

An abstract painting featuring vibrant, vertical stripes of orange, red, yellow, and green. At the bottom, there are dark blue, wavy, textured brushstrokes. A white rectangular box is positioned in the upper left quadrant, containing the word 'Mesh' in a blue, sans-serif font.

Mesh

Contemporary Art
Museum St. Louis
Magazine 2022-23

Front cover

Shara Hughes, *Stranger Through the Reeds*, 2016. Oil and acrylic on canvas, 60 x 52 inches. Courtesy the artist.

Inside front cover

Kathy Butterly: *Out of one, many / Headsapes*, installation view, Contemporary Art Museum St. Louis, September 3, 2021–February 27, 2022. Photo courtesy Dusty Kessler.

About CAM

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

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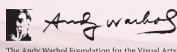
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Board of Directors 2022-23



Lisa Melandri. Photo courtesy Jordan Gaunce.

Letter from the Director

Dear Friends,

This has been a year of partnerships for CAM. Partnerships have opened doors with neighbors and community members. They have allowed us to better understand each other. And they have revealed how art—whether created by one person or many—is elevated when championed by community voices. We are fortunate to have made powerful connections this year with not only artistic partners, but also thought partners and action partners in the community who have been essential in bringing the museum’s creative vision to our many audiences.

Looking back, we continued the second year of working with Creative Reaction Lab (CRXLAB) through Collective Impact, a collaborative project that invites community members to shape what art should look like and be for their communities. The group’s selection of Juan William Chávez, artist and director of Northside Workshop, championed creative self-expression and healthy community building for all. We’re also proud to work alongside GatewayGIS, an organization guided by Dr. Roz Norman, who initiated the inspired *GatewayGIS Neighborhood Banner Project*. This collaborative exhibition informs visitors about the rich African American history of the area, and brings the next generation of neighborhood residents into the ongoing story.

We are grateful for the museum’s long-term partnership with Gateway Foundation, who for over 20 years has contributed its steadfast support to the *Great Rivers Biennial*. Now in its tenth edition, this joint initiative has awarded 30 artists with more than \$600,000 in service of supporting the local arts community. This program

continues to offer a significant platform of exposure and financial support to talented St. Louis area artists—to the benefit of local creatives and the entire community.

We’re excited to see this partnership fully realized this fall with an all-new lineup of artists for *Great Rivers Biennial 2022*. This year’s jurors selected the works of three outstanding artists—Yowshien Kuo, Yvonne Osei, and Jon Young—whose work offers a greater understanding of the rich creativity that exists right in our own backyard.

Anniversaries give us a chance to reflect, to celebrate, and to marvel at how collective efforts build over time. Twenty years ago, CAM opened its doors to the public in a new building in the Grand Center Arts District, transforming from a small gallery into a major contemporary art institution. As we look ahead to 2023—an auspicious year for CAM—we celebrate two decades as a space for important ideas and as a launchpad for discovery. It’s been an honor sharing and celebrating creativity within our community and across the globe with our visitors. We look forward to sharing the next 20 years with you.

See you at CAM!

A handwritten signature in black ink, appearing to read 'Lisa Melandri'. The signature is fluid and cursive, written over a white background.

Lisa Melandri
Executive Director

Visitor Grams

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

- | | | |
|-------------------|--------------------|-----------------------|
| 1 @iwavisualarts | 9 @iristaughtyou | 17 @iam_apriljohnson |
| 2 @joan_fisher | 10 @selinashakyya | 18 @frizzyflowers |
| 3 @jesstdugan | 11 @williamtozer | 19 @jadeschrier |
| 4 @ukmlv | 12 @_dwalk | 20 @big_esco |
| 5 @zachandrosalie | 13 @jonesdejoneiro | 21 @deja_b_art |
| 6 @jonkhanturner | 14 @lillymullenax | 22 @stlouis.style |
| 7 @iwavisualarts | 15 @kelsonfilm | 23 @breenaewashington |
| 8 @kapaheen | 16 @max.conrad | |



Curatorial Convening Series

CAM recently hosted a curatorial convening for non-collecting contemporary art institutions—spaces at the forefront of advancing innovative voices and writing new art histories. With the support of an Emily Hall Tremaine Foundation Peer Network Grant, Chief Curator Wassan Al-Khudhairi brought together a cohort of senior curators from similar sized non-collecting institutions from around the country, including Miranda Lash (Museum of Contemporary Art Denver), Dan Byers (Carpenter Center for the Visual Arts at Harvard University), Courtenay Finn (formerly, Museum of Contemporary Art Cleveland), and Allison Glenn (formerly, Contemporary Art Museum Houston).

The cohort met via Zoom in September, October, and November 2021 to learn from each other's successes and failures and identify solutions to shared challenges in the curatorial field. These discussions culminated in a half-day virtual conference in February 2022 featuring special guests Diana Nawi, independent curator, and Sarah Williams, co-founder and Executive Director of the Feminist Center for Creative Work. Centering empathy and equity throughout their conversations, the curators addressed the shifting nature of curatorial practice,

working with artists and the public, and internal institutional practices with the intention of sharing resources, showing support, and working more collaboratively across their field.



Photo courtesy H el ene Binet.



Daniel Beezley. Photo courtesy CAM staff.

In Memoriam: Daniel Beezley

Teacher at Sumner High School | October 7, 1981 - May 25, 2022

I met Dan Beezley during my first year at CAM when he came to a professional development event at the museum for art educators. I was giving a presentation and, despite his attempts to whisper, his characteristic deep voice was overwhelming my own from the back of the room. Jokingly, I spoke to him like a teacher to a chatty student, going so far as to threaten this towering man with a "trip to the office." A photo I took of him later, during a workshop imitating Mickalene Thomas' photomontages, shows him hunching his hulking frame into a tiny red plastic chair, ice-grilling the lens, middle finger aloft. It's now my favorite photo of him. It captures his rebellious spirit.

On May 25th, one day before Sumner High School's final day of school, Dan

passed away suddenly. His passing came as a tremendous blow to students, faculty, and CAM staff alike. During the 2021–22 school year, CAM helped roll out the visual arts pathway at Sumner High School, and its successful implementation was—in no small part—due to Dan's unwavering support. Dan was (literally and figuratively) a larger-than-life presence. He was rough around the edges (he was known to let a vulgarity slip in the classroom here and there, and occasionally snuck a cigarette in front of the students), but he earned his students' respect and gave it in return. Dan was kind, creative, empathetic, and gentle. He was my friend. We'll never forget him.

Miriam Ruiz
*School and Community
Partnership Manager*

Collective Impact: Community Speaks

CAM celebrates the second year of its exciting education and arts partnership with Creative Reaction Lab (CRXLAB) through Collective Impact. This collaboration offers a series of community-centered public art projects developed for and with the neighborhoods CRXLAB and CAM share: Covenant Blu/Grand Center, Vandeventer, and The Ville. What became known as the “Collective”—a group of locally based artists and members from these communities—began meeting in fall 2021 to find a common agenda and theme for a public art project. In response to a call for proposals, the group selected Juan William Chávez, artist and director of Northside Workshop, to realize a public art project on the chosen theme of safety.

Along with his partner Kiersten Torrez, a master gardener and the director of programming and sustainability at Northside Workshop, Chávez led the social practice art project *Growing Safe Spaces: CBVV Garden Collective*, a single-day workshop that combined the creative process of art with gardening. Starting with a research tour of several North St. Louis gardens, the project concluded with a workshop at CAM where Chávez and Torrez guided participants in four creative exercises that resulted in a container garden. The CBVV Garden Collective aims to promote art and gardening as healthy tools for self-expression and community building—ideas that were deeply felt by project participants and artists. “Co-creating with the Collective Impact group was an amazing experience,” Chávez recalls. “Kiersten and I felt it was one of our best workshops.”

“When CAM and CRXLAB started conversations in 2020, the partnership set out to build relationships with our immediate neighbors and learn what they care about,” says Michelle Dezember, CAM’s Director of Learning and Engagement. “The Growing Safe Spaces project is the culmination of a process, but also the beginning of deepening community engagement that we are excited to grow.”



Juan William Chávez. Photo courtesy the artist.

ArtReach Expands at

CAM's Focus on Teens

Teens remain at the heart of CAM's learning and engagement work. Young artists are frequently on-site in programs that provide mentorship and studio experience, such as LEAP Middle School Initiative and New Art in the Neighborhood, as well as career development for budding arts workers who organize an exhibition through Teen Museum Studies. CAM also meets teens in their classrooms through Resident Teaching Artists who provide year-round instruction in the ArtReach program.

470

Total classroom hours

\$300

Paid to each Teen Museum Studies participant

Spotlight: Sumner and Vashon

80

Approx. students served

5

Artists employed

201

Hours of classroom instruction



Sumner High School

At the start of the 2021–22 school year, CAM was thrilled to join a number of St. Louis arts organizations and community members of The Ville neighborhood on an initiative to keep Sumner High School open. Last year, Sumner was among a roster of schools in the Saint Louis Public School District that was facing closure due to low enrollment. As CAM was already preparing for its fifth year in partnership with Vashon High School—providing year-round classroom instruction with local visual artists—expanding the program to Sumner and contributing to the initiative was an easy decision.

The expansion came as part of a broader revival effort that CAM and other community partners are infusing into Sumner—the first African American high school west of the Mississippi—to prevent its closure. Not only has the school remained open, but enrollment has increased by 20% for the 2022–23 academic year. Artwork from both Vashon and Sumner's fall 2021 semester was featured in CAM's Education Galleries, including textile, painting, and drawing projects created under the mentorship of Resident Teaching Artists Yvonne Anguiano, Misato Pang, and Simiya Sudduth. Over the course of the second semester, John Blair, Jayvn Solomon, and Janie Stamm joined the students and worked towards an artful end-of-year celebration.

CAM People



Members of CAM's Junior Board strike a pose at the 2022 Contemporary Circle Celebration.
Photo courtesy of Carmody Creative Photography.



Associate Curator Misa Jeffereis. Photo courtesy CAM staff.

Growing the Museum

Misa Jeffereis

CAM celebrates the promotion of Misa Jeffereis to Associate Curator in 2022. Joining CAM in fall 2017 as Assistant Curator, Jeffereis has had an exciting tenure, expanding the museum's innovative roster of exhibitions by organizing a range of shows such as *Great Rivers Biennial 2020*, *Marina Zurkow: The Thirsty Bird*, *Alia Farid: a solo exhibition*, and, most recently, *Mona Chalabi: Squeeze*. For the past year she has been co-chair of the Diversity, Equity, Accessibility, and Inclusion staff committee, working to advance the museum's efforts in this arena. The last year in particular has been full of professional accolades for Jeffereis, who, in 2021, was selected as one of ten curators to participate in the national Association of Art Museum Curators Foundation's Mentorship Program. Jeffereis joined colleagues from Belize, Togo, India, Italy, and the United States in a program that provided curators with professional development and virtual learning intensives throughout the year.

