art. CAM began as a vision shared by a few, which has become a community vision and a community investment. It is an investment that is still paying off.

Join us in **Create: The CAM** campaign for a greater museum and a greater St. Louis.



An installation created by Vashon High School students in partnership with CAM, installed in the school's atrium, 2017. Photo: Donny Bradfield.



# Gallery





























- 1 *Jennifer Steinkamp: Orbit*, 2013. Photo: Jennifer Steinkamp.
- 2 Fall Exhibitions Opening, 2017. Photo: Abby Gillardi.
- 3 *Basquiat Before Basquiat: East 12th Street, 1979–1980*, 2018. Photo: Dusty Kessler.
- 4 Mickalene Thomas: *Mentors, Muses, and Celebrities*, 2017. Photo: Abby Gillardi.
- 5 Nomad Studio: *Green Air*, 2016. Photo: Jarred Gastreich.
- 6 KAWS: *FAR FAR DOWN*, 2017. Photo: Dusty Kessler.
- 7 Amy Sherald artist talk, 2018. Photo: Virginia Harold.
- 8 *Urban Planning: Art and the City 1967–2017*, 2017. Photo: Dusty Kessler.
- 9 *Salvatore Scarpitta: Racing Cars*, 2018. Photo: Virginia Harold.
- 10 Stroller Tour / Morning Play Date, 2018. Photo: Virginia Harold.
- 11 Open Studios STL, 2018. Studio of St. Louis artist Yowshien Kuo. Photo: Abby Gillardi.
- 12 Family Day Block Party, 2018. Photo: Virginia Harold.
- 13 Miriam Ruiz, CAM School and Community Programs Manager, working with ArtReach students at Vashon High School, 2017.
- 14 Vashon High School student working on a project, 2018.
- 15 CAM Project Wall artist William Downs completing his work *Sometimes it hurts*, 2018. Photo: Virginia Harold.
- 16 Entrance sign. Photo: Izaiah Johnson.



# Addenda

# Learning and Education at CAM

CAM offers free, in-depth art-training programs with a focus on collaboration and experimentation to young artists and provides a gathering place for people of all ages to learn and engage with others about the art of our time.



Amy Sherald artist talk, 2018. Photo: Virginia Harold.

## For Youth

- / **New Art in the Neighborhood** Every Saturday afternoon during the school year up to 20 teens come to CAM for intensive art instruction with local and international artists in this nationally acclaimed studio art program.
- / **Teen Museum Studies** Participants learn from CAM staff members in all departments and work together to curate and organize an exhibition from start to finish.
- / **LEAP Middle School Initiative** This ten-week-long after-school program gives students the opportunity to work closely with professional St. Louis-based artists and educators, exploring a different art discipline each semester.
- / **ArtReach** With a particular focus on under-resourced youth attending St. Louis Public Schools, CAM partners with schools and community organizations to provide museum tours, off-site visits, professional development, and workshops with artists and arts educators.

## For Families

A playful introduction to the Museum and contemporary art.

- / **Stroller Tours (infants–24 months)** Designed for families with babies and toddlers, these monthly tours offer a way for parents and caregivers to engage with contemporary art while introducing the youngest audiences to CAM.
- / **Morning Play Dates (ages 2–5)** Right after Stroller Tours, young artists and their families are invited to participate in an art-centered play date, featuring hands-on artist-led activities and interactive performances.
- / **Family Days (ages 3–12)** Held twice a year, Family Days offer a great introduction to CAM for the entire family, with a wide array of activities and tours for kids.

