

# locustprojects

3852 North Miami Avenue, Miami, FL 33127  
305.576.8570 | info@locustprojects.org | www.locustprojects.org

## FOR IMMEDIATE RELEASE:

Locust Projects presents

MAIN GALLERY:

GeoVanna Gonzalez:

*HOW TO: Oh, look at me*

## Exhibition Dates:

April 3-June 13, 2020

## Public Opening Event:

Friday, April 3

7-9pm

## Related Programs:

TALK

Saturday, April 25

Time TBD

## PERFORMANCE

Saturday, May 9

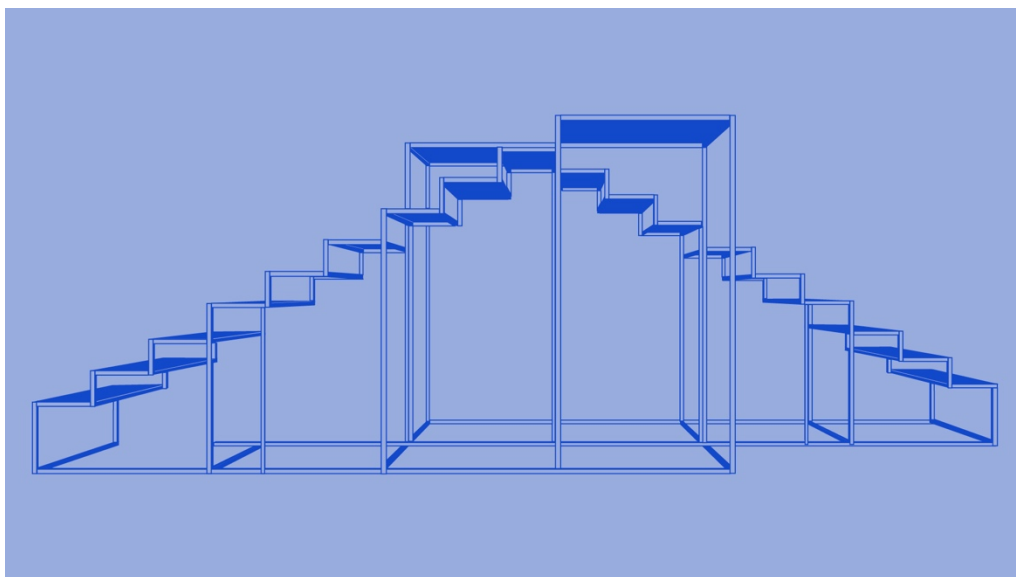
Time TBD

## Public Hours:

Tuesday to Saturday

11am – 5pm

LOCUST PROJECTS PRESENTS NEW WORK  
BY GEOVANNA GONZALEZ  
Opens Friday, April 3, 2020  
with a reception to meet the artist from 7-9pm



[Miami, FL] Locust Projects is proud to present *HOW TO: Oh, look at me*, a new site-specific installation by Miami and Berlin-based artist GeoVanna Gonzalez. *HOW TO: Oh, look at me* will open to the public with a reception on April 3 from 7-9pm. Both the reception and the exhibition are free and open to the public.

The installation functions as the fifth iteration of the artist's ongoing *HOW TO* series, in which Gonzalez creates works of art to accompany poems featured in the online open-source poetry collection tutorials by Martin Jackson at [www.tutorials.fyi](http://www.tutorials.fyi). Written and shared in cloud-based Google Docs, readers are invited to comment and edit the poems, creating a constantly-evolving, shifting collection of poetry that is never static or complete.

*HOW TO: Oh, look at me* invites you to view Gonzalez's work in a similar light as open-source installation, in which the work is constantly created and recreated through interaction. The viewer is an active participant in the installation, becoming part of the artwork as they view, listen, and physically interact with other viewers and the installation itself.