Recently, Jeffereis collaborated with the Arkansas Museum of Fine Arts on *Delta Voices*, a video series highlighting emerging artists in the Mid-South region. As part of this partnership, Jeffereis nominated St. Louis artist Vaughn Davis Jr. to be featured in the program. "*Delta Voices* is a wonderful opportunity to provide artists living and working in St. Louis broad exposure to national audiences," Jeffereis says. "I was thrilled to nominate and work with Vaughn Davis Jr., who is a talented, committed, ambitious artist whose multidisciplinary practice is deserving of great recognition." Audiences can hear more from Jeffereis in this fascinating series by visiting links on CAM's website and social media.



ArtTable Fellow Candace Borders. Photo courtesy CAM staff.

Expanding Exhibitions

Candace Borders

This fall season, PhD candidate Candace Borders has been a key member of CAM's curatorial team. Working side-by-side with museum curators, Borders contributed her research and writing skills to wall texts and gallery guides for the current *Great Rivers Biennial* exhibition. Borders arrived at the museum in July 2022 as one of 17 fellows selected to participate in the national ArtTable Fellowship program. Established in 2000, this competitive program supports emerging professionals with mentorship opportunities through a paid, five-to-eight week fellowship at different museums and arts organizations around the country. For Borders, the ArtTable fellowship at CAM provides an opportunity to expand her professional and academic interest in curatorial work: "I am passionate about research, education, and the impact of museums," Borders says. "I see my work at CAM as a bridge bringing my research and writing skills to the space of a public institution in a city that I love."

Borders is currently pursuing a doctoral degree in American Studies and African American Studies at Yale University, and is writing her dissertation on Black women's public housing activism in St. Louis. She received her BA in American Culture Studies at Washington University in St. Louis in 2017. Her return to St. Louis to participate in the ArtTable Fellowship has been a welcome one for Borders. "Being at CAM again feels like coming back home," she says. "The support and mentorship I have received as someone working to chart out my own path has been invaluable."



Community Access Manager CJ Mitchell. Photo courtesy Carmody Creative Photography.

Creating Connections CJ Mitchell

Creative thinking and collaboration are at the forefront of CJ Mitchell’s talents as CAM’s Community Access Manager. Recently, Mitchell has been busy transforming the museum’s community Drop In Workshops to the newly named CAM Connect Workshops. These single workshop opportunities offer free artmaking activities that can travel to you or happen on-site at the museum. Working with a variety of age groups from children to older adults, Mitchell tailors each workshop to meet the needs of the community organization or group. These art activities connect participants to works on view, often reflecting a process or technique on display in the museum’s current exhibitions. For Mitchell, the process of making and creating art plays an important part in helping participants make connections to what’s in the galleries.

In addition to leading CAM’s Connect Workshops, Mitchell runs an impressive number of community programs, from exhibition tours with K-12 audiences to creating and facilitating ArtReach workshops, Family Days, Play Dates, and professional development sessions with St. Louis teachers. For Mitchell, these community events are all about making connections with people and finding opportunities for everyday creativity. “Sometimes when people think about contemporary art, they don’t think about themselves as being artists. I want people to feel included, and that they can do the same thing. We all can do it. It’s not something just for a particular group of people. We can all create.”



2022 Resident Teaching Artists. Photo courtesy CAM staff.

Bringing CAM to Schools Resident Teaching Artists

Each year, CAM hires new and returning Resident Teaching Artists (RTAs) to lead in-school and on-site studio programs with teens through the museum’s ArtReach partnership. RTAs meet regularly to form a community of practice that includes skill sharing and professional development. Each season, RTAs work with CAM staff to organize an exhibition of their students’ work at the museum—the latest being the fall/winter exhibition *New Perspectives*.

Making up the RTAs for the 2022–2023 school year are returning educators John Blair, L.M. Flowers, and Yvonne Anguiano, who will be instructing in contemporary portraiture, digital graphic design, and sewing essentials, respectively. Joining the alumni are newcomers Mee Jey, who will explore fiber and sculpture, as well as Jen Everett, who will introduce students to photography and zine-making. In addition to hands-on teaching at CAM, all ArtReach RTAs also embark on a year-long exploration of the culture and history of North St. Louis with Sumner and Vashon students, building upon the success of the *GatewayGIS Neighborhood Banner Project*.

The RTAs for the teen programs NAN (New Art in the Neighborhood) and LEAP are Lillian Gardner, Jen Everett, Mee Jey, and Jorge Rios Morales. They will be teaching a variety of mixed media projects—exploring topics such as identity, community belonging, and holographic portraiture—on-site in CAM’s Learning and Engagement Studio. They will also feature guest artist speakers and off-site visits to local art institutions, where students can continue to expand their creative points of view.

New Board Members



Rick Shang. Photo courtesy Carmody Creative Photography.

Outreach Advocate Rick Shang

Rick Shang, a self-described entrepreneur and half-time community organizer, joined CAM's Board of Directors in 2020. "Before joining CAM's Board, I was mostly a tourist when I visited the Museum. But after joining, I was pleasantly surprised by the amount of outreach CAM does with the community." Shang thrives on building relationships for CAM through his connections with City Hall, Saint Louis Public Schools, and leaders of the diverse community organizations with which he works. "I can only make humble efforts and provide input on the local needs," says Shang about his contributions. "For instance, there are many students in SLPS who are really good at what they do artistically, but [there are] limited opportunities for them to connect with the 'real world' art world." By serving on CAM's Learning and Engagement committee, Shang hopes to create more opportunities for local students to interact with the art world outside of their school walls. "It took me becoming a part of CAM to appreciate that the Museum does so much community engagement. It is more than a place to visit to enjoy art. CAM walks out of its own walls and brings art into the community."



Gail Childs. Photo courtesy Wil Driscoll.

Joining the Conversation Gail Childs

Covid precautions were in full swing, and the world had shifted to all things virtual when Gail Childs began her Board service in 2021. Shortly after relocating to St. Louis with her family from Minnesota in 2019, a friend at work introduced Childs to CAM, where she saw opportunities to make connections with like-minded advocates for the arts. She acknowledges that joining the Board at this time was challenging, but also found the virtual meetings beneficial to observe organizational dynamics and identify where her leadership skills could help. "Frankly, coming on during Covid was very inspiring to see how CAM worked through it, and succeeded," she recalls. During these difficult times, "CAM continued to give young people the opportunity to explore their creativity in different mediums." The pandemic set a new standard for societal challenges, and from Childs' perspective, challenging times are when the arts and artists excel. "CAM provides a beautiful, supportive space for artists to start conversations. Whether we agree or disagree, we have the privilege of having the conversation about topics artists are bringing to the table."



David Bentzinger. Photo provided.

Enhancing Lives David Bentzinger

David Bentzinger had recently completed a lengthy board term on another arts organization and was interested in getting involved with a new and energetic board that strengthened the St. Louis arts community. CAM's artist-centric curatorial approach attracted this finance executive to join the Board in 2021. "While I am obviously not an expert in the arts," he says, "it seems to me that contemporary art contemplates current issues and realities." Bentzinger's interest in serving on the Learning and Engagement committee at CAM follows his passion. "The boards on which I have served relate to the importance of enhancing the lives of young children. I think this helps my perspectives on CAM's ability to influence young lives." For CAM, he plans to apply his expertise and experience towards the most important aspect of the organization to him—expanding CAM's outreach into the community and creating more opportunities for all St. Louisans to interact with contemporary art. "I think it is vital for St. Louis to have an organization that highlights and advances this expression."



Cort VanOstran. Photo courtesy Carmody Creative Photography.

Fighting for Change Cort VanOstran

Cort VanOstran doesn't pull punches when it comes to his passions or dedication to making St. Louis a better, stronger community. Having a background in law and an interest in public service, VanOstran has been a big fan of CAM for a long time. "We are so lucky to be hitting above our weight class here in St. Louis, when it comes to the quality of art CAM brings to the region." He credits the visionary leadership of Executive Director Lisa Melandri for how CAM positioned itself as a collaborative partner and educational asset to its surrounding neighborhoods, schools, and region. When asked why he chose to join CAM's Board of Directors, VanOstran again credited Melandri, "She is a big reason for why I serve CAM, and I am happy to be a part of anything she leads." He approaches his service to CAM's Board from the perspective that CAM is a community endeavor strengthened by community partnerships. He looks forward to furthering CAM's Diversity, Equity, Accessibility, and Inclusion initiatives in an effort to make contemporary art more accessible—to as many people, and to as many parts of our community, as possible.



Tracie Ungerboeck. Photo provided.

A CAM Love Story Tracie Ungerboeck

Tracie Ungerboeck's story of how she joined CAM's Board begins with her long-standing love of art and culture. "I wanted to become an anthropologist and took many classes exploring different cultures and art history." As her skill set evolved to become more digital, she pivoted into a career in Design Thinking—a field that intersects art and technology—that enabled Ungerboeck to integrate her passion for anthropology into her daily work at tech giant Oracle. Fast forward to last winter, when a date night surprise brought Ungerboeck to CAM for the first time. Her interest in contemporary art and conversation with her partner extended well beyond that romantic outing. Ungerboeck began to learn as much as she could about the museum, and within months, she began strategizing with senior staff on how to apply her experience working with large corporate clients to CAM. As a new member of the Board, Ungerboeck will be able to help the museum streamline its technology, enrich visitor experience, and ultimately extend CAM's reach locally and nationally. "If we could gain more coverage of the great work accomplished here," says Ungerboeck, "that would be a home run."



Junior Board Chair Kayla Gamble (left) and Junior Board Member Julie Hess (right). Photo courtesy Carmody Creative Photography.

Community Focused Kayla Gamble

CAM welcomes Kayla Gamble as the incoming 2022–23 Junior Board Chair. Gamble has been a member of the Junior Board since 2019 and has already taken on an organizational role with hands-on service and leadership. “I’m excited for the potential to transition to more in-person meetings with the Junior Board and bringing more activities to the Museum to re-energize CAM’s Young Friends,” Gamble says. She also looks forward to working on the DEAI committee with the Board of Directors and being able to attend their meetings.

Born and raised in St. Louis, Gamble received her BS in Business Administration from the University of Missouri-Columbia and a JD from Saint Louis University. She now holds the position of Assistant Federal Public Defender at the Federal Defenders Office for the Eastern District of Missouri. One of her favorite things about CAM is its dedication to the residents of the City of St. Louis. Joining the Junior Board was one way for Gamble to shape and expand “all the wonderful events CAM offers, and to ensure that CAM remains a staple in the community.” Looking ahead, Gamble would like to restore some of the group’s popular pre-pandemic activities: “I’m hoping to bring back some of the things I loved about the Junior Board before Covid, like our social hours, trivia, and Young Friends Brunch,” she says, “but generally speaking I’m just looking forward to connecting with everyone.”

