

About CAM

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

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

General operating support is provided by 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.

Support for CAM's exhibition program is provided by The Andy Warhol Foundation for the Visual Arts; Anonymous; Etant donnés, a program of Villa Albertine; Alison Sieloff and Sam Foxman; Gateway Foundation; Independent Curators International; James Cohan Gallery; Jennifer Lauren Gallery; Missouri Humanities and with support from the Missouri Humanities Trust Fund; National Endowment for the Arts; Jeanne and Rex A. Sinquefield; Teiger Foundation: and Whitaker Foundation.

Generous loans of artwork to CAM exhibitions are provided by Charles Atlas; Katharine Barthelme and Shane Frank; Petra Bibeau and P. Bibeau, New York; The Blanchard Collection; Allena Brazier; Dail Chambers; Rona and Jeff Citrin; Jamal Cyrus; Simone Fattal; John R. Foster; François Ghebaly, New York and Los Angeles; Hugh J. Freund; Kathleen Frumkin and George Lakoff; Gladstone Gallery; glyneisha; Carol Greene; Galen Gritts; Kerry Inman and Inman Gallery, Houston; Saj Issa; Jennifer Lauren Gallery, Manchester, UK; James Cohan, New York; Karma International, Zurich; kaufmann repetto, Milan and New York; Basil Kincaid;

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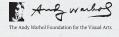
Support for CAM's learning and engagement programs is provided by Ann Yeatman Sheehan Charitable Trust; Anonymous; Berges Family Foundation; Jenny Birgé; Crawford Taylor Foundation; Dana Brown Charitable Trust, U.S. Bank Trustee; Employees Community Fund of Boeing; Japan Foundation of New York; Mary Ranken Jordan and Ettie A. Jordan Charitable Foundation; Missouri Arts Council, a state agency; Missouri Humanities and with support from the Missouri Humanities Trust Fund: PNC Arts Alive; Norman K. Probstein Charitable Foundation; Reinsurance Group of America, Inc. (RGA); Robert & Toni Bader Charitable Foundation; Robert Lehman Foundation; The Saigh Foundation; Stantec; St. Louis Philanthropic Organization, Inc.; The Strive Fund; The WashU & Slavery Project; The Terry and Phyllis Weiss Children's Education Fund: Pat Whitaker and Dick Miles; and Vivent Health.

Support for capital projects is provided by The Staenberg Group and the Staenberg Family; Frankenthaler Climate Initiative of the Helen Frankenthaler Foundation; and William T. Kemper Foundation, Commerce Bank, Trustee.

Support for staffing, marketing, programs, and initiatives to attract more visitors to St. Louis City is provided by ARPA for the Arts, a collaboration between the Regional Arts Commission of St. Louis, Community Development Administration of St. Louis, and the City of St. Louis.

Special thanks to 21c Museum Hotel, 314 Oasis; 4 Hands Brewing Co.; Armstrong Teasdale LLP; Arjun Bhat; ArtCrush; Artists First; Bengelina Hospitality Group; Katherine Bernhardt; Blick Art Materials; Bloomberg Philanthropies; Aaron Bunse; CannonDesign; City Greens Market; City Sewing Room; Central Baptist Church Quilters; City of St. Louis Planning and Urban Design Agency; DEAF Inc; Dierberg, Hermannhof, Star Lane, and Three Saints Vineyards; Crystal Ellis; Evntiv; Forest ReLeaf; Foveal Media; Freddie Ford Family Foundation for Autism; Jordan Gaunce; Maxi Glamour: Grand Center Inc.: Great Rivers Greenway; HEARding Cats Collective; MAP St. Louis; Sue McCollum; McHugh Business Solutions, LLC; Native Women's Care Circle; Northside Workshop; Opera Theatre of Saint Louis; Lindsay Pichaske, Noriko Yuasa, and Webster University Department of Art, Design, and Art History; People's Art and Recreation Center; Proud Art STL: Pulitzer Arts Foundation: Saint Louis Art Museum; St. Louis American; St. Louis Symphony Orchestra; The Sheldon; Mary Ann and Andy Srenco; The Event Gals; Visual AIDS; Vito's Sicilian Pizzeria & Ristorante; and Geoff Ward.

Mesh Printing: The Advertisers Printing Company
Mesh Advertising: Lynn Pollak, Ifpollak@charter.net





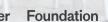
GATEWAY FOUNDATION











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Letter from the Director

Dear Friends.

If there's one theme that has echoed throughout this past year at CAM, it's flow. The rippling installations, the way our programs have extended beyond the Museum's walls, the converging of voices, artists, and supporters to keep our mission thriving. We've moved with responsiveness and care, like the rivers that run through our region.

Our exhibitions last spring invited reflection on ecology, history, and belonging. These projects existed within our galleries, flowed into the city, crossed the Eads Bridge and met at the confluence.

That spirit of expansion continues in our Learning & Engagement programs. This year, we're celebrating 30 years of New Art in the Neighborhood, 13 years of LEAP Middle School Initiative, and 10 years since CAM's commitment to presenting student work in our Education Galleries—decades of creativity, mentorship, and building community through arts education.

Our Teen Museum Studies cohort is preparing to unveil their next selection and produce another thoughtful exhibition in collaboration with the artist Janie Stamm. We've witnessed the extraordinary progress of Sumner High School, where arts engagement has been a meaningful part of a broader revitalization effort with the support of so many local arts organizations and community members from The Ville. The impact of ArtReach grows each year, affirming the value of intentional access to art education for our youth.

Artist-centered opportunities remain a throughline at CAM, and we're thrilled that planning for the 2026 Great Rivers Biennial is well underway, with the announcement of our finalists selected by our panel of esteemed jurors. The Gateway Foundation, our longstanding partner in this



Lisa Melandri. Photo: Jennifer Silverberg

initiative, has increased the artist honorarium to \$25,000—recognizing the extraordinary work of St. Louis's most visionary artists and giving them the resources they need to grow and thrive.

That belief in artists is also reflected in our programming as we continue to make space for new and renewed collaborations: through CAM Connect, the North St. Louis Creative Field Guide, and through every artist-led workshop, classroom visit, and public performance we've had the privilege to host.

Looking ahead, the coming season brings new visions and expansive perspectives. Haegue Yang, Teresa Baker, and Hai-Wen Lin will share work that engages with ideas of place, memory, and the natural world. Further down the road, we're honored to welcome Andrea Carlson, Ayana Evans, and the timeless legacy of Claude Cahun and Marcel Moore—projects that remind us how art can both ground and liberate.

CAM's staff has gone above and beyond this year, ensuring that individuals of all abilities, backgrounds, and ages feel welcome and empowered to engage with contemporary art. Our Board and supporters have nurtured this vision and invested in what's possible. This institution is not static. It is nimble. It evolves, it listens, it adapts. It moves—like water—carrying forward the stories, efforts, and dreams of this community.

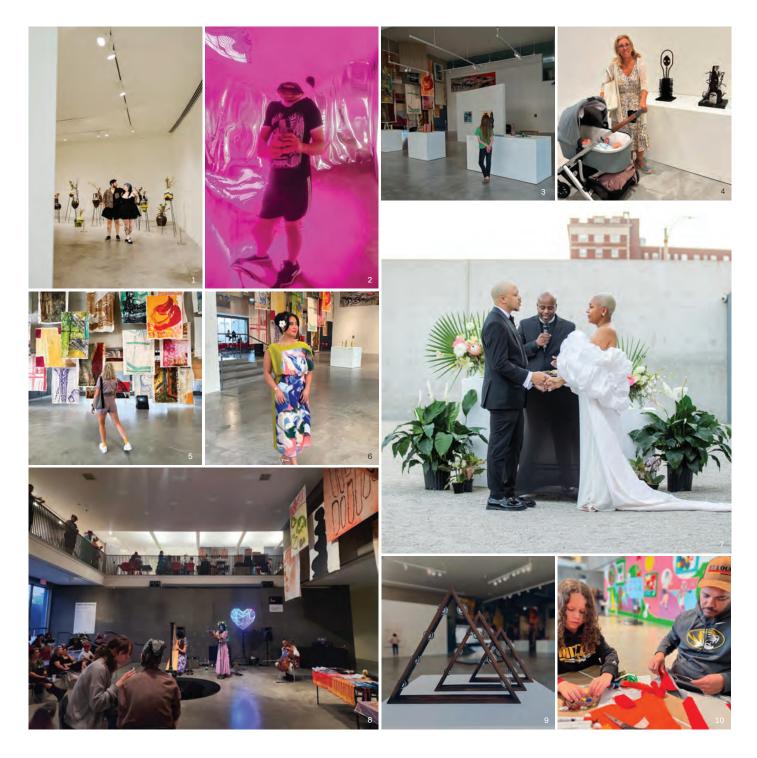
Lisa Melandri Executive Director

Visitor Grams

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

- 1 @helloimtoriiiphotographyllc
- 2 @rebirth_n_renaissance_st_louis 3 @katie.and.ehron
- 4 @beatrizzart
- 5 @emilyjohnsonstl

- 6 @emilie.kealani
- 7 @cbauerphoto
- 8 @bethagart
- 9 @neikfar
- 10 @lovecourtneywilson



A Focus on Museum Access



Photo: CAM Staff.

