



Mesh

Contemporary Art
Museum St. Louis
Magazine 2021-22

Front cover
Ebony G. Patterson, *...and the dew cracks the earth, in five acts of lamentation...between the cuts...beneath the leaves...below the soil...* (detail), Contemporary Art Museum St. Louis, September 11, 2020–February 21, 2021. Photo: Dusty Kessler.

Inside front cover
Rachel Youn: Gather, Great Rivers Biennial 2020, Installation view, Contemporary Art Museum St. Louis, September 11, 2020–February 21, 2021. Photo: Dusty Kessler.

About CAM

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02 Board of Directors Letter from the Director

Mesh

Year Ahead

- 16 Fall/Winter 2021
- 17 As Simple as Landscapes: Shara Hughes
- 19 Nothing To Do with "Good Taste": Kathy Butterly
- 21 General Behavior: Farah Al Qasimi
- 24 Spring/Summer 2022
- 25 Spiritual Coroner: Gala Porras-Kim
- 27 Museums aren’t very accurate: Alia Farid
- 29 Project: Martine Gutierrez
- 30 The 10th Great Rivers Biennial

New and Now

- 03 Visitor Grams
- 04 New and Now
- 07 The Next Chapter
- 08 Celebrating 25 Years: New Art in the Neighborhood
- 10 CAM People

Year in Review

- 32 Exhibition Highlights
- 36 Program Highlights
- 38 Impact by the Numbers
- 40 Special Events
- 41 Annual Report 2021-22
- 42 Annual Giving 2021-22

- 44 CAMpaign Donors
- 60 Visitor & Member Information

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Letter from the Director

Dear Friends,

This was the year in which the Museum closed—and new opportunities opened. You have often heard me say that CAM is nimble. This was a moment in which we proved our flexibility and our spirit of experimentation with a skillful pivot toward finding new modes of accessibility, while at the same time extending our geographical reach. We made sure artists' voices were heard and their work was available to all through online platforms. With schools shuttered, we offered expert contemporary visual art instruction online without missing a beat. Despite attendance limits, when we were able to welcome visitors back, CAM felt wide open.

Rather than retrench, we expanded. With historic Sumner High School slated for closure, CAM joined a consortium of St. Louis arts organizations to restore and revitalize the historic school. Read a full account of this exciting initiative further on in *Mesh*. But for me, the most salient point is: when we were asked, we were ready and responsive.

Delays and closures offered artists a silver lining: time to further develop their projects. The Great Rivers Biennial moved from summer to fall, allowing Kahlil Robert Irving, Tim Portlock, and Rachel Youn to more fully realize their artistic visions. Ebony G. Patterson used the shutdown period to create all new, monumental work for CAM, with the exhibition traveling to the Institute of Contemporary Art San José.

Stories of Resistance filled CAM's galleries in spring and summer with the work of more than twenty artists. It was an ambitious project on scale alone, but the real ambition was found in the multiple, complex themes, and an extraordinary array of media, all in the service of sharing diverse and inspiring narratives of struggle and defiance across time and geography. The complementary program, Radio Resistance, ingeniously

Board of Directors 2021-22



Lisa Melandri, Photo: Joel Conner.

employed a medium traditionally used for protest to make direct connections between the artists on view and St. Louis activists, artists, change-makers, historians, and one politician, our new congresswoman Cori Bush.

During all this activity, we took time to engage in institutional self-reflection, committing ourselves to living the essential values of Diversity, Equity, Accessibility, and Inclusion in all aspects of our operations. This work is ongoing as we dedicate ourselves to constantly build and restructure paths toward a just, equitable, inclusive, and transformative museum.

We are delighted to share in these pages the highlights of what promises to be an inspired year of exhibitions and programs—from the first solo museum show by Shara Hughes to the much-anticipated, National Endowment for the Arts-awarded exhibition by Gala Porras-Kim, among so many others. We happily welcome you back to the Museum, both on-site and online, whether you are around the corner or around the globe.

All of these accomplishments have been possible because of your steadfast support. Because of the generosity of our truly extraordinary CAM champions—audiences, members, friends, and Board of Directors—over the last year, we can assuredly and gratefully look toward the year ahead.

See you at CAM!

Lisa Melandri

Lisa Melandri
Executive Director

Visitor Grams

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



Rock Stardom

It’s not that CAM isn’t seen in national publications, but it turns out that showing up in *Rolling Stone* still has some eminent caché. Under the headline “This Trendy St. Louis Museum Is Reimagining the City’s Local Art Scene,” with byline by Melissa Locker and an interview with Lisa Melandri, CAM found itself in the rock & roll publication of record, both in its pages and online. The link went viral among CAM fans, with many “Congrats” and “It’s about time” in the comment lines. Nearly 3,000 folks loved our *Rolling Stone* moment on Instagram and hundreds shared all over the social media universe.

A big thank you goes to the Missouri Division of Tourism, who selected us for their summer “That’s My MO” campaign. Telling prospective visitors to the state that they can find some of the best in contemporary art right in St. Louis speaks to an important tourist audience, and connecting us to *Rolling Stone* is pretty brilliant—proof that CAM’s art scene rocks.



Playing Cards

CAM’s Learning and Engagement team devised new tools to help kids stay active, aware, and responsive to the art on view. Free to visitors are Activity Cards, which offer guides for parents and caregivers to make a trip through the exhibitions into an exploration of discovery for young ones. Kids are invited to seek out colors, forms, shapes, and other details that lead them into different ways of seeing and understanding contemporary art. Our exhibitions can be large and diverse, uncommon and distinctive, but with Activity Cards we supply visual prompts that allow young minds and eyes to focus. Children might help the grownups see things they missed too. Activity cards are available near the front desk. There’s even a prize for completing your guided gallery search!



Stories of Resistance book cover.

A Record of Resistance

The museum-wide exhibition *Stories of Resistance* returns in the form of a beautifully designed catalog in fall 2021. The book contains extraordinary photography of the works on view alongside powerful essays by Yale scholar Candace Borders and St. Louis’s Warhol Award-winning art writer Jessica Baran. Chief Curator Wassan Al-Khudhairi contributes an overview of the exhibition and Assistant Curator Misa Jeffereis delves into the exhibition themes. Executive Director Lisa Melandri writes the book’s Foreword. Highlights from the inspiring Radio Resistance conversations are included, intersecting local and global agents of change on the printed page. Inspiring discussions between Hank Willis Thomas and Congresswoman Cori Bush, Guadalupe Maravilla and Dr. LJ Punch, and many more are contained here. Director of Learning and Engagement Michelle Dezember writes about the making of Radio Resistance. *Stories of Resistance* will be a book to have and to share. Explore artistic forms of resistance from around the world through twenty-two artists and more than forty artworks. These transformational visual narratives will help you understand the will to express, to stand up, and to fight for what’s right.



Photo: Carley Walton.

Shop @ CAM

CAM’s shop loves the local. You will find items by many of the best makers and crafters in the region every time you visit, whether online or at the Museum. With a wide and wild array of jewelry and clothing, our shop allows you to express your fashion and political styles boldly. We carry select tees that shout “Fight Racism” and “Make Cool Sh*t / Take No Sh*t.” Pick up and read books on art and feminism, art that inspires action, and the many CAM publications of artists who shared their vision with audiences here: Sanford Biggers, Christine Corday, and Paul Mpagi Sepuya to name an illustrious few. Just as our galleries change with every exhibition season, the shop transforms to complement the art and artists on view. Our shop is more than a cozy nook beneath the stairwell or a convenient URL. Support local artists, embrace social justice, and show off what is beautiful in these challenging times.

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

Follow us [@camstlshop](https://www.instagram.com/camstlshop).

Supporting Innovation

Two newly expanded and innovative programs are enabled through the support of PNC Arts Alive. Thanks to a \$50,000 two-year grant, CAM and Creative Reaction Lab (CRXLAB) began an exciting education and arts partnership. Together we have created a new program, Collective Impact, which offers a series of free neighborhood workshops, all within one mile of the museum. CRXLAB applies the lens of Equity-Centered Community Design™ to raise awareness of, reflect on, and address community issues. Participating neighborhoods include Vandeventer, JeffVanderLou, and the Ville, from which organization representatives and residents will select topics for free, artist-led programs at partner sites. Two Collective Impact exhibitions were on view in CAM's Education Galleries during Spring/Summer 2021, and more are planned.

Our expanded lifelong learning initiatives were given a boost from PNC Arts Alive, too, helping us to bring hands-on art activities to senior centers, whether online or in person.



Destiny Kirumira, *Don't Silence Me*. Courtesy Creative Reaction Lab.

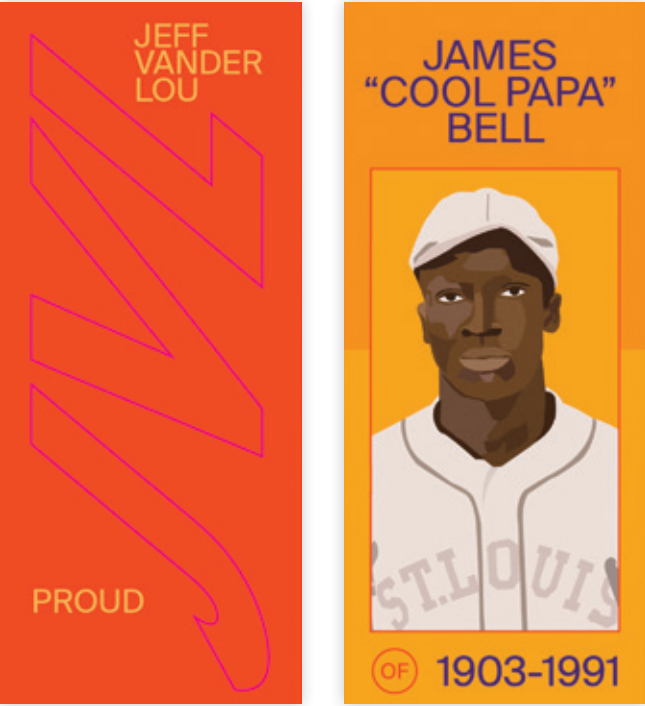
Collective Impact and Lifelong Learning Tours are presented by



The Banner Project

The construction of the National Geospatial-Intelligence Agency (NGA) campus has drawn the attention and imagination of the federal agency's neighbors in North St. Louis and at CAM. Dr. Rosalind Norman of GatewayGIS, which works to bridge "the digital, geographic, cultural, racial, and economic divide," contacted CAM to talk about how art and art instruction may impact the NGA and its neighbors. Out of these conversations the Banner Project began.

Students are learning valuable graphic design skills and local history in the creation of banners for the NGA campus. CAM's School and Community Programs Manager, Miriam Ruiz, partners with learning centers in the community and hires professional graphic designers "who look like the community they're teaching." During summer 2022 the banner artworks are scheduled to be unveiled, featuring images of neighborhood residents, past and present, maintaining the identity of a place in the midst of significant change.



Banner artwork created by participants at the Herbert Hoover Boys & Girls Club and Resident Teaching Artist Kevin McCoy.

The Next

Chapter

The legacy of Sumner High School moves into a new era with local arts institutions offering different pathways.

Sumner High School was slated to close. The first high school west of the Mississippi for Black students (est. 1875), is known for its illustrious alumni including Arthur Ashe, Chuck Berry, Grace Bumbry, Dick Gregory, Robert Guillame, and Tina Turner. Yet Sumner, like many St. Louis public schools, has seen enrollment fall drastically over the years. Sumner's enrollment in 2019–20 was less than it was in 1875. The St. Louis Board of Education proposed to close Sumner as part of a system-wide consolidation plan.

A prelude to a restorative plan arrived by email. Addressed to the Board of Education and signed by the leaders of more than thirty St. Louis arts and cultural organizations, it said: "if you need resources, we're here to help; if you need creative thinking, that's what we do best." The Board responded: "show us a plan."

In fall 2021, Sumner High School opens its doors with direct assistance from more than a half-dozen local arts organizations, including CAM. Tom Ridgely, of St. Louis Shakespeare Festival, began with the idea of an arts coalition as a collective force. The idea becomes reality with the support of the neighborhood organization 4theVille, the backing of St. Louis arts leaders, and the unanimous approval of the School Board. Sumner welcomes students and families with a new curriculum and a new spirit, which includes a robust arts education program. Four art "pathways" are offered: a theater arts pathway led by the St. Louis Shakespeare Festival and The

Black Rep; a dance pathway with instructors from Ballet 314 and La Voûte; a music pathway with Opera Theatre of St. Louis; and the visual arts pathway led by Craft Alliance Center of Art + Design and CAM. COCA provides professional development workshops and supplies.