## For All Ages

- / **Artist Talks** The featured exhibition artists come to CAM each season to meet with the public and discuss their art and ideas. Past speakers include: Sanford Biggers, Mark Bradford, Nicole Eisenman, KAWS, Deana Lawson, Maya Lin, Kerry James Marshall, and Amy Sherald.
- / **RE:** A program series featuring in-depth conversations with experts in a variety of fields relating to an exhibition on view. For example, in 2016, the Arch City Defenders, the nonprofit civil rights law firm, led a discussion of 21st-century debtors' prisons in relation to Mark Bradford's *Receive Phone Calls on Your Cell Phone from Jail*.
- / **Tours** Whether for parents with toddlers (Stroller Tours), schoolchildren, university students, or senior citizens, CAM tours are acts of discovery, in which participants learn and connect with the art through open dialogue. Anyone can request a tour, for free, anytime. Approximately 3,000 visitors of all ages take a tour with us each year.



# Youth Programs Impact Report

With a focus on building life skills through art making, highlighted by direct engagement with contemporary artists and mentors, CAM's Youth Programs have a positive, lasting impact on participants.<sup>1</sup> Not only do they equip participants with practical arts skills, they also develop students' critical thinking about art and social issues.



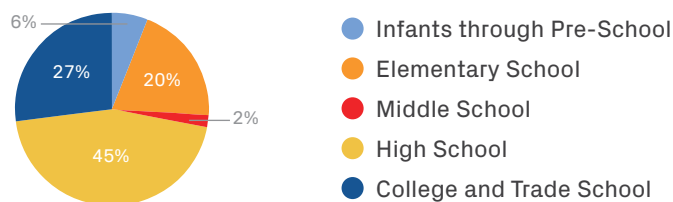
CAM Museum Educator José Garza and artist Mickalene Thomas working with New Art in the Neighborhood students, 2017. Photo: Abby Gillardi.

## By the Numbers

- 5000** Number of young people—from toddlers to teens—participating in CAM's Youth Programs annually
- 333x** Increase in the number of students served by CAM annually from 2003 to the present
- 100+** Number of local middle and high schools (public, private, and homeschools) represented by CAM Teen Program participants and alumni
- 100%** High school graduation rate for students in CAM's flagship New Art in the Neighborhood program
- 85%** Percent of program alumni who reported that participation had a great or strong impact on their school performance
- 566+** Teaching hours provided by CAM educators annually
- \$0** Cost to participants in CAM's Pre-teen and Teen Programs

<sup>1</sup>A growing number of studies correlate participation in quality arts programs with positive youth development: increased cognitive, behavioral, and academic skills, as well as increased civic involvement. (Best Practices: Positive Youth Development, Oregon Commission on Children and Families.

## Program Participants by Age



## Strategies for Engagement

CAM engages a diverse audience through youth programs on-site at the museum and throughout the community. The following strategies have proven effective in providing a framework for our youth programs.

**Engagement with Artists** Students work with local and internationally recognized artists, including those featured in CAM’s renowned exhibition program. Recent visiting artists include Amy Sherald, Mickalene Thomas, Trenton Doyle Hancock, and Sanford Biggers.

**Peer Diversity** CAM attracts a diverse range of students from different racial, economic, and geographic backgrounds. Students in CAM’s Teen Programs represent 100+ public, private, charter, and home school programs across 59 zip codes.<sup>2</sup>

**Supportive Mentors** CAM educators and teaching artists act as mentors, nurturing students’ creative talents today, while preparing them for successful future careers.

