

The image features two large, solid black circular objects, possibly sculptures or architectural elements, resting on a light-colored, textured floor. The objects are positioned in the lower half of the frame, with one in the foreground and one slightly behind it to the right. The background is a plain, light-colored wall. In the upper left corner, there is a white rectangular box containing the word "Mesh" in a blue, sans-serif font.

Mesh

Contemporary Art
Museum St. Louis
Magazine 2019–20

Front cover
Christine Corday; *RELATIVE POINTS*,
installation view, Contemporary Art Museum St. Louis,
January 18–April 21, 2019. Photo: Dusty Kessler.

Inside front cover
GuanXiao, *7th February, 2002, JAVASTORM*, still (detail), 2018.
Single-channel video (color, sound), 3 hours. Edition 1/5 + 1 AP.
Courtesy the artist; Kraupa-Tuskany Zeidler, Berlin; and Antenna
Space, Shanghai.

About CAM

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The Contemporary Art Museum St. Louis (CAM) 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.

Generous loans of artwork to CAM exhibitions provided by 1301 PE, Los Angeles; Dr. Daniel S. Berger; Dr. Anita Blanchard and Martin H. Nesbitt; Columbus Museum of Art; DOCUMENT, Chicago; Joshua Friedman; Sibylle Friche and Daniel Quiles; Kenneth Goldberg; Jan and Ronald Greenberg; James C. Jamieson III; Kraupa-Tuskany Zeidler, Berlin; Robert Lococo; Mark McDonald and Dwayne Resnick; Metro Pictures, New York; Marianne Boesky Gallery, New York and Aspen; Massimo De Carlo, Milan/London/Hong Kong; Monique Meloche Gallery, Chicago; Sandler Hudson Gallery, Atlanta; Tanya Leighton, Berlin; and team (gallery, inc.), w Vielmetter Los Angeles.

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Board of Directors 2019–20



Lisa Melandri. Photo: Joel Conner.

Letter from the Director

Dear Friends,

CAM is a place that matters. I see how it matters every day.

I loved the weekday morning when visitors were encouraged to make charcoal sketches of the art on view for our inaugural Drawing from Observation program. Nearly every week bus loads of schoolchildren tour the exhibitions—all the tours enlivened by discussion. I've seen and heard visitors express their amazement at the quality of the photographic portraits Vashon High students made, displayed on our mezzanine. Every day I witnessed people rushing to embrace, literally, Christine Corday's sculptures, accepting our invitation to "please touch the art." Such moments matter long into the life of an individual and into the life of a city.

I recognize how we matter as each year our exhibitions appeal to wider and more diverse audiences. Jean-Michel Basquiat was a fall blockbuster. Visitors allowed themselves to be immersed in Guan Xiao's video montage, *Weather Forecast*. We've been honored to see our exhibitions travel to other venues: Amy Sherald, Sanford Biggers, and Paul Mpagi Sepuya have all gone on to thrill audiences across the country. I see CAM matter on an international scale; *Lawrence Abu Hamdan: Earwitness Theatre* was co-organized with museums in England, Netherlands, and Australia, and is now a finalist for the prestigious Turner Prize.

In the pages that follow, you'll learn about the months ahead. Site-specific installations, paintings, prints, photography, video, and sculpture by Stephanie Syjuco, Bethany Collins, Jonathas de Andrade, Derek Fordjour, Liz Johnson Artur, Ebony G. Patterson, and the Great Rivers Biennial-award winners Kahlil Robert Irving, Tim Portlock, and Rachel Youn.

Which loops us back to our beginnings. The first Great Rivers Biennial was planned in 2003, the year CAM first opened its doors, with the Gateway Foundation providing essential support from then to now and into the future. This is just one example of the extraordinary support, generosity, and care CAM has received from so many organizations and individuals since our beginnings and throughout these fifteen years. Support such as this makes us confident as we plan toward our future, as we continue to be a place that matters to more people, in more ways, in the many years to come.

Lisa Melandri
Executive Director

Visitor Grams

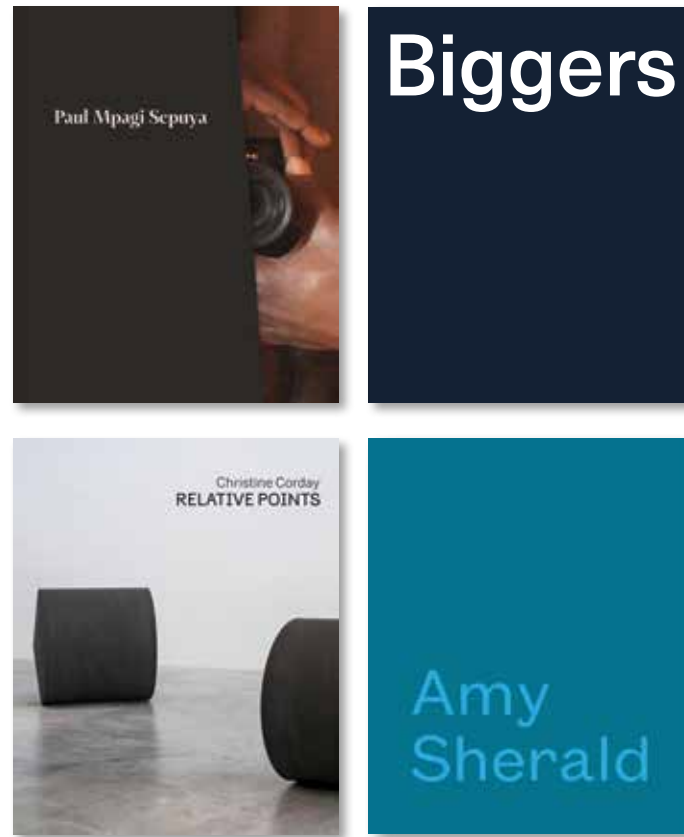
Audiences capture CAM on Instagram. Follow and tag us at @camstl.



In Print

CAM publications document our landmark exhibitions and add to the discourse on contemporary art. *Amy Sherald*, the first monograph on the Michelle Obama portrait artist, is currently in its second printing. *Sanford Biggers* documents the artist's *BAM* series—compelling sculptures and quilt paintings that honor and celebrate black victims of police gun violence in America. *Christine Corday: RELATIVE POINTS* focuses on her ambitious, site-specific installation at CAM, her first monumental sculptures made to be shown inside a museum. The monograph *Paul Mpagi Sepuya* is due in the spring, offering the artist's intimate photographs of friends, lovers, and collaborators, which challenge and deconstruct traditional notions of portraiture.

Find these and the many other books that CAM has produced at camstl.org/campublications.



Shop CAM

CAM's shop is more than a place to buy merchandise; it's a gallery of its own. While browsing the curated space you find t-shirts, totes, jewelry, cards, and more, designed by visiting and local artists. Throughout the year we invite artists to create one-of-a-kind items, including the Christine Corday 21st Century Alchemist tote bag and the Katherine Bernhardt toucan pin. In the fall, an installation by artist Reniel Del Rosario is on display, with his subversive line of souvenirs and bootlegs for sale, *Bootleg Ai WeiWei (Sunflower Seeds)* among them. In CAM's unique store you discover art to read, to wear, and to decorate your own personal art space. The shop changes as does the museum, offering essential items such as the Contemporary Baby onesie, Gender is a Drag t-shirt, *The Art Book for Children*, Basquiat "dunnies," the Emotional Baggage bag—and more things you can't live without.

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



Photo: Virginia Harold.

On Tour

CAM exhibitions are attracting diverse audiences to the museum, and museums around the world want to share these exhibitions with their audiences. When *Amy Sherald* (Crystal Bridges Museum of American Art, Spelman College Museum of Fine Art) came to Spelman, the *Atlanta Journal-Constitution* wrote, "Sherald's portraits are a glorification of the humble poetry of real people." Sanford Biggers's *BAM* series remains in the Midwest (Chazen Museum of Art at the University of Wisconsin-Madison) and then moves to New England (Tufts University Art Galleries). The intimate portraiture of Paul Mpagi Sepuya is next seen in Houston (Blaffer Art Museum). *Lawrence Abu Hamden: Earwitness Theatre*, is a co-commission between CAM, Chisenhale Gallery, London; Witte de With, Rotterdam; and Institute of Modern Art, Brisbane. The exhibition was praised by *Artforum* for "skillfully orchestrating a theatrical experience that is both edifying and unnerving," and Abu Hamdan is a finalist for the prestigious Turner Prize. Through tours and collaboration, CAM extends its vision across the globe.



Amy Sherald in front of her exhibition at Crystal Bridges Museum of American Art.

Café Culture

CAM's café is a quiet spot for an excellent cup of coffee, delightful bites, lunchtime fare, local beers, and inspired cocktails. It's also a place to gather, meet friends, and make new ones, whether for a Drink in Art happy hour or a First Friday monthly celebration. A well-lit corner, a room with a view, a charming scene for a crowd, a solitary hideaway, and always great coffee—our café is that and more. Come in. Stay awhile.

View the menu at camstl.org/cafe.



Photo: Izaiah Johnson.

