

Mesh



Contemporary Art
Museum St. Louis
Magazine 2023-24

Front cover

Yowshien Kuo, *Yippee Ki Yo! Sons of the Dragon Soul* (detail), 2022. Acrylic, iridescent pigment, synthetic fibers, glitter, bone ash, and plastic on aluminum, 60 x 60 inches. Courtesy the artist.

Inside front cover

Sukanya Mani: *Weight of Shadows*, installation view, Contemporary Art Museum St. Louis, September 9, 2022–February 12, 2023. Photo courtesy Dusty Kessler.

About CAM

The Contemporary Art Museum St. Louis works to enrich lives through experiences with contemporary art. Focused on a dynamic array of changing exhibitions, CAM contributes to the global and local cultural landscape. CAM is a site for discovery, free and open to all.

CAM is a nonprofit, tax-exempt organization. Exhibitions, programs, and general operations are funded through contributions from generous individuals, foundations, corporations, and public funders.

General operating support is provided by Regional Arts Commission; Missouri Arts Council, a state agency, with funding from the National Endowment for the Arts; Trio Foundation of St. Louis; Arts and Education Council; and CAM Board of Directors and members.

Support for CAM's exhibition program is provided by The Andy Warhol Foundation for the Visual Arts; Anonymous; Berezdivin Collection; Elizabeth Firestone Graham Foundation; Ferring Family Foundation; Hedy Fischer and Randy Shull; Gateway Foundation; Nada and Michael Gray; Nancy and Kenneth Kranzberg; Bernard I. Lumpkin and Carmine D. Bocuzzi; National Endowment for the Arts; Emily Rauh Pulitzer; Barbara and Richard Rothschild; Ann R. Ruwitch and John Fox Arnold; Eric and Tamara Schimmel; Jeanne and Rex A. Sinquefeld; The Strive Fund; Teiger Foundation; George Wells; and Whitaker Foundation.

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Ajay Kurian; kurimanzutto, Mexico City / New York; Ignacio González Lang; Alexis Ledesma; Jose Lerma; Sukanya Mani; Matilsha Marxuach; Museo de Arte Contemporáneo de Puerto Rico, Michelle Marxuach Collection, San Juan, Puerto Rico; Lionel Maunz; Andy Meerow; Collection of Mara and Javier Mendez, San Juan, Puerto Rico; Mitchell-Innes & Nash, New York; Damián Ortega; Yvonne Osei; Liliana Porter; Ernesto Pujol; Ramiken, New York; Daniel Lind Ramos; Joel "Yoyo" Rodriguez; Monica Rodriguez; Marxz Rosado; Brian McCarthy and Daniel Sager; Jacoby Satterwhite; Carrie Secrist Gallery, Chicago; Edra Soto; Michael Stewart; Andra Ursuta; Alterazioni Video; and Jon Young.

Support for CAM's learning and engagement programs is provided by Anonymous; The Bellwether Foundation; Caleres Cares Charitable Trust; The Center for the Study of Race, Ethnicity & Equity (CRE2) and the Department of African and African-American Studies at Washington University in St. Louis; Crawford Taylor Foundation; The Dana Brown Charitable Trust, US Bank, Trustee; DeWitt and Caroline Van Evera Foundation; Emerson; Employees Community Fund of Boeing; Ferring Family Foundation; Nancy and Ken Kranzberg; Ann and Randy Lipton; The Mary Ranken Jordan and Ettie A. Jordan Charitable Foundation; Mid-America Arts Alliance; Missouri Arts Council, a state agency, with funding from the National Endowment for the Arts; Norman K. Probststein Charitable Foundation; PNC Arts Alive; Reinsurance Group of America, Inc.; Robert & Toni Bader Charitable Foundation; Robert Lehman Foundation; The Saigh Foundation; The Strive Fund;

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Board of Directors 2022-23



Lisa Melandri. Photo courtesy Jordan Gaunce.

Letter from the Director

Dear Friends,

This year we have done a lot of big picture thinking about accessibility. Meeting the needs of our visitors—both inside and outside the Museum—is at the core of what we do as a responsive institution. We have been listening to what our audiences have been asking for, and have found even more creative and nimble ways to make our Museum a welcoming space for all.

You've often heard me say that CAM is St. Louis' best living room. After seeing that high school students were visiting CAM to hang out and do homework, we decided it was time for a refresh of our mezzanine and library space to meet their needs. For those looking to relax and recharge, our upstairs now has the perfect soft seating and collection of books to get lost in. For those wanting to learn something new, we have workstations, interactive exhibitions, and artist interviews that open up the works on view with fresh perspectives. Our goal was to make this space comfortable and functional—whether to socialize or simply to rest—for as many audiences as possible.

We heard that visitors want to know more before they go, and we wanted to ensure that they feel informed—and more importantly—welcomed at CAM. Online, we significantly expanded accessibility initiatives by revamping our website. We expanded open hours to Wednesdays as a way to reach more audiences mid-week. And we've made small but impactful changes to our environmental signage to keep you updated on what's available in our space—and where—so that you can find exactly what you need.

In May, we ushered in the 10th anniversary of Street Views, our nightly video series projected on CAM's facade. For 10 years, we have boldly experimented with turning our building inside out for maximum accessibility. And for 10 years, our visitors have encountered cutting-edge contemporary art without even needing to step into the building. We celebrated this auspicious year with two brand new projectors, with improved brightness and color, so that we can continue to illuminate Grand Center and make the neighborhood an even more vibrant place to visit.

On a final note, one of the many special qualities of CAM is its accessibility to artists. Our Museum truly brings the world to St. Louis and St. Louis to the world. CAM's exhibitions and programming bring artist luminaries—from Metropolitan Museum of Art superstar Jacyby Satterwhite to Pulitzer award-winner Mona Chalabi—to the heart of our community. Anyone can come hear these artists speak, ask a question, and leave with a completely new understanding of their unique talents. These moments of access—often rare in art spaces—are an absolute hallmark of our program. And, as always, they remain free for all. We are so excited to welcome you back to CAM this fall to show you what's next.

See you at CAM!

Lisa Melandri
Executive Director

Visitor Grams

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

- | | |
|------------------------|------------------------|
| 1 @msjanellebrown | 10 @deja_b_art |
| 2 @laur_pell | 11 @90sdad |
| 3 @mic_boshans | 12 @lizzyrpolanco |
| 4 @norybeebemua | 13 @jessica_mannisi |
| 5 @locustfloral | 14 @hasfilms |
| 6 @mampaperdesigns | 15 @lovecourtneywilson |
| 7 @bri_owens_ | 16 @alysonlopez |
| 8 @weird_culture | 17 @caleighampton |
| 9 @overgrindpromotions | 18 @eve_of_on |



Confluence: Celebrating 20 Years of the Great Rivers Biennial



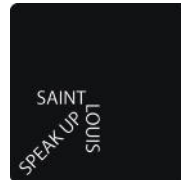
Photo courtesy CAM staff.

In January, CAM celebrated a landmark 20 years and 10 iterations of presenting extraordinary artistic talent in the region through the Great Rivers Biennial (GRB); a visionary partnership between CAM and the Gateway Foundation. To mark this milestone—and an astounding \$600,000 paid to working artists in the St. Louis region over the last two decades—CAM welcomed back old and new friends for an in-house celebration. The lively reunion included a panel discussion featuring past GRB artists Juan William Chávez, Sarah Paulsen, and Yvonne Osei. Artists at all stages of their careers also had the opportunity to connect with local organizations and community-serving resources offered by Craft Alliance, Kranzberg Arts Foundation, Laumeier Sculpture Park, The Luminary, Midwest Artist Project Services, Regional Arts Commission, and Volunteer Lawyers and Accountants for the Arts. Throughout the evening, artists were encouraged to reflect and contribute their voices to the question: *How can St. Louis best serve its artist community?*



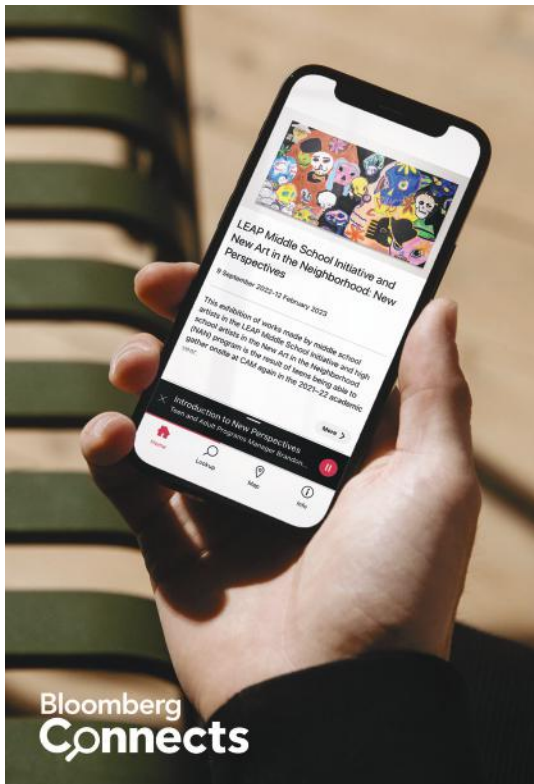
Want to learn more about the Great Rivers Biennial and its impact on St. Louis artists? Scan the QR code to hear from previous award winners and community members. Videography courtesy Foveal Media.

You Heard it First: Speak Up St. Louis



Quinton Ward and Tré Alexander of Speak Up St. Louis. Photo courtesy Chanel Thomas.

One of the most exciting new partnerships we launched this year was CAM's first podcast-in-residence with Speak Up St. Louis. Now in its second season, Speak Up St. Louis elevates the community's diverse voices and broadcasts the shared stories, ideas, and creative contributions of our city's cultural fabric. Hosted by Quinton Ward and produced by Tré Alexander, this program has produced exciting conversations with some of our city's most forward-thinking luminaries, creators, and changemakers. A live episode recorded at the May First Friday event brought in a great crowd to see Ward's interview with Lois Conley, founder and CEO of the Griot Museum of Black History. We are rooting for the continued success of the podcast and look forward to the next live show at CAM this fall!



Design courtesy Bloomberg Connects.

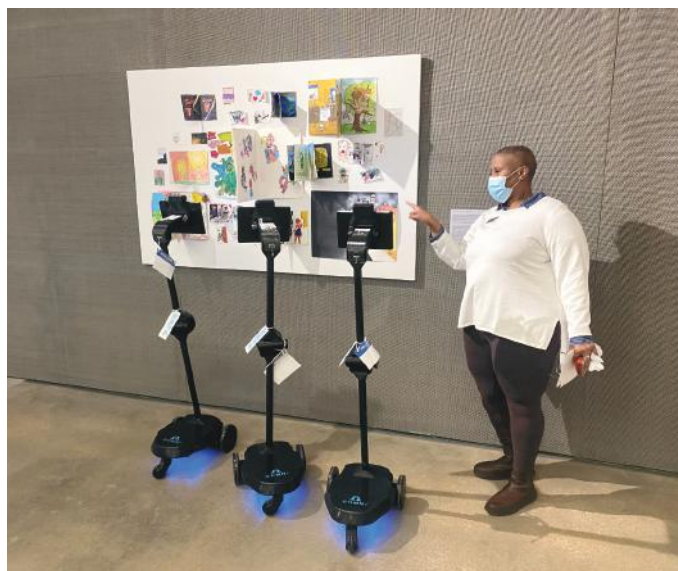
We are growing our digital presence more than ever before by launching our first ever mobile app! In partnership with Bloomberg Connects, CAM now offers a free digital guide that makes it easy to see what's happening in our galleries anytime, anywhere. CAM joins more than 150 international arts and culture spaces that offer free and accessible content to audiences worldwide. All of the content that we produce—from exhibition deep-dives to artist interviews—is now available at the touch of a button.

