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FOR IMMEDIATE RELEASE

Cahokia's legacy meets the contemporary moment in CAM's upcoming conversation on Haegue Yang's *Mound Vehicles* on January 29



Left: Haegue Yang: *Quasi-Heartland*, installation view, Contemporary Art Museum St. Louis, September 5, 2025–February 8, 2026. Photo: Izaiah Johnson. Right: Cahokia Mounds State Historic Site. Photo: Matt Gush.

January 7, 2026 (St. Louis, MO)—The Contemporary Art Museum St. Louis (CAM) and Cahokia Mounds State Historic Site will present a free public talk exploring the ancient civilization of Cahokia and its influence on a contemporary artwork by internationally renowned artist Haegue Yang. Misa Jeffereis, CAM's Associate Curator and organizer of the exhibition [Haegue Yang: Quasi-Heartland](#), will be in conversation with Dr. Angela Cooper, Site Services Specialist II for Cahokia Mounds State Historic Site, to discuss the links between our contemporary moment and Yang's *Mound Vehicles*, and the historic civilizations of the Mississippian mound builder ancestors. [Mound Vehicles: Misa Jeffereis in conversation with Dr. Angela Cooper](#) will be held at CAM on **Thursday, January 29, from 6:00–8:00 pm**. Registration is encouraged; visit camstl.org to reserve your spot.

To mark Yang's exhibition, *Quasi-Heartland*, which is on view through February 8, 2026, CAM commissioned Yang to create a new work. The resulting sculpture, *Mound Vehicles*, was inspired by Yang's 2024 visit to Cahokia and engages with the St. Louis region's precolonial history and the Mississippi River landscape. *Mound Vehicles* is a room-sized sculptural installation featuring custom Venetian blinds—Yang's signature material—in blue



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and green hues. The green blinds reference the grass that covers most existing mounds, while the blue blinds represent the Mississippi River and subterranean water. Taking the shape of a mound in four component parts, the sculpture is outfitted with brown, branch-like handlebars and casters to allow the work to be “activated” and brought to life by facilitators who enact a series of choreographed movements to mobilize the sculpture.

The sculpture has been activated each month throughout the exhibition season, and the final [activation of Mound Vehicles](#) will take place during CAM's [First Friday: Sights and Sounds](#) on Friday, February 6 at 8:00 pm.

The conversation between Jeffereis and Dr. Cooper will explore concepts that relate to Cahokia and *Mound Vehicles*, including pilgrimage and procession, how contemporary forms of expression connect with histories of our human relationship with the land, and the importance of Indigenous experiences and perspectives.

The evening will also include a pop-up shop highlighting Indigenous artists and cultural stewards, both based in St. Louis as well as those whose relationships with the surrounding lands and waters predate and transcend colonial borders. Featured contributors include Lydia Cheshewalla, Kassie Kussman, Veronica Pipestem, Rico Rose, and Cahokia Mounds State Historic Site. A reception with complimentary light bites will follow, with drinks available for purchase.

To learn more about Haegue Yang and the works on view, visit our [exhibitions page](#). For press access on January 29, including interview opportunities with the speakers, contact Alexia Majors at amajors@camstl.org.

Event Details

What: Mound Vehicles: Misa Jeffereis in conversation with Dr. Angela Cooper

Where: Contemporary Art Museum St. Louis (3750 Washington Blvd., St. Louis, MO 63108)

When: January 29, 2026

Time: 6:00 pm–8:00 pm

Admission: This event is free and open to the public. [Registration is encouraged](#).

Schedule

5:30 pm: Doors open to visit pop-up exhibit and galleries

6:15 pm: Conversation between Misa Jeffereis and Dr. Angela Cooper

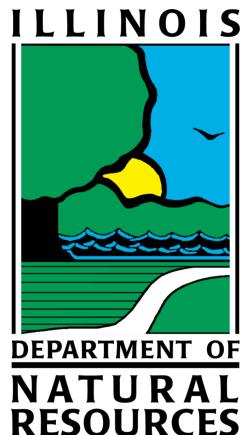
7:00 pm: Reception

Related Events

Friday, February 6

Mound Vehicles activation, 8:00 pm

Mound Vehicles: Misa Jeffereis in conversation with Dr. Angela Cooper is co-presented by the Contemporary Art Museum St. Louis and Cahokia Mounds State Historic Site.



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.

