

# Creating Community at *Lucky Number 7*: An Interview with Lance Fung

This *Artist Organized Art* interview with curator Lance Fung is conducted by Joshua Selman and Erika Knerr, on March 30, 2008 at Lance's SOHO loft in Manhattan. It weaves together formative influences behind his first International Biennial, *Lucky Number 7*, at Site Santa Fe, opening June 20-22, 2008. The interview precedes a pot luck dinner at his loft attended by his core community of friends and family. Gathering at the space several times a year, most among them are former Lance Fung Gallery artists.

**Artist Organized Art:** Your SoHo gallery, Lance Fung Gallery, whose first five years stem from its opening in September of 1995 with the premiere of original Fluxus artist, Shigeo Kubota, and a retrospective of seminal minimalist and urban land artist, Gordon Matta Clark, was an amazing curatorial laboratory. What were its formative influences and do they relate to your keenly awaited curatorial project, *Lucky Number 7* at Site Santa Fe Biennial?

**Lance Fung:** It's a very appropriate question because for the past 3 months I've been working on my essay for the catalogue of which you have the pleasure of "not" doing the first rewrite or edit and I'm very proud of the text, but in any event with that task at hand and also my recent trip to New York from last January for my birthday, it allowed me to reconnect in a very quick superficial way to my roots in the art world, which allowed in my mind to concretize all the ideas of what *Lucky Number 7* is about.

I can tell you initially what it was not about, it was not about conceiving a clever idea for a biennial, it wasn't about selecting a unique material for inspiration, it wasn't about a thematic issue, but we know the main tenets for the biennial was process, collaboration and experimentation, as I wrote in the proposal. But, now after working on *Lucky Number 7* for the past year and a half, what I realized through that trip and through the party here of which you were, well you two weren't here, but the Lance Fung Gallery gang was here, and it lit up like a light bulb, by the time I hit Chicago after this trip, I said my biennial is about all of the above, but what it's really about is "community."



And so, I know that the foundation of Lance Fung Gallery which evolved into Fung Collaboratives, which still embraces Lance Fung Gallery and its artists, was about "community." So when I moved to New York for graduate school and me being a social being, always wanting to create a community wherever I go, especially when I'm out of my own element it's like trying to find people to hang around with. So I realized graduate school was about that, but then of course I started at Marian Goodman Gallery, but basically when I became the director of Holly Solomon Gallery, I entered the art world essentially and a pre-existing community which I was able to build upon, through my interests, my age group, and my sort of social balance to what Holly already had through her gallery.

Now in hindsight I realize so much of what Holly's gallery was about, separate from the obvious of being a commercial space, being about Holly, being about pattern and decoration and her legacy. It was really about community, not only within her aesthetics and the mark that she made through pattern and decoration, but more importantly her time period, because she too longed to be in a community.

So after graduating from Sarah Lawrence and Vassar, and in college you're in a great community whatever clique you're



Lance Fung at home in New York City.

in, but she would leave that college, that environment, to get married and be in NYC so she was in that element ...

The art world was Holly's stage and so she founded 98 Greene Street, which was the beginning of a community in the beginning of the art world, the contemporary art world, it evolved into Holly Solomon Gallery, I came in on the tail end of it, really understood the value of community, what an artist dealer relationship was (it wasn't just a mercenary approach as it's evolved into these days.) Holly was friends with her artists and her artists were friends with Holly.

Then there were some that were business orientated, but for the most of it there was mutual respect and admiration and friendship. They shared the holidays together, the artists always gave, not only Holly but all the staff, a work of art in thanks of the years of hard work, as a Christmas gift, which of course, that practice never takes place any longer and I came in on the tail end of that. So then after being the director of Holly for six years, realizing I had outgrown that directorship and had different interests, I decided to open up my space, as you know.