Find Bloomberg Connects on the app store of your mobile device for a new digital experience of CAM. Open the app, and look for the Contemporary Art Museum St. Louis icon to learn more.



Scan the QR code to download CAM's digital guide on Bloomberg Connects.

On the Move with CAM Connect



Community Access Manager CJ Mitchell leads a robotic tour for SSM Health Cardinal Glennon Children's Hospital. Photo courtesy CAM staff.

CAM Connect Workshops offer creative ways to connect through art making. We can't think of a more creative way to interact with art than through a robotic tour! Led by Community Access Manager CJ Mitchell, children at SSM Health Cardinal Glennon Children's Hospital who were unable to leave their rooms used Ohmni telepresence robots to tour the exhibitions. Using the robots—equipped with telescoping cameras—they were able to see art up close, interact with our staff, and feel heard and valued at CAM. This remote tour offered a unique opportunity for children with chronic illness and disabilities to have agency and control over the robots and to have an one-of-a-kind art experience.

An ongoing series, CAM Connect Workshops provide innovative, free instruction and materials to organizations that serve community groups including children, people with disabilities, cultural organizations, and senior citizens.

Collective Impact: Building Beautiful Community



Mee Jey. Photo courtesy Diane Anderson.



Collective Impact's 2022-23 Collective includes Audrey Ellermann, Melita Harry, Ronald Jones, Alexis Merriweather, Ada Parker, Dazanni Smith, DeZha Smith, Mia Vance, and Quinton Ward. Michelle Dezember, CAM's Director of Learning and Engagement; Miriam Ruiz, School and Community Partnership Manager; and Robert Beckles, former Programs and Education Coordinator at CRXLAB, are also pictured. Photo courtesy CAM staff.

CAM celebrates the third year of its exciting education and arts partnership with Creative Reaction Lab (CRXLAB) through Collective Impact. This collaboration offers a series of community-centered art projects developed for and with the neighborhoods CRXLAB and CAM share: Covenant Blu/Grand Center, Vandeventer, and The Ville. What became known as the “Collective”—a group of locally based artists and members from these communities—began meeting in fall 2021 to find a common agenda and theme for a public art project. After identifying a shared goal, the Collective designed a call for proposals for artistic interventions around the theme of “Building Beautiful Community,” and selected Mee Jey’s “US: United Sapiens” project for the commission.

Mee Jey has a long history with CAM, serving as a Resident Teaching Artist with the ArtReach partnership program in 2022 and New Art in the Neighborhood in 2023. The artist’s Collective Impact proposal features a co-created figurative sculpture that uses colorful forms to represent and embody cooperation. According to the artist, the project “stands for an optimistic, beautiful vision of a time and space where people of all color, creed, religious,

ideological, and racial backgrounds come together in support of each other.” She continues, “Being a community artist with a focus on public facing projects and sculptural installations, I’m excited for this opportunity to create a site-specific work about community and beauty. I look forward to building strong communities through hands-on creative experiences with the members of the neighborhood.”

The artist and the Collective are currently conducting creative placemaking for an installation in the local community in fall 2023.

Collective Impact is presented by PNC Arts Alive. This program is generously funded by the National Endowment for the Arts, Mid-America Arts Alliance, and the state arts agencies of Arkansas, Kansas, Missouri, Nebraska, Oklahoma, and Texas.



**Take a Seat,
Stay Awhile**

When we opened for the fall/winter season last year, you might have noticed that CAM's library—located adjacent to the Education Galleries on our mezzanine—had undergone a big change. We had seen students hanging out in that area and young children spending time in our interactive Play Space, so we decided that it was high time to make good on our description of CAM as a gathering space. And so we did. With the help of The Staenberg Group and the Staenberg Family, this area is now even more of a safe and welcoming space for visitors of all ages to hang out, do homework, play, and read. With new lighting, soft seating, and interactive exhibition spaces, we have plenty of space for students, families, and visitors to work, socialize, or relax. Think of it as the Museum's new living room—come have a seat and stay awhile!

Photo courtesy Wiliam Driscoll.

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A stack of white cards with colorful illustrations of people, fanned out on a dark surface. The cards appear to be part of a presentation or a set of materials.

CAM People





Jackie Yoon. Photo courtesy Foveal Media.

On the Future Jackie Yoon

Returning Board Chair Jackie Yoon, CEO of BLACKGEM ADVISORS, has seen CAM flourish in immeasurable ways during her tenure. With more than a decade of experience as a trustee with the Museum, she reflects on the transformation she's seen in terms of community focus and representation: "When I was first involved with CAM, it was more of a global artist forum. Today, CAM commits to supporting local artists just as much with exceptional programs like the Great Rivers Biennial. As part of the Museum's leadership team, it is so important to ensure that CAM remains a pillar of the St. Louis community." She continues, "You can't open your doors to the world unless you really know what's in your own community."

For Yoon, the future of CAM is bright. On the cusp of celebrating the Museum's 20th anniversary, she reflects: "CAM is the future of boldness, of being courageous, and of being different. This place celebrates our differences and knows that those differences are going to lead to better things for our future in our community." That future also includes CAM's new Ferring Foundation Chief Curator, Dean Daderko, who will usher in the next chapter of CAM's exhibition programming. "We are so excited to welcome Dean to the St. Louis arts community and cannot wait to see what their global vision will bring to our own backyard."



Larnise Boain. Photo provided.

All In Larnise Boain

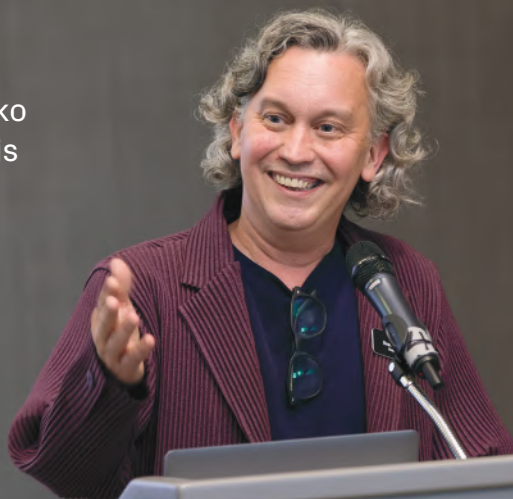
For St. Louis native Larnise Boain, joining CAM's Board in January 2023 "was like being reunited with a long lost love." When she returned to her hometown following a career in Washington DC, her longtime mentor and former colleague suggested that she learn more about CAM's exhibition and educational programs. "When I realized that CAM partnered with Vashon and Sumner to provide well-rounded arts education in the schools, I was *all in*. I have friends who've gone to Vashon, who have gone to Sumner. I've seen the changes in the school systems (from CAM's programming), and was really encouraged by that."

Boain is currently the Vice President of Diversity, Equity, and Inclusion at Reinsurance Group of America, where she guides actions to create a more equitable workplace. As a CAM Board Member, she brings her years of human resource and organizational development experience to her service on the DEAL committee. "To be able to be an advisor to CAM's executive director and help lend that type of wisdom and advice to support the engagement and development of CAM employees has been really quite lovely."

CAM's spirit of curiosity has created an instantly welcoming atmosphere for Boain, especially to explore a new genre of art. Moving forward, she is eager to spread the word about CAM and encourage friends and colleagues to engage with the Museum's events and programs. She looks forward to getting more exposure to contemporary art, and helping to build a greater understanding of what contemporary art can do for the St. Louis community.

Dean Daderko joins CAM as Ferring Foundation Chief Curator

Rachel Huffman from Explore St. Louis interviews Dean Daderko about their fresh start in St. Louis and exciting new role at CAM.



Ferring Foundation Chief Curator Dean Daderko. Photo courtesy Carmody Creative Photography.

For decades, Dean Daderko has curated art exhibitions across the globe, from Argentina to Lithuania. Daderko called New York City home for years, during which time they ran a gallery out of their living room that focused on experimental artist projects, and from 2010 to 2020, they worked as the curator of the Contemporary Arts Museum Houston.

Before accepting the role as the new Ferring Foundation Chief Curator of the Contemporary Art Museum St. Louis (CAM) this year, they also co-curated an exhibition at Ballroom Marfa in Texas.

"I'm extremely lucky to have landed in St. Louis," Daderko says. "Being able to join the team at such an august institution is exciting. I also anticipate having fun with the space, which is so unique."

Daderko has hit the ground running, visiting local artist studios to better understand the ecology of the St. Louis arts-and-culture scene. "I want to identify local dialogues that I can amplify while seeking new artists and ideas to bring to the region," they say. "Since I've regularly

commissioned new artworks, it's exciting to think about developing projects that will engage with St. Louis and its distinct sociocultural ecosystems."

CAM aims to create meaningful engagement with today's most relevant and innovative art, and it should be at the top of any art-lover's bucket list. Not having a permanent collection allows the museum to adapt and respond to the global art world as well as the local community.

"In my new curatorial position, I hope to keep folks engaged with CAM while attracting new appreciators," Daderko says. "By raising awareness of CAM's incredible work, I also want to spotlight the amazing individuals who contribute to and support it."

Excerpted and reprinted with permission from Explore St. Louis. Originally published as "Meet the Curator: Dean Daderko of the Contemporary Art Museum St. Louis," Explore St. Louis, August 8, 2023.

Create: The CAMpaign

11 CAM People



Alicia Sunshine Gbaho and the AfroKuumba Dancers at CAM's Family Day. Photo courtesy Wil Driscoll.



Executive Director Lisa Melandri with John and Alison Ferring. Photo courtesy Carmody Creative Photography.

This year, an extraordinary milestone was reached. Closing out the museum's major fundraising initiative, *Create: The CAMpaign*, \$10 million was raised for CAM's endowment. Reaching this monumental goal secures the future of our Museum. With this essential funding, CAM can continue to flourish through its cultural impact in St. Louis and its commitment to serving as many in our community as possible.

A foundational \$5 million gift from Emily Rauh Pulitzer, a co-founder, long-time supporter, and CAM Board Member, was a significant fundraising milestone. Her longstanding commitment to arts and culture in St. Louis continues with this generous contribution to CAM's endowment. Lead donors Alison and John Ferring contributed \$1 million to *Create: The CAMpaign*, and served as campaign committee co-chairs.