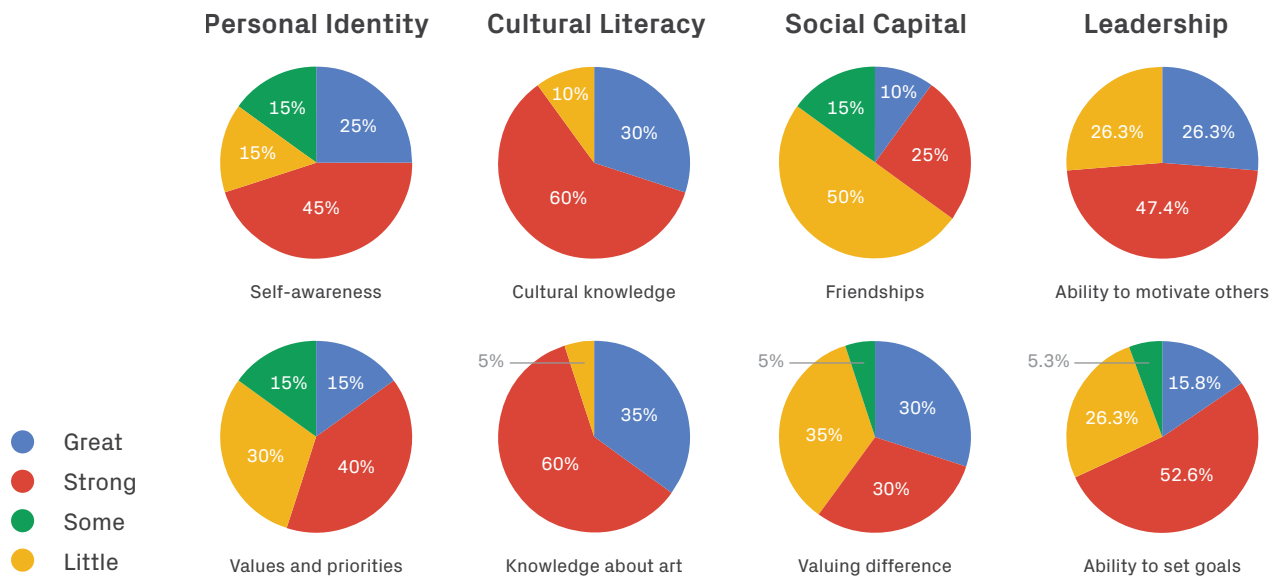
**Sustained Involvement** More than 50% of alumni remain involved with CAM, participating in programs, attending artist talks, and working as Museum interns, fellows, and employees. Participants have returned as patrons, teaching artists, and even featured artists.\*

<sup>2</sup>This list includes Cardinal Ritter, Carnahan High School of the Future, Clayton, Francis-Howell, John Burroughs School, Ladue, Lindbergh, Marquette, MICDS, Normandy, Parkway, Ritenour, Rosati-Kain, St. John Vianney, St. Louis Public Schools (City), University City, Visitation Academy, Webster, Whitfield School, and Windsor.

\*See also Long-Lasting Impacts.

## Short-Term Outcomes

CAM Teen Program alumni reported the ways in which their involvement contributed to their cultural literacy, arts participation, career choices, leadership skills, personal identity, and social capital. Survey respondents indicated how much the program influenced different areas of their development.



## Long-Lasting Impacts

CAM's intensive teen programs—ArtReach, New Art in the Neighborhood, Teen Museum Studies, and LEAP—impact participants both in the moment and well into the future. It is this enduring impact in the lives of our program alumni that demonstrates the long-term contributions of CAM's education programs. As a museum dedicated to creating meaningful engagement with and accessibility to contemporary art, CAM's free teen programs are vital to accomplishing this mission.

**Career Development** 50% of CAM alumni reported that their participation in CAM programs had a great or strong influence on their career choice. 61% reported that their CAM experience is relevant to their current work. CAM alumni are employed in a variety of career fields, including architecture, art, design, fashion, finance, historic preservation, K–12 education, law, medicine, pharmaceuticals, public relations, publishing, software development, television, video production, and web design.

**About the data** In creating this report, CAM looked to models developed by peer institutions to evaluate the impact of CAM's teen alumni and programs, including *Room to Rise: The Lasting Impact of Intensive Teen Programs in Art Museums* report published in 2015. This report was funded by the Institute of Museum and Library Services and commissioned MEM & Associates to analyze the lasting impact of teen programs at art museums.



**Sustained Involvement with the Arts** Alumni value the roles that culture plays in their lives. Survey results indicate that most participants report continued involvement with the arts into adulthood. 79% visited another art museum, 51% re-visited CAM, and 57% visited another kind of museum.

