



# Contemporary Art Museum St. Louis Magazine 2024-25

Mesh

#### Front cover

Justin Favela, *Ruta Madre* (detail), 2023, installation view, Contemporary Art Museum St. Louis, September 8 2023–February 11, 2024. Photo: Dusty Kessler.

#### Inside front cover

Dominic Chambers, *Ghost Kingdom* (detail), 2023, installation view, Contemporary Art Museum St. Louis, September 8 2023–February 11, 2024. Photo: Dusty Kessler.

# About CAM

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 Edward Jones; Missouri Arts Council, a state agency, with funding from the National Endowment for the Arts; Trio Foundation of St. Louis; and CAM Board of Directors and members.

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Support for CAM's learning and engagement programs is provided by Ann Yeatman Sheehan Charitable Trust;

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.

Anonymous; Berges Family Foundation; Jenny Birgé; Caleres Cares Charitable Trust; The Center for the Study of Race, Ethnicity & Equity (CRE2) at Washington University in St. Louis; Crawford Taylor Foundation; Dana Brown Charitable Trust, U.S. Bank Trustee; The Department of African and African-American Studies at Washington University in St. Louis; Employees Community Fund of Boeing; Mary Ranken Jordan and Ettie A. Jordan Charitable Foundation; McHugh Business Solutions, LLC.; Missouri Arts Council, a state agency; Norman K. Probststein Charitable Foundation; Project ARK, Washington University School of Medicine; Reinsurance Group of America, Inc. (RGA); Robert Lehman Foundation; The Saigh Foundation; Department of Art History and Archaeology, Washington University in St. Louis; The Strive Fund; The Terry and Phyllis Weiss Children's Education Fund; Pat Whitaker and Dick Miles; Vivent Health; and 4 Hands Brewing Co.

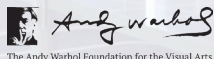
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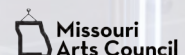
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# Board of Directors 2024-25



Lisa Melandri. Photo: Jennifer Silverberg.

## Letter from the Director

Dear Friends,

This year has been a time of celebration and introspection—commemorating when contemporary art became a permanent part of our city's cultural fabric when CAM opened its doors in 2003. It is the dedicated staff, extraordinary board, generous members and donors, talented artists, community partners, educators, students, and visitors who make CAM's vision a reality. What a wonderful reminder that it truly takes a village to shape and sustain this incredible institution that creates space for possibility and allows creativity to thrive.

Milestones like the 20th Anniversary Block Party and staff reunion highlighted the integral role of CAM in the arts ecosystem here. The Gala + Soirée was a truly enchanting occasion, uniting the individuals who had the vision and laid the foundation of this Museum with those who actively contribute to its legacy today. These events also served as opportunities to celebrate the individuals and organizations that have contributed to our success, a reminder of the enduring relationships and the collective spirit that make CAM much more than the sum of its parts.

Throughout the year, our exhibitions and programs have reflected our commitment to inclusivity and diversity. From our homegrown heroes like the exceptional painter Dominic Chambers to an understanding of our world through the globally engaged sound installation of Hajra Waheed to the celebration of Latinx joy of Justin Favela, to the moments of transformation captured in the sculptures of Ruth Reese, to the sculptures and installations of Paul Chan that show us that taking a “breather” can be the way to new possibilities—we continued to build on the legacy of bringing the world to St. Louis and St. Louis to the world.

Nurturing the next generation of creative minds through our educational initiatives remains at the heart of the CAM's mission. Longstanding programs like New Art in the Neighborhood, along with LEAP Middle School Initiative, Teen Museum Studies, and our ArtReach Partnership with Vashon and Sumner High Schools keep creative expression accessible to teens. Our family-centered programming plays a significant role in showing the importance of art to our daily lives to the youngest members of our community.

Building upon our partnership with Creative Reaction Lab and our immediate neighbors in North St. Louis, the Collective Impact program culminated with the unveiling of *US: United Sapiens*. This major public sculpture by local artist Mee Jey symbolizes cooperation and solidarity. Sited at Veterans Community Project in the Jeff-Vander-Lou neighborhood, it is the perfect representation of what can happen when we are responsive to our neighbors and work in genuine collaboration.

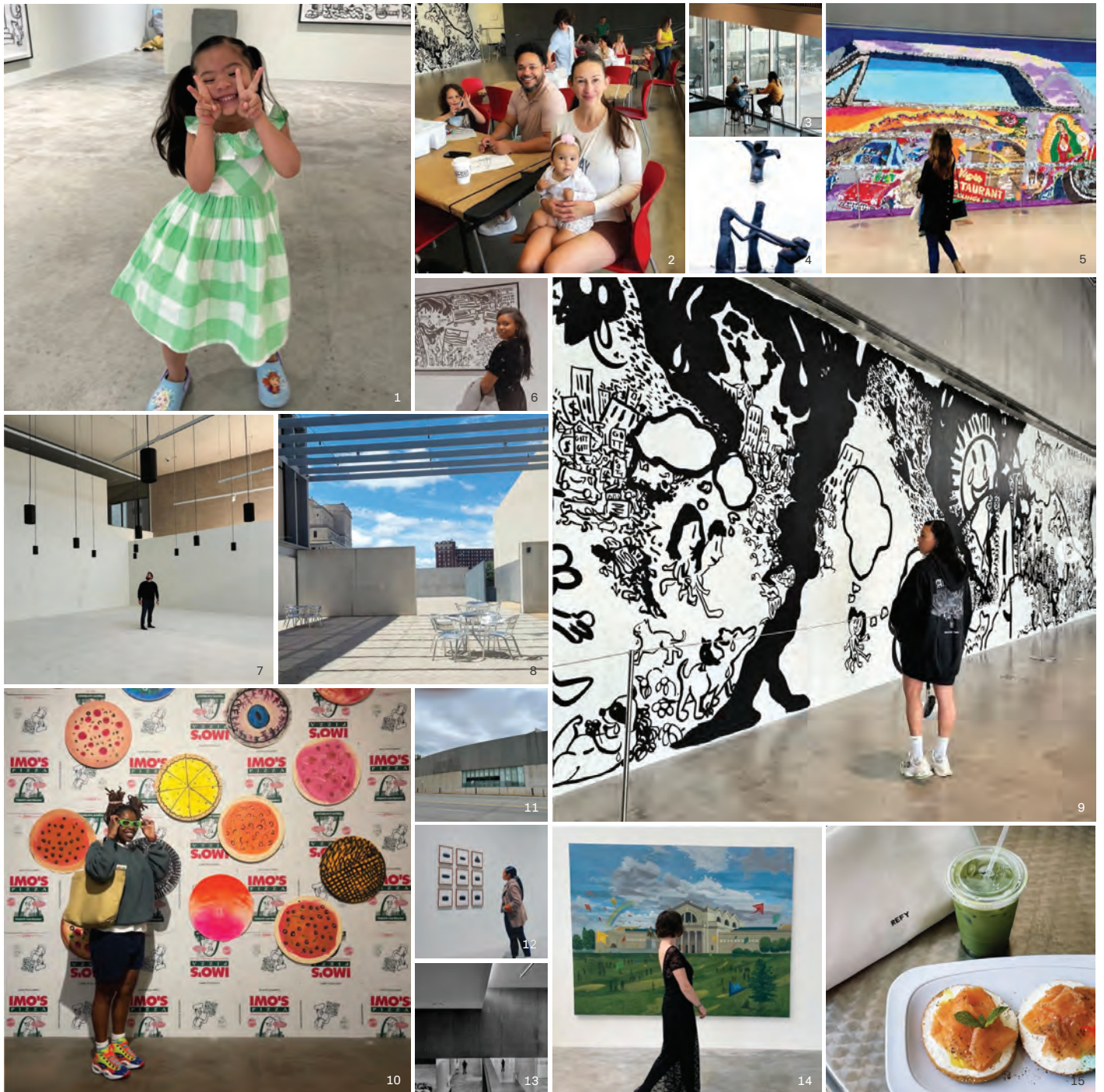
It is incredible to witness how the forum that was developed for artistic expression has evolved over twenty years to serve over 700 artists, more than 600,000 visitors, and tens of thousands of youth across the St. Louis region. Thank you for being part of our vibrant community!

Lisa Melandri  
*Executive Director*

# Visitor Grams

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

- |                       |                    |                      |
|-----------------------|--------------------|----------------------|
| 1 @anuqn              | 6 @lisainthelou_   | 11 @sokang           |
| 2 @lovecourtneywilson | 7 @svoboda_claudia | 12 @onthegrowth.mego |
| 3 @catchablewind      | 8 @princessjesss97 | 13 @lucynaturally    |
| 4 @bjn                | 9 @_kaealexis      | 14 @_graveyard.girl  |
| 5 @kristin_hollis     | 10 @chassbash      | 15 @reen_jigga       |



# Celebrating Community with Collective Impact

The guiding theme of “building beautiful community” was realized earlier this year with the unveiling of the public sculpture *US: United Sapiens*. This project was the culminating iteration of a two-year collaboration, co-created by multidisciplinary artist Mee Jey and Collective Impact—a community-driven collective of artists and residents organized by CAM and Creative Reaction Lab. *US: United Sapiens* was permanently installed at Veterans Community Project St. Louis, located in the Jeff-Vander-Lou Neighborhood, which was selected as the home for this public artwork to emphasize its mission of housing through “strength and support of the community.” The sculpture is designed to foster creativity, community participation, and enrichment for village residents and the broader North St. Louis communities. At the unveiling in May 2024, guests were invited to add their own personal embellishments to the sculpture as a symbol of cooperation and solidarity. For us at CAM, it serves as a representation of what can happen when we are responsive to our neighbors and work in genuine collaboration.



Collective Impact participants, project partners, and CAM staff pose with artist Mee Jey in front of *US: United Sapiens*. Photo: Will Driscoll.

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

## ArtReach Students



State Representative LaKeySha Bosely and ArtReach student Angela Carr. Photo: CAM staff.

Last summer, Missouri House Representative LaKeySha Bosley (D-79) presented ArtReach student artists from Vashon, Sumner, and Clyde C. Miller Career Academy High Schools with a House Resolution recognizing their artwork and contributions as a part of Missouri’s living history. In her remarks at the reception, Rep. Bosely stated “CAM, through their *ArtReach: The Art of Caring* project, has provided these students with the opportunity to express their views on social justice and healing within their own communities, state, country and even the world through artwork.” Each student and school received a signed copy of House Resolution 6748 to mark the importance of arts curriculum in our community.