An ongoing initiative, CAM Connect provides high-engagement partnerships with community members and local organizations. A recent focus of this program is to strengthen social connection, community advocacy, and creative expression among groups who traditionally face barriers to the museum: people with disabilities, North St. Louis residents, and older adults. Leaders and creatives in the community serve on a steering committee to help guide these efforts and some connections have blossomed into creative partnerships and collaborations.

CAM celebrates this initiative with Access is an Invitation: CAM Connect Showcase, an exhibition in the Education Galleries featuring stories and artworks co-created with community partners, including quilts made by Central Baptist Church elders, youth artworks from CAM's Tornado Relief Summer Camp, and insights from the North St. Louis Creative Field Guide. Visitors are also invited to participate in an interactive Disability Justice Dreamer Space to envision accessible, creative communities without barriers, showcasing the power of co-created art and meaningful partnerships. The exhibition is on view through February 8, 2026.

with CAM Connect

CAM Connect is presented by PNC Arts Alive.



Creating with our Northside Neighbors

Over the past year, a group of artists, North St. Louis residents, and CAM staff have been working on the North St. Louis Creative Field Guide, a collaborative project that uplifts neighborhood green spaces as art studios. Members' efforts celebrate ancestral knowledge, ecological care, and cultural memory.

The project's working group includes Qhuin Binion, Cary Brown, Gabi Cole, AleXeana harlem Lopez, Tosha Phonix, Ronda Smith Branch, and Frankie Williams, with lead artists Dail Chambers and Juan William Chávez. Contributions to the project have also come from the City of St. Louis Planning and Urban Design Agency, Creative Reaction Lab, Northside Workshop, and Forest ReLeaf. A peek into the process and some of the group's work will be on view in the Education Galleries through February 8, 2026. A publication forthcoming in 2026 will highlight these creative place-based projects which celebrate and sustain the rich relationship between art and nature.

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





Lead artist Dail Chambers picking Rose Hips at Northside Workshop. Photo: CAM Staff.

Gateway Foundation increases support for Great Rivers Biennial



From left to right: Vaughn Davis Jr., Lauren dela Roche, Vincent Stemmler.

Now in its 12th edition, the Great Rivers Biennial continues to spotlight the most compelling artistic voices in the greater St. Louis metropolitan region. Since its inception, the initiative has recognized 36 local artists, contributing to the larger cultural ecosystem supporting artists in our city. Thanks to continued support from the Gateway Foundation, the artist honorarium has increased to \$25,000, affirming their commitment to supporting emerging talent in our region.

The winners of the 2026 Great Rivers Biennial Arts Award Program—Vaughn Davis Jr., Lauren dela Roche, and Vincent Stemmler—were selected for their bold, forward-thinking

project proposals, which will debut at CAM in a major exhibition next fall. Chosen from 93 applicants, the finalists were visited in their studios by a distinguished panel of jurors: artist and Rice University professor Leslie Hewitt, Margot Norton of the Berkeley Art Museum and Pacific Film Archive, and Pavel Pyś of the Walker Art Center.

Mark your calendars, *Great Rivers Biennial 2026* will be on view at CAM from September 11, 2026, through February 7, 2027.

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

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Recognition of

Outstanding Learning & Engagement Programs



Alexis Creamer, CAM Community Access Manager and Michelle Dezember, CAM Director of Learning & Engagement with Tony Nitko, Director of Marketing at DEAF Inc.

Last spring, CAM was proud to share our work and celebrate key milestones in arts leadership and accessibility. Our Learning & Engagement team traveled to Louisville, KY to present at the National Art Education Association Convention, spotlighting CAM's nationally-recognized Resident Teaching Artist program. The session explored how museums can build community and provide meaningful training for teaching artists—both on- and off-site.

CAM was also honored to receive the Excellence Award at DEAF Inc.'s Visual Arts Festival, recognizing our efforts to uplift their Deaf Visual Arts program's mission to support inclusive, accessible programming.

St. Louis is a City for



Visitors enjoy the shared courtyard between CAM and Pulitzer Arts Foundation. Photo: Virginia Harold.

St. Louis welcomed 80 art museum directors from across the US, Canada, and Mexico in May 2025 for the annual convening of the Association of Art Museum Directors—marking the first time in 30 years since the gathering was held in the region. At the time of the last convening, things were a lot different in St. Louis: CAM, Pulitzer Arts Foundation, and the Mildred Lane Kemper Art Museum didn't exist. For this convening, these museums along with the Saint Louis Art Museum—each led by women directors—

joined forces to host programs. For many attendees, it was a first glimpse at the depth and quality of St. Louis's art institutions. The city's collaborative museum culture and civic investment in the arts made a lasting impression. This opportunity served as a reminder of the outsized footprint arts and culture have in our region economically and through its social impact. The closing reception, co-hosted by CAM and the Pulitzer, exemplified what makes St. Louis special: world-class museums with a community-first mindset.

Three Decades of



New Art in the Neighborhood cohort with Roseann Weiss, former Program and Education Director, and Betsy Millard, former Executive Director of the Forum for Contemporary Art, 1995.

CAM has long believed that teens aren't just the next generation of artists, but vital voices in the present. That belief took shape more than 30 years ago with New Art in the Neighborhood, a program launched to connect with the young people right outside our doors. It started with a question: how can we make art education accessible to youth in our own community? That place-based impulse became the foundation for a growing suite of meaningful programs that now reach students across the region.

For over 13 years, LEAP has introduced middle schoolers to rigorous, hands-on artmaking. With over 35 schools represented in just the past few years, the initiative continues to grow its impact on students. Teen Museum Studies invites high schoolers to take on every aspect of exhibition-making—from artist selection to public programming—giving them a real seat at the table.

CAM first partnered with Vashon High School in 2017 to launch our ArtReach Partnership, later expanding to include the historic Sumner High School in 2021. In the 2021–22 school year alone, students participated in 470 hours of arts engagement, supported by five teaching artists. Their work has contributed to real academic gains and a deeper understanding of art's role in community life.

Teens have always had a place in our programs, and now they have space in the museum itself. Each season, CAM presents work by young artists—proof that creative vision isn't something to wait for. It's already here, curating our present and reimagining what's next.

Nancy Kranzberg: 25 Years of Board Service

Nancy Kranzberg's impact on CAM and on the cultural life of St. Louis is impossible to summarize in a single paragraph. A true force for the arts, Nancy has brought joy, energy, and unwavering support to just about every arts organization in the city. Her service at CAM has been nothing short of legendary. She joined the Board of Directors back when CAM was still the Forum, and she has championed our mission for over 25 years with extraordinary generosity and spirit. Alongside her husband Ken, the Kranzbergs have built a lasting legacy of investment in artists and institutions across the Grand Center Arts District and beyond. While Nancy's formal Board chapter may be ending, we couldn't possibly let her go. We're proud to celebrate her continued presence at CAM as a Board Member Emeritus—an ongoing role for a truly irreplaceable advocate, friend, and visionary in the arts.



Nancy Kranzberg. Photo: Carmody Creative Photography



Ken and Nancy Kranzberg. Photo: Carmody Creative Photography.





Engaging with Artists: Gianna Jacobson

Gianna Jacobson has been engaged with the Museum for decades, well before CAM was CAM. What started as curious visits to the Forum for Contemporary Art on her lunch break, quickly blossomed into a love of art and the possibilities for museums as a form of community engagement. "There was always something wonderful and weird going on there, and I credit that first space with getting me hooked on art. When the Forum became CAM with their new building some 20 years ago, I was thrilled. It felt like something really good for St. Louis."

With Jacobson's longtime interest in art, career as a writer, and serving as publisher for more than 13 years of december—a literary magazine which also features portfolios of visual art in each issue—the decision to join the Board of Directors at CAM was quite easy. Over the years she has also witnessed the synergy of CAM and december as many of the artists featured in the magazine have also been in CAM exhibitions and the Museum has hosted readings. "As a writer and storyteller myself, I look at visual art as another platform to tell a story. CAM is such an incredible platform for artists both locally and around the world to share their perspective." For Jacobson, the fact that CAM is a non-collecting museum makes each visit unique and refreshing. "CAM has always felt like one of St. Louis's brightest lights, a place that continually feels relevant and authentic, and where it's fun to spend time."