Open Studios STL

Saturday–Sunday, October 19–20, 2019

Open Studios STL offers an inside glimpse into the creative production of art in St. Louis. As many as 150 local artists open their studios and art spaces to the public for one weekend only. We partner with artists, galleries, alternative spaces, art organizations, and universities in St. Louis City and County, encouraging interaction between artists and audiences within the artists' working environments. In Open Studios STL's fourteenth year, the event will kick off with an Artists Reception on Thursday, October 17, where participating artists, local art professionals, and the community are invited to celebrate the art and artists of St. Louis.

Learn more at openstudios-stl.org.



Studio of Emily Elhoffer, Open Studios STL 2018. Photo: Abby Gillardi.

See Art Together

As next-door neighbors, CAM and the Pulitzer Arts Foundation are frequently mistaken for one another, or thought to be one and the same. We figure our likenesses offer us a great opportunity to invite you to see us both together. After all, our buildings are both hallmarks of contemporary architecture. Our exhibitions change throughout the year, so you have the opportunity to take in something new, or revisit something you love as often as you like. Both museums are free, accessible, and welcoming to all. With so much in common, we have partnered on a joint advertising campaign: SeeArtTogether.org. Together, we are intimate spaces where you can spend an hour or a day. One stop. Two museums. Endless experiences.



Photo: Virginia Harold. Courtesy Pulitzer Arts Foundation.

We ♥ Our Members

As a member, you help support CAM's mission of showcasing contemporary art that is accessible for all and we want to thank you. We offer special access to our members, an open invitation to be part of the CAM scene that is ever-changing and always new. Join us for previews of new exhibitions and take part in intimate member events. You can reserve a seat at CAM's artist talks. Meet local artists in their working spaces at In the Studio. At Cocktail with the Curators share a drink and conversation with CAM's Wassan Al-Khudhairi and Misa Jeffereis. Our new Friends + Family membership allows you to share CAM with a friend or household partner. At this new level you receive early access to the highly anticipated Feast Your Eyes, where St. Louis chefs take inspiration from the current exhibitions. You also may enjoy free coffee at Stroller Tours and Play Dates. Plus, all members receive 10% discounts in our shop and café, just because you help make CAM happen.

Become a member today at camstl.org/join.



Photo: Virginia Harold.

A Wedding Backdrop

The two met at a house party in St. Louis and had an instant connection. "We love exploring and finding new places to hang out in the city," Jeff remarks. "It's actually how we came across CAM years ago." Despite having careers in law and engineering, Kayla and Jeff Gamble are drawn to the non-conformist, eclectic nature of contemporary art. This appreciation of contemporary art eventually led them to decide on CAM for a wedding venue. "The museum matched the relaxed, minimalist, and contemporary vibe we were trying to achieve," says Kayla. She supports CAM as a Junior Board member, because "It's so special to have a space that welcomes residents to an environment that they would otherwise never be exposed to." When asked about their favorite exhibitions, they include *William Downs: sometimes it hurts*, which was a backdrop to their wedding. Downs depicted a number of yoga positions in the mural, and Jeff, a yoga enthusiast, observes, "It had so many intricate details, we found ourselves finding new features every time we looked."



Kayla and Jeff Gamble in Guan Xiao: Fiction Archive Project. Photo: Abby Gillardi.

Artists Work Here

CAM regularly hires local artists for many of our programs. CAM also provides opportunities for artists to present their work and engage with audiences. We asked a few local artists to share their CAM experiences.



Dail Chambers leading an activity during Family Day Block Party. Photo: Rebecca Clark.

Tiffany Sutton

As a photographer, CAM has granted me further access into the St. Louis art communities. CAM's artist programs and initiatives such as Open Studios and ArtReach, have directly affected how I teach, talk, think, and make art. My practice is evolving and has been influenced by the visiting artists I've encountered at the Museum; they've become models for me. I attribute my artistic success to the lessons I've learned while working at CAM, whether as a Visitor Services Associate or as a teaching artist at Vashon High School, and from my co-workers, who teach and motivate me to strive for the stars.

Syrhea Conaway

Since I became the 2019 DJ-in-residence, CAM has not only ignited my overall energy as a creator and musician, but by working with the Museum's Learning and Engagement team I've been able to take new programming ideas to local schools and collaborate both with CAM and COCA (Center of Creative Arts). My residency includes performing each First Friday at CAM, which has encouraged me to challenge myself to write new music for each exhibition. Using this "ninja collaboration," I'm expanding and digging deeper into the emotional aspects of the visual art, and hoping to enhance the works through the music I've scored. It is a very challenging and fulfilling experience.

Sarah Paulsen

My experience with the Great Rivers Biennial was incredible. Because of the award, I was able to conceive a project beyond my imagination and daily practice. From the very beginning, when the jurors visited my studio, my ideas were pushed to new places. The financial resources allowed me to hire and collaborate with many new artists, as well as take time off from jobs to focus on the work. The support of the curatorial and installation staff helped me clarify my ideas, guiding and then constructing the best possible installation of the work. Behind the scenes, the institution's expertise around wall text, gallery guides, publicity, and documentation of the work gives me new resources for future projects. As an artist, I am often forced to do these tasks on my own. CAM allowed me to focus on the artwork, and as a result propelled my ideas and the project forward.

Dail Chambers

The Contemporary Art Museum St. Louis is a delight. As the summer teaching artist-in-residence I have had the opportunity to combine my love for wellness and my passion for art making. It's been a pleasure to witness young artists explore texture, sound, and body awareness. To hear their giggles and squeals while walking through the stroller tour was impactful for me because as an art-maker I am interested in how the whole audience responds to images and artwork. Working with children in a simple, streamlined experience is all it takes to ignite their senses and imagination. The Museum staff is personable and professional. As a mother, I feel comfortable bringing along my young child, something that is important to me when working with youth. Not all art institutions are making sure that the whole family is engaged. CAM is a unique gem.

Meghan Grubb

One of the most exciting aspects of working with the young artists in LEAP was observing their skepticism as we mixed up plaster and poured it sloppily into their prepared molds. But by the time we pulled the molds away from the hardened plaster, things began clicking. Their eyes brightened. It was almost as though the materials and process revealed a hidden knowledge, and all it took was a block of plaster and a molding tool to unearth it. Working alongside the young artists, I recognized and appreciated that anticipatory feeling of learning something with my hands for the first time. It was an invigorating teaching experience made possible by the well-resourced, supportive, and collaborative environment at CAM. I value the museum's attention to bringing artists to work with the community, and believe these connections strengthen and sustain creative practices both in and out of the institution.



Meghan Grubb working with LEAP Middle School Initiative students. Photo: Abby Gillardi.



Syna So Pro (Syrhea Conaway) performing during First Friday. Photo: Abby Gillardi.

A Summer to Draw

A participant in CAM youth programs since she was in middle school, Mya Stevens, now a senior at Grand Center Arts Academy, was selected for a scholarship at the School of the Art Institute of Chicago. She shares her experiences for *Mesh*.



Courtesy Mya Stevens.

New Art in the Neighborhood was one of the best programs I could have joined. I've made lasting friends and memories, and took advantage of many amazing opportunities. I have been a returning student to New Art in the Neighborhood throughout most of high school. I was also a student in CAM's LEAP program during my middle school years. One of the best opportunities I've gotten from CAM was the chance to attend the School of the Art Institute of Chicago's Early Summer College Program. I was a little shocked when José [Garza, CAM Museum Educator,] told me I'd been selected for a scholarship. I doubt that I would have even considered the program if it weren't for CAM and New Art in the Neighborhood.

I lived in a college dorm and attended a class of my choice for two weeks while building up my artistic portfolio. There was a wide range of classes to choose from, focusing on an array of different art mediums and techniques. I took figure drawing to improve my ability to accurately depict human anatomy in my work. We drew nude models who would bring their own props. The most challenging assignment was making a drawing for the program's final exhibition, in part because of the deadline pressures.

In Chicago, I saw many wonderful sights and constantly roamed the Art Institute, which was where my class was held. I met people from all over the world: China, Japan, South Korea, Colombia, and states such as Minnesota, Florida, and California, and I even met people from the St. Louis area. I enjoyed that everything was within walking distance from my dorm: Target was right across the street; Blick was right around the corner; the Sharp building was a couple blocks away as was Grant's Park. Homework was given regularly, but it wasn't nearly as suffocating as it would have been as a full-time college student—I was still able to have free time, attend parties and events at my dorm, and explore the city. The summer program was my first time venturing off on my own, and the uncertainty of living on campus during my college years has been relieved. I am very grateful for this opportunity, and I thank everyone at CAM for giving this to me.

Students who participate in New Art in the Neighborhood are eligible for three hours of college credit. For details, visit camstl.org/nan.



Tiffany Sutton working with Vashon High School students.

ArtReach Connects

St. Louis Public Schools' John Grapperhaus is a witness to the impact of CAM education programs.

John Grapperhaus has been with St. Louis Public Schools since 2000. A former art teacher, he is now Visual Art Coordinator / Springboard to Learning Coordinator, which means he develops art curricula, provides professional development, and observes, coaches, and supports all seventy visual arts instructors in the district. Also under this umbrella falls his support work for CAM's ArtReach program.

"CAM is an important resource for the public schools," Grapperhaus explains. "Seeing the museum's logo in classrooms helps in the transformation of the education experience. There's an understanding that a high level of arts education is involved when ArtReach is in a school. CAM's staff and teaching artists engage with the students as though it were a professional workshop, and students take it seriously."