In recognition of the Ferring's central role and deep care for the museum, we announced the naming of the Ferring Foundation Chief Curator in honor of these outstanding community leaders whose support has helped transform the Museum in countless ways.

Our many generous supporters are the reason why CAM has the resources to do what we do. Reflecting on the outcome of the campaign, CAM Executive Director Lisa Melandri observes, "Those who gave to CAM's endowment invested in excellence, in community interaction, in programs that engage with diverse audiences, and in providing meaning in a complex world. Having a strong endowment emboldens us, and sustains our efforts far into a more vibrant future."

For a full list of *Create: The CAMpaign* donors, please see p. 39.

Welcoming All

Visitor Experience Associates

We couldn't do all of the things we do without our incredible team of Visitor Experience Associates (VEA). Our VEAs are here to greet visitors, answer questions, and make the museum better for everyone.

Thank you to the VEA team: Brittini Bader, Clinton Barney, Ari Engle, Brynn Knapik, Lear Rose, Chanel Thomas, Ryan Thomas, Linh Truong, and Czesie Wojtkowski.



Lead VEAs Czesie Wojtkowski, Clinton Barney, and Ari Engle. Photo courtesy Chanel Thomas.



Photo courtesy Wil Driscoll.

Inspiring the Next Generation CAM's Resident Teaching Artists



CAM's 2023-24 Resident Teaching Artists. Back row: Rodrick Whetstone, Bharat Ajari, Juan William Chávez, Blaine Deutsch, Olivia Obi. Front row: Misty Long-Donoho, Colin McLaughlin, Jeremy Rabus. Not pictured: Yvonne Anguiano. Photo courtesy CAM staff.

Our Resident Teaching Artists (RTA) make our youth education programs shine each and every year. RTAs play an essential role in leading in-school programs with teens through CAM's ArtReach partnership and on-site through New Art in the Neighborhood and LEAP Middle School Initiative. RTAs meet regularly to form a community of practice that includes skill sharing and professional development. Working with CAM staff each season, the RTAs organize an exhibition of their student's work at the museum—the latest being the fall/winter 2023 exhibitions *How to Change Yourself World* and *Collage, Portraits, and Pizzas*.

The RTAs for the 2023-2024 school year are returning educators Yvonne Anguiano and Bharat Ajari, who will develop essential arts curriculum for students at Sumner and Vashon High Schools. They will be joined by RTA newcomers Juan William Chávez, Blaine Deutsch, Misty Long-Donoho, Colin McLaughlin, Olivia Obi, Jeremy Rabus, and Rodrick Whetstone.

Thank you to all our RTAs who inspire the next generation of artists in our community.

CAM People

Staff

Lisa Melandri
Executive Director

David Anderson
Facilities Coordinator

Brandon Barr
Teen and Adult Programs Manager

Dean Daderko
Ferring Foundation Chief Curator

Tanya Darapiza
Assistant to the Director

Michelle Dezember
Director of Learning and Engagement

Kalven Duncan
Development Coordinator

Grace Early
Exhibitions Assistant

Bonnie Frank
Visitor Experience and Events Manager

Misa Jeffereis
Associate Curator

Samantha Lyons
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Elizabeth Macanufu
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CJ Mitchell
Community Access Manager

Jen Nugent
Registrar and Exhibition Production Manager

Sarah Palermo
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Lauren Pelletier
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Miriam Ruiz
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Karol Stewart
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Jessica Whittaker
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Clinton Barney
Lead Visitor Experience Associate

Ari Engle
Lead Visitor Experience Associate

Brynn Knapik
Lear Rose
Chanel Thomas
Ryan Thomas
Linh Truong
Czessie Wojtkowski
Lead Visitor Experience Associate

Installation Crew

Jacob Berkowitz
Molly Brennan
Kevin Harris
Sam Kampelman
Martin Lammert
Marianne Laury
Adam Lavigne
Anya Liao
Ryan McCartney
Tara Phelan
Seth Rodgers
Jamie Wiechens
Alexander Williams

Resident Teaching Artists 2022-23

Bharat Ajari
Yvonne Anguiano
Jen Everett
L.M. Flowers
Lillian Gardner
Mee Jey
Jorge Rios

Junior Board 2022-23

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Bridget Melloy
Molly Moog
E'Lisa Moss-Carrington
Aaron Schump
Robyn Slen
Ian VanDam
Essica Zink

Diversity, Equity, Accessibility, and Inclusion Statement

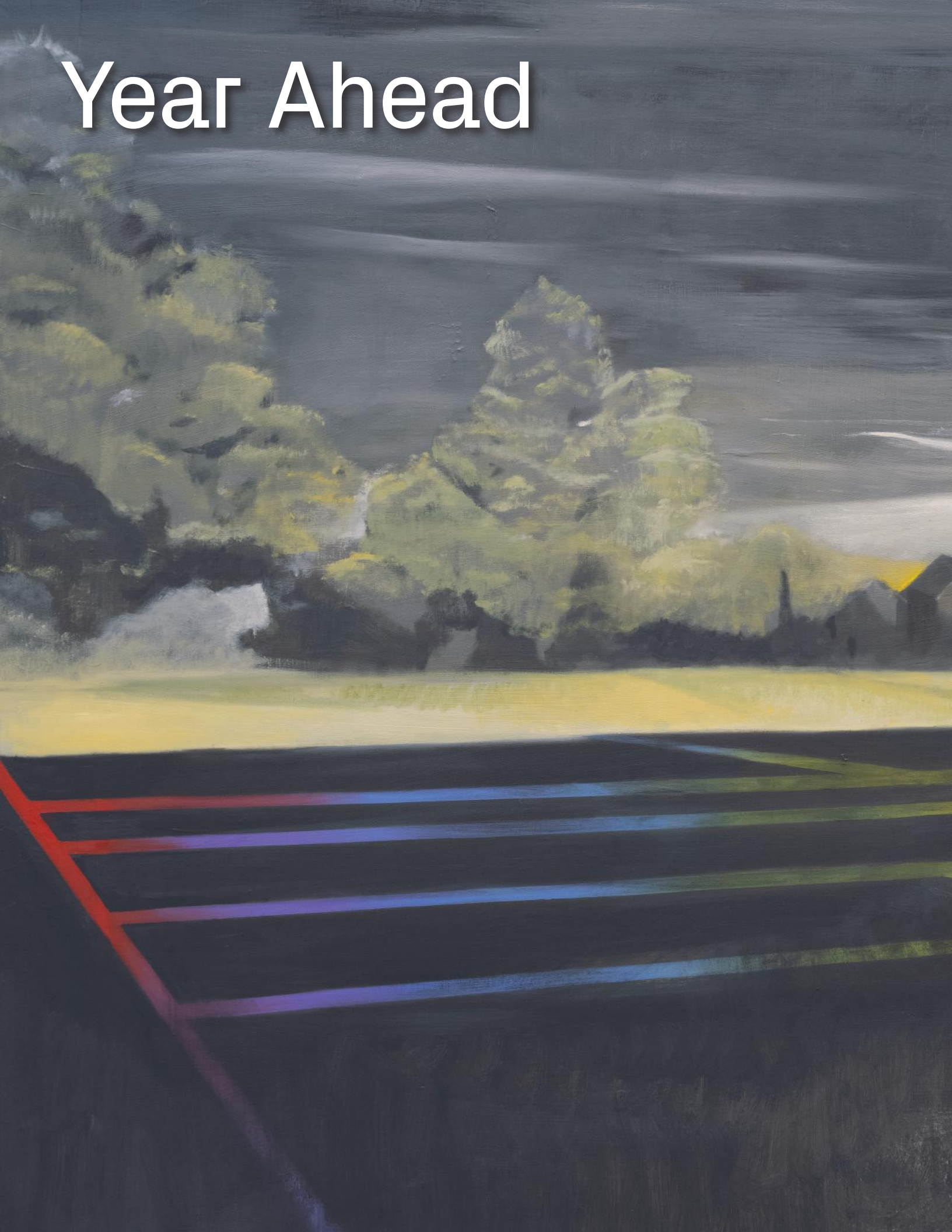
The Contemporary Art Museum St. Louis is committed to embracing diversity, practicing equity, and ensuring accessibility and inclusion. We will continually strive to achieve a welcoming environment in all our spaces, where staff, artists, board, and community feel reflected and valued for their unique 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



Dominic Chambers, *Fairground Park (the shadowy place)*, 2022. Oil on linen, 84 × 72 inches. Courtesy the artist and Lehmann Maupin, New York, Hong Kong, Seoul, and London. Photo courtesy Daniel Kukla.



Celebrating 20 Years

On September 19, 2003, the Contemporary Art Museum St. Louis (formerly the Forum for Contemporary Art) opened its extraordinary new building in the Grand Center Arts District, with the goal of creating meaningful engagement with the most relevant and innovative art being made today. With each exhibition since, CAM connects both the global world and our local community to the most salient issues of the moment. Artists are encouraged to fully realize their vision, and activate the museum, inside and out. Through gallery exhibitions, commissions on the 60-foot Project Wall, Street Views projections on the building's facade, outdoor installations, publications, and digital media, artists at CAM connect with new audiences. We are a platform for emerging artists, many of whom go on to critical acclaim. Our legacy of firsts includes debut solo museum exhibitions and major career surveys by Lyndon Barrois, Jr., Kathy Butterly, Juan William Chávez, Nicole Eisenman, Oliver L. Jackson, Yowshien Kuo, Maya Lin, Tala Madani, Paul Mpagi Sepuya, Tuán Andrew Nguyễn, Amy Sherard, and Stephanie Syjuco,

among others. CAM's nationally juried Great Rivers Biennial, in partnership with the Gateway Foundation, offers awards and exhibition opportunities to advance the careers of St. Louis artists.

We believe in the transformative power of the art of our time. Contemporary art speaks directly to the moment in which we live and encourages real dialogue about the issues we share. At this anniversary milestone, we celebrate the impact of our exhibition history and look forward to the next 20 years of continuing to ensure that vital creative voices are included and heard.

Installation views of select CAM exhibitions including artists Polly Apfelbaum, Katherine Bernhardt, Andrea Bowers, Mona Chalabi, Collective Impact, Claudia Comte, Christine Corday, Jeremy Deller, Eric Ellingsen, Derek Fordjour, Barnaby Furnas, Martine Gutierrez, Hayv Kahraman, Kerry James Marshall, Anthony McCall, Nomad Studio, Ebony G. Patterson, Joyce Pensato, Salvatore Scarpitta, Paul Mpagi Sepuya, Amy Sherard, Jacob Stanley, Jennifer Steinkamp, Rachel Youn. Photos courtesy Chris Bauer, Wil Driscoll, Jarred Gastreich, Abbi Gillardi, Jon Gitchoff, David Johnson, Dusty Kessler, Jennifer Steinkamp, Tom Van Eynde, and Theo Welling.



