HEDGES EDGES DIRT

EXHIBITION GUIDE

HEDGES EDGES DIRT

ABBAS AKHAVAN

JONATHAS DE ANDRADE

DAVID HARTT

JULIANNE SWARTZ

PASCALE MARTHINE TAYOU

October 17, 2018 — January 6, 2019

Institute for Contemporary Art

VIRGINIA COMMONWEALTH UNIVERSITY

Hedges, Edges, Dirt considers how we relate to our surroundings and to each other, whether we are rooted in place or in transition.

Five artists—Abbas Akhavan, Jonathas de Andrade, David Hartt, Julianne Swartz, and Pascale Marthine Tayou—are each represented here by a focused body of work. This international group of artists—many of whom live outside their culture of origin—deploys play, beauty, and poetry to complicate and reimagine interrelationships among nature and culture, bodies and spaces.

Their poetic, conceptual, richly material art is presented on the first and second floors of the Markel Center. As you explore, we encourage you to contemplate how the works on view relate to each other and to the space, and to consider these questions: What does it mean to perceive ourselves and others as native or non-native? As welcome guests or invasive species? How do we navigate real or imagined borders and boundaries? How do expressions of power, dominance, and vulnerability permeate our experience of place, self, and others?

— *Amber Esseiva, Assistant Curator, and Stephanie Smith, Chief Curator*

#hedgesedgesdirt

More information about the artists and the exhibition is available in the Learning Lab on the second floor and at icavcu.org/mobile.



icavcu.org/mobile

ABBAS AKHAVAN

Gardens recur in Abbas Akhavan's work as sites not only of beauty, care, and sensory pleasure, but also of dominance and control. In earlier projects, he addressed the trauma that can be embedded within domestic sites where hospitality and hostility entwine. Over the past decade, he has reached beyond the home to consider the garden in similar terms. Many of these projects bring plants and garden accoutrements into institutional spaces. When designing these installations, he pays careful attention to how his interventions relate to the details of surrounding architecture, situating them in precise and unexpected ways that alter one's emotional and physical experience of the site. For the ICA, Akhavan is presenting *Untitled Garden* and *Study for a Curtain*: site-responsive works that he adapts each time they are shown.

Horticulture has long been used defensively: to delineate boundaries, to define territory, and to claim ownership. These attributes inform *Untitled Garden* and related works in which Akhavan uses cedar hedges to block access or redirect the ways that one moves through a site. To create the hedges, he often uses emerald green arborvitae, a common, fast-growing type of cedar known for its dense foliage and bright hue. Its ubiquity within urban and suburban landscapes adds to the surreal edge of its displacement into the unnatural habitat of the gallery. (Akhavan has also used cedars outside. In the 2014 work *Variation on Untitled Garden*, he planted and re-planted 50 cedar trees over time, eventually arranging them in a line to block a "desire path" that citizens had worn into a grassy lot in Quebec City.) At the ICA, a hedge placed just inside the entrance to the Beverly Reynolds Gallery obscures what's beyond. Hedges often mark thresholds between public and private space, making the act of going around it something close to trespassing.

Akhavan's other work for this exhibition, *Study for a Curtain*, overtakes an entire area of the gallery through a combination of subtle and overt gestures. Most obviously, a rectangle of tropical plants overlays a section of the concrete floor. The form suggests a carpet but also, perhaps, the cover to a void or trap that might ensnare one through the lure of the colorful flowers strewn across it, or the shimmering delicate call of the wind chime suspended above. At the artist's request, it is placed almost as a shadow of the skylight above, and all light fixtures have been removed in order to shift the atmosphere in this space. Akhavan also specifies that none of the plants used in *Study for a Curtain* are native to Richmond. Still, most of the cuttings come from plants grown here; while these tropical plants are not technically native species, they now have roots in this place. Marked by complex histories, their presence is made possible by centuries of global immigration, colonization, commerce, cultural exchange, and cultivation. — *SS*



