



**PRIZE CATALOGUE**



Thank you for supporting our Spring/Summer Fundraiser this year with a fabulously fun night of BINGO in our new home. Since our first BE COOL party in 2002 to raise funds for air-conditioning in our original Wynwood warehouse, Locust Projects' unique annual fundraisers have been fun, but also provided essential support sustaining our programs and have long been known for connecting artists and their work with collectors and new audiences.

**We are immensely grateful to the artists who have generously donated to our fundraisers over the years**, they have directly supported our artist-centric mission to provide artists at all career stages with opportunities to create ambitious and experimental new work and access to resources to empower their careers. We are humbled by their support of Locust Projects' role in Miami's arts eco-system and the vital need for giving artists the space, time and resources to create and present ambitious, experimental new work in the context of what has evolved into a nationally-recognized alternative art space. We launched the first BINGO BASH in October 2020 as an online alternative to our past Smash & Grab fundraiser inspired by a generous gift of works of art from the collection of Martin Z. Marguiles who similarly supported a number of nonprofits in Miami and beyond during the pandemic.

**We are returning to the BINGO BASH format this year as our first in-person spring fundraiser since 2019 with help from the INNOVATORS**, Locust Projects' newest network connecting over a passion for the latest in art and ideas. Tonight you will have chances to win wonderful works of art during rounds of BINGO led by guest MCs/Callers and DJs ADORA and Teddy Behr, as well as raffle and trivia prizes. BINGO BASH is also a disco-era themed BASH with good food, drinks and disco beats and hopefully, your boogie nights best attire.

**LUCKY YOU .... every BINGO BASH ticket holder is ALREADY A WINNER!!** - you will receive a beautiful edition by Miami-based artist **Cristina Lei Rodriguez** related to her 2021 commissioned project at Locust Projects.

Warmest thanks to the generosity of past exhibiting artists **Leo Castañeda, Jen Clay, Rafael Domenech, Adler Guerrier, Pepe Mar, and Christina Pettersson** for donating wonderful works of art to play for. We also have Locust Projects editions and surprise donations from private collectors, local and international art experiences -approximately 30 "prizes." All of you have come together for a night of fun and the chance to go home with a work of art (maybe more) by one of the incredible artists we are lucky to have in our community. Know that each of the works strongly relates to Miami's contemporary culture and Locust's history--we can't wait to introduce them to you.

By introducing works of art to existing and new collectors and offering art-centric experiences as part of our BINGO BASH we hope to sustain the informal and fun environment of past fundraisers past to promote learning about new artists, as well as aspects of collecting and its integration to daily life. For each winner, this is just the beginning of a new conversation to be explored, whether with an artist's practice or a new experience that expands one's knowledge of the inner workings of the art world.

**Thank you all again for participating and being part of the Locust Projects family of supporters who help to MAKE ART HAPPEN.** Bingo Bash supports Locust Projects as an incubator of new art and ideas, artists with opportunities to dream big and experiment as they realize ambitious new work, providing free access to exhibitions and programming, including Locust Art Builders, summer art intensives for teens, LegalARTLink, our pro bono legal services for artists, WaveMaker incubator grants to local artists, and our robust calendar of conversations on contemporary art and curatorial practice.

We are so grateful for you and wish you luck tonight!

Warmest,

Lorie Mertes | Executive Director

## Bingo Bash Rules and Prize Terms:

- If someone has Bingo they must be the FIRST to SAY Bingo to be eligible for a Bingo win. Each Bingo claim will be verified.
- All Bingo Bash ticket holders are entered into the main Raffle. Winners' names will be pulled at random. Only ONE Trivia prize win per person
- Artworks are as-is condition without warranty express or implied.
- Titles will pass to prize winners.
- Free local art prize delivery within Miami-Dade is available by request; out-of-town art work shipping costs are the responsibility of the prize winner.



The background is a solid pink color. It features a decorative border of white, four-pointed stars arranged in a circular pattern. There are also several faint, concentric white circles centered on the page, creating a subtle radial pattern.

