

Press contact: Alexia Brown
314.535.0770 ext. 313
abrown@camstl.org



Contemporary Art
Museum St. Louis

3750 Washington Blvd
St. Louis, MO 63108
314.535.4660 camstl.org

FOR IMMEDIATE RELEASE

CAM presents *Time Hop*, a group exhibition exploring folklore, ancestry, and bridging the past to inform the future, opening March 5, 2027



Blas Isasi, *1,001,532 CE*, 2024. Wood, steel, powder coat, modeling clay, hair extensions, polystyrene foam, unfired clay, spray paint, sand, water. Variable dimensions. Installation view, *Prospect.6: the future is present, the harbinger is home*, New Orleans, 2024. Photo: Alex Marks.

October 20, 2026 (St. Louis, MO)—The Contemporary Art Museum St. Louis (CAM) presents [*Time Hop*](#), a thematic group exhibition featuring seven artists from across the country and globe, including New Mexico, Peru, New York, Mexico, Hong Kong, London, and Berlin. The exhibition addresses themes of time travel, folklore, storytelling, ancestral learning, and spirituality. Featuring approximately 25 artworks and installations, *Time Hop* will span all galleries with new, commissioned, and recent works as well as related programming. Participating artists include Monira Al Qadiri, Dominique Fung, Blas Isasi, Tau Lewis, Noé Martínez, Eric-Paul Riege, and Wong Kit Yi. ***Time Hop* will be on view at CAM from March 5–August 15, 2027, accompanied by the premiere of Eric-Paul Riege’s new commissioned performance during opening weekend.**

Time Hop takes as its starting point the complex times in which we are living amidst political instability and ecological vulnerability. It poses the question: What can we learn



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from the past in order to inform our future? *Time Hop* considers how an artwork can transport us to a different moment, tapping into the precolonial past by connecting with familial lineage and deep listening to the land. Artists in this exhibition give us wider perspectives and non-western approaches for how to live in this unprecedented time. They incorporate ancient traditions of making, often simultaneously projecting into the future as means towards liberation and healing. *Time Hop* explores how artists channel materials to call to the past, commune with ancestors, dialogue with nature, and extend traditions, ultimately bridging past, present, and future.

“*Time Hop* raises the fundamental issue of how artists grapple with questions of the future; the ways that artists explore time, impermanence, and temporality in their work; and how learning from the past can be a means toward envisioning the future,” says Misa Jeffereis, CAM Associate Curator. “For many, that means tapping into something larger than themselves, deeper than what lies before them—something ancestral, rooted in the land, connected to their family traditions, spiritual—both as a means of self-preservation and to inform our futures.”

About the Artists

London-based artist **Tau Lewis** will present several large-scale figurative sculptures made by transforming recycled materials through labor-intensive techniques like hand-sewing, applique, carving, and assemblage. She is committed to using recycled materials for the memories they hold and the past lives they allude to. Lewis likens the practice of upcycling to diasporic methods of art making and survival. Her sculptural forms also reference talismans, or objects with magical powers that bring luck. Lewis situates her work within the deep history, vibrant present, and prophetic future of Black cultural production.

Eric-Paul Riege is a Diné weaver and fiber artist based along the border of the Navajo reservation in New Mexico. He uses weaving as both means and metaphor to interlace tales from Diné spirituality with stories from his own experiences and cosmology. Riege creates soft sculptures made of wool that function as adornment for Diné holy people, and conduits between the earthly and spiritual realms. He describes the sculptures as “totems of memory” because they carry both the ancestral stories that flow through the hands of generations, and the tactile residue of their making. In addition to work made especially for this presentation, Riege will mark the opening weekend with a new performance commissioned by CAM on Saturday, March 6.

Peruvian artist **Blas Isasi** will present a multi-part sculptural installation entitled *1,001,532 CE*. The piece was inspired by the Battle of Cajamarca of 1532, which initiated Spanish and European colonization across South America and the fall of the Incan Empire. *1,001,532 CE* is a reimagining of the event one million years into an imagined post-human future, prompting us to consider what we can learn from the past and how it has shaped generations since. His work incorporates the Andean philosophy of balance between humans and the natural world, reflected in materials from Peru’s landscape such as sand, wood, and clay.