In this vein, he is especially effusive of CAM's annual AP Portfolio Day, when as many as sixty students come to the Museum to receive professional critiques from art professors and artists. "CAM helps students level the playing field," he says. For most public schools, AP Portfolio is part of the curriculum, but support and resources for this program in city schools is often

very limited. "This is an opportunity for our students to engage in serious dialogue."

Grapperhaus is also enthusiastic about the Vashon-CAM partnership, which enters its third year in 2019–20, with the Museum coordinating a year-long, project based art curriculum to sophomores, juniors, and seniors, and providing local teaching artists. "I've visited the Vashon project more than once," Grapperhaus says. "Some of the artwork that has come out of those classes has become permanent or semi-permanent installations in the school. This does a lot for students' confidence, a lot for the cultural climate of the school. When students, teachers, families, and other visitors see art installations hanging from the ceiling or set in the foyer, there's a sense of pride and ownership. Vashon isn't an art school, but now students there are considering art as a major."

"CAM in the public schools makes art education more about community," he emphasizes. "These students, these schools, these neighborhoods understand they are not alone, not in a silo, not marginalized. We are made to feel that we are integral to our city and the city is integral to us. A school is not an island and neither is a museum. It is a great experience to connect our institutions together."

Learn more about LEAP Middle School Initiative, New Art in the Neighborhood, and Teen Museum Studies at camstl.org/teens.

St. Louis Alebrijes

CAM co-sponsors university students from Mexico to connect local Latinx youth to their cultures through the making of magical creatures.

For the second consecutive summer, CAM hosted student interns from the Universidad de Monterrey, Mexico, through a program funded by the Incarnate Word Foundation. The program seeks to address a lack of community resources available to Latinx youth, with CAM providing art activities for youngsters attending summer camp at St. Francis Community Services in Bevo Mill. Miriam Ruiz, School and Community Programs Manager, offers instruction, mentorship, and assistance to the student interns as they design the summer camp program.

Andrea Rodriguez Gonzalez and Paola Alejandra Arizpe Flores arrived at CAM from Monterrey in mid-June. With majors in international relations (Andrea) and international finance (Paola), the two did not have art backgrounds, but in a few days they received an accelerated course in contemporary art history from Ruiz, took part in art-

workshop training with Ruiz and José Garza, CAM Museum Educator, and brainstormed ideas for a focused art activity with the summer-camp kids.

It seemed no time at all before Andrea and Paola walked into CAM's staff office with a box-load of two-dimensional, spirit animals, *alebrijes*, constructed by the campers. The interns had designed the workshop around the popular Mexican legend of a man who dreamed of strange creatures that called themselves *alebrijes*. Inspired by his vision, he gave life to these fantastic beings through art.

The two newly experienced art instructors discussed the *alebrijes* project in CAM's courtyard on a July afternoon. The following is an excerpt of that conversation.

Andrea We wanted to teach kids about their cultural identities. How could we connect them to their roots? Instructing the children to create *alebrijes* gave them artistic freedom. They could create any animal, or any combination of animals.

Paola And we would ask them, Why this color? Why this superpower? Their answers were often based on their cultural identities.

Andrea Art is a special tool for kids' cognitive development. Kids can create links to who they are. It's their way to remember and understand where they are from.

Paola Through art, kids are allowed to imagine, and then to create and bring their imagination into the actual world. Art is a vehicle to a greater objective.

Andrea Through the experience of the internship I saw with my eyes what I'd read as theory at the university—how important community is when you are away from home. How important it is to remember the past, your music, food, and dance.

Paola I learned Mexico is all over the world.

Visit camstl.org/stfrancis to view the students' *alebrijes*.



Andrea Rodriguez Gonzalez and Paola Alejandra Arizpe Flores.



Liz Johnson Artur, *Untitled (PDA)*, 2018. Chromogenic photograph, 24 x 20 inches. Courtesy the artist. © Liz Johnson Artur

Year Ahead

Stephanie Syjuco Rogue States

Working across a variety of media, Stephanie Syjuco—born in Manila, based in the Bay Area—explores the complicated ways in which we understand such politically charged concepts as citizen, immigrant, nationhood, and identity. Central to the exhibition is her installation *Neutral Calibration Studies (Ornament + Crime)*, an array of objects and images that build up encoded narratives relating to the colonized and the colonizer, modernity and tradition, reality and artifice. In line with these themes, the installation *Rogue States* is made up of twenty-two reproduced flags originally used in Hollywood and European films to represent fictional enemy nations through the lens of the West. The photographic series *Cargo Cults* revisits historical ethnographic studio portraiture via a fictional display. For a new site-specific installation for CAM, Syjuco will take the “living exhibits”—recreated villages with native inhabitants—of the 1904 St. Louis World’s Fair as a point of departure toward an examination of the history of photography, its power, and multiple social and political implications.



Stephanie Syjuco, *Neutral Calibration Studies (Ornament + Crime)* (detail), 2016. Wooden platform, neutral grey seamless backdrop paper, digital adhesive prints on lasercut wooden props, dye-sublimation digital prints on fabric, items purchased on eBay and Craigslist, photographic prints, artificial plants, live plants, neutral calibrated gray paint, 10 × 20 × 8 feet. Courtesy the artist.

Who Belongs?

Stephanie Syjuco spent time in St. Louis over the summer researching local archives for her new, site-specific installation at CAM. Syjuco took a break from her research to speak with Wassan Al-Khudhairi, Chief Curator, and Eddie Silva, Communications Specialist, for *Mesh*.

When did you discover links between your Philippine heritage, immigration, and American perceptions of “others”?

I grew up in the San Francisco Bay area, which is an incredibly diverse city and region in a predominantly immigrant community. So being foreign-born wasn’t really something at the forefront of my thinking. Maybe if I’d grown up in a city in which there wasn’t such a strong presence of immigrants, then I might have felt like I didn’t fit in. But in the Bay Area it was such a given that everyone was from somewhere else. What I didn’t realize then, and didn’t realize until college and onwards, was that there was a perceptual divide in other parts of the country—that not being “from here” could be seen as a liability.

I think there’s a very specific predicament with Asian Americans, where there’s this notion of being the perpetual foreigner in your own country. So even if your family has been here for generations—you can think about Chinese Americans or Japanese Americans—the question always comes up, “Well, where are you really from?” As if you do not belong here. I’ve come to think about this more since American immigration policies have changed and who is considered of this country.

Where and how did photography enter your practice?

Most of my installations are composed of hundreds of objects. They would only exist when exhibited and afterward would have to disappear because I had no place to store them. The only way that these projects could live on was through documentation. So as I was photographing them, they started turning into visual tableaux, and I started making sculptural works specifically to be photographed. I was also thinking about how photography has a really strong history attached to the idea of documenting reality, and that it somehow captures what’s actually there. By manipulating photos or digitally changing them, you tinker with that perception of reality. Historically, photography has been advantageously used by the people who could afford to take photographs—those who were documenting travel to other countries, and this includes colonial endeavors. Many historical photographs are incredibly constructed and create a particular narrative of power from the perspective of the colonizer.



Stephanie Syjuco, *Cargo Cults: Head Bundle*, 2016. Archival pigment print, 40 × 30 inches. Courtesy the artist and Catharine Clark Gallery.

You’ve talked about taking things, objects, images from the past and bringing them into the present. What are the things that you hope people will think about when they’re looking at work that links the past with the present day?

I’m really trying to make a bridge between what we see as recent or even distant history with how we view immigrants as outsiders today. Narratives shift depending on the politics. What I want to try to focus on is that the “outsider” has always been present, and may not consider themselves as outsiders. Notions of who gets to speak for American culture could be a complete construction.

Bethany Collins

Chorus

For multidisciplinary artist Bethany Collins, language is an obsessive preoccupation. Language is both her subject and primary material—from dictionaries and classified ads to patriotic songs and bureaucratic reports. Language is also a prism through which she explores American history and the nuance of racial and national identities. This exhibition offers insight into her unique practice: conceptually-driven work which struggles insistently with the duality of language, its potential and its inevitable failure to make sense. Collins employs language as a tool for dismantling larger systems, resisting the assumption that language is settled law. She physically excises, often with a Pink Pearl eraser, words from texts, emphasizing the materiality of language. Paper is torn, words smudged and obscured. Opposing translations or idioms remain legible—poetically charged through their isolation—while all other meaning exists only in trace and residue. Her work contains paradox: her care of the page indistinguishable from destruction; erasure leads to exposure—contradictions left standing.

Traces of Language

Bethany Collins received the Hudgens Prize—the \$50,000 award is one of the largest given to an individual artist in the nation—in 2015. Buzz Spector, Washington University in St. Louis emeritus professor, served as a juror and spoke to her after the award was announced.

Your work has a special quality of found language subjected to acts of erasure that never really obscure our sense of where these texts were taken from. This kind of “failed” erasure is reminiscent of the device in philosophy called *sous rature*, where contradictions in a text are preserved in print but struck through by a line that still allows them to be read. Do you mean for these erasures to expose contradictions?

Yes. Absolutely. The paradoxical choice to erase, but to leave standing, to expose the contradiction, to frustrate the viewer's gaze and to control a new reading of the text... all of these outcomes feel like an exertion of mastery over this language that initially feels so unwieldy to me.