# **EXPERIENCE PRIZES**



**Untitled Art Fair VIP tour  
with Artistic Director Omar López-Chahoud**

Untitled Art Fair 2023 will take place from Dec. 6 - 10, 2023. This prize will grant you VIP access and a private tour with artistic Director Omar López-Chahoud.

**ABOUT Omar López-Chahoud**

Omar López-Chahoud is the Artistic Director and Curator of UNTITLED, and as an independent curator, he has curated and co-curated numerous exhibitions in the United States and internationally. Most recently, he curated the Nicaraguan Biennial in March 2014. López-Chahoud has participated in curatorial panel discussions at Artists' Space, Art in General, MoMA PS1, and the Whitney Museum of American Art in New York City. López-Chahoud earned MFAs from Yale University School of Art, and the Royal Academy of Art in London.



## **ArtCare Conservation Private Visit**

Enjoy a private visit followed by cocktails for four at the ArtCare Conservation collector's lounge. Hosted by world-renowned experts in painting conservation. Ask all you've always wanted to know about your collection to professionals taking care of billion-dollar private and public collections. From Basquiat to Boticelli, this conservation studio based in Miami, New York, and Los Angeles works with museums like The Met, The Guggenheim, Moma, and The Whitney. An opportunity of a lifetime!



**SWAB Barcelona Collector's VIP + 2 hotel nights**

In

the mood for some International Art Activities? Our friends from SWAB Barcelona are celebrating the 16th edition of the fair, October 5 - 8, 2023 and want to welcome you +1 with two nights at the Seventy Hotel. Enjoy the fair special VIP tours, visit museums and artist studios, and relax at the Seventy Hotel 100% organic and vegan Spa! (airfare not included).



## **Soho Beach House Day Pass for 2**

Enjoy a relaxing day by the pool or dive in the ocean at Miami's exclusive members-only beach club SOHO BEACH HOUSE. This prize grants you access + 1 for a whole day! SOHO BEACH HOUSE features site-specific art collections curated by its in-house team of experts.



The background is a solid pink color. It features several concentric white circles. Scattered around these circles are white, four-pointed starburst shapes. The text is centered in the middle of the page.

# **FINE ART PRIZES**



**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.



*“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).



**Leo Castañeda**

*Combined Render*, 2018/2019

Acrylic ink and inkjet on paper

9 x 12 inches

Signed

**ABOUT THE ARTIST**

Leo Castañeda (b. Cali, Colombia 1988) is an artist and game designer living in Miami, FL. Melding gaming, painting, virtual reality, drawing, and sculptural furniture, Castañeda's work renders surreal posthuman anatomies and social structures. For over ten years Castañeda has been developing the Levels & Bosses series using Unreal Engine to create transmedia worlds that dissolve the boundary between analog and digital. Today, Levels & Bosses culminates in an episodic video game and installation series that investigate interaction design in gaming.

Castañeda received his BFA from Cooper Union in 2010 and MFA from Hunter College in 2014. Residencies include SOMA Mexico City; "Of Games III" at Khoj International Artists Association in New Delhi India (2015); Bronx Museum AIM Program (2017), and Oolite Arts Studio Residency (2018–2019).

To-date Castañeda's work has been featured across Killscreen, Rhizome, El Nuevo Herald, El Pais, and Vice. Exhibitions and screenings span Hek Basel (2021), Museo la Tertulia (2020), Bronx Museum of the Arts (2017), Bass Museum (2020), Espacio Art Nexus (2017), Frost Art Museum (2012), Wolfsonian Museum (2019), Children's Museum of Manhattan (2019), IndieGrits Festival (2017), and more. He is a recipient of South Florida Cultural Consortium Visual/Media Artists Fellowship, Locust Projects Wavemaker Grant, and the Oolite Arts Ellies Creator Award. Castañeda is currently a professor of 3-D animation at Florida International University and New World School of the Arts in Miami, FL.