CAM was ready. A significant matching grant of \$193,753 from the Institute of Museum and Library Services, a federal agency, included expansion of CAM's Vashon High School partnership, now in its fifth year. Whereas Vashon serves as a model, CAM's Michelle Dezember and Miriam Ruiz will be finding what works best for Sumner's students, with the understanding that no single template fits all. "We have our teaching artists contracted for the fall," Dezember says encouragingly. "Simiya Sudduth, Misato Pang, and Caroline Phillipone will be at both Vashon and Sumner, and Janie Stamm, who has worked with us in a number of education programs, is scheduled for Sumner. This is a very uplifting project. It's great to see our museum expanding programs at a time when so many have pulled back due to the pandemic. We'll be collaborating with a new group of teachers and administrators, as well as an amazing consortium of local arts organizations. It's amazing what can happen when collective imaginations and skills come together for an inspiring cause. These are communities uniting to form a broader and stronger community. The Sumner legacy isn't going to end."

Courtesy St. Louis Magazine and Chris Naffziger.



Celebrating 25 Years



New Art in the Neighborhood, CAM's flagship art-education program, turned twenty-five this year. A Zoom reunion was held in October 2020, with the former directors taking the virtual stage. *Mesh* asked each one to share a few words about the program.

Tuan Nguyen

Since 2016, Nguyen has served as Senior Outreach Manager for the Seattle-based Lumiere Group, which provides consultancy services in art advising, art collection management, art lifecycle oversight, and long-term planning. He was CAM's Museum Educator and then Director of Education 2009–16.

"I continue to be amazed at what an incredible program Roseann Weiss started many years ago and how it has become an important part of the arts ecosystem in St. Louis and beyond. New Art in the Neighborhood was a highlight of my time at CAM. I looked forward to it every weekend and often felt like a student myself, learning from the young artists who had so much to share about their world and perspectives. It's heartening to see the program continuing strong, adapting to the challenges of a global pandemic, and nurturing the artistic visions of the next generation."

Roseann Weiss

New Art in the Neighborhood founder Weiss joined the Regional Arts Commission after ten years at the Forum for Contemporary Art (CAM's predecessor) in 2003. There she led the Community Arts Training (CAT) Institute, among other community-based initiatives. She now works independently as a creative advisor and strategist concerned with the intersections of art and community.

"Director Betsy Millard tasked me with creating a youth program. I recruited from city high schools by asking the school counselors to think about the students who were getting in trouble for doodling in the back of class."

"We were determined to make sure our students had access to working artists. The list of artists who got involved is staggering: from Kara Walker to Radcliffe Bailey to Dawoud Bey."

"There were so many wonderful students. Some became artists. Some simply became good humans. Every one of them—even when we dealt with all the difficulties of being a teen—were joyful. The art did that."

Lyndon Barrois Jr.

Recipient of the 2016 Great Rivers Biennial Award, 2020 Sam Fox School Stone & Deguire Award, and currently an associate professor of art at Carnegie Mellon University, Barrois headed New Art in the Neighborhood as Museum Educator 2016–17.

"New Art in the Neighborhood is still one of the coolest programs I've ever witnessed. The various types of access it facilitates between contemporary art, artists, and museum professionals is invaluable—certainly things I myself was unaware of as a teenager. My experience with New Art in the Neighborhood (along with the other teen programs at CAM) also taught me to never underestimate young people and their understanding of the world. They are fantastic allies when given the chance."



Amy Sherald meets New Art in the Neighborhood students.

José Garza

Latinx artist, educator, and veteran, Garza was CAM's Museum Educator 2017–21. He is currently the Museum Academic Programs Coordinator at Washington University in St. Louis. He is a co-founder of the gallery space Monaco, and serves on the boards of Bread and Roses Missouri, Latinx Arts Network, Paul Artspace, and the Tarble Arts Center at Eastern Illinois University.

"My New Art in the Neighborhood experience was equally challenging and rewarding, and an education all of its own. Because of this program I have come to understand that teaching art is not only a transfer of knowledge, but it can also serve as a means to rethink what art is for us as individuals and members of our respective communities. For me, New Art in the Neighborhood was by design a space for community building, a place to feel like you belonged, surrounded by peers, and a site where young artists felt safe and compelled to push material and conceptual boundaries. At CAM, we were all artists driven by mutual curiosity, encouragement, and respect. I am forever grateful for all the conversations, experiments, and sharing I experienced in the CAM studio, and for the trust and support of the teen artists and the museum."

Jason Vasser-Elong

New to CAM, Vasser-Elong brings several years of collegiate teaching experience to the museum educator role. He studied cultural anthropology and later earned a Master of Fine Arts from the University of Missouri-St. Louis. An artist in his own right, Vasser-Elong's debut collection of poetry, *Shrimp*, analyzes identity in a post-colonial context. He begins his work with New Art in the Neighborhood in fall 2021.



An installation by Mickalene Thomas serves as a discussion space for the artist and New Art in the Neighborhood participants.



Aligned with the Mission

Alexis M. Cossé

Alexis M. Cossé steps down as Board Chair after four years, two terms, at the helm of the organization. “The four years passed at such a cadence and a clip, I didn’t notice,” she says. A partner at Bengelina Hospitality Group, Cossé remains on the board and continues to serve on the Executive Committee with the new chair, Jackie Yoon. “We joined the board together in 2009 or ‘10,” Cossé says. “I’m so glad she agreed to take the leadership position. She has such passion and commitment and I believe will be part of the very fiber of the institution for years to come.”

“I felt aligned with the idea, the concept, the mission of CAM from the very start,” she recalls. “In contemporary art you can’t be a hallowed hall. We have to be an organization for the community.” And the idea of community, singular or plural, local or global, “is a place with no hard and fast boundaries” after COVID, Cossé observes. “By leaning into online programming, we’ve increased our exposure—to audiences, artists, schools, other arts institutions. I remember a business school professor who used to say ‘Operations cannot change on a dime.’ At CAM we have a very different leadership perspective. We’re all about ‘Why not?’”



Global Vision

Jackie Yoon

Incoming Board Chair Jackie Yoon, CEO BLACKGEM ADVISORS, is no stranger to the CAM Board. With eleven years of experience as a trustee, she speaks with tremendous admiration for the institution she helps to lead. She praises the combined leadership of Alexis M. Cossé and Lisa Melandri over the past pandemic year: “Alexis and Lisa steered the museum through a challenging period. During Alexis’s leadership, the museum found new ways to reach audiences, even during a most difficult time for all museums.”

Yoon was first drawn to board service because of her “appreciation for CAM’s position in the community.” She saw CAM as, “an institution that had proven itself as having a global perspective, and bringing that perspective to St. Louis, combining the global with the local.” She’s seen that spirit deepen in the Museum, speaking specifically of the impact Chief Curator Wassan Al-Khudhairi has made with her programming in just a few years, as well as the Diversity, Equity, Accessibility, and Inclusion self-assessment to which CAM has committed itself. “We continue to make sure people feel welcomed, accepted, and empowered,” Yoon says. “When learning is influenced by creativity and new concepts through art, one cannot help but be inspired to think differently. That’s what happens under our roof.”



Left to right: Joan Goodson, Etta Taylor, Susan Uchitelle, and Eddie Rosenheim attend a talk by curator Jeff L. Rosenheim at CAM in 2007. Photo: Sarah Carmody.

A Passion for Ideas

Joan Goodson

Joan Blase came from a conservative family background, graduated from Kirkwood High in 1943, received a bachelor’s degree from the University of North Carolina at Chapel Hill, and by the late 1940s was back in St. Louis writing advertising copy for retail stores. She also developed an intense interest in abstract expressionism and the new architecture emerging in the postwar world.

In 1980 Joan Goodson was a member of the first board of directors of the First Street Forum, which four decades and three moves later would come to be known as CAM. The concept of “forum” was central to the nascent institution, defined as “... a place where timely issues may be discussed and opinions expressed, a place of cataclysms for the public good.” It was a concept Goodson embraced throughout her life. The first one with her hand in the air, she asked the most extraordinary questions about the art on view.

Joan Blase Goodson died from complications due to COVID in May 2020. She is remembered for a curiosity that set her apart, and gave her a community and a life in the arts.



Photo: Orlando Thompson.

Bringing the World to CAM

Wassan Al-Khudhairi

Museumgoers have eagerly embraced Wassan Al-Khudhairi’s global vision since she took the position of Chief Curator in 2017. Executive Director Lisa Melandri says her colleague “expands our view of the art world and helps us realize the possibilities of what art can be and do.” In 2021, Al-Khudhairi received national recognition, selected as the VIA Art Fund Curatorial Fellow, the Armory Show Focus Curator, and as a Center for Curatorial Leadership (CCL) Fellow.

The VIA Fellowship supports “today’s visionary curatorial voices,” and includes a cash award for research, travel, and other endeavors to enhance curatorial practice. As Focus Curator of the Armory Show, Al-Khudhairi examines “the artist’s role in shaping the future and imagining realities beyond our current condition.” The CCL Fellowship is a rigorous six-month program, primarily held virtually this year. Al-Khudhairi says of these accolades: “Curating Focus for Armory has exposed me to new artists and galleries, the VIA fellowship has helped me see the incredible impact of philanthropy to make major artist projects come to fruition, and the CCL fellowship offers me valuable strategic and leadership skills. I am especially honored to have the work we are doing at CAM acknowledged by colleagues and professionals in the field.”



Photo: Theo Welling.

Expanded Paths

Simiya Sudduth

Simiya Sudduth brings her passions for art, education, wellness, and social justice to good use at CAM. As part of the ArtReach program, she taught at both the Grand Center Art Academy and Vashon High School this past year, and she’s joining the first group of art instructors to work with students in the academic restoration of historic Sumner High School in fall 2021. She is one of three artists selected by PSA:, the collaborative public art project, which was part of *Stories of Resistance*. Her text art, which reads “I close my eyes and take a deep breath. I am filled with the wisdom of my Ancestors,” stretched across the east wall of the museum along Spring Street. Sudduth is also a yoga and meditation teacher, and a full-spectrum doula and Reiki practitioner.

Sudduth is excited about returning to Vashon and starting at Sumner in the fall. “For me to be invited into a classroom of predominantly Black students as a Black artist—they can see *themselves* as a teacher. We’re beginning with an expanded path, so they’re finding multiple means of expression, which can help with mental health and spiritual health. If they find art-making as an outlet for emotions or ideas, it can expand their minds toward so many other possibilities.”



Photo: Wil Driscoll.

Connecting the Dots

Sarah Palermo

“CAM is essential to St. Louis, my new hometown,” says Sarah Palermo, the museum’s new Director of Development. “The arts make lives better; we know this, especially during times of social change and upheaval. CAM shows new and relevant work, relevant to our lives, our community, and the world.”

For Palermo, her job is about making connections. “I’ve dedicated my career to fundraising because I see the immense value in connecting people to the mission of the organization. It’s about building mutually beneficial partnerships that can be transformational.” Sometimes it’s a matter of helping people to see connections that might not be easily apparent. Palermo developed a connect-the-dots approach so skeptics could see how learning through experience leads to better individuals and communities. Prior to coming to CAM she was Director of Development at McKendree University, where she helped to introduce scholarship recipients to donors and their families. “That was a greatly rewarding experience; it’s a matter of connecting capacity to change lives.”

“I’m inspired by how Lisa [Melandri] has been building out the museum’s education programs,” Palermo adds. “We’re a real community-based arts center. When I’m raising money for programs or to build our capacity through Create: the CAMpaign, it all comes down to raising it for people.”

Space Transformer

Since 2006 Jamie Wiechens has been building up and taking down CAM exhibitions.

The Contemporary Art Museum St. Louis came into being in its custom-built home in 2003. In 2006 Jamie Wiechens became involved in her first exhibition install at CAM. She thinks it was Larry Krone’s salon-like survey of ten years of artistic exploration of the American vernacular; but she better remembers Maya Lin’s installations of 2007, and “cutting hundreds of pieces of two-by-four” into exact lengths and “Lin’s concern for our fingers near the miter saw.” Fifteen years of installing art exhibitions at CAM comes with a lot of memories, often relating to the kindness and generosity of the artists involved. As recently as 2020 pre-COVID, Wiechens recalls the “super-cool” qualities of photographer Liz Johnson Artur. “I was helping her hang photographs on the wall. She would think out loud about what to put in the show. She asked me which photograph I liked best. I told her and she put it in the show.” The anecdote is not only about Johnson Artur’s super-cool factor though. Artists understand how much time preparators spend looking at, arranging, and installing works, and recognize that attention is valuable.

Wiechens remembers feeling like an outsider looking at “those cool people working on the shows,” the install crew, before she became one. Former registrar Brandon Anschultz started her off with: “‘Show me your painting skills,’ and gave me this huge roller.” Installers begin with painting, patching walls, building pedestals, casework, and such. “You don’t physically handle artwork at first,” explains Wiechens, “with each install you gain more skills.” Wiechens went to art school for photography, but figures the development of the multiple skills it takes to install art in a museum comes from working in her mom’s antique shop. “I learned how to be handy. I liked taking things apart and putting them back together. I enjoy detail work.”



Courtesy Jamie Wiechens.

Artists and curators have to trust preparators; they rely on their skills, knowledge, and insights in a contemporary arts environment. Complex installations are not possible without a highly synchronized team of professional installers. Wiechens’s years of experience have not only made her invaluable to artists and the institution, but also to her fellow crew members, as she fulfills a primary leadership role among CAM’s installation crew.

