

# POP-UP ART SALE

locustprojects

April 29-May 1 | 11am-7pm  
88 NE 39th St

Benefiting Locust Art Builders  
Summer Art Intensive for Teens

MIAMI  
DESIGN  
DISTRICT

Photo: We Are Nice'n Easy, Handle with Care (beach ball) NFI, 2022



**Matthew Brannon**

*Switching Positions*, 2006

Letterpress print, edition of 10

31 x 39 inches

\$3000 framed, unsigned

**ABOUT THE EDITION**

One of the first Locust Projects' editions, this print was produced in 2006 in conjunction with Brannon's wall mural on the façade of Locust's original Wynwood location also in 2006.

This image is part of Brannon's ongoing series of public art at the time and similar to a large scale vinyl work in MoMA's permanent collection, *The Never that Lasts Forever 2004*, which was included in the group exhibition at MoMA titled "Multiplex: Directions in Art, 1970-Now" in 2007.

**ART HAPPENS HERE.**



*"The knives are hopefully well balanced and both suggest that they are both flying through the air but they are somehow resting upon each other and reference slightly the idea of a mobile or a classic modernist public sculpture. The precariousness of the arrangement certainly part of it that the knives imply danger. In fact these are very domestic utensils... the design itself admittedly has a certain Crate and Barrel look to it, which is intentional as well. I made this work very simply by looking at kitchen knives and doing sketches and then what I do is I draw a very simple vector-based computer program and spend a long time collaging it to get this relation of the knives." - Matthew Brannon, audio interview for MoMA*

## **ABOUT THE ARTIST**

Matthew Brannon (b. 1971, Anchorage, Alaska) has long been recognized not only for his wit and literary sensibility, but also for the precision with which he approaches his chosen mediums. He is perhaps best known for his radical approach to printmaking, which, contrary to traditional usage, frequently involves the elaborate production of unique artworks.

Brannon has been the subject of solo exhibitions at the Marino Marini Museum, Florence (2013); Portikus, Frankfurt (2012); Museum M, Leuven, Belgium (2010); Whitney Museum of American Art at Altria, New York (2007); and Art Gallery of York University, Toronto (2007).

**ART HAPPENS HERE.**



**Gonzalo Fuenmayor**

*Alibi*, 2013

Glossy photograph with metallic background

12 x 9 inches, unframed; 13 x 10 framed

Edition of 50, signed and numbered

\$200 unframed; \$325 framed

**ABOUT THE EDITION**

Fuenmayor makes drawings, photographs and installations which persistently deal with two major topics for him: cultural hybridity and transnational identity. A banana is a phallic symbol and has been the pretext to explore memory, desire and the decorative distance between reality and fantasy. The idea of bananas came from wanting to make himself and his work more exotic, while he was in Boston. He may be famous for the use of bananas, but what really catches the eye is the conflict between his Latino roots and the European heritage he has been exposed to.

**ART HAPPENS HERE.**

**ABOUT THE ARTIST**

Gonzalo Fuenmayor has questioned the ideas of what a Latin American artist should be. He makes drawings and installations which persistently deal with two major topics for him: cultural hybridity and transnational identity. Concerned about the effects of modernization and progress not only on natural environments, but mostly on Latin American culture and its ways of being displayed internationally through stereotypes and common places. His aim seems to be not exclusively to denounce banalization but also to understand its aesthetic mechanisms and cultural power. His work triggers political and sensitive responses, as it stands firmly in the vernacular and artistic tradition of ornament, deeply rooted in the subcontinent.

Gonzalo Fuenmayor (b. 1977, Barranquilla, Colombia) has re-launched these conceptions in a worldwide spectre. He has exhibited in numerous solo and group shows in USA, Latin America and Europe. His work was recently showcased in The Florida Prize 2018, Orlando Museum of Art, Orlando; a solo exhibition "Tropical Mythologies" at the Museum of Fine Arts, Boston in 2015; "Caribbean Crossroads," at the Queens Museum, NY; as well as recent solo shows at Dot Fiftyone Gallery in 2018 and Dolby Chadwick Gallery in San Francisco, in 2016.

**ART HAPPENS HERE.**



**Kate Gilmore**

*By Any Means (aftermath)*, 2009

Archival print on Harman Gloss FD AL

24 x 28 inches, 30-1/2 x 35-1/2 inches framed

\$2000; edition of 15

**ABOUT THE EDITION**

This print is an image from *By Any Means*, 2009, a performance-based video and a site-specific sculpture shown at Locust Projects in which the physicality of architecture and sculpture is pitted against the female body and will. For *By Any Means*, 2009, Gilmore, donned in feminine dress and heels, dug, built and climbed her way out of a dirt-filled wooden sculpture. Gilmore is the sole protagonist in her single-channel videos, where she sets up a difficult physical task to overcome. The videos, always filmed in private, are destructive, comedic and only attempted once.

**ART HAPPENS HERE.**

## **ABOUT THE ARTIST**

Kate Gilmore received a MFA from the School of Visual Arts in 2002 and was the 2007-08 recipient of the Rome Prize. Gilmore's work is currently on view as part of "Reflections on the Electric Mirror: New Feminist Video" at the Brooklyn Museum, New York and on MTV's outdoor video screen in Times Square, New York in "Chewing Color" curated by Marilyn Minter. Recent exhibitions include the Institute of Contemporary Art, Philadelphia; Smith-Stewart Gallery, New York; Akademie Der Kunste, Berlin; Istanbul Museum of Modern Art, Istanbul; Apex Art, New York; Artpace, San Antonio; Contemporary Art Center, Cincinnati; Rose Art Museum at Brandeis University, Waltham; Menil Collection, Houston, MAK Museum of Applied Arts, Vienna.

She has been the recipient of several international awards and honors such as the Art Prize/ Art Juried Award, Grand Rapids, Michigan (2015), Rauschenberg Residency Award, Rauschenberg Foundation, Captiva, FL (2014), Rome Prize from the American Academy in Rome (2007/2008), The Louis Comfort Tiffany Foundation Award, New York, NY (2009/2010), Art Matters Grant, New York, NY (2012), Lower Manhattan Cultural Council Award for Artistic Excellence, New York, NY (2010), the Franklin Furnace Fund for Performance, New York, NY (2006), "In the Public Realm", Public Art Fund, New York, NY (2010), The LMCC Workspace Residency, New York, NY (2005), New York Foundation for The Arts Fellowship, New York, NY (2012 and 2005), and the Marie Walsh Sharpe Space Residency, Brooklyn, NY (2010). Her work is in the collection of the Museum of Modern Art, New York; Brooklyn Museum, Brooklyn, New York; Whitney Museum of American Art, New York, NY; Museum of Fine Arts, Boston, Massachusetts; San Francisco Museum of Modern Art, San Francisco, California; Rose Art Museum, Waltham, Massachusetts; Indianapolis Museum of Art, Indiana, Indianapolis; and Museum of Contemporary Art, Chicago, Illinois. Gilmore is an Associate Professor of Art and Design at Purchase College, SUNY, Purchase, NY.

**ART HAPPENS HERE.**



**Alexandra Hopf, Odalis Valdivieso, Marcos Valella, Siebren Versteeg, Gabriel Vormstein**

*Grid's World Print Portfolio*, 2013

Oil and acrylic screen-print on archival paper

20 x 14 inches each

Set of five individual prints, edition of 25, signed

\$500 for set of 5 unframed; \$1000 for set of 5 individually framed

**ABOUT THE EDITION**

This suite of editions was presented in conjunction with *Grid's World*, a collaborative installation at Locust Projects in 2013 by Alexandra Hopf, Marcos Valella, Odalis Valdivieso, Siebren Versteeg and Gabriel Vormstein—artists working in Miami, New York, and Berlin.

In their exhibition at Locust Projects, the artist collective Grid's World treated each of their individual works as flexible modules, collaging them together throughout all three galleries to create a massive collaborative installation.

The result is a mosaic show-construction, using the white cube as a blank slate and drawing on a self reflecting parallel and perpendicular progression—a grid. Throughout the artists' individual practices, there is a common thread of conceptual place-making, letting the viewer drift through the image.

**ART HAPPENS HERE.**



## ABOUT THE ARTISTS

*Alexandra Hopf* was born in Kassel, Germany, Alexandra Hopf lives and works in Berlin. Working with video, painting and objects, Hopf reconstructs the avant-garde within her own museological approach. She creates discourse of knowledge in her work appearing from the past, yet from a contemporary polyphonic position, creating signifying systems referencing psychoanalysis, design, film, theatre and exhibition history. Her work has been presented in exhibitions, internationally and throughout Germany such as A Private Collection, Cruise & Callas, Berlin, and Vitrine gallery, London; Vertikale, Filmmuseum Frankfurt; *Reflexion and Empathy*, Arthena Foundation; *Practices Remain*, Regina Rex, New York; *Magic Show*, Hayward Gallery Touring Exhibition, London; *In times like These*, Prague Biennale; and Kunsthauus Glarus, Switzerland; and recently *Grid's World* at Locust Projects, Miami FL, among many others.