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Mexico City-based artist **Noé Martínez's** practice explores the collective trauma of Indigenous communities in Mexico such as the Huasteca, stemming from Spanish, colonial-era conquest. Martínez makes ceramics that are inspired by pre-conquest Huastecan pottery as well as ritual rattles and musical instruments found in archaeological burial sites of enslaved people. He will present a selection of sculptures and paintings that utilize the body, sound, and movement to invoke his Huastecan ancestors in an act of generational healing.

Canadian artist **Dominique Fung** paints historical events and artifacts and casts light on overlooked or forgotten stories. At 88 feet long, *A Tale of Ancestral Memories* is the largest piece Fung has made to date, and makes its US debut across CAM's Project Wall. The painting focuses on the matriarchal society of female divers on Korea's Jeju Island. This multigenerational community of female free-divers dive into the ocean without oxygen tanks to harvest from the sea. Fung's work begins undersea and journeys across the land, following the harvest from below to above the earth's surface. The work explores the cyclical rhythm of life, death, and rebirth in both the material and spiritual worlds.

Hong Kong-based conceptual artist **Wong Kit Yi's** *Inner Voice Transplant* video installation explores the notion of ancient temples as predecessors for hospitals where the physical and spiritual were interconnected. The video uses karaoke-style captions, songs, and animations to touch on various themes including ancient rituals to reanimate the dead, the use of incense as a tool to summon the gods in temples, and the Jiang-shi soul hopper from Chinese folklore. In addition to *Inner Voice Transplant*, Wong is creating a new, site-specific video commission for CAM's Street Views series, which will be projected nightly on the Museum's facade from dusk to midnight.

Monira Al Qadiri's video *The Craft* features the artist's home videos from the 1990s. Narration by Al Qadiri describes how embassy buildings are like spaceships, and she recounts a story of a UFO sighting she experienced as a girl. Al Qadiri, a Kuwaiti artist, was raised in Dakar, Senegal by two parents who worked at the Kuwait Embassy. This piece underscores the idea that in order to grapple with the complicated geopolitics of her childhood in the Middle East, Al Qadiri created an alternate narrative to reason her way through these complex realities. *The Craft* makes its US debut in *Time Hop*.

Time Hop is organized for the Contemporary Art Museum St. Louis by Misa Jeffereis, Associate Curator.

Major support for *Time Hop* is provided by The Andy Warhol Foundation for the Visual Arts. This exhibition is generously supported in part by the National Endowment for the Arts, Jane and Robert Clark, Alexis M. Cossé and Erik Karanik, JiaMin and Michael Dierberg, Ann R. Ruwitch and John Fox Arnold, Ann Y. Sheehan, and Whitaker Foundation.



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CAM will host a press preview on March 5, 2027. For press inquiries, including access to the preview or interview opportunities with the artists or curator, contact Alexia Brown at abrown@camstl.org

Related Events

Friday, March 5

Patron and Press Preview, 10:00–11:30 am (RSVP required)

Member Preview, 6:00–7:00 pm

Public Opening, 7:00–9:00 pm

Saturday, March 6

Eric-Paul Riege Performance, 11:00 am

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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Also on view in St. Louis

Contemporary Art Museum St. Louis 2027 exhibitions:

Elle Pérez, Rose D'Amato, and Luke Agada | September 10, 2027–February 6, 2028

Kemper Art Museum 2027 exhibitions:

[*The Brockman Gallery: Black Art and the Making of Community, 1967–1990*](#) | March 5, 2027–July 26, 2027

Analia Saban: Title, Date, Medium | September 10, 2027 - January 10, 2028

Pulitzer Arts Foundation 2026-27

Olga de Amaral 1954–2019 | September 11, 2026–January 31, 2027

Fred Wilson: Irma, Ota, and I | March 5–August 8, 2027

Ideas of Africa: Portraiture and Political Imagination | March 5–August 8, 2027

Maren Hassinger: Living Moving Growing | September 10, 2027–January 30, 2028

Saint Louis Art Museum 2027 exhibitions:

Paris Haute Couture (ticketed) | March 6–June 13, 2027

European Lace in Art and Fashion | March 19–July 11, 2027

Currents 126: Clarissa Tossin | March 19–August 1, 2027

Guercino: Storytelling in Baroque Italy | September 17, 2027–January 9, 2028



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