

Lily Cox-Richard



SOFT FISTS INSIST





Lily Cox-Richard

S O F T F I S T S I N S I S T

May 11 – June 24, 2022

Hirschl & Adler Modern
The Fuller Building
41 East 57th Street
New York, New York 10022
212.535.8810
www.HirschlAndAdler.com



FOREWORD

“Nobody sees us, / Stops us, betrays us; / The small grains make room. / Soft fists insist on / Heaving the needles...” writes Sylvia Plath in her renowned 1959 poem “Mushrooms” about the indomitable human spirit and its enduring march toward justice, and, more specifically, women’s struggle for equal rights. The poem has always resonated with Lily Cox-Richard because of her own unshakable belief in the interconnectedness of human beings and the slow, inexorable power of communities as they shift in ways both destructive and productive. For Cox-Richard, as for Plath, mushrooms and their complex mycelial networks provide an apt metaphor for the unseen systems in our society that cause damage, hinder growth, and mask pain. Those same forces, once open to the light, have the potential to encourage, to nourish and ultimately to heal.

The unmasking and eventual harnessing of those systems, both human-made and natural, are the common threads through Cox-Richard’s work over the past decade. The sculptures and works on paper in *Soft Fists Insist* are the culmination—the fruiting bodies if you will—of her search for the underlying truths of the world around us. Mushrooms are a recurring motif in her work. Now they are the medium itself. In just the right season, and under the perfect conditions, the artist gathered Oyster mushrooms in the forest near her home in Virginia and coaxed them to disperse their spores onto the page in beautiful and unexpected ways. It seems mushrooms, as below-ground agents of change, have much to teach those of us above-ground about who we are and what we could be.

Soft Fists Insist is Cox-Richard’s second solo exhibition at Hirschl & Adler Modern. The works in this show share an affinity with the artist’s large-scale works currently on view in her exhibition, *Weep Holes*, at MASS MoCA, in North Adams, Massachusetts (through January 2023). We want to thank Denise Markonish who has written extensively on Cox-Richard and who curated the MASS MoCA presentation. We also thank Sharad Patel for his time and effort photographing the works in this exhibition. At the gallery, Elizabeth Feld, Shelley Farmer, and Eric Baumgartner made important contributions to our effort.

THOMAS B. PARKER

Director, Hirschl & Adler Modern

TED HOLLAND

Exhibition Coordinator, Hirschl & Adler Modern



Be Still, 2022

CAT 15

Overnight, very
Whitely, discreetly,
Very quietly

Our toes, our noses
Take hold on the loam,
Acquire the air.

Nobody sees us,
Stops us, betrays us;
The small grains make room.

Soft fists insist on
Heaving the needles,
The leafy bedding,

Even the paving.
Our hammers, our rams,
Earless and eyeless,

Perfectly voiceless,
Widen the crannies,
Shoulder through holes. We

Diet on water,
On crumbs of shadow,
Bland-mannered, asking

Little or nothing.
So many of us!
So many of us!

We are shelves, we are
Tables, we are meek,
We are edible,

Nudgers and shovers
In spite of ourselves.
Our kind multiplies:

We shall by morning
Inherit the earth.
Our foot's in the door.

Mushrooms, 1959

SYLVIA PLATH



CONVERSATION WITH THE ARTIST

HIRSCHL & ADLER MODERN: *Thinking of our first collaboration with you more than eight years ago *The Stand (Possessing Powers)*,¹ I recall being struck by the sheer beauty of your plaster sculptures, and your almost fanatical devotion to the techniques and materials of a much earlier era. The sculptures were, on some level and by your own admission, an homage to Hiram Powers' abilities as a brilliant craftsman and storyteller. All the while, those same ghostly sculptures were meant as pointed critiques of the very same artist, his peers, patrons and larger milieu. They illuminate a pattern of harmful stereotyping, idealizing, and mythologizing that persist in our society to this day. History is present in so much of your work. You seem to have both a reverence for it and a need to reveal the cultural damage it precipitated. Has your complicated relationship with history evolved since that project? And are we any closer to mending the damage?*

LILY COX-RICHARD: Wow, what a dense and beautiful series of questions to open a conversation! *Mending*. I've been thinking a lot about mending in the studio these days. It's a very material-oriented word. Specifically, I've been thinking about what it means to assume damage as a fact of use, rather than as the result of a defect or mishandling. Like that phrase in every rental agreement about "wear and tear" vs "negligent damage"—sure, maybe sometimes the difference might be clear, but these definitions seem to involve a lot of assumptions about power and value and resources, and those assumptions are obscured or ignored.