Encouraging New Perspectives: **Taylor Mason**

For Taylor Mason, connecting with CAM has been a family affair. Growing up, Mason spent time around art and had witnessed firsthand how his art-loving parents found the arts and culture community in St. Louis by getting involved with the Museum. Then Mason and his wife, Lauren, soon joined them at CAM. Seeing the diverse flow of people and perspectives at CAM is something that is encouraging to him. "St. Louis has so much to offer in the realm of arts and culture. And while seeing art can be a bit daunting for some, CAM really makes it easy to dive in, learn, and see different perspectives. Seeing an exhibition and having the ability to put yourself in the artist's shoes and engage with that creativity—it is such a benefit for our community."

As a Principal at David Mason + Associates, he is used to building relationships and solving problems for clients. Since joining the Board of Directors at CAM last year, Mason has brought that same expertise to advise on CAM's building committee. The Museum building itself is something he finds to be truly special. "The space at CAM can be used in so many different ways by artists, it is so open and flexible. It's a fun surprise and feels fresh every time you walk in."



Focused on Innovation: Brendan O'Toole

For Brendan O'Toole, joining the Board of Directors at CAM felt like a natural fit. As Vice President at Copeland working in the smart home and energy management business, he sees how CAM aligns with his passion for sparking innovation and supporting transformative ideas. "CAM's mission reminds me that art isn't just about objects on walls—it's about shaping conversations and inspiring change in our community." The range of public programs are particularly compelling for him. From connecting artists directly with the public to inspiring younger generations, these initiatives ensure CAM's impact extends well beyond its walls.

O'Toole has seen how contemporary art has the power to challenge perspectives, bring people together, and shape the cultural identity of a city. Joining the Board is a way to support an institution that champions creativity and pushes boundaries. "It's energizing to see how our collective efforts strengthen CAM's impact. I especially value the opportunity to collaborate with such a passionate group of leaders who bring unique perspectives and a shared commitment to advancing St. Louis as a vibrant region for the arts."



Jenna McNeal and Zoe Mays. Photo: CAM staff.



Finding Inspiration Tracy Sykes-Long

Joining the Board of Directors at CAM was an easy and meaningful decision for Tracy Sykes-Long. "Becoming a Board Member is both an honor and a natural extension of my belief in the power of art to connect and inspire." As Vice President of Client Partnerships at the St. Louis-based creative agency Horsefeathers, she guides strategic direction and collaborates on creative vision. Her role at CAM allows her to engage with creativity in new and energizing ways. "When I come to CAM, I always leave feeling inspired. It is truly energizing for me."

A longtime supporter of the arts, she is passionate about making cultural spaces accessible to all. She was drawn to CAM's commitment to inclusive public programming that serves a wide range of audiences. In particular, the Museum's investment in arts education for young people resonates deeply with her. "It encourages creative expression and builds the skills that shape our future artists and thinkers." For Sykes-Long, "CAM is more than a museum—it's a vital cultural resource I hope everyone in the community will experience."

Creating a Welcoming Space for All

At CAM, we showcase work being made today for today's audiences and we make every effort to be a space that is inviting to all. Led by Jenna McNeal and Zoe Mays, CAM's talented and dedicated Visitor Experience team is here to greet visitors, answer questions, and ensure that everyone feels welcome at the Museum.

CAM People

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Haegue Yang Quasi-Heartland



Installation view of Haegue Yang: Double Soul, SMK - Statens Museum for Kunst, Copenhagen, Denmark, 2022. Photo: Anders Sune Berg.

Haegue Yang (b. 1971, Seoul, South Korea) is known for her versatile works, ranging from room-scaled installations and performative sculptures to paper collages and staged performances. Yang dissociates quotidian objects and materials—like ventilators, venetian blinds, scent emitters, and clothing racks—from their mundane roles to recast them in multisensory experiences. Communicating without language in a primordial and visual way through scent, sound, light, and tactility, Yang engages the disciplines of art history, literature, and political history, and touches on themes of migration, postcolonial diaspora, enforced exile, and social mobility.

Quasi-Heartland marks Yang's first solo museum presentation with a comprehensive selection of works in the midwest since 2009. For this exhibition, CAM commissioned Yang to create a new work, Mound Vehicles, that responds to the Museum's architecture and engages the region's precolonial history and the Mississippi River landscape. Rounding out this presentation is a series of sculptures from Yang's Umbra Creatures by Rockhole and Airborne Paper Creatures—Triple Synecology.

To celebrate this new commission, *Mound Vehicles* is being activated as part of CAM's opening weekend and each First Friday during the run of the exhibition. Local facilitators will enact a series of choreographed movements to mobilize the sculpture.

Haegue Yang: Quasi-Heartland is organized for the Contemporary Art Museum St. Louis by Misa Jeffereis, Associate Curator, with support from Grace Early, Exhibitions Assistant.

This exhibition is generously supported in part by Nancy and Kenneth Kranzberg, Ann R. Ruwitch and John Fox Arnold, Jeanne C. and Rex A. Sinquefield, and Whitaker Foundation. *Mound Vehicles* is commissioned with support by the Contemporary Art Museum St. Louis, Kukje Art & Culture Foundation, and Choi Jeong Yoon.

W H I T A K E R F O U N D A T I O N

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Haegue Yang, 2025. Photo: Kevin Todora. Courtesy Nasher Sculpture Center.

A Master of

Excerpt from a review of Haegue Yang: Lost Lands and Sunken Fields at the Nasher Sculpture Center

By Madison Ford

constructed of doorknobs and turbine vents, and so many bells strung in hanging columns, racks, and as otherworldly creatures. The bells make no sound. Their stillness haunts. In the back corner of the gallery is a mural depicting a portal of sorts, beckoning the viewer into a great beyond and echoing what lingers within the space. This is a "shadow" world derived from the objects of our own.

Yang wields what is familiar throughout *Lost Lands and Sunken Fields* and warps this into an alternative universe of things. We are then forced to confront the randomness of our own relationship with the object, left to wonder why a certain formation of materials reads as right and a reformation of them can leave us unsettled. Yang is a master of materials, not in that she takes them seriously, but rather that she takes them playfully.

Excerpted and reprinted with the permission of the Brooklyn Rail. Originally published in March 2025.

Spam cans, venetian blinds, space heaters, scent diffusers: the materials in Haegue Yang's oeuvre have long exposed audiences to materials which wink at the domestic and natural world and inundate the senses. Yang's instinct to command a space can often be at odds with the bureaucracy and codes of institutions—some artistic explorations have yet to be satisfied for the sculptor: "I want to have an open flame at the museum. When can I do it?" Yang wants to be unfettered in space.

In the Nasher's subterranean gallery, labeled "Cenote Observatory" (cenote meaning "sunken land"), light and square footage shrink; within this closed-off room Yang's monstrous Umbra Creatures by Rockhole (2017–18), Sonic Sculptures (2013–), and The Intermediates (2015–) fester. Six-, seven-, eight-foot sculptures made of artificial straw, stainless steel, and twine fill the gallery tightly and erratically like objects in an overloaded antique shop. Viewers are admitted in small groups and inch past each other or pause for oncoming patron traffic as they weave their way between woven creatures, reliefs

Teresa Baker

Somewhere Between Earth and Sky

Teresa Baker (b. 1985, Watford City, ND) is an artist living and working in Los Angeles, and an enrolled member of the Three Affiliated Tribes in the Great Plains. The most comprehensive presentation of her work to date, this solo exhibition includes paintings, bronze sculpture, woven baskets, and works on paper.

Baker is celebrated for large-scale abstract paintings on shaped pieces of artificial turf. In these unique works, she brushes and sprays on acrylic paint, and applies linear designs with natural and synthetic fiber yarns. She also incorporates materials such as willow, buffalo and deer hide, tree bark, corn husks, and natural and artificial sinew into her compositions. These dynamic and colorful works often resemble vast landscapes, inviting viewers to imagine prairie vistas and bird's-eye views of grasslands. Drawing from her Native American Mandan/Hidatsa heritage, Baker's singular vision of shape, color, and texture reveals abstraction's narrative capacities. Through her work, Baker invigorates and expands European and American modern painting histories, offering a visionary approach to abstraction.