Leading Through Change Julie Hess

Julie Hess steps down as the Junior Board Chair after two eventful years. Taking on the role during the pandemic, Hess worked to overcome some of the significant challenges presented to the group—the inability to gather, plan social events, and fundraise, among them—by finding creative solutions. “In a real ‘when life hands you lemons’ moment,” she mentions in one example, “our February trivia event had to be canceled due to a Covid surge. The Junior Board pivoted and held a successful virtual fundraiser for Give STL Day.” Gracefully adapting to changing circumstances has been a hallmark of Hess’s tenure. She also celebrates other major successes, including the Junior Board’s ongoing committee work and active participation in the 2022 CAM Gala, the first major fundraising event to happen in-person after the Museum reopened.

Working with a board that she describes as “an enthusiastic and creative group of individuals who are passionate about CAM as an institution and the St. Louis arts community” has been a memorable experience for Hess. “Serving as the Junior Board Chair was an honor and my participation was a real bright spot in what was a challenging year,” she recalls. “For me personally, CAM is such a special place where I feel like I am always learning and engaging with art, the community, and other passionate, like-minded individuals. I hope that the board is feeling optimistic about the year to come.”



Membership and Annual Giving Manager Elizabeth Macanufo. Photo courtesy CAM staff.



Former Director of Finance and Administration Michael Albrecht. Photo courtesy Jordan Gaunce.

Supporting St. Louis

Elizabeth Macanufo

Elizabeth Macanufo joins the team as CAM’s new Membership and Annual Giving Manager. Bringing her two decades of non-profit experience to CAM, Macanufo is excited to work with an art space that thrives on community spirit and support. “It’s wonderful that the St. Louis community connects with CAM’s mission and is eager to advocate,” she says. “I am really looking forward to getting to know our supporters.” Born and raised in St. Louis, Macanufo attended Tufts University in Medford, Massachusetts, where she majored in English and minored in Art History. There her love for art and art history grew by spending time in Boston’s Museum of Fine Arts and Isabella Stewart Gardner Museum.

Since returning to St. Louis, Macanufo has dedicated her career to philanthropy, working for iconic institutions like the Missouri Botanical Garden. She brings expertise in fundraising, communications, and event planning to CAM’s development team, and looks forward to growing relationships with the Junior Board and others in the community to support annual giving. “The Junior Board is a dedicated group who will bring new ideas and energy to spread the word about the great work happening at CAM,” she says. “I am hopeful that we can increase the number of members and keep offering fun and engaging programming both for our Young Friends and all of St. Louisans interested in supporting art.”

Hallmark Retirement Wishes

Michael Albrecht

This past June, CAM bid farewell to a longstanding member of our CAM-ily, Michael Albrecht, when he retired from his position as Director of Finance and Administration. Officially, Albrecht oversaw accounting, human resources, and facilities management for nearly a decade. Unofficially, he was the heart of the office. Caring, patient, kind, and thoughtful, he brought a warm energy to the office that will be difficult to replace.

“He was a joy to work with” has been the refrain in recent weeks. Regardless of whether staff members have worked with Albrecht for days or years, echoes of this sentiment come from many of his office mates. He will be missed for many reasons. His easygoing personality made newcomers to the team feel welcome instantly, and his genuine interest in his colleagues’ lives left the impression that he was more of a family member than a coworker. His positive attitude and great humor was exhibited through his robust sock collection, and his ability to discuss last night’s Hallmark Channel movie of the week always brought smiles to anyone within earshot.

Albrecht’s departure marks the end of one chapter, but the start of a new one in which he reaps the rewards of his hard work. We wish you well, dear friend. Please visit often.



Visitor Experience and Events Manager Jenna McNeal. Photo courtesy CAM staff.

Welcoming All

Jenna McNeal

If you've been to the museum lately, you've probably been welcomed in by Jenna McNeal, CAM's new Visitor Experience and Events Manager. For McNeal, "The most exciting part about my position is meeting so many different people who come through our doors to experience and to connect with the exhibitions. People come from all over the country to visit CAM and it's an honor to welcome them into our space." Her warm welcome to visitors is just the start—she also does a lot of behind-the-scenes work to keep the museum running smoothly. McNeal is quick to credit her Visitor Experience Associate (VEA) colleagues, "an amazing team of young professionals that help me run the museum's day to day operations like opening and closing the museum, keeping our building clean, and protecting the artwork on display." McNeal is also busy, after hours, managing special events from cocktail parties to weddings.

Born and raised in St. Louis, McNeal draws on previous visitor engagement experience at the Missouri Historical Society in her new role at CAM. Her transition to an arts institution has been a welcome one. "Since working at CAM I've found a new love and appreciation for art and its ability to bring people together. One thing I've learned about the community is that art is right in the center."

Visitor Experience Associates

Meet the friendly faces of CAM! Our VEA team is here to greet visitors, answer your questions, and make the museum better for everyone.



CAM's 2022 Visitor Experience Associates posing by Radamés "Juni" Figueroa, *Punto del encuentro 'El Arcoiris'*, 2010, featured in *We didn't ask permission, we just did it....* Photo courtesy CAM staff.

Lisa's 10 Year CAM-iversary



Executive Director Lisa Melandri.
Photo courtesy Carmody Creative Photography.

This year, we celebrate ten fantastic years of innovative and community-oriented leadership with Executive Director Lisa Melandri. Since assuming the role in 2012, Melandri has transformed the museum with fresh ideas and a deep commitment to growing community connections. With a focus on making CAM a responsive and welcoming space for all, Melandri has—with seemingly limitless energy—expanded the museum's reach in countless ways.

Removing barriers to art has been a core tenet of Melandri's leadership. Beginning in 2013, CAM became a free art institution, and attendance began to skyrocket. In 2012, CAM welcomed 22,374 in-person and digital visitors. In 2020, engagement increased tenfold, reaching 37,447 in-person and 201,738 digital audiences. During Melandri's tenure, the museum continued to expand into the community, finding new ways to support local organizations with substantial partnerships like ArtReach and Collective Impact. Recognizing the importance of CAM's outreach initiatives, Melandri oversaw the development of a new Learning and Engagement department in 2016—a team that is now responsible for reaching thousands of area students and creating programs for all ages, both on-site and in the community.

Melandri has also positioned CAM as a launchpad for artists' careers. Her 2018 exhibition of Amy Sherald, the first major solo exhibition for the acclaimed painter of Michelle Obama's official portrait, elevated CAM into the national and global conversation on contemporary art.

Lisa—we celebrate your spirit, your accomplishments, and your visionary approach to arts leadership. We are excited to see where you take us next!

CAM People

Staff

Lisa Melandri
Executive Director

Wassan Al-Khudhairi
Chief Curator

Brandon Barr
Teen and Adult Programs Manager

Tanya Darapiza
Assistant to the Director

Rebecca Davis
Marketing Manager

Michelle Dezember
Director of Learning and Engagement

Caleb Hauck
Facilities Manager

Misa Jeffereis
Associate Curator

Samantha Lyons
Communications Specialist

Elizabeth Macanufo
Membership and Annual Giving Manager

Jenna McNeal
Visitor Experience and Events Manager

CJ Mitchell
Community Access Manager

Jen Nugent
Registrar

Sarah Palermo
Director of Development

Lauren Pelletier
Institutional Giving Manager

Miriam Ruiz
School and Community Partnership Manager

Karol Stewart
Director of Marketing and Communications

Jessica Whitaker
Deputy Director

Visitor Experience Associates

Colleen Avila
Deja Brewer-Moore
Grace Early
Lead Visitor Experience Associate

Gian Garma
Casper Levi
Nathan Mayes
Lead Bartender

Zoe Mays
Lead Visitor Experience Associate

Shaka Myrick
Czessie Wojtkowski
Julie Wyatt

Installation Crew

Molly Brennan
Kathryn Bryles
Sheldon Gooch
Kevin Harris
Tara Pheln
Sam Kampleman
Adam Lavigne
Ryan McCartney
Tifphany McClinton

Resident Teaching Artists 2022-23

Yvonne Anguiano
John Blair
Jen Everett
LM Flowers
Lillian Gardner
Mee Jey

Jorge Rios Morales

Junior Board

Kayla Gamble
Chair

Eric Barr
Arjun Bhat
Aaron Bunse
Kevin Byerley
John Curry
Crystal Ellis
Colin Gibbs
Daron Hendrix
Julie Hess
Christopher Holt
Tyeler Hood
Ronald Johnson
Lauren Kellett
Alex Mace
Bridget Melloy
Molly Moog
E'lisa Moss-Carrington
Aaron Schump
Robyn Slen
Ian VanDam
Essica Zink

Diversity, Equity, Accessibility, and Inclusion Statement

The Contemporary Art Museum St. Louis is committed to embracing diversity, practicing equity, and ensuring accessibility and inclusion. We will continually strive to achieve a welcoming environment in all our spaces, where staff, artists, board, and community feel reflected and valued for their unique perspectives and backgrounds. DEAI values will guide and impact all the decisions the museum makes, both internal and external, so that we are choosing a path toward ongoing transformation.

We embolden ourselves to carry out these values by:

- + acknowledging our place in and actively working against our national problem of systemic racism and white supremacy;
- + ensuring that underrepresented voices are included and heard;
- + seeking out and building partnerships that represent our DEAI values;
- + continuing to be a free gathering space and an open forum for ideas.

We enthusiastically take on the work of change. To remain true to these core values, we will hold ourselves accountable through a perpetual process of reflection and responsive action.

Year Ahead



Fall/Winter 2022-23
Sep 9–Feb 12

2022 Great Rivers Biennial

The three artists selected for the tenth Great Rivers Biennial Arts Award Program—Yowshien Kuo, Yvonne Osei, and Jon Young—have executed exhibitions that involve multi-component sculptures, large-scale paintings, and an immersive installation featuring video and photography. The award winners were selected from among more than 105 submissions by a distinguished panel of jurors, including Carmen Hermo, Associate Curator for the Brooklyn Museum’s Elizabeth A. Sackler Center for Feminist Art; Jen Liu, a New York-based visual artist working in video, painting, dance performance, and biomaterial; and Hamza Walker, Director of LAXART, a nonprofit art space in Los Angeles, and adjunct professor at the School of the Art Institute of Chicago.

This exhibition is made possible by the Gateway Foundation.

Great Rivers Biennial 2022 is organized for the Contemporary Art Museum St. Louis by Wassan Al-Khundairi, Chief Curator.