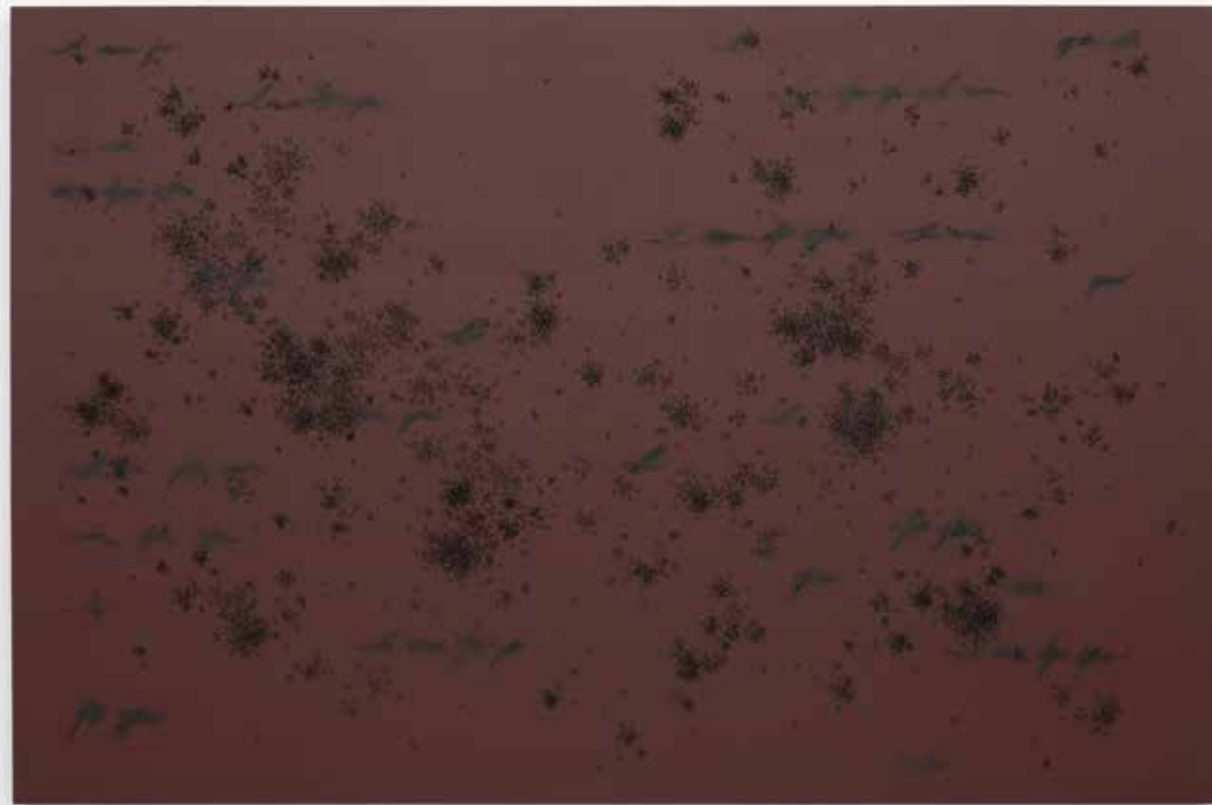
Your current blind embossing works ask us to see the whiteness—or blackness—of the paper on which their words are stamped as a kind of camouflage. Can you speak to the critical context of this disguise?

The first work I embossed was the [Department of Justice report on the Ferguson Police Department] of 2015, which was also the first text I've used without any historical distance. It's a current document of all the reasons leading up to Ferguson, Missouri, as most of us know it. When the report was published, I remember one response: that reading the report was like “being told that water is wet.” From a distance, the work appears simply as a wall of white. Up close, though, the braille-like text protruding from the surface is legible, but difficult to read. So even that which has been made clear, that which is impossible to deny, can still be hard to see...which is both the mechanics and the context for the work.

When did you first want to be an artist? How has your upbringing in the South informed the direction of your art?

At the University of Alabama, I majored in photojournalism as a creative profession that might also offer financial stability. What I enjoyed about that work was the immediacy of the questions asked and answered in real time, daily. What I lacked—and I realized this after the last assignment I covered, involving multiple fatalities—was the desire to assert/insert myself into the story. I find in my studio practice then the same love of well-crafted questions, and even just the potential of answers. In every work, I'm longing for that resolution.

Excerpted and reprinted with permission from ART PAPERS, May 7, 2016.



Bethany Collins, *I am for you (You're A Grand Old Flag)*, 2018. Charcoal and latex paint on panel, 48 × 72 × 2 inches. Courtesy the artist and PATRON Gallery, Chicago. Photo: Aron Gent.



Bethany Collins, *Do you know them? (1898) (detail)*, 2018. Twice embossed archival newsprint, 9 × 6 inches each. Courtesy the artist and PATRON Gallery, Chicago. Photo: Aron Gent.

Jonathas de Andrade

Voyeristico

CAM presents *Voyeristico*, a recent video by Jonathas de Andrade, as part of Street Views—projected on the museum’s facade from dusk to midnight. The exhibition at CAM marks the occasion of de Andrade’s first outdoor video projection. The Brazilian artist creates works often responding to the landscape and culture of Recife, a city located in the northeast region of Brazil where he lives and works. For *Voyeristico*, de Andrade approached individuals on the streets of Recife and São Paulo to film them slowly opening their wallets and displaying the contents. Constructed as a sequence of close-up snapshots, the video offers an unusual visual entry into the participants’ private lives. A charged object, the wallet triggers ideas about a person’s wealth, social background, identity, and citizenship status. The video can also be seen as a commentary on the presence of hidden wealth and corruption endemic in Brazil.

Street Views
On view dusk–midnight



Jonathas de Andrade, *Voyeristico* (still), 2018. HD video (color, sound), 4:25 minutes. Courtesy the artist and Alexander and Bonin, New York.

Liz Johnson Artur

Dusha

For more than 30 years, the Russian Ghanaian artist Liz Johnson Artur has been creating photographic representations of people of African descent around the world. She began her *Black Balloon Archive* project after visiting Brooklyn, in 1986, where she stayed with a Russian family in a predominantly black neighborhood. Having grown up in Bulgaria, Germany, and Russia, where she had little contact with black communities, the artist was inspired by the experience to use photography as a way to connect with other people across the African diaspora. “Dusha” is the Russian word for soul, and Johnson Artur’s intimate pictures capture the everyday beauty and distinctiveness of individuals that she has encountered during her travels to Africa, the Caribbean, Europe, and North America. *Liz Johnson Artur: Dusha*, the London-based artist’s first solo museum exhibition, is organized by the Brooklyn Museum and features photographs, videos, and sketchbooks selected from the ongoing *Black Balloon Archive*.



Liz Johnson Artur, *Untitled*, 1996-2012. Chromogenic photograph, 20 x 24 inches. Courtesy the artist. © Liz Johnson Artur

Spring 2020
Jan 17–Apr 19



Derek Fordjour, *Three Bend Deep*, 2019. Acrylic, charcoal, and oil pastel on newspaper mounted on canvas, 63 x 103 inches. Courtesy Night Gallery, Los Angeles.

Derek Fordjour

SHELTER

For his first major solo museum exhibition, Derek Fordjour constructs an environment that places viewers in the heart of a storm. *SHELTER*, a makeshift, ramshackle structure is populated by the artist's signature canvas works along with detritus culled from the urban environment—all collected here to evoke notions of safety, crisis, and impending harm. *SHELTER* heightens visitors' awareness of their own temporal nature, and of those caught up in one of the human migrations across the earth, seeking shelter from a multiplicity of storms. A New York-based artist of Ghanaian heritage, Fordjour works primarily in the realm of portrait painting to create vibrant scenes that subtly address themes relating to race, systemic inequality, and aspiration, particularly in the context of American identity. *SHELTER* comprises a site-specific commission for the museum's 60-foot long Project Wall, and an immersive installation room that combines two- and three-dimensional artworks.

Working with Scraps

By Jennifer Piejko

"I use a knife as much as I use a brush, and I use charcoal as much as I use paint," artist Derek Fordjour explains, gently shuffling through the fragile, heavily textured canvases that line the floor of his temporary Boyle Heights [Los Angeles] studio. His signature palimpsestic composite portraits reveal layers of shredded newspaper pages and skinned corrugated cardboard between washes of blazing neons and smudges of charcoal. "I never feel that all the labor it takes to get to these surfaces is a waste. You never know how it's going to work out. There's some chance in it." Fordjour's elevation of these humble, mundane materials is a reference to the hand-me-downs he grew up passing along to relatives in Ghana—clothes that would eventually resurface in family photos—as much as it is to the Global South, a notion that people of color occupy a certain physical and psychological position regardless of geography. "People there tend to use a collage, or gumbo, aesthetic of working with scraps. Putting these torn or broken pieces next to a pristine work or space like a museum feels really honest and democratic."

Derek Fordjour, *Tandem Blue*, 2017. Acrylic, charcoal, oil pastel, and foil on newspaper mounted on canvas, 60 x 40 inches. Courtesy Night Gallery, Los Angeles.