I think we are most haunted by the histories we are unwilling to grapple with. *The Stand* is often referred to as ghostly and haunting, I think in part because it was the beginning of that grappling for me. At times it was a kind of studio séance, too, which is how it got the parenthetical subtitle, (*Possessing Powers*). It is also ghostly in its whiteness.

Kindling (for our secret fire), 2021

CAT 5

Kindling (for our secret fire), 2021

CAT 5



That's another way in which my "complicated relationship with history" has evolved—both in terms of reckoning with and understanding my own whiteness and the way I had been using and relying on the whiteness of materials in my work. In 2017, I moved back to Richmond, Virginia after almost ten years away. This was right on the cusp of a major cultural shift when many folks' complicated relationships with histories, and living with monuments and highways honoring racist histories, were evolving. Or not. It was really palpable.

When I was walking my friend Laura through my exhibition *Sculptures the Size of Hailstones* at The Old Jail Art Center,² looking at my work she noticed, atop the massive white plinth that held a collection of plaster and concrete sculptures and a few found objects and materials, a small mossy rock and a ceramic piece with greenish glaze. She looked at me and said, in all seriousness, "Wow, that's a lot of color for you." We laughed but it really made me think: Why? Am I afraid of color? I decided I had to figure out what was going on there, which led me to making *She-Wolf + Lower Figs.* for the Blanton.³

HIRSCHL & ADLER MODERN: *I'm glad you mention the Blanton exhibition which was a seminal show for you. Now I realize why: the act of reintroducing color to the equation by reviving the scagliola technique in certain pieces and by draping colorful tulle over otherwise*

white plasters. I saw these acts as a call out to our broader culture for the need to shift. But now I realize you were looking inward as much as outward.

LILY COX-RICHARD: Very much both. That was true of *The Stand*, too. I needed to come to terms with and better understand my own biases and deeply ingrained complexities from a lifetime of swimming in the waters of white supremacy. I must be willing to work through my own discomfort with Neo-Classical sculpture and my reticence about color to make any kind of meaningful institution-level critique—that’s what keeps it messy. I think that’s what keeps me accountable, too.

HIRSCHL & ADLER MODERN: *For this, your second solo exhibition at Hirschl & Adler Modern, you’re returning to a recurring theme in your work: mushrooms and the complex underground networks that connect and sustain them. What’s behind your fascination with the humble fungi? Is this a classic case of mushroom as metaphor?*

LILY COX-RICHARD: At this point, the relationship is more than fascination, and the role in my work is more than metaphor. There was a time when I was excited to think of my interest in mushrooms and foraging as “a hobby” (in part, because I had neglected to develop any hobbies, so I was glad to finally have one). But it quickly became deeper than that. I recently told the artist Johanna Hedva that I am in a committed relationship with mushrooms. It felt like I was revealing some kind of kink, or a secret I had been holding close, and it felt accurate. I learn so much from thinking with mushrooms. Fungi often seem like the perfect metonym for better understanding so many kinds of systems. People often reach for Deleuze and Guattari’s idea of the rhizome for botanical non-hierarchical-networks-without-center theories,⁴ but I find mycelium and mycorrhizal relationships to be even more useful. Even more than that, mushrooms just keep me grounded. When I am in the woods with mushrooms, I can’t multitask. My mind can wander and wonder, but I can barely even carry on a conversation with a friend. Being immersed in detail, I notice connections and patterns that seem unrelated. I think this sharpens my noticing for other contexts, too.

HIRSCHL & ADLER MODERN: *If your Instagram account is any indication, you’re quite adept at finding mushrooms of all sorts. It would seem, given your now open relationship with*



fungus networks, that you've honed a kind of sixth sense for rooting out hidden connections and interdependencies the rest of us fail to notice. Is this where Jenny Holzer comes in? Are her words essentially another kind of fruiting body springing from an unseen network that connects us all? And are matters of artistic appropriation even at play here? Your use of her words through rubbings strikes me as far more elemental than that.

LILY COX-RICHARD: Oh yes, I like that. Rubbings have played different roles in my practice. I've made many rubbings as experiments or to understand something differently, without necessarily having a plan for them.