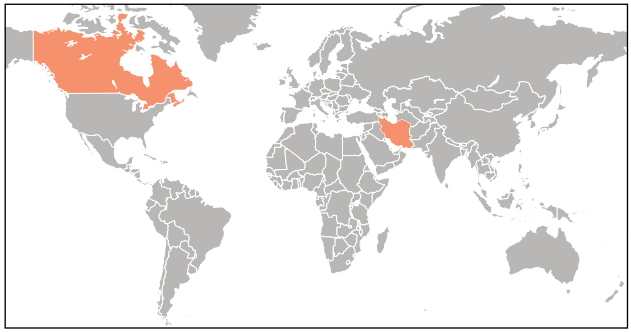
Right: Abbas Akhavan, *Study for a Curtain* (detail, 2015/2018).

Following pages: *Untitled Garden* (2008/2018), emerald green cedar trees, planters, and soil. Installation view, The Power Plant, Toronto, 2012.



BIOGRAPHY

Born 1977, Tehran, Iran; lives Toronto, Canada



Akhavan received his MFA from the University of British Columbia, Vancouver, and his BFA from Concordia University, Montreal.

Select solo exhibitions:
The Power Plant, Toronto, Canada (2018); Protocinema, Istanbul, Turkey (2018); Douglas Hyde Gallery, Dublin, Ireland (2017); Villa Stuck, Munich, Germany (2017); Mercer Union, Toronto, Canada (2015); Western Front, Vancouver, Canada (2013); The Delfina Foundation, London, UK (2012); The Darling Foundry, Montreal, Canada (2012).

Select group exhibitions:
Liverpool Biennial, Liverpool, UK (2018); Prospect 4, New Orleans, USA (2017); SALT Galata, Istanbul, Turkey (2017); Sharjah Biennial 13, United Arab Emirates (2017); Solomon R. Guggenheim Museum, New York, USA (2016); Wellcome Collection, London, UK (2016); Beirut Art Centre, Beirut, Lebanon (2015); Common Grounds, Museum Villa Stuck, Munich, Germany (2015); Gwangju Biennale, Gwangju, South Korea (2014); How Soon is Now, Vancouver Art Gallery, Vancouver, Canada (2008); Seeing is Believing, KW Institute for Contemporary Art, Berlin, Germany (2011); Performa 11, New York (USA); Material Information, Permanenten Vestlandske Kunstindustrimuseum, Bergen, Norway (2012).



JONATHAS DE ANDRADE

In one sense, the work of Jonathas de Andrade is about the Northeast (Nordeste) region of Brazil, where he is from. In another, it is about the West and how we understand cultures that are geographically and culturally far away. In *O Peixe (The Fish)* and the accompanying photographs *O espírito das águas 1-7 (The Water Spirits 1-7)*, de Andrade uses the stylistic qualities of ethnographic film and photography to problematize the representation of black and brown bodies as subjects to be consumed through distance. In doing so, de Andrade explores the desire to simplify, isolate, and control that which is foreign to us.

O Peixe (The Fish) is set on the São Francisco River—the longest in Brazil—at the point where it divides the Northeastern states of Alagoas and Sergipe. The Northeast is historically poor, yet culturally rich, and its history of slavery has resulted in the highest population of dark-skinned Afro-Brazilians in the country. Many of de Andrade's works, including those on view here, explore the distinct and complicated nature of Brazilian racial relations. In the 1933 book *Casa Grande & Senzala (The Masters and the Slaves)*, the sociologist Gilberto Freyre theorized that Brazilians do not see each other through the lens of race and thereby do not harbor racial prejudice against one another. De Andrade challenges this post-racial fantasy by turning his lens to the laboring black male body made to perform for the benefit of the West.

De Andrade invited ten fishermen to perform intimate yet violent actions with their stock-in-trade. Large fish squirm and gasp for air as the men hug and kiss them, even penetrating them with their fingers. In both de Andrade's film and photographs these part-scripted, part-improvised rituals performed in this very real setting conflate fact and fiction, complicating the potential readings of this work. Though death is imminent, it is never made visible. Instead, we see only the ritualistic struggle for dominance that can be understood as a metaphor for how humans engage with nature.