# CAM Connect Engages New Audiences

## Audiences



ASL tour of *Paul Chan: Breathers*. Photo: CAM staff.

CAM Connect is an initiative providing inclusive access to contemporary art for St. Louis residents. This two-year pilot program is designed to foster social connection, advocacy, and creative expression through partnerships with organizations serving groups with limited access to the arts—people with disabilities, North St. Louis residents, and older adults. This initiative aims to increase arts engagement and accessibility for diverse audiences in Greater St. Louis. Since 2020, the Museum has worked with North St. Louis neighborhood associations, inclusion organizations like Starkloff Disability Institute and DEAF, Inc., and creative aging organizations such as OASIS to better understand these barriers and create greater access to free CAM's programming.

Each year, CAM will collaborate with steering committees of local representatives to provide hands-on arts programming and workshops at the Museum and offsite. Participating organizations will join a few workshops annually and attend social gatherings at the Museum. Projects developed over the two years will culminate in a community exhibition and reception in 2026, showcasing the work of these community members. Through sustained engagement, it is the Museum's goal that CAM Connect participants feel welcome, represented, included, and encouraged to return with each season.

CAM Connect is presented by PNC Arts Alive.



# North St. Louis Creative Field Guide

Building on several years of community-centered partnerships with neighbors in North St. Louis, CAM is embarking on a new initiative that treats the garden as an art studio that creates wellbeing, builds community, and sparks renewed investment in place. The North St. Louis Creative Field Guide is a project led by artists Dail Chambers and Juan William Chávez, who will work together with St. Louis residents, City of St. Louis Planning and Urban Design Agency, Northside Workshop, Creative Reaction Lab, and Forest ReLeaf to engage a community cohort in creative practices that will uplift stories, share memories, and preserve knowledge of the cultural and environmental vibrancy of North St. Louis. In particular, cohort members will focus on strengthening connections within the neighborhoods of Covenant Blu/Grand Center, Jeff-Vander-Lou, Vandeventer, and The Ville.

With major support from the National Endowment for the Arts through the Our Town award, this initiative aims to address the longstanding lack of investment, discriminatory real estate practices, and environmental inequities in the predominantly Black neighborhoods of North St. Louis. Training sessions are designed to build capacity of participants for leading community activities by focusing on equity-centered community design, historic preservation, environmental stewardship, and art education. CAM's Director of Learning and Engagement Michelle Dezember says, "We are excited to expand this work with our neighbors—using art to shape how we make sense of history, how it has shaped this place, and how it can help us preserve the stories and visions we have for it."



Juan Willam Chávez. Photo provided.



Dail Chambers. Photo provided.

The North St. Louis Creative Field Guide /  
This project is supported in part by an award  
from the National Endowment for the Arts.



## AO&Co

Since AO&Co at CAM opened in spring 2024, the Museum has served as a place for visitors to gather in a different way. This partnership with the Bengelina Hospitality Group brought an "urban café" to the vibrant Grand Center Arts District, and has cultivated a warm and inviting space where museum visitors and neighbors can savor coffee breaks or lunch meetings, or have an inviting place to discuss the art and exhibitions they've just experienced with friends. With offerings like Quarrelsome Coffee, fresh pastries, Olio's famous egg salad, Deli Divine bagels, salads, and grab-and-go sandwiches, the cafe is yet another reason to visit CAM.

AO&Co at CAM is open Wednesday through Saturday from 10:00 am to 3:00 pm. CAM Members receive a 10% discount.

## at CAM



Photo: Tyler Small.



# Proud Art STL Workshop



Photo: Tyler Small.

Exhibiting artist Ad Minoliti's work is often infused with inclusive, non-binary, and feminist perspectives. For their exhibition *Manifestacion pluriversal*, which is on view during the fall/winter 2024-25 season, Minoliti collaborated with CAM's Learning and Engagement department to create art that would be integrated into their exhibition. The artist and CAM staff facilitated a day-long workshop in August 2024 for twelve middle- and high-school-aged youth affiliated with Proud Art STL—an organization working to increase connectivity between LGBTQIA+

teenagers in St. Louis—where the young artists worked with Minoliti and each other to create imaginative self-portraits. The workshop served as an opportunity to use creative expression to build a sense of belonging among these young artists. The resulting artwork, which shows a range of creative voices, was integrated into Minoliti's mural on CAM's Project Wall—the first time the artist has incorporated work by other artists into one of their projects. After the conclusion of the exhibition, the self-portraits will go home with their creators.

## with Ad Minoliti

# Goodson Gift Launches



Joan Goodson. Photo: Carmody Creative Photography.

# CAM's Visionary Society

From the beginning, Joan Goodson was devoted to CAM. She was a member of the first board of directors of the First Street Forum (which would later become CAM) and was dedicated to CAM's mission to bring ideas and concepts to be discussed and opinions expressed. Her continued curiosity about art and architecture gave her a life and community in the arts until her death in 2020.

CAM received a significant bequest from the Joan and Jean Goodson Estate over the past year. Inspired by

this generous gift, CAM has formally launched the Visionary Society, a planned giving program for those who wish to have their legacy entwined with the Museum. Joining the Visionary Society is making a commitment to ensure contemporary art and its prominence in St. Louis is fostered well into the future. Following on the heels of this exciting announcement, CAM has already received other wonderful bequests and is looking forward to distributing the message of the Visionary Society more widely in the coming year.

# New CAM publications

In the past year, CAM has produced three publications that have contributed new scholarship to the field, offering valuable insights into the work and artistic practice of three remarkable artists: Dominic Chambers, Hajra Waheed, and Shinichi Sawada. *Dominic Chambers: Birthplace*, presented in the artist's hometown of St. Louis during the fall/winter 2023–24 season, was Chambers' first museum exhibition. This exhibition catalog features installation photography as well as an introduction by former Ferring Foundation Chief Curator Wassan Al-Khundhairi, an essay by Chambers, and an interview with the artist in conversation with curator and scholar Tiffany E. Barber, Assistant Professor of African American Art at the University of California-Los Angeles. Also on view during the fall-winter 2023-24 season was *Hajra Waheed: A Solo Exhibition*, the Montreal-based artist's first major solo museum exhibition in the US. This exhibition catalog features a foreword from Lisa Melandri, Executive Director; a conversation between Hajra Waheed

and Wassan Al-Khundhairi, former Ferring Foundation Chief Curator; and contributions from Rayya Badran, writer, editor, and translator, and H.G. Masters, writer and deputy editor and deputy publisher at *ArtAsiaPacific* magazine in Hong Kong.

Co-organized by CAM and The Mint Museum in Charlotte, North Carolina and presented in the fall/winter 2024–25 season, *Shinichi Sawada: Agents of Clay* marks the first solo museum exhibition of Shinichi Sawada's work in the US. The exhibition catalog features over 40 images of works in the exhibition, an introduction and acknowledgements by co-organizers Lisa Melandri, Executive Director and Jen Sudul Edwards, Ph.D., and a scholarly essay by independent curator, writer, and arts administrator of contemporary art and craft, Angelik Vizcarrondo-Laboy. This exhibition publication has been generously supported in part by Jennifer Lauren Gallery and James Cohan Gallery.



(top to bottom) Design: Ryan Polich, Marquand Books. Design: Ryan Polich, Marquand Books. Design: Thomas Eykemans, Marquand Books

All three publications, along with past CAM exhibition catalogs, are available for purchase at the CAM shop where members receive a 10% discount.

Exhibiting artist Dominic Chambers poses with his exhibition catalog at his artist talk and book signing in January 2024. Photo: CAM staff.

# CAM People



Great Rivers Biennial 2024 artists, jurors, and curators from left to right: Basil Kincaid, Dean Daderko, Saj Issa, Ronald Young, Caroline Kent, Misa Jeffereis, Jamillah James, and Rita Gonzalez. Photo: Tyler Small.



Sylvester Chisom. Photo provided.

## A Family Connection: Sylvester Chisom

For Sylvester Chisom, visiting art museums with his mother and sister was a big part of his childhood, along with spending time with family in the nearby Jeff-Vander-Lou neighborhood in St. Louis. When CAM opened in 2003, they would frequently visit the Museum to see the different exhibitions. Twenty years later when the opportunity came to join CAM's Board of Directors, Chisom—now an avid collector and patron of the arts—was delighted to become an integral part of shaping the organization. “As a person with familial ties to this community, being part of the growth and development of CAM's future is deeply personal.”

As the CEO and founder of Global CTE Learning, and the co-founder of the Show Me The World Project, Chisom understands the importance of young people having access to opportunities to learn skills and see possibilities for their future. To Chisom, having the first museum exhibition of St. Louis-native Dominic Chambers at CAM last year was a special moment for young people here. “He's a true rockstar, and also a kid from St. Louis.” For Chisom, showcasing this talent to young people in the region is important. “It allows kids to visit CAM to see that he is from the same place as them—it's an opportunity to see themselves on the wall and understand that ‘wow, this could be me’ and it can inspire a high standard of aspiration.”



Preston Davis. Photo provided.

## Investing in the Future: Preston Davis

As a Vice President and Banker in the Clayton office of J.P. Morgan Private Bank, Preston Davis serves as a champion for individuals, families, and non-profit organizations. When Davis became a Board Member at CAM, he recognized a special opportunity to leverage his expertise and passion for the success of the St. Louis region to effectively support the Museum in continuing to deliver on its mission. “Since joining the Board, I have been able to see firsthand how CAM has been and continues to be a key part of the cultural landscape here.” To Davis, true success lies in our ability to uplift our community and inspire those around us. He believes one of the most rewarding aspects of serving the institution is knowing he is connected to a community that has left their mark on generations of creative minds.

CAM's focus on youth arts education, and opportunities for young people both at the Museum and offsite in area schools, is something that Davis feels sets the Museum apart. “Not only is it providing access to art through the exhibitions and programs but also investing in the next generation, using art and creative expression to help equip them with skills for success in life—that has meaningful impact even beyond CAM's reach.”



Candace Carter-Oliver. Photo provided.

## A Champion for Community Success: Candice Carter-Oliver

As CEO of Confluence Academies, Dr. Candice Carter-Oliver leads the largest public school network in St. Louis—working as champion for change and social justice, and inspiring her team to focus on student and community success. CAM’s commitment to programming for youth in our region is something that Carter-Oliver really values. “Learning from some of the most talented artists in the world, and that they are bringing their artistry to children, teenagers, and adults here in St. Louis is remarkable.” She felt it was a natural fit to join CAM’s Board of Directors last fall. Now having served on the learning and engagement committee for about a year she says, “it is clear that CAM aims to impact the St. Louis region in positive ways that uplift art and culture.”