**Jen Clay**

*Yellow Room*, 2019

Hand tufted rug, wall hanging, yarn and felt

45.5 x 52 inches

Made for Welcome to You and Me, hung at art museum installation

**ABOUT THE EDITION**

*Yellow Room* was inspired by fictional stories that describe the lure of madness with a connection to the color yellow, such as *The Yellow Wallpaper* by Charlotte Perkins Gilman 1892, and *The King in Yellow*, 1895, by Robert Chambers.

## **ABOUTTHEARTIST**

Jen Clay is a multimedia artist based in South Florida, She creates textiles and animations for performance and video works and installations. She received her Masters in Fine Arts in sculpture from the University of Florida while also studying costume design and behavior analysis.

Clay researches encounters with the unknown which includes horror and science fiction movies and television shows, H.P. Lovecraft stories of cosmic madness, and actual accounts of hallucinations and supernatural sightings. This research informs her work from the performative sculptures and scene choices in video works to narrators speaking directly to the viewer. Clay's practice includes claymation and stop motion animation and sewing wearable works to best depict otherness, the Other, the uncanny and the inhuman. A sense of childhood friendliness is seen in all of her work such as claymation with bright colors or the softness of sewn wearable works. This friendliness is meant to create an atmosphere of safety that is subverted through fast transitions to visceral hidden insides of the characters, the narrator's use of double entendre, and during performance when the character gets dangerously obsessed with the audience.

Previously she was included in the Off Site Performance Series program of the Girls' Club Collection to create a site specific performance. She has shown at the SuperFine Fair during Miami Basel with a micro theatre immersive installation that debuted Episode a 20 min short video work. Clay was voted " Best Emerging Artist" for 2016 by the New Times of Broward and Palm Beach. In 2015 her short film, Schools, was accepted into Visionaria in Milan, Italy. In 2018 Clay had a Solo exhibit at Practice gallery in Philadelphia and a installation and interactive room at the Art and Culture Center of Hollywood.



**Rafael Domenech**

*assembling beneath a desire for sabotage*, 2023

Laser cut inject on arches paper

30 x 22 inches

Edition of 150 , each work is unique

Commissioned by Locust Projects

**ABOUTTHEEDITION**

Rafael Domenech designed this unique print edition as a gift to all attendees to Locust Project's 25th Anniversary Benefit Dinner on February 25th, 2023. The dinner took place within Domenech's exhibition, *assembling beneath a desire for sabotage*, a massive architectural environment that serves as the inaugural exhibition in Locust Projects' new space in Little River.

The print, which bears the same title as the exhibition, was produced from six different prints made from photographs from the artist's Miami archive, which have been digitally distorted. The artist laser-cut incisions into each of the prints, removed, swapped, and re-assembled the cuts into different prints. This process creates multiple unique editions out of the different combinations of the incisions.

Produced exclusively for Locust Projects.



**ABOUTTHEARTIST**

Rafael Domenech (b. 1989, Havana; lives between New York, NY and Miami, FL) is an interdisciplinary artist and educator exploring notions of architecture and urban design, public gathering spaces, and publishing methodologies.

He refers to his works as "publications," and they take the form of pavilions, installations, and public programs, as well as experimental publications.

Domenech's spatial interventions intersect publishing methodologies such as cutting, redacting, revising, and circulation as research tactics to amplify his interest in the exhibition model as an active machine for production rather than a repository space.

Recent exhibitions include: the 58th Carnegie International, Carnegie Museum of Art, Pittsburgh; The Institute for Contemporary Art at Virginia Commonwealth University, Richmond; Passerelle centre d'art contemporain, Brest, France; Museum of Art and Design (MOAD), Miami.

His work has been exhibited at SculptureCenter, New York; Socrates Sculpture Park, Long Island City; LIST Center, MIT, Cambridge; The Bass Museum, Miami Beach; Storefront for Art and Architecture, New York; Phillip and Patricia Frost Art Museum, Miami; Bronx Museum of the Arts, among others. He holds an MFA from Columbia University. In 2015, he received his BFA from New World School of the Arts and in 2009 received a BA from the Academia Nacional de Bellas Artes "San Alejandro" in Cuba.