Again community wasn't a word I was thinking of or trying to create, but I do remember talking to my registrar at the time at Holly's who was going to work with me, but ended up not, and I said I really want to do a space where we can have lots of happenings and activities, we can do poetry readings and do an emerging artists program like I had started at Holly's while maintaining artists that I believed in as their primary dealer.

It was sort of like a gallery, a not-for-profit space, or a kunsthalle, but all of the good ones in those categories

actually operated as a community and it's sad, because there are very few good examples existing these days, and so I think upon reflection, especially during that last trip, I realized what *Lucky Number 7* was and is now about and that's "community".

**AOA:** Do you see a progression from Lance Fung Gallery to your current not-for-profit, Fung Collaboratives LLC, through which you are independently curating *Lucky Number 7*, and to the common document project by *Artist Organized Art*, which was purposely founded the day Lance Fung Gallery officially closed?

**LF:** *Artist Organized Art*, I think the seed was planted at one of these dinner tables long ago when I was saying we should do a magazine and we talked on a gallery perspective sort of beyond the issues of community, but on practical issues, survivalism, increasing visibility, validation, increasing awareness of what the artists were doing and Lance Fung Gallery was doing, and it was like the notion of doing a gallery which of course we said oh, possibly do it online, but back then doing something online was premature and doing a printed magazine was cost prohibitive, so it was nothing more than one of many interesting dinner conversations that were here, but I remember when I pitched out that suggestion for fun.

Whether or not you were aware of it when you founded *Artist Organized Art* or not is irrelevant, what I do see as a parallel between the former Lance Fung Gallery and the current, actively thriving *Artist Organized Art*, is the primary interest in getting a group of people together, who are passionate and visionary and intellectual and scholarly to allow them individually and as a union to have a voice, basically to be heard, so I think both my gallery when it was



Lance at the March 30, 2008 interview. Photo: Erika Knerr

functioning as a gallery/non-profit space and what you're doing online is really in sync.

Now it does differ from *Lucky Number 7*, because *Lucky Number 7* is a biennial which will exist for a brief period of time, although as you've read, from a curatorial premise, the biennial is about process and everything that led up to the biennial in my mind is the actual biennial, and the by-product or residue of all of those actions and interactions will be the art that people will label and see during the biennial exhibition period which of course as we know due to its ephemerality will cease to exist as art at the close of the biennial. So that its legacy are the conversations that have happened, the interactions that occurred, I'm hoping it will continue into the future tense, because of the subtle networking or just the community that evolves through my curation.

But *Artist Organized Art* has a different mission and it's just actually at the beginning of its path so it's active tense as opposed to at some point *Lucky Number 7* becomes past.

**AOA:** Lance Fung Gallery was conceived with the idea of a single multi-dimensional space. Is it interesting to view Fung Collaboratives, *Lucky Number 7* and *Artist Organized Art* as the replacement of a space with a network?

**LF:** Though I don't want to turn the interview into a

mutual admiration society, it is interesting. I mean first of all, the person who actually saw the power and the vision of either Lance Fung or Lance Fung Gallery shifting to Fung Collaboratives has always been you (Selman.) Because at the announcement to the artists group, which was rather emotional, again at that table, that I was going to officially close the gallery, "period," is how I saw it, meaning no gallery, no physical space, no overhead and relocating to California working on some projects whatever, I didn't really have the plan, other than the issues at hand. Okay, it no longer makes sense to maintain an expensive space that's not self-sustaining. You were the one who said "oh no, but in fact, if we look at it conceptually and elliptically, this is the evolution of Lance Fung Gallery. We still will remain intact, different projects

and communications, it may be a hiatus..." so you were the one who saw the different futures of what Lance Fung Gallery could be.