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About the Speakers and Contributors

Misa Jeffereis is Associate Curator at the Contemporary Art Museum St. Louis, where she recently organized *Haegue Yang: Quasi-Heartland*, CAM's presentation of the touring exhibition *Paul Chan: Breathers*, and the 2024 Great Rivers Biennial featuring Saj Issa, Basil Kincaid, and Ronald Young. She is on the board of Gallery 210 at University of Missouri at St. Louis, and the board of Midwest Artist Project Services, an organization that serves and empowers artists, collectives, and arts organizations in the Midwest. Jeffereis holds a Masters in Art History from Hunter College in New York.

Dr. Angela Cooper is the Site Services Specialist II at Cahokia Mounds State Historic Site. She is an alumna of Southern Illinois University Edwardsville 2009, University of Tulsa (TU) 2012 and 2018. Dr. Cooper received her doctorate in 2018 through her dissertation entitled, "Portrayals of Native Americans at Museums: What are Visitors Learning?". The work grew out of conversations she had with visitors at Cahokia Mounds related to their preconceived notions of Indigenous people and their ancestors. Dr. Cooper enjoys educating visitors about Cahokia Mounds and its people.

Lydia Cheshewalla is an Osage ephemeral artist from Oklahoma, living and working in motion throughout the Great Plains ecoregion. Through the creation of site-specific land art and ephemeral installations grounded in Indigenous land stewardship practices and kinship pedagogies, Lydia engages in multivocal conversations about place and relationship.

Kassie Kussman is a Cherokee metalsmith and artist whose work bridges Southeastern designs with contemporary form. Through her studio, Mean Right Hook, she transforms copper and silver into modern interpretations of ancestral patterns and symbols.

Veronica Pipestem is an enrolled citizen of the Otoe-Missouria Tribe, an Osage headright holder, and is of Citizen and Prairie Band Potawatomi descent. Pipestem owns ItsimiVee, a cultural and natural resources firm that specializes in contract grant writing and in developing practical solutions for small and medium sized museums, cultural centers, and archives.

Rico Rose is a Native community member of the Indigenous St. Louis Working Group and a horticulturalist specializing in native plants and sustainable landscaping. They will share their work on Co-Horts of Sorts, a collaborative, community-centered project that supports resource sharing, relationship building, and place-based environmental and cultural initiatives.

About the Artist



Since the mid-1990s, **Haegue Yang** (b. 1971 in Seoul, South Korea) has lived and worked in Seoul and Berlin and currently teaches at her alma mater, the Städelschule in Frankfurt am Main, Germany. In 2018, Yang won the Wolfgang Hahn Prize at Ludwig Museum in Cologne and in 2022 was awarded the 13th Benesse Prize during the Singapore Biennale. Yang's work is represented in prominent institutional and private collections all over the world, including the Guggenheim New York; Walker Art Center, Minneapolis; Centre Pompidou, Paris; Tate Modern, London; and Mori Art Museum, Tokyo, among others and currently on view at MOCA LA; Museum Ludwig, Cologne; Museum of Modern Art, New York. A prolific artist, Yang has been the subject of many solo shows and projects at the aforementioned institutions and

others, including the New Museum, New York (2010); Haus der Kunst, Munich (2012); SMK – National Gallery of Denmark, Copenhagen (2022); Pinacoteca de São Paulo (2023); S.M.A.K., Ghent (2023); ACC Chicago (2024); and Nasher Sculpture Center, Dallas (2025). Her work has also featured in numerous international exhibitions, including the Venice Biennale (2009), where her work was selected for the South Korean Pavilion (2009); dOCUMENTA (13), Kassel (2012); the Taipei Biennial (2014); Sharjah Biennial 12 (2015); the Biennale of Sydney (2018); Istanbul Biennial (2019); the Singapore Biennale (2022); and most recently the Lahore Biennale (2024). Yang's survey show *Leap Year*, touring from Hayward Gallery, London, is currently on view at Kunsthall in Rotterdam and will travel to Migros Museum, Zurich in September 2025. Photo: Kevin Todora. Courtesy of the Nasher Sculpture Center.



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About the Contemporary Art Museum St. Louis

The Contemporary Art Museum St. Louis creates meaningful engagement with the most relevant and innovative art being made today. Founded by civic and cultural leaders in 1980, the Museum transformed from a small gallery into an internationally recognized arts institution, now permanently housed in a flexible, open, and inviting building designed by renowned American architect Brad Cloepfil. CAM's distinct architecture reflects the organization's values and supports a dynamic range of exhibitions, public programs, educational initiatives, and community collaborations. The only museum in the region solely dedicated to contemporary art, CAM is one of the preeminent non-collecting institutions of its kind in the United States. We are a site for discovery, a welcoming space, free and open to all. For more information, visit camstl.org.

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