**Rafael Domenech & Ernesto Oroza**

various lamps

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

variable dimensions and colors

\$5400

**ABOUT THE EDITION**

These works were originally created for the 2021 exhibition, Hialeah Eléctrica–Metavector, at The Bass, Miami Beach for the artists' first jointmuseum 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.

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.



**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



**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



**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



**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



**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





**Alexis Gideon**

*Snakes*, 2016

Polimer clay, mica pigment

7x 4.25 inches

\$1250

*PRINCESS* @oneminuteworld

Limited artist run edition of 250 blue colored vinyl. 45 RPM for bumping beats.

**ABOUT THE EDITION**

@(One Minute World) is a video song cycle that features original animations and live musical performance. The music is performed live alongside the video projection.

With intentionally brief one-minute video songs, @1minworld 's primary-colored bubblegum visuals contrast the songs' content which explore the discontents of our social media age: filter bubbles, surveillance capitalism, and shortened attention spans, to name a few. Princess (Alexis Gideon and Michael O'Neill) is a queer interdisciplinary performing arts duo that uses music as the narrative basis for their conceptual, visually dynamic video operas. Their blending of genre and medium exemplifies their ethos of fluidity; once society embraces the full gradient of Identity, the richer, healthier and more beautiful the world will be. Their work often examines social and political issues, striving to understand what it means to be human in the frenetic and fragmented modern age, often through a self-reflective humorous lens. Princess has been part of art and music communities since 1999, from early DIY queer music scenes in Chicago to internationally renowned museums.

Princess has performed at 21c Museums, Andy Warhol Museum, The Bass, Bemis Center for Contemporary Arts, MCA San Diego, MIT List Visual Arts Center, MOCA Cleveland, New Museum, Wexner Center for the Arts and many other institutions.

## **ABOUT THE ARTIST**

The American artist Alexis Gideon is a visual artist, composer and performer, best known for his innovative animated live video operas and multidisciplinary techniques. Gideon, whose career began under the mentorship of musical legend Anthony Braxton, considers music the backbone and inspiration for all his work. Critic Alex Oliver writes, “It’s hard to know whether Gideon views [his pieces] as an occasion for the music, or whether the music is the midwife of the experience. Gesamtkunstwerk is achieved.”

Combining research, literature, musical composition, painting, sculpture, installation, video, and performance, Gideon's work examines the loss of the mystical in contemporary society. Alienation, subjugation and the human condition are persistent themes in the artist's work. In 2013, the New Museum of Contemporary art paired Gideon with William Kentridge in a joint exhibition that explored spiritual and political colonialism.

Gideon has performed and exhibited throughout the world, including at Moderna Museet Stockholm, New Museum of Contemporary Art, Institute of Contemporary Art Boston, Museum of Contemporary Art Chicago, Centro de Arte Contemporáneo Málaga, Yerba Buena Center for the Arts, Vdrome, Museum of Contemporary Art Cleveland, Wexner Center for the Arts, and Time Zones Festival Italia. His work is in the collection of the Spencer Museum of Art at the University of Kansas, Lawrence, the Thomas J. Watson Library at the Metropolitan Museum of Art, New York, NY, the Debra & Dennis Scholl Collection in Miami, FL, as well as a number of private collections.

Gideon's work has been funded by the Heinz Endowments, the Pittsburgh Foundation, Regional Arts and Culture Council of Oregon, Oudies (France), European Union (FEDER), the Languedoc-Roussillon Regional Council, Languedoc-Roussillon DRAC, and the Gard Council.

The work has been translated into French, Spanish, German, Italian and Chinese. It has been adopted into Oregon State University's Chinese Cultural Studies curriculum and selected by in the Borges Center (University of Pittsburgh) In the Arts collection. Gideon has been an art juror at the Cleveland Institute of Art, a guest artist at Carnegie Mellon University MFA Integrative Seminar, and lecturer at SUNY Stony Brook, Kawenga Digital Arts and Culture Center (Montpellier, France), Washington State University, University of New Mexico (Albuquerque), University of Oklahoma (Tulsa), and the Portland Art Museum.