Fordjour often expands his undulating surfaces into multidimensional spaces, such as with *PARADE*, a carnival fantasyland he created within New York's Sugar Hill Children's Museum of Art & Storytelling in 2017, complete with popcorn and fresh hay. Alluding to Harlem's rich history, his installation of eight large-scale mosaics, also titled *PARADE*, was commissioned by New York City's MTA for the nearby 145th Street station. Starring a line of majorettes and drummers, the mosaics depict the area's legacy of African American parades, beginning with the 1919 celebration of the Harlem Hellfighters—New York's all-black World War I regiment—and continuing with the African American Day Parade, which began during the Civil Rights era and is still active today. Further down Manhattan's West Side, the Whitney Museum commissioned the mural *Half Mast* across the street from its main entrance. Installed last fall, the mural shows a vibrantly-hued dense crowd scene and deals with gun violence: police officers, students, targets and civilians all share the same small space, which is occasionally dotted with the buoyant balloons and beloved teddy bears of victims' makeshift sidewalk memorials.

Fordjour's first major solo show in Los Angeles [Night Gallery, 2019] includes *STOCKROOM Ezekiel*, a site-specific three-sided room that offers insight into his conceptual process. "I'm thinking a lot about incarceration and my own experiences with the criminal justice system, and growing up in the '90s and seeing the crack era, and where we are now with sentencing." The installation's name honors the life of Ezekiel Archey, a convict laborer who worked under Alabama's brutal convict leasing program in the late 19th century.

"There are a few things that are recurring for me, one of which is my interest in games. There's something of a gaming logic to most of my inquiry." For *STOCKROOM*, Fordjour fabricated several hundred hand-sized busts from the same mold in a variety of materials—including resin, copper, dirt, and plaster. The small, traditional statue is familiar, if uncanny: "This one references a historical bust and the Tuskegee Airmen," he explains, a nod to the African-American Air Force pilot group that fought in World War II, the first to do so in the U.S. Armed Forces. "But then again, their leather helmets make them look like sportsmen, or game pieces, too," he adds. "I'm interested in how our bodies are larger in relation to this figure, and so we feel that they're expendable. We have lots of autonomy or dominion over them."

Excerpted and reprinted with permission from CULTURED, February 15, 2019.

Great Rivers Biennial

A collaborative exhibition program presented by CAM and the Gateway Foundation, the Great Rivers Biennial identifies talented emerging and mid-career artists in the St. Louis area, providing them with financial assistance and a major exhibition at the museum.

Summer 2020
May 8–Aug 16

Kahlil Robert Irving

Kahlil Robert Irving combines historical references with contemporary issues gathered from mass media sources. He aims to break cultural rules that have been influenced by colonialism, challenging these constructs through materials, form, and performance. Irving will create an installation that is “both a model for monuments and a memorial to major loss within certain communities.”



Kahlil Robert Irving, *Street Matter - Decay & Forever / Golden Age*, installation view, Ezra and Cecile Zilkha Gallery, Wesleyan University, 2018. Courtesy the artist.

Rachel Youn

Rachel Youn’s work identifies with replicas that earnestly want to appear like the real thing. In their studio, objects are transformed into kinetic pieces, playing with the relationship between manufactured goods and spirituality. For CAM, they will be “creating an installation featuring a pathway of motion-activated kinetic sculptures.”



Rachel Youn, *Untitled*, 2017. Silicone, polyester fiber, extruded polystyrene. Courtesy the artist.

Tim Portlock

Tim Portlock’s art focuses on the divergence between traditional American ideals and the realities of contemporary cities. Portlock’s landscape images are highly realistic, but he uses creative license to embed meaning into his work. For the Great Rivers Biennial, Portlock wants to “critically explore the ideas of optimism, displacement, and social visibility.”



Tim Portlock, *Sphinx*, 2015. Archival pigment print, 72 x 54 inches. Courtesy the artist.

Postcards from St. Louis

Two days. Ten artists. Three jurors traveled to meet with the Great Rivers Biennial 2020 finalists. José Carlos Diaz, Christopher Y. Lew, and Amanda Ross-Ho visited North County, South City, downtown, and west of 170. Afterwards, they agreed on the high quality of work and vibrancy of the St. Louis artscape. They shared their observations for *Mesh*.

José Carlos Diaz, Chief Curator at the Andy Warhol Museum I find that all the secondary cities and small towns across the country are producing some of the most exciting art. As a resident in a small city, Pittsburgh, I was so pleased to see another vibrant art community exploring its complex identity. I had the opportunity to meet many emerging artists that are navigating the art world in a global context, but at the same time active and engaged within their own community.

Christopher Y. Lew, Nancy and Fred Poses Curator at the Whitney Museum for American Art I have the impression that the challenges emerging artists face in St. Louis are similar to those working elsewhere in the country: finding the time and resources to be working in the studio as much as possible; how to live and make art in a time marked by inequality, systemic racism, and a changing climate. That said, the nuances of a locale do inform what

is being made and how. I look forward to seeing how next year’s Great Rivers Biennial engages with concerns at the local and national levels.

Amanda Ross-Ho, multidisciplinary artist and Associate Professor at the University of California, Irvine The specific conditions of St. Louis as a city and community, and the ways in which it influences and informs cultural production seemed to be an important contextual touchstone for everyone we spoke to in one way or another. Most of the artists seemed energized or mobilized by different forms of discourse with local communities, politics, and cultural wounds, sited within the unique landscape of post-industrial St. Louis. I was excited to see a pervasive spirit of self-starting in the artists, with many of them proactively creating their own mechanisms and platforms for exhibition, exchange, production, and critical dialogue.



Left to right: Christopher Y. Lew, José Carlos Diaz, Amanda Ross-Ho.

Cultivating Equity in the Space of Dissonance

By Lee Ann Norman

Ebony G. Patterson's paintings, installations, videos, and sculptures traverse the complexities of race, gender, class, and violence with a sophistication that belies their sumptuous, festive facade. Whether memorializing victims caught in the crossfire of violent crime or exploring standards of beauty and skin-lightening practices in her native Jamaica and beyond, Patterson's works encourage viewers to look beyond the surface. The eye-popping installations that comprise the enigmatically titled *...for those who bear/bare witness...* [Monique Meloche Gallery, 2018] are no exception, their bright colors, textured embellishments and careful composition demonstrating the rigor and commitment to craft for which Patterson has come to be known. To create the tapestries, installed against an artist-designed night garden wallpaper, Patterson worked with a Jamaican tailor to fashion garments using luxurious fabrics such as jacquard and brocade. She photographed models wearing the flamboyant clothing against a colorful backdrop. The photos became the basis for the tapestry designs, which were then fabricated by a commercial weaver. After receiving the completed tapestries, Patterson added embellishments to the fabric and cut them by hand to create the new works, a process echoing their multilayered, complex visual effect.

Many of Patterson's works use signifiers of beauty, pageantry, luxury and decadence, an homage to the aspirations of the marginalized people who are often the subject of her work and long to achieve a sense of equity. Since 2013, she has explored the garden as a place where achieving such equity might be possible. Decorative gardens have stood as symbols of wealth and leisure around the world since colonial times and that association continues today, as having access to space to grow plants and flowers remains limited for the poor. In the works, flora and fauna appear to burst out of the tapestries, emerging from their rococo confines alongside fragmented bodies—an apt metaphor for the shifting social relationships of postcolonial societies and the tensions therein. People who can sacrifice valuable land to create beautiful landscape designs rather than grow food continue to be whiter and wealthier, typically, than those who worked to maintain and care for these magnificent and nourishing spaces. As headless and limbless torsos adorned in fine clothing peek through the plants and flowers, glitter and beads, Patterson asks us to acknowledge the sordid reality that upholds the veneer of



Ebony G. Patterson, *...for little whispers...*, installation view, Baltimore Museum of Art, October 10, 2018–April 7, 2019. Courtesy the artist and Monique Meloche Gallery, Chicago.

beauty and recognize the dissonance required to maintain it.

While Patterson's imagery and materials encourage viewers to confront the discomfort that comes with examining issues of race and class, her choice of artwork titles pushes this notion further. Adding additional text such as "dignity," or the phrase, "she saw things she shouldn't have," or wordplay such as the homophones "bear/bare" to the exhibition title highlights the power imbalances and the people who are diminished by them at the core of her striking visual displays. Patterson creates a world providing clues to where mourning might end and healing, life, and rebirth might begin.

Reprinted with permission from New City Art, November 28, 2018.

Ebony G. Patterson

Within a practice that includes sculpture, installation, performance, and video, Ebony G. Patterson is known for multi-textured works that dazzle the eye and perplex the mind—collages of fabric, clothing, plastic butterflies, and an unabashed collection of bling. A native of Jamaica, her landscape-inspired installations depict tropical gardens that have gone awry, harboring ghosts and bodies left hidden in the shadows of leaves. In recent work, these human presences have receded, as if the gardens have consumed, or distilled, the missing persons she formerly memorialized. Patterson's CAM exhibition reflects this new phase of her practice. She accumulates shoes, buttons, toys, jewelry, and other objects—vestiges of the bodies they once clung to. From such materials she creates a site-specific, mixed-media work directly on the 60 foot-long Project Wall as well as an immersive gallery installation. A Washington University Sam Fox School of Visual Art & Design alum, Patterson returns to St. Louis with her maximalist visions.



Ebony G. Patterson, *...while the dew is still in the roses...*, installation view, Pérez Art Museum Miami, 2018–19. Courtesy the artist and Monique Meloche Gallery, Chicago. Photo: Oriol Tarridas.



Lawrence Abu Hamdan: *Earwitness Theatre*, installation view, Contemporary Art Museum St. Louis, May 17–August 18, 2019. Photo: Izaiah Johnson.