550,500

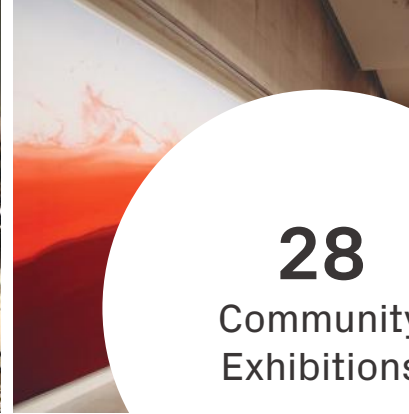
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Museum
Attendance

682

A large white circle containing the number "682" in a bold, black, sans-serif font. The circle is positioned over a collage of images showing museum visitors and art installations.

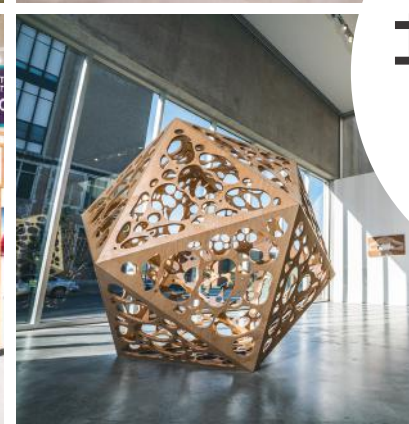
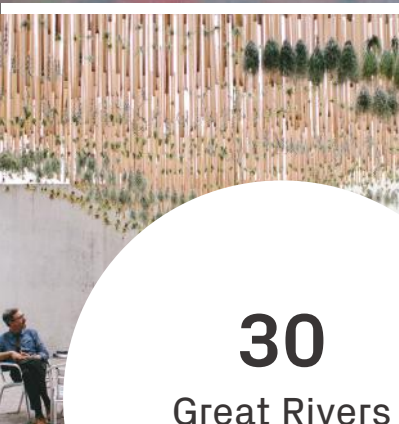
Exhibiting Artists



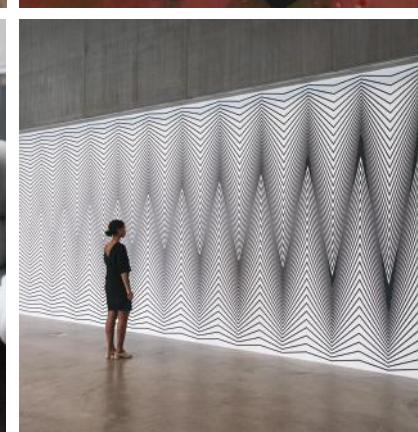
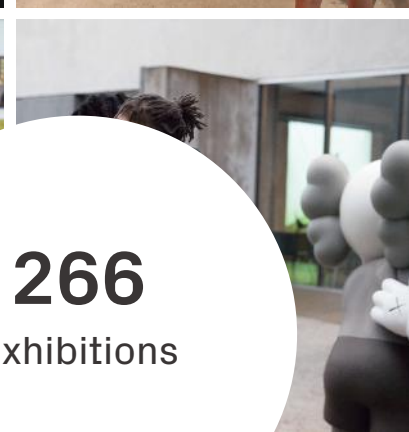
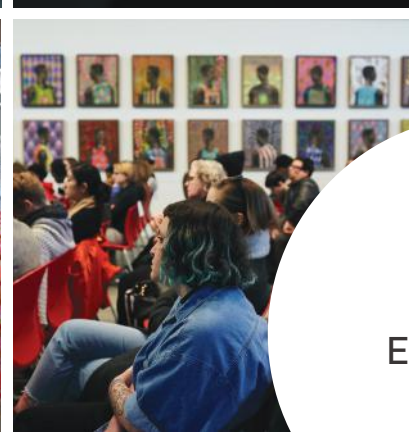
28
Community
Exhibitions



1,949,561
Virtual Audience
since 2014



30
Great Rivers
Biennial Artists



266
Exhibitions

Fall/Winter 2023-24
Sep 8–Feb 11

Hajra Waheed

A Solo Exhibition



Hajra Waheed, *Hum*, 2020. Multi-channel sound installation with custom speaker casings, 36 minutes, 17 seconds. Installation view, Portikus, Frankfurt, Germany (July 11–September 6, 2020). Courtesy the artist. Photo courtesy Diana Pfammatter.

Hajra Waheed's practice explores the legacies of colonial and state violence with a uniquely poetic approach and engagement with the world. In her first solo exhibition in the United States, Waheed presents a new series of works on paper, etchings, and paintings alongside recent works including video and sculpture. Weaving between the intimate and infinite constellations of the communities of which she is a part, her works—while rooted in the historical—imagine new possibilities towards a radically collective future. Waheed's exhibition will include *Hum* (2020), the artist's immersive, 16-channel musical composition and sound installation. *Hum*, whose title translates to "We" in Urdu, reflects on international solidarity movements that emerged in the second half of the 20th century through processes of decolonization in the Global South. The composition features eight hummed songs of resistance from South, Central, West Asia, and Africa. The exhibition offers the first definitive consideration of the artist's practice in the United States and will be accompanied by a major exhibition catalog published by the Museum.

Major support for this exhibition is provided by The Andy Warhol Foundation for the Visual Arts and the Conseil des arts et des lettres du Québec. This exhibition is generously supported in part by the National Endowment for the Arts, The Strive Fund, and the Whitaker Foundation. *Hum* was made possible with the generous support of the Lahore Biennial Foundation and Portikus, Frankfurt. The artist talk is sponsored by the Robert Lehman Foundation.

Hajra Waheed: A Solo Exhibition is organized for the Contemporary Art Museum St. Louis by Wassan Al-Khudhairi, former Ferring Foundation Chief Curator, with Misa Jeffereis, Associate Curator.

NATIONAL
ENDOWMENT for the ARTS
OF THE 20th CENTURY

 *Andy Warhol*
The Andy Warhol Foundation for the Visual Arts

The Intimate and the Infinite

The National Gallery of Canada's Shannon Moore interviews Hajra Waheed about her creative practice and transforming personal experiences into universal ideas.



Hajra Waheed. Photo courtesy the artist.

Shannon Moore: Can you elaborate on your practice, the kind of art you create (and why)?

Hajra Waheed: I approach my work and process experiences from a particular position that encompasses being a woman—a woman of colour with complex ties and relationships to North America, the Middle East and South Asia—and having been born to Muslim-Indian immigrant parents. In today's world, formed on the bedrock of systemic sexism and racism, it has been hugely important for me to use my practice as a way of re-engaging with some of the global issues that infused my childhood.

I tend to work in a very fluid way. My works don't have a fixed beginning, middle and end. Instead, projects tend to prolong over many years and hundreds of works, unravelling over long periods of time. While some of my projects take on video, sound, immersive installation, performance or sculptural form, I really consider works on paper to be the backbone of my practice. Over the years, these works have developed a language of their own. They are deeply influenced by the intersections of poetry, photography and drawing, and often act as studies for larger works—not in terms of scale or size, but in terms of depth of exploration.

SM: You experienced a very interesting upbringing and have expressed that your lived experiences are folded into each and every one of your projects. How has your past played into your work?

HW: I spent my formative years in Dhahran within the gated headquarters of Saudi ARAMCO, where my father worked. It remains the world's largest energy producer and is considered the most profitable company in the world. I grew up in this microcosm of the colonial order, at the centre of what remains a contentious geopolitical hotspot. Dhahran was, and continues to be, protected by US and Saudi air bases, an in-compound security force, the CIA and Saudi Secret Service.

While those early years were imprinted with strict regulations and the prohibition of civilian photography and video documentation, they were also preoccupied with my relationship to and issues surrounding power, privilege, difference, visibility and invisibility. This kind of secrecy and isolation became the very undercurrents that as a child continued to influence my play, the interests I gravitated towards and the questions I asked. I developed an obsession early on with identifying aircraft, tracking flight routes and keeping a log of my observations in a sort of cryptic visual language.

In many ways, that very language continues to inform my practice: the ways in which I collect fragments and create running documents; cut, splice and reconstruct existing documents; and build new stories that destabilize official histories. The re-use and re-purposing of found materials is a practice that continuously reoccurs throughout my work, as do the themes of being or feeling watched, and my obsession with the activities of the skies above me.

SM: What do you hope people will take away from your work?

HW: One always hopes that one's practice can reach people and provide an emotional or affective response, even if it simply prompts more questions or elicits lyricism and poetry into one's day. In the end, allowing objects to speak for themselves, allowing histories to infuse one another and viewers to steep in the mystery of interconnected clues, creating just enough tenuousness or uncertainty in order to leave space for viewers to come to the work from their own perspectives and histories—these all remain urgent bottom lines for me, allowing for possibility, imagining and reimagining.

Excerpted and reprinted with permission from the National Gallery of Canada. Originally published as "The Intimate and the Infinite: An Interview with Hajra Waheed," NGC Magazine, June 5, 2019.

Dominic Chambers

Birthplace

20 Year Ahead



Dominic Chambers, *Birthplace (Red Classroom)*, 2023. Oil on linen, 86 x 121 inches. Courtesy the artist and Lehmann Maupin, New York. Photo courtesy Elisabeth Bernstein.

CAM presents new works by Dominic Chambers at his first museum exhibition in his hometown of St. Louis. Chambers creates vibrant paintings that engage art historical models—such as color field painting, gestural abstraction, and surrealism—to explore moments of contemplation and leisure centering on Black experience. In *Birthplace*, Chambers recalls the spaces which facilitated his inner awakening as an artist and nurtured his imagination. Classrooms, playgrounds, libraries, and basketball courts are all represented within the exhibition, and each holds significant meaning to the artist's origin story. The works are invitations to reflect upon and celebrate environments essential to our social development and collective imagination. The exhibition brings together a series of new large-scale paintings and sculpture, and will be accompanied by an exhibition publication featuring an interview with the artist.

This exhibition is generously supported in part by George Wells, Barbara and Richard Rothschild, Anonymous, Ferring Family Foundation, Ann R. Ruwitch and John Fox Arnold, and the Whitaker Foundation. The exhibition publication is underwritten by the Jessica and Kelvin Beachum Family Collection. Special thanks to Lehmann Maupin. The artist talk is sponsored by the Robert Lehman Foundation.

Dominic Chambers: Birthplace is organized for the Contemporary Art Museum St. Louis by Wassan Al-Khudhairi, former Ferring Foundation Chief Curator.



Dominic Chambers. Courtesy the artist and Lehmann Maupin. Photo courtesy Daniel Kukla.

Creative Kinship

MAYDAY's Aya Kusch speaks with Dominic Chambers about his path to becoming an artist, his influences, and his love of reading.

Aya Kusch: How did you discover your own creativity? What was your experience with art as a child, and what propelled you to pursue it as a serious career path as an adult?

Dominic Chambers: Like many young boys growing up in the late '90s and the early 2000s, I fell in love with the classic animated television shows of that time; *Dragon Ball Z*, *Yu-gi-oh*, *Pokemon*, etc. I spent hours on end drawing and recreating characters similar to the characters I appreciated in those shows. Although, my family was quite poor and we never had white drawing paper casually laying around the house. To solve this problem I would tear the blank pages found in books between the cover and introduction. I never expected that the stories within those books would influence my work as an adult.

