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 Anschultz, 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 Anschultz’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 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.
Brandon Anschultz

Painting and Drawing from Louisiana Tech University, St. Louis and a BFA in Studio Art with an emphasis in Printmaking and Drawing from Washington University in Compound for the Arts, St. Louis. He holds an MFA in New Orleans; Columbia College, Chicago; The Hills Projects, Los Angeles; Longue Vue House and Garden, Kunstlerhaus Klagenfurt, Klagenfurt, Austria; Monte Vista and works in St. Louis. He has presented work in both Brandon Anschultz’s abstract objects with palpable emotion. signature forms to a specific literary narrative, imbuing devices. The resulting environment connects the artist's through the use of two-way mirrors and other reflective hiding objects-within-objects—and obliquely reveal fertile, featuring complex structures that both conceal—functions as a metaphor for repressed desire and lost loaded exchanges in Williams’s work, this setting also of the same name. Serving as the site of some the most eponymous 1958 Tennessee Williams play and 1959 film lintels to evoke the neglected New Orleans garden of the Suddenly Last Summer. Suddenly Last Summer

Carlie Trosclair

Inspired by the natural breakdown of architectural topographies and narratives that ruminate on the evolution buildings, Trosclair has used pliable and decorative materials, such as fabric and wallpaper, to create contemporary ruins as dynamic ecosystems that develop unexpected beauty over time. In her previous site-contemporary ruins as dynamic ecosystems that develop unexpected beauty over time. In her previous site-...Carlie Trosclair’s installations highlight interior, and structural support, resulting in a complex compositions create new relationships between surface, spill into three dimensions. The ostensibly deteriorating patterns that seem to emerge from a flat surface and then...Carlie Trosclair’s installations highlight interior, and structural support, resulting in a complex compositions create new relationships between surface, spill into three dimensions. The ostensibly deteriorating patterns that seem to emerge from a flat surface and then...

Cayce Zavaglia

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 craftsmanship. Trained as a painter, Zavaglia works in...most recently, Zavaglia has come to look at the verso, or reverse side, of her embroideries as a new kind of...most recently, Zavaglia has come to look at the verso, or reverse side, of her embroideries as a new kind of...most recently, Zavaglia has come to look at the verso, or reverse side, of her embroideries as a new kind of...most recently, Zavaglia has come to look at the verso, or reverse side, of her embroideries as a new kind of...