*Odalis Valdivieso* lives and works in Miami. She was the recipient of the 2004 and 2014 South Florida Cultural Consortium Fellowship as well as various Miami-Dade Community Grants. She has been featured in such exhibitions as *The Sinking Parenthesis*, Central Fine, Miami; *This is not a Museum*, Centro Cultural Español, Miami; *Paper Folding*, Alejandra von Hartz Gallery and Dimensions Variable, Miami; *Grid's World*, Locusts Projects, Miami; *Object Implied*, Emerson Dorsch, Miami; *Play-forms*, Woodland Gallery, Chatham University, Pittsburgh; *New Work Miami 2010* and *2013*, Miami Art Museum; *365 Lives*, Shanghai Zendai Museum of Modern Art; *Practices Remain*, Regina Rex, New York; among others. Her latest solo show *Arrhythmic Suite*, was exhibited at MDC Museum of Art+Design. Valdivieso has created or contributed to community-engaged projects such as *Fall Semester*, *Talking Head Transmitters* and *The Nightclub*. Her name has been mentioned in various publications including Artforum, The Miami Rail, ArtSlant, Temporary Art Review, Miami Herald, The New Yorker Magazine, Time Out, Art Nexus, Arte Al Día Internacional, among others.

*Marcos Valella* lives and works in Miami. He received his MFA in Painting and Drawing from the University of Iowa, Iowa City, IA and his BFA in Visual Arts from Florida International University, Miami, FL. Valella's work primarily consist of paintings. He is the recipient of the Here and There Grant, Bass Museum of Art and the Mildred Pelzer Lynch Fellowship. Marcos Valella's work has been featured in Bikini Wax, Mexico City (2015); Locust Projects, Miami, FL (2013); Woodland Gallery, Chatham University, Pittsburgh(2013); Michael Jon Gallery Miami, FL (2012); Regina Rex, New York, NY (2012); Gallery Diet, Miami, FL (2011); Dimensions Variable, Miami, FL (2011); Miami Art Museum, Miami, FL (2010); Farside Gallery, Miami, FL (2010).

**ART HAPPENS HERE.**

# locustprojects

## editions

*Siebrren Versteeg* was born in New Haven, Connecticut and currently lives and works in New York. Versteeg mines the digital realm for content, hacking and manipulating systems of image dissemination found in cyberspace. Creating algorithmic programs that respond to and distort online imagery, Versteeg then presents the results as still painterly abstractions, or displays the programs on monitors. He was the recipient of the Skowhegan School of Painting and Sculpture Merit Fellowship in 2004, and received the Stone Fellowship for Graduate Study from the University of Illinois. He has had solo exhibitions at the RISD Museum, Providence; Max Protetch, New York; Wexner Center for the Arts, Columbus; the Museum of Art at Rhode Island School of Design, Providence; the Art Institute of Boston; Bellwether Gallery, New York; Rhona Hoffman Gallery, Chicago.

*Gabriel Vormstein* was born in Konstanz, Germany, Gabriel Vormstein lives and works in Berlin. His work has been included in exhibitions such as *Tempus fugit amor mannet*, Monique Meloche, Chicago; *Cornament & Rime*, Patricia Low Contemporary, Geneva; *The teeth of the wind and sea*, Artpace, Texas; *Baby ABC*, Casey Kaplan, New York; *Domestic Ghosts*, Galeria Inés Barrenechea, Madrid; *From Head to Toe*, Human Images in the Focus of the Würth Collection, Kunsthalle Würth, Schwäbisch Hall; *Made in Germany*, Sprengel Museum Hannover; and *Of Mice and Men: 4th Berlin Biennial for Contemporary Art*; to name a few.

**ART HAPPENS HERE.**



**Adler Guerrier**

*Untitled (ag-cbcsa)*, 2013

Unique print on paper

7 ½ x 11 inches

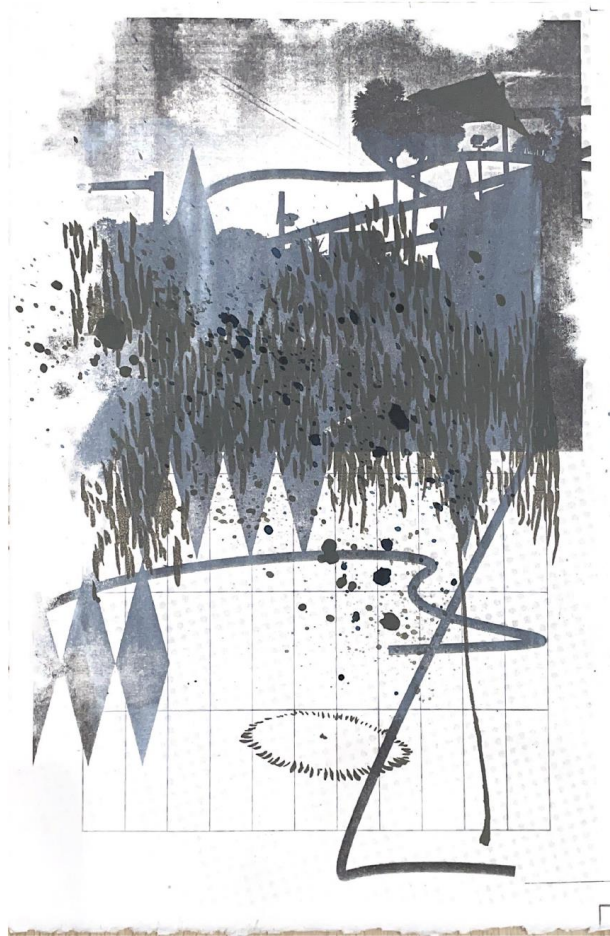
Edition of 50, each work is unique

\$380 framed

**ABOUT THE EDITION**

Guerrier was featured in the Project Room at Locust Projects in 2004. This edition was originally commissioned by the former nonprofit, Cannonball.

**ART HAPPENS HERE.**



**Adler Guerrier**

*Untitled (ag-cbcsa)*, 2013

Unique print on paper

7 ½ x 11 inches

Edition of 50, each work is unique

\$250 unframed; \$380 framed

**ABOUT THE EDITION**

Guerrier was featured in the Project Room at Locust Projects in 2004. This edition was originally commissioned by the former nonprofit, Cannonball.

**ART HAPPENS HERE.**

**ABOUT THE ARTIST**

Adler Guerrier creates visual dialogue between a wunderkammer of materials and techniques. Guerrier improvises between form and function to nimbly subvert space and time in constructions of race, ethnicity, class, and culture. He calls upon the democratizing nature of collage and the authority of formal composition to designate to art history an axis of contemporary identity critique. Often chronicling the hybridity and juxtaposition in his immediate environs, Guerrier practices a contemporary flaneur in an impending age of post-demography.

Adler Guerrier was born in Port-au-Prince, Haiti and lives and works in Miami, FL, where he received a BFA at the New World School of the Arts. Guerrier recently had a solo exhibition at Perez Art Museum Miami, Miami, FL. He has exhibited work at Vizcaya Museum and Gardens, Miami, FL; The Bass Museum of Art, Miami, FL; Harn Museum of Art, Gainesville, FL; and The Whitney Biennial 2008. His works can be found in public collections including the Museum of Contemporary Art, North Miami, and the Studio Museum in Harlem, NY. His work has appeared in Art Forum, Art in America, The New York Times and ARTNews, among others.

**ART HAPPENS HERE.**



**Adler Guerrier**

*Untitled (Within the envelope of here)*, 2020

Archival pigment print, Edition of 10.

15 x 10 inches, framed

\$350 framed

**ABOUT THE EDITION**

Through images of rocks, trees, and flowers, Guerrier traces the remnants of sentiments found in landscape as it concerns race, place and to the role of the artist in sharing narratives. These photographs position the park as the setting for a multitude of public displays. Sentiment as it exists in the public realm takes on various journeys, and this body of work offers a proposal to lay claim to a notion of public space.

**ART HAPPENS HERE.**

**ABOUT THE ARTIST**

Adler Guerrier was born in Port-au-Prince, Haiti and lives and works in Miami, FL where he received his BFA from New World School of the Arts. Current exhibitions of the artist's work include Adler Guerrier: Conditions and Forms for black Longevity at California African American Museum, Los Angeles, CA and The World's Game: Fútbol and Contemporary Art at Pérez Art Museum Miami. Recent exhibitions include In-visibilité Ostentatoire at Fondation Clement, Martinique, France; Barnes Foundation "Person of the Crowd: Contemporary Art of Flânerie". Guerrier's works can be found in public collections including ICA Miami, PAMM Miami, and the Studio Museum in Harlem.