Year in Review

Exhibition Highlights

CAM is a site for discovery, featuring artists from around the world and around the block engaging with the most salient issues of our time.



Basquiat Before Basquiat: East 12th Street, 1979-1980, installation view, Contemporary Art Museum St. Louis, September 7-December 30, 2018. Photo: Dusty Kessler.

Basquiat Before Basquiat: East 12th Street, 1979-1980

“By examining this under-discussed moment of his career, the exhibition deepens our understanding of [Basquiat] and his work as it evolved to mid-80s. Creative impulses that guided him at the time contributed to the development of the distinctive voice and signature style he is now acclaimed for.” *Widewalls*, August 2018

“The exhibition serves as a window into the mind and heart of an artist who would become iconic.” *St. Louis Post Dispatch*, September 2018



Sanford Biggers

“Biggers’ work on display at CAM includes work from his ‘BAM’ series, which probes police killings of unarmed black people. His process is complex and his approach is respectful.” *St. Louis American*, September 2018

Sanford Biggers, installation view, Contemporary Art Museum St. Louis, September 7-December 30, 2018. Photo: Izaiah Johnson.



William Downs: Sometimes it hurts

William Downs has said that he makes art to speak the truth, and that truth is located in the human body. CAM’s sixty-foot-long Project Wall became the canvas for his ink-wash drawing, in which he pushed figuration to its emotional and physical boundaries.

William Downs: Sometimes it hurts, installation view, Contemporary Art Museum St. Louis, September 7-December 30, 2018. Photo: Dusty Kessler.



SUPERFLEX: European Union Mayotte

European Union Mayotte is representative of the artistic practice of the Danish collective SUPERFLEX: addressing social and cultural concerns and exploring the nature of globalization and systems of power.

SUPERFLEX: European Union Mayotte, installation view, Contemporary Art Museum St. Louis, September 7-December 30, 2018. Photo: Dusty Kessler.



Jennifer West: Emoji Piss Film

Emoji—quick, gestural, and disposable icons—exist as a digital index. Jennifer West set out to counteract and deconstruct this language in her Street Views video, projected on CAM’s facade.

Jennifer West: Emoji Piss Film, installation view, Contemporary Art Museum St. Louis, September 7-December 30, 2018. Photo: Dusty Kessler.



Christine Corday: RELATIVE POINTS

“Corday’s art invites interaction with the most elemental of materials, suspended in time and space for reflection, contemplation and awe. We are challenged to enter a true physical relationship with these elements, especially by engaging the sense of touch—which may be the sense that most significantly involves head, heart and mind.” *West End Word*, February 2019

Oliver Laric: 2000 Cliparts

For the artist’s first large-scale video projected outdoors, Laric produced a sequence of 2,000 examples of clipart taken from various sources. Animated human figures appeared briefly in varied positions, creating spectacular, morphing portraits of human culture and cultural stereotypes. Laric’s *Street Views* video coincided with his exhibition at the Saint Louis Art Museum.

Paul Mpagi Sepuya

“Working primarily in the studio, often with mirrors that allow him to simultaneously reveal and conceal his subjects, Sepuya continues to sharpen his focus on queer communities and men of color—friends and lovers whose presence grounds his increasingly abstract work in genuine feeling.” *Artforum*, May 2019

“These portraits are intimate and personal, whose goal included making viewers think about queer sociality in new ways.” *St. Louis Post Dispatch*, May 2019

Christine Corday: RELATIVE POINTS, installation view, Contemporary Art Museum St. Louis, January 18–April 21, 2019. Photo: Dusty Kessler.

Oliver Laric: 2000 Cliparts, installation view, Contemporary Art Museum St. Louis, January 18–April 21, 2019. Photo: Dusty Kessler.

Paul Mpagi Sepuya, installation view, Contemporary Art Museum St. Louis, May 17–August 18, 2019.

Guan Xiao: Fiction Archive Project

The speed, accessibility, and quantity of data we consume via the internet has transformed our relationships to images, objects, and ideas. Guan Xiao explores the impact of the internet on our lives by using it as a tool. She investigated this through immersive installations that made a space for viewers to settle in and spend time.



Eric Ellingsen: Tool Shed

“The project, with its focus on the surrounding community, ties in with the museum’s dedication to serving its community.” *St. Louis Magazine*, July 2019

Eric: Ellingsen: Tool Shed, installation view, Contemporary Art Museum St. Louis, May 17–August 18, 2019.

Lawrence Abu Hamdan: Earwitness Theatre

“Abu Hamdan’s exhibition lays out, methodically, how sound can be used to reconstruct the invisible and what crimes against humanity exist in these unmonitored places.” *Brooklyn Rail*, July 2019

Lawrence Abu Hamdan: Earwitness Theatre, installation view, Contemporary Art Museum St. Louis, May 17–August 18, 2019. Photo: Dusty Kessler.

Guan Xiao: Fiction Archive Project, installation view, Contemporary Art Museum St. Louis, January 18–April 21, 2019. Photo: Dusty Kessler.

Program Highlights

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



First Fridays

DJ-in-residence Syna So Pro (Syrhea Conaway) played violin, guitar, keyboards, bass, and sang her own compositions in response to the exhibitions. She attracted devoted audiences and created a dialogue between music and visual art.

Photo: Abby Gillardi.



RE:

The memorialization of black bodies in black artists' work was the focus of a discussion on *Sanford Biggers*, and dancer Antonio Douthit-Boyd performed a mixed-media self-portrait, which included photography and movement, in response to *Paul Mpagi Sepuya*.

Photo: Virginia Harold.

For Freedoms Town Hall

For Freedoms: The 50 State Initiative co-founder and artist Hank Willis Thomas joined former Missouri representative Bruce Franks Jr., Washington University Vice Chancellor Nicole Hudson, St. Louis Public Radio reporter Rachel Lippmann, and musician/rapper/activist Tef Poe for a town hall discussion about the power of protest and the ballot on the eve of the midterm elections.

Photo: Virginia Harold.



Artist Talks

Artists who shared insights into their work were Sanford Biggers, Bjørnstjerne Christiansen of SUPERFLEX, Christine Corday, and Paul Mpagi Sepuya. For a discussion of Jean-Michel Basquiat, Nora Burnett Abrams, Alexis Adler, Carlo McCormick, and Felice Rosser talked about his art, life, and times.

Photo: Johnny Pelhank.



Feast Your Eyes

In this unique mixing of the visual and culinary arts, chefs Jesse Mendica, Ben Poremba, and Mike Randolph created four-course dinners as memorable as the exhibitions on view for Feast Your Eyes.

Photo: Virginia Harold.



Family Day Block Party

CAM, the Pulitzer Arts Foundation, and the Sheldon Concert Hall and Art Galleries made a Saturday in July very special for kids and their families with activities, performances, and frozen treats. More than 500 people were in attendance.

Photo: Rebecca Clark.



Stroller Tours / Morning Play Dates

On the second Saturday of every exhibition month, CAM welcomed families with small children for a tour of the exhibitions followed by a host of hands-on activities and performances. Teaching artist-in-residence Dail Chambers added to the playfulness of Morning Play Dates.

Photo: Chris Bauer.

Walkshops with Eric Ellingsen

Artist Eric Ellingsen led volunteers on a series of "walkshops" throughout the surrounding CAM neighborhoods for his work *Tool Shed*. Wearing specially designed listening devices, the volunteers collected the sounds of the district, which were then gathered, mixed, and played as soundscapes in the courtyard.

Photo: Virginia Harold.



ArtReach: Northwest Academy of Law
Students explored Pop art and created such oversized quotidian objects as a pencil, a pizza slice, and a mobile phone for the Northwest Academy of Law ArtReach exhibition.

Photo: Michael Thomas.



Teen Museum Studies presents Lizzy Martinez: Seeing Red
Featuring a mixed-media immersion into a feminist reading of Little Red Riding Hood, Teen Museum Studies 2018 organized local artist Lizzy Martinez's alternative narratives.

Lizzy Martinez: Seeing Red, installation view, Contemporary Art Museum St. Louis, September 7–December 30, 2018. Photo: Dusty Kessler.



LEAP Middle School Initiative: En Masse
St. Louis artists Sage Dawson and Meghan Grubb worked with LEAP Middle School Initiative students in printmaking and sculpture, respectively, for the exhibition *En Masse*.

Photo: Abby Gillardi.



Vashon through a Lens
Through ArtReach, local photographer Tiffany Sutton directed Vashon High School students to turn their cameras on one another for a group of extraordinary portraits.

Nicholas Allen, *Kayla in Color #2*, 2019. Digital photograph. Courtesy the artist.



New Art in the Neighborhood: Sequence
Great Rivers Biennial-award winner Sarah Paulsen inspired New Art in the Neighborhood students to transform their classroom into a small-scale animation studio to create the works for *Sequence*.

Photo: Abby Gillardi.



ArtReach: Vashon High School
Two exhibitions—*School Spirits*, a sculptural installation, and *Self-Expressions*, a multimedia tapestry of words and images—represented two modes of art-making by Vashon High School students, led by teaching artists Natalie Pinson and Lois Ingram. Another new experience for Vashon artists: *School Spirits* toured to John Burroughs School's Bonsack Gallery in summer 2019.