Now we know Lance Fung Gallery no longer exists, and those artists don't have an exhibition space or vehicle via me. I've just shifted my interests from a "non-commercial" "commercial" gallery space to definitely a not-for-profit curatorial role. But, I do think, and its every time I breeze into town and I'm home, that it is alive and well, because the first group I email is Lance Fung Gallery and with like one or two additions, but its always Lance Fung Gallery and we talk and we get caught up on what artists are doing, why and what shows, what issues are there and moving away, having kids and the whole thing. So again, the sense of community and family is still intact and everyone's personal or individual practices are. But, it is very different.

**AOA:** Where are you now in the process with *Lucky Number 7*, how would you describe the vision vs. the reality?

**LF:** You know it's changing from vision to practical issues to now envisioning... right now I'm starting to close my eyes and I'm able to see the show. Now, in my proposal which I must admit must have been, well definitely was elliptical and interesting and clever and timely and what have you and that's probably why it was selected by Site

...everything that led up to the biennial  
in my mind is the actual biennial.



Santa Fe, but it also could have been misread as impossible, risky and difficult, because it had not one institutional partner, which was the first activity, curating institutions. It had not a list of artists, nor individual works of art, so when one presents a biennial proposal even probably like the Whitney Biennial, there is a list of artists where it says this is who I'm considering and these are some works I'm considering. There was nothing that one could envision, so for now the past year and a half, I've been working on it in a visionary way, I'm collecting all the puzzle pieces and now those are all assembled in a box and now we're into the very practical issues of putting the pieces together, so much so that I can almost start, I'm almost able to close my eyes and envision the biennial. So it's made some very quick shifts in only the past two months.

**AOA:** Is your way of curating considered to be a reverse engineering of the normal curatorial process, where does the curatorial function of the institutional partners fit in?

**LF:** I typically, and you guys know better than me, don't think about how I work, other people get it. I guess its very similar, although I'm not calling myself an artist, nor would I past graduate school, but you're so engaged in the process, and even when we were working on our shows, in each studio in private, we would say don't think about the ad yet, or the announcement card, or the reviews, think of your work, spend your time in the studio because A. that's your biggest amount of joy and then afterwards we then can talk about all the veneer. Wait I lost the question...

**AOA:** The question was if your way of curating is considered to be a reverse engineering of the normal curatorial process, and where the curatorial function of the institutional partners fits in?

**LF:** I wouldn't say it's a reverse procedure, because that would mean there would have to be strategy to my work, there's no method to my madness, I am who I am. I act, say, speak, think, write, dress, the way I do, you couldn't, and I'm forty five now, so I don't actually give a damn what people think of me, I get it when Holly Solomon said she didn't care -- "I'm Holly Solomon," -- well finally now I'm Lance Fung, you like it, you don't, can it be improved? Yes.

Will I change it your way? Maybe, maybe not, and this is the point of being free as an artist and curator, as an individual, its not that you're like "oh everyone doesn't know what they're talking about..." but it's just that you're not concerned about pleasing someone, and by not trying to please someone you have a greater chance of pleasing someone, because you're grounded, you're satisfied, you have something to give, so I don't think so, now surely that most people would look at it that way, because it isn't the way most people would curate a show, I do see, however, a trend in people, a trend with younger curators trying to curate. In



Lance Fung

approaching their new practices in the way that I live my life, so I'm not necessarily saying they're copying me, but collaboration is coming up quite often now, but in a very different way and typically in a very superficial way, but what's nice is I think that my work has somehow seeped into the way people are looking at things, including some of the seasoned curators. Because, you can't work in an antiquated mode, and that's why people are trying, the art speak is becoming less and people are doing more common speak when they're talking about a show. Or, they're having a greater awareness of the general public in appreciating the work where, in fact, after the fact, I realized that was the main audience for The Snow Show,

and that's what made it so profound, so I don't know, that's not for me to answer.

**AOA:** Are there any artists that you've been working with, or who are participating in *Lucky Number 7*, that you want to mention to us?

**LF:** I think all twenty five artists are. I have eighteen institutional partners coming from seventeen different countries, each institution was selected by me for a particular reason, based on their merits, as one would select an artist for a group show, and based on their individual voice and uniqueness. And with their help, with the suggestion of three to five artists for me to select, I have assembled a great crew of artists.