**ART HAPPENS HERE.**



**Valerie Hegarty**

*Break-Through Miami* (Installation shot at Locust Projects), 2010

Archival pigmented print on Harman Gloss FB AL

20 x 30 inches

Edition of 20

\$1,000

**ABOUT THE EDITION**

This edition is a photo of *Breakthrough Miami*, a site-specific installation at Locust Projects in 2010 that expanded on Hegarty's previous projects where she adheres layers of painted paper to the walls and floor only to peel them back in a technique she has described as "reverse archeology".

**ART HAPPENS HERE.**



Using paper-mache, photography and trompe l'oeil painting techniques, Hegarty creates the impression that the gallery walls have been stripped back to reveal an old Miami building interior.

Illusionary holes in the space create fabricated portals to the exterior environment where wildlife seems to be creeping in along with new views to the Miami shoreline. The work shares a visual affinity to the work of Gordon Matta-Clark, who famously removed sections of floors, ceilings, and walls in abandoned buildings. Instead of the heroic gesture of actually breaking through the architecture with a saw and sledge hammer, Hegarty humorously alludes to the physicality of this process through employing fragile materials such as foamcore, paper, paint and glue. The gallery is transformed into a quasi- abandoned space, but is in effect a deconstructed still-life painting. Informed by the current turbulent state of our country while also excavating from America's past, Hegarty often turns the gallery into a dramatic place of change.

### **ABOUT THE ARTIST**

Valerie Hegarty is a Brooklyn-based artist who makes paintings, sculptures and installations that explore issues of memory, place and history. Starting with a personal inspiration, Hegarty seeks out poetic connections between her personal history, art history and current events. Hegarty relishes the materiality of her process, incorporating a range of materials such as canvas, wood, Foamcore, paper-mache, epoxy and ceramics. Hegarty's large-scale installation work incorporates a process she calls "reverse archeology" in which layers of painted paper are adhered to the walls and floors of the gallery and then scraped back to create a material memory of a space. Hegarty's canvases and sculptures that replicate paintings and antiques from early American art history are presented as ruined by devices associated with their historical significance. Although representational, Hegarty's works contain surprising juxtapositions and uncanny transformations where materials and meanings are constantly shifting.

**ART HAPPENS HERE.**



**Jillian Mayer**

*Homemade Laptop Case (pink)*, 2013

C-Print

30 x 20 inches unframed; framed

Edition of 25 + 5 AP, signed and numbered

\$300 unframed; \$500 framed

**ABOUT THE EDITION**

*Homemade Laptop Case (pink)* was produced as part of Mayer's 2013 exhibition at Locust Projects, *Precipice/PostModem*. The exhibition featured sculptural and installation work satirically exploring the concept of a technological singularity, the theoretical moment in time when the boundary between human and machine no longer exists.

**ART HAPPENS HERE.**

Precipice/PostModem builds on a body of work that began with the experimental short film #PostModem which premiered at the Sundance Film Festival in 2013 and was later featured in an independent film retrospective at MoMA in New York as part of the Carte Blanche series.

The exhibition featured sculptural and installation work satirically exploring the concept of a technological singularity, the theoretical moment in time when the boundary between human and machine no longer exists. Mayer used comedy as a means to inspire introspection about technology's place as a surrogate for spirituality in our lives, and implies that it is quickly becoming much more, regardless of whether or not the predictions of futurists like Ray Kurzweil come to fruition. The various pieces of her show explored the ramifications of this impending change, from angles that range from sociological to parodic to sublime.

### **ABOUT THE ARTIST**

Jillian Mayer is an artist and filmmaker. Through videos, sculptures, online experiences, photography, performances, and installations, Mayer explores how technology affects our lives, bodies, and identities by processing how our physical world and bodies are impacted and reshaped by our participation in a digital landscape. Mayer investigates the points of tension between our online and physical worlds and makes work that attempts to inhabit the increasingly porous boundary between the two. Mayer's artwork has a consistent thread of modeling how to subvert capital-driven modes of technological innovation.

Solo exhibitions include Bemis Center for Contemporary Arts, Omaha, Nebraska (2019), Kunst Aarhus, Aarhus, Denmark (2019), University of Buffalo Art Museum, Buffalo NY (2018), Tufts University, Boston, MA (2018); Postmasters Gallery, New York, NY (2018); Pérez Art Museum, Miami, FL (2016); LAXART, Los Angeles, CA (2016); Utah Museum of Fine Art, Salt Lake City, UT (2014); and David Castillo Gallery, Miami, FL (2011 & 2016). She has exhibited, screened films, and performed at MoMA PS1 (2017); MoMA (2013); the Museum of Contemporary Art, North Miami, FL (2013); the Bass Museum of Art, North Miami, FL (2012); among others.

**ART HAPPENS HERE.**



**Cristina Lei Rodriguez**

*Staging a Florida Sunset (10/15/20, 12:06 pm), 2021*

Digital print on paper

10 x 15 unframed; 11 x 16 framed

Open Edition

\$125 unframed; \$325 framed

**ABOUT THE EDITION**

Cristina Lei Rodriguez' *Staging a Florida Sunset (10/15/20, 12:06 pm), 2021* was originally produced as a large photo mural on the exterior windows at Locust Projects in conjunction with the group exhibition *a landscape longed for: the garden as disturbance* on view at Locust Projects November 20, 2021 – February 5, 2022.

**ART HAPPENS HERE.**

Created by arranging exotic flowers and South Florida foliage on a scanner, Rodriguez leaves the scanner lid open to record the changing natural light at sunrise, while also documenting the vitality of the plant's life. The final high-resolution scan magnifies the flora's details, while creating abstraction and digital interruptions. The studio process marries technology with the natural world while furthering the tension between what is artificial and authentic.

*A landscape longed for: the garden as disturbance* was guest curated by Adler Guerrier and Laura Novoa featuring Andrea Bowers, Sandi Haber Fifield, David Hartt, Jim Hodges, Ebony G. Patterson, and Onajide Shabaka and newly commissioned works by Ema Ri and Cristina Lei Rodriguez who created two large-scale photo murals for the exhibition.

The exhibition explored the motif of the garden as used by artists in its relation to the cultivation and expression of beauty and knowledge. The works in the exhibition function around images and objects connected to and derived from the study of plants, prompting a reimagining and reinterpretation of the garden as a site for the lyrical arrangement of forms.

## **ABOUT THE ARTIST**

Cristina Lei Rodriguez (1974) lives and works in Miami, FL. She received her BA from Middlebury College in 1996, and MFA from California College of Art in 2002. The objects Rodriguez creates take many forms, but all are made from common materials that are given a new intangible life. Her work is organic and minimalist, yet pristinely finished; echoing a tension between the natural and the artificial.

Her art has been exhibited internationally and nationally at museums, institutions and galleries such as the Serpentine Gallery (London), Brooklyn Academy of Music (New York), Galerie Emmanuel Perrotin (Paris, Miami), Team Gallery and Deitch Projects (both New York). Rodriguez's work is included in the permanent collections of The Metropolitan Museum of Art (New York), Astrup Fearnley Museum of Modern Art (Oslo), Perez Art Museum Miami, The Bass (Miami), Boca Raton Museum of Art, NSU Museum Ft. Lauderdale, and the Patricia and Phillip Frost Art Museum (Miami). In 2018, the artist published her first monograph "Act Natural: A Retrospective of Work 2003- 2018" with TRA Publishing. Rodriguez has also completed several permanent public artworks in Florida and is currently working on a large scale tile mural for Art in Public Places Miami. Her work has been reviewed by Modern Painters, The New York Times, Financial Times, Wallpaper, The New Yorker and Arte al Día International

**ART HAPPENS HERE.**



**Cristina Lei Rodriguez**

*07.06.18.14, 2014*

Digital Print

30 x 20 inches, edition of 2, 1 AP

\$500 framed

**ABOUT THE EDITION**

Created by arranging exotic flora and South Florida foliage and other items on a scanner, Rodriguez leaves the scanner lid open to record the changing natural light at

**ART HAPPENS HERE.**

sunrise, while also documenting the vitality of the plant's life. The final high-resolution scan magnifies the flora's details, while creating abstraction and digital interruptions. The studio process marries technology with the natural world while furthering the tension between what is artificial and authentic.

### **ABOUT THE ARTIST**

Cristina Lei Rodriguez (1974) lives and works in Miami, FL. She received her BA from Middlebury College in 1996, and MFA from California College of Art in 2002. The objects Rodriguez creates take many forms, but all are made from common materials that are given a new intangible life. Her work is organic and minimalist, yet pristinely finished; echoing a tension between the natural and the artificial.