**Multi-Generational Engagement** CAM's programs offer multi-generational experiences. In spring 2018, 13-year-old Samiah enrolled in LEAP. Samiah's mother Wendi had participated in CAM's Teen Programs for three years in the early 2000s. Wendi later worked as a CAM intern while pursuing her B.A. in Art History at the University of Missouri-St. Louis. Sharing a passion for art, Wendi and Samiah enjoy attending exhibitions and programs together at CAM.

**Short- and Long-Term Impacts** Vashon High School Junior Jamijna participated in the first-year partnership between her school and CAM. The Vashon + CAM partnership reintroduced a visual arts curriculum to Vashon classrooms for the first time in five years. Within the first month of the class, Jamijna realized that she had a passion for art. Setting her sights on a career in art, Jamijna enrolled in CAM's on-site New Art in the Neighborhood program, which provides immersive arts training. She sought guidance from CAM educators and teaching artists on how she could take the first steps toward her dream. Jamijna's mentors are helping her prepare a portfolio, increase her skills, and submit her application for college admission.

# Mission



The Propeller Group, *Fusion (After a Universe of Collisions)*, 2016. Photo: David Johnson.

The Contemporary Art Museum St. Louis presents, supports, and celebrates the art of our time. Our mission is to create meaningful engagement with the most relevant and innovative art being made today. With a dynamic array of changing exhibitions, CAM provides a thought-provoking program that reflects and contributes to the global cultural landscape. Through diverse perspectives offered in our exhibitions, programs, and educational activities, CAM actively engages a range of audiences to challenge their perceptions. We are a site for discovery, a laboratory for experimentation, and a gathering place in which to experience and enjoy contemporary visual culture.

CAM is committed to presenting a multifaceted program created for a diverse public, offering many access points for engagement. We embrace change and celebrate experimentation. Not having a permanent collection allows us to be nimble, adaptive, and responsive—both to the global art world and our local community. CAM supports artists and nurtures creative endeavor. A leading voice among contemporary art museums worldwide, we are a launchpad for artists, many of whom go on to critical acclaim, as well as a venue for St. Louisans to experience figures of international acclaim. We are a welcome space, free for all.

# Exhibition Highlights

Since CAM's inaugural exhibition, *A Fiction of Authenticity: Contemporary Africa Abroad*, in 2003, we have presented more than 600 artists from around the world and from around the block. Throughout our history we have worked to engage our community with the art of our time, with the conviction that such interactions with contemporary art is beneficial to the vitality of St. Louis culture. And as art and culture changes, so do we, constantly exploring new ways to connect with local audiences and artists, and to more fully utilize the museum itself as a dynamic venue for art exposition, making CAM a resource for people's imaginations.



Tate Foley: *Post No Bills*, Great Rivers Biennial 2016. Photo: David Johnson.

At the very beginning of CAM, we partnered with Gateway Foundation to establish the **Great Rivers Biennial** (GRB), moving into its ninth iteration in 2020. The GRB exhibition features three local artists every other summer, selected by a jury of prominent national artists and arts professionals. This collaboration between Gateway Foundation and CAM provides a major platform for emerging and mid-career artists in the St. Louis region, offering significant regional and national exposure as well as financial support, with each selected artist receiving a \$20,000 award. Through the GRB initiative CAM offers real incentives for local artists to pursue their path.

CAM continues to explore ways to activate the museum space more fully, both inside and outside the building, as a means to challenge the imaginations of both artists and audience, as well as to expand the definition of what an art space can be. In 2013, Jennifer Steinkamp's *Orbit* burst onto the building's facade with wind-whipped tendrils of branches, vines, and plants. This video projection inaugurated **Street Views**, an ongoing series of video art that takes the museum into the public realm along CAM's Washington Avenue face each night from dusk to midnight during the fall and spring





*Jennifer Steinkamp: Orbit, 2013. Photo: Jennifer Steinkamp.*

exhibition seasons. By turning the museum inside out, we present a vital art medium on a large scale, and benefit the neighborhood environment as well.