**Kate Gilmore**

*By Any Means (aftermath)*, 2009

Archival print on Harman Gloss FD AL

24 x 28 inches, 30-½ x 35-½ 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.

**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.



**Adler Guerrier**  
*untitled*, 2023  
Unique print on paper  
7 ½ x 11 inches



**Adler Guerrier**

*untitled*, 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.

**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.



**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.



**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.



**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* 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.

## 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 Kunsthau Glarus, Switzerland; and recently Grid's World at Locust Projects, Miami FL, among many others.

Odalís 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).

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 RISMuseum, 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 Image 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.



**Pepe Mar**

Pillow

Custom printed fabric

**ABOUT THE EDITION**

Referencing his 2017 immersive solo installation *Man of the Night*, Mar has donated this unique pillow made from custom printed fabric.

## ABOUT THE ARTIST

Pepe Mar is a cognoscente of materiality at the forefront of social fluency and personal obsession. Mar excavates the ritual narratives inherent in secondhand stores, science fiction, celebrity, commercial design, and social media to create abstract and anthropomorphic barometers of contemporary culture. His rich, experiential process recalls the history of assemblage and painting. Mar heeds the call of Roland Barthes' universal signifiers and answers with icons both appropriated and original. The artist's work is committed to a personal and universal exploration of cultural alienation.

Pepe Mar was born in Mexico and lives and works in Miami, Florida. He received his BFA from California College of the Arts (CCA), San Francisco and received his MFA from Florida International University. The artist has completed residencies at the Skowhegan School of Painting and Sculpture (2011), the Bronx Museum International Residency Program (2013), and The Artist-in-Residence Program at The Banff Centre (2015), among others. Current solo exhibitions include *Rising Sun* at the Kemper Museum of Contemporary Art. Recent exhibitions include *Tesoro: Pepe Mar's Love Letter to the Frost*, at The Patricia and Phillip Frost Art Museum in Miami; and solo exhibitions include *Dragonfruit* at The Mattress Factory Museum of Contemporary Art, Pittsburgh (2019-2020) and *You Never Should Have Crossed the Rio Grande* (2021) at David Castillo Gallery. Upcoming exhibitions include a solo exhibition at the Everson Museum of Art, Syracuse. In 2019, the artist's project *Varla TV* was one of the installations presented during the inaugural year of *Meridians*, a platform for large-scale installations at Art Basel Miami Beach; the presentation was curated by Magali Arriola, Director of Museo Tamayo, Mexico City. Mar is a recipient of the Andy Warhol Foundation Wavemaker grant, the South Florida Cultural Consortium Fellowship, two Ellies awards and accompanying grants by Oolite Arts, and others. Mar's work has been included in major publications such as, *100 Sculptors of Tomorrow* (Thames & Hudson, 2019) and exhibitions such as, *Woven* at Deutsche Bank, New York and *Philodendron* at the Wolfsonian Museum, Miami Beach. The artist's work has been exhibited throughout the US and abroad and is included in major collections in the US, Europe, and Latin America including public collections such as the High Museum, Atlanta; Institute of Contemporary Art, Miami; Perez Art Museum, Miami; Museum of Latin American Art, CA; de la Cruz Collection; Everson Museum; Tampa Museum, among others. His work has appeared in *The New York Times*, *Artforum*, *ARTnews*, *Art in America*, *The Artnewspaper*, and *Artnet* among others. In 2023, the artist will have a 15-year career survey exhibition organized by the Tampa Museum of Art, curated by Dr. Joanna Robotham, Ph.D., which will feature a comprehensive overview of the artist's works and will be accompanied by a major scholarly publication.



**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.

*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.



**Christina Pettersson**

*Her Own Haunted Mansion*, 2020

Limited edition acrylic print

with floating frame 47 x 26.5 inches

Edition of 4 + 2 AP, signed and numbered

**ABOUT THE EDITION**

A remake of the artist's favorite painting at Disney's Haunted Mansion.