There are a ton of people, and the hard thing is recognizing everyone, but in my acknowledgement, sometimes you list people who have done really amazing work, but I've just made it very generic because there are so many in this case.

When you're doing a show about community and you're not bullsh\*t, people flock to you because most people are longing to be part of something, particularly in an area like Santa Fe which is a very creative area and most people are marginalized.

But you know, to answer it right, in addition to the Santa Fe art institute, there are three universities organized who have received some state money and they are creating a documentary on *Lucky Number 7*, the whole process behind it, which I'm going to show everyone later, and these students, who are graduate students, are great!

**AOA:** Will they have works in the show or beside the show?

**LF:** They're just creating the documentary for the show.

**AOA:** Will it be shown at the biennial?

**LF:** It won't be shown at the biennial, but I'm going to have some video clips at the biennial. There's so much digital stuff, if you want to have it...

*...most people are longing to be part of something.*

**AOA:** In terms of the process of *Lucky Number 7*, of course, there are ancestors, for example, The Snow Show, Lance Fung Gallery, *Construction In Process*, Ryszard Wasko and The International Artists Museum, Charlotte Moorman and the Avant Guard Intermedia Festivals, Allan Kaprow, Billy Klüver, George Maciunas, Nam June Paik, etc. This brings up the comparison of "curating" to "organizing." How do you see the comparison?

**LF:** I almost had *Construction In Process* in my essay, but when I showed it to international curators. most of them had not heard of it. So I just linked to a very general subject of something that was much less interesting to me until much later in my Lance Fung Gallery time period and that was Fluxus. Okay, Nam June, yes, but I don't think of him as Fluxus even though he is Mr. Fluxus. So, it does parallel to a lot of what Fluxus was about, this impromptu happening sans curator, it's artist inspired, it's "artist organized art" and *Construction In Process* is a little bit like that, because it did have, from what I know in the books and what I've heard from you guys, less of a curatorial roll and more of an energy and synergy that came about. So, definitely aspects of *Lucky Number 7* are coming from Fluxus, *Construction In Process*, Lance Fung Gallery and a ton of other references.

It's interesting. Everyone will call this biennial so many

different things. "The anti-biennial," because they can either be talking in response to other biennials and what they stand for, marketing, branding, PR, or they can even talk about anti-market, because the works are ephemeral. It could be anti in many ways. Again, there's none of that strategy involved with *Lucky Number 7*. Essentially, in *Lucky Number 7*, I, as curator, have digested everything I've learned, seen and heard of in the art world that I like. Which has made me the curator that I am, because then I work in that mode as opposed to in a very commercial glitzy way. Which parallels *Construction In Process*, but the big difference there is that organization or production vs. curation are apples and oranges, and often as you well know with The Snow Show, I've had to wear all 3 hats, where I would most prefer wearing only the curator's hat. Not worrying about fund raising and legal and administrative issues, not worrying about promoting it, but just dealing with the curatorial end, would be great and that's what a curator "was." But, in the new decade or millennium it shifted where almost every curator is out there "shakin' a tin can." Whether you're working for a big proper museum or you're doing a freelance show you're out there with the Press, because that's another way to get

visibility, so that when you're "shakin' the tin can" people are dropping a quarter in yours vs. someone else's.

All of a sudden I kept feeling rather inadequate with The Snow Show, having to do all of this stuff. And, I felt slighted, like, "why am I having to do this as a curator?" Well guess what? The world caught up to me in a negative way when it was much better for the curator just to curate, someone else to write the check, and someone else to go out and talk about it.

Another thing I've always been a little embarrassed about is my commercial background. In fact, I pulled it out from all of my bios and website and really eliminated Holly Solomon Gallery and Lance Fung Gallery, because very few, if any, curators made the transition from the commercial world to the not-for-profit world. Some went the other way because then by being an important curator, or with a museum, you can be paid more by working in a gallery, but going in the reverse direction, from "money" to "no money," is "crazy."

