

CURATED BY LANCE M. FUNG

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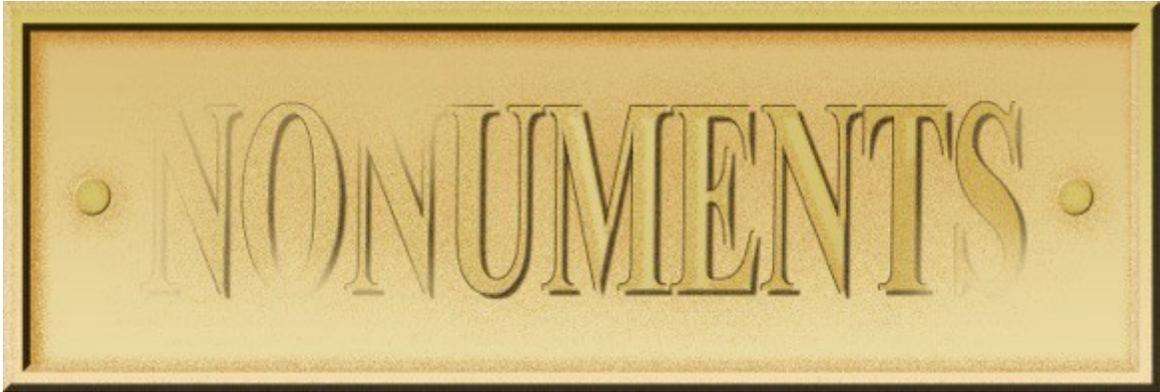
FOR 5 X 5: 2014

Washington D.C. Commission for the Arts and Humanities

Opening September 6th and continuing through October 6th

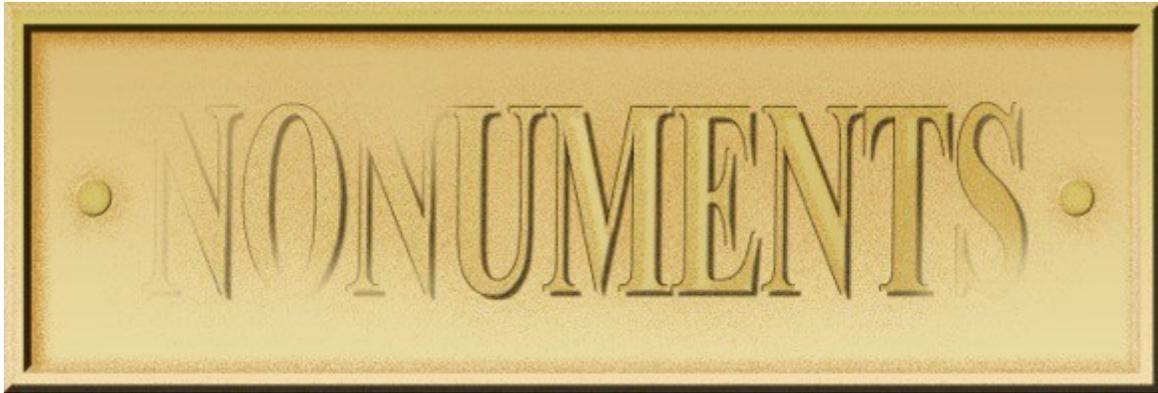


Fung Collaboratives, Inc.