Yowshien Kuo. Photo courtesy the artist.

Yowshien Kuo

Yowshien Kuo’s paintings feature glimmering candy-colored surfaces to mask haunting themes, alluding to social trauma as a result of historical and contemporary narratives. The figures’ reactions to themselves and even the audience’s gaze intend to encourage viewers to confront potentially harmful cultural and social norms. The figures are intertwined with an environment that appears as a collage of reality and dreamscape, often including visual artifacts that reveal the mood and intentions of the scene taking place. For his exhibition at CAM, Kuo conveys these themes in new large-scale paintings with subtle installation elements to encourage contemplation and self-reflection.



Yvonne Osei. Photo courtesy the artist.

Yvonne Osei

Yvonne Osei's multidisciplinary creative practice explores topics of beauty, racism and colorism, the authorship and ownership of history, as well as the residual implications of colonialism in postcolonial West Africa and Western cultures. Through performance art, engaging public spaces, site-specific installations, video, photography, garment construction, and textile designs, Osei's work serves as a mouthpiece for generations that have been marginalized as she pushes against unilateral perspectives. The exhibition at CAM features an immersive video installation that utilizes the language of clothing and textiles, as well as the medium of time, to reckon with past and ongoing racial atrocities in the United States.

Jon Young

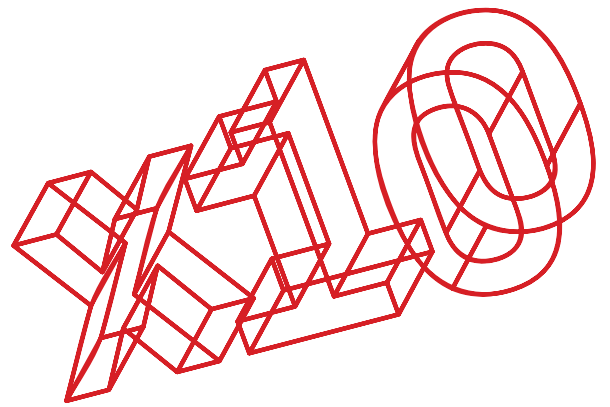
Through wood, sand, and sculptures, Jon Young explores the development of language and signage of the American West. These works, which he refers to as "waymarks," adopt historical symbols from Paleolithic cave paintings, ancient Greek pottery, and imagery found in Hollywood Westerns and Looney Tunes cartoons. Young's work investigates and collapses layers of time and signifiers, particularly relating to the Romanticism of the West. The artist characterizes his practice as attempting "to make a map using fluctuating symbols, to get back to a home that hasn't existed for a very long time or for so long that you question if it existed at all."



Jon Young. Photo courtesy Kalajja Mallery.

ARTISTS		JURORS
Jill Downen	2004	Lisa Corrin
Adam Frelin		Debra Singer
Kim Humphries		Hamza Walker
Moses	2006	Elizabeth Dunbar
Matthew Strauss		Gary Garrels
Jason Wallace Triefenbach		Helen Molesworth
Juan Willam Chávez	2008	Cheryl Brutvan
Corey Escoto		Lilian Tone
Michelle Oosterbaan		Heidi Zuckerman Jacobs
Martin Brief	2010	Douglas Fogle
Sarah Frost		Melissa Franklin
Cameron Fuller		Laura Steward
David Johnson	2012	Lisa Dorin
Asma Kazi		Jeffrey Grove
Mel Trad (Maria Helena Trad)		Lydia Yee
Brandon Anschutz	2014	Mel Chin
Carlie Trosclair		Lowery Stokes Sims
Cayce Zavaglia		Lynne Warren
Lyndon Barrois Jr.	2016	Anne Ellegood
Nanette Boileau		Valerie Cassel Oliver
Tate Foley		Paul Pfeiffer
Addoley Dzegede	2018	Lauren Haynes
Sarah Paulsen		Martin Kersels
Jacob Stanley		Christine Y. Kim
Kahlil Robert Irving	2020	José Carlos Diaz
Tim Portlock		Christopher Y. Lew
Rachel Youn		Amanda Ross-Ho
Yowshien Kuo	2022	Carmen Hermo
Yvonne Osei		Jen Liu
Jon Young		Hamza Walker

Great Rivers Biennial



This year, the museum celebrates the tenth edition of the *Great Rivers Biennial*, a joint initiative between CAM and the Gateway Foundation. Now in its twentieth year, this special exhibition recognizes standout creative voices in the St. Louis community. Since 2003, this program has awarded 30 artists with more than \$600,000 in service of supporting the local arts community. In January 2023, we will honor the artists and jurors who have participated in the GRB throughout the years as well as recognize the program's impact as part of the larger ecosystem of artist support in St. Louis.

GATEWAY FOUNDATION

gateway-foundation.org

“My confidence in my practice, both technically and conceptually, grew significantly through the process.”

– *Tate Foley, GRB 2016*

“Dream big, and make the project you truly want to make, not what you think you are supposed to make.”

– *Lyndon Barrois Jr., GRB 2016*

“GRB is a remarkable program that values artists in the greater St. Louis area and supports careers and voices.”

– *Jill Downen, GRB 2004*

“The studio visit was great and gave me a chance, even if I hadn't been successful, to think about how to present to an in-person jury.”

– *Addoley Dzegede, GRB 2018*

“Do it. Applying itself is a learning opportunity, regardless of the outcome.”

– *Sarah Frost, GRB 2010*

Fall/Winter 2022-23
Sep 9–Feb 12

Mona Chalabi Squeeze

Data journalist, illustrator, and writer Mona Chalabi presents a large-scale exhibition on CAM's Project Wall. Her work is informed by statistics gathered on politics, human rights, demographics, Covid infections, climate change, and many other topics—finding truth in numbers through her journalism, and making that truth easier to digest through her illustrations. As the artist puts it, “My job is to take a story and to zoom out and provide context for readers. And the thing that excites me about data is the scale of it. Data gives you a new frame of understanding.” For her exhibition at CAM, she focuses on endangered species of plants and animals, some of which are so close to extinction that every remaining member can fit on a New York subway car (if they squeeze).

This exhibition is generously supported by the Whitaker Foundation and Nancy and Kenneth Kranzberg.

Mona Chalabi: Squeeze is organized for the Contemporary Art Museum St. Louis by Misa Jeffereis, Associate Curator.

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



Interview with Mona Chalabi



A discussion with the celebrated designer on data, visualizations, and social justice.

By Noëlle Rakotondravony and Elijah Meeks

Mona Chalabi. Photo courtesy Heather Sten.

Noëlle Rakotondravony: Mona, tell us about how you became aware of the field of data visualization and decided to get started.

Mona Chalabi: It was when I was creating data visualizations about Iraqi Internally Displaced Persons (IDPs) and refugees for the International Organization for Migration (IOM). But I very quickly decided that I wanted to share data visualizations with a much broader audience, so I also did a one-day workshop at the Frontline Club, which is a journalism club in the UK.

NR: Can you explain who you mean by a “much broader audience?”

MC: I was frustrated with the fact that, for so many NGOs and charities, we were only sharing our data and information with donors rather than the people impacted by the policies. I understand that’s part of the work of advocacy, but it creates a feedback loop where you constantly think you’re right because the people who should challenge you and tell you if you’re wrong don’t get to see the data visualizations.

In the IOM example, we’re sharing it with the UN, asking them and countries’ governments for more money, but the Iraqis who were represented in the charts don’t get a

chance to say to us “you’ve told us that we need food and blankets but what we actually need is electricity generators.”

So now when I say the “broadest public,” it is the people who were affected by policies and who are trying to make informed decisions in their life.

Elijah Meeks: A lot of your pieces are sort of in-your-face negative, in a way that data visualization doesn’t typically do. There’s a distastefulness that comes from the clinical way people use traditional data visualization, whereas you’re literally showing the tip of the iceberg of domestic violence and how many of them are reported and such.

MC: To me, the clinical version of data visualization, which is this idea that we are simply presenting the facts and are cold and emotionless, doesn’t make sense for topics that relate to social justice. So, yes I hope that people don’t feel powerless looking at my illustrations, but I also hope that they feel a sense of outrage. I think that that’s the first step and then telling people what to do about it is the second step.

Excerpted and reprinted with the permission of Nightingale, Nov 1, 2019.

We didn't ask permission,

we just did it...



We didn't ask permission, we just did it... installation view, Contemporary Art Museum St. Louis, September 9, 2022–February 12, 2023. Photo courtesy Dusty Kessler.

The exhibition *We didn't ask permission, we just did it...*, guest curated by Manuela Paz and Christopher Rivera of Embajada, revisits three seminal series of exhibitions in Puerto Rico, from 2000 to 2016, that ushered in an independent spirit of art making that is now prevalent in the region: *M&M Proyectos' PR Invitationals*, organized by Michy Marxuach; the *Gran Tropical Bienals*, founded by Pablo León de la Barra; and *Cave-In*, initiated by Mike Egan. The original projects, which took the form of idiosyncratic biennials, happenings, or interventions by artists working in an array of unconventional mediums and international in scope, in part spurred the self-reliant gallery community flourishing in San Juan, Puerto Rico today. The exhibition conveys the sense of the ambition, collective action, and self-sufficiency of the artist-makers in and from Puerto Rico, despite infrastructural limitations.

The exhibition draws on the archives of each project, following a timeline and featuring a selection of original artworks, documentation, and ephemera paired with recreated artworks commissioned for this exhibition. The presentation at CAM extends into multiple spaces of the museum, including the Front Gallery, Street Views, an intervention in the café, and a selection of sculptures in the courtyard.

This exhibition is generously supported in part by the Elizabeth Firestone Graham Foundation, Whitaker Foundation, Berezdivin Collection, Bernard I. Lumpkin and Carmine D. Boccuzzi, Nada and Michael Gray, and Eric and Tamara Schimmel. Special thanks to Barrett Barrera Projects.

We didn't ask permission, we just did it... is organized for the Contemporary Art Museum St. Louis by guest curators Manuela Paz and Christopher Rivera of Embajada, San Juan.

Interview with Christopher Rivera

The Puerto Rican art gallery wants to be a bridge between the island's art scene and the rest of the world.

by Sebastian Meltz-Collazo

Founded in 2015 by the husband and wife duo of Christopher Rivera and Manuela Paz, and named after the Spanish word for embassy, Embajada's mission is to be exactly that, to act as a bridge that connects artists on the island with the rest of the world, putting their connections within the New York art world into action. Embajada celebrated their 5th anniversary over the holidays, and has already grown out of their space—a former sex-toy store in the neighborhood of Hato Rey—into a shape-shifting space that takes many forms on the island and abroad. *GARAGE* spoke to Christopher about the gallery's trajectory and how they've navigated the art world so far.