Her art has been exhibited internationally and nationally at museums, institutions and galleries such as the Serpentine Gallery (London), Brooklyn Academy of Music (New York), Galerie Emmanuel Perrotin (Paris, Miami), Team Gallery and Deitch Projects (both New York). Rodriguez's work is included in the permanent collections of The Metropolitan Museum of Art (New York), Astrup Fearnley Museum of Modern Art (Oslo), Perez Art Museum Miami, The Bass (Miami), Boca Raton Museum of Art, NSU Museum Ft. Lauderdale, and the Patricia and Phillip Frost Art Museum (Miami). In 2018, the artist published her first monograph "Act Natural: A Retrospective of Work 2003- 2018" with TRA Publishing. Rodriguez has also completed several permanent public artworks in Florida and is currently working on a large scale tile mural for Art in Public Places Miami. Her work has been reviewed by Modern Painters, The New York Times, Financial Times, Wallpaper, The New Yorker and Arte al Día International

**ART HAPPENS HERE.**



**Meredyth Sparks**

*Untitled*, 2012

Digital print

12 x 12 inches

Edition of 30

\$350 framed

**ABOUT THE EDITION**

Quiet and deadpan, Sparks's photographic collages/assemblages, sculptural installations and first-ever animation are fixated on the etymological origins and contemporary application of extraction which highlights the gesture of cutting and removing material from an image or an object, emphasizing the spatial relationships that unfold.

**ART HAPPENS HERE.**



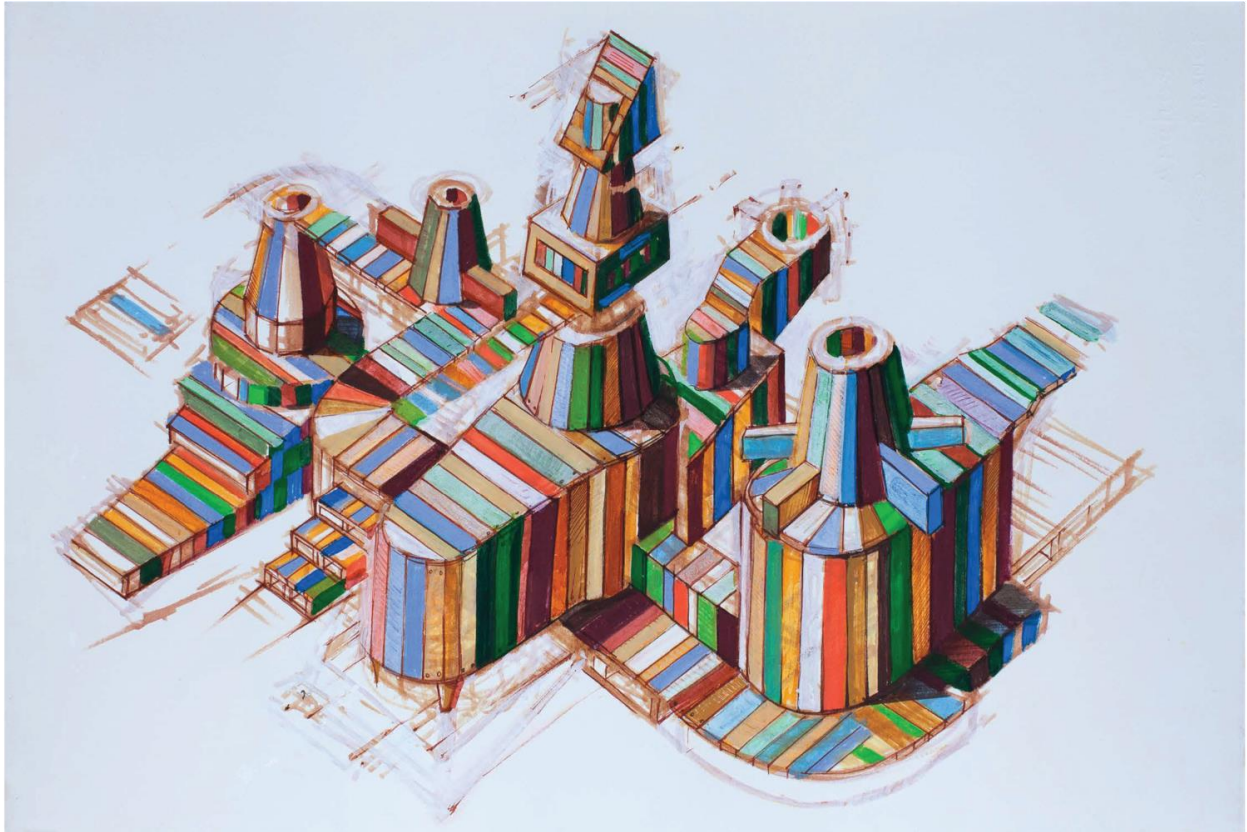
Sparks enjoys exploring the zone between figuration and abstraction across a variety of subjects for which a plethora of images exists already.

Sparks had a solo exhibition at Locust Projects in 2012 titled, *So I Will Let It Alone and Talk About the House*. Vacant and unspecific, the mixture of fabric, texture and structure in the exhibition constructed a loose narrative uncommitted to any one location. The patterns, furniture and shrouded decorative quality of the works served as psychological indicators to her idea of extraction—which aims to pick out an intimate space at any moment and exploit the undertones. The wallpaper and linen designs enforced a mass-produced aesthetic, and the clean and subtle sensibility, especially in the collage pieces, made the slivers of photographic images of interior space poignantly effective.

### **ABOUT THE ARTIST**

Meredyth Sparks was born in Panama City, Florida, in 1972. Sparks currently lives and works in Brooklyn, NY. She earned her B.F.A. from the University of Tennessee, Knoxville, and her M.F.A. from Hunter College. Meredyth Sparks has exhibited widely in international gallery and museum contexts, including solo gallery exhibitions at Veneklasen Werner, Berlin; Galerie Catherine Bastide, Brussels and Galerie Frank Elbaz, Paris, among others. She has been included in group exhibitions at ICA, Boston; CAPC Museum of Contemporary Art, Bordeaux; Les Recontres d'Arles Photographie, Arles; Centro Galego de Arte Contemporanea, Santiago de Compostela and The 2nd Moscow Biennial. In 2009, Monografik Editions published the artist's first monograph, with texts by Nicolas Bourriaud and Robert Hobbs.

**ART HAPPENS HERE.**



**Simón Vega**

*Crom@crópolis*, 2014

Digital print on archival paper

14 x 20.85 inches

Edition of 50

\$375 unframed; \$525 framed

**ABOUT THE EDITION**

The edition was produced in conjunction with Vega's 2014 exhibition, *Sub-Tropical Social Sculptures* with the structure's tropical and color-injected appearance. Vega developed a series of social/sculptural experiments that, in his words, reflect how people from very different geographical and social circumstances organically come together socially, in a way that is unique to Miami.

*Crom@cropolis* utilizes drawings, ephemeral sculptures and installations inspired in the informal, self made architecture and vendor carts found in the streets and marginal zones of El Salvador and Central America. These works are assembled with wood, cardboard, plastic and found materials.

**ART HAPPENS HERE.**

The edition was produced in conjunction with his exhibition, *Sub-Tropical Social Sculptures* with the structure's tropical and color-injected appearance. This is a concept mixing the aesthetic and social experiences to create sculptural objects that are both functional and non functional.

### **ABOUT THE ARTIST**

In his multidisciplinary art, Simón Vega examines and parodies disparities between first- and second-world cultures, economies, and social experiences. He does this through various drawings, ephemeral sculptures, and installations. In the case of the latter, Vega's three-dimensional works mimic sleek, cutting-edge technological advances such as Modernist buildings or NASA space crafts. Executed in detritus—found materials collected from the beaches of El Salvador or the streets of Medellín, for example—the artist's creations closely relate to the street vendor stands and self-made houses of Central America's margins. Though seeped in irony and criticism, Vega's work nonetheless retains a sense of humor, guiding the viewer through a thought-provoking experience of art, politics, and history.

Born in San Salvador, El Salvador in 1972, Vega graduated from the University of Veracruz in Mexico with a degree in fine arts before pursuing graduate work in contemporary arts at the Complutense University in Madrid. He has exhibited extensively in Europe, the United States, and Latin America, including at the 55th Venice Biennale, the IX Havana Biennial, and the Museo del Barrio in New York. Vega lives in La Libertad, El Salvador.

**ART HAPPENS HERE.**



**Elizabeth Withstandley**

*Searching for the Miraculous (Part 2: The Journey)*, 2019

16 x 24 inches framed; 15 x 22.5 inches unframed

Edition of 5, accompanied by artist book

\$700 framed

**ABOUT THE EDITION**

In July 2019 Elizabeth Withstandley took a 10 day journey on a cargo ship across the Atlantic from Newark, New Jersey to Liverpool, England and then onto Ireland. The project stems from the work "In Search of the Miraculous" by the Dutch artist Bas Jan Ader from 44 years prior. He left in a small boat called Ocean Wave in July 1975 from Cape Cod, Massachusetts intending to land in Falmouth, England. In April 1976 his boat was found capsized off the Southeast coast of Ireland.