Photography Photography by Eli Peck.by Eli Peck.



## **ABOUT THE ARTIST**

Born in Stockholm, Sweden, Christina Pettersson has lived in Miami, FL most of her life. Thus her last two solo exhibitions, in Everglades National Park and at the historic Deering Estate on Biscayne Bay, reflect her lifelong passions in her hometown.

Recent shows include the Perez Art Museum Miami (PAMM), Museum of Contemporary Art, Miami, Girls Club, Fort Lauderdale, the Art and Culture Center of Hollywood, FL, Launch F18, New York, NY. She has exhibited at other museums, particularly in the South, such as the Birmingham Museum of Art, AL, Columbus Museum of Art, GA, Baltimore Museum of Art, MD, Wiregrass Museum of Art, AL, and the Naples Museum of Art, FL. Her work is in major collections locally, such as the PAMM, Martin Z. Margulies at the Warehouse, Deborah & Dennis Scholl, Frances Bishop Good & David Horvitz, and throughout the country.

She has received the South Florida Cultural Consortium Fellowship thrice, the largest regionally sponsored grant in the US. She received a Fulbright Grant to return to Sweden in 2000, attending the Valand School of Fine Arts in Gothenburg.

She has attended residencies at Yaddo, Ucross, Vermont Studio Center, VCCA, The Studios of Key West, Atlantic Center for the Arts Master Program under Inka Essenhigh, and a year long program at the Deering Estate. Taking her to remote and historic places, they have a profound effect on her work. Most influentially she spent a month inside Everglades National Park under the AIRIE residency program in 2015. This residency solidified her desire to focus her artwork on the combination of her local environment, history and community outreach.

She has curated and staged group performances and public programming throughout her native South Florida. In conjunction with exhibitions and organizations such as AIRIE, Girls Club, and various historical entities she collaborates to bring these themes to life in the community- thru walking and bus tours of neighborhoods, cemeteries and the local environment, guest lectures, workshops, book clubs, even shadow puppet performances. These events have allowed Pettersson's work to become a true engagement with the community, dissolving boundaries, utilizing the talents of a variety of people and organizations with limited resources, and educating and delighting by innovative means.



**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.

**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.



**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.

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.