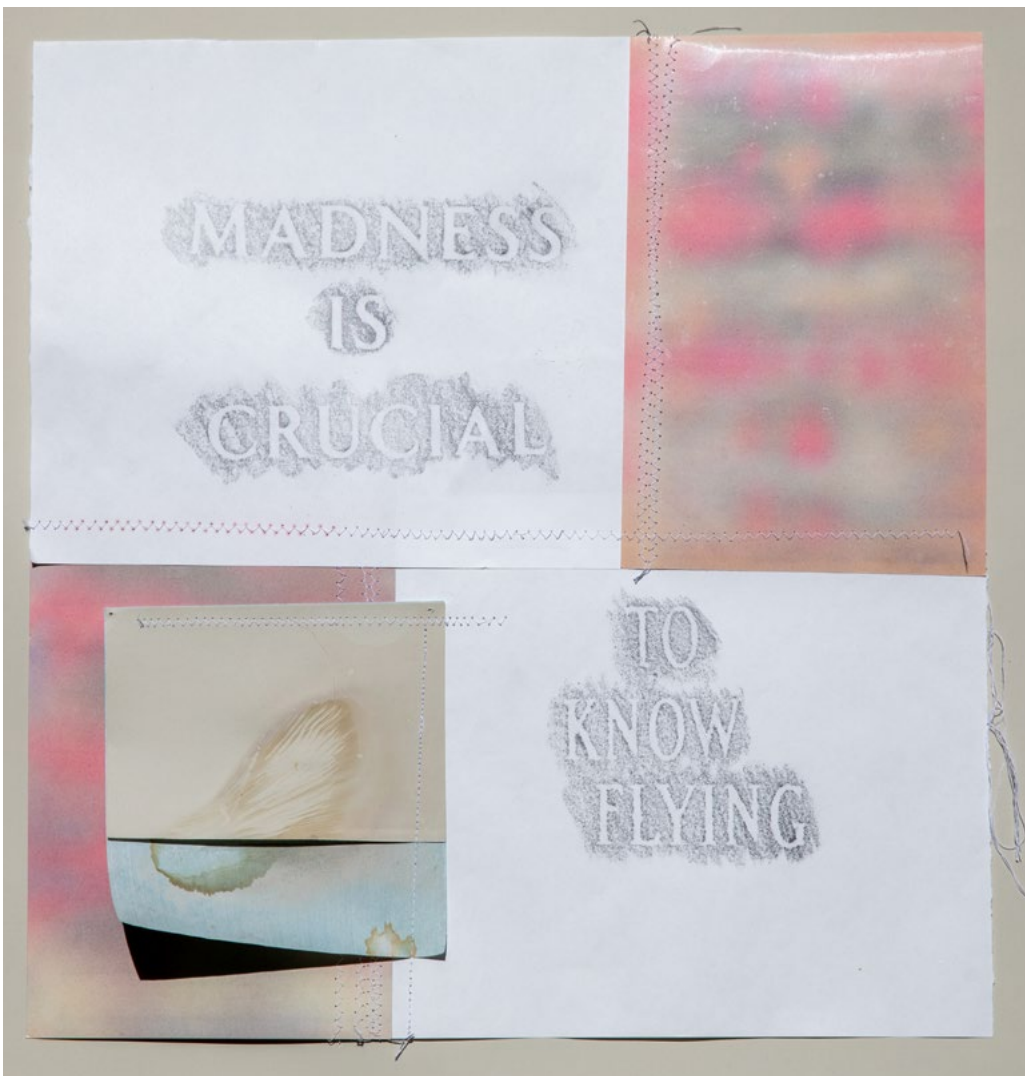
Sometimes just as a way to spend more time very close to something—it's a meditative way of getting to know an object, through repeatedly caressing its surface. Or a way of creating a record of an object, and of my interaction with it.

You mentioned appropriation. Holzer herself mostly works with the words of others at this point. I don't imagine that authorship is of particular concern to mushrooms.

Last summer, I had a residency at MASS MoCA in preparation for my exhibition.⁵ My studio was right in the middle of the museum campus, with several of Jenny Holzer's benches just outside the door. When I'd take a break, my eyes would jump around to re-write the phrases, so I made rubbings of these combinations, and think of them as "truerisms."