Teresa Baker: Somewhere Between Earth and Sky is organized for the Contemporary Art Museum St. Louis by Dean Daderko, Ferring Foundation Chief Curator, with support from Grace Early, Exhibitions Assistant.

This exhibition is generously supported in part by National Endowment for the Arts, Jane and Robert Clark, Ferring Family Foundation, Shereen and Michael Fischer, Penny Pennington and Michael Fidler, Mary Ann and Andy Srenco, and Whitaker Foundation.



W H I T A K E R F O U N D A T I O N





Photo: Erica Elan Ciganek.

In the Studio

Excerpt from an interview with Teresa Baker about her practice and the importance of abstraction

I make mixed-media, abstract, large-scale work that references landscape, specifically that of the Northern Plains. For me, these works embody culture, spirituality, and our relationship as humans with land—that reciprocity and respect. Through an intuitive practice driven by process and formal concerns, I respond to the materials and make decisions based off of their characteristics—how far I can push them, what their restrictions are. Each new piece feels like a puzzle that I'm solving.

I've become really focused on capturing space in my work. In my pieces, I generally leave large swaths of the ground, which is usually artificial turf, showing, and really kind of hone in on details and subtleties within that. I find that I talk about landscape with my abstractions because I think there's a way of coming to the work that is similar to how we go into landscape. There's a presence, there's a focus on details. It's like you kind of go into this internal place and space, and you become very aware of how small you are, and how big these spaces are.

The things I do are not so linear, but rather they kind of bounce around, or maybe move in a circle around the next show or idea. And they're finished when I can't place them.

I can't control associations from other people, but for me I know it's finished when I look at it and I can't say, you are this or you are that. There's no really clear place where I can identify it. It's getting to live between all of the categories, and create its own space.

My hope is that when people see my work, they have some sort of energetic or visceral response—that it moves them in some way. My work is usually quite large—often around nine feet high and around five to six feet wide. So I think that there is a sense that they are immersive. The feeling that I usually get from them is that it's almost like they could hug you. There's a warmth from them, and there's this comfort that they offer. So I guess I just hope that it offers something new for folks, but is also familiar at the same time. The familiarity, for me, is the landscape part or the feeling of that land. And then it's new in terms of it being an object, and kind of combining all of those elements. —Teresa Baker

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Hai-Wen Lin, Orientation; 1st Score; Movement for Two (performance still), 2021. Photo courtesy the artist

Hai-Wen Lin Orientation

Orientation was originally conceived by Hai-Wen Lin in 2021, when it was performed by the artist with their collaborator Charlie Thornton. For this commission, Lin and Thornton have reimagined the performance piece as a video projection for CAM's facade as a part of the Museum's ongoing Street Views series.

In *Orientation*, two performers respond to a series of spoken commands which appear in the video's subtitles. Across this 61-foot wide projection, this larger-than-life pair of bodies grapples, engages, accommodates, and supports one another. This interaction fuses the popular party game Twister with the Chinese practice of feng shui, which strives to create harmony between people and their surroundings through the strategic arrangements of objects in space.

In Twister, players compete to be the last person balanced on rows of red, yellow, blue, and green dots on a large plastic mat while they receive and respond to instructions like "Left hand, red; right foot, yellow" until someone (or everyone) reaches their physical limits and collapses. In *Orientation*, Lin reacts only to instructions offered in Mandarin, while Thornton follows a differing set of commands in English. Lin has also adapted the classic Twister format by offering cardinal directions in lieu of colors: "Right foot, south; left hand, northeast."

Hai-Wen Lin: Orientation 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 and Street Views is generously supported in part by Whitaker Foundation.

W H I T A K E R F O U N D A T I O N

Movement, Language, and Culture are Intertwined in Orientation

Excert from an artist talk by Hai-Wen Lin

In the last year I've been thinking a lot about how people come to understand the world around them. I've been loosely working through the ideas introduced by Sara Ahmed in Queer Phenomenology. In it, Ahmed talks about this idea of orientation, with respect to orientation meaning how people arrange themselves spatially, orientation as in sexual orientation, how social sexual relations are arranged interpersonally, and orientation meaning the Orient or orientalism as in this idea of otherness where the occident or the West cannot exist without the East. So, this submissive exotic directionality becomes constructed. But phenomenology is essentially this study of how people interact with the world and take things in with their senses. The study of experiences, really. Ahmed is questioning why we orient ourselves towards certain objects versus others, or certain genders, or certain cultures so on and so forth.

And then the key question being how do we queer or reconsider the ways in which our orientations are socially constructed. So, how do people orient themselves in the world? One way is with tools like compasses that allow you to kind of attune yourself to the world around you.

Twister is a game that I really love because it's essentially this idea that there's a chance system that is dictating how our bodies move and, ultimately, I like to think of that as how our bodies operate in society. And with any good spinner you need a mat to play on. So, I made the orientation mat and this is a space in which people become oriented. It's made with a moving blanket and various interior textile design samples. It's informed by feng shui principles and the five elements in Chinese culture that are all kind of paired with these directions. So, if you have a loose understanding of feng shui, this idea that certain directions channel certain energies and certain elements. The South is associated with the



Photo: Wassaic Project.

element of fire so it is red, North is associated with water so it is black, and so on.

And so, we were ready to play. So, the instructions for my game of orientation are similar to what you expect from a game of Twister except instead of something like right hand red you would hear something like right hand Southeast. What I soon realized though is that the mat and compass were somewhat redundant because this idea of orienting oneself felt so much more powerful when I was able to do it just out in space in any room rather than quickly memorizing that stuff that South was red or that North was black. They became less about a game, but a choreography of actions. Thinking about how our bodies contort in order to fit the frameworks of our world and our bodies. And, of course, to complicate this, as with all human relations, I had to introduce the second body.

And for those of you who are bilingual, you might notice that the instructions are also different. So, this becomes as much a practice of disorientation as it is as it is orientation. I am only performing the instructions given to me in Chinese. My performance partner Charlie Thorton is only moving in response to the instructions in English. For people who are born between cultures or people who are children of immigrants, people who exist between genders, how do we parse these, often opposing, commands that flood the world? Through the practice with this performance, and if you've ever played Twister, you begin to understand how physically taxing it is to orient yourself and how much concentration it takes to actively disregard a dominant language or culture. —Hai-Wen Lin

Excerpt of this transcription printed with the permission of North Seattle College Art Gallery. The talk was originally recorded on October 10, 2022 as a part of their visiting lecture series.

And I Saw New Heavens and a New Earth: The Partnership, Art, and Activism of Claude Cahun and Marcel Moore

This exhibition presents an exploration of Claude Cahun (1894-1954, Nantes, France) and Marcel Moore (1892-1972, Nantes, France), two visionary, gender-non-conforming artists and activists of the 20th century who lived their values, even in the face of persecution and repression under Nazi-occupied Europe. Known for their work early in the Surrealist movement, they approached their work and way of life as a carefully considered form of resistance. Combining photographs, historical documents, drawings, and ephemera—with experimental storytelling by writer and oral historian, Svetlana Kitto—And I Saw New Heavens and a New Earth celebrates the creative output, enduring partnership, and risk-taking political commitments of these two artists.

Through a more literary presentation, this exhibition voices a dynamic narrative arc that links objects with complex stories. Visitors will discover the surprising familial entanglements that drew these women together in the early 1900s and sustained their relationship, their commitments to gender self-determination, and their underground resistance during World War II against an occupying Nazi regime which led to their incarceration and orders of execution. In these ways and more, *And I Saw New Heavens and a New Earth* will expand knowledge of Moore and Cahun's inspiring life experiences, offering viewers a fuller, more holistic portrait of their art, passions, tribulations, and accomplishments.

The exhibition is co-organized for Contemproary Art Museum St. Louis by Dean Daderko, Ferring Foundation Chief Curator and Svetlana Kitto, writer and oral historian, with support from Grace Early, Exhibitions Assistant.

This exhibition is generously supported in part by Teiger Foundation, Ferring Family Foundation, Penny Pennington and Michael Fidler, Ann Y. Sheehan, and Whitaker Foundation.

Teiger Foundation

W H I T A K E R F O U N D A T I O N



Claude Cahun, title unknown, ca. 1927. Silver gelatin print. Collection of Jersey Heritage Archives.



Claude Cahun, Moore, Marcel - Woman with Folded Arms, 1929. Courtesy Jersey Heritage Collections.