The project serves as a physical embodiment of Martin Jackson's poem *No Rothko*, creating an immersive environment that captures the metaphysical experience of viewing a Rothko painting and sharing this experience as a collective activity. The

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poem translated for this show reads, “We are, all of us, edgeless / and senseless.” There is no self without space, no “you” without where you are.

Upon entering the gallery space, visitors will be enveloped in cool, blue tones inspired by a Rothko painting. In the center of the room is a structure for communal sitting and resting, with metal, bolts, and corners that have been physically translated from the words, commas, and syntax of *No Rothko*. Viewers are invited to interact with the sculpture while surrounded by the sound of rain in Miami, evoking feelings of contemplation and meditation.

The installation asks the viewer to contemplate how often they meditate and reflect on the notion of themselves, begging the question, “how often do we stop looking for flattering backdrop and light?”. Visitors are invited to look for looking’s sake, and enjoy the installation while reflecting on their individual experience.

*HOW TO: Oh, look at me* expresses Gonzalez’s deep commitment to creating provocative, participatory social spaces within institutional settings. As acts of queer infiltration and class-aware interventionism, her work asks the viewer to see and explore, to dance and read out loud the potential of our embodied cognition.

## RELATED PROGRAMS:

The exhibition will be accompanied by a series of public programs that celebrate Miami Poetry Month and further expand upon the installation’s themes.

## ARTIST TALK

Saturday, April 25, time TBD

## PERFORMANCE

Saturday, May 9, time TBD



## ABOUT THE ARTIST

GeoVanna Gonzalez is a Miami/Berlin-based artist. Interested in producing alternative environments, her work explores the connections between private and public spaces through interventionist and participatory art, new forms of collaboration and deliberate collectivity. Recent works have focused on making public art more inclusive and queer, as a way of opening up different and deeper ways of seeing-through and being-in our environments. *When we open every window* (2019), a solo show at Gr\_und in Berlin, Germany, was a participatory social sculpture, a real-life rendering of a house from Gonzalez’s childhood in Inglewood, LA. *Play, Lay, Aye* (2019) at the Bass Museum, Miami, was a modular structure activated by dancers, poetry readings, day-to-day visitors.

She is founder and curator of Supplement Projects, an alternative art space & community meeting point based in a communal home and a studio in Miami; co-founder of performative reading club Read What You Want!; and member of queer/feminist arts collective COVEN Berlin.

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## ABOUT LOCUST PROJECTS

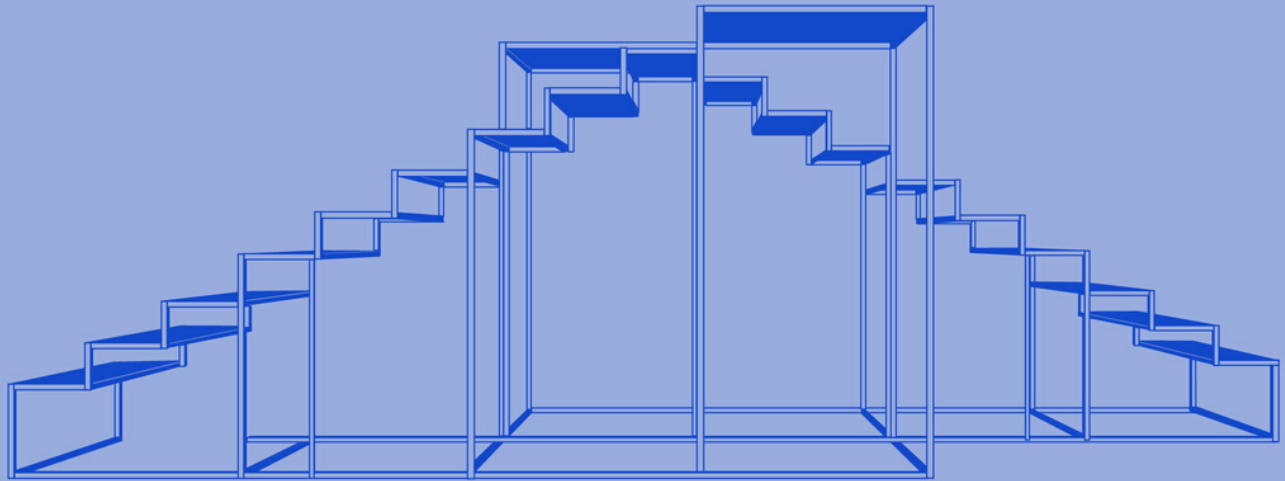
Founded by artists for artists in 1998, Locust Projects is Miami's longest running nonprofit alternative art space. We produce, present, and nurture ambitious and experimental new art and the exchange of ideas through commissioned exhibitions and projects, artist residencies, summer art intensives for 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.