In addition to the arts education opportunities at CAM, the Museum’s commitment to diversity, and practicing equity, accessibility, and inclusion keeps Carter-Oliver connected and dedicated to the mission and vision. She sees the importance of presenting a variety of evening and weekend programming that fits the needs of the local community. “As engagement and visitors continue to rise, it is clear that more people are connecting with CAM. As a result, we, too, see the artist in ourselves.”



Paul Cambridge. Photo provided.

## Dedicated to the Mission: Paul Cambridge

Incoming Board Chair Paul J. Cambridge, a Partner at Armstrong Teasdale LLP, has been a dedicated and active part of CAM for over a decade. First as a member of the Junior Board for four years, and then on the Board of Directors for eight years, Cambridge has witnessed significant growth in CAM’s exhibition program and learning and engagement initiatives, while helping to ensure the Museum’s financial health.

His involvement with the Gala and Dada committees has deepened his commitment to the Museum’s mission and his connections with those who have contributed to its inception and impact over the last twenty years. Reflecting on the recent tenure of his predecessor, Jackie Yoon, and Executive Director Lisa Melandri, Cambridge shared, “They have led the Museum through a season of growth and evolution, cultivating a space for people to gather in community—not just to experience the most relevant and innovative art being made today, but to experience each other in a safe and meaningful way.”

Cambridge emphasizes the importance of community involvement, stating, “CAM’s dedication to introducing global works and perspectives to our region not only broadens our horizons but also nourishes our cultural fabric.” Significantly engaged with various nonprofits and arts organizations in St. Louis, he is passionate about enhancing the local arts and culture landscape. As Chair, Cambridge hopes to build stronger relationships with local residents and neighboring organizations. “Prioritizing accessibility is key. We must provide opportunities for everyone to engage with and experience CAM,” he says. “Celebrating 20 years at CAM was a reminder that it takes a village. I’m excited to help continue that legacy.”



Chanel Thomas, Ari Engle, and Frieda Silva. Photo: CAM staff.

### Welcoming All

CAM's talented and dedicated Visitor Experience team is here to greet visitors, answer questions, and ensure that everyone feels welcome at the Museum.



From left to right: Dee Levang, Rodrick Whetstone, Adrienne Outlaw, Jen Wohlner, Colin McLaughlin, Simiya Sudduth. Not pictured: Yvonne Aguiano and Jamie Bonfiglio. Photo: CAM staff.

### Inspiring the Next Generation

An important part of the education program at CAM that sets us apart is our Resident Teaching Artists. Each year, CAM hires Resident Teaching Artists (RTAs) to lead our ArtReach in-school programs and teen studio programs at the Museum. RTAs meet regularly to form a community of practice that includes skill sharing and professional development. Each season, select RTAs work with CAM staff to organize an exhibition of their students' work at the Museum. Thank you to all of our RTA's who work hard to inspire the next generation of artists in our community—we couldn't do it with you!

## In Memoriam

### Donna Moog

Our beloved friend Donna Moog passed away on November 7, 2023. Donna's hard work and dedication to the Museum, which began long before CAM was CAM, took many forms over the last two decades. Donna was on the architect selection committee, helped raise critical funds for construction, and spent several years on the Board of Directors. She was delighted to be a part of our 20th Anniversary celebration as one of our Gala Chairs—because, to quote from a Board questionnaire from 2008, Donna was “most proud of being part of the process of hiring Allied Works and building our home.” An artist with a great eye for color, Donna worked in mediums including needlepoint, knitting, photography, and quilting. She remained a true advocate for CAM throughout her life. CAM has been undeniably shaped by Donna's enthusiasm and generous spirit and we are eternally grateful for her many contributions.

### Tuan Nguyen

We were deeply saddened to receive the news of Tuan Nguyen's passing on March 12, 2024. Tuan worked at CAM from 2009 to 2016 as the Museum's first Director of Education. Not only did Tuan shape our learning and engagement department, but he also established a suite of community programs that we continue to build on today. Tuan dedicated his time to providing rich, thoughtful, and robust arts education programming. In addition to being an incredible educator, Tuan was also a talented artist, beloved colleague, and dear friend to so many who were lucky enough to know him. Tuan's legacy inspires and lives on in CAM's commitment to teens, schools, and the broader St. Louis community.



Donna Moog. Photo provided.



Tuan Nguyen working with students in CAM's studio.

# CAM People

## Staff

Lisa Melandri  
*Executive Director*

Brandon Barr  
*Teen and Adult Programs  
Manager*

Alexis Creamer  
*Community Access  
Manager*

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*Ferring Foundation Chief  
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Tanya Darapiza  
*Assistant to the Director*

Michelle DeZember  
*Director of Learning  
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Kalven Duncan  
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Specialist*

Grace Early  
*Exhibitions Assistant*

Ari Engle  
*Visitor Experience and  
Events Coordinator*

Meagan Estep  
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Kevin Harris  
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Ryan McCartney  
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Jenna McNeal  
*Visitor Experience and  
Events Manager*

Jen Nugent  
*Registrar and Exhibition  
Production Manager*

Katie Hasler Peissig  
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Lauren Pelletier  
*Institutional Giving  
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Lear Rose  
*Education Assistant*

Miriam Ruiz  
*Education Manager*

Claire Sherman  
*Membership and  
Annual Giving  
Manager*

Sherry Thomas  
*Director of Development*

Jessica Whittaker  
*Deputy Director*

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Frieda Silva  
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Experience  
Associate*

Chanel Thomas  
*Lead Visitor  
Experience  
Associate*

Linh Truong  
Eric Wuebbels

## Installation Crew

Ash Anders  
Elior Berkowitz  
Martin Lammert  
Coco Liao  
Brynn Knapik  
Tara Phelan  
Seth Rodgers  
Gale Schlegl  
Alexander Williams

## Resident Teaching Artists 2024–25

Adrienne Outlaw  
Colin McLaughlin  
Dee Levang  
Jamie Bonfiglio  
Jen Wohlner  
Rodrick Whetstone  
Simiya Sudduth  
Yvonne Anguiano

## Junior Board 2024–25

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*Chair*

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Eric Barr  
Arjun Bhat  
Aaron Bunse  
Kevin Byerley  
John Curry  
Ryan Fanning  
Julie Hess  
Christopher Holt  
Emily Karcher  
Laura Lakhwara  
Alex Mace  
Molly Moog  
Gina Nelson  
Mona Sabau  
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



On View  
September 8, 2024 - February 9, 2025

Walls: Caroline  
Great: Saj Ines  
Beverly: Bani Kincaid  
Ronald Young

Shinichi Sawada

Project Wall  
Art Minotti

Studio Wall  
Charles Atlas

Executive Director  
Glynetha

Presented by Teen Museum Studio  
Annual Teen Studio Art Exhibition

CAM  
is free





CONTEMPORARYARTMUSEUMSTLOUIS

Fall/Winter 2024–25  
Sep 8–Feb 9

# Great Rivers Biennial 2024

Since 2003, the Great Rivers Biennial Art Award (GRB)—a collaborative initiative between CAM and the Gateway Foundation—recognizes and fosters artistic talent in the greater St. Louis metropolitan area. The three artists selected for the eleventh GRB—Saj Issa, Basil Kincaid, and Ronald Young—have created exhibitions that feature ceramics, video, painting, textiles, drawing, and sculptural assemblage. The award winners were selected from among 96 submissions by a panel of independent jurors: Rita Gonzalez, Terri and Michael Smooke Curator and Department Head of Contemporary Art, Los Angeles County Museum of Art; Jamillah James, Manilow Senior Curator at the Museum of Contemporary Art Chicago; and Caroline Kent, a Chicago-based artist and Assistant Professor of Painting at the Weinberg College of Arts and Sciences at Northwestern University.

*Great Rivers Biennial 2024* is organized for the Contemporary Art Museum St. Louis by Dean Daderko, Ferring Foundation Chief Curator, and Misa Jeffereis, Associate Curator, with support from Grace Early, Exhibitions Assistant.

This exhibition is made possible by the Gateway Foundation.

GATEWAY FOUNDATION

# Great Rivers Biennial



Photo: Izaiah Johnon.

## Saj Issa

Saj Issa is a Palestinian-American artist whose work draws on her experience living between St. Louis and Ramallah. Her multidisciplinary practice extends across painting, sculpture, ceramics, and video to consider the Palestinian landscape through environmental, historical, and contemporary lenses. Issa's body of work reflects changing notions of belonging and a sense of home, while honoring Palestine's culture and flora.



Saj Issa, *Landscape Amphorae* (detail), 2024, installation view, *Great Rivers Biennial 2024: Saj Issa, Basil Kincaid, Ronald Young*, Contemporary Art Museum St. Louis, September 6, 2024–February 9, 2025. Photo: Izaiah Johnson.



Basil Kincaid, *Within This Seed is the Gift of a Thousand Forests*, 2024, installation view, *Great Rivers Biennial 2024: Saj Issa, Basil Kincaid, Ronald Young*, Contemporary Art Museum St. Louis, September 6, 2024–February 9, 2025. Photo: Izaiah Johnson.

## Ronald Young

Ronald Young celebrates the hard-won beauty of uninhabited sites throughout St. Louis. Through his work, Young elevates salvaged materials including weathered domestic hardware, nails, and disintegrating wooden molding into compelling, sculptures. Young celebrates the resiliency of disenfranchised communities, calling attention to these sites before all memory of their existence is erased.



Ronald Young, *GateKeeper*, 2021, installation view, *Great Rivers Biennial 2024: Saj Issa, Basil Kincaid, Ronald Young*, Contemporary Art Museum St. Louis, September 6, 2024–February 9, 2025. Photo: Izaiah Johnson.

# Shinichi Sawada

## Agents of Clay

For more than two decades, Japanese artist Shinichi Sawada has produced a mesmerizing variety of alluring ceramic figures. Sawada's creatures are singular and inventive, existing somewhere between the natural world and the artist's imagination. These hybrid animals, insects, birds, and dragons have presence and personality far beyond their modest scale. The sculptures are made in a centuries-old Japanese tradition, fired in kilns which are fueled by wood fires that are stoked for days at a time.

The artist's first solo museum exhibition in the United States, *Shinichi Sawada: Agents of Clay* presents a selection of works produced with support from Nakayoshi Fukushima Welfare Association, which offers social and developmental support to a range of neurodivergent and disabled individuals. Sawada, who has nonspeaking autism, has been making ceramics since 2000, prolifically creating objects in series, and revisiting certain characters and forms again and again. Their infinite variances underscore Sawada's artistic breadth, originality, and creativity.