The crew is prepared for anything. They installed *Stories of Resistance* during COVID with everyone fully masked and maintaining social distancing as best they could. That install was completed on Friday, March 12 at 8:00 am, two hours before the opening. “It’s almost always tech stuff” that takes the most time, she says, “laying extension cords or running speaker wire.” But by now this well-rehearsed crew manages a consistent regimen of “build ‘em, paint ‘em; come back and tear ‘em down,” as Weichens describes it. “Every season, in three weeks time, we completely transform the space. It’s great that visiting artists and their assistants are always impressed with the crew. It’s always fun to work at CAM; there’s always something new. We get to see it through from beginning to end—every show, every time.”

CAM People

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- Lisa Melandri

Executive Director

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Visitor Experience and Events Manager

Wassan Al-Khudhairi

Chief Curator

Michael Albrecht

Director of Finance and Administration

Rebecca Davis

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- Unitey Kull

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Jason Vasser-Elong

Museum Educator

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- Isobel Abbott-Dethrow

Deja Brewer-Moore

Gian Garma

- Angela Herrmann

Josephine Lyss-Williams

Nathan Mayes

Julie Wyatt

Installation Crew

- Amanda Attarian

Molly Brennan

Kathryn Bryles

Ryan Doyle

Sheldon Gooch

Kevin Harris

Sam Kampelman

Adam Lavigne

Ryan McCartney

Tifphany McClinton

Tara Phelan

Moira Smith

Resident Teaching Artists

- Yvonne Anguiano

Anna Cruz

Lillian Gardner

Lizzy Martinez

Ryan McCartney

Kevin McCoy

- Misato Peng

Caroline Phillipone

Janie Stamm

Simiya Sudduth

Junior Board

- Eric Barr

Arjun Bhat

Aaron Bunse

Kevin Byerley

John Curry

Crystal Ellis

Kayla Gamble

Colin Gibbs

Daron Hendrix

Julie Hess

Christopher Holt

Tyler Hood

Jill Joerling

Ronald Johnson

Lauren Kellett

Alex Mace

Bridget Melloy

Molly Moog

E'lisa Moss-Carrington

Aaron Schump

Robyn Slen

Ian VanDam

Essica Zink

Diversity, Equity, Accessibility, and Inclusion Statement

The Contemporary Art Museum St. Louis is committed to embracing diversity, practicing equity, and ensuring accessibility and inclusion. We will continually strive to achieve a welcoming environment in all our spaces, where staff, artists, board, and community feel reflected and valued for their unique perspectives and backgrounds. DEAI values will guide and impact all the decisions the museum makes, both internal and external, so that we are choosing a path toward ongoing transformation.

We embolden ourselves to carry out these values by:

- + acknowledging our place in and actively working against our national problem of systemic racism and white supremacy;
- + ensuring that underrepresented voices are included and heard;
- + seeking out and building partnerships that represent our DEAI values;
- + continuing to be a free gathering space and an open forum for ideas.

We enthusiastically take on the work of change. To remain true to these core values, we will hold ourselves accountable through a perpetual process of reflection and responsive action.

Year Ahead

Martine Gutierrez, *Body En Thrall*, p1.07 from *Indigenous Woman*, 2018. © Martine Gutierrez. Courtesy the artist and RYAN LEE Gallery, New York.



Shara Hughes On Edge



Shara Hughes, *Free Fall*, 2020. Oil, acrylic, and dye on canvas, 78 x 66 inches. Courtesy the artist; Rachel Uffner Gallery, New York; Galerie Eva Presenhuber, Zurich; and Pilar Corrias, London.

A survey of more than thirty works from the last six years explores Shara Hughes’s re-imagining of landscape painting. In her first solo museum exhibition in the United States, audiences encounter a singular vision within a long historical tradition. Her paintings fit within the context of the early Modernism of Matisse’s Fauvist landscapes or the patterns found in Gustav Klimt’s plein-air paintings. But these merely serve as points for departure. Hughes is a landscape painter whose paintings “are not really about landscapes” at all. Her work included in the 2017 Whitney Biennial was described as “framed views of hallucinatory realms.” Employing a variety of mark-making techniques, the artist loosely depicts floating moons, gnarled trees, and blazing sunlight, bridging the abstract and

representational. Hughes places her emphasis on gesture, symbolism, and iconography. Her paintings are imbued with psychological complexity, bringing to life a world of elegant chaos infused with a vibrant harmony of the organic, the subjective, and the surreal.

The exhibition is generously supported by Anne and Joel Ehrenkranz, Dawn and David Lenhardt, Fern and Lenard Tessler, James and Caitlynde Langer, Cathy and Jonathan Miller, Carole Server and Oliver Frankel, and Cindy and Howard Rachofsky. Special thanks to Rachel Uffner Gallery.

Shara Hughes: On Edge is organized for the Contemporary Art Museum St. Louis by Wassan Al-Khudhairi, Chief Curator, and Misa Jeffereis, Assistant Curator.

As Simple as Landscapes

Shara Hughes talks with writer Alex A. Jones about making a change in her work.

Alex A. Jones: You have said in previous interviews that you came to landscape by accident, while trying to get out of a rut, but it ended up really working for you. When was that?

Shara Hughes: That was when I moved to New York in 2014. At that point I was making figures in interiors that also morphed into figures outside in the landscape. They were very narrative, very symbolic, and I felt like I always needed a reason to make them, like they needed a sort of a storyline or a narrative. I was tired of thinking about how to make a painting before making it. I also disliked how talking about what I was making involved a lot of explaining — “They’re about this, and the title is this, and these symbols mean that” — and I could see people automatically turning off. I wished I could say something like, “I make landscapes!” so that people would just be like, “Got it. Cool!” [Laughs.]

Right, landscapes are something we immediately understand, and already have a vocabulary for.

Right, even the everyday non-art person, like my family. So when I moved [to New York City] I was frustrated with my work, and I didn’t have any shows coming up, so in the studio I decided I was just gonna make these dumb landscapes [Laughs]. I just started playing around, using the landscapes as an access point for myself to just be natural, to be a painter. I didn’t need to make a storyline before starting the work. Of course they’re not easy to make, they’re not simple at all, which I realized after I said “I’m gonna make something simple such as landscapes.”

How long do you usually work on [a painting]?

Well, it varies. I heard somebody say recently, which I feel like was such a good answer, that a line takes a matter of seconds, but getting to that line can take months and months. But often people who aren’t artists love that question because they want you to say it took you months and months to make this one painting, where it could have happened in like two days, but if you say two days they’re like... oh. But actually it took me like 35 years to get to this line!

[Laughter] The reason I ask in this case is sort of the opposite, because a lot of them have an immediacy that makes them feel as if they could have been painted in a single session, even though I know they’re not. That immediacy is powerful and difficult to achieve on a large scale.



Photo: Blaine Davis.

None of them are made in one session for sure, but you know, a lot of times the ones I struggle with the most are the ones I’m not even touching...

It’s all psychic interplay. One aspect of them that is formally really interesting to me is the framing devices you create, and the emphasis on the edges. I’m interested in your relationship to the edge of the canvas.

I like for you to be able to totally believe in the painting but then know that it stops at the edges, and going back and forth between something that feels real but that you know is basically talking about abstract painting. I like being able to have that kind of back and forth of yes and no. So the framing kind of pulls you in without really asking the viewer to be in it because you already know where you stand. It’s mimicking the idea of the painting like again here’s another border so there’s the actual border and then there’s another one that’s inside.

Alex A. Jones is a writer living in Brooklyn. Excerpted and reprinted with permission from The Brooklyn Rail.



Kathy Butterly, *Offshore*, 2019. Clay, glaze, 5 1/4 x 6 1/4 x 7 inches. The Ruttenberg '52 Collection, Chicago.
© Kathy Butterly 2021. Courtesy the artist and James Cohan, New York. Photo: Alan Wiener.

Kathy Butterly

Out of one, many / Headscapes

CAM’s exhibition of ceramic sculpture by Kathy Butterly, a masterly manipulator of small-scale forms, combines two major bodies of work from over the past three decades. *Out of one, many* displays Butterly’s imaginative powers and technical brilliance applied to a single, five-inch-tall, readymade form over many years, a micro-retrospective of her astonishing variations on a theme. *Headscales* premieres a new series of sculptures, most created especially for CAM, in which the artist explores the possibilities found working at a larger scale—more than double the size of the sculptures in the companion exhibition. Alluring in vivid colors and fleshy forms, Butterly’s ceramics stem from reflections on relationships, motherhood, and catastrophes—both personal and global. Butterly spends months creating her sculptures, which evolve like individual eccentric personalities. Finding virtuosity and rigor in the small, she pushes each piece to the limits of its material possibilities. Butterly is a self-described saboteur of her own works, with each sculpture enduring repeated transformations until it persists and emerges in its proud, outlandish form.

The exhibition is generously supported by David Charak II, Girlfriend Fund, Ted Rowland, Anonymous, Carrie Shapiro and Peter Frey, Elizabeth Levine, and the Maxine and Stuart Frankel Charitable Foundation.

Kathy Butterly: Out of one, many / Headscales is organized for the Contemporary Art Museum St. Louis by Lisa Melandri, Executive Director.

Nothing To Do with “Good Taste”

Washington Post art critic Sebastian Smee visits Kathy Butterly’s East Village studio.

Kathy Butterly’s ceramic sculptures epitomize a kind of nonchalant irony that’s savvy, street-smart and seductive. That makes them sound cool—and they are. Yet somehow, like the flirt at a party who keeps crashing and burning, they’re also dorky and gauche.

Described by *New Yorker* art critic Peter Schjeldahl as “today’s liveliest master of clay,” Butterly has been gaining ever more attention in recent years. A show in fall 2018 at her gallery, James Cohan, was a big hit. Her alma mater, the University of California at Davis, hosted an ambitious career survey at the Manetti Shrem Museum of Art in 2019.

Butterly’s works are just a few inches high, although lately they’ve been getting bigger. She makes them with clay, glazes and extreme heat. Some sport wonky handles, bright little pom poms that have the texture of spongy coral, and garlands of tiny beads. They look squashed, squeezed, crumpled and pinched. But—against considerable odds—they cohere. Their colors, riotously combined, have nothing to do with “good taste” yet manage to attain levels of gorgeousness rarely encountered in any medium.

Butterly lives and works in an apartment in New York’s East Village, which she shares with her husband, the painter Tom Burckhardt. Their building was once owned by the painter Larry Rivers, who was a friend of Burckhardt’s parents, the Swiss American photographer and filmmaker Rudy Burckhardt and the painter Yvonne Jacquette.

The building’s pores exude sweaty emanations of New York’s downtown art and poetry scene. Occupants past and present have included artists Yayoi Kusama, On Kawara, Claes Oldenburg and Fred Wilson and filmmaker Wes Anderson. Butterly’s studio still has a hole in the wall created by Gordon Matta-Clark, the conceptual artist known for his “building cuts.”

The elevator opens straight into Butterly and Burckhardt’s living space. Before I step out, a small dog rushes in. The couple has two grown children. To get to Butterly’s studio, you walk through a beautiful living space lined with art and then through Burckhardt’s studio. “It’s a live/work situation,” she says matter-of-factly.

Each of Butterly’s pieces requires intense labor, and she works on several at once. She likes to get up early and go to yoga three or four times a week. After morning errands, she’ll usually take a shower, then get to work.

“This is all I do. This is my life,” Butterly says, laughing. Yet she’s clearly also a sociable person—good-humored, interested in others, a fluent and enthusiastic conversationalist.

The studio is where Butterly spends most of her time. A glass cabinet on the left contains hundreds of colored glazes—many no longer commercially available—in small, stacked jars. On the right, five recessed shelves hold two dozen ceramic sculptures. Each one is so unlike the ones around it that the shelves generate their own special charisma, as when a panting ensemble of great actors lines up at the edge of the stage to take a bow.

Sebastian Smee is a Pulitzer Prize-winning art critic at The Washington Post. Excerpted and reprinted with permission from Sebastian Smee.



Photo: Chris Sorenson.

Farah Al Qasimi

Everywhere there is splendor

Farah Al Qasimi often documents interstitial cultural spaces, whether they are immigrant communities in the United States or remainders of colonial influence in the Arab World. Interested in emblems of cultural exchange, Al Qasimi has photographed a range of places and events, including a fake “Amazon” department store in Dubai, a sparkling chandelier at a Yemeni-owned bodega in Queens, and a Muslim beauty pageant in Iowa. Although Al Qasimi has long explored notions of style and taste as they relate to interior domestic spaces, the exhibition at CAM focuses on her personal family history through a lens of intimacy and interiority. During her time in quarantine after traveling to the United Arab Emirates in early 2021, she photographed in and around her family home, referencing an old family album documenting their Westward migration. For her largest museum installation to date, Al Qasimi uses the 60-foot-long Project Wall to situate a site-specific, photo-based work, finding intersections between personal chronology and the collective moment.