Resonant Histories:

The Enduring Power of this Collaboration

Claude Cahun (b. Lucy Schwob) and Marcel Moore (b. Suzanne Malherbe) formed one of the most remarkable creative partnerships of the twentieth century. They met as teenagers in Nantes, France in the early 1900s, and became lifelong partners, artistic collaborators, and activists. While Cahun is best known for arresting self-portraits in which she often donned elaborate costumes and gender-defying guises, her work was never a solo act. Working with Moore, they authored the Surrealist-era book Aveux non avenus [Disavowed Confessions], which was printed in Paris in 1930 and contributed to numerous artistic publications. Moore was an active illustrator who also designed stage sets and theater costumes. Together, Cahun and Moore pioneered artistic forms of resistance and queer self-representation that still feel vital today.

And I Saw New Heavens and a New Earth: The Partnership, Art, and Activism of Claude Cahun and Marcel Moore is an exhibition that considers their shared lives and celebrates Moore—often overlooked—as a partner in conceiving and realizing images, texts, and actions that challenged gender norms, questioned authority, and imagined freer futures. This presentation delves into the spectrum of Moore and Cahun's creative and political lives, through photographs, drawings, and archival material. Cahun and Moore's art was inseparable from their activism. During the Nazi occupation of Jersey, these women produced and distributed anti-fascist propaganda, fueled by artistic and economic inventiveness.

The merging of art and political action is what makes Cahun and Moore's work so resonant and contemporary. Their fearless embrace of self-invention and their refusal to conform to societal norms speaks directly to contemporary conversations around identity, visibility,



Claude Cahun and Marcel Moore, *Aveux non avenus* [Disavowed Confessions] frontispiece, 1930, Silver gelatin print photomontage with pencil and ink. Courtesy RISD Museum, Mary B. Jackson Fund 2005.57.

and resistance. For LGBTQIA+ and broader audiences, this unapologetic self-fashioning offers representation and inspiration, and underscores the ways creative practice can be mobilized to confront injustice.

Beyond nostalgia, And I Saw New Heavens and a New Earth recognizes an enduring lineage, and highlights the ways artists respond to the urgencies of their moment, reminding us that this impulse is not new. Cahun and Moore dissolved boundaries between personal identity and collective struggle, demonstrating that artwork can be both a deeply intimate gesture and a public act of defiance.

A century after their most iconic images came to life, their questions remain ours: How can art dismantle systems of oppression? How can we live creatively and in resistance to forces that seek to silence or intimidate us? In an era when artists of all disciplines continue to confront urgent issues around identity, representation, authoritarianism—Cahun and Moore's legacy reminds us that creative expression is personally and profoundly political. This exhibition is a living conversation about what art does, and what it must do, in the face of injustice.

Andrea Carlson

Endless Sunshine



Andrea Carlson, Anti-Retro, 2018, 20-layer screenprint, 34 × 47 inches. Courtesy the artist.

Through a practice that combines intergenerational history, archival research, and the histories and theories of art and film, Andrea Carlson (b. 1979) creates incisive works of resistance and sovereignty that disempower colonial storytelling and practices of erasure. A descendant of the Grand Portage Ojibwe and Scandinavian settlers, Carlson centers an institutional critique and perspective that has been systematically excluded from or historically romanticized in narratives, practices, and presentations of American art.

In Carlson's layered, multi-panel paintings—made with oil, acrylic, gouache, colored pencil, graphite, watercolor, and ink—the horizon line is a persistent organizing principle, inspired by the ungraspable horizon line of Lake Superior. Viewers are seduced into her intricate collage-like imagery, and yet beyond the central foregrounded figures there is an impenetrability into the dense distance. The overwhelming scale of her works too denies us access into the imagined landscapes, preventing a kind of possession of the land. Carlson's practice interrogates longing and desire, permission and refusal, as well as themes around Indigenous sovereignty and Land Back.

A 2024 Creative Capital Fellow, Carlson is developing a body of work entitled *Endless Sunshine*, which comprises large-scale paintings on birchbark. The exhibition at CAM will be the artist's first opportunity to show these works in a museum setting. Recent screenprints, paintings, and sculpture will also be on view.

Andrea Carlson: Endless Sunshine is organized for the Contemporary Art Museum St. Louis by Misa Jeffereis, Associate Curator, with support from Grace Early, Exhibitions Assistant.

This exhibition is generously supported in part by Elizabeth Firestone Graham Foundation, Shereen and Michael Fischer, Mary Ann and Andy Srenco, and Whitaker Foundation.

W H I T A K E R F O U N D A T I O N

Filling the Absence



Andrea Carlson. Photo provided.

in the Landscape

Excerpt from a review of Andrea Carlson: Shimmer on Horizon at the Museum of Contemporary Art Chicago

By Xiao daCunha

Andrea Carlson speaks gently in a short documentary for her exhibition at the Museum of Contemporary Art Chicago: "Historically, landscape painting is violent. It's about possession of the land, even though it might be plastered over with beautiful lighting and vast views: it's based on empty landscape. Well, how did the landscape get emptied?"

In traditional landscape paintings, the land is ripped out of its context and frozen onto the canvas: sometimes appropriated for the sake of spirituality, other times isolated from the vast community, biodiversities, ecological and civil developments that together define the essence of the landscape. The landscape is treated as an inanimate display without a future or past. They are as meaningful as they are meaningless, where each leaf, hill, rock, and stream is shrouded by pretty colors and advanced techniques. They are beautiful and magnificent but hollow.

Carlson's work fills this absence and restores the landscapes to their fullest selves by weaving and layering what the land has witnessed into her creation.

As Heraclitus so timelessly put it: "No man ever steps in the same river twice, for it's not the same river, and he's not the same man," the landscapes captured in these pieces exist ubiquitously throughout time, yet are also nowhere to be found in reality because they have long changed and will continue to change. Guided by the Anishinaabe understanding of space and time — Indigenous temporalities enmeshed with the land, Carlson's landscape art embraces the fleeting nature of the living experience and forgoes all control or attempts to capture the landscape in the moment.

Excerpted and reprinted with permission of Bridge. Originally published on September 23, 2024. bridge-chicago.org



Ayana Evans, Loophole of Retreat: Sparkle #5: I Love You (performance still), 2022 at Fondazione Cini, Venice, Italy. Photo: Glorija Blazinsek.

Ayana Evans

Nobody's Gonna Love You the Way I Do

In questioning social hierarchies and inequity, Ayana Evans (b. Chicago, IL) shows up "ready to do the most" by creating and protecting spaces where people can be their most authentic selves, and be celebrated for it. Trained as a painter, Evans established a convincing, unapologetic, and emotionally invigorating voice as a performance artist. Her first live works were active social experiments: The Operation Catsuit series was the first time she donned a signature neon green, zebra-striped catsuit in public. With it, she sought to challenge her own self-confidence and to experience how other people—an unsuspecting audience—would receive her.

Evans's work is direct, purposeful, and insightful. She explores how live and collective experiences can produce accessible, humorous, challenging, and often profound results. Through her work, Evans shares her own experiences as a Black woman and builds bridges with her audiences.

Nobody's Gonna Love You the Way I Do is the first museum survey exhibition celebrating the Brooklyn-based

artist's decades-long dedication to live performance. This presentation will introduce audiences to Evans's artworks—including new and recent videos, a schedule of unsanctioned live performances, and ephemera that invites viewers to become intimately acquainted with Evans's stories and her world.

Ayana Evans: Nobody's Gonna Love You the Way I Do is organized for the Contemporary Art Museum St. Louis by Dean Daderko, Ferring Foundation Chief Curator, with support from Grace Early, Exhibitions Assistant.

This exhibition and Street Views is generously supported in part by Whitaker Foundation.

W H I T A K E R F O U N D A T I O N

Persona as Social Justice

Excerpt from an artist talk with Ayana Evans



Ayana Evans, Performance Portrait in Maine. Photo: Dominique Duroseau and Nyugen Smith.

Who are you as an artist? How did you discover yourself as an artist and navigate your path?

Ayana Evans: So the goal was for me just to be an artist, like a painter. So my MFA is in painting and I did that for a little bit. I decided to switch and go into fashion so then I went to FIT. I ended up discovering performance art and I started going to a lot of underground performance art shows, just going to shows. Slowly I started thinking, well, I'll do something and so I said I was going to do a social experiment. I wanted to wear whatever I wanted because I've been going to art shows that were for painters and stuff—I didn't fit in because I looked like a fashion person at art shows and I was self-conscious about that. I had a friend that said you should just say F it and wear whatever you want.

What is your method for working? And perhaps some lessons of discovering what works for you and what does not?

