

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 of the most loaded exchanges in William'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.