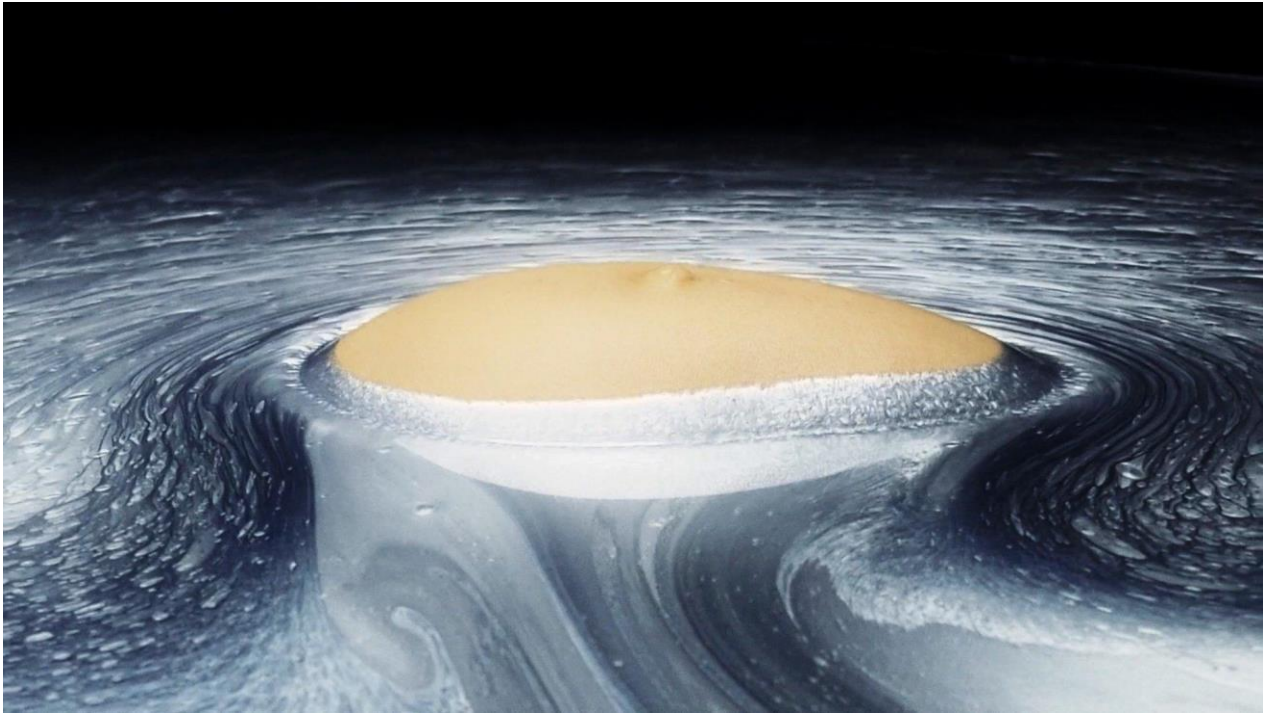
**ART HAPPENS HERE.**

*Searching for the Miraculous (Part 2 : The Journey)* is a limited edition artist book based on a 10 day journey across the Atlantic Ocean in July 2019. While the artist Elizabeth Withstandley was on the boat she worked with the musician Jordan Lee from the band Mutual Benefit who was on the other side of the Atlantic in Cushendall, Northern Ireland. They communicated their experiences daily through email, creating a connected journey that served as the basis for the project.

### **ABOUT THE ARTIST**

Elizabeth Withstandley is a multi-disciplinary artist that often works in video installation. She was one of the co-founders of Locust Projects in 1998; she exhibited in the space in 1999 with a project titled *Candy Coated*. Her work is rooted in conceptual art that thematically explores identity and individuality. She is from Cape Cod, Massachusetts. She lives and works in Los Angeles, California. Select past exhibitions and publications include AC Institute, NYC, VisArts Rockville, Maryland, Carination Contemporary, Portland, Oregon, SIM gallery Reykjavik Iceland, Dimensions Variable, Miami, FL, Torrance Art Museum, Torrance, CA, Winslow Garage, Los Angeles, CA, Museum of Contemporary Art, North Miami, The Moore Space, Miami, Fredric Snitzer, Miami, The Ringling Museum of Art, Sarasota, The Tel Aviv Artists' Studios, Israel, The Bass Museum, Miami, Cultural Center, Sao Paulo Brazil. Her work has been featured in Locust Projects: The 20th Anniversary Retrospective, Al-Tiba9 Magazine, Murze Magazine, Solo Magazine, Art Papers, The Miami Herald, and The New Times.

**ART HAPPENS HERE.**



**Antonia Wright**

*And so with ends comes beginnings, 2021*

Digital C-print

18 x 30 inches

Edition of 20 | 2AP

\$850 unframed; \$1050 framed

**ABOUT THE EDITION**

This edition was produced for Locust Projects for *And so with ends comes beginnings*, a video that was presented at UNTITLED ART FAIR in 2021 viewable on a floating video screen at Lummus Park Beach.

Shot when the artist was 9 months pregnant, the video is a metaphor for the dualities of ecstasy and anxiety of living in a paradise for ground-zero sea-level rise. First, one sees a pregnant body floating above the surface as it slowly sinks below the water level. Then tower cranes emerge in the frame.

**ART HAPPENS HERE.**

These ubiquitous instruments on the South Florida urban landscape are the first objects erected on any construction site. Without a proper sustainability plan the city is being hastily developed, yet the stomach is a buoyant shelter; its round, soft shape suggests a place of safety in contrast to the rigidity of the machinery.

Bringing everything back to the body, the layered audio includes Wright's breath, an experimental jazz composition by Jason Ajemian, and sounds from labor, which are used to create an intimate, life-affirming soundscape juxtaposed with angst. The sound dimension underscores the resilience of living as the breathing continues, almost as if it is possible underwater. The video's silver and gold color palette ironically mimics the opulent surfaces of these newly built luxury condos. The global unconstrained urban development devoid of proper ecological sense of caution leads to this visual metaphor of simultaneous creation and destruction— it is an emblem of fecundity in times of erasure of the natural order.

### **ABOUT THE ARTIST**

Antonia Wright is a Cuban-American artist born in Miami, Florida. Wright received her MFA in Poetry from The New School in New York City in 2005 as well as at the International Center of Photography for photo and video in 2008. She has exhibited in the U.S. and abroad and has been awarded artist's residencies both nationally and internationally. Exhibitions include shows at The Hirshhorn Museum and Sculpture Garden (Washington, D.C.), The Perez Art Museum (Miami), Pioneer Works (New York), The Faena Arts Center (Buenos Aires, Argentina), The Margulies Collection at the Warehouse, Vizcaya Museum and Gardens, Spinello Projects (Miami, FL), Luis de Jesus Gallery (Los Angeles, CA), San Francisco Arts Commission Galleries (SF, CA), Aeroplastics (Brussels, Belgium), The National Gallery of Art (Nassau, Bahamas), and Ping Pong (Basel, Switzerland). In April 2012, she became and founded the first artist-in-residence at the Lotus House Shelter for women and children in Overtown, Miami. She was named a CINTAS Foundation Fellowship finalist for 2019 in Visual art. She is represented by Spinello Projects in Miami and affiliated with Luis De Jesus Gallery Los Angeles. Wright's work has been presented in publications including The New York Times, Artforum's Critics' Picks, Art In America, Hyperallergic, i-D, New York Magazine, Daily News, Miami Herald, El Nuevo Herald, and The Art Newspaper. Wright had a solo show at Locust Projects titled *Under the water was sand, then rocks, miles of rocks, then fire* in 2016.

**ART HAPPENS HERE.**



**Shikeith**

*Flutter & Blues, No. 1, 2019*

Archival pigment print

Image size 22 x 13 inches, print size 23 x 14 inches, edition of 4 + 2AP

\$1,000 framed

**ABOUT THE EDITION**

Limited edition produced in 2019 conjunction with Locust Projects' exhibition by artist and filmmaker Shikeith titled *The Language Must Not Sweat*. *The Language Must Not Sweat* was a five-channel video installation titled after an expression Toni Morrison used in a 1981 interview, mines what puddles at the core of the public and subconscious lives of black men. This immersive-installation ponders the symbolic moisture of blackness at the intersections of queerness and masculinity.