ArtReach: Vashon High School, installation view, Contemporary Art Museum St. Louis, January 18–April 21, 2019. Photo: Dusty Kessler.



15th Anniversary Celebration

Since opening its doors in 2003, CAM has benefited from the support and care of many inspiring people. A reunion of longtime CAM fans met for an evening of memories, including current and former directors (left to right) Betsy Millard, Lisa Melandri, and Paul Ha.

Photo: Virginia Harold.



Women Who Whisky

CAM Executive Director Lisa Melandri joined Major Brands CEO Sue McCollum and other prominent local women leaders for a road trip to the Maker's Mark distillery in Kentucky to create a special batch of whisky, which was then sold to raise money for four non-profits, including CAM. The 200 bottles raised \$250,000.

Photo: Tyler Small.

Special Events

CAM knows how to make an event special, from an intergalactic Dada Ball & Bash to a dance party with the Queen of Bounce.



Big Freedia in Concert

This "instantly legendary" (*Riverfront Times*) concert was a bootylicious extravaganza. Big Freedia and her shake team brought the Third Ward bounce to a dancing-room-only crowd.

Photo: Michael Thomas.



Dada Ball & Bash

"We are made of star-stuff" was the evening's motto, and guests arrived in NASA and Ziggy Stardust gear for the biannual Dada Ball & Bash. The fundraiser's theme was inspired by *Christine Corday: RELATIVE POINTS*, which through materials and ideas encouraged visitors to consider themselves in relationship to the cosmos. Co-chairs Erik Karanik and Alexis Cossé and Mary Ann and Andy Srenco invited the assembled crowd to enjoy themselves and give, which they did in an astronomical fashion. The event generated \$363,000 through ticket sales, the Fund the Need auction, and sponsorship revenue. Dada Ball guests raised their paddles during Fund the Need to support exhibitions and such programs as New Art in the Neighborhood and the Museum's partnership with Vashon High School. Over the course of fifteen minutes, more than \$123,000 was raised, a new Fund the Need record. Wells Fargo Advisors was the Supernova (Presenting Sponsor) for the Dada Ball & Bash.

Photography by Chris Bauer (top) and Michael Thomas (right).



Impact by the Numbers

July 1, 2018–
June 30, 2019

16
Exhibitions

161
Tours

120
Programs (78% free)

43
Artists hired for programs

4,788
Youth served

37,447
Museum attendance

201,738
Virtual audience

Website visitors + social media followers + email subscribers

3,107
Off-site engagement

Schools and Youth Organizations Reached through CAM's Learning and Engagement programs

Schools (K–12)

Belleville West High School
Cardinal Ritter College Prep
City Garden Montessori
Clayton High School
Collegiate School of Medicine
& Bioscience
Compton Drew Middle School
Crossroads College Preparatory
School
Dewey International Studies
Middle School
Educational Therapeutic Support
at Madison
Eureka High School
Ferguson-Florissant STEAM
and Gifted Academy
Froebel Literacy Academy
Elementary School
Gateway Science Academy
Gateway STEM Academy
Grand Center Arts Academy
Hancock Place High School
Hazelwood Middle School
Home School Network
Hopkins High School
Kirkwood High School
L'Ouverture Academy of
Environmental Science and
Math Middle School
Ladue Horton Watkins High School
Lafayette High School
Lexington Elementary School
Lift for Life Academy
Lindbergh High School
Lyon Academy at Blow PK-8
Mallinckrodt Academy of
Gifted Instruction
MAP St. Louis Middle School
Maplewood-Richmond Heights
Middle School
McKinley High School
McKinley Middle School
Mehlville High School
Metro Academic and Classical
High School
Mullanphy-Botanical Garden
Investigative Learning Center
Nahed Chapman New American
Preparatory Academy
Nerinx High School
New City School
Normandy High School
Northwest Academy of Law
High School
Owensville High School
Principia School
Rock Hill High School
Roosevelt High School
Rosati-Kain High School
Shenandoah Elementary School
Sister Thea Bowman School

Soldan International Studies
High School
Souland School
St. Louis College Prep
St. Louis Premier Charter School
St. Mary's High School
STEAM Academy (Lexington, KY)
Sunmer High School
Troy Buchanan High School
Vashon High School
Walbridge STEAM Academy
Westminster High School
Whitfield High School
Windsor High School
Wydown Middle School
Yeatman-Liddell Preparatory
Middle School

Youth Organizations

Canvas School Project
Chesterfield YMCA
Craft Alliance Summer Camps
Creative Reaction Lab
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and Teen Museum Studies

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Participants

674
Classroom hours

67
Educators Served

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High School
Graduation Rate

New Art in the Neighborhood participants

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Alumni that report strong
impact on school
performance

\$0
Cost to participate

Annual Giving

July 1, 2018– June 30, 2019

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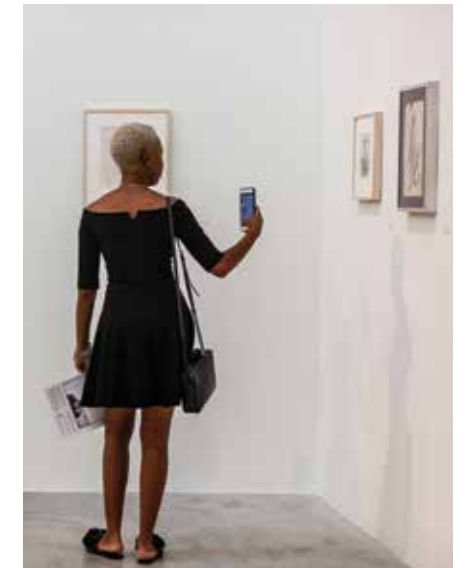


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Annual Report

July 1, 2018–
June 30, 2019

Where Funding Comes From



Operating Revenue

Individual contributions	\$871,864
Grants & sponsorships	\$397,515
Public funding	\$226,037
Fundraising events (net)	\$365,069
Earned income	\$175,144
Investment earnings	\$365,000
Total operating revenue	\$2,400,629

Operating Expenses

Exhibitions & programs	\$1,986,803
Administration	\$109,402
Fundraising	\$403,053
Total expenses	\$2,499,258

Net Assets

Beginning of year	\$18,543,196
End of year	\$19,552,762

Where Funding Goes



Photo: David Johnson.

CAM People

Staff

Lisa Melandri
Executive Director

Wassan Al-Khudhairi
Chief Curator

Michael Albrecht
Director of Finance and Administration

Melissa Bauer
Assistant to the Director

Carmen Crosby
Visitor Services Manager

Alex Elmestad
Director of Learning and Engagement

Maureen Flaherty
Individual Giving Associate

José Garza
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Ann Haubrich
Institutional Giving Manager

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Misa Jeffereis
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Unitey Kull
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Registrar

Alyssa Ogle
Gyo Obata Fellow

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Marketing Coordinator

Valerie Rudy-Valli
Director of Development

Miriam Ruiz
School and Community Programs Manager

Megan Schraier
Development Associate

Eddie Silva
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Claire Wiley
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Taylor Deed
Raymund Foronda
Ronald Gore Jr.
Regan Melton
Natalie Miller
Drew Nikonowicz
Ingrid Olson
Courtney Paolicchi
Andrew Stock
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Amy Chen
Frieda Curtis
Shealen Duncan
Melissa Fandos
Alyx Farris
Paola Flores
Andrea Gonzalez

Aida Hasanovic
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Jamila Jackson
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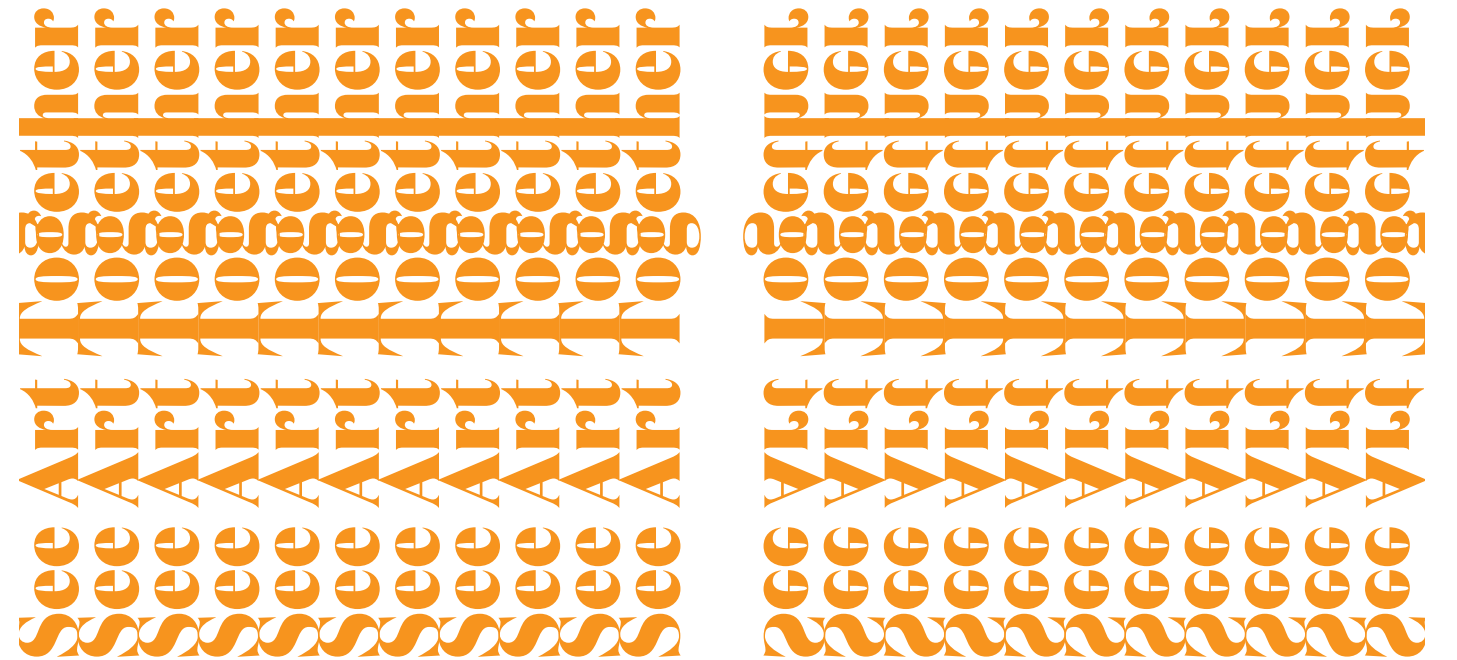
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Image courtesy of Abdoukarim Fall, *lycée ex faidherbe*, 2009