My introduction to the world of art was during my school trips to the St. Louis Art Museum. I always loved those field trips. The classrooms I went through during my childhood also had interesting pictures on the walls too. Outside of that, I didn't grow up going to the art museum or galleries a lot. My family had other concerns to navigate. So I relied a lot on my imagination and the small amounts of knowledge I gathered from the art museum and various books I consumed. I remember being obsessed by Monet.

As for pursuing art as a career, that's a funny story because I didn't know I wanted to be an artist. But after a push from an ex-girlfriend, I decided to take some art classes at the Florissant Valley Community College in Ferguson. While I still hadn't decided to pursue art as a career, I just knew that whatever I pursued, I wanted to be great at it. It wasn't long before I learned of an artist named Aaron Fowler. Aaron was a Black artist from a similar economic background as I did and he had gone to Yale to pursue his master's in painting. From that moment,

I knew that pursuing a life in the arts could be a possibility. I set forth and never looked back.

AK: What inspires you? Do you seek out inspiration, or is it more accidental?

DC: I would say, music and books are huge inspirations. I enjoy Thundercat and Parliament-Funkadelic, Coltrane, Soundgarden, Kid Cudi, and Rihanna, a lot. In addition to their musical talents, I enjoy their unique artistic perspectives. I love learning about where their music and art comes from. Even with writers—I loved learning about the influences that helped Marquez write *100 Years of Solitude*. Honestly, I think that's what fuels me the most—listening to how people experience and view the world. I'm a junkie for artists' lectures and books. For me, the ability to express the complexities of your experiences creatively is so exciting. I mean, I also get a lot of inspiration from slothing around in my living room too though. So I guess inspiration can come from anywhere.

AK: What is your relationship like with books and reading?

DC: I was introduced to books early on. My sister, Deanna, would take me to the library with her as a kid and I remember being so amazed at the space of the library. There were towers of bookshelves everywhere and on those bookshelves were numerous books! All different colors and with different fonts and titles. I loved going with her. Oddly enough, I think that libraries have always had some sort of close proximity to my life despite my personal circumstances.

Excerpted and reprinted with permission from MAYDAY. Originally published as "Always Show Up: An Interview with Artist Dominic Chambers by Aya Kusch," MAYDAY, June 11, 2021.

Justin Favela

Ruta Madre



Justin Favela, *Gypsy Rose Piñata*, 2017. Found objects, cardboard, styrofoam, paper, glue, 5 × 19 1/2 × 6 1/2 feet. Courtesy the artist. Photo courtesy Petersen Automotive Museum.

Known for his vivid large-scale murals and sculptures, Las-Vegas based artist Justin Favela presents a new site-specific installation and solo exhibition at CAM. The installation features the artist's bold, colorful designs and signature piñata paper technique on the museum's 60-foot Project Wall. Favela's works are inspired by art history, community, celebration, pop culture, and his Mexican-Guatemalan upbringing in the US. Drawing inspiration from traditional Mexican or Latin American craft, Favela's technique involves thousands of pieces of hand-cut tissue paper applied as if brushstrokes of paint. The resulting murals are vibrant and monumental symbols of Latinx joy and visibility. The exhibition also includes a new video work as part of CAM's outdoor Street Views projection, on view from dusk to midnight every night. As part of his socially-engaged practice, Favela activates his artwork by hosting Family Fiestas at museums and in unexpected locations. The artist and his family will present a Family Fiesta at CAM during the fall exhibition season, inviting hundreds of guests to participate in traditional Mexican and Guatemalan games and activities.

This exhibition is generously supported in part by the National Endowment for the Arts, Nancy and Kenneth Kranzberg, and the Whitaker Foundation. Street Views is generously supported by Gateway Foundation and the Whitaker Foundation. The artist talk is sponsored by the Robert Lehman Foundation.

Justin Favela: Ruta Madre is organized for the Contemporary Art Museum St. Louis by Misa Jeffereis, Associate Curator.

NATIONAL
ENDOWMENT for the ARTS
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Joy as a Radical Act



Rebecca Sutton of the National Endowment for the Arts asks Justin Favela about his inspiration, process, and how his identity informs his practice.

Justin Favela. Photo courtesy Mikayla Whitmore.

Rebecca Sutton: How did your signature piñata style develop?

Justin Favela: It kind of naturally happened. I was in art school, and I was trying to make some work about my identity. The piñata was the perfect symbol to express it. As a Latino living in the Southwest with Guatemalan and Mexican heritage, I was looking for a symbol that encapsulated that kind of Americanized Latinidad. The piñata was the perfect thing because a lot of Mexican culture and symbols and traditions have been appropriated by people in the United States. The piñata was the perfect shortcut to say so many things in a fast gesture.

RS: Can you elaborate more on how your identity has shaped your work? I was also wondering whether your creative process has in turn made you rethink your identity in any way?

JF: When I first started making art, it was a response to what people thought my identity was. Growing up with my Guatemalan family, the default Latino in the Southwest is Mexican, so a lot of my identity was erased. Everybody just assumed that I was just Mexican or a Mexican American or a Chicano, which I didn't identify as for years. So I was making work about that, but the message really wasn't coming through. I realized I was making art for art people instead of for myself. That's when I kind of honed in on kind of expressing my own Latinease through the work and making bolder statements about critiquing the erasure of so many different types of Latinos.

RS: You've spoken before about the concept of bringing joy to museums. Why does that feel like such a radical act?

JF: When it comes to the art world, a lot of times people of color—specifically Black people and Latinos—are only

given space to express ourselves when it's about trauma or it's about our biography. So making work that's about joy is radical.

RS: What do you think needs to happen that would prompt spaces to accommodate every aspect of every person?

JF: What needs to happen is that Latinos and people of color in the United States need to be looked at as multidimensional humans and not animals. We feel like we're savages, as we're portrayed a lot in films. We need to keep having conversations. We need to be able to tell our stories and share our joy.

RS: Where do you look for inspiration?

JF: My biggest influences are my family and my friends. And I love pop culture, so I get a lot of influences from there. Also, things that I've been reprimanded for, or felt bad about before, like, "Oh, you take up too much space. You're too loud." Or a lot of times within the art world, there's a certain reverence for certain artists. For example, this last exhibition I did in Fort Worth, Texas, I did a replica of an Alexander Calder. He's so revered, and his work is so elegant and untouchable. So I proposed the idea of making it look like nachos, because the Alexander Calder was made out of triangles so it looked like chips to me. Doing this tongue-in-cheek piece called *Nacho Calder*, it really turned the focus back on the viewer and showed them that this work is actually really fun, and I'm claiming it as my own by making my own version of it. I think that's really what drives me.

Excerpted and reprinted with permission from the National Endowment for the Arts. Originally published as "Art Talk with Justin Favela," National Endowment for the Arts Blog, September 25, 2019.



Ruth Reese, "All that remained of Daphne was her shining loveliness" (Ovid), 2014. Porcelain, paint, wire, glaze. Collection of Bill Perman and Deb Krause. Photo courtesy Patricia Sheppard.

Ruth Reese Metamorphosis

presented by
Teen Museum Studies

For the 2023 Teen Museum Studies program, high school participants were guided through a competitive application review process and selected St. Louis-based artist Ruth Reese to present a new exhibition of works at CAM. Reese is a sculptor with over 20 years of experience teaching and creating art. She uses clay and repurposed materials to create imaginative, hand-made pieces that further her connection with the earth. Through her work she explores the idea of metamorphosis by combining humans, animals, and plants into single forms. Reese's sculptures take inspiration from Greco-Roman mythology and personal experiences, which she uses to express the importance of transformation and how one must view change as integral to life.

Teen Museum Studies is a summer intensive internship that engages high school students in direct exposure to museum careers, develops collaboration and critical thinking skills, and offers the chance to select and work with a local artist to organize an exhibition that premieres at CAM in September. This immersive program provides avenues for artistic engagement beyond studio practice and hands-on experience working with artists, museum staff, and creative peers.



Ruth Reese. Photo courtesy the artist.

Teen Museum Studies is generously supported in part by The Strive Fund; Anonymous; Crawford Taylor Foundation; Mary Ranken Jordan and Ettie A. Jordan Charitable Foundation; Reinsurance Group of America, Inc.; and Terry D. Weiss, MD, Youth Education Endowment Fund.

Ruth Reese: Metamorphosis is organized for the Contemporary Art Museum St. Louis by Caelen Brown, Corinne Farrill, Anthony Holmes, Maline Jackson-Austell, Fern Kanak, Finn Kanak, Ivy Kanak, Salem Lambert, Cozette Mothershead, Ava Swan, Mars Vance, Frankie Williams, and Jacob Williams, with support from Brandon Barr, Teen and Adult Programs Manager.

Spring/Summer 2024
Mar 8–Aug 11



Paul Chan, *2chained or Genesis and Nemesis*, 2019. Nylon, fan, screenprint, tarp, synthetic woven fabric, 87 × 113 × 82 inches. © Paul Chan. Courtesy the artist and Greene Naftali, New York. Photo courtesy Zeshan Ahmed.

Paul Chan Breathers

New York-based artist, writer, and publisher Paul Chan came to prominence in the early 2000s with vibrant moving image works that touched upon aspects of war, religion, pleasure, and politics. Around 2009, following a decade of art-making, Chan embarked on a self-imposed break, turning his attention to experimental publishing and the economics of information by founding the press Badlands Unlimited. Taking the notion of a “breather” as its organizing principle, this exhibition surveys Chan’s activities since his voluntary break from that point to the present. *Paul Chan: Breathers* includes a wide range of the artist’s creative output, including a new series of kinetic sculptures and a collection of radical publications produced by Badlands Unlimited, including paperbacks, e-books, zines, GIFs, and books on stone tablets. The exhibition is accompanied by a catalog created in close collaboration with the artist, designed and published by the Walker Art Center.

This exhibition is made possible by Teiger Foundation. This exhibition is generously supported in part by Emily Rauh Pulitzer and the Whitaker Foundation.

Paul Chan: Breathers is organized by the Walker Art Center, Minneapolis and curated by Pavel Pyš, Curator, Visual Arts; with Matthew Villar Miranda, Curatorial Fellow, Visual Arts. The Contemporary Art Museum St. Louis exhibition is organized by Misa Jeffereis, Associate Curator.

Teiger Foundation

Leaning into Unpredictability

New York Times writer Ted Loos previews Paul Chan's sweeping exhibition *Breathers* at the Walker Art Center, which travels to CAM in March 2024.

The title of a forthcoming exhibition at the Walker Art Center in Minneapolis, *Paul Chan: Breathers*, has at least several meanings, reflecting the artist's talent for wry understatement. For starters, it refers to one of the series by Mr. Chan featured in the show, which has about 40 works and will be on view November 17 to July 16, 2023.

The nylon figures in works like *Katabasis* and *Trithagorean Hoga* (both from 2019) are inflated by fans—breathing, in a way—a concept that will be familiar to anyone who has seen flailing forms in front of various roadside businesses.

"I'm glad the Walker wants their space to feel like a used car dealership," the Brooklyn-based Mr. Chan joked recently.

