



Brandon Anschutz, *Suddenly Last Summer* (detail), 2014.
Paint, wood, oil, and plaster, dimensions variable.
Courtesy the artist and Philip Slein Gallery. Photo: Gina Grafos

Related Programs

Free and open to the public unless otherwise noted.
For a complete list of programs, please visit camstl.org.

Opening Reception
Friday, May 9, 7:00–9:00 pm

Great Rivers Biennial Artist & Juror Panel Discussion
Saturday, May 10, 11:00 am
In this talk, moderated by Associate Curator Kelly Shindler, the 2014 artists are joined by the jurors to discuss the *Great Rivers Biennial* projects.

Friday Evening Tours
Fridays, May 16–August 8, 6:00 pm

Public Radio on Tap: St. Louis Art Scene
Thursday, May 22, 7:00 pm
\$5. Complimentary drink for CAM and STL Public Radio Young Friends
Join CAM and St. Louis Public Radio Young Friends members for a discussion of the local arts scene with the *Great Rivers Biennial* artists.

Friday Night Studio: Printing on Wallpaper
Friday, May 30, 7:00 pm
\$10. Free for members. Recommended for ages 16 and up. Register at camstl.org/sundaystudio.
Inspired by the work of *Great Rivers Biennial* artist Carlie Trosclair, printmaker Jessi Cerutti examines the rich history of wallpaper and teaches pattern applications and print techniques specifically for the material.

Breakfast with the Curators
Friday, June 6, 8:30 am
Exclusively for CAM members. Complimentary coffee and baked goods. Register at camstl.org/breakfast
Before the Museum opens to the public, join us for breakfast and a private tour of the current exhibitions.

First Fridays
Fridays, June 6 and August 1, 5:00–9:00 pm
A complimentary drink for Young Friends members and above. Cash bar.
Enjoy an evening of art, music, and culture the first Friday of every month. Arts organizations throughout Grand Center are free and open the entire evening. For a complete list, visit firstfridaysgrandcenter.org.



Contemporary Art
Museum St. Louis
3750 Washington Blvd
St. Louis, MO 63108
314.535.4660

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Great Rivers Biennial

This is the sixth presentation of CAM's *Great Rivers Biennial*, a juried exhibition that debuted in 2004 and celebrates emerging and mid-career artists working in the greater St. Louis metropolitan region. The *Great Rivers Biennial* provides artists with financial and professional support, encouraging them to produce ambitious new projects that develop and expand their practice.

The artists featured in the 2014 edition—Brandon Anschutz, Carlie Trosclair, and Cayce Zavaglia—were selected by a panel of distinguished jurors comprising Mel Chin, artist; Lowery Stokes Sims, Curator at the Museum of Arts and Design, New York; and Lynne Warren, Curator at the Museum of Contemporary Art Chicago.

For this exhibition, the artists created works in various media that call attention to the significance of narrative, space, and the passage of time. Inspired by Tennessee Williams's play and the 1959 film *Suddenly Last Summer*, Brandon Anschutz's installation conjures the drama of plot and set design through material-based paintings, sculptures, and structures. Accustomed to working in abandoned spaces, Carlie Trosclair harnesses the character of CAM's white cube galleries, embedding new topographies within the existing architecture. In a contemporary take on classic portraiture, Cayce Zavaglia recasts her painstakingly lifelike embroideries and paintings of family and friends, premiering a new series of work on an unprecedented scale. Together, their projects exemplify how St. Louis-based artists transform everyday materials through ongoing inquiry and exacting attention to the handmade.

The *Great Rivers Biennial* 2014 is organized by the Contemporary Art Museum St. Louis by Kelly Shindler, Associate Curator.

Gallery Guide
Contemporary Art
Museum St. Louis

May 9–
August 10, 2014



Brandon Anschutz: Suddenly Last Summer

Carlie Trosclair: Exfoliation

Cayce Zavaglia: Recto | Verso

This exhibition is made possible by the Gateway Foundation.



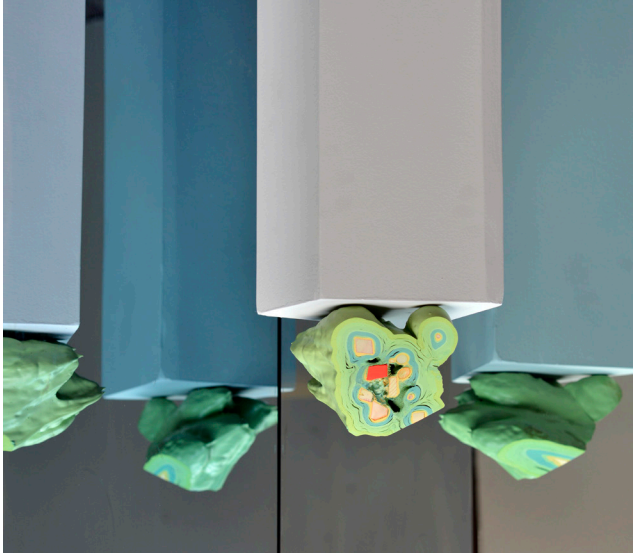
Audio Tour
Download the CAM app at camstl.org/app or ask for an iPod at the front desk to hear directly from the artists, jurors, and curator on the audio tour.