The exhibition is generously supported by Alexis M. Cossé and Erik Karanik, and The Strive Fund. Special thanks to Helena Anrather.

Farah Al Qasimi: Everywhere there is splendor is organized for the Contemporary Art Museum St. Louis by Wassan Al-Khudhairi, Chief Curator.



Farah Al Qasimi: *Everywhere there is splendor* (detail), installation view, Contemporary Art Museum St. Louis, September 3, 2021–February 13, 2022. Photo: Wil Driscoll.



Farah Al Qasimi: *Everywhere there is splendor*, installation view, Contemporary Art Museum St. Louis, September 3, 2021–February 13, 2022. Photo: Wil Driscoll.

General Behavior

After viewing Farah Al Qasimi’s video work *General Behavior*, the artist, writer, filmmaker Sophia Al-Maria published an open letter to Al Qasimi in the arts journal *Bidoun*.

Farah, we both work in the English language. And we’ve both been told that this means our work panders to a “western” perspective. I hate this metric. We’re stuck between a rock and a hard place. Using Arabic in the contexts in which we work can be read as pandering to an appetite for the exotic.

Like, fuck that. As my aunties would say about an annoying child who won’t leave you alone, “Just don’t give them face.”

All of this reminded me of a line in this Etel Adnan book I’ve been reading, *There: In the Light and the Darkness of the Self and the Other*: “And why this presence? Does this crowd concern you or me? Can I have anything which will not be shared and what would it be?”

If you don’t figure out how to communicate your story, someone else will project a narrative onto you. And that projection is real violence. The pretension of knowing anyone or anything better than the subject themselves upsets me. That’s why I love writing in the first-person. The “I/we” POV. And that’s why I love reading diaries. Your video reminds me of a diary entry.

The form also rejects the shame people have around private lives and first-person narratives and that’s an act of generosity for anyone struggling with that shame who sees it. I liked it when you said to me, “The people in the work are the audience.” That’s really real.

Today I was walking past the Marx Memorial Library in Clerkenwell and listening to an interview you once gave in which you talk about your music. You mention Pauline Oliveros. That’s funny, because I was just reading *Deep Listening*. I underlined this bit:

“Even though an experience may seem not worth writing down, your perspective may change later, especially in the context of many different experiences recorded through time. Allow your inner critic to relax and be calm while you have the opportunity to record your experiences without censorship. A word, a fragment, or a paragraph can later trigger your memory or your imagination and yield an



Photo: Matthew Leifheit.

enormous amount of information. Your journal can be as linear or non-linear as you wish.”

The passage reminds me of your meandering, free-form narrations. A way of sliding through a story that I feel such a strong relation to—of lingering over the detritus of a day, the unremarkable pieces of zift floating along the edges of a conversation, the jelly stickers on the edge of a laptop screen, the cropped video of men touching each other’s asses while dancing, the tapping of jiggly Jell-O, curtains, your best friend’s voice. This is that dreamy dissociative child wave we can meet on.

There’s a moment in the video when you say this:

“I passed the mango tree and for some reason it reminded me of this story that Mama Hassa used to tell us. When she was a little girl she was walking home from school with her sister Sheikha. All of a sudden she found herself in a field full of headless camels. My father says it’s a dream, not a memory. But I don’t really see the need for a distinction. I think it’s a good story.”

I don’t see a need for distinction either.

First published in Bidoun bidoun.org. Excerpted and reprinted with permission from Sophia Al-Maria and Bidoun. The video General Behavior may be viewed at bidoun.org/articles/farah-al-qasimi-general-behavior.

Lorna Simpson

Heads

Lorna Simpson came to prominence in the 1980s as part of a generation of artists who utilized conceptual approaches in photography to challenge the credibility and assumed neutrality of images and language. Since the late 1990s, Simpson has extended these concerns into a series of film and video installations. The two recent digital collage videos, *Blue Love* (2020) and *Redhead* (2018), projected on CAM's exterior facade as part of Street Views, are from Simpson's *Ebony* collage series. The artist melds black-and-white photographs of women and men from vintage *Ebony* and *Jet* magazines, embellishing them with shimmering, flame-like watercolor hairdos, collage portraits pulling themselves apart. "The notion of fragmentation, especially of the body, is prevalent in our culture, and it's reflected in my works," the artist says. "We're fragmented not only in terms of how society regulates our bodies but in the way we think about ourselves."

The exhibition is generously supported by Emily Rauh Pulitzer and the Ferring Family Foundation. Street Views is generously supported by the Whitaker Foundation.

Lorna Simpson: Heads is organized for the Contemporary Art Museum St. Louis by Wassan Al-Khudhairi, Chief Curator.



Lorna Simpson: Heads, installation view, Contemporary Art Museum St. Louis, September 3, 2021–February 13, 2022. Photo: Wil Driscoll.

Summer Brooks

The New Garden Variety

presented by
Teen Museum Studies

For the 2021 Teen Museum Studies program exhibition, students selected Summer Brooks, an emerging artist from O'Fallon, Illinois. Brooks's work challenges harmful narratives of beauty standards for African American women and engages viewers in conversations about stereotypes placed onto people of color by colorism and racism. Through an immersive program, Teen Museum Studies participants worked with Brooks to present a new series of sculptures that take mannequin molds with Eurocentric features and transform them into figures with African features using black-washed terracotta and unconventional materials. The exhibition aims to elevate and celebrate the power of positive representation of Black women.

Teen Museum Studies is generously supported by The Strive Fund and Crawford Taylor Foundation.

Summer Brooks: The New Garden Variety is organized for the Contemporary Art Museum St. Louis by Keteyian Cade, Ruby Folkner, Halla Jones, Finn Kanak, Ivy Kanak, Elizabeth Keeley, Annie Li, Cozette Mothershead, Ellen Rose, Laila Smith, and Katherine Welch with support by Jason Vasser-Elong, Museum Educator.



Courtesy the artist.



Summer Brooks, Crown, 2021. Ceramic, india ink, 7 × 7 × 4 inches. Courtesy the artist.

Gala Porras-Kim

Gala Porras-Kim’s work is focused on the nature of museum practices of preservation and conservation. She often begins with questioning assumptions that give cultural objects and artifacts meaning and value. Speculating on the potential histories of shards, pottery fragments, and pieces of detritus, Porras-Kim reintroduces the forms to present-day modes of representation. CAM will present Porras-Kim’s first major survey exhibition, featuring multiple bodies of recent work. The works will explore how individuals negotiate with institutions and the legal methodology around these interactions, as well as how objects are preserved and displayed. The large-scale installations will feature drawings, sculpture, text pieces, and artifacts.

The exhibition is supported in part by the National Endowment for the Arts and the Henry Moore Foundation.



Gala Porras-Kim is organized for the Contemporary Art Museum St. Louis by Wassan Al-Khudhairi, Chief Curator, with Misa Jeffereis, Assistant Curator.



Gala Porras-Kim, *109 west Mexico ceramics from the LACMA collection: Colima index*, 2017. Graphite, colored pencil, and acrylic ink on paper, artist’s frame, 73 1/2 × 133 1/2 × 3 inches. Courtesy the artist and Commonwealth & Council, Los Angeles.

Spiritual



The artist Gala Porras-Kim reveals the structures that determine the lives and meaning of objects in museums to Travis Diehl.

It was raining in Nebraska. Through the phone, I could hear her car’s wipers marking time as Gala Porras-Kim drove back to Los Angeles from Cambridge, where she’d been a Radcliffe Fellow at Harvard. Her residency had been cut short by COVID-19. There had been time, though, to develop a new project based on the collection at the university’s Peabody Museum of Archaeology and Ethnology. Certain of these objects included those dredged from the Cenote Sagrado at Chichén Itzá—a giant natural pool surrounded by steep cliffs in the Yucatán Peninsula—by an American diplomat in the early 20th century. “In [his] letters that I was looking at in the archive,” Porras-Kim explained, “there’s all of these references to rain. For example, ‘It was raining so hard that we couldn’t actually get anything today,’ or like, ‘Sorry, my handwriting is so bad because the water is destroying my hands.’” On other letters, the weather had splattered and melted the ink. Thus, even the colonial archive has its poetry: the cenote was the site for Mayan rituals—sacrifices of jade and gold, pottery, and other objects, as well as human beings, to Chaac, the god of rain.

The story of how many of these objects came to be at the Peabody at Harvard is one of legal sleight of hand. Although the contents of man-made structures like pyramids were protected by the state, the diplomat argued that if he purchased land in Mexico, he would own whatever artifacts were buried underground or in natural formations, including what remained in the cenote. (He also smuggled hundreds of objects into the US in official diplomatic bags.)

The original purpose of such objects is one thing; another is the shape of law, of policy, and the way objects are classified. Porras-Kim sees both aesthetic and legal conventions as almost sculptural parameters that structure the lives of the objects themselves. Her work puts pressure on these systems of classification, conservation, display, and knowledge. Porras-Kim doesn’t answer these questions and contradictions so much as push them into the exhibition space; a playful, open-ended revisionism ensues.

Porras-Kim is planning another artfully incomplete denouement for the Peabody’s collection. Originally, she wanted to return the objects to the cenote—the idea was to argue that the rain god Chaac still owned them, and to litigate on his behalf using both spiritual and material laws. Now, she imagines a symbolic repatriation: maybe she will make copies, possibly out of ice. As they melt, the repatriation will be both artistic, a metaphor, and meteorological, a physical intervention in the water cycle. Viewers will watch as Chaac’s objects return to the rain.

Travis Diehl is a recipient of the Creative Capital / Andy Warhol Foundation Arts Writers Grant and the Rabkin Prize in Visual Art Journalism. Excerpted and reprinted with permission from Contemporary Art Review LA.

Gala Porras-Kim, *Whitney Biennial*, installation view, 2019. Whitney Museum of American Art, New York. Courtesy the artist and Commonwealth & Council, Los Angeles.

Alia Farid

Alia Farid explores contemporary urban life against the backdrop of colonial histories in Kuwait and Puerto Rico, where the artist lives and works. Farid focuses on the correlations between the shaping and perception of environments. Through her work she confronts social displacement and migration, national identity and self-representation, as well as the enduring legacy and impact of Western imperialism. Through drawings, installations, public interventions, and most recently film, Farid interprets her own research-driven practice.

For CAM, Farid will present a moving image work, *At the Time of the Ebb* (2019), filmed on an island in Qeshm, Iran. Originally commissioned for the 14th Sharjah Biennial, *At the Time of the Ebb* is a melancholic meandering through the local rituals of Nowruz Sayadeen (Fisherman’s New Year). The work foregrounds a number of local residents, whose performances draw attention to their customs, traditions, material surroundings, and natural environment.

Farid’s work is shown around the world, with CAM presenting her first solo exhibition in the United States in partnership with Kunststituut Melly, Rotterdam, Netherlands.

Alia Farid is organized for the Contemporary Art Museum St. Louis by Misa Jeffereis, Assistant Curator.



Alia Farid, *At the Time of the Ebb* (production image), 2019. Single-channel video loop, stereo sound, 15:43 minutes. Commissioned by Sharjah Art Foundation. Courtesy the artist.



Alia Farid, *At the Time of the Ebb* (still), 2019. Single-channel video loop, stereo sound, 15:43 minutes. Commissioned by Sharjah Art Foundation. Courtesy the artist.

Museums aren’t very



Photo: Aziz Motawa.

Daniella Brito speaks with Alia Farid about historical memory and a nation-building project in relation to the artist’s own identity formation.

Daniella Brito: As an artist who splits her time between the Caribbean and the Middle East, how do the borders and geographies you traverse inform your art practice?

Alia Farid: My work is an effort to make visible how these ostensibly different parts of the world are actually not so dissimilar. So that instead of being identified as an artist who splits her time between the Caribbean and the Middle East, I’m an artist from the Global South whose work is interested in structures of power, in how power is represented in the urban milieu, and in achieving sovereignty.

How do you interpret the role of museums in preserving a country’s national identity?

I don’t think they do this in a very accurate way. They tend to be top-down impositions of a national identity, often over-simplified and exclusionary. Kuwait has a very unique history in the sense that it went from being a mud city to a modern city in the span of twenty years with the discovery of oil in 1938. The first Kuwait National Museum was established in 1957 inside what used to be the Khazal Palace, but the second version, designed by Michel Écochard in the early 1960s, was a giant project intended to position Kuwait as a modern country in the eyes of the international media. It was more of a facade institution than anything else.

In your solo exhibition in Paris, you juxtapose autobiographical documents alongside national archives. What is the significance of this?

accurate

I would consider my practice as not only interested in history but in the way history is written—so it is a historiographic investigation. I relate the history of the museum to my own upbringing and I mix or combine records from the storage basement of the museum with records or artifacts belonging to my own past, with the idea that at different scales we’re all trying to achieve the same thing, which is self-representation. Just as the museum might amass a collection of objects in an attempt to articulate its own coming to being, I have a series of artifacts in my memory.