De Andrade's camera exoticizes and eroticizes the men with use of soft focus, saturated colors, and slow pans and zooms. Here and elsewhere in de Andrade's practice, erotic seduction plays a significant role in creating tension within the work. Each fisherman's body becomes the focal point of the frame, bringing to our attention the sensual nature of his work as well as the implicit critique of voyeurism and objectification. Viewers may be drawn to the real documentary qualities of the film's visuals and soundtrack, which are used as a backdrop for the scripted action. De Andrade's intentional blurring of fact and fiction may prompt a viewer to question how they imagine that which they do not understand.
— *AE*





Right: Stills from *O Peixe (The Fish)*, 2016; 16mm film transferred to HD video (color, sound), 38:00 minutes; collection of the Museum of Contemporary Art, Chicago.











Left, top to bottom: *O espirito das águas (The water spirits)* 1 and 3
Inkjet print on Hahnemühle Fine Art Photo Rag Baryta 215g paper

Right, top to bottom: *O espirito das águas (The water spirits)* 5, 6, and 7
Inkjet print on Hahnemühle Fine Art Photo Rag Baryta 215g paper

BIOGRAPHY

Born 1982, Maceió, Brazil; Lives in Recife, Brazil



Andrade studied communications at the Universidade Federal de Pernambuco, Recife.

Select solo exhibitions:
MCA Chicago, Chicago, USA (2019); New Museum, New York, USA (2017); The Power Plant, Toronto, Canada (2017); Museu de Arte do Rio, Rio de Janeiro, Brazil (2014—2015); Museu de Arte de São Paulo, São Paulo, Brazil (2016—17); Centro Cultural, São Paulo, Brazil (2014); Kunsthalle Lissabon, Lisbon, Portugal (2013); Musée d'art Contemporain de Montréal, Montréal, Canada (2013).

Select group exhibitions:
Unfinished Conversations: New Work from the Collection, The Museum of Modern Art, New York, USA (2017); Question the Wall Itself, Walker Art Center, Minneapolis, USA (2016—17); São Paulo Biennial, São Paulo, Brazil (2016); SITE Santa Fe Biennial, Santa Fe, USA (2016); IMAGINE BRAZIL, DHC/ART, Montréal, Canada (2015); Gwangju Biennale, Gwangju, South Korea (2014); Dakar Biennial, Dakar, Senegal (2014); Lyon Biennial, Lyon, France (2013); Under the Same Sun: Art from Latin America Today, Guggenheim Museum, New York (2013); The Future Generation Art Prize@Venice 2013, 55th Venice Biennale, Venice, Italy (2013); New Museum Triennial, New York, USA (2012); Istanbul Biennial, Istanbul, Turkey (2011).



DAVID HARTT

In the images and objects that comprise his series *Negative Space*, David Hartt explores the frayed edges of contemporary urban spaces and the decay of late-capitalist society.

The series centers on *The Last Poet*, which Hartt filmed along the East Coast from New York to Florida, with a stop in Richmond. His drone camera lingers on the geometries of corporate buildings, inactive construction sites, tatty facades, and plants invading infrastructure. Distant views alternate with evocative details, like a bit of braided hair lying amidst cracked, weed-riddled asphalt. Decidedly unromantic in approach, Hartt nonetheless finds notes of beauty amidst decline. And while the few people who do appear in *The Last Poet* likely occupy lower ends of the economic continuum, flashes of ease punctuate the film, as in an overhead view of a solitary skater gliding over concrete.

Hartt frames each of these sites not only through precise composition and editing, but also through texts that bracket the film. He begins with a quote from Samuel Delany's *Dhalgren*, a dystopian novel set in a city that has undergone a mysterious and near-apocalyptic collapse. He ends with an excerpt from a poem by South African writer Keorapetse Kgositsile, who lived in the United States during the 1960s and 1970s and influenced the Black Arts Movement. Kgositsile's words raise specters of uprising, the collapse of old orders, and the limits of art: "this wind you hear is the birth of memory. / when the moment hatches in time's womb / there will be no art talk. The only poem / you will hear will be the spearpoint..."