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Joe Jones, American (1909-1963) oil on board
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Carl Ostendarp, *Orion*, 2004, acrylic on linen, 57 1/2 x 45 inches

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

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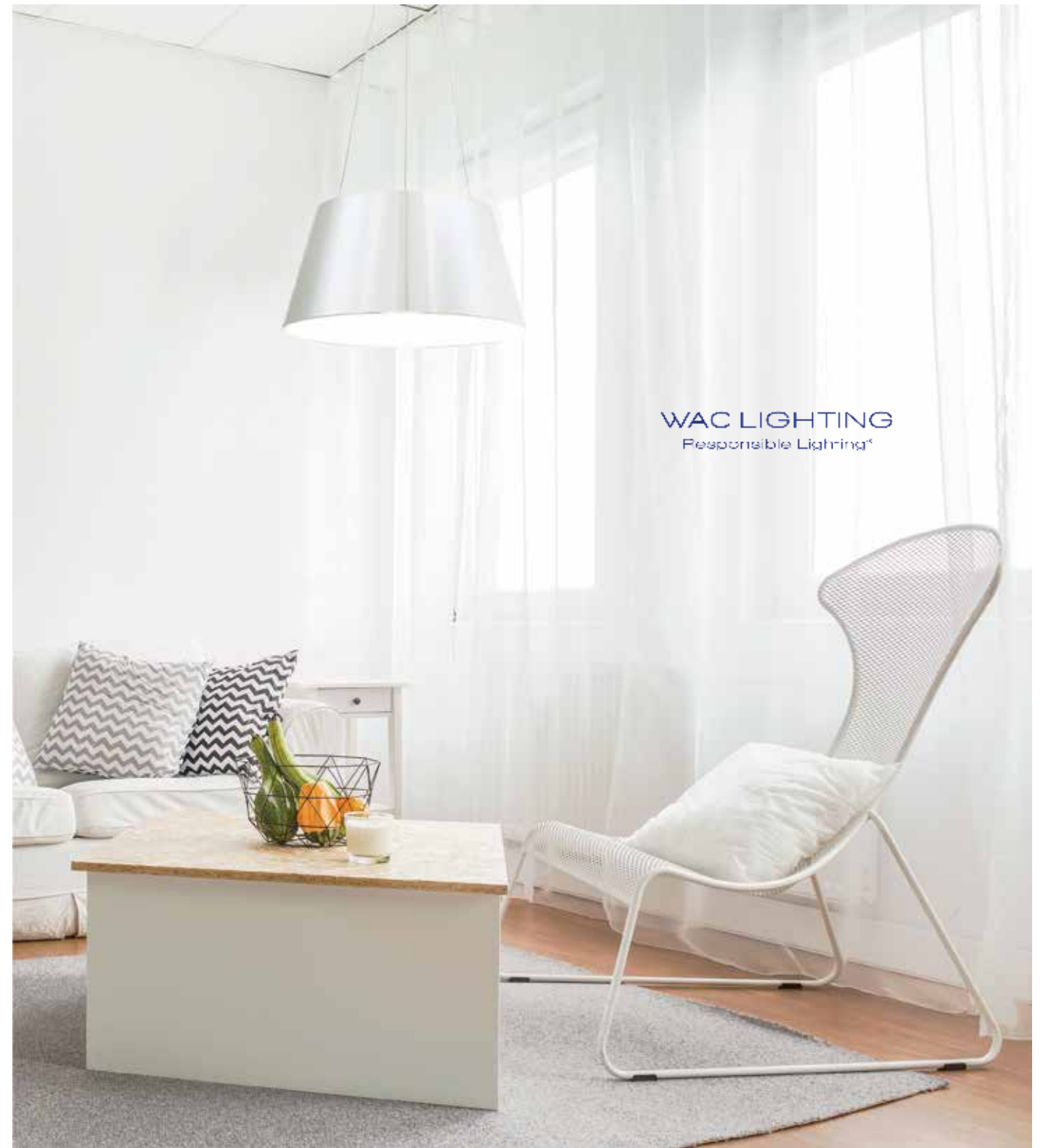
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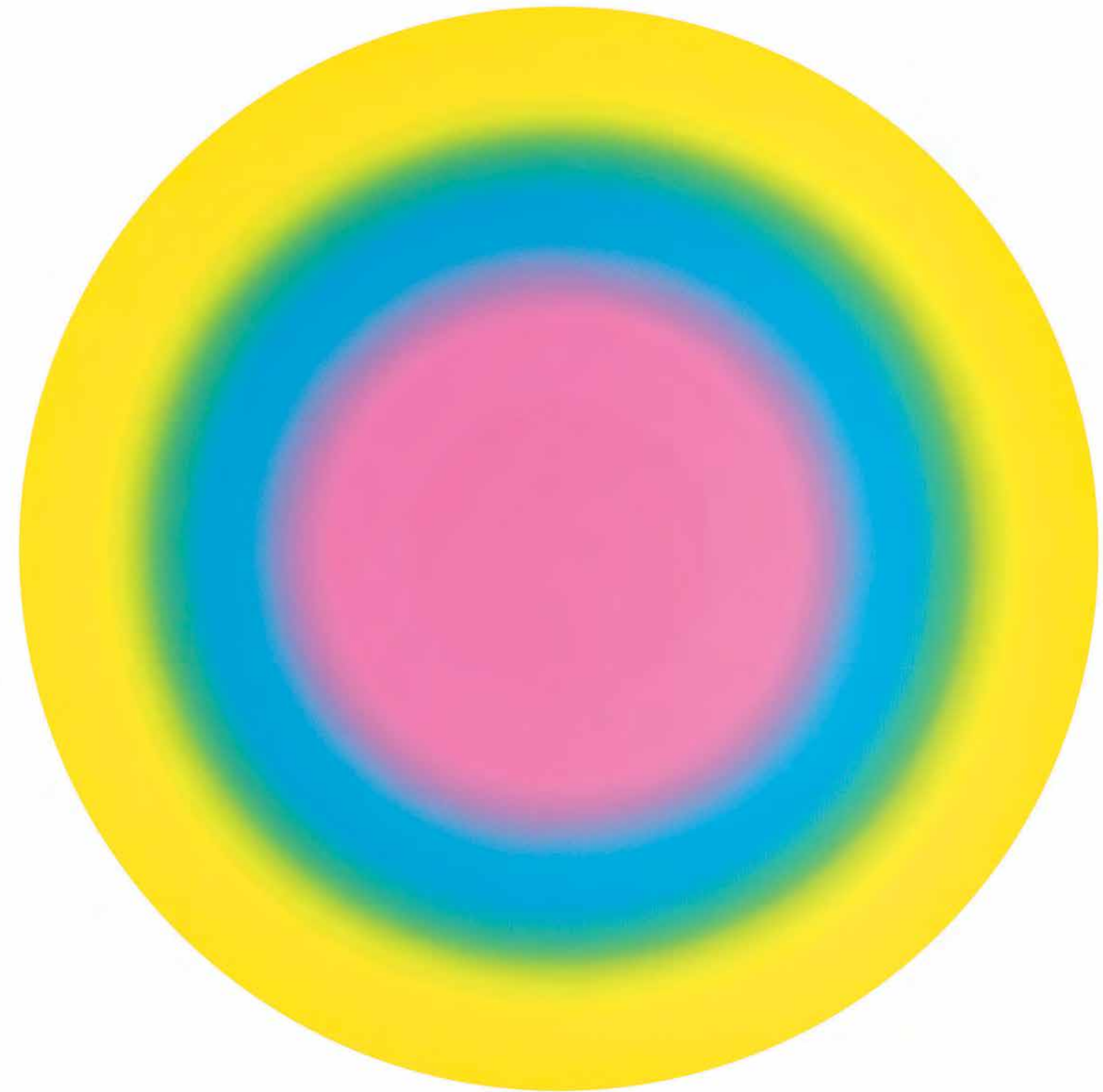
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Eric Ellingsen: Tool Shed, installation view, Contemporary Art Museum St. Louis, May 17–August 18, 2019.
Photo: Dusty Kessler

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