I grew up in a modernist housing complex called Aisha Salem designed by the Greek architect George Candilis not far from the Kuwait National Museum. While I was in Paris, digging up the museum’s architectural plans at la Cité de l’architecture et du patrimoine/Centre d’archives d’architecture du XXe siècle, I stumbled upon the records of George Candilis—he had an office in Paris, and so his archives were also in the space. I found it really interesting and serendipitous that when I was looking for material on the Kuwait National Museum I had come across Candilis’s archives and found plans for the housing complex in which I grew up. So for that exhibition in Paris, for that iteration, I combined these two histories.

Daniella Brito (they/them) is a nonbinary, Dominican interdisciplinary artist and writer based in New York City. Excerpted and reprinted with permission of Contemporary And.



Martine Gutierrez, *Demons, Chin 'Demon of Lust,'* p93 from *Indigenous Woman*, 2018.
© Martine Gutierrez. Courtesy the artist and RYAN LEE Gallery, New York.

Martine Gutierrez

Martine Gutierrez is an artist, performer, and musician who produces photographs and videos of elaborate narrative scenes that employ pop culture tropes. Gutierrez explores the complexity of both personal and collective identity in terms of race, gender, class, indigeneity, and culture. She simultaneously acts as subject, artist, and muse, asserting control over her own image. Gutierrez executes each part of the creative process herself, including staging, lighting, makeup, costuming, modeling, and photography.

For her exhibition at CAM, Gutierrez will create a site-specific interactive experience for visitors. She plans to construct a set that takes its inspiration from a tropical poolside scene in the 1964 film, *What a Way to Go!* Statues, lounge chairs, umbrellas, fake plants, and an awning, all doused in pink paint, will serve as the backdrop to a fictitious photo and video commercial, with the artist

as director, videographer/photographer, and model. The video will be projected on CAM's facade as part of Street Views. The set will remain as a sculptural immersive space, and viewers will encounter a Gutierrez "commercial" photo upon entering. Exploring intimacy and fantasy, this exhibition encourages active participation—inviting viewers inside the work and inviting them to take their own pictures in faux paradise.

The exhibition is generously supported by the Elizabeth Firestone Graham Foundation and Nancy and Kenneth Kranzberg.

Martine Gutierrez is organized for the Contemporary Art Museum St. Louis by Wassan Al-Khudhairi, Chief Curator.



Project: Martine Gutierrez

The editor of *Artforum*, David Velasco, appraises Martine Gutierrez's own art magazine, *Indigenous Woman*.

Last fall, the twenty-nine-year-old artist Martine Gutierrez debuted *Indigenous Woman* at Ryan Lee Gallery in New York. It is a singular achievement, three years in the making: 146 pages of autonomous, autochthonous delectation. Every image produced, designed, and starring one person: Gutierrez herself.

Top left: Courtesy the artist.
Bottom right: Martine Gutierrez, *Body En Thrall*, p122-123 from *Indigenous Woman*, 2018.
© Martine Gutierrez. Courtesy the artist and RYAN LEE Gallery, New York.

There in its juicy, oversize pages is Gutierrez as a Mayan demon (Chin) and an Aztec deity (Xochipilli). There is Gutierrez as migrant maid. As perfume cynosure. She is Antonio Lopez, Cindy Sherman, Yasumasa Morimura, Laurie Simmons. Defying (Helmut) Newtonian physics, she is gazer and gazed-at, maker and muse. Diana Vreeland and Richard Avedon. Irving Penn and Lisa Fonssagrives. She is Condesa Nast.

She is . . . MARTINE.

"I'm a scam!" she protests, in her magazine's interview with Aponi "Butterfly."

She pushes kitchen-sink realness to its extravagant edges. Her budget glamour looks like moneyed glamour, which is to say, it is glamour at its best: transformation. At the moment of print's purported obsolescence, Gutierrez restores its purpose, makes it new again. I never envy other magazines, but I envy *Indigenous Woman*. Thank goddess there's only one issue.

So many issues in that one issue.

The old labels stutter as they speak. She's a young high-femme of Guatemalan and Northern European descent, a nonbinary transwoman of color and/or a Latinx artiste, depending on who's asking. She shoots a splendid arrow straight into the whole fabulous history of magazines, lodging in their codes of colonization and fantasy, articulating the wound and its dressing. *Indigenous Woman* is smart and sexy and wildly funny: an object of desire and a tool for reeducation and a petition for genuine, mutual understanding.

"To control our own image we need to be our own photographers, distributors, CEOs . . . all of it!" she tells us. "We need to make our own gags. That's tea."

Excerpted and reprinted with permission from David Velasco and Artforum. © David Velasco, Introduction to "Project: Martine Gutierrez," Artforum, January 2019.



The 10th Great Rivers Biennial

CAM Executive Director Lisa Melandi is effusive when she talks about the upcoming tenth iteration of the Great Rivers Biennial. “The Great Rivers Biennial was put in motion as soon as CAM opened in 2003,” Melandri says. “By the summer of 2004 the inaugural exhibition was on view. I think it says a lot about CAM and the Gateway Foundation—our Great Rivers Biennial sponsor and partner through all these years—that a major exhibition devoted to local talent would be a part of this institution since its very beginnings.”

The Gateway Foundation invests in the future of art in the region. Artists chosen for the Biennial receive a \$20,000 stipend and a major exhibition at CAM. A call for artists went out in June 2021. An esteemed panel of jurors consisting of Carmen Hermo, Associate Curator for the Brooklyn Museum’s Elizabeth A. Sackler Center for Feminist Art; Jen Liu, artist; and Hamza Walker, Director of LAXART and an adjunct professor at the School of Art Institute of Chicago. Walker was a juror for the 2004 Great Rivers Biennial and he joins us again for this anniversary edition. Great Rivers Biennial 2022 is scheduled for September 9, 2022–February 12, 2023. The 10th will feature yet another impressive trio of artists, representing an ongoing legacy that will be worthy of celebration.

The Great Rivers Biennial is made possible by
GATEWAY FOUNDATION



Carmen Hermo. Photo: Ryan Moser.



Jen Liu. Photo: Adam Murphy.



Hamza Walker. Photo: Esteban Pulido.

Wide Awakes, The Awakening Eye, Stories of Resistance, Installation view, Contemporary Art Museum St. Louis, March 12–August 15, 2021. Photo: Dusty Kessler.



Year in Review

Exhibition Highlights

After a reshuffling of the exhibition calendar due to the pandemic, CAM was back with a fascinating mix of local, national, and international artists over two expanded seasons.

Fall/Winter
2020–21

Great
Rivers
Biennial 2020



Rachel Youn: Gather

“I encourage you to walk around in the room, feel the overstimulation, peculiarity, and otherworldly experience. Youn has a residency coming up at ACRE, and is a promising artist in this generation.” *AMF webmagazine*, January 2021

Rachel Youn: Gather, Great Rivers Biennial 2020, installation view, Contemporary Art Museum St. Louis, September 11, 2020–February 21, 2021. Photo: Dusty Kessler.



Kahlil Robert Irving: At Dusk

“His works tend to poetically foreground the violent legacies and realities that shape our daily environments, from the everyday detritus found on city streets to the aggressive forces that police them and the vitriolic responses that ensue on social media.” *Artsy*, from Irving's selection as one of 2020's Newly Emerging Artists, September 2020

Kahlil Robert Irving: At Dusk, Great Rivers Biennial 2020, installation view, Contemporary Art Museum St. Louis, September 11, 2020–February 21, 2021. Photo: Dusty Kessler.



Tim Portlock: Nickels from Heaven

“Tim Portlock's immersive digital cityscapes—rendered using 3-D computer gaming and special effects software—attempt to make real the discrepancy between the ideology of American exceptionalism and our lived experience.” *Artforum*, February 2021

Tim Portlock: Nickels from Heaven, Great Rivers Biennial 2020, installation view, Contemporary Art Museum St. Louis, September 11, 2020–February 21, 2021. Photo: Dusty Kessler.



Ebony G. Patterson: ...when the cuts erupt...the garden rings...and the warning is a wailing...

“There is a measure of poison in the beautiful gardens she creates out of inorganic materials.” *St. Louis American*, September 2020

Ebony G. Patterson, ...and the dew cracks the earth, in five acts of lamentation... between the cuts... beneath the leaves... below the soil..., installation view, Contemporary Art Museum St. Louis, September 11, 2020–February 21, 2021. Photo: Dusty Kessler.

The exhibition is generously supported by Clayco, Beth Rudin DeWoody, Christy and Bill Gautreaux, Arthur Lewis and Hau Nguyen, *december*, and Carol and Michael Staenberg. Special thanks to Monique Meloche Gallery, Chicago.

The exhibition toured to the Institute of Contemporary Art San José (March 20–September 5, 2021).



Yowshien Kuo: Western Venom presented by Teen Museum Studies

Yowshien Kuo's Fall/Winter 2020–21 exhibition was selected and organized by participants in the Teen Museum Studies program during the summer of 2020.

“The newest paintings thrum with an ominous, febrile energy.” *Artsy*, September, 2020

Teen Museum Studies is generously supported by The Strive Fund, Wells Fargo Advisors, and Crawford Taylor Foundation.

Yowshien Kuo: Western Venom, installation view, Contemporary Art Museum St. Louis, September 11, 2020–February 21, 2021. Photo: Dusty Kessler.



New Art in the Neighborhood and LEAP Middle School Initiative

True to the moment, New Art in the Neighborhood artists developed work that investigated themes of isolation and interior space. LEAP considered time, form, pattern, place, and infinity with teaching artist Sukanya Mani. Janie Stamm supervised the creation of *Lost Islands*, complete worlds constructed from cardboard, papier-mâché, and the imagination.

New Art in the Neighborhood is generously supported by Bayer Fund and Crawford Taylor Foundation. LEAP Middle School Initiative is generously supported by The Strive Fund; Dana Brown Charitable Trust, US Bank, Trustee; and Crawford Taylor Foundation.

New Art in the Neighborhood artists constructed scale-model interiors.

The Great Rivers Biennial is made possible by GATEWAY FOUNDATION

Stories of

Resistance



Spring/Summer
2021

A major exhibition activating the entire museum, inside and outside, *Stories of Resistance* featured works by more than twenty artists and more than forty pieces of art in an expansive array of media. With global and local visual narratives expressed, it was an ideal exhibition for our collective moment, in which the multitude of conditions that ignite and inspire people to resist was amplified and brought into focus.

“Amid a national reckoning with racial and social injustice, CAM’s exhibition offers a critical look at St. Louis’ history.” *St. Louis Magazine*, March 2021

“In this current global climate, I can’t help but wonder: *How can the museum contextualize radical works without reducing them to aesthetics?* In the case of *Stories of Resistance*, a foundation has been laid.” *Ruckus*, July 2021

“*Stories of Resistance* demonstrates that not only can museums effectively respond to current cultural conversations, but actually drive them.” *UnderMain*, August 2021

Stories of Resistance is generously supported by The Andy Warhol Foundation for the Visual Arts and the Elizabeth Firestone Graham Foundation. Additional publication support is provided by Furthermore: a program of the J. M. Kaplan Fund.

Stories of Resistance, installation view, Contemporary Art Museum St. Louis, March 12–August 15, 2021. Photo: Dusty Kessler.

RADIO RESISTANCE

A major component of *Stories of Resistance*, Radio Resistance took to the airwaves and the internet to broadcast voices of defiance. Using a historically rebellious medium, an assemblage of artists, activists, scholars, historians, and political figures came together for a biweekly discourse, a mix of local and global agents of change. Exhibiting artists talked with fellow dissidents familiar with St. Louis struggles past and present. Selections of the conversations were heard on St. Louis Public Radio during the noontime talk program *St. Louis on the Air*, with host Sarah Fenske. The full dialogues remain available on CAM’s website, as well as on popular podcast platforms.

Special thanks to Sean Pierce, Sarah Fenske, Lara Hamdan, Aaron Doerr, St. Louis Public Radio, and all of the participants who contributed their voices to Radio Resistance.

Listen and subscribe at camstl.org/radio-resistance, Apple Podcasts, Spotify, and Stitcher.



Courtesy Visitor Assembly.

Collective Impact: Artwork for Equity & A Sense of Home



Creative Reaction Lab staff on a site visit to CAM.



Visitors transformed the exhibition with every visit.

CAM launched its Collective Impact program in partnership with Creative Reaction Lab (CRXLAB) with a two part exhibition. In concert with *Stories of Resistance*, the museum featured posters on the theme “Ancestor’s Vote,” created by young Black and Latinx designers and artists who had participated in CRXLAB’s Artwork for Equity program. The second part of the exhibition, *A Sense of Home*, evolved throughout the rest of the summer. Museumgoers found questions to consider, such as “How did you get here?” More prompts were provided, leading toward an invitation to redesign the exhibition space in real-time.

Program Highlights

Even in virtual mode, CAM public programs provided a forum of ideas.

