



Brandon Anschutz, *PeepShow*, 2012, (detail), Ink and dye on foam, Courtesy of the artist and Philip Slein Gallery, St. Louis.

Brandon Anschutz: Pacer

March 22 – April 22, 2012

Brandon Anschutz's paintings and sculptures emphasize the tactile qualities of paint as a material substance. In doing so, they demonstrate the possibilities of the medium beyond its conventional use to create a visual experience on a flat surface. Anschutz allows the inherent properties of paint to determine the eventual outcome of his work, encouraging the process of making art to function like a form of scientific experimentation. He therefore maintains a calculated balance between the intentional production of a particular effect or result with paint, and an allowance for the unexpected to occur as a result of nature taking its course. Previous paintings have been characterized both by accumulations of paint that project from the surface of the canvas, and by residual stains of oil paint that seep and spread in a manner that might otherwise be considered unwanted, accidental, or to have "ruined" a finished painting. His use of paint to create sculptures encourages it to form discrete objects and further demonstrates how Anschutz joins other artists working today in establishing an understanding of painting as both a pictorial and a physical phenomenon.

The works presented in this Front Room exhibition extend his expanded notion of painting and sculpture by exploring new materials and methods of production. One series features abstractions created on synthetic foam, a surface that allows the entire painting to exist as an object but also provides for a painting process characterized by the absorption of paint into a space rather than sculpturally projecting outwards. The nebulous and dreamlike imagery that Anschutz creates in these works is further enhanced and intensified by this condition of the paint's saturation into the "negative" space of the foam material. He also presents sculptural objects produced by repeatedly dipping structures constructed of wood, wire, plants, cigarette butts, and written

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messages into paint. This progressive repetition results in a paint-object that is actually composed of many different colors of paint, despite its monochromatic outside layer. These mysterious forms resemble utilitarian items that have either been preserved in paint or are awaiting use for some strange, ritualistic purpose. As such, these and Anschutz's other new works develop his larger project of demonstrating the importance and necessity of maintaining a space for material experimentation and the unanticipated in painting and sculpture.

Brandon Anschutz: Pacer is curated by Dominic Molon, Chief Curator, and organized by the Contemporary Art Museum St. Louis.

Brandon Anschutz was born in Newport, Arkansas, in 1972 and lives and works in St. Louis. His work has been featured in solo and two-person exhibitions at Tiger Strikes Asteroid, Philadelphia (with John Tallman, 2011); Laumeier Sculpture Park, St. Louis (2010); @Space Contemporary Art, Santa Ana, California (2008); White Flag Projects, St. Louis (2007); and Stony Brook University Art Gallery, Stony Brook, New York (2003). Anschutz's work has been included in such group exhibitions as *Violence* at Exhibition Agency, Chicago, and *Los Caminos*, St. Louis (2010); *Amass* at Boots Contemporary Art Space, St. Louis (2007); and *Personal Logics / approaches to the abstract*, at White Flag Projects, St. Louis (2005).

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