Sebastian Meltz-Collazo: What was going on in the island and the art world when you began to think about opening a space?

Christopher Rivera: Between 2012 to 2015, before opening Embajada I was working with Ramiken Crucible, hosting an art exhibition inside a cave in Puerto Rico. We would rent a house and invite international artists; it was like an unofficial residency. Meanwhile, Manuela had the experience of working for the Armory Show and NADA, so that got us thinking about adding to what was going on in PR's art scene. 2015 was an important year [for the art scene on the island], we opened the gallery around the same time as KM 0.2, El Lobi, and I think Hidrante as well. What's so interesting is that it wasn't planned, it all happened organically. I think the recent social and economic problems were a driving force behind this surge. In the '80s and '90s there was a big gallery scene—we even had an art fair before MECA. But I think now it's become more diversified and in-tune with reality. Think about it, those four galleries I mentioned were all founded by artists. And I think these spaces respond to different needs and conversations happening there.

SMC: How did you go about finding the artists that now form part of your roster?

CR: We waited some time to announce a roster of represented artists, as we learned from them, considering how well we worked together, etc. But like the reasons we had for opening in the first place, the process was very organic. I wasn't thinking from a money perspective when I opened the gallery, [it was more] about my contribution to the creative wave happening on the island. So when we started to sell pieces we saw the possibility and power support and to keep making



Chemi Rosado-Seijo, *El Trampolín del Puente Dos Hermanos*, 2000. Featured in *M&M proyectos' PR '00 Paréntesis en la Ciudad*, Artistic Director Michy Marxuach, October 9–14, 2000, San Juan, Puerto Rico.

things happen for artists and their practices. And now we represent artists like Chemi Rosado-Seijo, Daniel Lind-Ramos, Jorge González, and even Claudia Peña Salinas, who all have socially-engaged practices.

SMC: And it makes sense because their practices have similar goals in engaging communities, which is why you guys opened the gallery in the first place.

CR: Exactly! In working with these artists we've gained their trust to create unique exhibitions, and these are artists that give it their all for their concepts because they live their concepts! Take Chemi for example, he made that skate bowl at Art Omi. He gets X amount of money to make it. And what does he do? He invites like 10 to 20 of his skater friends to do the residency with him. He considered them part of his practice.

Excerpted and reprinted with permission from GARAGE, February 12, 2021.

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

26 Year Ahead



Liliana Porter, *Drum Solo*

Since 2013, CAM has lit up Washington Boulevard with Street Views. Projected on the museum's facade from dusk to midnight, CAM presents the video installation *Drum Solo* by Liliana Porter. Porter's video is also on view with audio in the exhibition *We didn't ask permission, we just did it...* inside the museum.

Sukanya Mani

Weight of Shadows

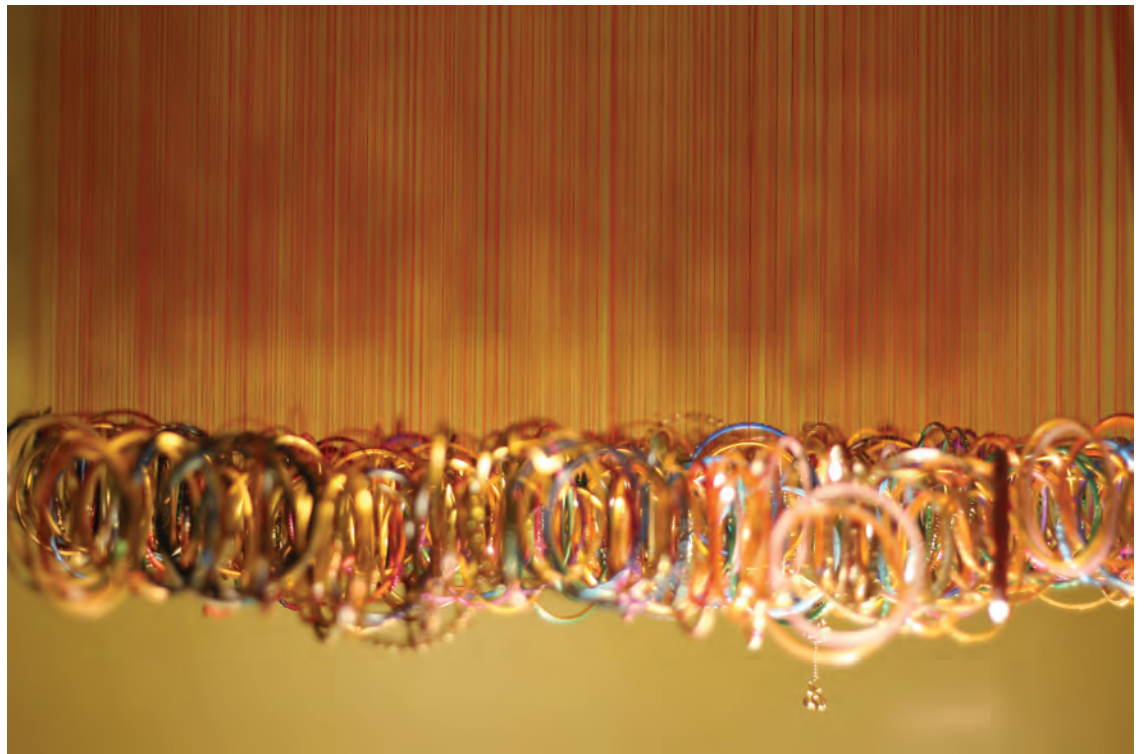
For the 2022 Teen Museum Studies program, high school participants were guided through a competitive application review process and chose St. Louis-based artist Sukanya Mani. Mani's exhibition draws upon her extensive work with domestic abuse survivors and her experiences as a South Asian immigrant to shed light on the magnitude of domestic abuse on a local scale. Her work serves as a vehicle to tell the stories of the survivors with whom she interacts.

Mani's site-specific installations play with material and mark-making techniques to encourage viewers to examine the issues of personal and collective safety from a new perspective. Sukanya transforms Tyvek®, watercolor paper, immigration documents and pamphlets for domestic abuse survivors into three-dimensional sculptures to signify hope and resilience. According to the artist, "I have used paper as a representation of legal safety. In the telling of stories within the domestic violence community, I found that having the right documents can often be the difference between freedom and continuing to live with abuse." She additionally draws upon her Indian heritage by joining donated bangles together to represent a promise between local women to create a safe space for survivors. Sukanya Mani's artwork serves as a call to action for her audience to volunteer, donate, and educate themselves and their communities through local organizations.

Presented by
Teen Museum Studies

Teen Museum Studies is generously supported by The Strive Fund; The Dana Brown Charitable Foundation, US Bank, Trustee; Anonymous; Crawford Taylor Foundation; and the Mary Ranken Jordan and Ettie A. Jordan Charitable Foundation.

Sukanya Mani: Weight of Shadows is organized for the Contemporary Art Museum St. Louis by Ezra Birman, Olivia Bussmann, Finn Kanak, Ava Lamb, Sarah Reifschneider, Lear Rose, Lila Summers, Sanai Todd, Frankie Williams, and Zaviera Wolfe with support from Brandon Barr, Teen and Adult Programs Manager.



Sukanya Mani, *The Bangle Project*, 2022. Donated bangles, monofilament, metal frame, and string. Courtesy the artist. Photo courtesy Pratima Murali.

Spring/Summer 2023
Mar 10–Aug 13

Jacolby Satterwhite

Spirits Roaming on the Earth

This exhibition maps conceptual artist Jacolby Satterwhite's extraordinary creative trajectory across multiple materials, genres, and modes of thinking. Drawing on a broad set of real and fantastical references and diverse influences that include modernism, video gaming, queer theory, mythology, and Black culture, Satterwhite creates digital worlds of resilience, reinvention, and celebration. His intricately detailed animations and live action films of real and imagined worlds—populated by the avatars of Satterwhite and his friends—serve as the stage for the artist's surreal and poetic world-building.

In the first major survey of his work, CAM will present a wide range of Satterwhite's media in the form of 3D-animated films, immersive audio and video installations, sculptures, and new media works.

This exhibition is generously supported in part by the Whitaker Foundation and the Ferring Family Foundation.

Jacolby Satterwhite: Spirits Roaming on the Earth is organized by the Miller Institute for Contemporary Art at Carnegie Mellon University and curated by Elizabeth Chodos, Director. The Contemporary Art Museum St. Louis exhibition is organized by Wassan Al-Khudhairi, Chief Curator.

Jacolby Satterwhite, *Black Luncheon*, 2020. Animated neon. Courtesy the artist and Mitchell-Innes & Nash, New York.



Jacoby Sattenwhite, *Room for Cleansing, 2019*. Installation view, *Spirits Rooming on the Earth*, curated by Elizabeth Chodas at Miller ICA at CMU. Photo courtesy Tom Little.



Interview with Jacolby Satterwhite

By Kimberly Drew

Kimberly Drew: I want to ask you about what your exhibition at the Miller ICA at Carnegie Mellon University—the basis for this book—means to you?

Jacolby Satterwhite: Since I was nineteen years old, when I first entered the art world, I've always felt misunderstood, even though my process and research were initially rooted in an academic practice. As with any young artist, I thought, if you're not copying someone, you're not going to make sense. And I've been waiting for this moment where the linear narrative arc of my research and practice, the things I've been constructing, ultimately inform each other. This show will give me a level of self-comprehension, I think, and I can't wait to see my ideas from 2008 finally get resolved in the present. It should tie a bow around my entire body of work—from when I was a kid to now—and hopefully send me off in further directions.

KD: Do you feel like you're craving linearity in the way people understand the work that you're doing?

JS: I've spent most of my life feeling like an eccentric—an eccentric gay Black artist working in an art world dominated by heterosexual white and Black men. Their intellectual and artistic hegemony always made me feel like an outsider because my concern was wellness as a conceptual project, and that just didn't make sense to them. If you look at my *Art21* (2020), I talk about my cancer, mortality, and the body as a landscape—things I have always explored. There is a specific linearity to what I am thinking about conceptually in all my films, and I want to build that up.

KD: I rewatched the 2010 video you did with Jayson Musson, *HOW TO HIP-HOP: No Homo* (from *Art Thoughtz*). The way he asks you questions is a good example of how people have tried to understand what you're doing. I have always looked at your practice as one that demands vulnerability, generosity, and slowness. So, it's interesting to hear you talk about legibility alongside linearity.

JS: Black people shouldn't have to be legible all the time. Politically speaking, obscurity is a strong act in itself. When I collaborated with Solange [Knowles] on her album and video *When I Get Home* (2019), we shared the need to abstract Blackness, and that is what my work does: it abstracts Blackness, pain, death.