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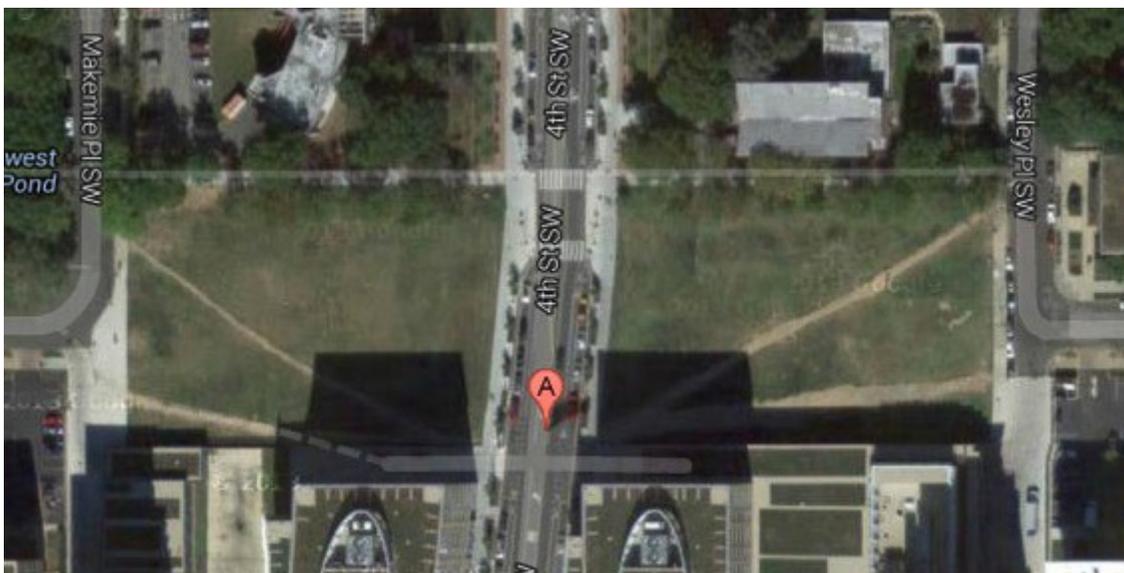
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## CURATORIAL PREMISE

Washington DC, our nation's capital, is renowned for its grand monuments honoring the history and achievements of great Americans. But behind the federal face of official Washington, there is a real city with distinctive neighborhoods filled with passionate citizens living their lives. For my curatorial contribution to 5 x 5, I envision **Nonuments**—a temporary sculpture park featuring “monuments” devoted not to the great but to ordinary people, to the ideals of democracy, and to the common struggles of humanity.

I want to transform a vacant parcel of land located at 990 4th Street SW into a much-needed public space. Currently, many pedestrians—adults and children—cut across the empty lots with nothing to look at or do. I feel that by placing beautiful and thought-provoking sculptures in that location the public will be engaged in a variety of ways. People driving by will see something fresh and new, with different appearances in the day and night. Pedestrians will stop, pause and think. Hopefully the subject matter of each nonument will be so engaging that visitors will return to spend additional time with the art.



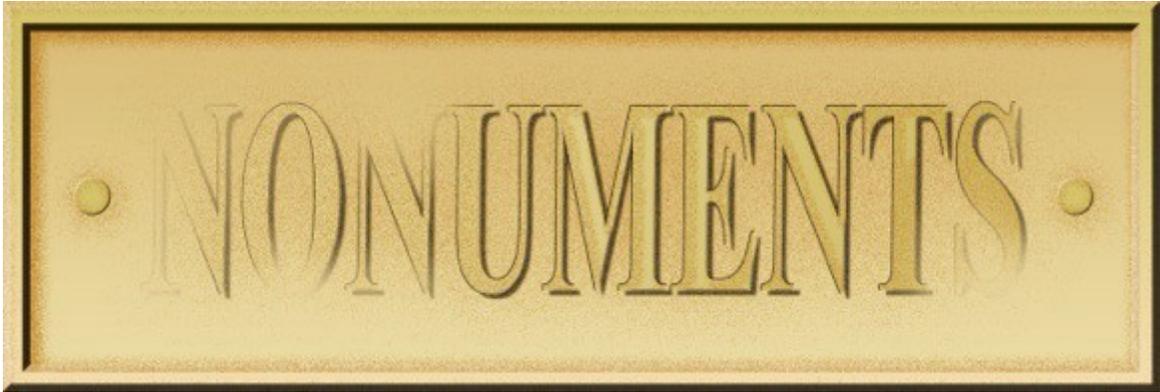
I feel that by placing all five artworks on the same lot a critical mass will be achieved so that an exhibition experience will emerge and the end result will be a new destination. This concentration of artworks, together with the landscaping envisioned in two of the artist's proposals, helps frame the new public space. My goal, as we achieved through our temporary exhibition *Artlantic* in Atlantic City, is to create an internationally recognized curatorial project while providing local residents with a safe, green and interactive place they can call their own. In DC, however, the focus will be on the art and not on the park; this is appropriate for the city of monuments and for the subject matter of the project.