**ART HAPPENS HERE.**





Shikeith, *The Language Must Not Sweat*, 2019, installation view at Locust Projects

### **ABOUT THE ARTIST**

Shikeith was born in 1989 in Philadelphia, PA, and currently lives and works in Pittsburgh, PA. He received his MFA in Sculpture from The Yale School of Art, after earning his BA in Integrative Arts from The Pennsylvania State University. His work investigates the experiences of black men within and around concepts of psychic space. His work has recently been featured in institutional solo exhibitions, including the Alexander Brest Museum & Gallery, Jacksonville University, Jacksonville, FL; Locust Projects, Miami, FL; Atlanta Contemporary, Atlanta, GA; and The Mattress Factory Museum of Contemporary Art, Pittsburgh, PA. In 2019, Shikeith received a Painters & Sculptors Grant from The Joan Mitchell Foundation. This year he was awarded the 2020 Art Matters Foundation Grant and was selected for the 2020 – 2021 Leslie Lohman Museum Artist Fellowship.

**ART HAPPENS HERE.**



**We Are Nice'n Easy**

*Comfort Zone, 2022*

4 custom benches; 5 monitors featuring; 7 NFTs on a loop; 10 custom pool float soft sculptures; 2 shag rugs

Dimensions variable

\$14,500 for full installation

**INDIVIDUAL NFTS AND SOFT SCULPTURES ALSO SOLD SEPARATELY**

**ART HAPPENS HERE.**

**\*\*A soft sculpture accompanies each purchase of NFT**



**Handle with Care (variety)**  
**28sec**  
**4 available**  
**0.7 ETH / approx \$2,100**



**Handle with Care (beach ball)**  
**60min**  
**1 of 1**  
**0.5 ETH / approx \$1,500**



**Handle with Care (yellow noodle)**  
**37sec**  
**1 of 1**  
**0.5 ETH / approx \$1,500**

**ART HAPPENS HERE.**

# locustprojects

## editions



**Handle with Care (green noodle)**  
**70sec**  
**1 of 1**  
**0.5 ETH / approx \$1,500**



**Handle with Care (orange lounger)**  
**33sec**  
**1 of 1**  
**0.5 ETH / approx \$1,500**



**Handle with Care (green lounger)**  
**65sec**  
**1 of 1**  
**0.5 ETH / approx \$1,500**



**Handle with Care (pink innertube)**  
**38sec**  
**1 of 1**  
**0.5 ETH / approx \$1,500**

**ART HAPPENS HERE.**

### ABOUT THE EDITION

*Comfort Zone* is an interactive, physical lounge space performing as a simulacrum of a swimming pool. The installation hosts a collection of pool float soft sculptures and their corresponding NFTs, collectively titled *Handle with Care*. The soft sculptures function as a physical artifact, while the NFTs function not only as a digital artwork featuring the sculpture, but also as a certificate of authenticity by being registered on the blockchain. Building off of the idea of the swimming pool as a placeholder for the self or persona, the pool float sculptures serve as metaphors for ideas, beliefs and affirmations adopted by the individual in the construction of their identity. While "real" pool floats, filled with air, may allude to the fragility or emptiness of said beliefs, the imitation pool float soft sculptures allow these platitudes to appear more concrete, easier to grasp and provide comfort. In this way, they are more "real" than their inflatable counterparts. The video works feature these soft sculptures played on a loop on multiple screens embedded in the installation. The repetitious aspect of these works present a simulation of the process of thinking through, feeling out, or mulling over one's ideas and beliefs in an attempt to fully understand and reaffirm them.

### ABOUT THE ARTISTS

*We Are Nice'n Easy* is a collaborative endeavor by artists Allison Matherly (b.1990 Georgia USA) and Jeffrey Noble (b.1987 Florida USA). Matherly received her BFA in installation and sculpture from the School of the Museum of Fine Arts Boston in 2012. Noble received his BFA from New World School of the Arts in Miami FL in 2013. The now husband and wife duo met in Miami FL while working at the Institute of Contemporary Art Miami and began collaborating under the name, *We Are Nice'n Easy*. *We Are Nice'n Easy* focuses on creating immersive mixed media installations and developing a visually cohesive subtropical vernacular with their material choices and use of repeated motifs. Often referencing themes of self-help, recovery and interpersonal dependency, their fabricated environments utilize romantic tropes to enhance the collective truisms between participants and create a platform for intimate exchange.

*We Are Nice'n Easy* maintains a studio in Miami and has exhibited works at Locust Projects, Spinello Projects, Art and Cultural Center of Hollywood, Young at Art Museum and The Bass Museum. They have completed several public art projects throughout South Florida commissioned by the Museum of Contemporary Art North Miami, Miami-Dade Art in Public Places, Miami Beach Art in Public Places, Broward Public Art & Design, Downtown Hollywood Mural Project among other private commissions. Their mural *Off the Deep End* won the Miami New Times "Best Mural" of 2017, they were winners of a South Florida Cultural Consortium Grant in 2018 and in 2019 they were awarded a fellowship as Artists in Residence in Everglades.

**ART HAPPENS HERE.**



**Rafael Domenech & Ernesto Oroza**

various lamps

commercial vinyl, plastic tarp, led bulbs, stainless steel rods, electrical wire, and socket  
variable dimensions and colors

\$5400 - discounted to \$4,000 each for Pop-Up Art Sale Benefitting LAB

**ABOUT THE EDITION**

These works were originally created for the 2021 exhibition, *Hialeah Eléctrica–Metavector*, at The Bass, Miami Beach for the artists' first joint museum exhibition. For the show they constructed a site-specific installation that was both architectural and sculptural and functioned on three different levels: as an artistic project, an index and an archive.

They used Computer Numerical Control (CNC) technology, the artists reworked quotidian elements like vinyl and drywall (often found or repurposed), along with photos, newspaper, and typographical ephemera from their archive as the material vocabulary that constructed their visual investigations.

**ART HAPPENS HERE.**

They merged their shared interests and explorations into architecture, urban planning, modes of material production and adaptive construction, as well as mutual histories as Cuban émigrés to Miami, Domenech and Oroza fused references to the South Florida city of Hialeah and Japanese architect Arata Isozaki (the architect behind the museum's 2001 expansion project and 2017 transformation) as case-studies, sources for production and conceptual materials for the objects and structures in their exhibition.

### **ABOUT THE ARTISTS**

Rafael Domenech was born in Havana, Cuba in 1989. He received a BA with a specialization in sculpture from the Academia Nacional de Bellas Artes San Alejandro, Havana Cuba and recently graduated from New World School of the Arts. Domenech's work consists of sculptures, paintings, and drawings, and his solo exhibitions include Artxpace projects in Palm Beach (2011); Armory Art Center; West Palm Beach (2010); Galeria Casa-Museo Oswaldo Guayasamin, Havana, Cuba (2009). His work has also been included in a number of group shows at the Contemporary Art Center Wilfredo Lam, Havana City, Cuba (2011); Rabbit Gallery, Fort Lauderdale (2011); Palm Beach International Art Fair, West Palm Beach (2011).

Ernesto Oroza's practice channels the tradition of Radical Architecture into his own analytical employment of contemporary object typologies and productive forces. In lieu of functioning within the realm of manufacturing, he produces and distributes speculative models and research through various publication methods, exhibitions, collaborative practices, documentaries, and unorthodox forays into more conventional modes of architecture, interior and object design. Oroza's work has been presented at the Groninger Museum, The Netherlands; LABoral Centro de Arte y Creación Industrial, Spain; Museum of Modern Art, New York; Montreal Museum of Fine Arts; Museo Rufino Tamayo, Mexico City; Institut de Cultura La Virreina, Barcelona. He has participated twice in the Saint-Etienne International Design Biennial, Saint-Etienne, France. Oroza has been awarded fellowships by Guggenheim Foundation, HARPO Foundation, among others.