Also, the credibility is weak, because curator as dealer or dealer as curator has a lot of conflict of interest. We talked about it with The Snow Show. How many artists, that I'd worked with in the past, could I put in The Snow Show

without it looking like there was favoritism, or commercial gain. Particularly when Finland was up, so was my gallery. I asked - people said "oh three to five artists based on your group." In the end I only did two, John Roloff and Top, otherwise I would have put more, not because I was trying to promote the gallery, but because I believed in them. So it's interesting, but I was speaking at this conference on public art with all these other curators Jan Debbaut (formerly of The Tate) organized and they said "but, weren't you at Holly's?" I said "yes, but I don't talk about that," and they said "why?" I said "well..." they said, "you're wrong because right now that commercial background you have is so needed and most curators don't have that information." A) They don't know how to buy a work of art for the institution. B) They don't know how to talk about discounts etc. So it's very funny, curatorial work is evolving and it is including someone odd like me, because normally I wouldn't fit into that category, but I actually don't think it's for the better to be quite honest.

**AOA:** You were going to include something about *Construction In Process*, one of the more anarchic forms, in your presentation, whereas Ryszard Wasko is a proclaimed artist and organizer, you have defined yourself as a curator, but you are letting go of a lot of control. We have seen this as an organization technique, but not usually as a curatorial style.

**LF:** That's a good curator, I'd rather be compared to Harry Szeemann, who did exactly that, and he came from the curatorial camp, he's sort of the god of curators. If you read what he wrote about, as far as curation, it was being the facilitator. The curators who try to "Curate," meaning have power over the artists, don't typically do good shows, nor do they have a good relationship with their artists. Harry Szeemann, almost every artist that worked for him was inspired and inspired Harry, so I'm looking at it more from that point of view.

As to organizing *Construction In Process* in New York (in 1997) with you (Selman) and Richard Nonas. Ultimately, had we done it in New York, it probably would have been the precursor for *Lucky Number 7*. Different, different thing, though, too, because with trying to do *Construction In Process* my goal was just doing a big old happening... for me it was "invite everyone!"...it was about making the New York community, that pre-existed, part of our event. With this one, there is strong curatorial vision in it, in the institutions I've picked, and the artists. Also, I've picked artists based on what they could make for the Biennial, the artists are saying, "what do you see in me?" "What do you

want from me, how can I add to your vision?"

**AOA:** Are their negotiations with the city for permanent works?

**LF:** There's lots of negotiations or attempts, but again my premise states that no work of art shall exist past the closing of the biennial. We are doing some elliptical pieces hopefully, where physically the work may remain but its intention and meaning is devoid of any art after the close of the biennial on October twenty sixth.

**AOA:** How have the artists reacted to this, did any have a hard time with the concept of an entire biennial going ephemeral?

**LF:** No, because of course this is where curation comes into play. I'm looking at artists A. who I'm finding of interest, B. who can do site specific or site inspired work and C. are sort of working in that vain. There's Nadine Robinson, who you'll meet tonight, who does light and sound pieces. I said what are we going to do? She said "you think my work isn't ephemeral?" "I can't store these big light pieces..." They're typically cannibalized like a Nam June Paik. You can think "ooh this big TV wall what will we do? I'm going to turn it into a different TV pyramid now and then a TV floor and a TV etc.," because the TV's were so expensive. There are some issues... there are a few that we need to fine tune.

**AOA:** Your expertise in Gordon Matta Clark and Nam June Paik was born at Holly Solomon Gallery. You also gravitated toward interest in Fluxus and *Construction In Process*. You worked with concept artists Robert Barry and Lawrence Weiner, in your famous Wall Drawings show at Lance Fung Gallery you combined Douglas Huebler, Sol LeWitt, Robert Barry and Gordon Matta Clark (Cut executed by Richard Nonas) on a giant sheet rock intersection and at Lance Fung Gallery you also showed Robert Morris and Peter Hutchinson. These artists work with a spirit of intervention and paradox. How has that influenced your curatorial style?