Monuments by definition are meant to be everlasting, but over time their meanings can change and become irrelevant. I invited six accomplished artists to create site-specific proposals for what I call nonuments. The artists' main task is to make visually stunning sculptures capable of truly engaging the general public. No matter the form, material, or aesthetic, each artwork needs to embody the mission and meaning of a nonument. These themes, which form the conceptual basis for the proposals, offer another level of engagement, challenging viewers of all backgrounds regardless of their experience with art. My goal is to produce permanent monuments by creating temporary public artworks – nonuments. Each nonument tackles timely, relevant, and emotionally engaging concerns. The themes range from environmental concerns, the fight against human trafficking, the positive and negative challenges of development, immigration issues, and the human will to survive. By giving form to these issues, stimulating discussion, and possibly inspiring action, these temporary monuments will leave an ongoing, living legacy beyond the lifespan of any bronze statue. Whether a nonument raises awareness, issues a cry for help, or activates social change, its aim is engagement and dialogue, bringing together diverse groups of people.

Like Gordon Matta-Clark, an artist/activist that I greatly admire, I believe in the social responsibility of public art. All of the materials used to create the nonuments will be given to the immediate neighborhood. This way, the materials themselves will be put to permanent use, and the money will fund lasting projects beyond the temporary artworks. For example, at the close of *Nonuments*, the trees and shrubs will be given to residents to plant in their yards and public areas.

The more that I work in the public realm, the more I realize that I want my projects to be more than window dressing for neglected urban areas—for me, it is more important to create projects that are useful and appreciated by local residents. The biggest challenge is finding a way to make projects that not only fulfill this goal, but also present challenging art exhibitions featuring works of the highest artistic standards. For some reason, most public art seems to satisfy one or the other objective, not both at the same time. With this realization, it has been our mission at Fung Collaboratives to go beyond false distinctions that limit the scope of art in the public realm. Public sculpture, community-based social project—whatever you want to call it, we distill our work to just art. The adjective doesn't matter; the emphasis is on the art. In DC, I plan to achieve what I have done through my previous projects in San Francisco, Santa Fe, Turin, and Atlantic City, and that is to find and satisfy the perfect balance that only great public art can achieve.

Lance M. Fung  
December 2013



## THE *NONUMENT* EXHIBITION

Many journalists ask me about my process when curating an exhibition. My answer is always simple and remains the same. It begins with a vision and many phone calls to artists to determine who is the best fit for my current approach. In the case of *Nonuments*, I revisited my previous 5 x 5 proposal and the artist list. I quickly determined that in order to have a strong impact on the DC community I wanted to work in one location instead of distributing the works around the city.

The first artist I invited is earth artist Peter Hutchinson. He is a British artist now living in Provincetown and is in his early 80s. When we spoke about this project, we both saw a line created by a long thrown rope re-created in the space by trees. Peter saw *Thrown Rope: Nonuments* as a sinuous line that divided the space while linking the two lots by crossing Fourth Street. I saw the artwork doubling as a wonderful exhibition design so that the four other artists would have some separation from each other. The continuous line of trees would also be a nice way to help viewers navigate through the 1.5 acre lot. In fact, we hope that the landowners may want to retain the trees.

*Nonuments* will have many elements of giving back. We will partner with Casey Trees so that the Hutchinson planting will be a community effort. They will help organize and lead tree-planting seminars in the immediate neighborhood. This way, when Peter Hutchinson performs his action of throwing the rope, local children and residents can help plant the trees alongside the artist, Casey Tree staff, and Fung Collaboratives. If the landowners do not want to retain the installation, we will then assign each tree to a resident who would like to keep it. At the close of the exhibition, resident volunteers will take their trees for planting. They will already know how to properly transplant and care for trees so Hutchinson's work will have an ongoing local and personal legacy.





Jennifer Wen Ma's work is also related to landscaping but with a completely different focus. She will create a surreal, black garden in one quadrant of the park. Wen Ma wants *Inked Garden* to stand in stark contrast to the surrounding urban environment. An artist raised in China, Jennifer moved to New York City to manage the studio of Cai Guo-Qiang; her own work embraces her unique culture and life experiences. At first glance, the plants and shrubs in her large garden will look like they are in the shadow but in reality they will all be covered with charcoal based Chinese ink. The ink provides a unique, silvery shimmer from a distance and though closer inspection reveals its heavy effect. As the signage will explain, the artwork is about the resilience of the human spirit. This work will be a testament to all those in Washington DC and around the world who struggle each day, who not only survive but also succeed. After all, that's the American Dream. Jennifer's gardens demonstrate that plants have the same survival instinct as humans and despite their ink shrouds they not only survive but also grow, blossom, and conquer. Over the course of the installation, small green buds and shoots will appear and when viewers revisit the installation, they will witness that remarkable sight. It almost seems like a miracle when flowers bloom through the blackened stems.