*Shinichi Sawada: Agents of Clay* is organized by Lisa Melandri, Executive Director, Contemporary Art Museum St. Louis, and Jen Sudul Edwards, Ph.D., Chief Curator and Curator of Contemporary Art at The Mint Museum.

This exhibition is generously supported in part by the National Endowment for the Arts, Alexis M. Cossé and Erik Karanik, and the Ferring Family Foundation.

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# Introduction to Shinichi Sawada

By Jen Sudul Edwards, Ph.D.

I am grateful for Shinichi Sawada's agents of clay. His figures move my mind away from the pedantic, pedagogical wasteland and into a vibrant, verdant imaginary field, one that is, as Angelik Vizcarrondo-Laboy writes in her essay for this catalog, "objectively strange ... yet ... familiar." He creates a twenty-first-century "Jabberwocky" for the eyes.

Born in 1982 in Ōtsu in Shiga Prefecture, Japan, Sawada began molding objects as a child. In the early 2000s, he was introduced to clay, and for the last two decades, he has been coiling and building his clay bodies, poking them with chopsticks and needles, and aligning spiny trails over their surfaces. They are fired without glaze, the shiny, opalescent sheen they sometimes radiate comes from the ash of the fire-fed kiln that melts and crystallizes onto the clay bodies.

Sawada is nonverbal, and as Vizcarrondo-Laboy observes, he cannot offer an artist statement or explanation as to where these figures come from or what they signify. We can make some connections to Sawada's home. Vizcarrondo-Laboy finds allegiance with Japanese traditions like wabi-sabi and kawaii; and Jennifer Gilbert, Sawada's gallery representative for over a decade, detects references in the early clay sculptures to Shigaraki Tanuki, a Japanese good luck charm in the form of a raccoon dog. But these are ancillary connections. In general, as Vizcarrondo-Laboy writes, "we understand his work on a gut level." As with Carroll's "Jabberwocky," we are left alone with the work to respond and relate as we will. We do not need any other directions to be able to find our way down their fantastical path.

While this may be pure escapism, it is also a reminder of how essential the creative process is to our lives, both as makers of things or as viewers who receive and perceive the objects. Art historian Colin Rhodes describes Sawada's training under studio master Masaharu Iketani: "the philosophy of art education [Iketani] espoused was precisely not to educate, but to facilitate and encourage natural creative growth." It is a good reminder to us that sometimes an experience is just as valuable as an explanation.



Shinichi Sawada. Courtesy Nakayoshi Fukushimai and Jennifer Lauren Gallery.

Excerpted from the exhibition catalog, *Shinichi Sawada: Agents of Clay*, which features over 40 images of works in the exhibition, an introduction and acknowledgements by co-organizers Lisa Melandri and Jen Sudul Edwards, Ph.D., and a scholarly essay by independent curator, writer, and arts administrator of contemporary art and craft, Angelik Vizcarrondo-Laboy.

*The exhibition publication has been generously supported in part by Jennifer Lauren Gallery and James Cohan Gallery.*

# Ad Minoliti

## Manifestación pluriversal

Known for their inventive explorations of South American Modernist painting traditions, Ad Minoliti's work draws on the legacy of geometric abstraction in their native country of Argentina. Infused with inclusive, non-binary and feminist perspectives, their work offers a fresh lens on art history and aesthetics—combining abstraction, vibrant colors, and playful figuration.

Minoliti's painted mural for CAM's Project Wall is the base for a larger presentation. In partnership with Proud Art STL—an organization supporting LGBTQIA+ teenagers in St. Louis—Minoliti led a workshop in which young artists created self-portrait avatars that have been integrated into the mural, alongside Minoliti's paintings and wood cutouts. A zine featuring an artist interview by members of CAM's Teen Museum Studies cohort, a curatorial essay, images of Minoliti's artworks, and more will soon be released.

*Ad Minoliti: Manifestación pluriversal* is organized for the Contemporary Art Museum St. Louis by Dean Daderko, Ferring Foundation Chief Curator.

This exhibition is generously supported in part by Nancy and Kenneth Kranzberg and Ann Yeatman Sheehan Charitable Trust.

20 Year Ahead



*Ad Minoliti: Manifestación pluriversal*, installation view, Contemporary Art Museum St. Louis, September 6, 2024–February 9, 2025. Photo: Izaiah Johnson.

# Cuteness, Vulnerability,

# and Community



Ad Minoliti. Photo: Lila Llunez.

An interview with Ad Minoliti  
By CAM's 2024 Teen Museum  
Studies Cohort

CAM's Teen Museum Studies program offers teenagers the opportunity to learn about making exhibitions. This year's cohort conducted an interview with exhibiting artist Ad Minoliti to learn more about their work. This is an excerpt from their interview.

**Gray:** Hi! I have a question pertaining to the way you use cuteness, because it is so heavily associated with femininity. Do you find yourself using cuteness to embrace femininity? Or are you trying to disconnect cuteness from those inherent gender roles?

**Ad Minoliti:** Great question! I relate cuteness to childhood and I use childlike aesthetics to contrast the negative connotations it can have in adult society. Children are often seen as a parent or guardian's property, more like animals than people. When somebody says "you're treating me like a child" it shows us how society views children. I associate cuteness with vulnerability, which is a key value for survival and community. I spoke with a friend who said it's our right to maintain our childhoods and our access to this vulnerable space through our entire lives, not just when we're in kindergarten.

**Gray:** With that, wanting to preserve childhood, do you have a message for people our age? We're transitioning out of childhood and it becomes less and less socially acceptable to be vulnerable. What would you say to

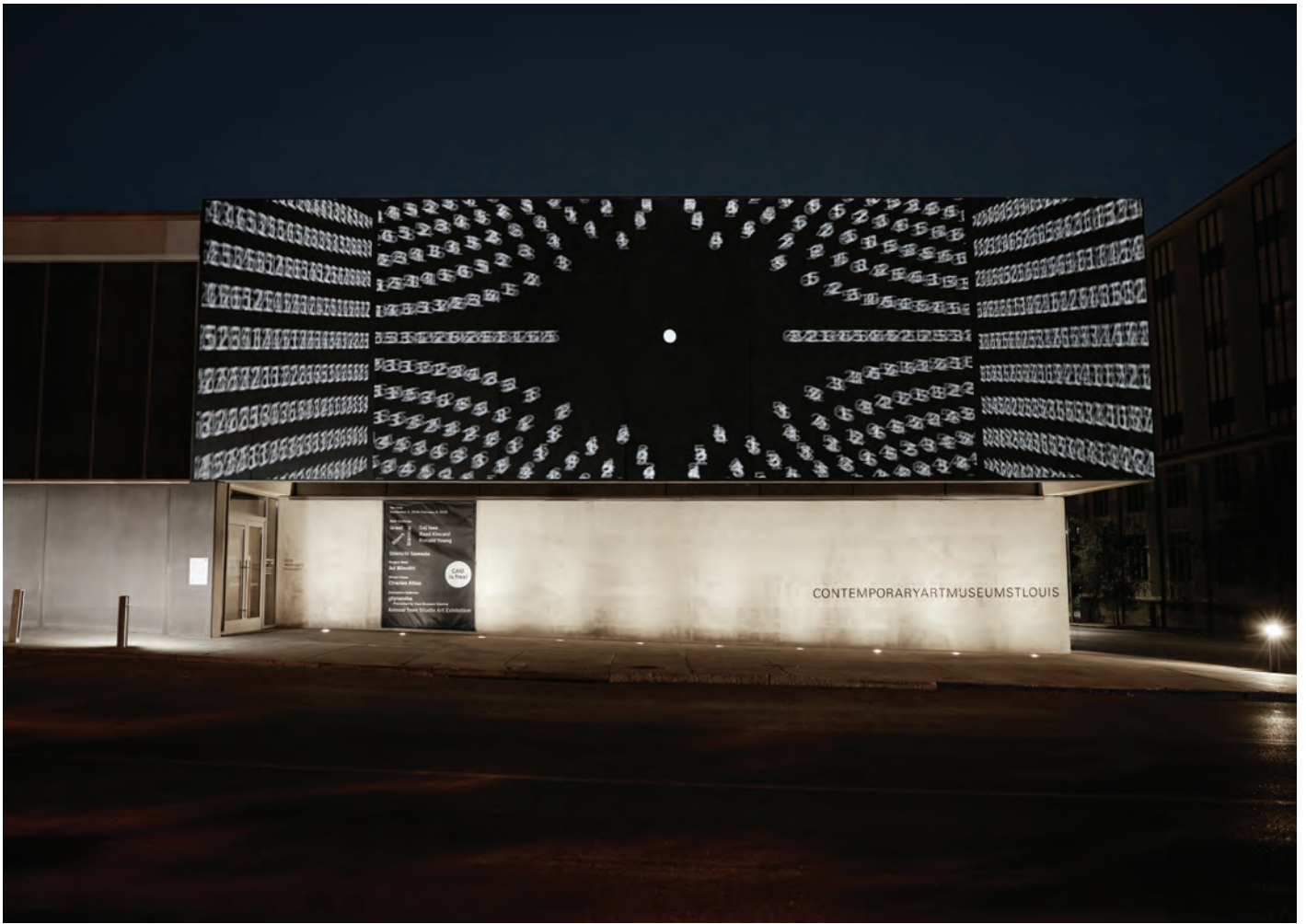
people struggling with that? And trying to keep a hold of that part of themselves?

**Ad Minoliti:** For me, personally, it was super important to create community. Lots of people think our most important relationships are romantic. But I believe that establishing friendships and chosen families is a way to survive and grow without having to censor ourselves or limit who we are or how we move through the world.

**Aidan:** Hi, I'm Aidan. Out of all of the art pieces you've made, which is your favorite?

**Ad Minoliti:** My favorite project would have to be The Feminist School, which is a project that keeps on giving and giving. Participants come together to each other about subjects from gender studies to biology—basically, anything we're collectively interested in. It's a school that's open for everyone, all ages, all backgrounds. Working together, we make free, alternative learning situations. I've realized this project in many countries and locations, and it has taught me so much!

Excerpted from an interview that will soon be published by CAM in an exhibition zine featuring a curatorial essay, images of Minoliti's artworks, and more.



Charles Atlas: *Painting by Numbers*, installation view, Contemporary Art Museum St. Louis, September 6, 2024–February 9, 2025. Photo: Izaiah Johnson.

