

Present Box is a series of temporary exhibitions that invite artists to transform BMOCA's lobby and front entrance into innovative installations, performances, and events that last less than a month. Presented two times per year, the site-specific projects are intended to encourage artists to create work outside their comfort zone and to foster interactive participation. The exhibitions encourage experimentation and urge artists to test ideas and explore different approaches. Present Box exhibitions are always free and open to the public.

Present Box Events

Opening Reception

Thursday, August 14, 5-7:30 pm

Free

6 pm public reception

Remarks by the artist and curator

Current & Upcoming Exhibitions

BMOCA at Fraasier

Amy Metier: *Frame of Reference*

August 14 – November 29th, 2023

InsideOut

Mia Mulvey: *Albedo Effect*

February 2023 – June 2024

Summer 2023

agriCULTURE: *Art Inspired by the Land*

June 8 – October 1, 2023

Fall 2023

MediaLive: *Technology as Healing*

October 12, 2023 – January 14, 2024

BMOCA's annual exhibition fund is graciously underwritten by the Kemper Family Foundations, the Scintilla Foundation, City of Boulder, Boulder Arts Commission, Scientific & Cultural Facilities District, and Colorado Creative Industries.

Please Do Not Touch Works of Art
Flash Photography Not Permitted

BMOCA

Boulder Museum of
Contemporary Art

1750 13th Street
Boulder, Colorado 80302
303.443.2122
BMOCA.org



Summer 2023 Present Box

Lauri Lynnxe Murphy: *Entwined*

August 14 – September 4, 2023

Lauri Lynnxe Murphy: *Entwined*

Entwined is an extension of Lauri Lynnxe Murphy's ongoing investigation into the behavior and environment of bindweed, known in Latin as *convolvulus arvensis*. *Convolvulus* translates as "to roll together" or "to entwine." Murphy's installation examines the ways in which bindweed intertwines capitalism, colonization, monoculture, and human health.

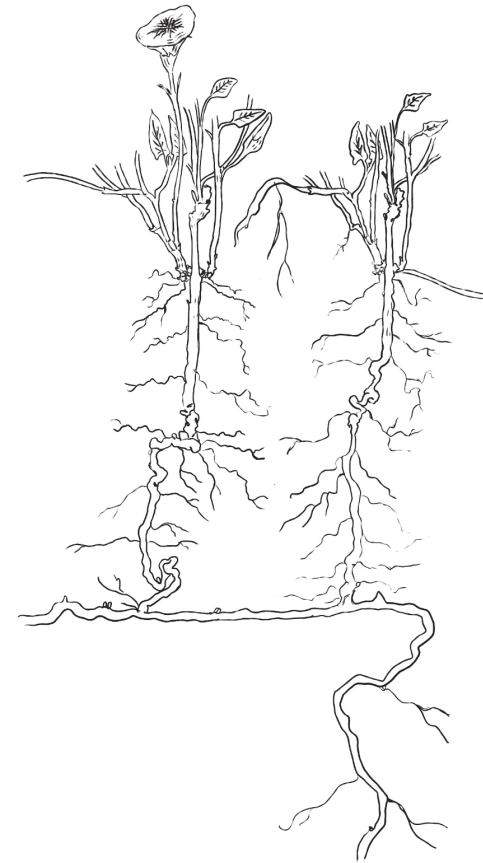
Structurally, the root system of bindweed, as Murphy's illustration alludes, can reach up to thirty feet below the surface. It can also rapidly regrow within weeks with only a few inches of root. Its tenacity is referenced by farmers and gardeners in nicknames, including Creeping Jenny, Devil's Guts, and Possession Vine.

In Murphy's installation, the hanging composition of sculptural orbs and their shadows serve as visual commentary on the human compulsion to control nature, as seen through ongoing work to eliminate bindweed in order to preserve meticulous lawns and landscaping. She references Alfred Crosby's theory, as described in his book *Ecological Imperialism* (1986), that predominantly upper middle class, white Americans invest in lawn care as a form of conformity. He notes that the highly manicured urban lawn continues its historic position as a status symbol in opposition to agrarian, biodiverse meadows, prairies, and pastures. Concurrent to bindweed's arrival in North America as stowaway seeds in the nineteenth century, grass seeds were imported by colonial settlers in order to replicate European aristocratic landscaping aesthetics dating back to the sixteenth century.

Murphy signifies bindweed's perseverance and subsequent pervasiveness, despite human domination, by draping braided vines across the gallery windows. Throughout the three-week exhibition, her "bindweed calendar" will conceptually measure time through the cycle of death and regrowth, which she will simulate by consecutively adding new vines each week.

The calendar also alludes to our war on weeds and how it is impacting human health. As we strive to eliminate weeds, we are simultaneously ingesting our most commonly used weapon, Glyphosate, a.k.a Roundup. The aggressive use of pesticides and artificial fertilizers reinforces our belief that humans are separate from nature and not vulnerable to the same toxins. The irony that Murphy is attempting to surrender to something everyone else is trying to kill is not lost on her. Her research on the resilience of a noxious weed is an active form of listening, allowing her to unravel yet another way in which we are all inextricably entwined.

Cover image: Installation view of work by Lauri Lynnxe Murphy for *Subliminal Annexation*, RedLine Contemporary Art Center in Denver, 2023. Image courtesy of Wes Magyar.



Above: Lauri Lynnxe Murphy, *bindweed illustration* (2023). Image courtesy of the artist.

Artist Biography

Lauri Lynnxe Murphy is a multidisciplinary artist, curator, and writer based in Denver, Colorado. Her research-driven practice utilizes grown and/or foraged organic material, and is focused largely on climate change, extinction, and invasive species. She developed a strong relationship with nature and foraging from an early age during summers spent on a horse ranch in Wyoming. Self-identified as a neurodivergent polymath, her inquiries have also led her to operate within urban underground scenes in multiple collectives, where she has participated in punk bands, experimental theater, and DIY zines.

Murphy received her MFA from Ohio State University in 2012. Her work has been shown nationally and locally at MCA Denver, Denver Art Museum, Arvada Center, and Colorado Springs Fine Arts Center. She has held artist residencies at RedLine Contemporary Art Center and PlatteForum (Denver), La Napoule Art Foundation (France), and the Andes Sprouts Society (New York). She also guest curated for the inaugural Biennial of the Americas in conjunction with the Museum of Contemporary Art Denver and has written for a variety of publications including *Birdy*, *Westword*, *The Stranger*, and *Andrei Codrescu's Exquisite Corpse*.