Across the street will be another earth-related series of forms. Cameron Hockenson will come from Greece where he helps run an artists' residency program to create three monolithic sculptures. Seen from passing cars, the sculptures will hint at basic, primal forms found in nature. Hockenson has amplified bird nests to the size of water towers. Set in a cluster, some will appear as one large nest, while others will clearly consist of many small nests almost like a bird condo. The majority of the large sculptures will just be out of reach, forcing the viewer to wonder what the bird's eye view would be like. One nest will be at ground level so children and adults may sit, reflect, and re-experience a womb-like space. Hockenson's series of sculptures will also create viable living spaces for migrating cliff swallows. This *Migration* commemorates humanity's capacity to use science and technology for good—with application potential for developing cities of the future—but it also tells a subtle cautionary tale about over-development and loss of home and place.



Santa Fe mother-daughter team Nora and Eliza Naranjo-Morse will collaborate on a performance-based installation that relates to a sense of belonging. Like Wen Ma, they wanted to create a land art based installation through a month-long series of performances involving the two artists “working the land”. They describe their work as basic organic actions using hand-tools to create earth patterns / mounds. Their installation hopes to transform the flat landscape into a more dynamic space for children and adults to meander through and re-imagine. They also hope to “transfer land from a bureaucratic system back into the hands of humans.” They will create a costume/uniform for their daily performance as they feel that by wearing recognizable outfits like business suits, formal wear, Native New Mexican costumes everyone is intentionally and unintentionally representing aspects of social hierarchy. Their performance is also viewed as their “job” for the month so will be working 9 am – 5 pm, six days a week. As two Native-American female artists, they understand how generalities can often lead to misunderstandings. They hope to illustrate this fact and show that their *nonument* is about bias and how, in the end, everyone is simply looking for respect no matter what place they have in the world. No work is too good or low for each of us as long as we are proud and appreciated.



On the other side of Hutchinson's thrown rope of trees, California filmmaker / video artist Jonathan Fung creates another large installation. A large shipping container will be transformed into a taudry peep show entertainment center. When the viewer looks through one of the many peep holes two different installations will be on view. One powerful story which includes sound comments on the global issue of forced labor. The other heart wrenching artwork illustrates the horrors of the sex trade industry. Rather than concentrating on the sensational or the macabre, Fung casts a positive light on a dark subject. The stories that he uses illustrate survivor courage and perseverance as well as the heroic effort it takes to save someone and the continuing support required to help victims put events in the past. Fung invites viewers to get involved through education, volunteering and donation. He has been helping with the fight against human trafficking long before it came into vogue with President Obama and Pope Francis recent calls for global support. This increased awareness is marvelous, but true change also needs to come from the people. That is why Fung will organize a symposium on the subject in the neighborhood and will also show his recent film Hark what was in this year's Cannes Film Festival amongst a dozen leading film festivals.



## ARTISTS' STATEMENTS

### **Jonathan Fung**

*Sanctuary*, 2013

Metal shipping container, plexi-glass, solar lights

Approximately 8' x 8' x 20'

This Nonument examines the travesty of human trafficking. A stolen childhood and the loss of innocence will be reinforced through themes of constant repetition and conformity. One's freedom and human rights are stripped and nonexistent.

The exterior of a metal shipping container will resemble a peep show with neon style lettering and rich vibrant colors placed within the green lawn of Nonument Park. Port size windows will allow viewers to peer through and view children blocks hanging from above with faces of human trafficking survivors on them symbolizing hope. Rows and rows of operating sewing machines emanate diegetic sounds and echo themes of strength and survival.

Human trafficking is a criminal business that profits from enslaving people for sexual exploitation and forced labor. The United Nations estimates that human trafficking is a 32 billion dollar per year industry.

I have been an activist for the past six years partnering with non-governmental organizations fighting to eradicate modern day slavery. My passion is to apply my skills in art and filmmaking to spread awareness and educate through exhibitions and symposiums. I am grateful for the opportunity to create an art installation near our nation's capitol to hopefully generate a call to action to end the atrocity of human trafficking.