## Charles Atlas Painting by Numbers

St. Louis-born Charles Atlas has developed an artistic approach over the last four decades that consistently pushes the boundaries of technology and moving imagery. His innovative and distinctive artistic practice has significantly shaped the landscape of contemporary visual arts and performance. Atlas has produced pioneering videos and films, and collaborated with visual artists and choreographers including Marina Abramovič, Lady Bunny, and Merce Cunningham, among others.

The title of Atlas's work—*Painting by Numbers*—suggests the popular hobbyist painting kits. In his video, endless flows of numbers suggest galaxies of connections exceeding the frame, time, and space. Originally created as a three-channel video projection, this presentation has been reconfigured for Street Views, where it is projected daily on the CAM's facade from dusk to midnight.

*Charles Atlas: Painting by Numbers* is organized for the Contemporary Art Museum St. Louis by Dean Daderko, Ferring Foundation Chief Curator.

This exhibition is generously supported in part by Emily Rauh Pulitzer and Clever Little Girl Foundation. Street Views is generously supported in part by the Whitaker Foundation.

WHITAKER  
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# In and Out of the Frame

Interview with Charles Atlas  
By Tim Griffin



Charles Atlas. Photo: Lori E. Seid.

Charles Atlas may not yet be a household name, but one suspects that this iconic maker of moving images—already a legend in artistic circles—will one day be regarded as one of our most important artists of the past half-century. From Atlas's earliest efforts as videographer-in-residence for the Merce Cunningham Dance Company in the 1970s to his more recent, large-scale installations exploring mathematics, few artists have so shifted the terms of video-making in art and culture at large. At a time when performance was typically documented in straightforward fashion, Atlas took creative liberties in consultation with his subjects. He expanded the context of performance by moving the camera, shifting the action offstage, and using other effects that would forever change how a performance could live beyond its time. Moreover, through extended portraits of New York's most forward-looking art communities, Atlas has for decades broken down distinctions between artist and viewer—and between artist and artist—and presaged the ways that self-generated images and media, today, are transforming us all.

**Tim Griffin:** I'm struck by how your thematics may be far-reaching, and yet they always begin with the literal. Here, you are dealing with highly speculative, even poetic—to my ears—scientific theory, for example. But you still open your thoughts with the actual room, or, in other previous work, with the camera as it is set in a room.

**Charles Atlas:** The structure is always the first thing when I begin a piece. I mean, where's it going to be? All of my installation pieces are tailor-made for the first space they're shown in. And if they're reinstalled, they're adapted from there.

**TG:** You've spoken elsewhere about how the very medium of video provides you with a model for these endeavors—there are time codes, and editing, and ways

**in which structure and unexpected juxtapositions trigger memories—and here that is plain to see. It's deeply moving. You're going through your own archive and constructing personal histories. Once again, the philosophical conceits have immediate resonances.**

**CA:** Yeah, I like the selection that came up. In some ways, I had to put in memories of the people that I've worked with, without that being the theme of the whole piece. I'm happy with the way it represents my output. It's not completely representative or exhaustive or encyclopedic, or anything like that. But it gives a flavor of a lot of the things that interest me, and that I've done...I've always wanted my work to be relevant to the current culture, but I can see that things are going to move on after I'm not here anymore.

**TG:** Do you already feel that kind of distance? In a sense, your work already contains so many distancing devices, even if just by offering a monologue meditation on the operations of the brain—that's something personal, and not. You could also point to the conceptual art tenet that once the artwork is out of the artist's hands, it's already moved on and has a life of its own.

**CA:** I would say I'm very invested in coming up with unique solutions to different problems, or conditions. It's not apart from me. But probably something unique is my sort of OCD about everything, about details, and having a logic behind things. I mean, there are probably things that I don't perceive about my own work that other people do.

I did a film with William Kentridge. He said that the artist's job is to make the work, not to interpret it or know what it means. I like that idea, because it takes the responsibility off me.

*Excerpted and reprinted with the permission of Pioneer Works. Originally published on November 15, 2022.*

glyneisha

## Shadows of Her Windows: Dreams of the Black Interior

Each summer, CAM's Teen Museum Studies program (TMS) guides participants through the process of selecting a St. Louis-based artist and presenting an exhibition of their work at the Museum. The 2024 TMS cohort selected glyneisha, a poly-disciplinary artist, educator, and community caretaker. glyneisha describes her work as "archiving the inherent healing nature of matrilineal Blackness through processes of ethical collaboration informed by Black feminist scholarship." In *Shadows of Her Windows: Dreams of the Black Interior*,

furniture, artworks, and sentimental items from glyneisha's family home are presented together as a reconstruction of personal memory and trauma, creating a new environment of healing, encouragement, and change. Available in the adjacent Library is a curated selection of books by other artists and writers exploring family dynamics, healing, and Black femininity as a way to bring additional voices into the conversation. By inserting these interiors within the museum setting, glyneisha disrupts cultural norms of safety and representation.

24 Year Ahead



*Shadows of Her Windows: Dreams of the Black Interior* is organized for the Contemporary Art Museum St. Louis by Gray Baker, Caroline Entrup, Leanna Haynes, Finn Kanak, Fern Kanak, Salem Lambert, Sarah Ong, Felix Perez, Aidan Thompson, Sanai Todd, Frankie Williams, and Jacob Williams, with support from Brandon Barr, Teen and Adult Programs Manager.

Teen Museum Studies is generously supported in part by the Berges Family Foundation; Missouri Arts Council, a state agency; The Strive Fund; Dana Brown Charitable Trust, U.S. Bank Trustee; Dick Miles and Pat Whitaker; Jenny Birgé; Ferring Family Foundation; Nancy and Ken Kranzberg; Anonymous; Edward Jones; Norman K. Probststein Charitable Foundation; The Terry and Phyllis Weiss Children's Education Fund; and Reinsurance Group of America, Inc. This exhibition is a part of an ongoing archival research project curated by the artist that is supported in part by a grant from the Regional Arts Commission of St. Louis.

Presented by Teen  
Museum Studies



Candice Lin, *La Charada China*, 2018 (detail from 11th Taipei Biennial: Post-Nature—A Museum as An Ecosystem, Taipei Fine Arts Museum, Taipei, Taiwan, 2018). Earth, red clay, guano, cement, poppy seeds, sugarcane, seeds of various poisonous Caribbean plants, grow light, Mylar, wooden and metal armature, soaker hoses, irrigation system, tinctures in glass bottles, ceramics, toy boat, gourds, pencil on paper drawings, teapots, teacups, photographs, dried flora, chain, hardware, and video (color, sound, total running time: 13 min.) Photo courtesy: François Ghebaly, Los Angeles.

## Like Water

Featuring artworks by an international and multigenerational group of artists, *Like Water* considers landscape simultaneously as a material, physical condition, and an interior emotional state. The exhibition addresses water in multiple ways—from its life-giving and destructive powers, to the Mississippi River and its tributaries, fonts (of inspiration), floods (of emotion), climate change, leakiness, and the Middle Passage. *Like Water* will fill the museum with sculpture, video, ceramics, drawing, textiles, collages, and paintings—each artist approaching the subject of water and fluidity in deeply individual ways.

Multidisciplinary artist Jamal Cyrus transforms mundane materials—denim, vinyl, and musical instruments—into objects with densely-packed networks of meaning and

references to the US colonial trade, the Middle Passage, and Blues music. Candice Lin’s practice—spanning ceramics, built environments, assemblage and drawing—critically exposes histories of colonization, extraction, consumption, and exploitation. Her unique installation for CAM celebrates the decay, leaks, sputtering, and disintegration of materials, offering an analogue for the dissolution of oppressive systems. With films and video that amplify and expand cultural histories, Beatriz Santiago Muñoz’s work explores the Classical Greek myth of Philoctetes as it questions Puerto Rico’s “left-behind” colonial relationship with the US, and its challenges due to hurricanes and rising sea levels.

Immersing viewers in dense cascades of un-stretched canvases suspended from ceilings and walls, Vivian

Suter's colorful, gestural paintings evoke fluidity both in their application of liquid acrylics and as they slide between abstraction and representation. For Dionne Lee, water is a wilderness that holds dueling forces of safety and danger. Lee's meditative videos and collaged photographic prints mine hidden histories. Simone Fattal's earliest ceramic sculptures—inspired by a sculpture known as the Amorite Spring Goddess—appear with her other ceramic and cast bronze figures, charting a sinuous course through the museum into its courtyard.

With stories and ideas that have been shaped by and through this life-sustaining element, *Like Water* encourages viewers to reflect on water's emotional and poetic resonances, and the changing cultural, ecological, and sociopolitical ecosystems in which we circulate.

*Like Water* is organized for the Contemporary Art Museum St. Louis by Dean Daderko, Ferring Foundation Chief Curator.

Major support for *Like Water* is provided by The Andy Warhol Foundation for the Visual Arts. This exhibition is generously supported in part by Etant donnés, a program of Villa Albertine; Independent Curators International; Alison Sieloff and Sam Foxman; Emily Rauh Pulitzer; Ann R. Ruwitch and John Fox Arnold; Mary Ann and Andy Srenco; Pat Whitaker and Dick Miles; and Whitaker Foundation.



Jamal Cyrus, *Blue Alluvial Glue 1 (Shape)*, 2022. Denim, cotton thread, and cotton batting. 56 x 42 inches. Collection Modern Art Museum of Fort Worth. Photo: Allyson Huntsman.

# Mississippi River Basin Curatorial Research Fellowship

Ferring Foundation Chief Curator Dean Daderko was selected as a 2024 Mississippi River Basin Curatorial Research Fellow by Independent Curators International (ICI), an organization that supports curators to help create stronger art communities through experimentation, collaboration, and international engagement. As one of four recipients selected from a global pool of over 232 applicants, Daderko has received \$10,000 and mentorship from ICI. This support has allowed Daderko to travel along the river and its tributaries to places like Des Moines, Memphis, Minneapolis, New Orleans, Oklahoma City, and Omaha to connect with artists and cultural producers. Daderko explored the cultural and ecological interconnectedness of sites and living beings, drawing both literal and metaphoric connections between the art, landscape, and site. The research has informed their upcoming exhibition *Like Water*, which opens at CAM in March 2025.



# Year in Review



# Exhibition Highlights

## Fall/Winter 2023–24

Dominic Chambers first museum exhibition, Justin Favela’s spectacular new video projection, Hajra Waheed’s meditative sound installation, and a major survey of Paul Chan’s work were all on view at CAM this year.

### Dominic Chambers: Birthplace

“Since I’m coming home, I really hope people take from the show a recognition that I exist and that this is an option,” says Chambers. “What I hope people take with them is an acknowledgement that this is a space for participation, and we can do well in it. You can thrive in it, too.” — Dominic Chambers, *St. Louis Magazine*, September 8, 2023.