Hartt's soundtrack reinforces these themes through narration by the political theorist Francis Fukuyama. In support of his view that massive economic, political, and social forces are destabilizing once widely-held norms, Fukuyama argues that globalism is failing in favor of resurgent forms of territorial, tribal, us-v-them nationalism, abroad as well as in the United States. His commentary weaves through a spacious, jangly score written and performed by musician Daniel Givens, who also appears in a photographic portrait.

Fukuyama observes that the United States, as a relatively young culture, tends to ignore its ruins in favor of fresh starts, an idea that Hartt inverts through two sculptures that offer surreal twists on an artifact of our recent past. The works may recall the smooth industrial forms of Minimal sculpture along with the utilitarian forms of old pay phone boxes. These objects were once easy to find, at gas stations or along urban sidewalks, yet might be completely unfamiliar to viewers who grew up with mobile phones. One, an altered readymade, is adorned with chain as if with jewelry; the other is a displaced and enlarged replica that Hartt designed. These mute objects are no longer part of networks of communication. Or rather, they can only speak in one direction, art(ifact) to viewer. They hint that even when current social orders collapse, later generations will re-purpose relics of this moment to build new meanings from old forms.

The ICA commissioned one work for this exhibition, *Negative Space*, which further extends these themes. It is based on a dense image from *The Last Poet* that includes rows of commercial trucks, a partially-built bridge, a church, a small boat sitting amidst trash. This clear-eyed layering of economic activity, new and old forms of power, and differential access to wealth is softened by Hartt's choice of medium. The weaving process fuzzes the edges of the image (and also absorbs some of the sounds that would otherwise reflect across the hard surfaces of this gallery). Hartt produced it with a specialized firm in Belgium—reinforcing the connection to tapestry as a European medium that for centuries was used both to adorn spaces of private power and as an easily-transportable luxury good.

Like Hartt's practice in general, all of these works are grounded in the photographic image, particularly in the ways he complicates the notion that photographs can offer a neutral index of the "real" world. Over the past decade, he has created a series of projects like *Negative Space* that build on interdisciplinary research and close observation, often exploring what remains and what emerges from apparent endings. Across all of his projects, Hartt is interested in both the freedom and the civic responsibility afforded by his position as an artist, and asks us to join him in acts of attention and imagination. — *SS*











Left: Stills from *The Last Poet*, 2017; single-channel HD video (color, sound), 22:20 minutes.

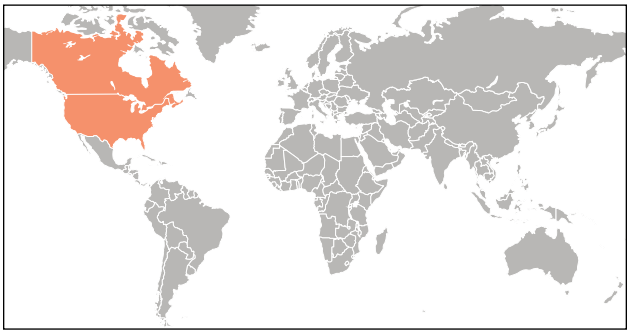
Right, top to bottom: *Daniel*, 2017, framed archival pigment print mounted to Dibond / *Negative Space II*, 2017, framed archival pigment print mounted to Dibond / *Artifact*, 2017; aluminum, polycarbonate, and spray paint.

Following page: *Negative Space*, 2018; Tapestry, 5% Trevira CS, 19% cotton, 28% wool, and 38%; commissioned by the Institute for Contemporary Art, Virginia Commonwealth University, with additional support from David Nolan Gallery and Corbett vs. Dempsey.


XTRA

BIOGRAPHY

Born 1967, Montreal, Canada; Lives in Philadelphia, USA



Hartt holds an MFA from the School of the Art Institute of Chicago and a BFA from The University of Ottawa.

Select solo exhibitions

Philadelphia Photo Arts Center, Philadelphia, USA (2018); The Graham Foundation, Chicago, USA (2017); Galerie Thomas Schulte, Berlin, Germany (2017); The Art Institute of Chicago, Chicago, USA (2015) LAXART, Los Angeles, USA (2015); The Carnegie Museum of Art, Pittsburgh, USA (2014); Henry Art Gallery, Seattle, USA (2013); The Studio Museum in Harlem, New York, USA (2013); Museum of Contemporary Art, Chicago, USA (2011); L'Observatoire-Galerie, Brussels, Belgium (1995).