On Sunday, September 7 at 3PM, there will be a special screening of my award winning film, "Hark" exposing the darkness of sex trafficking. A symposium will follow consisting of experts from International Justice Mission, Polaris Project and Free the Slaves.

## **Cameron Hockenson**

### *MIGRATIONS, 2013*

#### Materials:

Lashed wooden poles, steel stakes, bolts, washers, nuts, steel reinforcing bar, branches, chicken wire, manila rope, burlap, stucco, latex paint.

Dimensions: 15'x15'x25' each.

Migration is a 'nonument' focusing on often unnoticed communities that form the urban ecosystem of Washington D.C. The installation will become a human/avian refuge in a neighborhood threatened with gentrification, displacement of wildlife, and climate change. A chance exists for art to enter and enrich the everyday lives of people living there. This piece will provide respite along the Atlantic flyway for migrating bird species and neighborhood residents walking between places of residence, work, and school. The choice of forms and materials resonate with nest architecture, with masks as objects of ritual transformation, with the legacies of colonialism, and contrast with the geometry of industrial scale development in the capital city itself. Stilted legs bandaged with rope, twine and burlap suggest strained mobility and transience.

The focus of Migration is a structure of three to five monumental nests made of repurposed materials including lashed wooden piles, steel, poultry wire, rope, burlap, and stucco. These storied 'condominiums' can provide shelter for swallows en-route to wintering grounds along the Atlantic migratory flyway. Ultimately, the installation may be moved to an appropriate habitat for nesting birds in the spring. Holding up to twenty units, each pod will measure up to ten feet in diameter and stand more than 20 feet from the ground providing safety from predation and disturbance. Stilted legs bandaged with rope, twine and burlap suggest strained mobility and transience.

In recent years, I have grappled with poverty and homelessness in my own family. When someone is challenged with chronic illness, faced with eviction, and can no longer live independently, finding affordable housing with adequate support can be daunting. To see someone who is respected and admired for their talent, kindness, and generosity, slowly robbed of their dignity as they are forced into a desperate and dangerous life between shelters and the street has been painful and distressing. Art is my way of coming to terms with this complexity. I can only hope by sharing my fears and dreams, that others may be encouraged to do the same. I grew up in a world of diversity. I became myself on countless walks, around the block, to school and work, across mountains and coastlines, in the garden, and to the local grocery store. As an artist I have been lucky enough to live and work within communities around the world, each offering alternative visions, understandings, and cultural memories. The ancient pattern of life is diversity, in nature, in art and in dreams, and only in such a world do I believe we can thrive equitably and sustainably.

## **Peter Hutchinson**

*Thrown Rope: Nonument*, 2013-2014

75 trees

750 feet long

Peter Hutchinson lost his older brother Donovan (16 yrs.) in the first days of World War II when the S.S. Deptford, an unarmed merchant ship, was sunk by a German U-boat. In 1973, Hutchinson threw his first *Thrown Rope* installation at the Stedelijk Museum in Amsterdam which consisted of the act of throwing a rope and planting Chrysanthemums along the random path created. The planted line thus replaced the rope and acted as an echo of that action. Hutchinson thought of the newly created planting as the lifeline that he was not able to throw to his brother.

A monument generally marks an event from the past that has in some way changed our lives and our identities as a people. The *Thrown Rope Nonument* being proposed, instead reaches toward the future by addressing the life changing events to come due to global warming. The typical granite sculpture being replaced by carbon absorbing trees along random lines.

## **Jennifer Wen Ma**

*Inked Garden*, 2013-2014

Live plants, Chinese ink

Scale: approximately 300 square feet

Upon arriving at Nonument Park, visitors will enter a garden that takes the form of personal portraiture on a magnified scale to celebrate the unsung heroes of daily life, at an unspecific moment, and without a prescribed value system. A community member will be chosen by lottery, paying homage to a citizen whose deeds are not necessarily grand in the scheme of human history, but whose challenges are still heroic in the arduous struggles of daily life. The composition of the garden will be a symmetrical portrait, mirrored on each side of the pathway. It is inspired by Rorschach ink tests and two-headed Janus, the god of beginnings and transitions, who in this case will be manifested as a local resident guarding the entryway of the park. An aerial view shows the true rendered form but the essence of it can be felt from the ground, turning the focus from macro to micro. This shift away from having a vertically erect portrait that is visible from afar, to the form being laid out on the ground that must be experienced by a closer encounter, is another important quality that addresses the concept of Nonument.