Brandon Anschultz: Suddenly Last Summer

Brandon Anschultz emphasizes the tactility of paint, demonstrating the ability of the medium to transcend its conventional two-dimensional use. Incorporating a variety of materials—such as foam, glass, and wood—as well as an array of unusual techniques—including suctioning, repeated dipping, and absorption into various surfaces—his work falls somewhere between painting and sculpture, thereby suggesting abstract biomorphic forms. Often consisting of multiple built-up layers, Anschultz's objects reflect the physical process by which they are made; nothing is wasted, from gallons of household paint remainders sourced from local hardware stores to common studio materials that find their way into the work.

Suddenly Last Summer brings together a number of these objects with structures such as mirrors, pillars, and lintels to evoke the neglected New Orleans garden of the eponymous 1958 Tennessee Williams play and 1959 film of the same name. Serving as the site of some the most loaded exchanges in Williams's work, this setting also functions as a metaphor for repressed desire and lost opportunity. Anschultz's garden is neither organic nor fertile, featuring complex structures that both conceal—hiding objects-within-objects—and obliquely reveal through the use of two-way mirrors and other reflective devices. The resulting environment connects the artist's signature forms to a specific literary narrative, imbuing his abstract objects with palpable emotion.

Brandon Anschultz (b. 1972, Newport, Arkansas) lives and works in St. Louis. He has presented work in both solo and group exhibitions at such venues as Kunsterhaus Klagenfurt, Klagenfurt, Austria; Monte Vista Projects, Los Angeles; Longue Vue House and Garden, New Orleans; Columbia College, Chicago; The Hills Esthetic Center, Chicago; La Esquina, Kansas City; Laumeier Sculpture Park, St. Louis; and Fort Gondo Compound for the Arts, St. Louis. He holds an MFA in Printmaking and Drawing from Washington University in St. Louis and a BFA in Studio Art with an emphasis in Painting and Drawing from Louisiana Tech University, Ruston, Louisiana.



Brandon Anschultz, *Suddenly Last Summer* (detail), 2014. Paint, wood, gouache, and mirrors, dimensions variable. Courtesy the artist and Phillip Stein Gallery. Photo: Gina Grafos



Carlie Trosclair, *Exfoliation* (detail), 2014. Wallpaper, drywall, salvaged 2x4s, and house paint, dimensions variable. Courtesy the artist. Photo: Gina Grafos.

Carlie Trosclair: Exfoliation

Inspired by the natural breakdown of architectural structures, Carlie Trosclair's installations highlight contemporary ruins as dynamic ecosystems that develop unexpected beauty over time. In her previous site-specific interventions in both galleries and abandoned buildings, Trosclair has used pliable and decorative materials, such as fabric and wallpaper, to create topographies and narratives that ruminate on the evolution of these spaces. In doing so, she breathes new life into them, proposing new perspectives on places that may have been otherwise neglected or overlooked.

Exfoliation furthers Trosclair's interest in found and sourced materials, embedding them within the Museum's conventional white cube structure. One part of the installation depicts layers of architectural skin consisting of drywall, salvaged two-by-fours, and vintage wallpapers. On an adjacent wall, Trosclair transforms the function of the wallpaper itself, highlighting its decorative qualities with patterns that seem to emerge from a flat surface and then spill into three dimensions. The ostensibly deteriorating compositions create new relationships between surface, interior, and structural support, resulting in a complex aesthetic experience. Trosclair imagines an entirely new landscape and history for the Museum while also calling attention to its status as an evolving space of presentation, continually shaped by the artists, exhibitions, and visitors that inhabit it.

Carlie Trosclair (b. 1985, New Orleans) lives and works in St. Louis. She has exhibited at the Siena Art Institute, Siena, Italy; The Army Center for the Arts, Pasadena, California; 6612 Art Space, St. Louis; and The Luminary Center for the Arts, St. Louis. She received her MFA from Washington University in St. Louis and BFA from Loyola University, New Orleans.

Cayce Zavaglia: Recto | Verso

Cayce Zavaglia creates portraits—strictly of friends and family—that provide a contemporary take on figuration, bringing these subjects to life in a way that privileges the handmade and underscores her extraordinary craftsmanship. Trained as a painter, Zavaglia works in embroidery, blending colors and establishing tonalities that recall the techniques of classical oil painting. Her tightly executed works, rendered on an intimate scale, encourage kinship not only between artist and sitter but also between viewer and object.

Most recently, Zavaglia has come to look at the verso, or reverse side, of her embroideries as a new kind of portrait. This strategy directly alludes to the rich history of tapestry, in which the verso has traditionally been hidden from the viewer. The network of loose ends, knots, and chaos correspond to—but remain psychologically different from—the meticulously sewn front image. *Recto | Verso* presents a selection of hand-embroidered works alongside related gouache and large acrylic verso portraits. The series charts the development of Zavaglia's current painting style, which finds her producing on an ambitious new scale. Taken together, the works on view ultimately address the divergence between our public and private selves.

Cayce Zavaglia (b. 1971, Valparaiso, Indiana) lives and works in St. Louis. She has exhibited at Textile Arts Center, Brooklyn; Nicholas Robinson Gallery, New York; Lyons Wier Gallery, New York; Scott White Contemporary Art, La Jolla, California; and Craft Alliance, St. Louis. Zavaglia received her MFA with a concentration in Painting from Washington University in St. Louis and her BFA in Painting from Wheaton College, Wheaton, Illinois.



Cayce Zavaglia, *The Welkers*, 2012. Cotton, silk, and wool on linen, 10 ½ x 26 x 2 inches. Collection of Julie and William Shearburn.