Select group exhibitions:

Sonic Rebellion MOCAD, Detroit, USA (2017); What Does The Image Stand For? Momenta, Biennale de l'image, Montréal, Canada (2017); Regarding the Figure, The Studio Museum in Harlem, New York, USA (2017); Urban Planning: Art and the City 1967–2017 Contemporary Art Museum St. Louis, St. Louis, USA (2017); Human Interest: Portraits from The Whitney's Collection, Whitney Museum of American Art, New York, USA (2016); Ocean of Images: New Photography 2015, The Museum of Modern Art, New York, USA (2015); America Is Hard to See, Whitney Museum of American Art, New York, USA (2015); Canadian Biennial, National Gallery of Canada, Ottawa, Canada (2014); Speaking of People: Ebony, Jet and Contemporary Art, The Studio Museum in Harlem, New York, USA (2014); City Self, Museum of Contemporary Art, Chicago, USA (2013).

Right: *Artifact*, 2017; aluminum, polycarbonate, spray paint, and steel chain.



JULIANNE SWARTZ

Among the five basic methods of perception sense—taste, sight, touch, smell, and sound—the latter is uniquely peculiar. It is pressure traveling through a medium in waves, vibrations contained and transmitted by objects that can surpass boundaries and find unintended hosts. It becomes what we call *sound* only when it falls upon the ear. In *Sine Body*, Swartz explores this boundless quality through sculpture, bodies in space, and the architecture of the Markel Center. The installation asks us to think about methods of transmission, the ways in which sound is harnessed and directed. It also invites us to consider sound's power to leak, to transcend the bodies and objects that hold it and give it meaning.

Atop platforms and shelves sit glass and ceramic objects of various sizes and shapes. The mass of air within each is measured by electronic feedback, which helps determine the object's ideal pitch given its unique acoustics. These pitches are introduced via a sine tone and are naturally amplified by the objects themselves, which seem to sing. Since the 1960s, sine tones have been a valuable tool for artists wishing to work with "pure sound." Produced by an artificially smooth periodic oscillation, a sine tone is a singular frequency that cannot be isolated in nature and that contains no harmonic qualities.

Partially inspired by Buddhist singing bowls used to promote harmony between mind and body, Swartz's objects explore the ways in which sculptures, bodies, and the buildings they occupy can be synchronized as resonant chambers for pure sound. Visibly handcrafted, these vessels resemble deflated limbs, distended organs, or industrial objects that have slumped and folded in the course of their making. As sound travels from Swartz's acoustically reflective objects to the Markel Center's acoustically reflective building materials—glass, concrete, and steel—it passes through each listener's body. The sound does not stop when we receive it, but it does change. How do we navigate tangible and intangible boundaries? Swartz presents us with a demonstration of how sound can be used to break barriers and cross boundaries.

As we experience the piece, the distinctions between object, body, and edifice become increasingly difficult to recognize and control.

This intervention is the second by Swartz in a building designed by Steven Holl Architects. The first was a permanent commission of the Hunters Point Community Library in Queens, New York, initiated in 2013 and completed in 2018. Swartz introduced sound into her work in 2005, continuing her exploration of tangible and intangible materials in sculpture and installation. — *AE*



Right + following pages: Installation view, *Sine Body*, blown glass, unglazed porcelain, electronics, and sound generated from the objects. Museum of Arts and Design, New York, 2017.



BIOGRAPHY

Born 1967, Arizona, USA; Lives in Stone Ridge, New York, USA



Swartz received her BA from the University of Arizona and an MFA from Bard College.

Select solo exhibitions:
Grace Farms Foundation, New Canaan, Connecticut, USA (2008); Art Gallery of Western Australia, Perth, Australia (2016); Mass MoCA, North Adams, USA (2016); Indianapolis Museum of Art, Indianapolis, USA (2014 and 2008); deCordova Museum & Sculpture Park, Lincoln, USA; The High Line, New York, USA (2011); Museum of Contemporary Art, Cleveland, USA (2011); The Jewish Museum, New York, USA (2009); Artists Space, New York, USA (2003).