This portrait is further articulated by painting the grass black with Chinese ink, creating a landscape painting in the four-dimensional realm, as it allows the grass to grow and change during the course of the exhibition. While the black coverage slows the plants' growth, it does not terminate life. The tender green shoots break out from the black, giving evidence of the perseverance and resilience of life. Under the stress of the black ink, these plants serve as a metaphor for people experiencing the strain of contemporary living; it is up to the individual to respond to the situation and thrive or succumb. The transformation from black to green speaks to the dichotomies that exist and become social, cultural, and economic separators—and the simple power that can break these divides.

The context and struggles of the surrounding D.C. neighborhoods pose a challenge for creating public art that is meaningful both artistically and socially in this location. These issues are close to my heart. My practice is working site specifically and I don't believe in air dropping in a preconceived idea to the area that would be meaningless to its residents. My primary interest in working in the area is to develop a work closely with members of the community, with local schools, summer camps, after-school programs, community gardens and libraries as some ideal candidates.

## **Nora and Eliza Naranjo-Morse**

*For the Land*, 2013 – 2014

Earth, shovels, uniforms

Scale: approximately 500 square feet

Underdeveloped parcels of land in most cities are either waiting to be sold or urbanized into cement and steel structures. In the case of the performance piece *Reconnecting*, working within an open landscape gives the artist team of Naranjo Morse the opportunity to utilize the land and human interaction in an organic process. For thirty days, using only shovels and earth, mother and daughter artist team will create a documented, ongoing land art performance on the Nonument exhibition site. Nora and Eliza Naranjo Morse will spend each day at the site collaborating with the earth and shaping it into mounds.

In Washington D.C., so much emphasis is placed on the monument; each one focusing on a historical event or person framed in a heroic moment in time. What Nonuments explores is an alternative. In *Reconnecting*, our alternative becomes a less romanticized account of the human experience. The land is the essence of what is monumental, it is the physical and conceptual makeup for a living monument that recognizes humanity facing self created challenges.

*Reconnecting* is a 5 week long performance. Every day during business hours we will dress in costumes creating earthen mounds by shoveling, digging and raking. The varying costumes will highlight different issues and aspects of the American experience. The visual result will be that an otherwise flat piece of land will become a varied landscape created by hours of human intention. In the performances last stage, the land will be returned to it's previous state. The five week experience will be documented on a daily basis We are organizing an open invitation to the community for five Saturday events. We will be on site working in costume from 11 am to 1 pm. Every Friday we will post a sign at the site announcing the next day's performance, inviting participation and or observation.

Knowing that the most valuable thing we can give is ourselves, we will spend five weeks at the center of where America's future is decided everyday. We will represent humanity by creating a devoted interaction between ourselves and the natural environment wearing the complexities of contemporary culture on our backs. We will create a Nonument built out of dirt, sweat, and intention that memorializes the incredible social and environmental challenges that lay before all of us.

## ARTIST BIOGRAPHIES

### **Jonathan Fung**

Born in San Francisco, Jonathan Fung grew up in the Bay Area. Beginning as a fine art photographer and evolving as an installation artist and filmmaker, he was influenced by Dadaism and Surrealism and by the work of Nam June Paik. Fung had the opportunity to work with Nam June Paik on *Electronic Superhighway: Continental U.S., Alaska, Hawaii*, and *Modulation in Sync* in New York City. *I Eat Therefore I Am* is a video installation Fung exhibited at the San Jose Museum of Art, a multifaceted tribute to the artist's father, who, because of a series of strokes, acquired an unusual obsession with eating and lost his short-term memory. Jonathan Fung's award winning film *Hark* draws attention to the harsh reality of human trafficking and shines light where there is darkness. *Hark* screened at the Festival De Cannes Court Mètrage and won Best Narrative Short Film at the Awareness Film Festival and Third World Independent Film Festival.