HIRSCHL & ADLER MODERN: *I like that term. It makes only the slightest alteration to Holzer's Truisms but gives Holzer's work new life and resonance in your own pieces. I feel like we're getting a real sense of your creative process and how you hunt for inspiration. In this series anyway, with its stitched parts, it seems the process is in fact the finished work. The sculptures in this show also seem to be made of disparate parts, not necessarily stitched together, but certainly connected to each other in ways not obvious to the viewer. What can we glean from the relationship of these elements? How do they speak to your process and your need to see things differently?*

LILY COX-RICHARD: *Recently someone mentioned that the sewing reminded them of the way quilts bring scraps of various moments together across generations, and that*



To Know Flying, 2022

CAT 16



Tinder, 2022

CAT 1

feels right for *Truerisms*, piecing together Holzer’s words into a new pattern, and combining these rubbings with mushroom spore and papers stained with candle wax. The sculptures in this show do something similar, but their elements—some foraged, some made, some corollaries of another process—seem to physically interweave and support each other. The spore prints in “Soft Fists Insist” *expand* and *disperse*, and I feel like the sculpture *hold* and *contain*.

Wristie, 2022

CAT 2

I’m not sure what to say about this in terms of process, except that each time I end up using something that I pull out of the trash (like the plastic toy club) or find in the woods (like the beaver-gnawed log) in a sculpture, I’m thrilled that I finally found such a great use for it, pleased with myself for bringing it home and holding onto it for so long without knowing what I would do with it, and concurrently pretty freaked out that I’m officially adding it into the “pros” column of *Reasons to Haul Semi-Special Sticks From Woods / Trash and Keep in Studio for Years*.





Berm Castle 4, 2022

CAT 4

HIRSCHL & ADLER MODERN: *I cannot think of anything for the “cons” column! As we talk about your work and your process, this idea of accumulation keeps coming up. Not only a physical accumulation, like dragging things through the woods, but also the accumulation of text, data, histories, and networks. You are repurposing those things that you accumulate and giving them new contexts through art-making. This regeneration of meaning through context feels especially timely. Is this strategy perhaps the unifying motive in your work? Going back to the start of our conversation: Is regeneration a form of mending?*

LILY COX-RICHARD: Yes, it certainly can be. This tracks in terms of how content feels like it emerges in my work, often after extensive research turned scavenger hunt: things accumulate and rest next to each other, processing. New proximities and affinities develop, and networks of context knot together into new meanings. Connective tissues begin to grow, perhaps they reveal some pain, some breakage, and with that, some possibilities and opportunities for mending.

Of course, regeneration can also manifest as invasive appropriation or something more akin to zombie apocalypse. I think mending connotes more intention than

regeneration. With the question of mending, I think it is important for *how* to be accompanied by *why* and *for whom*.

It feels important to let composting be a form of regeneration, too. Decomposition and destruction don't seem like forms of mending, but they are not in opposition to it. Breaking down can be recuperative: clearing space, releasing. Byproducts of the process may include something to fuel what's next.

In an essay for my exhibition *Weep Holes*,⁶ Mycologist Dr. Patricia Kaishian described complexities of regeneration: *Death is not the opposite of continuity, rather a component structure. A concession to a bounded universe that has been dynamically generous. Pain gives thanks, ensures continuity, temporary avoidance of death, allowing membranes enough time to repackage their dance into a new generation.*

HIRSCHL & ADLER MODERN: *This exhibition's title, Soft Fists Insist derives from a line in Sylvia Plath's 1959 poem Mushrooms, a kind of awestruck homage to the wonder and power of fungi. You, too, seem enthralled by their ability to impose their will on the natural world. Mushrooms are bold actors despite their quiet and fragile beauty. Conversely, you say your sculptures do not play the same active, heaving role. Rather, they more passively "hold" and "contain." Whether active or passive, do you intend for your work to be agents of change?*

Berm Castle 3, 2022

CAT 3





LILY COX-RICHARD: I don't know if Plath studied mycology or knew about relationships between mycelium systems and fruiting bodies, or if she intuited how these expansive underground networks develop over time, making it possible for mushrooms to seemingly emerge out of nowhere and overnight.

This poem describes the quiet willfulness of an "us," a networked populace that has been underestimated. Mycelium also functions to redistribute nutrients in and around the forest floor like a mutual aid network. I am interested in how radical movements brew in unassuming groundworks, in mushrooms and in care networks. It is necessary to take the word *radical* literally: coming from the root or the base. *The beginning will be secret.* Let's get grounded in our movement, as we prepare for revolution.