*Dominic Chambers: Birthplace*, installation view, Contemporary Art Museum St. Louis, September 8, 2023–February 11, 2024. Photo: Dusty Kessler.



### Justin Favela: Ruta Madre

*Ruta Madre*, or Mother Road, evokes Favela’s heritage as Mexican and Guatemalan American and his parents’ time working on the Las Vegas strip. It examines LA’s Chicano lowrider culture, especially Gypsy Rose, a 1964 Chevy Impala painted by artist Jesse Valadez and named for burlesque star Gypsy Rose Lee. The piece also serves as a meditation on St. Louis’ place as the “Gateway to the West” as well as offers a bright riot of colors that’s undeniably fun to look at. — *Riverfront Times*, September 13, 2023.

*Justin Favela: Ruta Madre*, installation view, Contemporary Art Museum St. Louis, September 8, 2023–February 11, 2024. Photo: Dusty Kessler.



Visitors experiencing Hajra Waheed's sound installation *Hum* (2020). Photo: Tyler Small.

### Hajra Waheed: A Solo Exhibition

"What lives at the heart of *Hum* is a deep desire to have people connect to and learn from some important social movements that take on power directly. Sound and song often play a critical role in this, to bring people together, inspire and reinforce courage in the face of state violence and corporate power." — Hajra Waheed, *Frieze*, November/December 2023.



Ruth Reese: *Metamorphosis*, installation view, Contemporary Art Museum St. Louis, September 8, 2023 - February 11, 2024. Photo: Dusty Kessler.

### Ruth Reese: *Metamorphosis* Presented by Teen Museum Studies

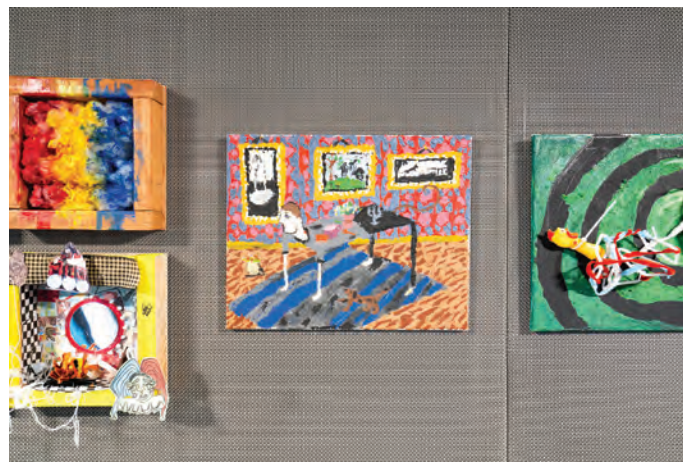
For the 2023 Teen Museum Studies program, high school participants were guided through a competitive application review process and selected St. Louis-based artist Ruth Reese to present a new exhibition of works at CAM. In *Metamorphosis*, Reese's sculptures take inspiration from Greco-Roman mythology and personal experiences, which she uses to express the importance of transformation and how one must view change as integral to life. She uses clay and repurposed materials to create imaginative, hand-made pieces that further her connection with the earth.



LEAP Middle School Initiative: *Collage, Portraits, and Pizzas*, installation view, Contemporary Art Museum St. Louis, September 8, 2023–February 11, 2024. Photo: Dusty Kessler.

### LEAP Middle School Initiative: Collage, Portraits, and Pizzas

Resident Teaching Artists Jorge Rios and Jen Everett engaged students in various media including painting, sculpture, and collage, while teaching them how to convey personal identity through art. A highlight for students was visiting St. Louis-based artist Katherine Bernhardt's studio, where they made their own playful "pizza paintings."



New Art in the Neighborhood: *How to Change Yourself World*, installation view, Contemporary Art Museum St. Louis, September 8, 2023–February 11, 2024. Photo: Dusty Kessler.

### New Art in the Neighborhood: How to Change Yourself World

Resident Teaching Artists Lillian Gardner and Mee Jey engaged students in dialogue about meaningful issues and personal reflection, finding inspiration in themes such as identity, environment, and legacy. NAN students also participated in workshops with *Great Rivers Biennial 2022* artists Yvonne Osei and Jon Young.

# Spring/Summer 2024



## Paul Chan: Breathers

Although Chan's new work may seem like a departure from his video installations from the early 2000s, he says his time away helped him realize that he's always been more interested in movement than images, and movement doesn't need to be confined to screens. "I hit peak screen," Chan says. - *St. Louis Magazine*, February 29, 2024.



Paul Chan: *Breathers*, installation view, Contemporary Art Museum St. Louis, March 8—August 11, 2024. Photo: Wil Driscoll.

Photo: Dusty Kessler.



Photo: Wil Driscoll.

## ArtReach: The Art of Caring

This showcase highlighted work made during the first semester of the 2023–24 school year and explored the ArtReach curricular theme, "Social Justice and Healing." Artworks were made by students at Sumner, Vashon, and Clyde C. Miller Career Academy High Schools under the guidance of Resident Teaching Artists Colin McLaughlin, Jeremy Rabus, and Rodrick Whetstone.



Photo: CAM staff.

## Transform Your Hood

The exhibition put the spotlight on affordable housing, education, and improving the streets and mobility in St. Louis. *Transform Your Hood* proved to be a creative and innovative model for getting conversation started and for engaging the community to make St. Louis a better place. — HEC-TV, September 2024.



# Program Highlights

Bringing a variety of perspectives and experiences, CAM's range of programs offered activities for visitors of all ages.



Paul Chan and Walker Art Center curator Pavel Pyš during the opening weekend of *Paul Chan: Breathers*. Photo: CAM staff

## Artist Talks

Audiences had the opportunity to hear directly from artists through memorable talks by Dominic Chambers, Hajra Waheed, Ruth Reese, and Paul Chan.



Family Day and Play Date participants enjoy creative play and artmaking. Photo: CAM staff.

## Play Dates and Family Day

Blending the creativity of artmaking with the rhythm of music, the grace of dance, and other captivating performances, our family-focused programs offer an exciting avenue for our youngest visitors to engage with art. With Play Dates every second Saturday of the month, and our annual Family Day event, families can look forward to a variety of interactive experiences at CAM!



Michelle Mariposa and Marika Yasuda perform during *Artwork and Arias*. Photo: Macy White, Opera Theatre of St. Louis.

## Artwork and Arias

In celebration of Asian American and Pacific Islander Heritage Month, this year's event showcased a special selection of arias curated by mezzo-soprano Michelle Mariposa and pianist Marika Yasuda, highlighting AAPI voices in opera and celebrating *Paul Chan: Breathers*. *Artwork and Arias* is co-presented by Opera Theatre of Saint Louis.



Simiya Sudduth leads participants in a guided breathwork exercise. Photo: CAM staff.

## RE: Deep Breathing

Inspired by *Paul Chan: Breathers*, this event focused on harnessing the power of deep breathing, and how something as simple as “taking a breather” can inspire, heal, promote mindfulness, and foster social connection. Participants heard the perspectives of world-renowned Opera luminary Patricia Racette, St. Louis University Communications Professor, Dr. Tim Huffman, and multidisciplinary artist Simiya Sudduth who also led breathing exercises.



Visitors engage with the Transform Your Hood exhibition. Photo: CAM staff.

**Transform Your Hood Town Hall**  
 CAM, Transform 314 and Speak Up St. Louis invited community members to a town-hall style discussion as the culmination of the *Transform Your Hood* exhibition. Volunteers assisted eligible attendees with voter registration, Brittany Raji Alberty, Christopher Loss, and Kelly McGowan discussed the importance of civic participation, and the winners of the poster competition were awarded a cash prize.



Teen and Adult Programs Manager Brandon Barr gives a tour at CAM. Photo: CAM staff.

**Tours**  
 CAM visitors of all ages engaged with the exhibitions on view through onsite tours. Designed to make connections between the art on view and its relevance to our lives, our tours are available free of charge for schools, universities, community organizations, and companies. As part of the Deaf Visual Arts Festival, CAM partnered with DEAF Inc. and Angela Botz to provide visitors a guided tour of CAM's exhibitions in American Sign Language (ASL).



Maxi Glamour during First Friday in Grand Center: Faeded Dance Party. Photos: CAM staff.

**First Friday**  
 Every month, CAM introduces community members and art lovers to unique experiences and perspectives through First Fridays in Grand Center. Highlights include Justin Favela's Family Fiesta, a collaborative programs activating sites throughout St. Louis referenced in Dominic Chambers' Birthplace of Creativity, a special Speak Up Live recording celebrating 20 Years of CAM featuring Executive Director Lisa Melandri, a Faeded Dance Party for Pride Month creating an exploratory space for femmes, Queers, people of color, and those that love them—and so much more!



Visitors and tabling organizations at Day With(out) Art 2023. Photo: CAM staff.

**Day With(out) Art**  
 Marking the 35th World AIDS Day, CAM hosted a community conversation led by Lawrence Hudson-Lewis and Leigh Braxton, tabling from local organizations, free HIV testing, a portion of the AIDS Memorial quilt, a collaborative painting led by artist Tyler Harris, and a screening space featuring video works commissioned by Visual AIDS. This event was co-presented with Visual AIDS, Project ARK, and Vivent Health.



Visitors engage with the exhibition Paul Chan: *Breathers*. Photo: Wil Driscoll.

**Art Night Out**  
 CAM, Pulitzer Arts Foundation, Mildred Lane Kemper Art Museum, and the Saint Louis Art Museum came together to host an evening designed to promote art as an accessible and social experience. Art Night Out provided attendees with the opportunity to engage with modern and contemporary art and each other at each museum. CAM and the Pulitzer co-presented a curatorial talk about the use of everyday materials inspired by artists Paul Chan and Delcy Morelos.

### Film Screenings

CAM partnered with the annual St. Louis International Film Festival to present a selection of short films that explore the world of contemporary art through a cinematic lens. The films included *Komposition in Blau*, *Color Rhapsodie*, and *With Peter Bradley* inspired by Dominic Chambers; *What These Walls Won't Hold*, and *Master of Light* inspired by Hajra Waheed; and *In Tow*, *Bertie the Brilliant*, *The Eye Begins in the Hand*, and *The Great Wall of Los Angeles* inspired by Justin Favela.



Photo provided by St. Louis Symphony Orchestra.

### Symphony

To commemorate CAM's 20th anniversary, the St. Louis Symphony Orchestra honored the Museum's space with a remarkable performance of Beethoven's String Quartet Op. 131. This particular composition resonated with the genesis of *Paul Chan: Breathers*. Similar to Beethoven, Chan developed these works after being on hiatus—ultimately leading to the creation of works marked by creative rebirth, struggle, and emotional complexity.