**ART HAPPENS HERE.**



**Rafael Domenech and Ernesto Oroza**

Lamp 2 , 2021

Commercial vinyl, plastic tarp, led bulbs, stainless steel rods, electrical wire, and socket  
variable dimensions & colors

\$5400 - discounted to \$4,000 each for Pop-Up Art Sale Benefitting LAB

**ART HAPPENS HERE.**





**Rafael Domenech and Ernesto Oroza**

Lamp 6, 2021

Commercial vinyl, plastic tarp, led bulbs, stainless steel rods, electrical wire, and socket  
variable dimensions & colors

\$5400 - discounted to \$4,000 each for Pop-Up Art Sale Benefitting LAB

**ART HAPPENS HERE.**





**Rafael Domenech and Ernesto Oroza**

Lamp 10, 2021

Commercial vinyl, plastic tarp, led bulbs, stainless steel rods, electrical wire, and socket  
variable dimensions & colors

\$5400 - discounted to \$4,000 each for Pop-Up Art Sale Benefitting LAB

**ART HAPPENS HERE.**



**Rafael Domenech and Ernesto Oroza**

Lamp 17, 2021

Commercial vinyl, plastic tarp, led bulbs, stainless steel rods, electrical wire, and socket  
variable dimensions & colors

\$5400 - discounted to \$4,000 each for Pop-Up Art Sale Benefitting LAB

**ART HAPPENS HERE.**



**Rafael Domenech and Ernesto Oroza**

Lamp 18, 2021

Commercial vinyl, plastic tarp, led bulbs, stainless steel rods, electrical wire, and socket  
variable dimensions & colors

\$5400 - discounted to \$4,000 each for Pop-Up Art Sale Benefitting LAB

**ART HAPPENS HERE.**



**Rafael Domenech and Ernesto Oroza**

Lamp 19, 2021

Commercial vinyl, plastic tarp, led bulbs, stainless steel rods, electrical wire, and socket  
variable dimensions & colors

\$5400 - discounted to \$4,000 each for Pop-Up Art Sale Benefitting LAB

**ART HAPPENS HERE.**



**Rafael Domenech and Ernesto Oroza**

Lamp 20, 2021

Commercial vinyl, plastic tarp, led bulbs, stainless steel rods, electrical wire, and socket  
variable dimensions & colors

\$5400 - discounted to \$4,000 each for Pop-Up Art Sale Benefitting LAB

**ART HAPPENS HERE.**



**Rafael Domenech and Ernesto Oroza**

Lamp 21, 2021

Commercial vinyl, plastic tarp, led bulbs, stainless steel rods, electrical wire, and socket  
variable dimensions & colors

\$5400 - discounted to \$4,000 each for Pop-Up Art Sale Benefitting LAB

**ART HAPPENS HERE.**





**Rafael Domenech and Ernesto Oroza**

Lamp 25, 2021

Commercial vinyl, plastic tarp, led bulbs, stainless steel rods, electrical wire, and socket

Approximately 24 x 14 inches; variable dimensions & colors

\$5400 - discounted to \$4,000 each for Pop-Up Art Sale Benefitting LAB

**ART HAPPENS HERE.**



**Juana Valdes**

*Adrift*, 2020

Kodak Silver Halide Photographic Metallic Paper

14.75 x 28 inches (image); 17 x 30 inches (paper)

Edition 25 + 2 AP, signed and numbered

\$750 unframed; \$950 framed

**ABOUT THE EDITION**

*Adrift* considers the similarities in how the past and the current global refugee crisis are documented and disseminated in mass media and how women and children disproportionately are impacted by loss of life and trauma." - Juana Valdes.

*Adrift* was produced exclusively for Locust Projects in conjunction with LatinX multidisciplinary artist Juana Valdes's 2020 exhibition *Rest Ashore*. The large-scale installation reexamines the Cuban migration experience over the past sixty years and how it relates to the current global refugee crisis. The work explores how the refugee crisis has been documented and disseminated in mass media using historical footage and imagery of objects lost at sea, descending into the ocean and washing ashore, referencing loss, sacrifice, and the loss of human lives.

**ART HAPPENS HERE.**

## **ABOUT THE ARTIST**

Juana Valdes uses printmaking, photography, sculpture, ceramics, and site-specific installations, to explore issues of race, transnationalism, gender, labor, and class. Functioning as an archive, Valdes's work analyzes and decodes experiences of migration as a person of Afro Caribbean heritage. Born in Pinar del Rio, Cuba, Valdes came to the United States in 1971. She received her BFA in Sculpture from the Parsons School of Design (1991), her MFA in Fine Arts from the School of Visual Arts (1993) and attended the Skowhegan School of Painting & Sculpture (1995). She is currently an Associate Professor in the Art Department at the University of Massachusetts, Amherst, and is represented in Miami by Spinello Projects. Recent exhibitions include: Terrestrial Bodies, Cuban Legacy Gallery, Miami Dade College Special Collections, Freedom Tower (2019-2020); An Inherent View of the World, Mindy Solomon Gallery, Miami (2017); From Island to Ocean: Caribbean and Pacific Dialogues, Center for Cultural Analysis, Rutgers University, NJ (2015), Queer + Peculiar Craft, showcasing recent work by an international group of artists, designers and makers working with ceramics and textiles, The Clemente Abrazo Interno Gallery, NYC (2019-2020); GROUNDED, Spinello Projects, Miami (2019); RAW: Craft, Commodity, and Capitalism, Craft Contemporary, LA (2019); Building a Feminist Archive: Cuban Women Photographers in the US, Pompano Beach Cultural Art Center, FL (2019); Round 49: Penumbra: Sacred Geometries at Project Row Houses, Houston (2019); Relational Undercurrents: Contemporary Art of the Caribbean Archipelago, Museum of Latin American Art, presented as part of Pacific Standard Time: LA/LA, Long Beach, CA (2017) traveled to: Wallach Gallery at the Lenfest Center for the Arts, Columbia University and Sugar Hill Children's Museum of Art & Storytelling, NYC; and the Delaware Art Museum (2018). Her exhibition An Inherent View of the World was acquired in full by the Pérez Art Museum, Miami and will be featured in the upcoming exhibition, Polyphonic: Celebrating PAMM's Fund for African American Art from February 7 – August 9, 2020.

**ART HAPPENS HERE.**



**Virginia Poundstone**

*Rainbow Rose, 2013*

Perforated vinyl, metal, glass

10 x 8 x 1.5 inches

36 unique versions, unsigned

\$550 (comes with wall bracket)

**ABOUT THE EDITION**

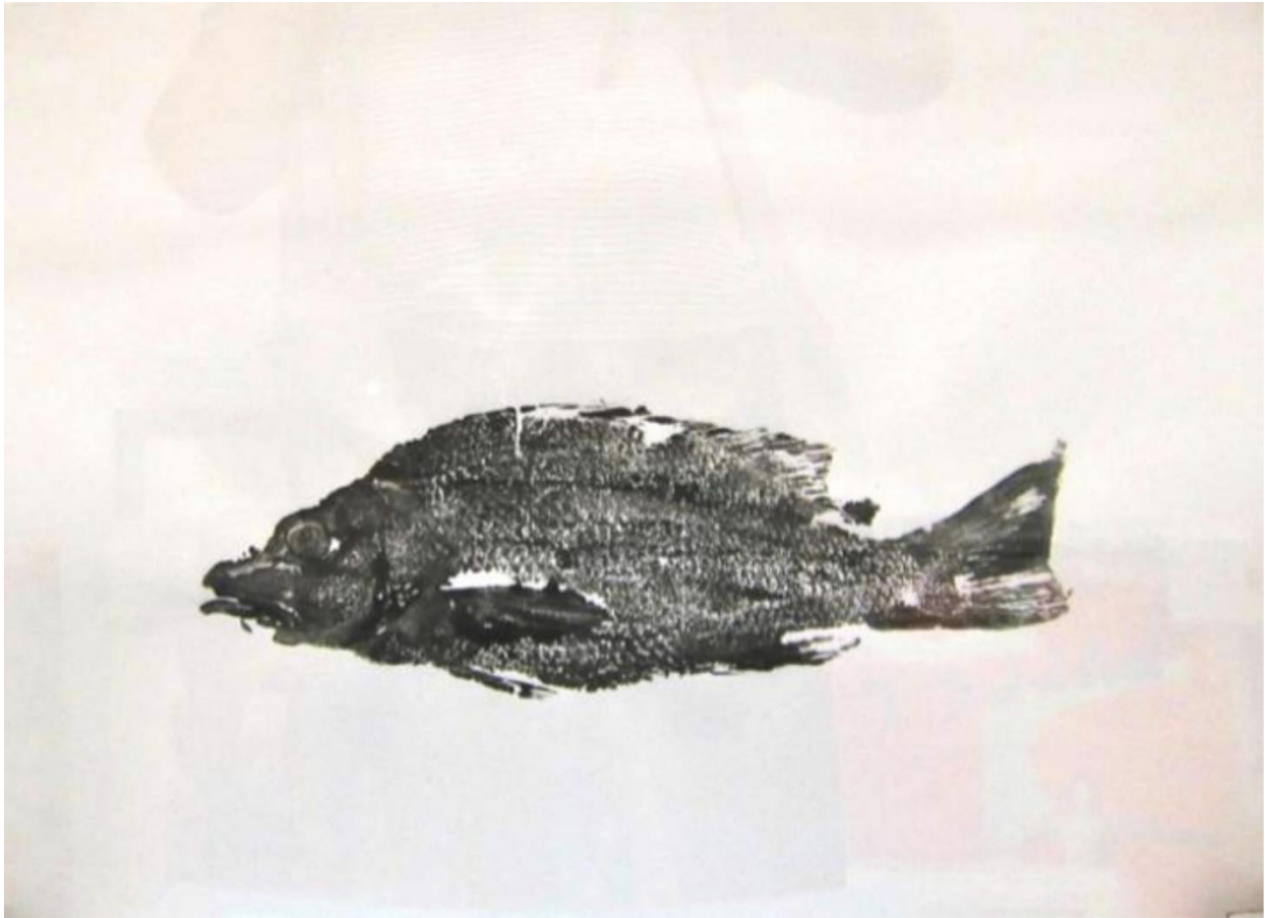
*Rainbow Rose, 2013*, explores many of the same themes as Poundstone's exhibition *BOG-MIA* at Locust Projects in 2014. New York-based sculptor Virginia Poundstone is best known for her exquisitely crafted sculptures that examine the art historical, scientific and economic significance of flowers. Works in the exhibition took their material and formal cues from the logistical machinations of the cut flower industry in Colombia. Miami is the main point of entry for the products of this industry: retail bouquets containing carnations, roses and baby's breath, which enter Poundstone's practice as artifacts of a vast industrial system producing the aesthetics of popular emotion.