Select group exhibitions:
Sonic Arcade: Shaping Space with Sound, Museum of Arts and Design, New York, USA (2017); Resonant Spaces, Hood Museum, Dartmouth College, Hanover, USA (2017); More Love, Ackland Art Museum, Chapel Hill, USA (2013); Good Night, The Israel Museum, Jerusalem, Israel (2012); Project Marfa, Ballroom Marfa, USA (2008); (2007) 2006 Liverpool Biennial, Tate Museum, Liverpool, England (2006); Whitney Biennial 2004, Whitney Museum, New York, Breaking Away, P.S.1 Institute for Contemporary Art, Queens, USA (2003); Interval: New Art for a New Space, Sculpture Center, New York, USA (2001); Current/Undercurrent, The Brooklyn Museum of Art, Brooklyn, USA (1997).



PASCALE MARTHINE TAYOU

"Under the cobblestones, the beach." The phrase was coined in 1968 by demonstrators in Paris as they unearthed granite paving stones, using them as weapons and barriers against state authorities. Of course, there is no beach under the streets of Paris, just dirt, but out of this act of disobedience and desperation sprung a civic imagination that dislodged what had once seemed permanent and gave it a new purpose. Through this historic lens, and by way of its contemporary counterparts, one can begin to consider the works of Pascale Marthine Tayou. His *Colored Stones* and *Plastic Tree* invite the viewer to consider how our everyday surroundings can be injected with a sense of renewed vitality.

A self proclaimed global citizen, Tayou takes elements from cities around the world—the monumental stone edifices of the West to the colorful markets of Africa—and forges new associations across locations. In this way, the particulars of one city become monuments to the many, honoring what we share rather than how we differ. This act of blurring, borrowing, and complicating can even be seen in the construction of the artist's name, in which feminine e's were added to *Pascale Marthine* in order to prevent a gendered reading of his works.

From street paver to political barrier to artwork, the materials of *Colored Stones* have symbolic power, which is subject to new meanings and alternate readings. One can imagine this sculpture as just a pile of rubble, yet the application of color to one side of each stone might cause us to reconsider. Through the work's title and use of color Tayou is complicating the notion of being "colored," as the term can refer to either someone who is non-white, as Tayou is, or to something neither black nor white. This play on words is Tayou's way of exploring how we can move away from binary thinking through linguistics.

Plastic Tree is composed of discarded tree branches and plastic bags, creating a horizontal forest of detritus. By using these disposable objects, Tayou is pointing to the ways in which global consumption and waste affect us all. While these objects function as a critique of waste, their specific colors reference the bags used by shoppers in bustling African markets, in which free market capitalism encourages individuals to make decisions about goods and services with little government regulation. Tayou is interested in exploring connections across environments in order to ask: From what position does one see the world? How can individuals travel outside the confines of their immediate surroundings? To what extent do we have the power to reimagine our everyday lives? — *AE*



Right: *Colored Stones*, 2015–2018; granite setts, paint. Installation view at Serpentine Gallery, London, 2015.

Following pages: *Plastic Tree*, 2014–2018; branches, plastic bags. Installation view at Art Basel Unlimited, Basel, Switzerland, 2015.



BIOGRAPHY

Born 1966, Nkongsamba, Cameroon; Lives in Ghent, Belgium



Educated as a lawyer, Tayou is a self-taught artist.

Select solo exhibitions:
Bass Museum, Miami, USA (2017); CAC Malaga, Malaga, Spain (2016); Musée de l'Homme, Paris, France (2015); Bozar, Brussels, Belgium (2015); Serpentine Galleries, London, United Kingdom (2015); Fowler Museum at UCLA, Los Angeles, USA(2014); Kunsthaus Bregenz, Bregenz, Austria (2014); Mudam, Luxembourg City, Luxembourg (2011); Malmö Konsthall, Malmö, Sweden (2010); Stedelijk Museum voor Actuele Kunst, Ghent, Belgium (2004); Museo d'Arte Contemporanea di Roma, Rome, Italy (2013).