Ferring Foundation Chief Curator Dean Daderko and Associate Curator Misa Jeffereis at Cocktail with the Curators. Photo: CAM staff.

### Cocktail with the Curators

Cocktail with the Curators provides members the unique opportunity to chat with our Ferring Foundation Chief Curator Dean Daderko and Associate Curator Misa Jeffereis in a casual setting, get behind-the-scenes insights about our current exhibitions, and raise a glass to contemporary art.

### Feast Your Eyes

A favorite night among CAM audiences, this event again delivered a delicious culinary adventure inspired by the art at CAM. Chef Matthew Daughaday, from *Idol Wolf* at 21c Museum Hotel St. Louis, pulled from the rich culinary traditions of Spain to serve up a playful tapas-style dining experience that combined local ingredients with classic Iberian sensibilities.

### Dance

Audiences enjoyed a unique two-part performance by Pack Dance at CAM and the Saint Louis Art Museum (SLAM). The collaboration explored the synchronicity between the bathers featured in the exhibition *Matisse and the Sea* at SLAM and *Paul Chan: Breathers* at CAM, whose most recent works are heavily inspired by the playful movements of shape and color incorporated in the legendary work by Henri Matisse.



Photo: Tyler Small.

### CAM Block Party

Hundreds of supporters came out to connect and celebrate CAM's place in the St. Louis community over the last twenty years. The afternoon was filled with musical performances, art making, food trucks, free snow cones, and opportunities for connection with neighboring organizations. To close the celebration, CAM honored the beloved volunteers, staff, community members, and partners who have shaped the museum over the last two decades. CAM staff from past and present gathered for a reunion to share memories and swap stories.

# Special Events



Lisa Melandri and Brad Cloepfil.  
Photo: Carmody Creative Photography



Gala Chairs. Back: Terry Good, Jan Greenberg, Jackie Yoon, Boo Cook, Chuck Cook, Susan Sherman, honoree Brad Cloepfil, Executive Director Lisa Melandri, Ronnie Greenberg, Alexis Cossé, Ken Kranzberg, Ann R. Ruwitch, John Ferring, Andy Srenco, and Dwyer Brown. Front: Pat Whitaker, Emily Rauh Pulitzer, Betsy Wright Millard, Paul Ha, Nancy Kranzberg, and Alison Ferring. Photo: Carmody Creative Photography.

# 20th Anniversary Gala + Soirée

The 20th Anniversary Gala + Soirée was an extraordinary evening celebrating the impact and the legacy of the first twenty years of CAM. Guests from the Museum's past and present filled the 21c Hotel Museum including twenty influential leaders who have shaped CAM throughout its twenty-year history. Gala Chairs included: Dwyer Brown; Boo and Chuck Cook; Alexis Cossé; Alison and John Ferring, Terry Good, Jan and Ronnie Greenberg, Paul Ha, Nancy and Ken Kranzberg, Betsy Wright Millard, Emily Rauh Pulitzer, Ann R. Ruwitch, Susan Sherman, Andy Srenco, Pat Whitaker, Jackie Yoon, and Donna Moog (deceased).

The night honored acclaimed American architect and principal of Allied Works, Brad Cloepfil, whose visionary design for the Museum building opened in 2003 and marked a new era for the Museum and the arts community in St. Louis. After Emily Rauh Pulitzer—who was part of the architect selection committee during its development—gave a heartfelt speech honoring Cloepfil, Lisa Melandri surprised him with a proclamation from the City of St. Louis recognizing April 19, 2024 as Brad Cloepfil Day in St. Louis, commemorating the Museum's groundbreaking which took place on April 19, 2001.

As a fundraising event, the night was a huge success. Gala attendees raised their paddles during the Fund the Need auction to ensure free access to art for the next generation of St. Louisans. In less than twenty minutes, more than \$230,000 was raised in support of artists, exhibitions, community initiatives, and youth arts education at CAM, making it CAM's most successful Fund the Need auction to date. Overall, the Gala generated a record-setting over \$600,000 through ticket sales, the Fund the Need live auction, individual donations, and sponsorship revenues. Many attendees not only helped found the museum and supported it during its early years, but have also continued to help ensure its success for decades on. The deep generosity of the attendees was truly energizing.

Following the Gala, many of the guests joined revelers for a Soirée with drinks, dancing, and desserts. Music by Agile One kept the party going through the night. The evening was truly one to be remembered!

Photo: Tyler Small



Photo: CAM staff.

## Trivia Night

Supporters turned out for the annual Trivia Night at CAM fundraiser raising over \$18,000 in support of CAM's education programs. Michelle Dougherty, producer and co-host of Cliterally Speaking the Podcast emceed the event and led a fun-filled night of art, trivia, and games. Winners for the evening received custom Barbie-themed trophies as a nod to the year's blockbuster movie, complete with Justin Favela-inspired cut paper outfits. 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.



Photo: CAM staff.

## Contemporary Circle Celebration

Members at the Patron level and above gathered at CAM for an evening of appreciation at the Contemporary Circle Celebration. While our supporters mingled over summertime cocktails, wine, and small bites, Executive Director Lisa Melandri highlighted the Museum's achievements over the past year, marking the last milestone moment of the 20th anniversary celebration. Ferring Foundation Chief Curator Dean Daderko gave an exclusive preview of the artists and exhibitions planned for the year ahead.

# Impact by the Numbers

July 1, 2023–  
June 30, 2024

**27,060**  
Museum attendance

**241,134**  
Virtual audience

**4,255**  
Youth served

**158**  
Programs + Tours  
(99% free)

**82**  
Artists hired  
for programs

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Incarnate Word Academy  
Jefferson Elementary School  
Jennings Middle School  
Lincoln County RIII School District  
Mascoutah High School  
McCluer North High School  
McKinley High School  
Montessori Lab School  
North Technical High School  
Okaw Valley Middle and High School  
St. Louis Public Schools  
Sumner High School  
Vashon High School  
Winfield School District  
Eastern Illinois University  
Southern Illinois University  
Edwardsville  
St. Louis Community College  
St. Louis University  
University of Missouri–St. Louis  
Washington University in St. Louis

### Community Organizations

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Camp Sunsplash  
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Museum of Contemporary Religious Art  
Oasis  
Opera Theatre of St. Louis  
Pack Dance  
Prison Performing Arts  
Project ARK  
Project SHADES  
Pulitzer Arts Foundation  
Saint Louis Art Museum  
Saint Louis Dance Theatre  
South Grand Community Improvement District  
Speak Up St. Louis  
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Veterans Community Project  
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Visual AIDS  
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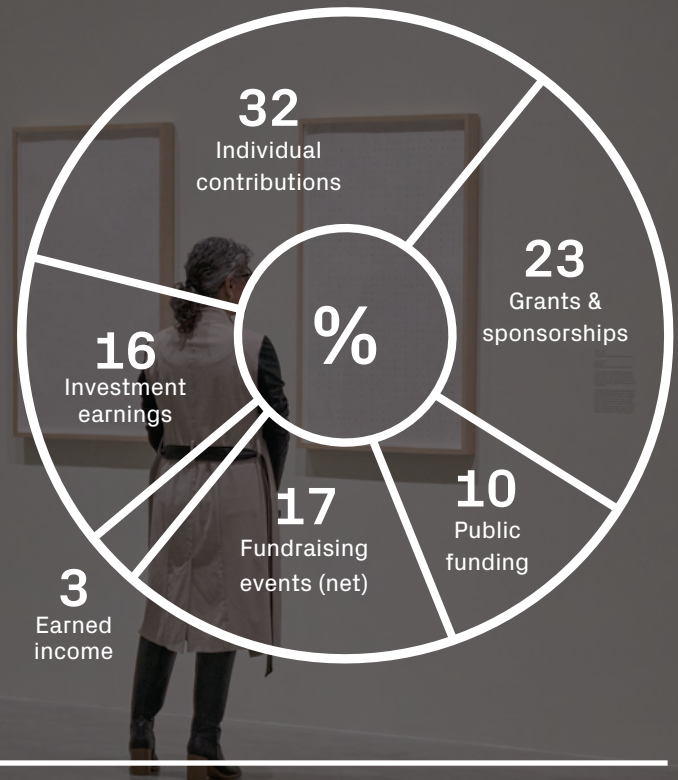
# Annual Report

## Where Funding Comes From

July 1, 2023–  
June 30, 2024

### Operating Revenue

Individual contributions	\$1,029,681
Grants & sponsorships	\$720,023
Public funding	\$319,817
Fundraising events (net)	\$533,005
Earned income	\$86,803
Investment earnings	\$501,382
<hr/>	
Total revenue	\$3,190,711



37 Year in Review

## Where Funding Goes

### Operating Expenses

Exhibitions & programs	\$2,282,531
Administration	\$224,928
Fundraising	\$631,562
<hr/>	
Total expenses	\$3,139,021



### Net Assets

Beginning of year	\$28,440,981
End of year	\$29,389,398

# Annual Giving

July 1, 2023–  
June 30, 2024

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

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## \$100,000+

Gateway Foundation  
Joan and Jean Goodson Estate  
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## \$50,000–\$99,999

The Andy Warhol Foundation for the Visual Arts  
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Missouri Arts Council, a state agency  
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## \$25,000–\$49,999

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Robert Wilson  
*Lady Gaga: Mademoiselle Caroline Riviere*, 2013  
HD video



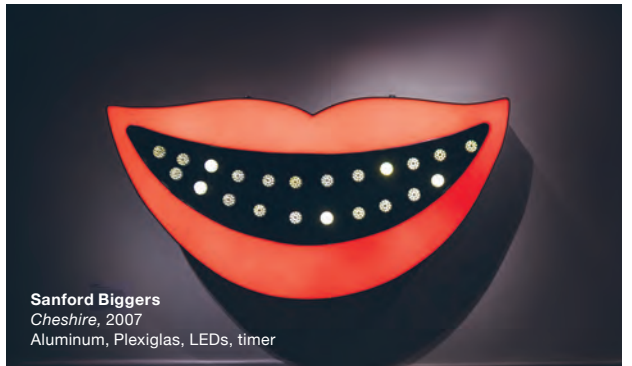
Hassan Hajjaj  
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Andy Warhol, Flowers, 1970, Feldman & Schellmann II. 69, screenprint, ed. 187/250, 36 x 36 inches, sold for \$60,000