Back to your question: I'm not so sure about this active / passive dichotomy. The sculptures in the show are made of elements balancing on one another, interdependent, holding and cradling. The spore prints are more ephemeral, ready to diffuse into a vast space, rather than creating a container, the way the objects do. I think *holding* and *containing* may have a stillness, but not passivity.

I come back to this a lot: what can the work do? Can it be an agent of change? Should it? Shouldn't we all be agents of change? Now I can't think of an alternative because I just have tenets of "Earthseed" from Octavia Butler's *Parable of the Sower* running through my head: *All that you touch, You Change. All that you Change Changes you. The only lasting truth Is Change. God Is Change.*

This is in my heart, so it is in my work. Networks that grow in relationships for justice must be more willful than the systems of violence that are imposed on them.

NOTES

1. Hirschl & Adler Modern, New York, "Lily Cox-Richard, The Stand (Possessing Powers)," February 13–March 15, 2014.
2. The Old Jail Art Center, Albany, Texas, "Sculptures the Size of Hailstones," 2018.
3. Blanton Museum of Art, Austin, Texas, "She-Wolf + Lower Figs.," 2019
4. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus* (Minneapolis: University of Minnesota Press, 1987) Tr. Brian Massumi
5. Massachusetts Museum of Contemporary Art, North Adams, Massachusetts, "Lily Cox-Richard: Weep Holes," 2022–23.
6. Ibid.

Water of Your Mouth, 2022

CAT 17





Installation View

Lily Cox-Richard: Soft Fists Insist

May 11 – June 24, 2022

Hirschl & Adler Modern, New York

CATALOGUE

1

Tinder, 2022
Beaver-gnawed wood, driftwood found on the banks of the James River, plastic Hercules club, pencil, wax, and Virginia clay
20 x 23 x 10 in.
Illustrated on cover, pp. 10, 20

2

Wristie, 2022
Wildhorse Swirl sandtone, plaster, concrete, sweater fuzz, and pigment
12 x 11 x 5½ in.
Illustrated pp. 11, 16

3

Berm Castle 3, 2022
Sandstone, concrete, glass, sand, Titebond translucent wood glue, friendly plastic, Virginia clay, and wax
6 x 6 x 6 in.
Illustrated p. 13

4

Berm Castle 4, 2022
Sand, vermiculite, sandbags, Titebond translucent wood glue, Virginia clay, and wax
15 x 24 x 15 in.
Illustrated p. 12

5

Kindling (for our secret fire), 2021
Cast, modeled, and polished concrete aggregates (glass, stone, shells, gifted marbles, and other materials)
14 x 27 x 9 in.
Illustrated pp. 4, 6

6

Soft Fists Insist 1, 2022
Mushroom spores, graphite, and pigment on paper
16 x 19¾ in.

7

Soft Fists Insist 2, 2022
Mushroom spores, graphite, and pigment on paper
16 x 19¾ in.

8

Soft Fists Insist 3, 2022
Mushroom spores, graphite, and pigment on paper
16 x 19¾ in.
Illustrated on inside back cover (detail)

9

Soft Fists Insist 4, 2022
Mushroom spores, graphite, and pigment on paper
15¾ x 20 in.

10

Soft Fists Insist 5, 2022
Mushroom spores, graphite, and pigment on paper
22 x 29⅞ in.
Illustrated p. 16

11

Soft Fists Insist 6, 2022
Mushroom spores, graphite, and pigment on paper
20⅜ x 29¾ in.
Illustrated p. 8

12

Soft Fists Insist 7, 2022
Mushroom spores, graphite, and pigment on paper
20⅜ x 29¾ in.

13

Soft Fists Insist 8, 2022
Mushroom spores, graphite, and pigment on paper
20⅜ x 29¾ in.
Illustrated on inside front cover (detail), p. 14

14

Become Revolution, 2022
Sewn paper collage
18⅝ x 15¾ in.
Illustrated p. 18

15

Be Still, 2022
Sewn paper collage
20⅜ x 14⅝ in.
Illustrated p. 3

16

To Know Flying, 2022
Sewn paper collage
16⅝ x 15⅞ in.
Illustrated p. 9

17

Water of Your Mouth, 2022
Sewn paper collage
15⅞ x 15⅞ in.
Illustrated p. 15



Become Revolution, 2022

CAT 14

Lily Cox-Richard

Born 1979

Education

- 2008 MFA, Virginia Commonwealth University, Richmond, VA
- 2001 BFA, California College of the Arts, San Francisco, CA