AE: I'm very instinctual and I know [that] there's a phrase of a research based artist [and] I'm not that. I go backwards—meaning like, I'm very good at envisioning how a performance will look, then thinking about how it will feel and hoping that feeling translates to the audience. Once I think of the idea, then I think about the why and I research after I've done it, usually. Like, why did I want to do that, what does it mean, what does labor mean, what's the history of exercise within my body, and then what does it mean for other people to watch me exercise as a woman, and if I'm doing jumping jacks for two hours and heels, how does that shift my body? Why does that become part of the art? All of those questions come from me after the first part, [and that] is just the instinctual flash of an idea that just comes to me. Usually it has to do with where I'm at in my life so there's personal and political. They're always together in my work [and]

they're always at the same time. I would say that also discovery for me is in the moment.

There's a part of you that has to kind of get into this. You almost go to another space [to make it so] that you're brave enough and open enough to just channel the energy and do exactly what you want to do in the performance. I definitely try to purposely be like a 120% myself when I perform. There's no filter and that kind of pushes the work [to] make it resonate better.

[For me,] it's all about the audience and the feeling in the moment. I don't care about the camera, I don't look at the camera, I don't care [if] my face is ugly, none of that matters. I [have also] moved into having a lot of participation in my performances. I would jump and people would catch me and I really had started pushing this idea of not just me doing labor in front of the audience, but now the audience does labor for me. I'm asking for what I want. Now I'm performing for the camera a lot and I have to remember what the shot's gonna look like, and how can I make you feel what I'm feeling without being there. [I]t kind of did shift the work a little bit but i still have to channel that energy of it doesn't matter if my face is ugly, what matters is do you feel the energy and the feeling that i'm trying to express. So it did shift my work: I definitely moved into online performances and Instagram lives.

Technically, I come from YouTube which I always think is funny. So sometimes people don't realize that social media is kind of where my access comes from and what made it easier for me to re-enter the world.

Excerpted and transcribed with the permission of University of Michigan Stamps School of Art & Design. Originally published as Ayana Evans: Persona as Social Justice, Penny Stamps Speaker Series in January 2021.

Year in Review



Exhibition Highlights

Fall/Winter 2024-25

The 11th edition of the Great Rivers Biennial, Shinichi Sawada's first solo museum exhibition in the US, a new commission by Ad Minoliti on the Project Wall, Charles Atlas on CAM's facade, glyneisha presented by Teen Museum Studies, and a group exhibition about water were all on view.

Shinichi Sawada: Agents of Clay "CAM and the Mint Museum in Charlotte, NC, have joined forces to present 18 works by the Japanese ceramicist, Shinichi Sawada, in his first American solo museum exhibition. Sawada began working at a social welfare facility for artists with disabilities; his creations are often figurative but may include various parts of animals, insects or birds along with surfaces that have been manipulated with patterns, lines or other inventive additions."

- KC Studio, September 2024



Shinichi Sawada: Agents of Clay, installation view, Contemporary Art Museum St. Louis, September 6, 2024–February 9, 2025.



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

Charles Atlas: Painting by Numbers
CAM celebrated the homecoming
of the esteemed St. Louis-born visual
artist and filmmaker Charles Atlas
who has created remarkable bodies
of work over the last three decades.
Painting by Numbers, a video which
transforms the numbers 1 through
6 into dynamic, dancing elements,
created a celestial spectacle on
CAM's facade each night from dusk
until midnight offering insight into
his incredible aesthetic and
innovative artistry.



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

Ad Minoliti: Manifestación pluriversal

"The mural utilizes self portraits made by youth involved with Proud Art STL, an organization that connects local LGBTQ teens. CAM says it's 'the first time the artist has incorporated work by other artists into one of their projects.' Minoliti has been in St. Louis working on the mural since August 19th. — St. Louis Magazine, August 2024



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

Great Rivers Biennial 2024: Saj Issa, Basil Kincaid, Ronald Young

"Various approaches to similar themes of ancestry, place, and objects as holders of memory allow each artist's work to compliment the next and facilitate complex conversations about our individual roles as history writers and amplifiers. The artists' symbolic use of materials teaches viewers to see beyond the physical attributes of an object and instead, imagine its potential." — Sixty Inches From Center, October 2024



glyneisha, *Shadows of Her Windows: Dreams of the Black Interior*, installation view, Contemporary Art Museum St. Louis, September 6, 2024–February 9, 2025. Photo: Izaiah Johnson.

glyneisha presented by Teen Museum Studies

"For my collages, I'm using hand painted papers, found and gathered materials, and gifted old paintings from friends. Cutting up those materials and making them into new arrangements. The installation settings are a collage of experiences where I am thinking about inserting this language of the Black interior into the gallery setting [by adding] bright colors, furniture, decorative artifacts, items from my family." — glyneisha, November 2024 Artist Talk



Teen Studio Art Exhibition 2024, installation view, Contemporary Art Museum St. Louis, September 6, 2024–February 9, 2025. Photo: Izaiah Johnson.

Teen Studio Art Exhibition 2024

In LEAP, Resident Teaching Artists and students explored themes of identity and chance. With Olivia Obi, they created self-portraits reflecting personal backgrounds and Jeremy Rabus supported student artists as they used chance to build layered abstract works. In New Art in the Neighborhood, Misty Long-Donoho introduced the concept of "Full Sparkle," blending art and life through play, while Blaine Deutsch led explorations in hand printmaking.

Spring/Summer 2025



Like Water

"I keep thinking about the word "like" in the title *Like Water*, and how colloquial it is. How much one can relate to it and this association of resonance, offering, mirroring. It's not the thing, but it's like it. I also think that's what art is in a way. This is a really beautiful exhibition."

— *Brooklyn Rail* (The New Social Environment #1230), May 2025

Like Water, installation view, Contemporary Art Museum St. Louis, March 7-August 10, 2025. Photo: Izaiah Johnson.



Make the River Present, installation view, Contemporary Art Museum St. Louis, March 7–August 10, 2025. Photo: Izaiah Johnson.

Make the River Present

"[Michelle] Dezember found the connection she was hoping for by learning from sculptors, illustrators and poets who view nature as a muse and incorporate the rivers in their art. For *Make the River Present*, she selected works by Black American and Native American artists because of the close connection to the land that's observed in these cultures." — *St. Louis Public Radio*, April 2025



ArtReach: Confluence, installation view, Contemporary Art Museum St. Louis, March 7–August 10, 2025. Photo: Tyler Small.

ArtReach: Confluence

Our annual ArtReach showcase highlights the remarkable work of student artists from Sumner and Vashon High Schools. Under the guidance of Resident Teaching Artists—Adrienne Outlaw, Dee Levang, and Rodrick Whetstone—these students worked in a "flow" state with various water-based media, experimented with the "confluence" of multiple disciplines coming together, and learned about the ways to repurpose the post-consumer plastic pollution from the Mississippi and Missouri Rivers.

Program Highlights

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



2024 Great Rivers Biennial Artist and Juror Panel Discussion. Photo: Tyler Small.

Artist Talks

Audiences had the opportunity to hear directly from artists, curators, and collaborators through memorable talks by Ad Minoliti, glyneisha, Angelik Vizcarrondo-Laboy, Basil Kincaid, Bisa Butler, and *Great Rivers Biennial* 2024 artists and jurors.



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 come out for a variety of interactive experiences at CAM.



Native Women's Care Circle leads a water blessing. Photo: Theo Welling.

Make the River Present Gatherings

As a complement to *Make the River Present*, CAM presented a series of gatherings exploring connections to the Mississippi and Missouri Rivers. Events included a Native Women's Care Circle water blessing, watershed conversations, a water ceremony and community meal, and a riverboat tour in partnership with the Black Heritage Water Trail, culminating in a procession on Eads Bridge across the Mississippi River.



Emilie Kealani and Nicholas Roehler perform during Artwork and Arias. Photo: Virginia Harold.

Artwork and Arias

In resonance with the themes and emotions explored in *Like Water*, this special program drew connections between opera and the visual arts. Artwork and Arias, co-presented by Opera Theatre of Saint Louis, featured a curated selection of arias performed by Gerdine Young Artist Emilie Kealani, with piano accompaniment by Nicholas Roehler.



Crafting Connections participant. Photo: CAM staff.

Workshops

In the winter, Crafting Connections invited participants to get their hands dirty sculpting clay with ceramicist Lindsay Pichaske in a collaborative workshop with Webster University, inspired by Shinichi Sawada: Agents of Clay. Students also expanded on themed tours through ArtReach Workshops—one-hour, hands-on sessions led by CAM staff that reinforced ideas of INVESTIGATE. NARRATE, and AMPLIFY.



Snowflake station at First Friday: Winter Wonderland. Photo: Tyler Small.