Select group exhibitions:
Sanguine, MUHKA, Antwerp, Belgium (2018); Metropolis / Afriques Capitales, Grande Halle de la Villette, Paris, France; I Travelled the World and the Seven Seas, Royal Athenaeum Antwerp, Antwerp, Belgium (2017); Earth & Ever After, *21-39 Jeddah Arts*, Jeddah, Saudi Arabia (2016); Heaven, Hell, Purgatory—the Divine Comedy from the Perspective of Contemporary African Artists, National Museum of African Art, Washington, D.C., USA (2015); Tate Modern Triennial, London, UK (2009); Venice Biennial (2009 and 2005); Lyon Biennial, Lyon, France (2005); Istanbul Biennial, Istanbul, Turkey (2003).

Right: *Colored Stones*, 2015–2018; granite setts, paint. Installation view at Serpentine Gallery, London, 2015.

Hedges, Edges, Dirt Programs

ICA Cinema Series: *Another News Story*, directed by Orban Wallace
October 10 | Doors: 5:30 pm | Screening: 6:00 pm

Member Preview
October 16 | 6:00 pm

Performance: Julianne Swartz, *Sine Body* Activation, with sound artist and ICA Lead Preparator Andrew Clifford
October 17th | 6:00pm

Screening: *GerryRIGGED: Turning Democracy On Its Head*
October 24 | 6:00 pm

Artist Talk and Screening with artist Jonathas de Andrade
November 1 | 6:00 pm

Artist talk with David Hartt and discussion with political scientist Ravi Perry
November 7 | 6:00 pm

Real Local RVA Presents: Sustainable Abundance with Joel Salatin of Polyface Farms
Member Exclusive
November 28 | 6:30 pm

For the Love of Art: Making the Everyday Monumental — ICA Faculty-in-Residence Chioke I'Anson speaks with Assistant Curator Amber Esseiva about artist Pascale Marthine Tayou
December 5 | 6:00 pm

Programs are free and open to the public, unless noted as Member Exclusive, and may require advance reservations.

Visit icavcu.org. | #ICAVCU

THANKS AND ACKNOWLEDGEMENTS

Deepest thanks and gratitude to the ICA staff whose hard work and dedication make this and every exhibition and program possible.

Fabrication and production:
We are grateful for the fabrication consultation, materials, and services provided by Buckingham Greenery (Buckingham, Virginia), Flanders Tapestries BVBA (Wielsbeke, Belgium), Lewis Ginter Botanical Garden (Richmond, Virginia), Pete Rose Inc. (Henrico, Virginia), Sawmill Solutions (Powhatan, Virginia), Siewers Lumber & Millwork (Richmond, Virginia), Truetimber Arborists (Richmond, Virginia), and Watkins Nursery (Midlothian, Virginia).

On-site production and fabrication provided by Samantha Best, Andrew Clifford, Dylan Languell, and Ryan Conrad Sawyer.

We are especially grateful for the guidance and assistance in caring for live plants provided by our colleagues on VCU's Facilities team: Matthew Hendrix, Bobbijo Jackson, Jason Strohman, and Paul Thrift.

Photo credits:

Abbas Akhavan: all images courtesy of the artist and Catriona Jeffries, Vancouver

Jonathas de Andrade: all images courtesy of the artist and Alexander and Bonin gallery, New York

David Hartt: pp. 22–23 Photo: David Riley; courtesy of the artist, David Nolan Gallery, New York and Corbett vs. Dempsey, Chicago; all other images courtesy of the artist and Galerie Thomas Schulte, Berlin

Julianne Swartz: photos: Chris Kendall all images; courtesy of the artist and Josee Bienvenu Gallery, New York

Pascale Marthine Tayou: photo pp. 34–35 Andrea Rossetti; photo pp. 33, 37 Tomas Rydin; all images courtesy the artist and GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana



Institute for Contemporary Art

VIRGINIA COMMONWEALTH UNIVERSITY

icavcu.org | #HedgesEdgesDirt