Solo Exhibitions

- 2022 *Soft Fists Insist*, Hirschl & Adler Modern, New York, NY
Weep Holes, MASS MoCA, North Adams, MA
- 2019 *She-Wolf + Lower Figs.*, Blanton Museum of Art, Austin, TX
- 2018 *Berm*, Diverseworks, Houston, TX
Sculptures the Size of Hailstones, Old Jail Art Center, Albany, TX
- 2017 *Of not an hongo // Si no es un mushroom*, Yvonne, Guatemala City, Guatemala
The Stand (Possessing Powers), Paul Mesaros Gallery at West Virginia University, Morgantown, WV
- 2016 *Salv.*, Artspace, San Antonio, TX
Stringer Lode, She Works Flexible, Houston, TX
- 2015 *The Stand (Possessing Powers)*, University of Mary Washington, Fredericksburg, VA
- 2014 *The Stand (Possessing Powers)*, Hudson River Museum, Yonkers, NY
The Stand (Possessing Powers), Hirschl & Adler Modern, New York, NY
- 2013 *Thicket*, Institute for the Humanities, University of Michigan, Ann Arbor, MI
The Stand (Possessing Powers), Vox Populi, Philadelphia, PA
The Stand (Possessing Powers), Second Street Gallery, Charlottesville, VA
- 2012 *Strike*, Site: LAB at Grand Rapids Public Museum, Grand Rapids, MI
- 2011 *Fruiting Bodies*, The Poor Farm, Waupaca County, WI
- 2010 *The Stand*, Lawndale Art Center, Houston, TX
- 2008 *Spark Gap*, Arlington Art Center, Arlington, VA
Spark Gap, Terminal, Richmond, VA
- 2007 *At Stake and Rider*, Civilian Art Projects, Washington, DC
At Stake and Rider, Page Bond Gallery, Richmond, VA
- 2006 *PRE-Fabulous*, Archinofsky Gallery, Las Vegas, NV
- 2005 *Magic Moments*, The Soap Factory, Minneapolis, MN
- 2003 *Altered Perspectives*, Platteforum Arts, Denver, CO
- 2001 *Over-the-Road*, CCAC North Gallery, Oakland, CA

Selected Group Exhibitions

- 2021 *Ocean Body*, Wasserman Projects, Detroit, MI
Our Secret Fire, Hirschl & Adler Modern, New York, NY
Active-Intermission-Composite-Artifact (AICA), 1708 Gallery, Richmond, VA

2019 *walking with: Library of Radical Returns*, Visual Arts Center, Richmond, VA

2018 *Our Going On*, Moonmist, Houston, TX
Venus Occults Jupiter, Love Apple Art Space, Ghent, NY
Vis-à-vis, Hirschl & Adler Modern, New York, NY
The Dangerous Professors, Flatlands Gallery, Houston, TX

2017 *Tensile Strength*, SITE Gallery Silos, Houston, TX
License to Deceive, Hirschl & Adler Modern, New York, NY

2014 *Share This! Appropriation After Cynicism*, Denny Gallery, New York, NY
Arterial Motives, Street Road Artists Space, Cochranville, PA

2012 *First Encounters*, Work Gallery, Ann Arbor, MI

2011 *Why Did the Chicken Cross the Road? Original Jokes About The Suburban and The Poor Farm by the Artists Who Have Exhibited There*, Yale University, School of Art, New Haven, CT

2010 *2010 Core Exhibition*, Glassell School of Art, Houston, TX
Santo Foundation Exhibition, Fort Gondo, St Louis, MO

2009 *Stone Sculpture Symposium*, Steinbruch Kiefer, Fürstenbrunn, Austria
...for lovers, Kim Foster Gallery, New York, NY
Absolutely Modern, Rudolph Projects, Houston, TX
2009 Core Exhibition, Glassell School of Art, Houston, TX

2008 *Blitzfunk*, Kompact Living Space, Berlin, Germany
Gray Area Stake Out, Crane Building, Philadelphia, PA
FourPlay, AREA Gallery, Caguas, Puerto Rico