**LF:** : You know, again, I think this is something else that comes from my history. Sometimes I think like an artist, even though I'm not an artist. When we would work on each individual show I could be talking to you like another artist, rather than a dealer, and I think it can be quite off putting and shocking, if you're not used to it. So those are the artists who never showed at Lance Fung Gallery. I approached many people for The Snow Show, most of those were fairly

*...almost every curator is out there "shakin' a tin can."*



established marquis names with a good percentage of emerging artists and architects as well. It was different there, because it wasn't an intervention, it wasn't a collaboration, but they needed the input and conversation with me. They hadn't gone to Finland, they didn't know the material, they didn't know the technique. So much of what I would do with you guys was needed by the artists in The Snow Show. In *Lucky Number 7* we've got a completely different make up. We've got all emerging artists ranging from their 20's to their 60's. Nonetheless, they're not like hugely famous artists in all these biennials, they've been in biennials some of them, blah blah blah... I've found it's been more difficult to start that conversation with someone younger because they're still learning where their parameters are, how they work, what the work is about. But, I'm teaching a course at San Francisco Art Institute, in MFA. It's almost like, when I teach from MFA and I switch to my email with the artists, it's the same kind of interaction. So, intervention I don't know how we want to define it?



Pot luck dinner at the loft with friends and family, most among them are former Lance Fung Gallery artists. Photo: Erika Knerr

**AOA:** Deciphering the curatorial world with your own logic, intervening in the general order of exhibition using paradoxical alternatives, such as fetishizing melting buildings as the after show highlight (as in The Snow Show,) and shifting curatorial paradigms, as you promise, with *Lucky Number 7*.

**LF:** However you want to phrase it, yes, my curatorial approach is different. If anything I know it's sincere and true and me. With artists it's also very different because it's old school, but it's an old school that worked. With the artists, you know how I work, and it is different, and it's still invigorating.

**AOA:** Have any artists, such as Gordon Matta Clark or Nam June Paik, or gallerists such as Holly Solomon or Marian Goodman, influenced you to work this way?

**LF:** I think all of them including Marian Goodman and Holly Solomon, or Nam June Paik and Gordon Matta Clark, did and at the same time they only helped me discover who I really was as a person, which allowed me to find my curatorial voice. I think it's just me and I've got an opinion and I just talk about it. I'm not intimidated and I'm not

intimidating, so I could say, "look, you'd asked my opinion you want to hear the truth?" I've been curious about the process too, to see where those lines... its different with you guys, but with artists I don't know, and I'm getting to know, and I'm doing a lot of it by email. It's very easy to offend someone. My line of questions are helpful. Just like Ssamzie Space was a big training ground on negotiations with artists, and inspiring. You guys were easy. I didn't have to inspire you, because we

already had that mutual respect. Working with artists you do not know, how do you say the truth to them and get them to move in a certain direction or see something in your way, it's a skill that most people don't have. In Ssamzie Space I was tested in that and practiced that skill for sure. Some artists in the biennial are set in how they're approaching it, they need less interaction than me saying yes, or no, and then others really need a dialogue.

6:45 pm: — Dinner guests begin to arrive..