First Friday

Every month, CAM introduces community members and art lovers to unique experiences and perspectives through First Fridays in Grand Center. Highlights included: Faeded costume party in honor of Pride month, Disability Pride, Winter Wonderland, New Year's Reset, celebrations of our 2024 Great Rivers Biennial exhibiting artists Saj Issa, Basil Kincaid, and Ronald Young, and much more.



Photo: Tyler Small

Horn Beam Sacrament

In conjunction with *Like Water*, CAM commissioned a new performance by Houston-based artist Jamal Cyrus titled *Horn Beam Sacrament*. He was joined by musicians Corey De'Juan Sherrard, Jr. and Damon Smith, as well as poet K. Curtis Lyle to anoint a saxophone, which was later installed in the exhibition. Cyrus's exhibited sculptures incorporate musical instruments and offer "opportunities to connect Afro-diasporic spiritual and musical traditions."



Photo: Tyler Small.

Day With(out) Art

For the 36th World AIDS Day, CAM hosted a vibrant drag brunch with performances by Vanessa Frost, Kelli Diamonds, and Sativa Frost. The event featured free HIV testing, community tabling, a Visual AIDS video screening, AIDS Memorial Quilt display. This event was co-presented with Visual AIDS and Vivent Health.

ARTCRUSH!

In celebration of its first year, ARTCRUSH! met at CAM— encouraging attendees to "build community in real life" and relieve themselves of the "algorithmic bubbles of social media." The social networking group designs free events around short, 1-on-1 conversations with a focus on fostering collaboration and business connections.



Photo: CAM staff.

Tours

CAM visitors of all ages engage with the exhibitions on view through onsite tours. Designed to make connections between the art on view and its relevance to our lives, 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 a guided tour in American Sign Language.



Photo: Regional Arts Commission.

Arts + Activism + Advocacy

Presented in partnership with the Regional Arts Commission, this special program explored how the arts and creative thinking can inspire civic participation and visioning at the city, regional, and national levels. The evening featured moving performances by Anita Jackson and Pacia Anderson, a panel discussion with advocacy experts including Kelly McGowan, Kyna Iman, and Randy Cohen facilitated by Kathryn Bentley, and a creative response wall where attendees shared their own visions for change.

Film Screenings

For the annual Whitaker St. Louis International Film Festival, CAM presented a selection of short films that explore the world of contemporary art through a cinematic lens. Films that resonated with the choreographed forms in the St. Louis-born artist Charles Atlas's work included *Mr. Troy, We Ride for Her*, and *Ten Times Better*, and a Q&A with director Jennifer Lin. Films connecting to themes in Shinichi Sawada's exhibition included *Instruments of a Beating Heart* and *Anagama*.

Cocktail with the Curators

This event series 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.



Photo: CAM staff.

Feast Your Eyes

A favorite night among CAM audiences, this event once again delivered a delicious culinary adventure inspired by *Shinichi Sawada: Agents of Clay.* Acclaimed chef Nick Bognar—owner of Sado, Indo, and Pavilion—shared his personal interpretation of Thai, Japanese, and Southeast Asian cuisines serving up a bold, flavorful experience.

Voter Registration

CAM was proud to continue its longstanding commitment to voter engagement by hosting weekly Voter Registration Office Hours. During election season, the Museum served as a space for voter registration and encouraged nonpartisan engagement in voting for the betterment of all communities. CAM staff and volunteers assisted eligible Missouri and Illinois voters by facilitating the voter registration process and helping residents prepare for Election Day.



Photo: CAM staff.

Neighborhood Holiday Party

Hosted with our friends at the Brickline North Community Development Corporation and the Covenant Blu/Grand Center Neighborhood Association, our third annual Neighborhood Holiday Party created space for residents, community leaders, organizations, artists, and more to come together, strengthen relationships, and unite around the important developments shaping our neighborhood.



Photo: CAM staff.

St. Louis Symphony Orchestra

This concert explored the convergence of music and visual art with the St. Louis Symphony Orchestra. Ferring Foundation Chief Curator Dean Daderko offered insight into the exhibition *Like Water*, setting the tone for a concert that paired Caroline Shaw's *Entr'acte*—a shapeshifting piece inspired by Haydn's classical forms—with Claude Debussy's luminous String Quartet in G minor. Both works performed in Resonant Waters reflected themes of fluidity and transformation.

Mayoral Forum

St. Louis residents joined the Covenant Blu/Grand Center Neighborhood Association and the Brickline North Community Development Corporation at CAM for a mayoral forum to encourage civic engagement. Candidates Tishaura Jones and Cara Spencer shared their visions and answered questions ahead of the General Municipal Election.

Special Events

Dada Ball & Bash: Dada Bash attendees danced the night away. Photo: Tyler Small.

Ripple Effect

Dada revelers plunged into an infamous night of art, style, and generosity at the 2025 Dada Ball & Bash. Held at the historic Post Building, formerly home to the *St. Louis Post-Dispatch*, CAM's signature biennial fundraiser was a celebration of creativity and community.

Inspired by CAM's spring/summer exhibition, *Like Water*, the theme "Ripple Effect" coursed through every detail of the evening. From the immersive decor to the wave-making programming, the event reflected how art—like water—moves us all. Guests embraced the aquatic vision with flowing silhouettes, oceanic hues, and luminous textures, turning the storied venue into a dreamy and dynamic environment where inspiration flowed freely.



From left to right: Paul Cambridge and Amanda Trudell, and Larnise and Scott Boain. Photo: Justin Mikhail Solomon.

The evening was led by co-chairs Paul Cambridge and Amanda Trudell, and Larnise and Scott Boain, who welcomed CAM's most dedicated supporters for cocktails, a seated dinner, and an unforgettable video in honor of the Museum's mission and those who graciously pour into it. One of the night's most memorable moments came during the spirited Fund the Need auction, emceed by former Fox 2 News reporter and Inside Studio STL host Chelsea Haynes. Her infectious energy catalyzed a powerful tide of giving that underscored the evening's purpose: to fuel CAM's education and outreach programs. In total, the event raised over \$370,000 to support CAM's exhibitions, youth education initiatives, and community engagement efforts.

"The ripple effect of this night will be felt long after the last dance," said CAM Executive Director Lisa Melandri. "This night was a reflection of what we can do when we move together with purpose, creativity, and heart."

When the clock struck 9:00 pm, the Dada Bash took over—ushering in waves of melody and sound courtesy of the one and only DJ Crim Dolla Cray. The energy surged with a fluid, fabulous performance by Pack Dance Company, who flooded the dance floor with contagious movement and energy, igniting a celebration that carried late into the night.



Dada Ball attendees during the Fund the Need auction. Photo: Tyler Small.



Winning trivia team with their festive Fall in Love with CAM trophies. Photo: CAM staff.

Trivia Night

Supporters turned out for the annual Trivia Night at CAM fundraiser raising over \$27,000 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.

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: Tyler Small.

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 2024-25 achievements. 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, 2024– June 30, 2025

27,424
Museum attendance

251,338
Virtual audience

3,066
Youth served

200 Programs + Tours (99% free)

80Artists hired for programs

Community Partners and Collaborators

Schools & Universities

Carlyle High School
Carver Elementary School
Clayton School District
Clearwater High School
Freeburg Community

Consolidated School District
70 Summer Camp
Gateway STEM High School
Grand Center Arts Academy
Hazelwood High School
Liberty High School
Lift For Life Academy
McCluer North High School
McCluer Special

School District
Miriam School and
Learning Center
Nerinx Hall High School
Parkway Elementary Schools
Salem Community High School
Saint Louis University
St. Louis Community College—

Forest Park
St. Louis Public Schools
Sumner High School
The College School
Unity Point School
Vashon High School
Washington University in
St. Louis—Sam Fox School

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American Ceramics Circle
Art Collaborative
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Vivent Health Visual AIDS

Tower Grove Pride Festival Well Connected—Museos desde

Wyman Center Zellar Studios

Annual Report

Where Funding Comes From

July 1, 2024– June 30, 2025

Operating Revenue

Individual contributions	\$1,222,747
Grants & sponsorships	\$633,455
Public funding	\$374,895
Fundraising events (net)	\$442,011
Earned income	\$142,676
Investment earnings	\$683,390

Total revenue \$3,499,174



Operating Expenses

Exhibitions & programs	\$2,553,672
Administration	\$225,115
Fundraising	\$640,718

Total expenses \$3,419,505

Net Assets

Beginning of year \$29,389,398 End of year \$30,274,491

Where Funding Goes

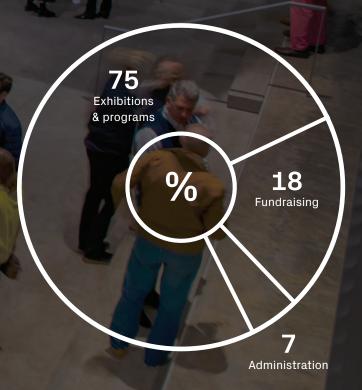


Photo: Tyler Small.

