



T H E
S H E L D O N
Arts Without Borders

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FOR IMMEDIATE RELEASE

October 5, 2020

THE SHELDON ART GALLERIES ANNOUNCES FALL EXHIBIT SCHEDULE

ST. LOUIS - The Sheldon Art Galleries announces the Fall 2020 exhibition schedule, with a public opening **Friday, November 6 from 12 - 9 p.m.** Visitor capacity for the opening will be limited to 10 visitors per 15-minute time slot. Advanced registration is required. **Register at [TheSheldon.org/events/fallopening/](https://www.thesheldon.org/events/fallopening/).** *Registration ends at 10 a.m. on November 6.*

Exhibits run through January 30, 2021. Gallery hours are Tuesdays– Fridays, Noon – 5 p.m. and Saturdays, 10 a.m. – 2 p.m. Admission is free. For more information on exhibitions, visit [TheSheldon.org](https://www.thesheldon.org).

Carlie Trosclair – All Roads Leave/Lead Home *Bellwether Gallery of St. Louis Artists*

Approached through a lens of reordering and discovery, sculptor and installation artist Carlie Trosclair's site-responsive installations create new topographies and narratives to highlight structural and decorative shifts that evolve over a building's lifespan. She is the recipient of the *Riverfront Time's* Mastermind Award, the Creative Stimulus Award, Regional Arts Commission Artist Fellowship and the Great Rivers Biennial Award. Trosclair earned an M.F.A. from the Sam Fox School of Design & Visual Arts at Washington University in St. Louis, and a B.F.A. from Loyola University New Orleans.

Sarah Frost - Relief *Gallery of Photography (Room 1)*

Relief consists of two separate bodies of work, drawings and wall sculptures created in the city of St. Louis during the COVID-19 pandemic. The drawings are the product of a couple of hours spent daily by the artist in the very early morning over the past seven months. This regular practice over the pandemic months was an antidote to the stress of the uncertain times – a tangible relief. The second body of work is a group of cast low-relief wall sculptures taken from sites discovered by the artist during walks with family. Some of her discoveries – such as cracks and patches in sidewalks, potholes, knots in trees, lawn ornaments, etc. revealed the absence of what had once been there, while others reflected how time, use and the elements had changed something that was once whole. Sarah Frost received a Bachelor of Fine Arts in painting from Washington University in St. Louis and a Master of Fine Arts degree in sculpture from Southern Illinois University, Edwardsville. She has also received numerous awards and grants, including the Great Rivers Biennial grant in 2009, funded by the Gateway Foundation in St. Louis.

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Jen Everett – New Arrangements
Gallery of Photography (Room 2)

Jen Everett is an artist from Southfield, Michigan currently working in St. Louis, Missouri. Her practice encompasses lens-based media, installation and writing. *New Arrangements* is comprised of two recent bodies of work: *Redoubled/Something We Carry* and *Unheard Sounds, Come Through*. Each series engages notions of Black knowledge production, care and interiority using gestures of collection and reconfiguration. Everett says, “The process of making this work reminds me that the Black interior is boundless and the mundane can be deeply complex. It helps me to remember that images and objects can be remade, reordered and therefore transformed.”

St. Louis, A Musical Gateway: The Far East and Oceania
Gallery of Music

The third in a series that celebrates St. Louis’ multicultural communities, this exhibit offers a glimpse into the dramatic and regional traditions of Eastern cultures – China, Korea, Japan, Mongolia and Tibet, and into the lively masquerade traditions of Oceania – Papua New Guinea and New Zealand. Drawn from The Sheldon’s Hartenberger World Music Collection, musical instrument masterpieces from these geographical areas are featured, paying tribute to the rich and varied immigrant heritage of the people who journeyed to our great Gateway City. The exhibition is curated by Dr. Aurelia Hartenberger.

Joshua Newth – Acts, Elements, Objects and Unreason
Bernoudy Gallery of Architecture

Exploring the significance of mankind’s relationship to nature, Newth’s work examines the often overlooked and intimate effects we have on our surroundings. For centuries humanity has used nature, in all its forms, as an expendable resource. From pollution and consumption to environmental degradation and species extirpation, we affect, and in turn are affected by, the natural world. This work examines the multifaceted nature of litter, its connection to our lives, and its impact on the environment, re-contextualizing our relationship with consumer objects and reminding us of the significance of our relationship to our world.

