

# Abbas Akhavan

cast for a folly



# CAG

1 *cast for a folly*, 2019/2022  
mirrors, sconces, cut drywall, vitrines, benches, oscillating fan, tables, folding chairs, digitally printed sharkstooth scrim fabric, green screen paint, OSB, lumber, plywood, plastic bucket, open cell foam cushions, moving blanket, basket, plastic bag, metal bucket, water lilies, dolly, plastic storage container, submersible pond pump, rubber hose, unfired clay, mortar, bricks, soil, straw, sand, dust

*cast for a folly* extends from a single image of the lobby of the Iraq Museum, taken by Corine Wegener – director of the Smithsonian Cultural Rescue initiative – after the museum’s catastrophic looting during the 2003 invasion of Iraq. In an approach Akhavan refers to as “loyal to the source image rather than obedient,” he replicates this scene in the space of the gallery, drawing in part on the techniques of stagecraft: museum furniture partially rendered, marble walls now a scrim, an ancient basalt sculpture reshaped in cob, a green screen replacing the door where the museum was once breached.

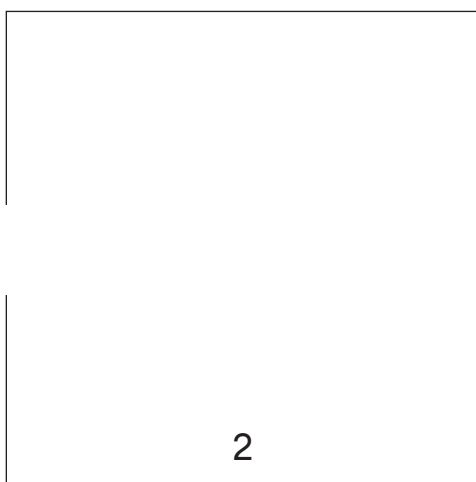
*cast for a folly* (2019/2022) was originally curated by Kim Nguyen and commissioned by CCA Wattis Institute.

B.C. Binning Gallery

2 *untitled*, 2022  
refrigerators, flowers, foliage, buckets

Where in *cast for a folly*, Akhavan turns an image into a space, *untitled* turns a space into an image. Floral coolers installed in the gallery are stocked throughout the course of the exhibition with flowers and greenery chosen for their seasonal availability. While much of Akhavan's work considers the instrumentalization of nature to social and cultural ends, here cut flowers – used almost universally as a vehicle for human emotion – are presented in a state of suspension, prior to being assigned meaning or sentiment.

Alvin Balkind Gallery



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All works courtesy of the artist and Catriona Jeffries, Vancouver

June 3  
→ August 28, 2022

Contemporary  
Art Gallery

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Open Tuesday to Sunday, 12 pm → 6 pm  
Free admission