Jacolby Satterwhite. Photo courtesy Andreas Laszlo Konrath.

KD: Your work mills so many different phrases of your life and brings them into new contexts. How does that process begin?

JS: I pick a theme—medicine, the media, athleisure, to name a few. This follows my mother's method. She made drawings of jewelry, sex toys, houseware, and cutlery. So, when I work, I choose something broad; if I stick to a thing capable of embodying many different ideas, if I have my performers from, say, Fire Island pretend they're using a lever and a hammer and a pulley, and then I look up architecture blueprints to model in the software, then I can metastasize a theme until the structure builds itself. When I see how it reinterprets itself through performance, music, the drawings, the landscapes, I find the theme tends to speak to a broader politics. That's how I weave my ideas together. It's why the archive is so important. My mother crystalized a certain banality her whole life by drawing hammers, jewelry, napkins, but those crystals contained dark memories she was trying to resolve.

From Jacolby Satterwhite: How lovely is me being as I am, the companion monograph to the exhibition Spirits Roaming on the Earth. Excerpted and reprinted with permission from the Miller Institute for Contemporary Art.

Jennifer Steinkamp: *Orbit*, installation view, Contemporary Art Museum St. Louis, October 11–December 29, 2013. Photo courtesy Jennifer Steinkamp.

CAM Turns 20!

Next year, CAM celebrates 20 incredible years of creativity and community building in the Grand Center Arts District. We're looking back on two decades of change at the museum and looking ahead to what's to come!



Year in Review





Farah Al Qasimi: *Everywhere there is splendor*, installation view, Contemporary Art Museum St. Louis, September 3, 2021–February 27, 2022. Photo courtesy Dusty Kessler.

Exhibition Highlights

CAM presented a dynamic exhibition season that supported new work from artists and filled the museum with light and color and an array of media.

Fall/Winter 2021–22

Shara Hughes: On Edge

“I’m really happy with how the show turned out, as it really showcases my range with the paintings and the works on paper. I’m thrilled to have had this opportunity with CAM, and it’s a big milestone in my career.”

Shara Hughes in *St. Louis Magazine*, October 2021



Museum visitors enjoy Shara Hughes: *On Edge* during the fall/winter 2021–22 season. Photo courtesy Wil Driscoll.



Kathy Butterly:

Out of one, many / Headscapes

“Interested in color, line and form, the artist, a fan of Renaissance paintings, says ‘clay is a perfect link between sculpture and painting.’”

St. Louis Post-Dispatch, August 2021

Kathy Butterly: *Out of one, many / Headscapes*, installation view, Contemporary Art Museum St. Louis, September 3, 2021–February 27, 2022. Photo courtesy Dusty Kessler.



Lorna Simpson: *Heads*, installation view, Contemporary Art Museum St. Louis, September 3, 2021–February 27, 2022. Photo courtesy Dusty Kessler.

Lorna Simpson: Heads

“*Heads* provides representation of Black life that discovers what it means to be Black and constantly perceived and judged by others in American history.” *St. Louis Magazine*, August 2021



Summer Brooks: *The New Garden Variety*, installation view, Contemporary Art Museum St. Louis, September 3, 2021–February 27, 2022. Photo courtesy Dusty Kessler.

Summer Brooks: The New Garden Variety Presented by Teen Museum Studies

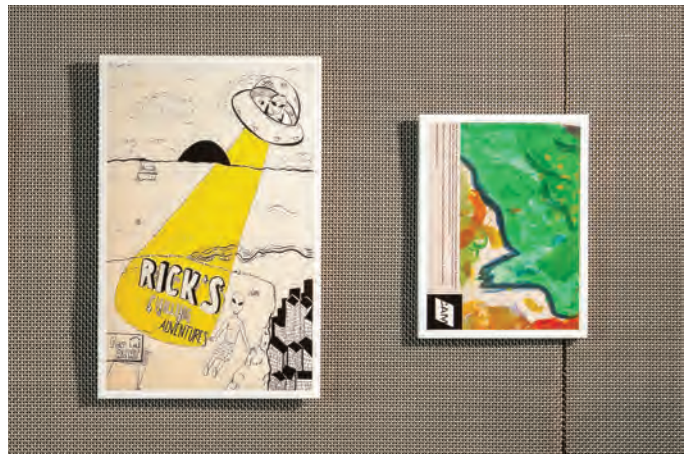
Encouraging conversations about stereotypes placed onto people of color by colorism and racism was at the center of Summer Brooks’ exhibition developed with Teen Museum Studies participants. The resulting new series of sculptures celebrated the power of positive representation of Black women.



Farah Al Qasimi: *Everywhere there is splendor*, installation view, Contemporary Art Museum St. Louis, September 3, 2021–February 27, 2022. Photo courtesy Dusty Kessler.

Farah Al Qasimi: Everywhere there is splendor

Filling CAM’s Project Wall with pink hues and floral patterns, Farah Al Qasimi’s photo-based installation—her largest site-specific museum work to date—focused on the artist’s personal family history through the lens of intimacy and interiority.



New Art in the Neighborhood: *Making Comics*, installation view, Contemporary Art Museum St. Louis, September 3, 2021–February 27, 2022. Photo courtesy Dusty Kessler.

New Art in the Neighborhood & LEAP Middle School Initiative

For high school artists participating in NAN, being able to gather together again in person became a touchstone for their work. Participants learned automatic writing with teaching artist Jason Vasser-Elong, collaborated on a large-scale painting with Ryan McCartney, and explored chance-based compositions with Misato Pang. LEAP student artists worked with Lillian Gardner and Simiya Sudduth to create their own surrealist portraits and zines.

Martine Gutierrez: Hit Movie: Vol. 1
Gutierrez's subversive video installation featured numerous femme fatale characters performed, costumed, and directed by the artist herself. Her work interrogates pop culture's effects on identity by complicating Hollywood's archetypes of femininity.



Martine Gutierrez: *HIT MOVIE: Vol. 1*, installation view, Contemporary Art Museum St. Louis, March 25–July 24, 2022. Photo courtesy Dusty Kessler.

Spring/Summer 2022



Gala Porras-Kim: *Correspondences towards the living object*, installation view, Contemporary Art Museum St. Louis, March 25–July 24, 2022. Photo courtesy Dusty Kessler.

**Gala Porras-Kim:
Correspondences towards
the living object**

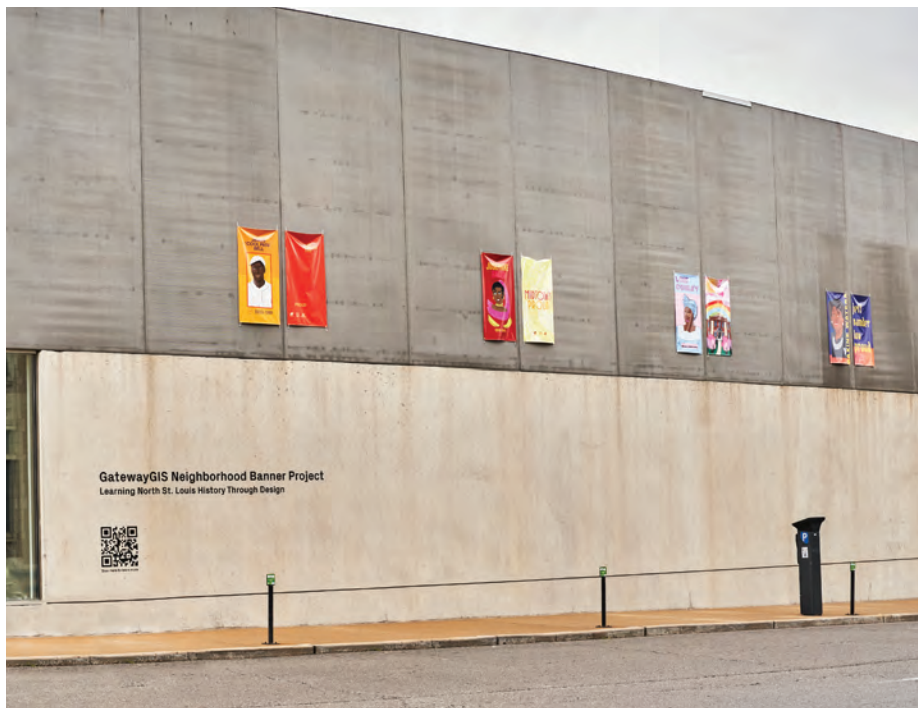
“Porras-Kim has used her work to explore the tensions that emerge when sacred objects are subjected to the classification and preservation conventions of modern secular institutions. Her focus could hardly be timelier...” *Artforum*, March 2022

Alia Farid: a solo exhibition

Alia Farid presented her trance-like video installation, *At the Time of the Ebb*, a chronicle of folkloric traditions resisting erasure in the modern Persian Gulf. Her film foregrounds local residents and their customs, traditions, material surroundings, and natural environment.



Alia Farid: *a solo exhibition*, installation view, Contemporary Art Museum St. Louis, March 25–July 24, 2022. Photo courtesy Dusty Kessler.



GatewayGIS Neighborhood Banner Project: Learning North St. Louis History Through Design, installation view, Contemporary Art Museum St. Louis, June 30–September 18, 2022. Photo courtesy Wil Driscoll.

GatewayGIS Neighborhood Banner Project

If you walked by the museum this summer, you might have seen some familiar faces. Eight colorful banners hanging from the museum’s west facade displayed heroes with past and present ties to local neighborhoods: James “Cool Papa” Bell, a left-handed pitcher for the St. Louis Stars in the National Negro League with a street in JeffVanderLou named for him; Congresswoman Maxine Waters of California, a graduate of Vashon High School; Josephine Baker, a performer of international fame born in Midtown; and Lois Conley, Founder, President, and CEO of the Griot Museum of Black History in St. Louis Place.

The eight banners created for the *GatewayGIS Neighborhood Banner Project* were the result of two years of planning, teaching, and involved partnership between five different local organizations and schools. The

brainchild of Dr. Rosalind "Roz" Norman, founder of GatewayGIS, the Neighborhood Banner Project was developed as a way for student artists to not only learn about past and present African American leaders and neighborhood landmarks but also to celebrate them through digital graphic design. Norman agrees with Resident Teaching Artist L.M. Flowers, who helped student artists from Carr Lane Middle School create Lois Conley’s banner, on the project’s impact: “It’s important to know where you come from and whose shoulders you’re standing on,” says Flowers, “because when you know whose shoulders you’re standing on, it gives you confidence for your own future.” At the end of the exhibition, one set of banners was gifted to the classrooms of the students who created them, and one set was handed over to the St. Louis Third Ward Alderman, Brandon Bosley, for future public display.