Locust Projects 2019-2020 exhibitions and programming are made possible with support from: The John S. and James L. Knight Foundation; The Andy Warhol Foundation for the Visual Arts; The Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners; The National Endowment for the Arts Art Works Grant; Hillsdale Fund; the Albert and Jane Nahmad Family Foundation; The State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture; Kirk Foundation, Funding Arts Network, the Wege Foundation and Locust Projects Exhibitionist and Significant Other members.

**ART HAPPENS HERE.**

# HOW TO: OH, LOOK AT ME

APRIL 3, 2020 1 7PM  
LOCUST PROJECTS



PRESS PACKET

2020

SOLO EXHIBITION

**GEOVANNA GONZALEZ**

# HOW TO: Oh, look at me

## Solo show by GeoVanna Gonzalez

**Location:** Locust project, Miami FL

**Opens:** April 3rd, 2020, 7pm

**Duration:** April 3rd - June 13th, 2020

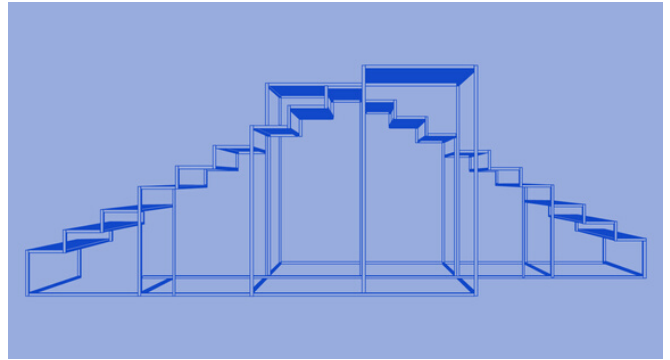
GeoVanna Gonzalez's solo show at Locust Projects, HOW TO: Oh, look at me, is an act of intersemiotic translation. The words / commas / syntax of Martin Jackson's poem 'No Rothko' have been translated into the metal / bolts / corners of Gonzalez's installation.

The poem is taken from Jackson's open-source poetry collection: [www.tutorials.fyi](http://www.tutorials.fyi). Written and shared in Google Docs, readers are invited to comment and edit on the poems. The collection is always completing, never completed.

The invitation in this show is to see Gonzalez's work in a similar light, as open-source installation. The work only becomes itself is us within it; we are the figuration.

On entering the gallery your phone's cameras are covered with the same kinds of small, colorful stickers that Berlin's famous techno club Berghain uses. If you've ever lost yourself in there, you know that this simple gesture changes everything. The policy protects those who might want to look or act in ways they don't outside the club. But everyone is affected.

How often are we alone with our own first-person? How often do we stop looking for flattering backdrop and light? Be inside yourself, the installation says. Look for looking's sake. Listen to the rhythms of Miami rain. This is meditational aesthetics.



Gonzalez has been 'translating' Jackson's poems for several years. As the fifth iteration of her HOW TO series, this show deepens Gonzalez's commitment to creating provocative, participatory social spaces within institutional settings. As acts of queer infiltration, class-aware interventionism, her work wants us to see and explore, to dance and read-out-loud the potential of our embodied cognition. We are only when we interact, when we commune.