## Lance Fung Biography

*Lance Fung is an independent curator based in New York City. One of Fung's most well known projects was The Snow Show exhibition, realized in 2004 in Lapland, and in 2006 in Torino, Italy for XX Olympic Winter Games. Prior to his independent curatorial endeavors worldwide, he had an eponymous gallery in New York, and was the director of Holly Solomon Gallery.*

## SITE SANTA FE

*Since its opening in 1995, SITE's mission has been to bring the global contemporary art dialogue to the Southwest region of the US. SITE's Biennial, organized by a guest curator of international reputation, always attempts a paradigm shift in the field of visual arts. SITE's Biennial is known worldwide for its innovation and for showcasing great curators ahead of the rest of the art world. In fact, three of SITE's six curators have subsequently served as Directors of the Venice Biennale, including this year's Robert Storr, and a fourth won a MacArthur "Genius" Award.*

## **Lucky Number Seven Curatorial Team and Partner Institutions:**

1. Ferran Barenblit, Centro de Arte Santa Mónica (CASM), Barcelona, Spain, [www.centredartsantamonica.net](http://www.centredartsantamonica.net)
2. Iara Boubnova, Institute of Contemporary Art - Sofia, Bulgaria, [www.ica.cult.bg](http://www.ica.cult.bg)
3. Gregory Burke, The Power Plant, Toronto, Canada, [www.thepowerplant.org](http://www.thepowerplant.org)
4. Colin Chinnery, Ullens Center for Contemporary Art, Beijing, China, [www.ullenscenterforthearts.org](http://www.ullenscenterforthearts.org) (Partnering with Centre for International Cultural Exchange, China, [www.seechina.com.cn](http://www.seechina.com.cn))
5. Alexie Glass, Gertrude Contemporary Art Spaces, Melbourne, Victoria, Australia, [www.gertrude.org.au](http://www.gertrude.org.au)
6. Lukasz Gorczyca and Michal Kaczynski, Stowarzyszenie Integracji Kultury (Association of Cultural Integration), Warsaw, Poland, [www.raster.art.pl](http://www.raster.art.pl)
7. Laura Steward Heon, SITE Santa Fe, New Mexico, United States, [www.sitesantafe.org](http://www.sitesantafe.org)
8. Barbara Holub, Secession, Vienna, Austria, [www.secession.at](http://www.secession.at)
9. Vasif Kortun, Platform Garanti Contemporary Art Center, Istanbul, Turkey, [www.platformgaranti.blogspot.com](http://www.platformgaranti.blogspot.com)
10. Chus Martinez, Frankfurter Kunstverein, Frankfurt, Germany, [www.fkv.de](http://www.fkv.de)
11. Martina Mazzotta, Fondazione Antonio Mazzotta, Milan, Italy, [www.mazzotta.it](http://www.mazzotta.it)
12. Tsukasa Mori and Yuu Takehisa, Art Tower Mito, Japan, [www.arttowermito.or.jp](http://www.arttowermito.or.jp)
13. Joseph Sanchez, Institute of American Indian Arts Museum (IAIA), Santa Fe, New Mexico, United States, [www.iaia.edu](http://www.iaia.edu)
14. Patrizia Sandretto, Fondazione Sandretto Re Rebaudengo, Turin, Italy [www.fondsrr.org](http://www.fondsrr.org)
15. Guillermo Santamarina, El Museo Experimental, Mexico City, Mexico
16. Hyunjin Shin, SSamzie Space, Seoul, South Korea, [www.ssamziespace.com](http://www.ssamziespace.com)
17. Alessandro Vincentelli, BALTIC Center for Contemporary Art, Gateshead, England [www.balticmill.com](http://www.balticmill.com)
18. Marc-Olivier Wahler, Palais de Tokyo, Paris, France, [www.palaisdetokyo.com](http://www.palaisdetokyo.com)
19. William Wells, The Townhouse Gallery, Cairo, Egypt, [www.thetownhousegallery.com](http://www.thetownhousegallery.com)