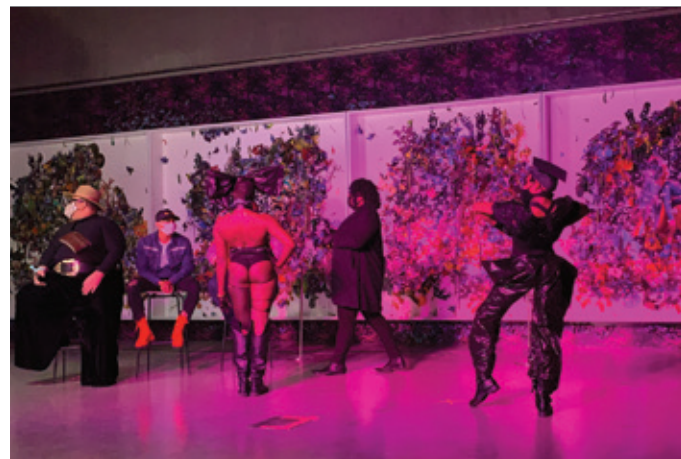
Artist Talks

Audiences took part in live discussions with Great Rivers Biennial artists and jurors, Teen Museum Studies artist Yowshien Kuo, and installation artist Ebony G. Patterson. Ten *Stories of Resistance* artists were heard on Radio Resistance.



Workshops

Taking a cue from the dance impulse coaxed by Rachel Youn's *Gather*, Consuming Kinetics Dance Company hosted a movement workshop online. Drawing from Observation brought in experts from different disciplines to discuss varied drawing techniques.



Black Friday Ball

Although usually performed in front of a huge and lively crowd, the Black Friday Ball didn't lose its luster online. Presented by Qu'art and with the assistance of the famed Maxi Glamour, the Ball was a holiday season delight, with a brilliant panel discussion and dazzling vogue.



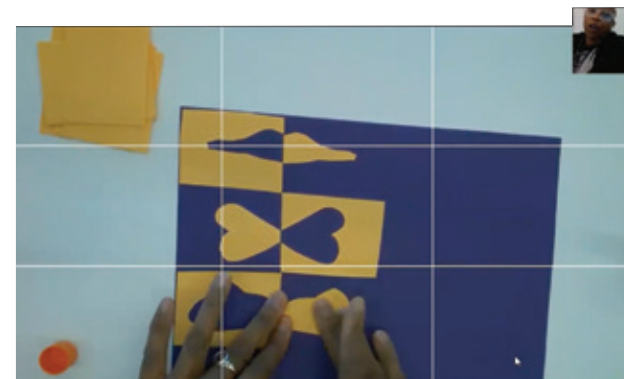
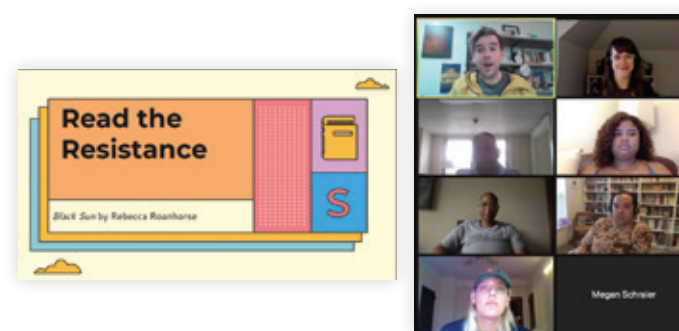
RE: Botanical Spirits and The Work of Resistance

Nezka Pfeifer of the Missouri Botanical Garden reflected on Ebony G. Patterson's garden motif and the relationship between plant-based spirits and oppression; and Sharon Morrow, Dr. LJ Punch, and Kayla Reed talked about their lives of activism in St. Louis.

Feast Your Eyes

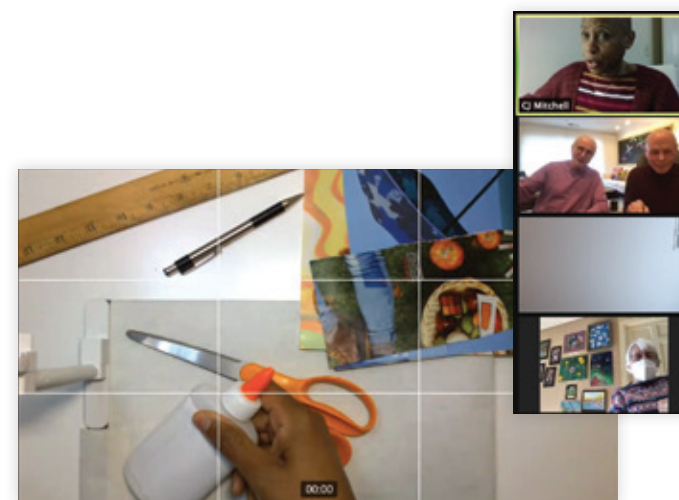
Feast Your Eyes guests received some of the best take-out meals ever. Christopher Kelling, owner/operator of Elmwood, provided a classic winter dining experience, and in spring Chef Bernie Lee of Akar constructed multicourses reflecting his Malaysian roots.

Chef Bernie Lee of Akar.



Play Dates

A throwback to the joys of Saturday morning TV, Play Dates became a show the whole family enjoyed in the comfort and safety of home during quarantine. There was great interactive entertainment and the hands-on art activities, which remain available at cam-anywhere.

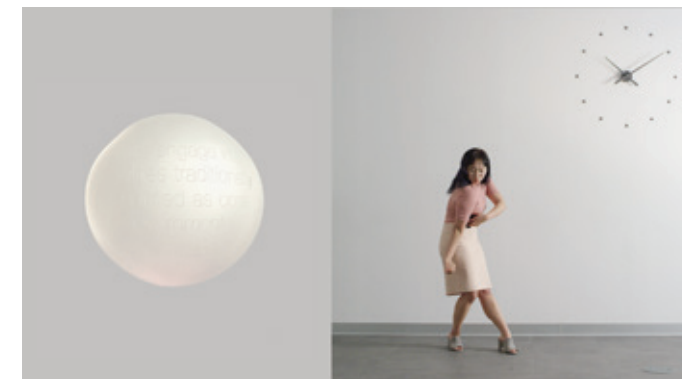


Virtual Tours

CAM found value in the virtual. CJ Mitchell gave tours and taught art skills to residents of the Gatesworth senior living center, at Camp Sun Splash with city youth, and gave a tour to fourth and fifth graders from Brooklyn's PS 261, among many other online community connections.

Read the Resistance

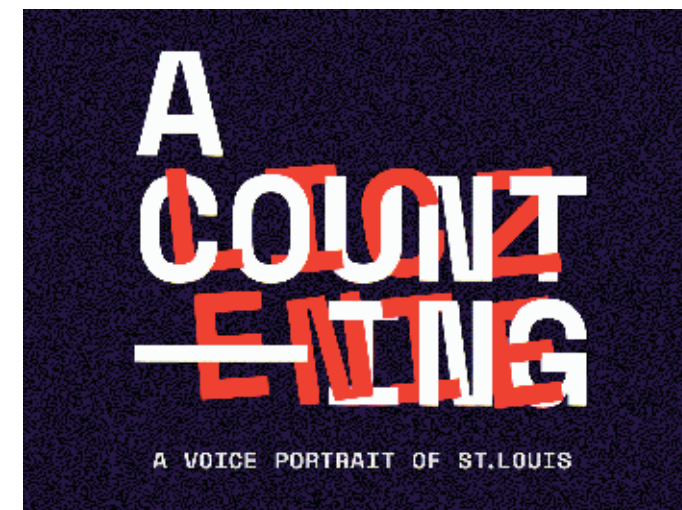
CAM partnered with Left Bank Books for a monthly reading group focused on books relating to issues aroused by *Stories of Resistance*. History, fiction, speculative fiction, and calls for the redefinition and restructuring of power were discussed.



Film Screenings

CAM presented *John Lewis: Good Trouble, With Drawn Arms*, featuring Olympic star Tommie Smith, Jen Liu's *Pink Slime Caesar Shift: Gold Loop*, and in partnership with the St. Louis International Film Festival, *Aggie*, a profile of Agnes Gund, and the film short, *Before He Starts*.

Jen Liu, *Pink Slime Caesar Shift: Gold Loop*, 2020-21. 4K video (color, 4-channel sound) 28 minutes. Courtesy the artist and Upstream Gallery, Amsterdam.



A Counting

St. Louisans were invited to call in and count to 100 in their language for *A Counting*, produced by the artist Ekene Ijeoma and his group Poetic Justice at MIT Media Lab. The collection of calls were remixed, so different voices and languages were heard—a voice portrait of a diverse city.

© Poetic Justice.

Impact by the Numbers

July 1, 2020–
June 30, 2021

CAM’s onsite capacity was limited due to COVID-19.

14,642
Museum attendance

240,432
Virtual audience

1,667
Youth served

127
Programs + Tours (99% free)

82
Artists hired for programs

Partners and Collaborators

Organizations and Community Groups

ACLU Missouri
Akar Restaurant
Alpha Kappa Alpha Sorority
Arts & Education Council
Belleville West High School
Camp Sunsplash
Cardinal Glennon Children's Hospital
Claver House
Consuming Kinetics Dance Company
Covenant Blu Neighborhood Association
Creative Reaction Lab
Dances of India
Dierberg Vineyard
Elmwood Restaurant
Friendship Village Chesterfield
GatewayGIS
Grand Center Arts Academy
Grand Center Arts District
Herbert Hoover Boys & Girls Club
Independent Curators International
Left Bank Books
Leverage Dance Theater
Major Brands
Marko Polo
Mission St. Louis
Missouri Botanical Garden
Museum of Contemporary Religious Art
Oasis
Olive Supermarket
Plan Your Vote
Pulitzer Arts Foundation
Qu'art
Regional Arts Commission
Saint Louis Art Museum
Schlafly Beer
Scott Manor Senior Apartments

SkyStone Conservatory of the Arts
St. Louis American
St. Louis County Library
St. Louis International Film Festival
St. Louis Public Radio
StoryCorps
The Gatesworth
Turn Restaurant
Urban Chestnut Brewing Company
Ville Collaborative

Schools (K–12)

Carnahan High School of the Future
Clyde C. Miller Career Academy High School
Gateway Stem High School
Lewis & Clark Elementary School
McKinley Classical Leadership Academy High School
Metro Academic and Classical High School
Northwest Academy of Law High School
Principia School
PS 261 (Brooklyn, NY)
Roosevelt High School
Soldan International Studies High School
Sumner High School
University City High School
Vashon High School

Colleges and Universities

Eastern Illinois University
Saint Louis University
Washington University in St. Louis
Webster University

Focus: Teens

ArtReach: Partnerships, New Art in the Neighborhood, LEAP Middle School Initiative, Teen Museum Studies

319
Total classroom hours

\$300
Paid to each Teen Museum Studies participant

\$0
Cost to participate

Teen program participants surveyed:

100%
exposed to new ideas and expanded worldview

92%
improved art skills and increased cultural knowledge

88%
improved self-confidence and self-expression

Special Events

CAM knows how to make an event special, even in virtual mode, with a Dada Ball small-screen spectacular and Trivia Nights testing brainiacs wherever they were.

Trivia Nights: Tacos and BBQ
St. Louis is a town that loves its trivia nights, and CAM joined the scene with its own virtual versions. Although socially distanced, the competition was still intense. Trivia, Tacos, and Tequila was hosted by St. Louis Public Radio’s Sarah Fenske, who tested the brainiacs’ pop culture and art knowledge. Those who put together a Margarita Team of Ten received necessary thought supplies, including margaritas, local beers, and edibles.

CAM’s second trivia night, BBQ: Beers, Bites, and Questions, had a picnic flair, with barbecue from Salt + Smoke and Sugarfire, beer from Schlafly and Urban Chestnut, and cocktails from Major Brands. David Kirkland, chef at Turn—which offered a weekend brunch biscuit flight—asked the questions and kept the high-IQ bloodsport moving along. You could hardly tell these were fundraisers, but amidst the good times, tequila, brain power, and a few backyard grills, all proceeds raised went to CAM’s exhibition and education programs.



Illustrations: Shannon Levin.



Dada Ball: A Silver Linings Virtual Celebration
The Dada Ball party theme was inspired by an end-of-2020-review comment in *The New Yorker*: “The silver lining of this year is the reassurance that art is unstoppable.” Dada Ball guests were encouraged to give to help maintain CAM’s unstopability at the museum, in schools, and throughout the community. To set the mood, CAM fans received an array of goodies at their doors, including the pink cloud cocktail that was saved for a toast at the virtual after party. Dada Ball Co-Chairs Susan Barrett and Margaret McDonald were the Silver Linings Virtual Celebration on-screen hosts. Dada Ball revelers were entertained with music by the Red and Black Brass Band, the jazz vocals of Tonina, and lo-fi punk from Moor Mother. Dada Ballers received numerous shout-outs of CAM love from former exhibiting artists. Katherine Bernhardt, Claudia Comte, Derek Fordjour, Big Freedia, Hayv Kahraman, Marilyn Minter, Toyin Ojin Odutola, Pedro Reyes, Amy Sherald, Laurie Simmons, Nicola Tyson, and Lisa Yuskavage all participated.