Jonathan Fung has shown domestically and internationally at the Emily Harvey Gallery (New York City); Gallerie Joan Prats (New York City), Holly Solomon Gallery (New York City); Matthew Marks Gallery (New York City); Malca Fine Art Gallery (New York City); Lance Fung Gallery (New York City); Old Church Cultural Center (Demarest, New Jersey); San Jose Museum of Art (San Jose, CA); Triton Museum of Art (Santa Clara, CA); De Saisset Museum (Santa Clara, CA); Sonoma Museum of Visual Art (Santa Rosa, CA); Wonderland (San Francisco, CA); Refusalon Gallery (San Francisco, CA); 551 Sutter Gallery (San Francisco, CA); Roshambo Gallery (Healdsburg, CA); Doek (Schiedam, Netherlands); La Biennale di Venezia (Venice, Italy); Sestriere (Turin, Italy); Sangre y Fuegos (Aguascalientes, Mexico).

Prior to being invited to teach film theory and production classes at Santa Clara University for the past 5 years, Fung was the Associate Director of the School of Motion Pictures at the Academy of Art University in San Francisco for 10 years. Jonathan Fung has been an activist for the past six years partnering with non-governmental organizations fighting to eradicating human trafficking through spreading awareness with his art and films.

### **Cameron Hockenson**

Born in the United States, Cameron Hockenson has lived between the USA and Europe for over a decade. Initially studying architecture, he was influenced by the theories of Christopher Alexander, and critiques of design by Bernard Rudofsky, as well as the poignancy of landscape memorialists like Maya Lin. His sculpture adapted the material sensibilities of British land artists and ultimately evolved to embrace philosophies of an omnipresent wilderness through the vision of poet Gary Snyder and environmental historian William Cronon. Hockenson adopts diverse human and non-human vernaculars endemic to the environments in which he works, as unique answers to the question of place.

Cameron Hockenson has shown domestically and internationally at the San Francisco Arts Commission Gallery (San Francisco, CA, USA); The Luggage Store Gallery (San Francisco CA, USA); Sculpture on the Grounds at Montalvo Arts Center (Saratoga, CA, USA); Headlands Center for the Arts, (Sausalito, CA, USA); Marin Museum of Modern Art (Marin, CA, USA); I-Park, (East Haddam, Connecticut, USA); Artist's Open Atelier, Kamiyama Artist in Residence Program (Kamiyama, Shikoku, Japan); The Camargo Foundation (Cassis, Provence, France); Fundacion Valparaiso, (Mojacar, Spain) and is included in international collections like Arte Sella / Incontri Internazionali Arte Natura, (Borgo Valsugana, Italy).

## **Peter Hutchinson**

Born in England, Peter Hutchinson has lived in the United States for over half a century and has practiced art for nearly as long. Beginning as a geometric painter, his close contact with minimal artists in New York such as Sol LeWitt and Tadaaki Kuwayama exposed him to conceptualist thinking at its inception. But Hutchinson turned away from minimalism and conceptualism's rhetorical bent, preferring to follow a more overtly poetic and nature oriented path. In this way, he remained true to his British roots, mirroring and even anticipating the landscape orientation, and physical commitment, of artists like Richard Long and Hamish Fulton, and evincing the heritage of the great poets and painters of the 18th and 19th century, including Constable, Wordsworth, and Blake.

Peter Hutchinson has shown domestically and internationally at AEROPLASTICS Contemporary, Brussels, Belgium); DNA Gallery (Provincetown, MA); Galería Helga de Alvear (Madrid, Spain); Blancpain Art Contemporain (Geneva, Switzerland); Galerie Bugdahn und Kaimer (Duesseldorf, Germany); Edition Domberger (Filderstadt, Germany); John Gibson (New York, NY, USA); The Mayor Gallery (London, United Kingdom); Torch Gallery (Amsterdam, Netherlands); Fabian und Claude Walter Galerie (Zurich, Basel, Switzerland) and is included in renowned collections such as the Musée d'Art Moderne/Centre Georges Pompidou, Paris, the Museum Boymans-van Beuningen, Rotterdam, the Museum für Gegenwartskunst, Basle, the National Gallery of Art, Washington and the Museum of Modern Art, New York.

## **Jennifer Wen Ma**

Jennifer Wen Ma was born in 1973 in Beijing, China, moved to the United State in 1986, and received her Master of Fine Art degree in 1999 from Pratt Institute, New York. She works and lives between New York and Beijing. Ma's interdisciplinary practice bridges varied media such as installation, video, drawing, performance, public art, and fashion design; often bringing together unlikely elements in a single piece, creating sensitive, poetic and poignant works.