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43 Annual Giving

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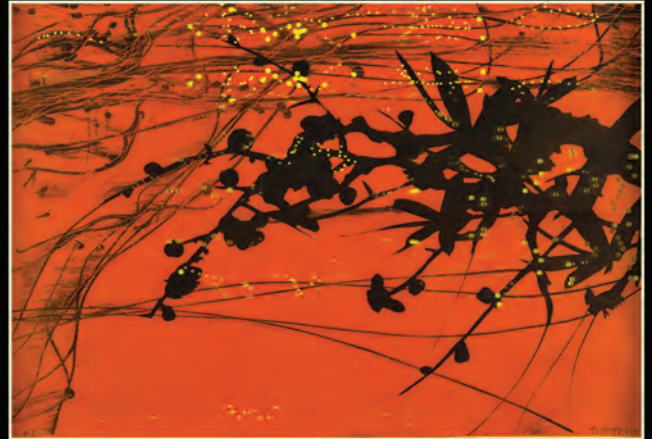
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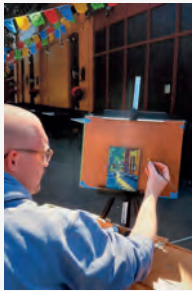
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Friday, September 27 6-9pm

Stephen Signa-Avilés:  
(N)either This (Nor) That

Kendra Ward:  
There is No Home

Brigham Dimick: Private  
and Collective Spaces

Jo Stealey: Reverie

**Spring Exhibitions:**

March 7, – May 10

**Opening Reception**

Friday, March 7 6-9pm

Wallace Herndon Smith &  
Caro Prados Burks:  
The Still Life

Benjamin Pierce:  
Before You Go

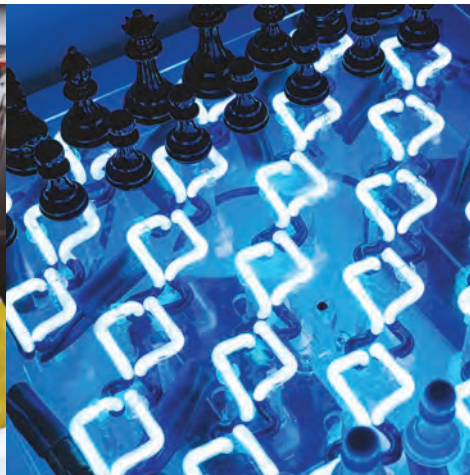
Michael Wilson

Rian Kerrane



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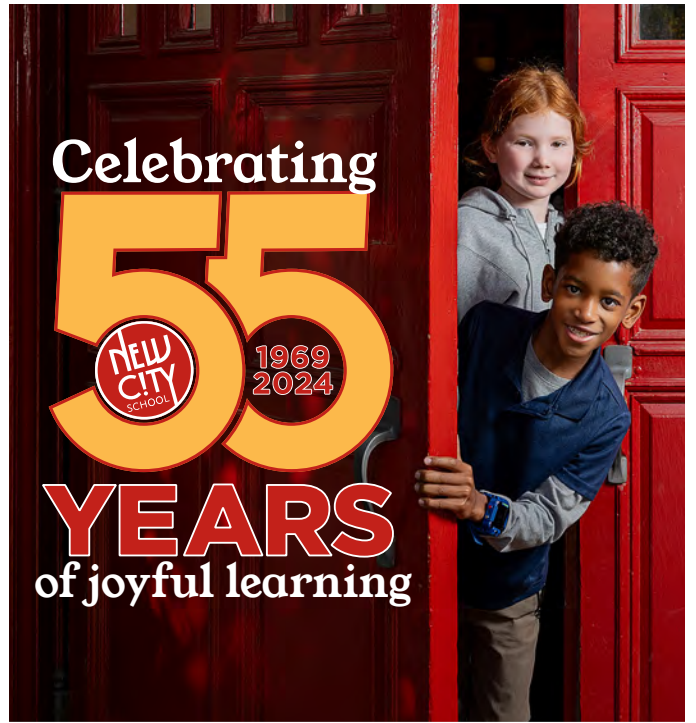
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Houska Gallery opened in 1998 as the studio gallery of Pop artist Charles Houska and has since grown to show a diverse range of contemporary artistic styles for the collector and art lover.



**HOUSKAGALLERY**

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# Visitor & Member Information

## Hours

Wed–Sun 10:00 am–5:00 pm  
Open until 8:00 pm Fri

## Address and Parking

3750 Washington Boulevard  
St. Louis, MO 63108

CAM is located in the Grand Center Arts District of St. Louis at the corner of Spring Street and Washington Boulevard and next door to the Pulitzer Arts Foundation. Free and metered parking is available along Washington Boulevard and Spring Street. Visitors may also take advantage of numerous parking lots and garages in the district.

## Membership

CAM members support the work of some of today's most innovative artists. Members contribute to a thriving art scene in St. Louis and make it possible for us to bring contemporary art to thousands in our community.

### All CAM Members receive

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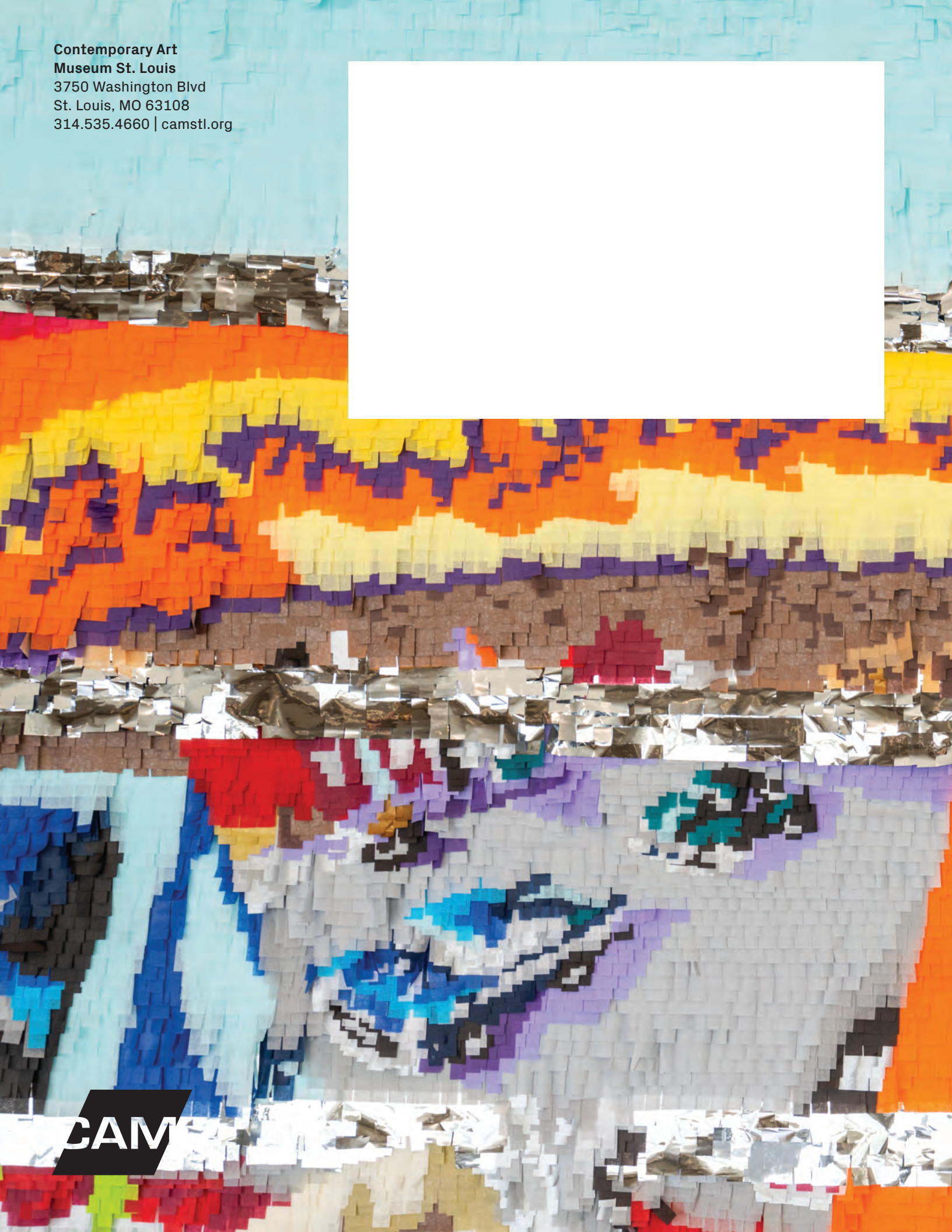
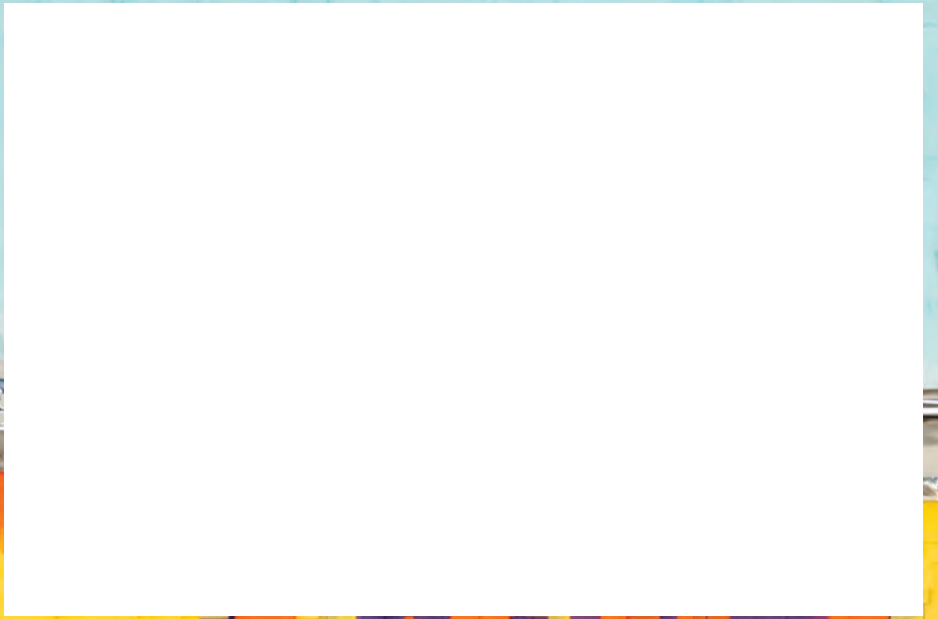


Visitors enjoy the opening of CAM's Fall/Winter 2024-25 exhibitions. Photo: Tyler Small.

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