**Juana Valdes**

Adrift2020

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

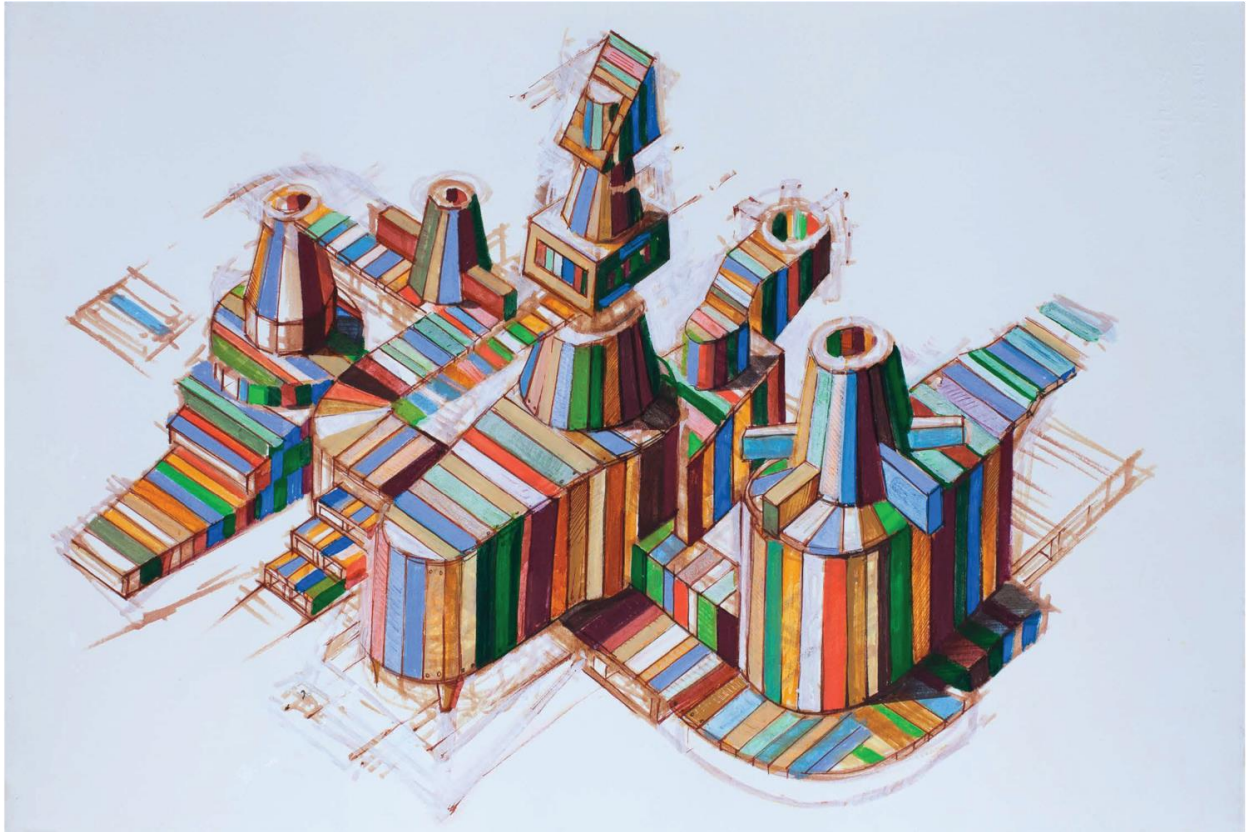
**ABOUT THE EDITION**

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.

**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); *GROUND*, 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.



**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.

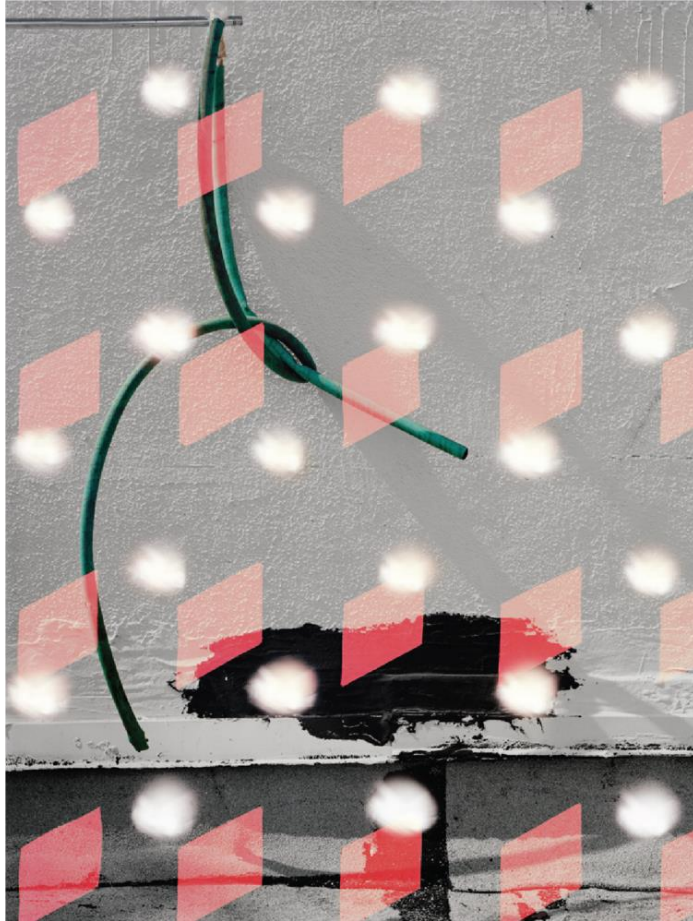


The edition was produced in conjunction with his exhibition, Sub-Tropical Social Sculptures with the structure's tropical and color-injected appearance. This is a concept mixing the aesthetic and social experiences to create sculptural objects that are both functional and non functional.