A closer look at the fan-powered pieces, however, reveals that they have a fine art inspiration—Henri Matisse's *The Dance* and other works by the French master—with the linked figures seeming to grasp each other as they move.

For Mr. Chan, 49, *Breathers* also refers to the idea of a respite. He had established a name for himself for his pointed video installations and animated pieces, including 2004's *My birds ... trash ... the future*. But in 2009 he decided to check out of the art world, a break that lasted several years.

"It felt like a job, and I just didn't want a job," said Mr. Chan, who went into publishing, starting the company Badlands Unlimited.

In the current era, his breather may resonate with viewers. "We started thinking about the show in 2020, before pandemic burnout and the great resignation were terms yet," said Pavel Pyš, the Walker curator who organized the show. "But it became impossible not to think about it through that lens."

As Mr. Pyš put it, "If you gathered what he has made since 1998, it would look like a group show." He added, "What I admire about Paul is that he's a shape-shifter."

"It's really my way of animating without having to look at a screen," he said of the movement in the *Breathers* series. Years spent at his computer making videos took a toll. "I just couldn't do it anymore," Mr. Chan said.

Another series in the Walker show features sculptures made of electrical cords and outlets that have been strung together, which the artist said was another attempt to break down his earlier projections to their component parts, referring in this case to the power source.

But as his break from creating art suggests, Mr. Chan has never had anything close to a career plan; leaning into unpredictability is also a feature of the *Breathers*.

"Their movement is precisely choreographed in one way," Mr. Pyš said. "But there's also this element that is out of control."

"We want all our parts to come to a whole, but life is rarely that," Mr. Chan said. "I'm interested in our capacity to make friends with the irreconcilable and the contradictory."

Excerpted and reprinted with permission from the New York Times. Originally published as "Air-Powered Art from a Newly Minted Winner of a 'Genius Grant,'" New York Times, October 19, 2022.



Paul Chan, *Untitled (Trasher)*, 2019. Muslin, nylon, polyfil, wire, wood, Y.P. plastic bag, Opening Ceremony tote bag, jersey knit, 62 1/2 × 21 × 11 3/4 inches. © Paul Chan. Courtesy the artist and Greene Naftali, New York. Photo courtesy Zeshan Ahmed.

Year in Review



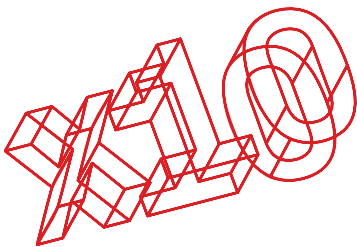
Exhibition Highlights

Fall/Winter 2022–23

The 10th edition of the celebrated Great Rivers Biennial, a major survey of digital and multimedia works by Jacolby Satterwhite, and thought-provoking contemporary art from acclaimed local and global artists were all on display this year at CAM.

28 Year in Review

Great Rivers Biennial



The Great Rivers Biennial is made possible by the Gateway Foundation.

GATEWAY FOUNDATION

Best Museum 2022

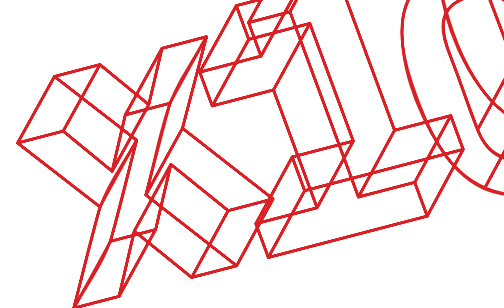
“The Contemporary Art Museum St. Louis doesn’t have a permanent collection—and that’s what makes it special. The Midtown venue is able to present a nimble selection of shows because none of its resources are expended toward collection. Noncollecting also means that every exhibition the museum puts together is responsive to the moment it is set within. Many of the artists presented within the museum are on the upswings of their careers and new to St. Louis audiences.”
Riverfront Times, September 2022



Visitors enjoy Yowshien Kuo: *Sufferingly Politely* as part of Great Rivers Biennial 2022: Yowshien Kuo, Yvonne Osei, Jon Young during the fall/winter 2022–23 season. Photo courtesy Will Driscoll.

Yowshien Kuo: *Sufferingly Politely*

“It means a tremendous amount to me emotionally [to exhibit in a St. Louis Biennial]. In a sense, I saw the show at CAM as my NBA playoffs.” Yowshien Kuo quoted in *Ruckus*, November 2022



Yvonne Osei: Brainchild

“Every two years, the *Great Rivers Biennial* showcases some of the most exciting emerging creators in the St. Louis area. This tenth edition has three artists grappling with complex issues, including... Yvonne Osei, [whose] installation involving photo-video work and textiles considers the marginalization of cultures in the United States.” *ArtDesk*, November 2022



Yvonne Osei: *Brainchild*, installation view, *Great Rivers Biennial 2022*: Yowshien Kuo, Yvonne Osei, Jon Young, Contemporary Art Museum St. Louis, September 9, 2022–February 12, 2023. Photo courtesy Dusty Kessler.

Jon Young: The Other Side of Quicksand

“[Young] spotlights recognizable symbols of Americana—such as cacti and picnic tables—but turns them mystifying with iridescent hues and unconventional materials, such as authentic desert sands and upholstery. ‘I thought about the show as a spectacle, site-specific work,’ Young says. ‘I pulled sands from either coast to this place that is considered [the] Gateway to the West.’” *Riverfront Times*, September 2022



Jon Young: *The Other Side of Quicksand*, installation view, *Great Rivers Biennial 2022*: Yowshien Kuo, Yvonne Osei, Jon Young, Contemporary Art Museum St. Louis, September 9, 2022–February 12, 2023. Photo courtesy Dusty Kessler.





A visitor explores *We didn't ask permission, we just did it...* during the fall/winter 2022–23 season. Photo courtesy Wil Driscoll.

We didn't ask permission, we just did it...

"In September, [guest curators Manuela] Paz and [Christopher] Rivera organized a sprawling exhibition at the Contemporary Art Museum St. Louis (CAM) that reimagined a series of seminal projects staged in Puerto Rico between 2000 to 2016. The CAM show bears a title that could double as an Embajada mission statement: *We didn't ask permission, we just did it...*" *Artnet News*, November 2022



Mona Chalabi: *Squeeze*, installation view, Contemporary Art Museum St. Louis, September 9, 2022–February 12, 2023. Photo courtesy Dusty Kessler.

Mona Chalabi: Squeeze

"Unmanipulated statistics don't lie, and Chalabi's provocative drawings amplify basic facts about our policies, economics, culture and social services that we might otherwise simply skim over in a column of numbers and printed data. In America's current state of affairs, Chalabi's voice, visualizations and dedication to facts are more critical than ever." *KC Studio*, August 2022



Sukanya Mani: *Weight of Shadows*, installation view, Contemporary Art Museum St. Louis, September 9, 2022–February 12, 2023. Photo courtesy Dusty Kessler.

Sukanya Mani: Weight of Shadows Presented by Teen Museum Studies

"One of my goals is to reach middle school and high school students and educate them about domestic violence. I felt very honored, and it had a special meaning to have the work chosen by younger people." Sukanya Mani quoted in *St. Louis Post-Dispatch*, September 2022



New Art in the Neighborhood and LEAP Middle School Initiative: *New Perspectives*, installation view, Contemporary Art Museum St. Louis, September 9, 2022–February 12, 2023. Photo courtesy Dusty Kessler.

New Art in the Neighborhood and LEAP Middle School Initiative: New Perspectives

High school artists participating in NAN and middle school artists in the CAM's LEAP program were back in the museum creating standout works this past year. NAN participants worked on a collaborative large-scale painting and developed skills in drawing, sculpture, and chance-based compositions. LEAP artists explored playful forms of self-expression through artist trading cards, surrealist portraits, and zines.

Spring/Summer 2023



Jacolby Satterwhite:

Spirits Roaming on the Earth

"Some of the mediums that I use come from my personal histories—memorabilia, family photos, my mother's drawings and sound recordings. The baseline of my work is personal, but it also talks about social issues, environmental issues, philosophy and more. It doesn't address the past; it's about today—and tomorrow." Jacolby Satterwhite quoted in *Explore St. Louis*, February 2023

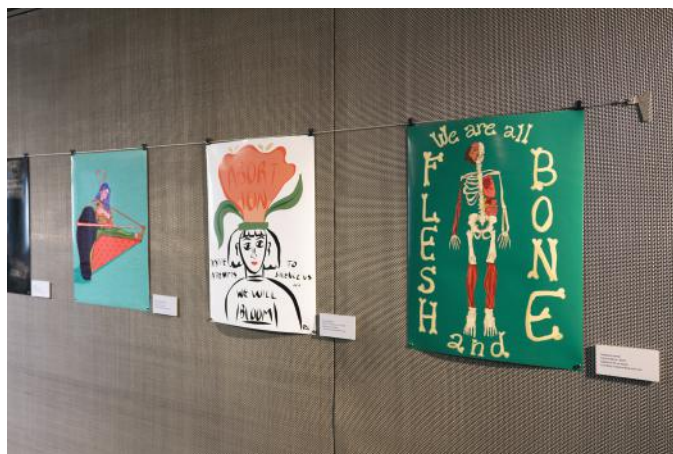
Jacolby Satterwhite: *Spirits Roaming on the Earth*, installation view, Contemporary Art Museum St. Louis, March 10–August 13, 2023. Photo courtesy Dusty Kessler.



ArtReach: *Tales from North St. Louis*, installation view, Contemporary Art Museum St. Louis, March 10–August 13, 2023. Photo courtesy Dusty Kessler.

ArtReach: Tales from North St. Louis

"A lot of these young people [from Sumner and Vashon High Schools] really are the future of art, and they need your encouragement to see themselves in that way. The work they are doing is just dynamic and incredible." Resident Teaching Artist Bharat Ajari on *HEC-TV*, May 2023



CRXLAB x CAM: *Artwork for Equity*, installation view, Contemporary Art Museum St. Louis, March 10–May 14, 2023. Photo courtesy Dusty Kessler.

CRXLAB x CAM: Artwork For Equity & Collective Impact

CAM presented two exhibitions in collaboration with Creative Reaction Lab in the spring/summer season. *Artwork for Equity* featured a selection of posters created by young Black and Latinx designers and artists whose works promote inclusion, equity, liberation, and justice. *Collective Impact: Building Beautiful Community* included a new community-driven art project developed by members of the Collective Impact cohort in concert with artist Mee Jey.

Program Highlights

Always new and exciting, CAM's wide range of programs offered activities to delight the eye and mind of visitors of all ages.



Great Rivers Biennial 2022 artists Yowshien Kuo, Yvonne Osei, and Jon Young discuss their work. Photo courtesy Wil Driscoll.

Artist Talks

Audiences heard from and took part in live discussions with Mona Chalabi, Sukanya Mani, Jacolby Satterwhite, and *Great Rivers Biennial* artists and jurors.



Workshop participants watch artist Monica Rodriguez create a seed grenade. Photo courtesy CAM staff.