"It's challenging," Gonzalez says, "transforming from language to space, words to installation. But it's revealing. They overlap – they're different but the same. Poems build spaces that we enter, explore, that change us. I want my functional sculptures to do the same."

Gonzalez's use of poetry as foundation takes her work somewhere new. More than any other form of writing, poetry destabilizes its own medium. It is a tool for weirding and reinventing language. It is ritualistic, incantatory. There is logical depth to poetry that can be deceptive, that can pull the rug from under you.

This kind of upending is true of Gonzalez's functional sculptures. The poem translated for this show reads: "We are, all of us, edgeless, / and senseless."

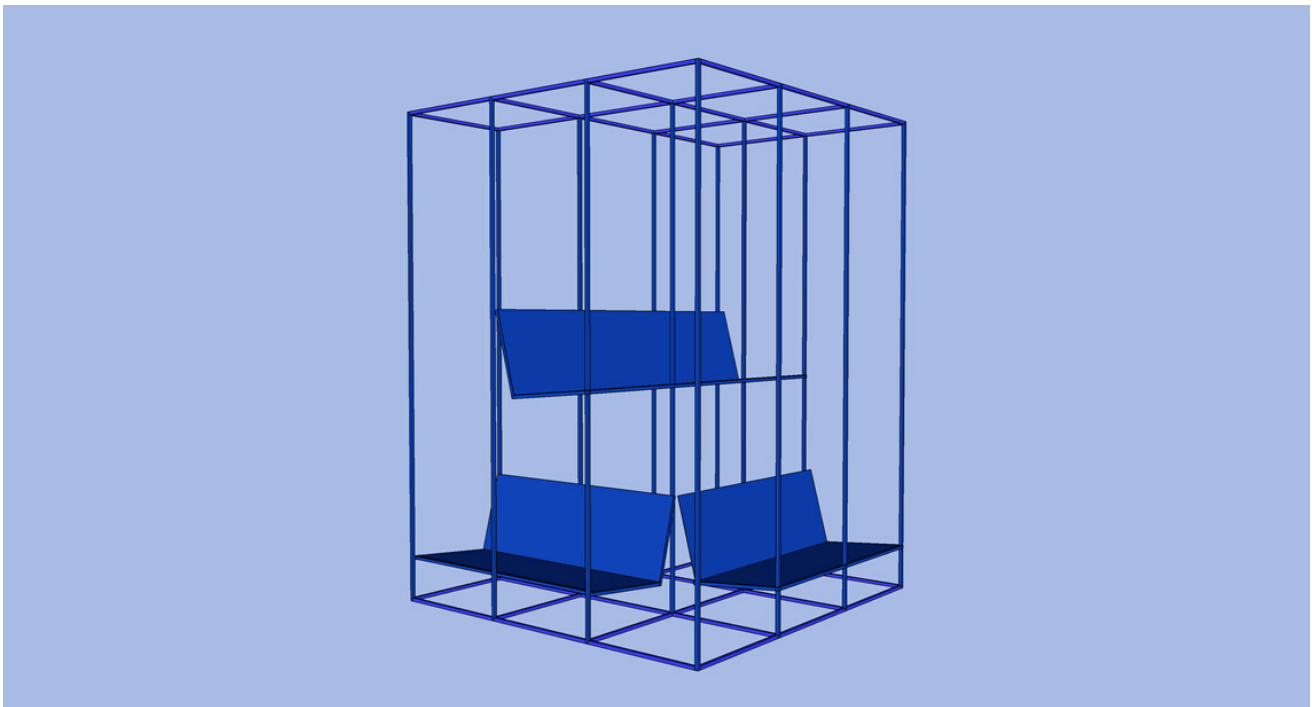
There is no self without space. No you without where you are.