Melodies from Mozambique
AT&T Gallery of Children’s Art

The Sheldon Art Galleries funded and sent five cameras along with a mission team to Malema, Mozambique in March 2020. The mission team worked with the youth choir from the Malema evangelical station of the United Methodist Church, who produced the photography included in this exhibit. The team was also able to fund the making of a music video featuring the youth choir, to be shown in the exhibit as well. The prints in the exhibit will be available for sale.

Proceeds from the print sale will be sent to the Youth Choir in Malema to help them continue their musical ministry and will help fund The Sheldon’s education programs. The Sheldon thanks the youth choir members and Pastor José Paulo Vilanculos for their time and effort with this project. The mission team members are part of The Gathering UMC, a local church which funds the drilling of freshwater wells in Mozambique and has also funded the building of a primary school in Malema.

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Defining Line: Kit Keith, Sandra Marchewa and Frederick Stivers
Nancy Spirtas Kranzberg Gallery

This exhibit features three St. Louis artists, who each explore a different approach to the fundamental concepts of drawing.

Kit Keith's wistful portraits have the appearance of being from another era. Inspired by outsider art, old advertisements and thrift store finds, Keith creates work reminiscent of a time when everything was done by hand.

Sandra Marchewa's work reflects her interest in the fusion of organic nature with modern, synthetic process. She creates worlds filled with allegory, using the contrast between fantasy and reality as the main theme. Surprises are subtly hidden and trapped in layers of time, with magical plants and mythical creatures telling a story of human emotion within an anthropomorphic and heavily detailed garden of earthly delights.

Frederick Stivers received his earliest artistic training from his father, who drew on scraps of paper or cardboard to quickly illustrate a design or concept. As such, his work often employs found materials and mixed media to capture rich personal narratives exploring themes of hope, identity, loss and memory.

The Sheldon continues to monitor the regulations and recommendations set forth by the Centers for Disease Control and Prevention and the City of St. Louis regarding the COVID-19 outbreak, and the following practices will be in place to ensure the health and wellness of The Sheldon's patrons, artists and staff.

VISITOR ARRIVAL AND EXPERIENCE:

Visitor capacity will be limited to 25% or less of full capacity. Reservations are not required or accepted for regular public hours.

Dedicated entrance and exit routes will be designated at the street level entrance of the Emerson Galleries building.

All staff and visitors age 9 and older will be required to wear masks; masks for visitors between the ages of 2 and 8 will be encouraged. Masks will be provided for those who do not have one. Guests will be allowed to remove or lower their masks/face coverings when drinking.

All visitors will pass through a free-standing temperature scanner, and will be asked to sign in with the names of everyone in their party for contact-tracing purposes. They will then affirm basic wellness on the day of their visit.

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Visitors who do not feel well on the day of their visit, or register 100.4 degrees or higher during the temperature check, will be asked to visit on a different day.

Visitors who do not provide their own pens will be given a single-use pen to take with them. Sign-in pens will not be reused.

Social distancing will be encouraged with signage throughout The Sheldon while visiting the galleries. Floor decals will help manage distancing at restrooms, elevators, etc.

Visitors will proceed up an entry-only stairwell (or be directed to elevators) to galleries.

Elevator capacity will be limited to a maximum of three people.

CLEANING AND SANITATION:

Enhanced cleaning and sanitation procedures will be in place throughout the day in public areas.

Hand sanitizing stations will be located throughout The Sheldon, including at arrival sign-in and throughout the galleries.

Staff will be trained in safety and sanitation procedures.

The not-for-profit Sheldon Art Galleries exhibits works by local, national and international artists in all media. Over 6,000 square feet of the galleries' spaces on the 2nd floor are permanently devoted to rotating exhibits of photography, architecture, music art and history and children's art. A sculpture garden, seen from both the atrium lobby and the connecting glass bridge, features periodic rotations and installations, and the Nancy Spirtas Kranzberg Gallery on the lower level features art of all media. The Sheldon actively supports the work of St. Louis artists in all mediums and features a dedicated gallery with museum-quality exhibits by St. Louis artists, past and present.

Financial Assistance to the Galleries are provided by the Missouri Arts Council, a state agency and by the Regional Arts Commission and the Arts and Education Council.

For more information about the Galleries call The Sheldon at 314-533-9900 or visit TheSheldon.org.

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