Workshops

In the fall, museum visitors got their hands dirty with Monica Rodriguez, an artist in *We didn't ask permission, we just did it...* who taught participants how to make seed grenades in the courtyard. In the spring, CAM welcomed Midwest Artist Project Services co-founder Brigid Flynn, who offered a workshop to artists interested in applying for the 2024 Great Rivers Biennial.



Photo courtesy Bulrush.

Feast Your Eyes

Members enjoyed an unforgettable dining experience inspired by the Museum's current exhibitions. In the dark days of winter, two-time James Beard semifinalist Chef Rob Connoley of Bulrush presented a cozy, comforting meal that focused on foraged and local foods rooted in Ozark traditions.

Get Out the Vote

CAM staff and volunteers worked hard this year to get out the vote! To expand opportunities for participation in the 2022 general elections, CAM staffed informal info sessions where eligible Missouri voters could stop by and learn about the voter registration process, register to vote, or have an eligible absentee ballot notarized.

Tours

CAM tours continued to expand into both virtual and on-site events this year. CAM welcomed Devon Whitmore, a Deaf artist and educator, for a virtual tour in American Sign Language of *Jacolby Satterwhite: Spirits Roaming on the Earth*.



Artist Casper Levi at CAM's annual Black Friday Ball & Marketplace. Photo courtesy CAM staff.

Black Friday Ball

In its fourth year, the Black Friday Ball was once again hosted by activist and drag legend Maxi Glamour. In addition to its signature marketplace, performances, and ball, the event included free on-site HIV testing, Mpox vaccinations, and Covid boosters from Vivent Health. Trans Housing Initiative St. Louis provided rental assistance to BIPOC trans communities in need.



Jon Young discusses his art with members during an In the Studio tour. Photo courtesy CAM staff.

In the Studio

Members joined *Great Rivers Biennial 2022* artists Yowshien Kuo and Jon Young in their studios for a behind-the-scenes look into their practice and an evening of fascinating conversation.



Families enjoy a Play Date. Photo courtesy Chris Bauer.

Play Dates and Family Day

Connecting artmaking with music, dance, and other performances, Play Dates and our annual Family Day provide a whole new way for CAM's youngest visitors to enjoy our space! Play Dates offer family-friendly events the second Saturday of each month, and Family Day activates the museum inside and out with fun art activities for all ages.

First Friday

This popular monthly event became more interactive than ever this year. First Friday revelers sampled bespoke beverages with Chris LeBeau of Decoding Cocktails, created art that celebrates queer legends and history makers, and checked out a live taping of Speak Up St. Louis podcast, among other delightful after-hours activities.

RE: Worldbuilding through Performance

Inspired by Jacob Lawrence's immersive worlds, Professor Marlon M. Bailey, Maxi Glamour, and Julian Kevon Glover, PhD led a conversation on the power of performance to transcend limitations. The event included such topics as queer theory, Black LGBTQ cultural formations, performance, and more.



Lawrence Hudson-Lewis, Director of Prevention at Project ARK, speaks at Day With(out) Art. Photo courtesy CAM staff.

Day With(out) Art

In commemoration of World AIDS Day on December 1, CAM hosted *Day With(out) Art: Being and Belonging*, an annual program in support of community building and collective care. The event featured opening remarks from Lawrence Hudson-Lewis, Director of Prevention at Project ARK; a ball-inspired performance; and a screening of seven videos produced by Visual AIDS that highlighted under-told stories from the perspectives of artists living with HIV across the world.



still/here, 2000. USA. Directed by Christopher Harris. Film still courtesy the filmmaker.

Film Screenings

In partnership with Straight Facts STL and the annual Whitaker St. Louis International Film Festival, CAM welcomed an exciting roster of films this year. Screenings included *Straight Facts*, *Uyra: The Rising Forest*, *The Sound She Saw*, *On the Bridge*, and *still/here*, which featured an audience Q&A with director Christopher Harris.



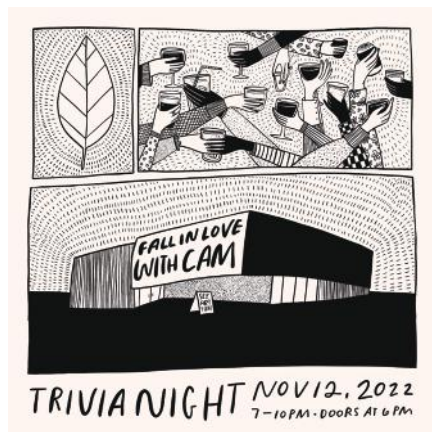
Composer Tre'von Griffith discusses his opera *Madison Lodge* with host Meko Lee Burr at Artwork and Arias. Photo courtesy CAM staff.

Artwork and Arias

CAM's performance space was lit up with this year's Artwork and Arias program, featuring a sneak peek of Tre'von Griffith's opera *Madison Lodge*. The event brought together ball culture, opera, and the visual arts in an unforgettable night, co-presented by Opera Theatre of Saint Louis.

Special

Events



Fall in Love with CAM Trivia Night. Design courtesy Catie Metz.

Fall in Love with CAM Trivia Night

It was a full house at CAM's annual trivia night fundraiser. Supporters turned out to throw down, raising over \$6,500 in support of CAM's education programs. Sarah Fenske, Executive Editor of Euclid Media Group, emceed the event and led a spirited night of pop culture, art, and general trivia questions. All proceeds benefited CAM's youth arts education programs in schools and on-site, including ArtReach, LEAP Middle School Initiative, New Art in the Neighborhood, and Teen Museum Studies. These immersive programs provide opportunities for young people to learn from regional, national, and international artists and culminate in professionally installed student exhibitions at CAM.



This year's Dada Ball & Bash offered guests the ultimate digital discothèque. Photo courtesy Wil Driscoll Photography.

Dada Ball & Bash: Future Fantasy

Dada revelers didn't think twice about showing up and showing out at this year's fantasy-filled fundraiser. With an invitation to "live out your future fantasy," the 2023 Dada Ball & Bash brought the digital discothèque to the heart of St. Louis. The fundraiser's theme was inspired by *Jacolby Satterwhite: Spirits Roaming on the Earth*—an exhibition with dream-like virtual worlds that made an imaginative and irreverent match for this year's event. Many guests embraced the cyber theme wholeheartedly by arriving in fantasy-forward costumes, while enjoying dining and dancing at The Hawthorn in the Locust District of Downtown West.

Dada Ball co-chairs Shereen and Michael Fischer welcomed guests and spoke about the future-forward theme as intertwined with "CAM's future in our community." Guests were encouraged to give to CAM's dynamic range of exhibitions, public programs, educational activities, and community initiatives in an

event that generated more than \$400,000 through ticket sales, the Fund the Need auction, and sponsorship revenue.

During the auction, emcee Rene Knott—morning anchor for "Today in St. Louis" on KSDK—rallied guests to raise their paddles in support of school and community programs like New Art in the Neighborhood and LEAP Middle School Initiative. Over the course of twenty minutes, more than \$170,000 was generated to support CAM's artists, exhibitions, community initiatives, and youth arts education, making it the most successful Fund the Need auction in CAM's history.

Following the Ball many of the guests joined the revelers at the Dada Bash after-party. Entertainment included music by Umami and a performance by the legendary Omari Wiles, Founding Father of the House of NiNa Oricci, as well as local performers Dezzie aka Zizi, Fame Chanel, Jariya Ebony, Supaman Chanel, and vocals by Maven Logik Lee.

Impact by the Numbers

July 1, 2022–
June 30, 2023

Community Partners and Collaborators

21,120
Museum attendance

210,264
Virtual audience

4,352
Youth served

177
Programs + Tours
(99% free)

92
Artists hired
for programs

Schools & Universities

Carlyle High School
Carver Elementary School
Center for the Study of Race,
Ethnicity & Equity (CRE2) at
Washington University in
St. Louis
Central Visual and Performing
Arts High School
Clyde C. Miller Career Academy
High School
Eastern Illinois University
Halls Ferry Intermediate School
Hazelwood High School
Incarnate Word Academy
Ladue Horton Watkins
High School
Lincoln Middle School
Lindbergh School District
Meramec College
Nerinx Hall High School
North Technical High School
Nottingham CAJT High School
Premier Charter School
Promise Christian Academy
Saint Louis University
SIUE East St. Louis Charter
High School
St. Charles Community College
St. Joseph's Academy
St. Mary's High School
Sumner High School
The Fulton School
Vashon High School
Washington University in
St. Louis
Webster University

Community Organizations

Alpha Kappa Alpha Gems
Art Collaborative
Black Girls in Art Spaces
CannonDesign
SSM Health Cardinal Glennon
Children's Hospital
Cinema St. Louis
Claver House Summer Camp

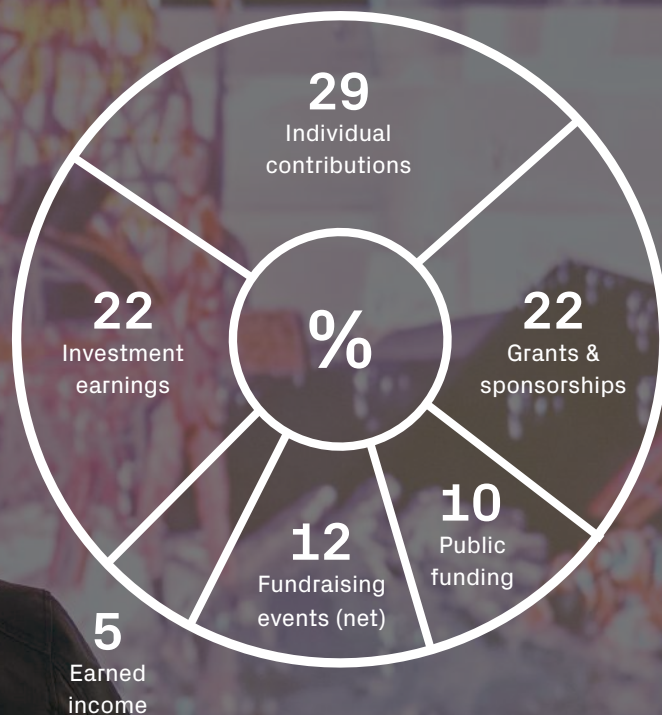
Counterpublic
Craft Alliance
Crown Center for Senior Living
DEAF Inc.
Flance Early Learning Center
FleishmanHillard
GatewayGIS
Good Journey Summer
Leadership Academy
Grand Center Inc.
International Institute of
St. Louis
Kranzberg Arts Foundation
Laclede Groves Senior Living
Latinx Arts Network
Laumeier Sculpture Park
LifeBridge Partnership
Mary Ryder Home
Midwest Artist Project Services
(MAPS)
Mildred Lane Kemper Art
Museum Student Educators
Missouri Art Education
Association Conference
Northside Workshop
Northside Youth and Senior
Service Center, Inc.
Oasis
Opera Theatre of Saint Louis
Project ARK at Washington
University in St. Louis
Qu'art
Regional Arts Commission
Saint Louis Art Museum Docents
Scott Manor Senior Community
Speak Up St. Louis
Saint Louis Art Fair
STL International Spouses /
Expat Women Group
The Luminary
Thomas Dunn Learning Center
Tower Grove Pride
Transform314
Ville Collaborative
Visual AIDS
Vivent Health
Volunteer Lawyers and
Accountants for the Arts
What Would an HIV Doula Do?