In the summer of 2014, the New York-based Nomad Studio created the first major, transformational installation in **CAM's courtyard**, *Green Varnish*, re-imagining the space as a lush growing sculpture. The 45 x 50 foot structure contained an undulating field of thousands of tiny succulents, converting our back patio into a living field. In the same season, graduate architecture students from the Sam Fox School of Design & Visual Arts at Washington University activated CAM's entryway cantilever with *Accumulus*. Composed of thousands of lightweight, interlocking wire and plastic panels, this partially hidden site-specific installation cast a play of light and shadow on the building, visitors, and passersby.

The 60 foot-long temporary wall that bifurcates the museum's central exhibition area officially became designated the **Project Wall** with Joyce Pensato's mural in 2014. Since that time the Project Wall has been a space for murals, paintings, and large-scale collage, and remains a major exhibition space for possibilities, inspiring the imaginations and daring of prospective artists. By offering new, site-specific commissions, we give artists



*Nomad Studio: Green Varnish, 2015. Photo: David Johnson.*



*ArtReach: Vashon High School, 2018. Photo: Abby Gillardi.*

mini-residencies at CAM, which opens opportunities for local art students and regular museum visitors to interact with the artist in a myriad of ways. In so doing, we grant the community unprecedented access to artists in the act of creation.

The museum has always presented work by young artists involved in our nationally recognized education programs, but five years ago we reserved specific **Education Galleries** so

this work could be part of the museum each season. Not only do audiences have the opportunity to view fascinating art, but the young artists find themselves exhibiting alongside some of the most renowned artists in the world. They realize a pride of place in a highly respected museum. The student artists engage with visiting artists in dialogue about the art of our time, to which they feel a part.

Beginning with the inaugural exhibition, CAM has been making a mark with scholarship about the art of our time, essentially **writing new art history**. Since 2003 CAM has published thirty catalogs and monographs based on individual exhibitions. We have engaged some of the most noted scholars, historians, and critics in their fields, with a goal of presenting exciting ideas in an accessible manner. Each publication is handsomely designed and illustrated, a source of pride for the institution, the artists, and our local audience. CAM publications are distributed nationally and internationally by D.A.P, and have most recently featured Sanford Biggers, Nicole Eisenman, Wyatt



*Joyce Pensato: I KILLED KENNY, 2014. Photo: David Johnson.*

Kahn, Hayv Kahraman, Tala Madani, Lari Pittman, Amy Sherald, Michael Staniak, and Kelley Walker.

CAM is also proud of its long **legacy of firsts**, whether those be the first solo museum exhibitions of emerging artists, the first solo museum of international artists in the United States, or the first major surveys of mid-career artists. CAM has been a catalyst for the new and a source of re-evaluation of those entering a new stage in their careers. A select list of CAM firsts from the criteria above include: Christine Corday, Jeremy Deller, Nicole Eisenman, Wyatt Kahn, Hayv Kahraman, Anthony McCall, David Noonan, Christodoulos Panayiotou, Joyce Pensato, Lari Pittman, Salvatore Scarpitta, Paul Mpagi Sepuya, Amy Sherald, Michael E. Smith, Michael Staniak, Nicola Tyson, Emily Wardill, and Guan Xiao. We are also the only art space in St. Louis to have presented solo exhibitions by such **art luminaries** as Jean-Michel Basquiat, Mark Bradford, Maya Lin, Cindy Sherman, and Lisa Yuskavage.

CAM stays nimble, curious, and innovative, and with your support will continue to strive to be as great as our ambitions.



*Anthony McCall: You and I, Horizontal (II), 2013. Photo: David Johnson.*



# What People Say About CAM

“CAM is a vibrant and vital part of the St. Louis community. A free museum with timely exhibitions and excellent learning and engagement programs. CAM is an incredible resource for our neighborhoods and our city.”

—**Marlene E. Davis**, Alderwoman, Ward 19

“CAM stands as an important reminder that art thrives when artists are allowed to be. The institution is as lively and vital as the art and artists it showcases. It is essential to Missouri’s visual culture.”