Oh, look at you.

# ABOUT

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GEOVANNA GONZALEZ

**RECENT  
EXHIBITIONS  
AND PRESS**

GEO-VANNA.COM



# gr\_und

2020

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## When we open every window

### GR\_UND GALLERY

GeoVanna's most recent project, *When we open every window*, Berlin, is a participatory social experience, an interventionist incursion. Gonzalez's work aims to facilitate and conjure shared moments. Events throughout the show's span, open to all, will pose questions about proximity and intimacy, privacy and community.



# THE BASS

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## PLAY, LAY, AYE

### THE BASS MUSEUM

PLAY, LAY, AYE at the Bass Museum, Miami, is a modular sculpture examining the way public art can be used to create spaces that are more inclusive and queer.



# NSU ART MUSEUM

## A SENSE OF PRIDE SYMPOSIUM VISUAL ACTIVISTS AND NEW IDENTITIES



**GEOVANNA GONZALEZ**

### NSU ART MUSEUM

NSU Art Museum Miami recently launched a symposium with national and local artists, curators and activists for a one-day symposium on issues about the LGBTQ+ art community.

A group panel discussion with, GeoVanna Gonzalez and artists who identify as queer individuals of color in America on issues of identity, representation and race as they pertain to their LGBTQ+ communities and experiences.

2020

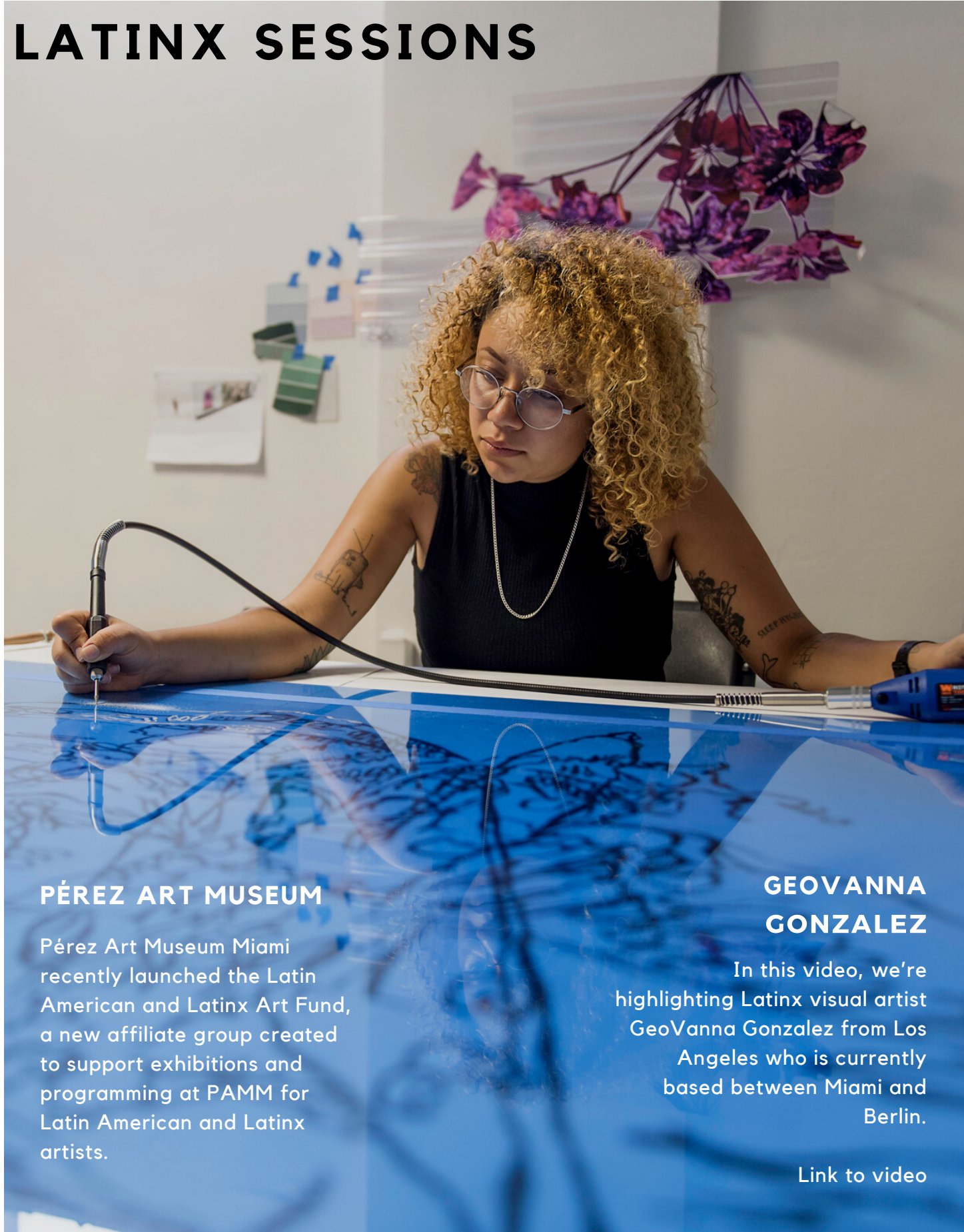
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# PAMM Portraits