The generosity poured in: more than \$210,000 was raised for CAM’s exhibitions and programs. Executive Director Lisa Melandri said of this unprecedented Dada Ball: “Even virtually, you could feel the love and support of CAM from everyone. Their generosity is a silver lining to all that CAM is and does.”

Susan Barrett and Margaret McDonald hosted A Silver Linings Virtual Celebration.

Annual Report

July 1, 2020–
June 30, 2021

Operating Revenue

Individual contributions	\$653,460
Grants & sponsorships	\$559,494
Pubic funding	\$289,346
Fundraising events (net)	\$198,987
Earned income	\$264,663
Investment earnings	\$407,382
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Total operating revenue	\$2,373,332

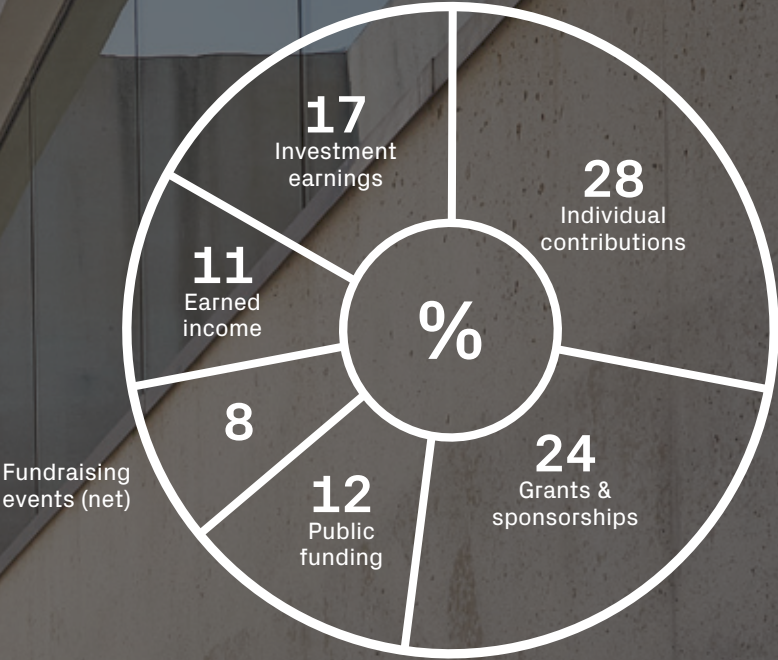
Operating Expenses

Exhibitions & programs	\$1,896,163
Administration	\$231,949
Fundraising	\$350,705
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Total expenses	\$2,478,817

Net Assets

Beginning of year	\$19,582,361
End of year	\$21,940,777

Where Funding Comes From



Where Funding Goes

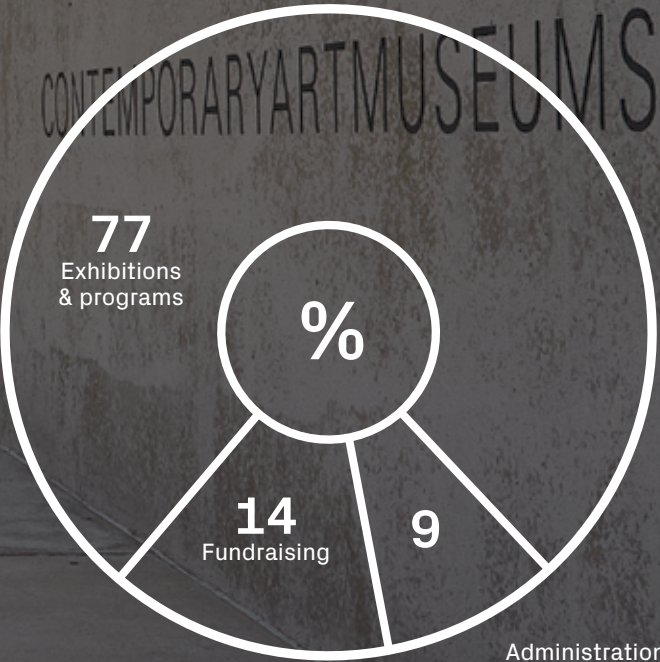


Photo: Izaiah Johnson

Annual Giving

July 1, 2020–
June 30, 2021

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



Photo: Chris Bauer.

\$50,000+

- Ferring Family Foundation
- Gateway Foundation
- Institute of Museum and Library Services
- National Endowment for the Arts
- Emily Rauh Pulitzer
- Jeanne and Rex A. Sinquefield
- The Andy Warhol Foundation for the Visual Arts
- Whitaker Foundation

\$25,000+

- Alexis M. Cossé and Erik Karanik
- Dana Brown Charitable Trust, US Bank, Trustee
- Elizabeth Firestone Graham Foundation
- Emerson
- Nancy and Kenneth Kranzberg
- Regional Arts Commission
- Ann R. Ruwitch and John Fox Arnold
- The Strive Fund

\$10,000–\$24,999

- Anonymous
- Arts and Education Council
- Susan Barrett and Chris Poehler
- Bayer Fund
- Robert and Jane Clark
- Crawford Taylor Foundation
- JiaMin and Michael Dierberg
- Yvette and John Dubinsky

- Edward Jones
- Employees Community Fund of Boeing St. Louis
- Jan and Ronald Greenberg
- Ann and Randy Lipton
- Joan H. and Mitchell Markow
- Susan McCollum
- Missouri Arts Council, a state agency
- Penny Pennington and Michael Fidler
- PNC Arts Alive
- Mary Ann and Andy Srenco
- Carol and Michael Staenberg
- Trio Foundation of St. Louis
- Wells Fargo Advisors
- Pat Whitaker and Dick Miles
- Jackie Yoon

\$5,000–\$9,999

- Anonymous
- Barrett Barrera Projects
- Lee Broughton and Chrissy Taylor
- Amanda Trudell Cambridge and Paul Cambridge
- Gail E. Childs and J. Bradford Childs
- Clayco
- DeWitt and Caroline Van Evera Foundation
- Emily Hall Tremaine Foundation
- First Bank
- Christy and Bill Gautreaux
- Joe Herman
- Cheri Hoffman
- Terry Hoffmann and Jeff Hartz
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- Jamieson Design Associates
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- Hedwig Lee
- Judith W. Levy
- Arthur Lewis and Hau Nguyen
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- Margaret McDonald
- Moneta Group
- Isabelle and Jean-Paul L. Montupet
- Donna Moog and Leonard Landsbaum
- Norman K. Probststein Charitable Foundation
- Daniela Quilter and Ian MacEachern
- Leslie and Jacob Reby
- Beth Rudin DeWoody
- Julian and Sanya Schuster
- Rick Shang
- Howard and Kate Stephens
- Stifel
- Donald M. Suggs
- The Prufrock Foundation
- The Saigh Foundation
- Cort VanOstran
- Kate Warne
- Christine and Bradford K. Werner



Photo: Theo Welling.



Installation view, *Stories of Resistance*. Photo: Wil Driscoll.

\$2,500–\$4,999

- december
- Tim and Maria Desloge
- Hazel and Arnold Donald
- Alison Sieloff and Sam Foxman
- Furthermore: a program of the J. M. Kaplan Fund
- Karen and Mont Levy
- Lisa Melandri
- Jonathan Meyer and Britt Hayes
- Robert Lococo Fine Art
- Greg Lukeman and Justin Scarbrough
- Pam and Greg Trapp
- Webster University
- Sherry and Gary Wolff



Installation view, *Stories of Resistance*. Photo: Wil Driscoll.

\$1,000–\$2,499

- Robin Weinberg and Scott Anderson
- Clarence C. Barksdale
- James Berges and Elizabeth Mannen Berges
- Thomas and Laura Boldt
- Mark and Ramsey Botterman
- Chloé Risto and Kevin Byerley
- Elissa and Paul Cahn
- Megan and Brian Clinton
- Barbara and Charles Cook
- Kay Drey
- Glenda and Jim Fiala
- Adela and Logan Finerty
- Elizabeth Fowler Sheybani

- Roxanne H. Frank
- Colin Gibbs
- Edward Giganti and John Brase
- Robert and Susan Goldstein
- Terrance J. Good
- John H. Grizzell
- David and Jennifer Grossman
- Bill and Susie Hizar
- Jessica L. Holzer
- Louise and Richard Jensen
- Mary Judge and Gyo Obata
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- Laura McCanna
- Meridith McKinley and Jeff Winzerling
- Constance McPheeters
- Melissa and Robert Merlin
- Jessica Brod-Millner and Andrew Millner
- Cathy Barancik and Steve Novik
- Judy and Paul Putzel
- Jonathan Root and Deborah Zimmerman
- Julie and William Shearburn
- Ruth and Alvin Siteman
- Ben and Robyn Slen
- Sonny and Kim Ta
- Sissy and Edwin Thomas
- Liz and Zar Toolan
- Peter and Susan Tuteur
- Terry D. Weiss M.D. Youth Education Endowment Fund
- Ted Wight
- Kathie and Richard Winter



Photo: Virginia Harold.

\$500–\$999

- Shelby and Jim Arsenault
- Eric Barr
- Judith Bender
- Judith Child and Alan Schwartz
- John Curry
- Alyson and Gregg Garland
- Gregory Glore
- Daron Hendrix
- Julie Hess and Josh Saipe
- Lesley Hoffarth
- Margie Horowitz
- Jill Joerling
- Ronald Johnson
- Suzanne and James Johnson III
- Deanna Kuhlmann-Leavitt and Robert Leavitt
- Hannah and Lawrence Langsam
- Rosalyn and Charles Lowenhaupt
- Gay and James V. Maloney
- Katherine Mead
- Bridget Melloy and Yusuf Daneshyar
- Jane and Stephen Mitchell
- Mark Niesman
- Kiku Obata

- Sarah and Peter Palermo
- Sanford Poger
- Stephanie Riven and Roger Goldman
- Victoria and David Samuels
- Susan and David Sherman III
- Jill Stein
- Katherine Sundararaman
- Louise H. Flick and William R. True
- Roseann Weiss and Harper Barnes
- Elizabeth Wyckoff
- Essica Zink



Installation view, *Rachel Youn: Gather*.

\$250–\$499

- J. Joseph and Dianna Adorjan
- John Arnold
- Shannon and Dr. Bradley Bailey
- Arjun Bhat
- Jane Birdsall-Lander and Robert C. Lander
- Dorte Bjerregaard
- Cathy Brown
- Amy Ravin and Eric Brown
- Aaron Bunse
- Mary and Richard Butler
- Robert Ciralsky
- Durb and Ellen Curlee
- Elizabeth and Kevin Desrosiers
- The Detjen Family
- Susan and David Dobmeyer
- Quintus L. Drennan Jr.
- Crystal Ellis
- David Fike
- Kathleen and David A. Fischhoff
- Christy and Gary Fox



Installation view, *Stories of Resistance*. Photo: Wil Driscoll.

- Kayla and Jeffrey Gamble
- Jordan Gaunce
- Jerome and Catherine Gidlow
- Jan and Rand Goldstein
- Karin Hagaman
- Lynn F. Hamilton
- Christopher Holt
- Tyler Hood
- Deborah J. Jaegers
- Tim Bahr and Ronald Jagels
- Andrew Jorgensen and Mark Stuart-Smith
- Claudia Joyce
- Zarak Khan
- Stefanie and David Kirkland
- Barbara Landesman and Craig Palubiak
- Mary Jo Wilmes and Thomas Lang
- Carol and Jamie Lister
- Marylen Mann and Franklin Jacobs
- Dr. Gina Maminta Marusic and Branko J. Marusic Jr.
- Cynthia and Walter Metcalfe
- Carolyn and Joe Miles
- Cathy and Jonathan Miller
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- Michael Ness
- Neal and Pamela Neuman
- Betsy Pace
- Sharon and Robert Pettus
- Adrienne and David Piston
- Raymond Pitchford
- Duane Reed
- Robert Ricklefs and Susanne S. Renner
- Tamara and Stephen Schenkenberg
- Bettie Schroth Johnson
- Aaron Schump and Meredith Fey
- Walter and Jennifer Shifrin
- Emery Skolfield
- Andrew Stearn
- Sarah H. Trulaske
- Ian VanDam
- Mary Walsh
- Elisa and Randy Wang
- Sheila Greenbaum and Gary M. Wasserman
- Women Who Whisky
- Cayce and Gregory Zavaglia



Photo: Izaiah Johnson.