—**Michael Donovan**, Executive Director, Missouri Arts Council

“This institution is a glowing presence tucked into the American heartland.”

—**Arlene Shechet**, artist

“CAM is such an important part of the Grand Center Arts District. It provides access to the arts to visitors of all ages and backgrounds through experiences that are playful, challenging, and inspiring.”

—**Karin M. Hagaman**, President & CEO, Grand Center, Inc.

“From my formative years in the New Art in the Neighborhood classroom to my first museum exhibition as an emerging artist, CAM has been essential to my career as an artist. The support and opportunities for local artists at CAM attracts talent that enriches the cultural landscape in this region, which is what makes the Contemporary such a unique museum and a gem of St. Louis.”

—**Juan William Chávez**, Great Rivers Biennial award-winner

“CAM means somewhere I can learn, make mistakes, and be who I am.”

—**LEAP Middle School Initiative participant**

“I am continually surprised and delighted by CAM’s program. Over the years, the Museum has opened my eyes to the work of artists I had not known, broadening my experience and vision of what contemporary art can be.”

—Emily Pulitzer, Chair, Pulitzer Arts Foundation, and CAM Board Member

“A socially-minded, creative institution, artistic safe haven, and intellectual incubator, CAM is built for art and artists.”

—Tate Foley, Great Rivers Biennial award-winner

“Not only did I get to make friends throughout the program, but the experience of having such a short deadline, but still finding a way to put a show together is something that I feel will help me with time management for high school.”

—Teen Museum Studies participant

“Because of your support, my classmates and I in LEAP and NAN have been able to take part in these fantastic programs for free. We don’t even have to buy art supplies. As our teacher José Garza says, all we need to do is show up. And we do show up, year after year, because CAM gives us the opportunity to explore the world through art. I really do hope to be an artist someday, and CAM is helping me toward that path.”

—Lilliana Bremerkamp, LEAP, New Art in the Neighborhood,  
and Teen Museum Studies participant

“ArtReach has been able to bring in experiences that I could not, so the curriculum has been enhanced greatly.”

—Tim Jennings, Art Teacher, Vashon High School

## How to Participate

### Outright Gifts

Contributions may be paid by cash, check, or credit card. Checks should be made payable to the Contemporary Art Museum St. Louis.

### Pledges

Pledges enable you to plan a personal giving program that is both convenient and tax-wise. A pledge may allow you to consider a more significant gift than would have otherwise been possible. Pledges to **Create: The CAM** campaign are payable over five years or less.

### Publicly Traded Securities

Securities may be made as outright gifts or as a payment on a pledge. The mean market value on the date of the transfer will determine the value of the gift for tax purposes. Appreciated securities may be tax deductible.

### Gifts of Other Assets

Gifts to CAM can come in the form of other assets as well. For example, you may wish to consider gifts of closely held stock, tangible personal property (jewelry, art, antiques, equipment, etc.), or real estate. All gifts of tangible personal property with a substantial value must be saleable and the donor must agree the property can be sold.

### Planned Giving

Planned Giving allows for a variety of opportunities to support the mission of the Contemporary Art Museum St. Louis long into the future. These tax-deductible donations may take the form of pledges, donations of securities, IRA charitable rollovers, life insurance, tangible personal property and real estate, as well as bequests and other types of planned giving, adding your legacy to the future of CAM. Planned gifts provide an opportunity to structure long-term deferred gifts in ways that are beneficial both to you and to CAM.

### Matching Gifts

Many employers sponsor matching gift programs and will match any charitable contributions made by their employees. CAM is honored to accept matching gifts.

## Contact

For more information, please contact CAM Director of Development Valerie Rudy-Valli at 314.535.0770 x300 or [vvalli@camstl.org](mailto:vvalli@camstl.org).

Please consult your tax and legal advisors before making a charitable gift.





**Contemporary Art  
Museum St. Louis**  
3750 Washington Blvd  
St. Louis, MO 63108