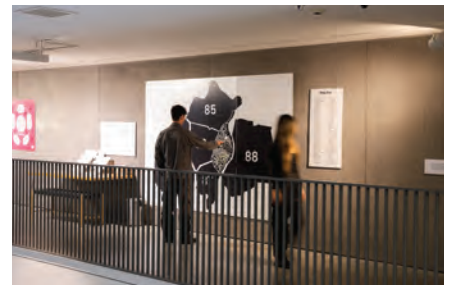
GatewayGIS Neighborhood Banner Project: Learning North St. Louis History Through Design is organized for the Contemporary Art Museum St. Louis by Miriam Ruiz, School and Community Partnership Manager, with the support of Rosalind Norman, GatewayGIS Founder.



ArtReach: Summer and Vashon High Schools, installation view, Contemporary Art Museum St. Louis, March 25–July 24, 2022. Photo courtesy Dusty Kessler.

ArtReach

After four years of working within Vashon High School to provide weekly art classes throughout the year, CAM expanded its ArtReach Partnership program to include the historic Sumner High School. Textile, painting, and drawing projects created by these students under the mentorship of Resident Teaching Artists Yvonne Anguiano, Misato Pang, and Simiya Sudduth were displayed in CAM’s Education Galleries during the spring/summer 2022 season.



Collective Impact: Growing Safe Spaces, installation view, Contemporary Art Museum St. Louis, March 25–July 24, 2022. Photo courtesy Dusty Kessler.

Collective Impact

Now in its second year, Collective Impact—a multiyear partnership between Creative Reaction Lab (CRXLAB) and CAM—moved toward a community-centered public art project developed for and with our neighbors. A cohort of residents and stakeholders worked together to identify a common agenda, which they selected to be “safety,” and the exhibition featured documentation of the group’s process and interactive prompts for visitors to reflect on their own relationship to community safety.

Program Highlights

CAM offered an amazing array of programs, activities, and ideas emerging from the pandemic with hybrid offerings for all visitors and viewers.



Chief Curator Wassan Al-Khudhairi with Gala Porras-Kim and Ruth Estévez. Photo courtesy Wil Driscoll.

Artist Talks

Kathy Butterly, Shara Hughes, Farah Al Qasimi, Gala Porras-Kim, Martine Gutierrez, Alia Farid, and Teen Museum Studies artist Summer Brooks shared thoughts and stories about their work.

RE: Ebony and Jet

Complementing *Lorna Simpson: Heads*, this program explored the roles of these preeminent Black publications in visual culture and media. Through a discussion moderated by Bridget R. Cooks, the audience heard from Danielle Brown, Adrienne Davis, Raven Maragh-Lloyd, and Christopher Tinson and participated in a collage-making activity inspired by Simpson.



RE: Artist as Medium panel discussion. Photo courtesy CAM staff.

RE: Artist as Medium Workshop & Roundtable

This two-part program gave audiences a deeper understanding of concepts explored in Gala Porras-Kim's exhibition. With guidance from St. Louis-based artist Ronald Young, workshop participants created found object assemblages. Roundtable audiences heard from Adrienne Davis, Renée Brummell Franklin, Thomas Sleet, and Pat Smith Thurman.



Feast Your Eyes chefs. Photo courtesy CAM staff.

Feast Your Eyes

Guests of this popular event returned to in-person dining for a global culinary adventure inspired by the exhibitions. Chef Phatcharin Wanna of Fork and Stix presented Northern Thai cuisine and Chef Ben Poremba of Nixta served dishes rooted in diverse Mexican traditions.



Maxi Glamour plays the flute at Black Friday Ball. Photo courtesy Wil Driscoll.

Black Friday Ball

CAM hosted the 3rd annual Black Friday Ball and Marketplace, featuring an evening of fabulous fashion and performances. The event was co-organized and emceed by Maxi Glamour, founder of Qu'art, an organization focused on intersectional Queer liberation and supporting financial stability for St. Louis and regional Queer artists.



A young visitor enjoys CAM's Play Dates.
Photo courtesy Chris Bauer.

Play Dates

Families joined in on the second Saturday of each month to experience unique hands-on art making activities and performances. Bringing together art and music, these lively events get everyone moving!



Deaf artist and educator Meridith Gray Green.
Photo provided.

Tours

CAM tours expanded into both virtual and onsite events this year. CAM welcomed Meridith Gray Green, a Deaf artist and educator, for virtual tours in American Sign Language (ASL) of CAM's exhibitions.



A landscape in progress at the Crafting Connections workshop. Photo courtesy CAM staff.

Workshops

Crafting Connections workshops were an experiment in collaboration with local partners. In the fall, after viewing Kathy Butterly's cup forms, participants joined Mike Gesiakowski at Craft Alliance for an intensive ceramics class. In the spring, participants took inspiration from Shara Hughes' work to create intuition-based paintings with Luisa Otero Prada at the Missouri Botanical Garden.



Still image (detail) from *Where is the Friend's House?*
Directed by Abbas Kiarostami, Iran, 1987.

Films Screenings

The animated essay film, *Archipelago*, and the trilogy of films, *Where is the Friend's House*, were presented in person and on demand for virtual screening in partnership with St. Louis International Film Festival.



An introduction to Day With(out) Art: Enduring Care.
Photo courtesy CAM staff.

A Day Without Art

CAM hosted a roundtable discussion with Lois Conley, Montrelle Day, Mionnee Hickman, and Charles Ryan Long, as well as screenings of artist videos commissioned by Visual AIDS that highlight strategies of community care within the ongoing HIV epidemic. Artists included Katherine Cheairs, Cristóbal Guerra, Danny Kilbride, Abdul-Aliy A. Muhammad, Beto Pérez, Steed Taylor, and J Triangular.

Impact by the Numbers

July 1, 2021–
June 30, 2022

Community Partners and Collaborators

CAM's onsite capacity was limited due to Covid.

19,147
Museum attendance

242,429
Virtual audience

1,313
Youth served

157
Programs + Tours (99% free)

72
Artists hired for programs

Schools & Universities

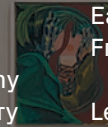
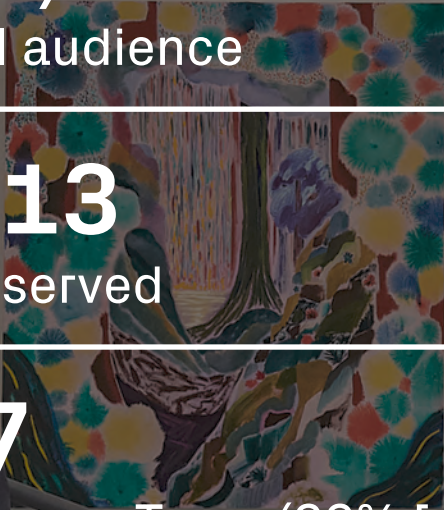
Brittany Woods Middle School
Cardinal Ritter College Prep High School
Carr Lane VPA Middle School
Center for the Study of Race, Ethnicity & Equity
Eastern Illinois University
Festus High School
Fraser High School
George Washington Carver Elementary
Gephardt Institute for Civic and Community Engagement
High Mount School
Humboldt Academy of Higher Learning Elementary School
Incarnate Word Academy
Jackson Park Elementary School
Kathryn M. Buder Center for American Indian Studies
KIPP Inspire Academy
Ladue Horton Watkins High School
Loyola Academy of St. Louis
Nance Elementary School
New City School
Pamoja Preparatory Academy at Cole
Parkway School District
Premiere Charter School
Saint Louis Public Schools
Saint Louis University
Southeast Missouri State University
St. Louis Community College
Sumner High School
University City High School
University City School District
University of Missouri–St. Louis

Vashon High School
Walbridge Elementary School
Washington University

Community Organizations

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Cardinal Glennon Hospital Chamber Project
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St Louis International Spouse
St. Louis Public Radio
The Gatesworth Senior Living St. Louis
The Sheldon International Commanderie de Bordeaux Society
Ville Collaborative
Visual Aids
What Would an HIV Doula Do?

40 Year in Review





DIVE IN Gala honorees Ken and Nancy Kranzberg (wearing a Katherine Bernhardt original) with Gala co-chair JiaMin Dierberg. Photo courtesy Carmody Creative Photography.

DIVE IN Gala

This year's CAM Gala was all about getting back into the swim of things. The sold out DIVE IN Gala—the first event to be held in person since 2019—was a huge splash. Themed around a 1960s Palm Springs pool party, Chairs JiaMin and Michael Dierberg hosted an evening of joyful engagement for CAM and to honor the long-time support of Nancy and Ken Kranzberg. DIVE IN guests were encouraged to give to help maintain CAM's dynamic range of exhibitions, public programs, educational activities, and community initiatives. They responded by generating more than \$410,000 through ticket sales, sponsorships, and the Fund the Need auction. The auction was the most successful in CAM's history, raising \$150,000. "This Gala was indeed a night to remember," says CAM Executive Director Lisa Melandri. "It was a thrill to be back together to celebrate all

that CAM is and does, and it was a privilege to honor the Kranzbergs. You could feel the love in the room from beginning to end!"

DIVE IN took its inspiration from the poolside photography of artist Martine Gutierrez, whose exhibition *HIT MOVIE: Vol. 1* was on view at the museum in spring 2022. The Coronado was transformed into a Palm Springs poolside getaway and guests came in an amazing array of mod fashion—from slip dresses and caftans to go-go boots and bell bottoms. Another wonderful part of the evening was our launch of the Artist Series of wines by Star Lane and Dierberg Vineyards. At DIVE IN, *Painter's Palette* was revealed with its label designed by renowned artist Katherine Bernhardt.