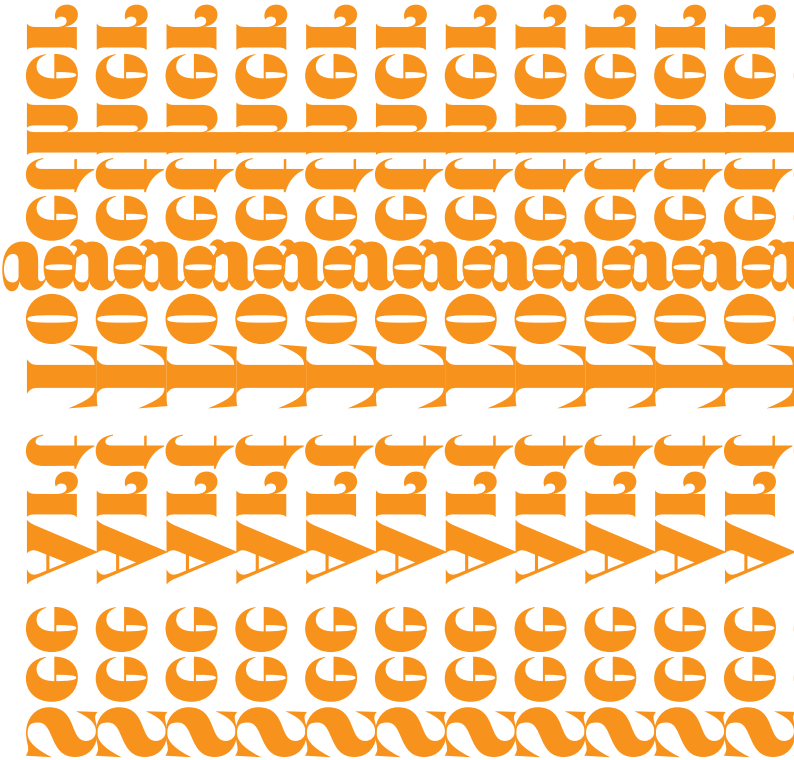
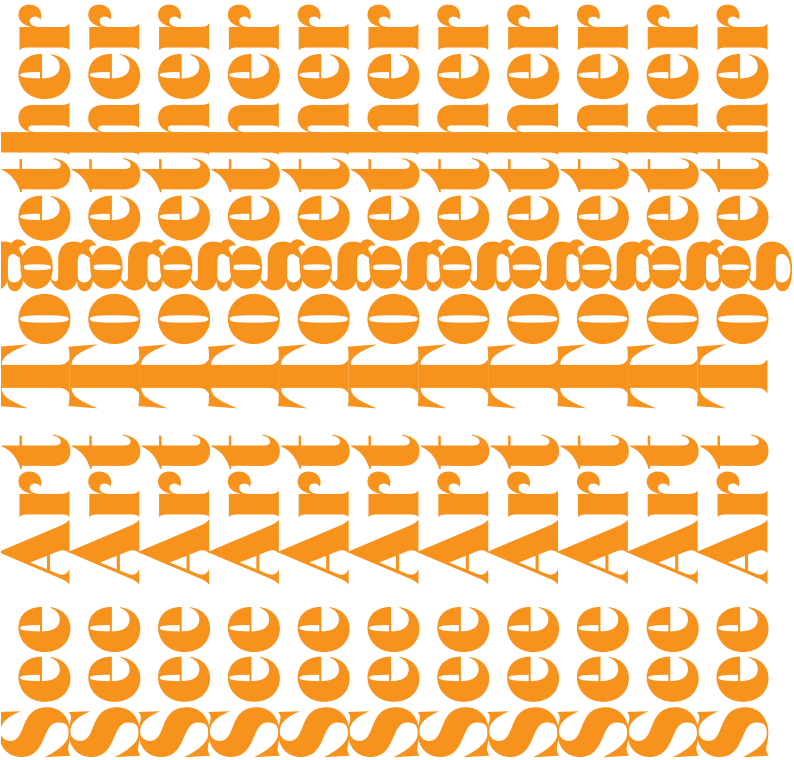
CAMpaign Donors

We are grateful to our generous Create: The CAMpaign donors for helping to make CAM as great as our ambitions, enabling us to be a more responsive institution to the needs of St. Louis and our global community.

\$5,000,000
Emily Rauh Pulitzer
\$1,000,000
Centene Charitable Foundation and Neidorff Challenge Ferring Family Foundation
\$500,000
Crawford Taylor Foundation
\$200,000
Nancy and Kenneth Kranzberg Ann R. Ruwitch and John Fox Arnold Carol and Michael Staenberg
\$125,000
Donna Moog and Leonard Landsbaum
\$100,000
Berges Family Foundation JiaMin and Michael Dierberg Edward Jones Sue McCollum Nancy Reynolds and Dwyer Brown Mary Ann and Andy Srenco
\$75,000
Robert and Jane Clark

\$50,000
Anonymous Alexis M. Cossé and Erik Karanik Jan and Ronald Greenberg Joan and Mitchell Markow David Obedin and Clare Davis Amy and Rob* Soper Howard and Kathleen Stephens Gary and Sherry Wolff
\$25,000
James Jamieson III Isabelle and Jean-Paul L. Montupet Leslie and Jacob Reby Julie and William Shearburn Amanda Trudell Cambridge and Paul Cambridge Pat Whitaker and Dick Miles
\$20,000
Hazel and Arnold Donald Jeff Fort Judith and Jerome* Levy Neva and Marvin Moskowitz Pershing Charitable Trust Anabeth and John Weil
\$15,000
Susan Barrett and Chris Poehler Dorte Bjerregaard Norman K. Probststein Charitable Foundation
\$10,000
Bettina and Donald Bryant Jr. Patty and Gary Krosch Karen and Mont Levy Betsy Wright Millard Jackie Yoon
\$5,000–9,999
Clarence C. Barksdale Charles and Barbara Cook Terrance J. Good Joan Goodson* Terry Hoffmann and Jeff Hartz Marc and Katherine Lazar Marylen Mann and Franklin Jacobs Margaret McDonald Lisa Melandri and Jordan Gaunce Julian and Sanya Schuster Donald M. Suggs Pam and Greg Trapp John and Sally Van Doren

\$2,500–4,999
Bunny and Charles Burson Judy Child and Alan Schwartz Ann Murphy Burroughs Kate Warne
\$1,000–2,499
Michael and Barbara Albrecht Wassan Al-Khudhairi and Orlando Thompson Shannon and Dr. Bradley Bailey Celia Blase Sarah and Colin M. Gibbs Rod and Maureen Hare Phyllis and Kenneth Langsdorf Hedwig Lee and Eric* Williams Katherine Mead Sarah and Peter Palermo Lauren Pelletier Valerie Rudy-Valli and Steve Valli Rick Shang Robin Weinberg and Scott Anderson
Up to \$999
Anonymous Jim and Shelby Arsenault Eric Barr Melissa Bauer Arjun Bhat Sarah Boyce Julie Bugala and Brian Cattaneo Aaron Bunse Carmen Crosby John Curry Brent and Anna Dezember Alex Elmestad and Lauren Terbrock-Elmestad Maureen Flaherty Kayla and Jeffrey Gamble José Garza Michael and Paula Gross Ann Haubrich Daron Hendrix Julie Hess and Joshua Saipe Christopher Holt Tyeler Hood Misa Jeffereis Jill Joerling Lauren Kellett Zarak Khan Unitey Kull Bridget Melloy and Yusuf Daneshyar Molly Moog Chloé Risto and Kevin Byerley Miriam Ruiz Megan and Ian Schraier Ben and Robyn Slen Chris Smith Erin Smith Cort VanOstran Mel Watkin and Jerry Monteith Essica Zink



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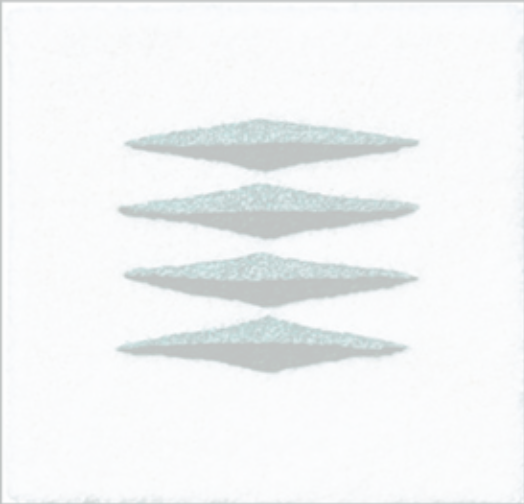
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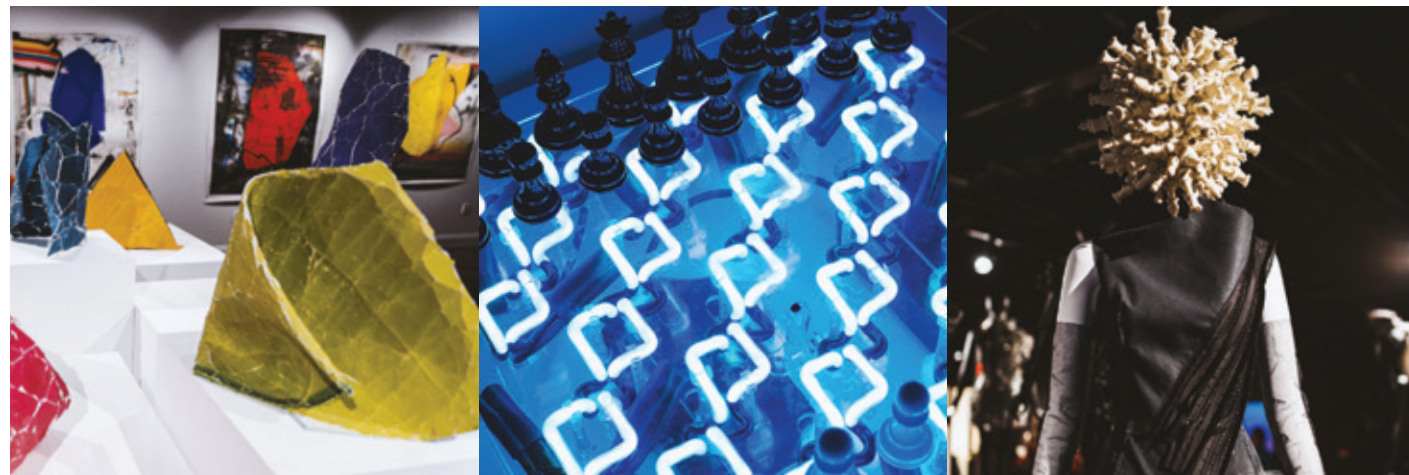
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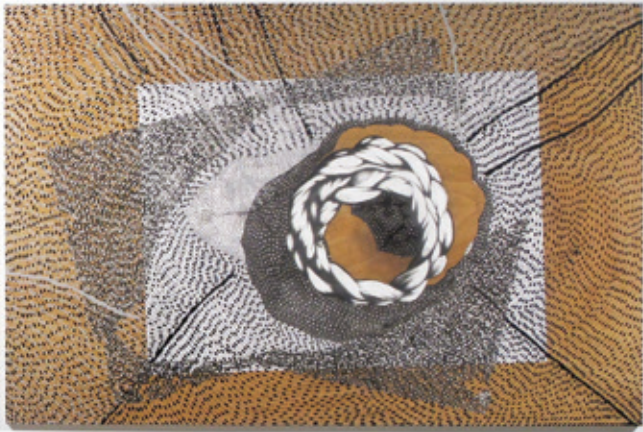
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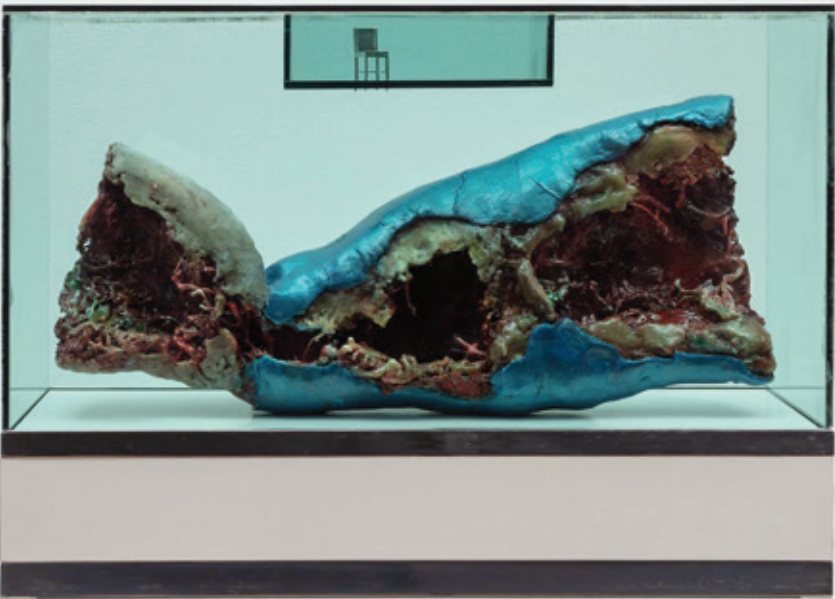


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Ebony G. Patterson: ...between the stems sits a red cap above and below crown imperials... Installation view, Contemporary Art Museum St. Louis, September 11, 2020–February 21, 2021. Photo: Will Driscoll.



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