**Special thanks to SITE's local residency partner, the Santa Fe Art Institute.**

## **Artists**

1. Martí Anson  
Born in 1967 in Mataró, Spain  
Lives and works in Barcelona
2. Studio Azzurro: Fabio Cirifino (born in Milan), Paolo Rosa (born in Rimini), Stefano Roveda (born in Milan) and Leonardo Sangiorgi (born in Parma), Located in Milan, Italy
3. Erick Beltrán  
Born in 1974 in Mexico City  
Lives and works in Barcelona and Mexico City
4. Luchezar Boyadjiev  
Born in 1957 in Sofia, Bulgaria  
Lives and works in Worpswede, Germany
5. Michal Budny  
Born in 1976 in Leszno, Poland  
Lives and works in Warsaw
6. Ricarda Denzer  
Born in 1967 in Kirn, Germany  
Lives and works in Vienna
7. Hiroshi Fuji  
Born in 1960 in Kagoshima, Japan  
Lives and works in Fukuoka, Japan
8. Fabien Giraud  
Born in 1980 in France  
Lives and works in Paris
9. Piero Golia  
Born in 1974 in Naples, Italy  
Lives and works in Los Angeles
10. Soun Myung Hong  
Born in 1959 in Seoul, Korea  
Lives and works in Seoul
11. Scott Lyall  
Born in 1964 in Toronto, Ontario  
Lives and works in Toronto
12. Nick Mangan  
Born in 1979 in Geelong, Victoria  
Lives and works in Berlin
13. Eliza Naranjo-Morse  
Born in 1980 in Espanola, New Mexico  
Lives and works in Santa Fe



14. Nora Naranjo-Morse  
Born in 1953 in Espanola, New Mexico  
Lives and works in Espanola

15. Ahmet Öğüt  
Born in 1981 in Diyarbakir, Turkey  
Lives and works in Amsterdam

16. Mandla Reuter  
Born in 1975 in Nqutu, South Africa  
Lives and works in Berlin

17. Nadine Robinson  
Born in 1968 in London, England  
Lives and works in New York City

18. Zbigniew Rogalski  
Born in 1974 in Dębowa Białostocka  
Lives and works in Warsaw

19. Wael Shawky  
Born in 1971 in Alexandria, Egypt  
Lives and works in Alexandria

20. Raphaël Siboni  
Born in 1981 in France  
Lives and works in Paris

21. Rose B. Simpson  
Born in 1983 in Santa Fe, New Mexico  
Lives and works at Santa Clara Pueblo, New Mexico

22. Shi Qing  
Born in 1969 in Inner Mongolia, China  
Lives and works in Beijing

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Santa Fe Art Institute  
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[www.santafelucky7.com](http://www.santafelucky7.com)

SITE Santa Fe is fortunate to partner with an extraordinary student documentary team, which is hard at work not only to document Lucky Number Seven, but also to incorporate the show's guiding principles-experimentation, collaboration, process, and community-into its final product. The documentary component of the project aims to convey the spirit of the exhibition and to serve as a lasting record long after the artists have gone and the exhibition is over. The finished product will be presented at SITE in the exhibition and online at [www.santafelucky7.com](http://www.santafelucky7.com).

The filmmakers wish to thank biennial curator Lance Fung, the artists, and SITE Santa Fe for allowing the access and the opportunity to create this project. Thanks to the New Mexico Department of Cultural Affairs and the academic programs: the Media Arts Program at New Mexico Highlands University, the Documentary Studies Program at the College of Santa Fe, and the New Media Arts Program at the Institute of American Indian Art, and for funding from the Mandelman-Ribak Foundation. SITE wishes to thank HD Solutions for its support of this project.

Student documentation team: Kenneth Bachicha, Veronica Black, Jeana Francis, Jason Jaacks, Carlo Martinez, Megan Fisher McHugh, Marni Samuels, and Paul Conley. The project is coordinated by Eliot Fisher from the College of Santa Fe under the overall direction of Mimi Roberts, DCA Director of Media Projects. Faculty advisors are Professors Robert Drummond and Miriam Langer from the NMHU Media Arts Program, Tony O'Brien from the CSF Documentary Studies Program, and Carlos Peinado from the IAIA New Media Arts Program.