2007 *Company Picnic*, Metro Space Gallery, Richmond, VA
The Commonwealth Bricoleurs, Off Grounds Gallery, Charlottesville, VA
We and Us, Playspace Gallery, San Francisco, CA
Civilian @ G, G Fine Art, Washington, DC

2006 *Dynamic Field*, Civilian Art Projects, Washington, DC
Debate Team, FAB Gallery at VCU, Richmond, VA
Space Domestic, McLean Project for the Arts, McLean, VA

2005 *Medium*, Area 405, Baltimore, MD
Right of Way, Archinofsky Gallery, Las Vegas, NV

2003 *The Out-of-Towners*, Transformer Gallery, Washington, DC

2001 *Freestyle*, Southern Exposure, San Francisco, CA

Awards / Grants / Honors

2019 Arts Research Institute Fellowship, Virginia Commonwealth University, Richmond, VA

2018 Virginia Museum of Fine Arts Fellowship, Richmond, VA

2017 Dean's Faculty Research Grant, Virginia Commonwealth University, Richmond, VA

2015 Houston Artadia Award, Artadia Fund for Art and Dialogue, New York, NY

2013 Paula & Edwin Sidman Fellowship in the Arts, Institute for the Humanities, University of Michigan, Ann Arbor, MI

2012 Smithsonian Artist in Research Fellowship, Washington, DC

Faculty Seed Grant, Institute for Research on Women and Gender, University of Michigan, Ann Arbor, MI

2010–13 University of Michigan Society of Fellows, Ann Arbor, MI

2010 The Long Prize, Museum of Fine Arts, Houston, TX

2009 Eliza Prize, Museum of Fine Arts, Houston, TX
 Milos Chlupác Fellowship, Stone Sculpture Symposium Salzburg International Summer Academy of Art

2008 Eliza Prize, Museum of Fine Arts, Houston, TX

2006–08 Graduate Teaching Assistantship, Virginia Commonwealth University, Richmond, VA
 Graduate Travel and Research Grants to Houston, TX; San Juan, PR; New York, NY; Miami, FL; Washington, DC; Philadelphia, PA

2007 Jacob K. Javits Commended Scholar

2006 Graduate Fellowship, Virginia Museum of Fine Arts, Richmond, VA
 Carole Stupell Award to support promising artists, American Craft Council

Residencies

2017 100 W, Corsicana, TX
 Yvonne, Guatemala City, Guatemala

2016 Artspace, San Antonio, TX
 RAIR (Recycled Artist in Residency), Philadelphia, PA

2015 Art Omi Residency (awarded, unable to attend)

2013 Paula & Edwin Sidman Fellowship in the Arts, Institute for the Humanities, University of Michigan Millay Colony, Austerlitz, NY

2012 Elshahara Art Residency, Dahab, Egypt (deferred)

2011 MacDowell Colony Residency, Peterborough, NH

2008–10 The Core Program, Museum of Fine Arts, Houston, TX

2008 VCU Graduate Fellowship at Virginia Center for the Creative Arts, Amherst, VA
 Kompact Living Space Residency, Berlin, Germany
 AREA Gallery Residency, Caguas, Puerto Rico

2005 Vermont Studio Center Residency Fellowship, Johnson, VT

2003 PlatteForum Arts Residency, Denver, CO

Selected Collections

Museum of Fine Arts, Houston, TX

William H. and Abigail Booth Gerdt, New York, NY

Xandra Eden, Houston, TX

Bill Lassiter, Houston, TX

Nyquist Family Collection, Houston, TX

John and Beverly Berry, Houston, TX

Cynthia Toles, Houston, TX

Allison and David Ayers, Houston, TX

Liquitex Foundation, Piscataway, NJ



Berm Castle 4, 2022

CAT 4

DESIGN

Elizabeth Finger

PHOTOGRAPHY

All photographs by Sharad Kant Patel,
except: Eric W. Baumgartner, pp. 4,
6 and 16

COVER

Tinder, 2022

Beaver-gnawed wood, driftwood
found on the banks of the James River,
plastic Hercules club, pencil, wax,
and Virginia clay
20 x 23 x 10 in.

INSIDE FRONT COVER

Soft Fists Insist 8, 2022 (detail)

Mushroom spores, graphite, and
pigment on paper
20³/₈ x 29³/₄ in.

INSIDE BACK COVER

Soft Fists Insist 3, 2022 (detail)

Mushroom spores, graphite, and
pigment on paper
16 x 19³/₄ in.

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