**ART HAPPENS HERE.**

**ABOUT THE ARTIST**

Virginia Poundstone (b. 1977, Kentucky) has exhibited at numerous galleries and institutions, including KANSAS Gallery, New York; Cleopatra's, New York; Tanya Bonakdar Gallery, New York; Rachel Uffner Gallery, New York; Sculpture Center, New York; and Night Gallery, Los Angeles. In 2013, she was awarded The Howard Foundation Fellowship, the Agnes Varis Fellowship at Urban Glass and was an Artist-in-Residence at Pioneer Works in Brooklyn. Poundstone received a BA/BFA in Writing and Fine Arts from Eugene Lang College and Parsons School of Design at The New School for Social Research, and an MFA in Visual Arts from Columbia University. She lives and works in New York and teaches at Parsons The New School of Design and the Maryland Institute College of the Arts (MICA) in Baltimore.

**ART HAPPENS HERE.**



**Jason Hedges**

*Biscayne Bay Mangrove Snapper, 2012*

Ink on Rice Paper

20 x 24 inches unframed

\$750 unframed; \$950 framed

**ABOUT THE EDITION**

Caught from Biscayne Bay, Jason Hedges created a series of prints on rice paper from local fish. Jason Hedges is a Miami based artist whose practice uses food, drink, and humanities relationships. The work draws from the inherent beauty as well as the cultural significance that develops. The work is often interactive or a by-product of an action.

**ART HAPPENS HERE.**

**ABOUT THE ARTIST**

Jason Hedges is a Miami based artist whose practice uses food, drink, and humanities relationships. The work draws from the inherent beauty as well as the cultural significance that develops. The work is often interactive or a by-product of an action. Selected Solo and collective projects include Guccivuitton, ICA, Miami, FL; Alternative Contemporaneity: TAZ, Museum of Contemporary Art, North Miami, FL; Biscayne Bay, Temporary and Contemporary, Bass Museum of Art, Miami Beach, FL. Jason's works have been featured in numerous periodicals and art journals and can be found in many public and private collections.

**ART HAPPENS HERE.**



**Drew Heitzler**

*Untitled (Scarface X)*, 2010

Inkjet on watercolor paper

10 x 8 inches, unframed

13 1/2 x 11 1/2 inches, framed

Edition of 10, unsigned

\$150 unframed; \$200 framed

**ABOUT THE EDITION**

*Untitled* was produced in conjunction with Los Angeles-based artist and filmmaker Drew Heitzler. Heitzler's 2010 installation focused on a two-channel video projection that explores the 1932 film *Scarface*.

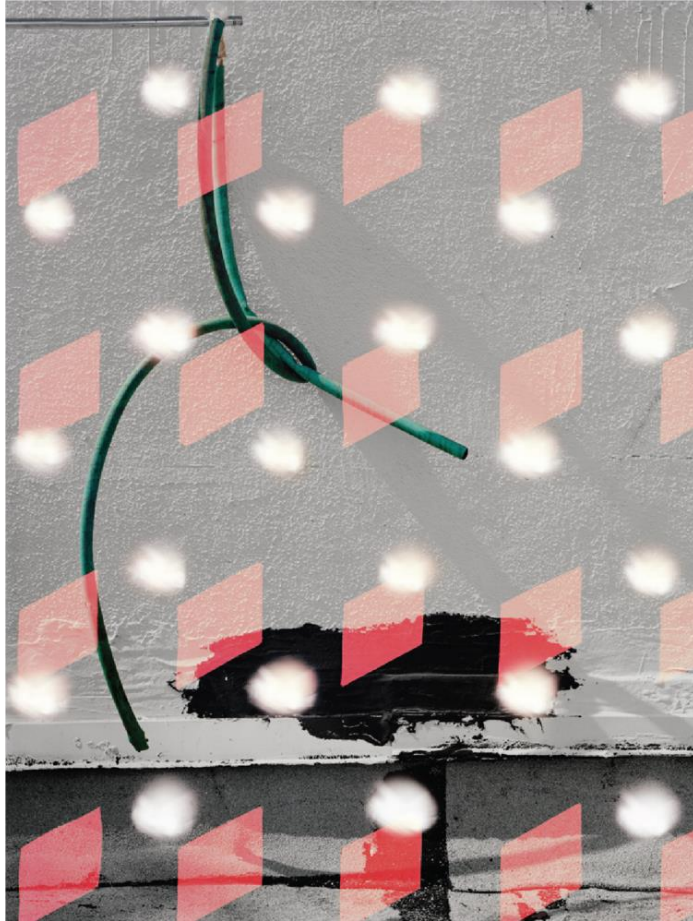
**ART HAPPENS HERE.**



**ABOUT THE ARTIST**

Drew Heitzler (b. 1972 in Charleston, South Carolina) lives and works in Los Angeles, California. Heitzler received his MFA from Hunter College in 2000. His films and film based projects have been screened and exhibited internationally at galleries and institutions including Renwick Gallery, The Project, Orchard Gallery, The Swiss Institute, Sculpture Center, Anthology Film Archives, and PS1 Contemporary Art Center in New York, Blum and Poe, Redling Fine Art, China Art Objects, TRUDI, and LA><ART, in Los Angeles, The Suburban, in Chicago, Zacheta National Gallery of Art, in Warsaw, Poland, Kunstmuseum St. Gallen, in St. Gallen, Switzerland, and Magasin Centre National d'Art Contemporain, in Grenoble, France. Drew's collaborative film with Amy Granat, T.S.O.Y.W., was included in the 2008 Whitney Biennial.

**ART HAPPENS HERE.**



**Hannah Whitaker**

*Limonene 1*, 2013

Photograph printed by hand

11 x 14 inches, unframed

19 x 16 3/4 inches, framed

Edition of 25, unsigned

\$250 unframed; \$350 framed

**ABOUT THE EDITION**

Created on occasion of Whitaker's Locust Projects exhibition of the same name and year, *Limonene 1* is a print of one of the images utilized in the installation. The exhibition consisted of site-specific photographs printed on vinyl and adhered directly to the gallery walls. Using litter scavenged from Miami streets, Whitaker composed impromptu

**ART HAPPENS HERE.**

assemblages, all photographed in one week-long trip in February of 2013. She then re-exposed the film using light leaks—where light makes direct contact with the film—and other experimental in-camera techniques. Whitaker, who frequently makes photographs using unpredictable methods and unwieldy materials, continues to embrace chance in *Limonene*. Unlike past bodies of work however, the new photographs revolve around the material specificity of one particular place—Miami.

### **ABOUT THE ARTIST**

Hannah Whitaker, b. 1980 in Washington D.C. received a BA from Yale University in 2002 and a MFA from the International Center of Photography/Bard College, New York, NY Recent exhibitions include a solo show at Thierry Goldberg in New York and group shows at Galerie Christophe Gaillard in Paris, Higher Pictures in New York, and Rencontres d'Arles in France, where she was nominated for the Discovery Prize. She recently co-edited issue 45 of *Blind Spot* magazine and co-curated its accompanying exhibition, *The Crystal Chain*, at Invisible Exports in New York. She is also a contributing editor for *Triple Canopy*.

Hannah Whitaker's color photographs vary in subject matter, from female nudes to landscapes, to lunar eclipses, to close-ups of natural materials that emphasize texture over content, like marble in an ancient Greek quarry and lava from a Hawaiian volcano. The latter, depicted in *Lava* (2012), draws viewers in with its beautiful, glistening black surface that recalls the iridescence of black oil paint. Affirming critics' description of her work as painterly, Whitaker admits her practice has "an obvious connection to painting...with all its drips and paint-like materials." She produces some photographs in a straightforward manner, while others, such as *Napoleon's Tomb* (2012), involve controlled experimentation wherein she re-exposes her film using a hand-made film slide with holes in it to obscure parts of the image with light leaks.

**ART HAPPENS HERE.**