Ma's first major monograph was published in 2013 by Charta, distributed by DAP. Recent projects include: permanent public lighting installation for the National Aquatic Center, aka The Water Cube, Beijing; solo exhibitions at Hanart Square, Hong Kong, 2013; Ullens Center For Contemporary Art, Beijing, 2012; Eslite Gallery, Taipei; Art Space NIJI in Kyoto, Japan; and The Phillips Collection, Washington, DC. In 2011, Ma was the Artistic Director for The Republic of China Centennial Grand Countdown, Taipei, 2010. She participated in Lingua Franca for St. Moritz Art Masters, the 2010 Biennale of Sydney, and the 2009 Echigo-Tsumari Triennial, Niigata. Guggenheim Bilbao, 2009; Solomon R. Guggenheim Museum, New York, 2008; and the National Art Museum of China, 2008, permanent multimedia installation for Digital Beijing Building, 2008.

In 2008, Ma was one of the seven members on the core creative team for the opening and closing ceremonies of the Beijing Olympics, and the chief designer for visual and special effects. She won an Emmy for the US broadcast of the ceremony.

Current projects include public art at Pier 42 in New York; *Cambio Cultural*, Belo Horizonte, Brazil, Performa Institute 2013, and Audi Innovation Exhibition among others.

## **Nora Naranjo-Morse**

Born in the United States in 1953, Nora Naranjo Morse has lived in Northern New Mexico all her life. Nora comes from and still lives in a small Pueblo community that is noted for its strong clay tradition. Naranjo Morse began making art in her early twenties spending a decade experimenting with clays indigenous to the Southwestern United States. Initially creating abstracted human forms from a variety of clays she mined and processed herself, Naranjo Morse began incorporating wood, rocks and other organic materials to create monumental earthworks and sculptural forms influenced by Native American philosophy and Pueblo Architecture.

Naranjo Morse continues to create with organic materials using indigenous concepts of social practice that focus on environmental concerns and cultural perspectives. More recently

Nora has begun working in film and video documenting contemporary indigenous issues both internationally and here in the United States.

Naranjo Morse has shown domestically at the National Museum of Women in the Art, (Washington, D.C.) Minneapolis Institute of Art, (Minneapolis, Minnesota) The Holter Museum, (Helena, Montana) The Heard Museum, (Phoenix, Arizona) The Tang Museum and Art Gallery, (Saratoga Spring, New York) The Gene Autry Museum, (Los Angeles, California) Gustave Heye Museum NMAI, (New York, New York) The Portland Art Museum, (Portland, Oregon) The White House, (Washington D.C.) National Museum of the American Indian-Smithsonian, (Washington, D.C.) SITE Santa Fe, (Santa Fe, New Mexico). The Albuquerque Museum, (Albuquerque, New Mexico) American Indian Contemporary Art, (San Francisco, California) School for Advanced Research, (Santa Fe, New Mexico)

Internationally Naranjo Morse has shown at Cumbre de el Tajin, (Vera Cruz, Mexico) The Canadian Museum of Civilization, (Ottawa, Canada) American Embassy, (Buenos Aires, Argentina) Akiyoshidai International Art Village, (Yamaguchi, Japan)

## **Eliza Naranjo-Morse**

Born in 1980, Eliza Naranjo Morse lives in Espanola, New Mexico. Human experience has always inspired her artistic direction sometimes in abstract, and often in literal articulations of clouds, figures resting in death, nature, and impressions of childhood and adolescence. Her tools are varied and changes as her daily life changes; thread and panty hose turn to markers and paint, earth and paper get set aside for saws and screws.

Eliza has shown domestically and internationally at Cumbre de el Tajin, (Veracruz, Mexico); Ekaterinburg Museum of Fine Arts, (Ekaterinburg, Russia); Chelsea Art Museum, (New York, New York); SITE Santa Fe (Santa Fe, New Mexico); Axle Contemporary, (Santa Fe, New Mexico); Heard Museum (Phoenix, Arizona); Berlin Gallery (Phoenix, Arizona); School for Advanced Research, (Santa Fe, New Mexico), Eliza currently works in Chimayo, New Mexico.

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