#### **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 steeped 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.



**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 assemblages, all photographed in one week-long trip in February of 2013. She then reexposed 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.



**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

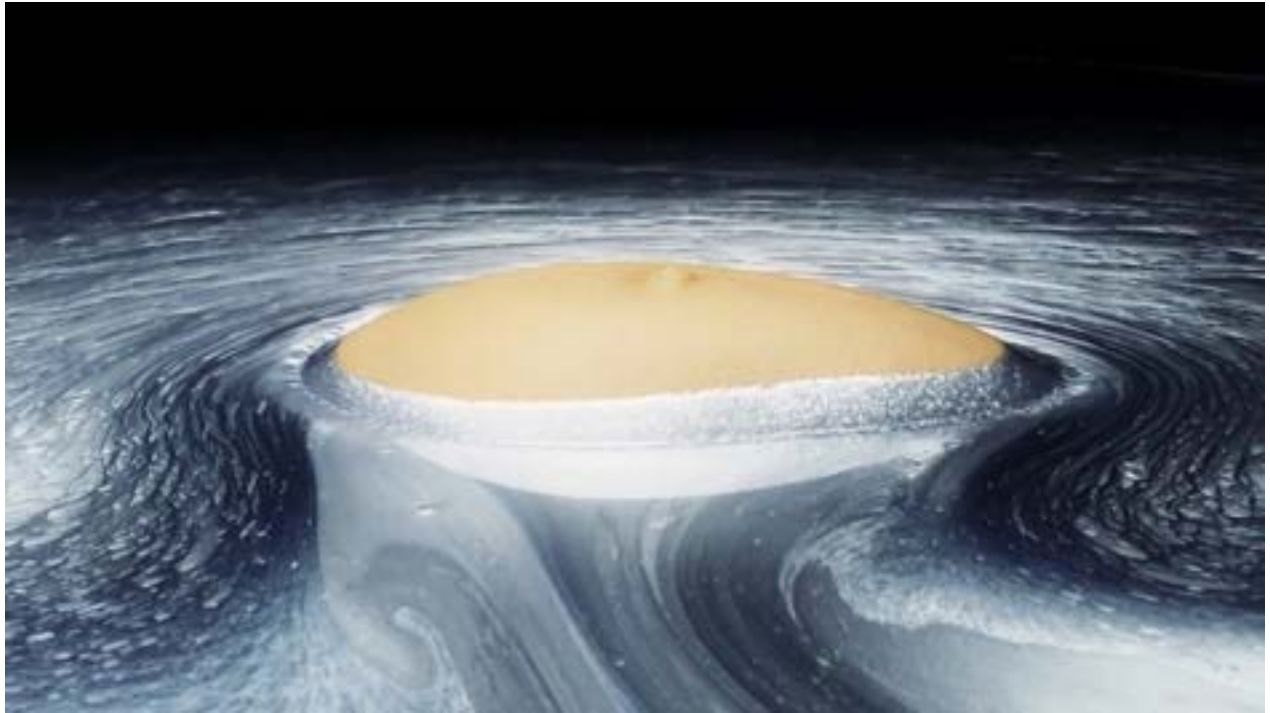
**ABOUT THE EDITION**

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.

*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**

*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.



**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.

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.



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## ABOUT LOCUST PROJECTS

Founded by artists for artists in 1998, Locust Projects is Miami's longest running nonprofit alternative art space. We produce, present, and nurture ambitious and experimental new art and the exchange of ideas through commissioned exhibitions and projects, artist residencies, summer art intensives for teens, and public programs on contemporary art and curatorial practice. As a leading incubator of new art and ideas, Locust Projects emphasizes boundary-pushing creative endeavors, risk-taking and experimentation by local, national and international artists. We invest in South Florida's arts community by providing artists with project grants and empower creative careers by supporting the administrative work of being an artist through an onsite artist resource hub and access to pro bono legal services.

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