Annual Giving

July 1, 2024-June 30, 2025

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

\$100.000+

ARPA for the Arts, a collaboration between the Regional Arts Commission of St. Louis. Community Development Administration of St. Louis (CDA), and the City of St. Louis **Gateway Foundation**

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Whitaker Foundation

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The Andy Warhol Foundation for the Visual Arts Berges Family Foundation Missouri Arts Council, a state agency National Endowment for the Arts

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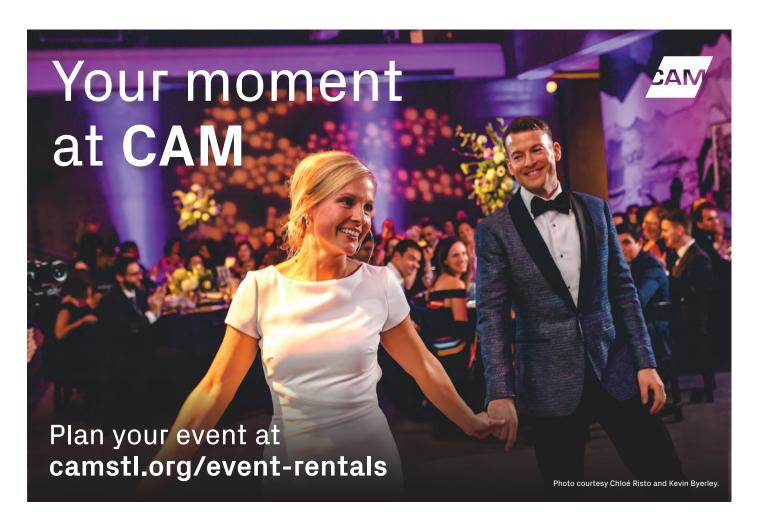
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Sarah 5ze (American, b. 1969), Crisscross (detail), 2021. Oil, acrylic, acrylic polymer, and ink on composite aluminum panel, with wood support, 114 x 142 1/2 in. Shah Garg Collection. © Sarah Sze, courtesy of the artist and Victoria Miro. Photo: Daniel Spizzirri





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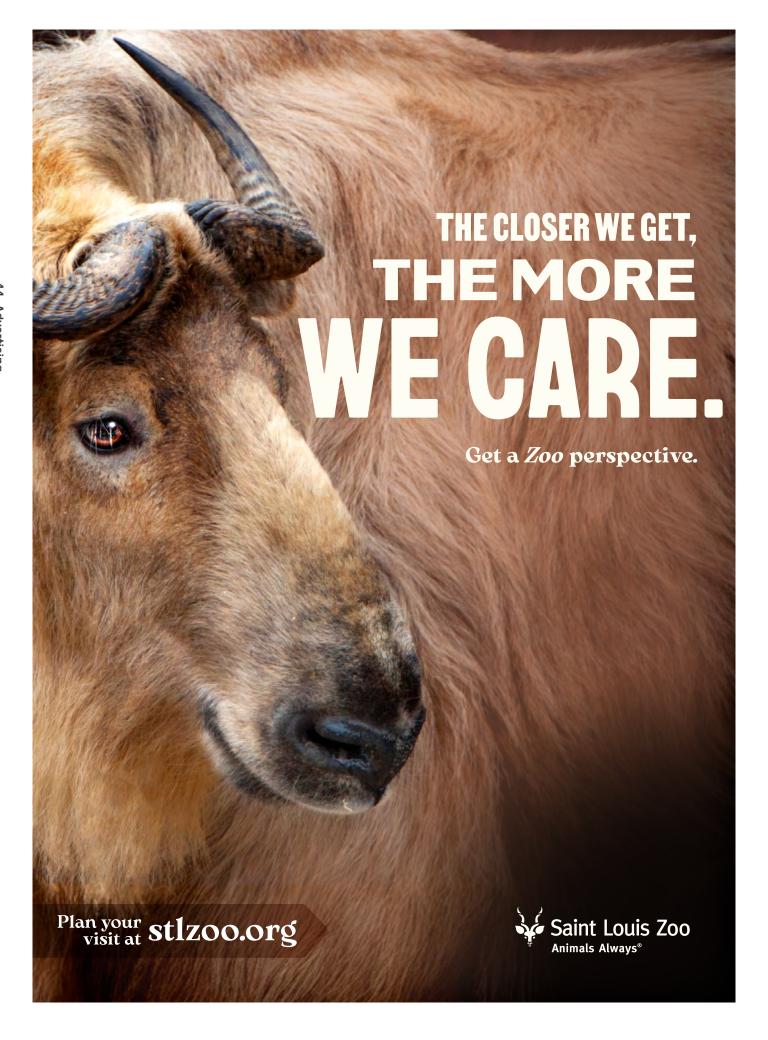


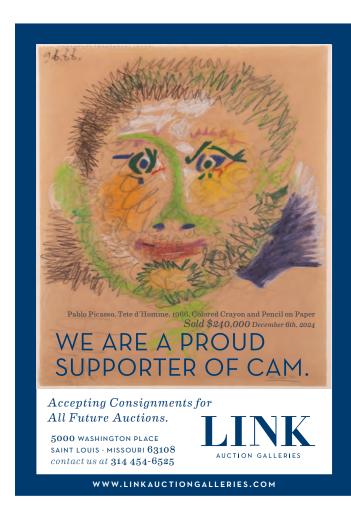


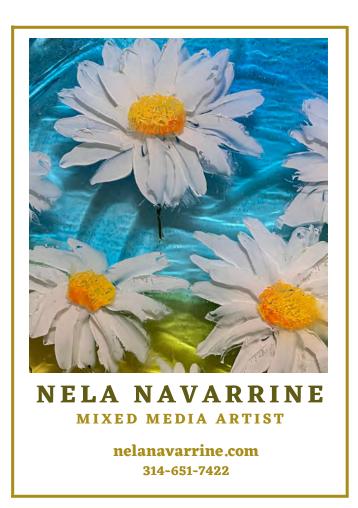














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Located in the Central West End neighborhood of St. Louis, Houska Gallery exhibits emerging and mid-career artists from St. Louis and the midwest. Houska is a place where introductions are made between the community, artists, and the visions they create. With multiple showrooms and frequently rotating group shows, the gallery's program elevates artists by curating exciting and thoughtful exhibitions.

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.



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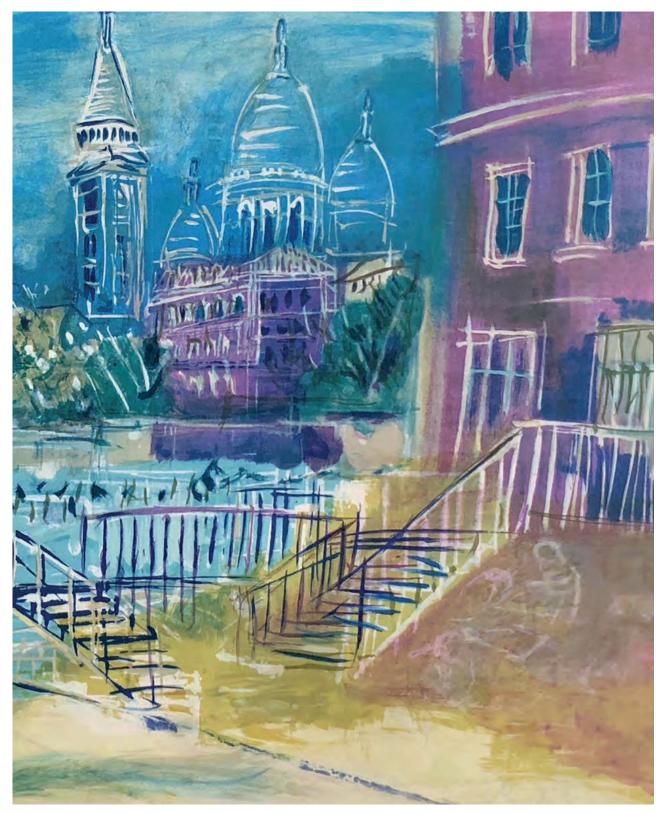


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 ${\it Jean Dufy (French, 1888-1964)}, \it View of Paris (detail)$

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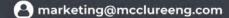
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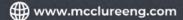
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Open House

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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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