35 Year in Review

Visitors enjoy Yowshien Kuo: *Sufferingly Politely* as part of Great Rivers Biennial 2022: Yowshien Kuo, Yvonne Osei, Jon Young during the fall/winter 2022–23 season. Photo courtesy Wil Driscoll.

Annual Report

Where Funding Comes From



July 1, 2022–
June 30, 2023

Operating Revenue

Individual contributions	\$837,426
Grants & sponsorships	\$602,850
Public funding	\$283,995
Fundraising events (net)	\$539,764
Earned income	\$136,952
COVID Economic Relief	\$0
Investment earnings	\$611,382

Total operating revenue	\$3,012,369
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Operating Expenses

Exhibitions & programs	\$2,280,353
Administration	\$199,307
Fundraising	\$458,086

Total expenses	\$2,937,746
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Net Assets

Beginning of year	\$21,197,773
End of year	\$20,479,316

Where Funding Goes



Visitors enjoy the opening of CAM's spring/summer 2023 exhibitions.
Photo courtesy Wil Driscoll.

Annual Giving

July 1, 2022– June 30, 2023

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

\$100,000+

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The Andy Warhol Foundation for the Visual Arts
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The Strive Fund
Teiger Foundation



Great Rivers Biennial 2022 artists and jurors celebrate during opening weekend.

\$25,000–\$49,999

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Pam and Greg Trapp
Josephine and Richard Weil



Family Day. Photo courtesy Wil Driscoll.

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Eric Barr
Christy Beckmann
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 Jessie Miller



Visitors explore *Jon Young: The Other Side of Quicksand* during the fall/winter 2022 season. Photo courtesy Wil Driscoll.

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 Adrienne and David Piston
 Raymond Pitchford
 Sanford Poger
 Anthony Randazzo
 Amy Ravin and Eric Brown
 Jane and Bruce Robert
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 Lauren Ross and Michael Ramey



Guests experience a virtual reality installation in *Jacolby Satterwhite: Spirits Roaming on the Earth* during the spring/summer 2023 season. Photo courtesy Wil Driscoll.

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Megan and Ian Schraier
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Chris Smith
Erin Smith
Cort VanOstran
Mel Watkin and Jerry Monteith
Essica M. Zink

**deceased*

Your moment

A photograph of a man and a woman dancing together at a formal event. The woman is wearing a white dress and the man is wearing a blue tuxedo with a bow tie. They are both smiling and holding hands. The background is a blurred party scene with other guests and warm lighting.

at CAM

Photo courtesy Chloé Risto and Kevin Byerley.

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Reception & Artist Talk

Andrew Richard Hara


Friday, October 13 • 5:30-7:30 pm

Griselda San Martin

Friday, March 1 • 5:30-7:30 pm


Webster University's Kooyumjian Gallery
8300 Big Bend Blvd • Sverdrup Bldg, 2nd Floor, West Wing






Arturo Alonzo Sandoval, photo credit: Walz Photography


Fall 2023 Exhibitions
 SEPTEMBER 8, 2023 - JANUARY 20, 2024
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Sam Falls, *Spring*, 2019. Photo by ProPhoto STL.



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Sarah Bernhardt from Ten Portraits of Jews of the 20th Century, 1980

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Works left to right: *yield (tough crowd)* by Marina Peng; *Endless... (I)* by Mee Jey. Photography by Chris Bauer

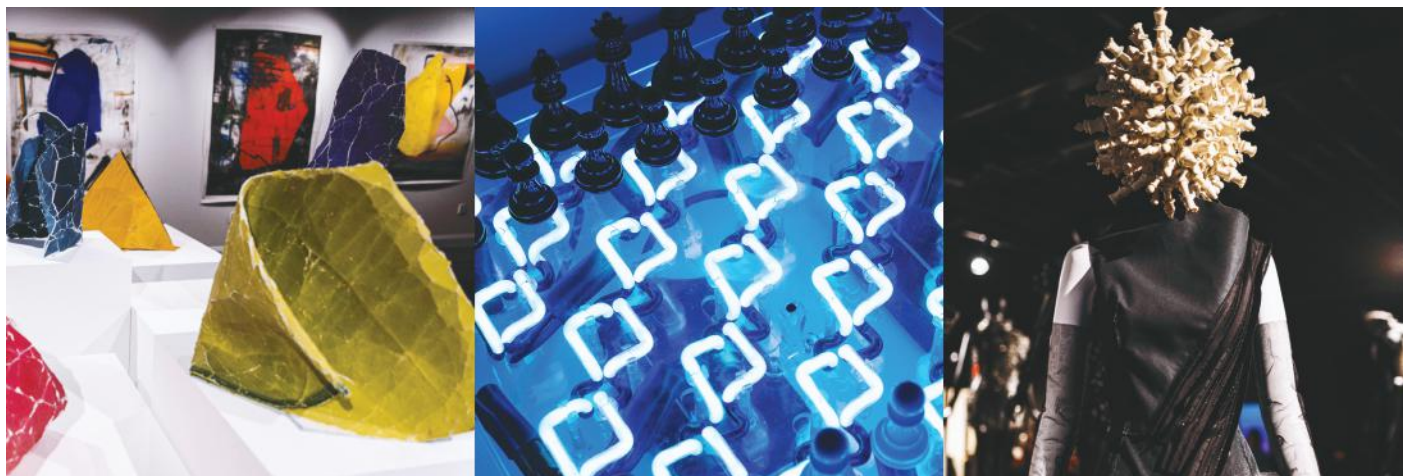
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Craft Alliance's exhibition series is funded in part by the Arts & Education Council, the Regional Arts Commission, and the Missouri Arts Council, a state agency.

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Generously supported by the Ford Foundation, the Henry Luce Foundation, and The Andy Warhol Foundation for the Visual Arts. In St. Louis, *The Culture* is made possible by the William T. Kemper Foundation.

Monica Ikegwu, *Open* (detail), 2021; oil on canvas; 48 x 36 inches; Courtesy the artist and Galerie Myrtis; © Monica Ikegwu

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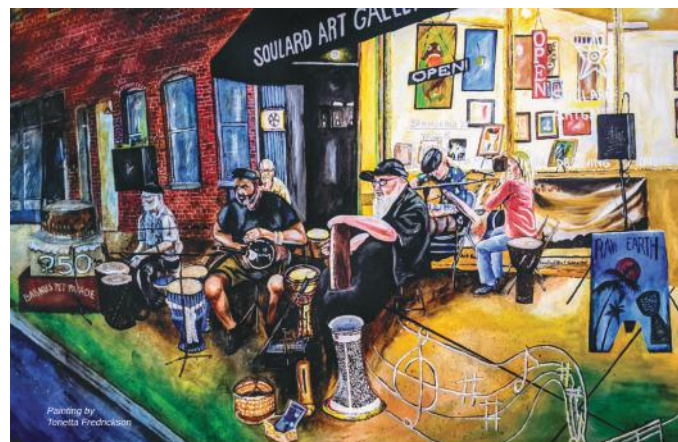


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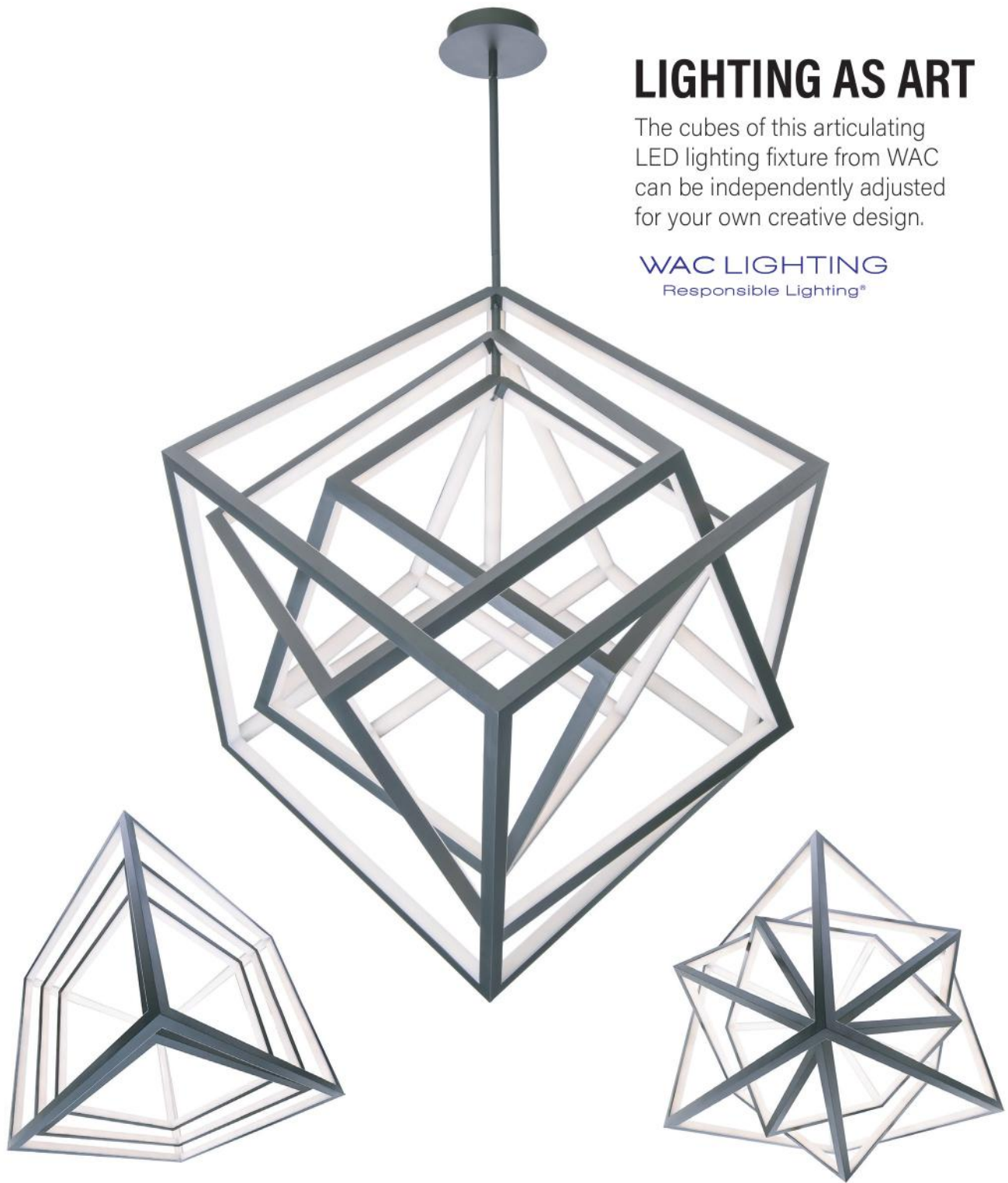
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