Annual Report

July 1, 2021–
June 30, 2022

Operating Revenue

Individual contributions	\$716,003
Grants & sponsorships	\$442,676
Public funding	\$244,274
Fundraising events (net)	\$326,599
Earned income	\$107,931
COVID Economic Relief	\$536,749
Investment earnings	\$371,382

Total operating revenue \$2,745,614

Operating Expenses

Exhibitions & programs	\$1,951,551
Administration	\$134,590
Fundraising	\$432,231

Total expenses \$2,518,372

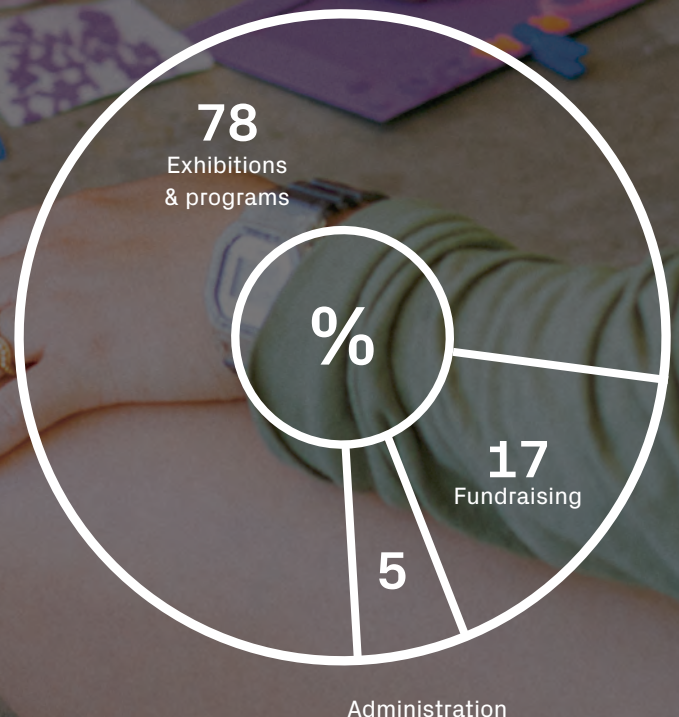
Net Assets

Beginning of year	\$21,940,777
End of year	\$20,105,161

Where Funding Comes From



Where Funding Goes



Annual Giving

July 1, 2021–
June 30, 2022

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

\$50,000+

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A CAM visitor enjoys *Kathy Butterly: Out of one, many / Headscapes* during the fall/winter 2021–22 season. Photo courtesy Wil Driscoll.

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A family strikes a pose while viewing *Martine Gutierrez: HIT MOVIE: Vol. 1* during the spring/summer 2022 season. Photo courtesy Wil Driscoll.

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Patrons explore the CAM Shop. Photo courtesy Wil Driscoll.

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Unitey Kull
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Miriam Ruiz
Megan and Ian Schraier
Ben and Robyn Slen
Chris Smith
Erin Smith
Cort VanOstran
Mel Watkin and Jerry Monteith
Essica Zink

*deceased



Photo courtesy Chloé Risto and Kevin Byerley.

No two events are ever the same at CAM. With vibrant exhibitions that change every season and an architectural space like no other, your event will be extraordinary. CAM is open to your imagination.

Plan your event at
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SOLD \$16,800
Abstract Bronze Figure
Sorel Etrog
(Romanian/Canadian,
1933-2014)



SOLD \$552,000
Untitled (Popocatepetl, Mexico)
Marsden Hartley
(American, 1877-1943)



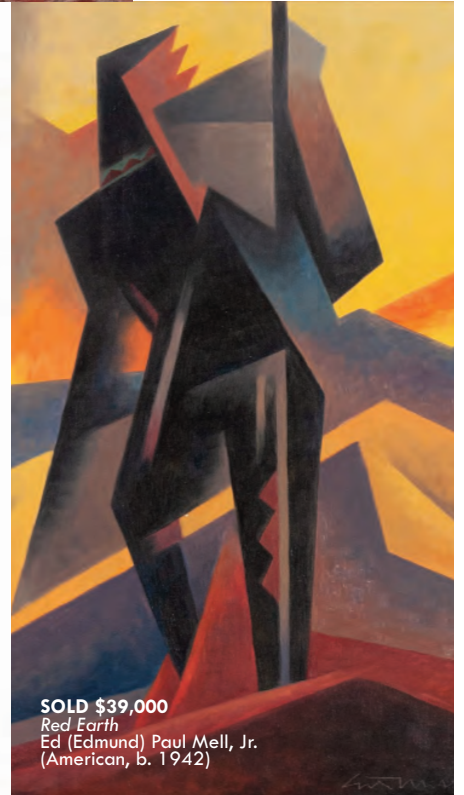
SOLD \$120,000
Vase Azteque
Pablo Picasso
(Spanish, 1881-1973)



SOLD \$90,000
Portrait of a Young Woman
William Paxton
(American, 1869-1941)



SOLD \$39,000
FM/24 Falling Man
Ernest Trova
(American, 1927-2009)



SOLD \$39,000
Red Earth
Ed (Edmund) Paul Mell, Jr.
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Werner Drewes, New York / Missouri (1899-1985), Jewels On The Beach, 1948, Oil On Canvas, Sold \$15,600, June 25th, 2022

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Aristide Maillol, French, 1861–1944; *The Mountain*, 1937; lead; 65 3/4 x 72 3/4 x 29 1/2 inches; Saint Louis Art Museum, Funds given by Mr. and Mrs. Sydney M. Shoenberg and Mr. and Mrs. Sydney M. Shoenberg Jr., by exchange 233:1980

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Katharina Grosse Studio Paintings, 1988–2022: Returns, Revisions, Inventions

September 23, 2022–January 23, 2023

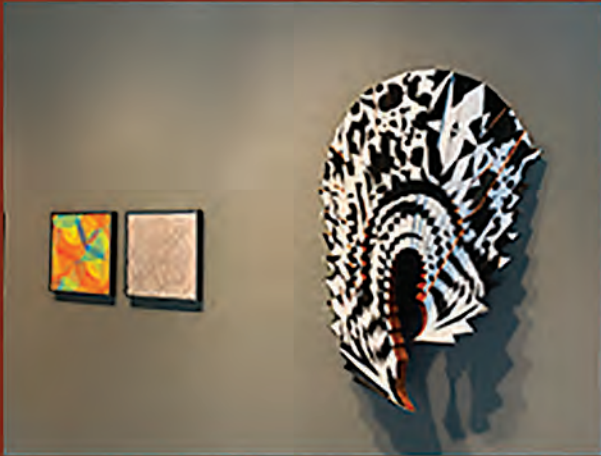
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Katharina Grosse (German, b. 1961), "Untitled," 2015. Acrylic on canvas. 108 1/4 × 79 1/8 in. The Komal Shah and Gaurav Garg Collection. © Katharina Grosse / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo by Jens Ziehe.

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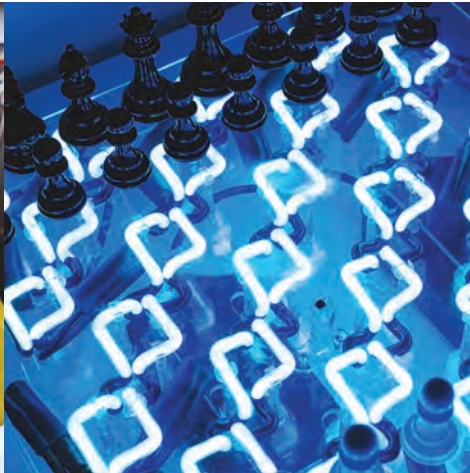
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We are *proud* to come together with our members at the center of art and culture in St. Louis.

For more information about CAM membership, contact Membership and Annual Giving Manager Elizabeth Macanufo at emacanufo@camstl.org or 314-535-4953

Members enjoy the opening of CAM's fall/winter 2021-22 exhibitions. Photo courtesy Wil Driscoll.

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Visitor & Member Information

Hours

Thu–Sun 10:00 am–5:00 pm
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Address and Parking

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

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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.

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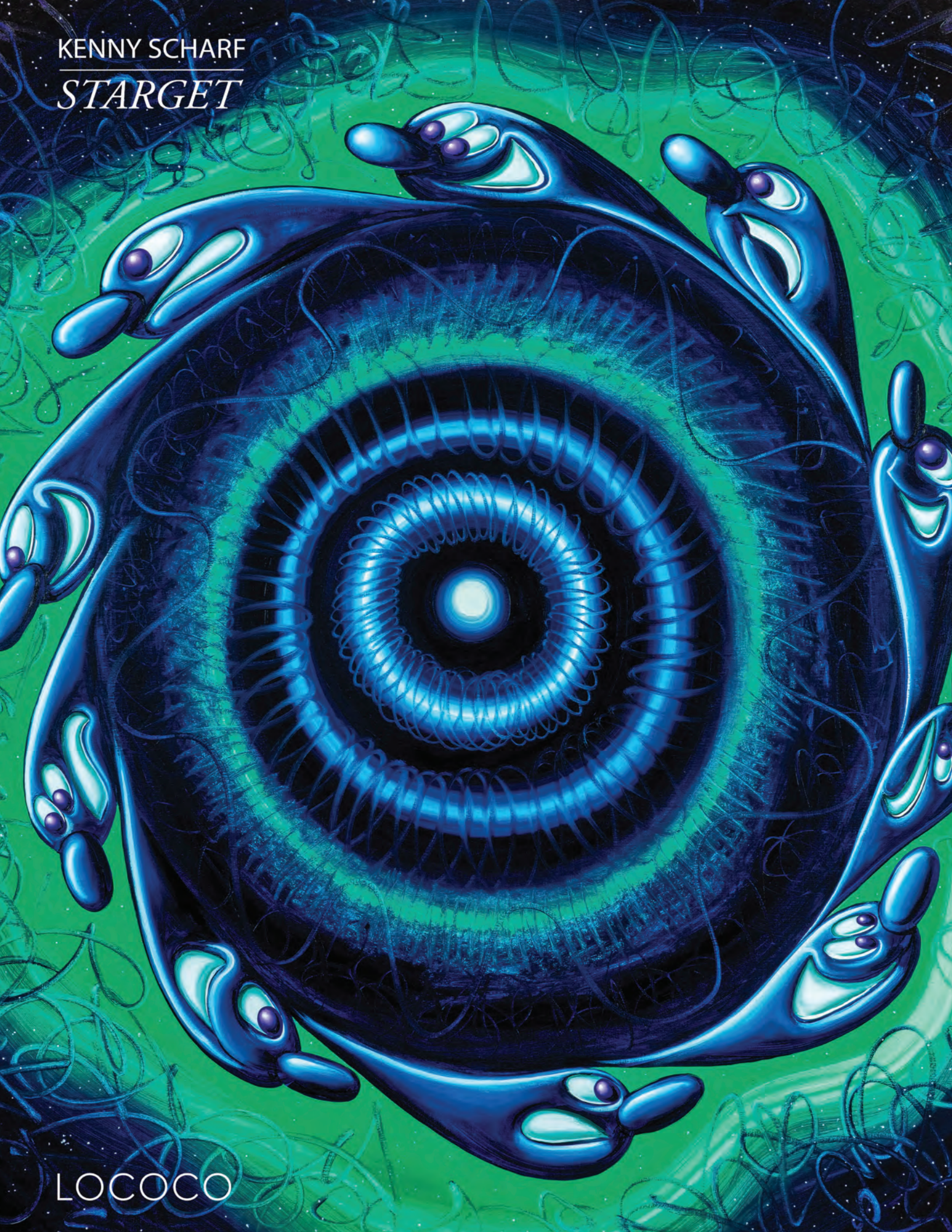
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Members enjoy the opening of CAM's spring/summer 2022 exhibitions. Photo courtesy Will D'Iscoli.

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