## LATINX SESSIONS



2020

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### PÉREZ ART MUSEUM

Pérez Art Museum Miami recently launched the Latin American and Latinx Art Fund, a new affiliate group created to support exhibitions and programming at PAMM for Latin American and Latinx artists.

### GEOVANNA GONZALEZ

In this video, we're highlighting Latinx visual artist GeoVanna Gonzalez from Los Angeles who is currently based between Miami and Berlin.

[Link to video](#)




## EXHIBITION REVIEW

2020

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GeoVanna Gonzalez's sculptures *Forever Ride* or *Die* are cement casts of car tires in various states of decay. Both real-world objects and symbolic icons, these sculptures play with new and pristine representations of a technology almost as old as time. Speaking of movement and different notions of (social) mobility,

Gonzalez evokes the medieval idea of "Rota Fortunae," the wheel of the goddess Fortuna. With each spin, the goddess can send a peasant into the robes of a queen, or a Kreuzberg google campus executive from the office to the curb.

# entkunstung

## ISSUE II

### FEATURING: GIOVANNA GONZALEZ

ENTKUNSTUNG



200

Giovanna Gonzalez 07.008  
FOREVER RIDE OR DIE  
2018

PRECARIOUSNESS



201

2020

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ENTKUNSTUNG II is a yearbook that brings together texts and artworks addressing this year's topics: '05 The Body', '06 Avant-garde', '07 Precariousness' and '08 Emancipation(s)'..

The publication presents more than 90 contributions in art, theory and criticism, featuring works from well-known and internationally established artists and writers, alongside young emerging ones.





# PODCAST

WHERE ART MEETS SAND AND  
SOCIAL BEHAVIOR



What does it mean to make art collectively? How does art speak to our shared destiny? Where does sand intersect with art and community?

In the studio at Jolt Radio, with Miami-based curators and artists, we speak of art at the intersection of sand, smells and social behavior.

Curator Quinn Harrelson and artist Troy Simmons introduce *Collectivity*, a site-specific exhibition at the Bakehouse Art Complex that explores the power of the individual and the collective.

Curator Marie Vickles and artist GeoVanna Gonzalez talk about the role of destiny and poetry in the exhibition *Visions of the Future* at Little Haiti Cultural Complex. Artist Misael Soto, the first-ever Art in Public Life resident for the City of Miami Beach, explains how he's curating and activating Sand near the water's edge in Collins Park. [Link to podcast](#)

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# ELEPHANT

## INTERVIEW

2020

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### WHAT DOES INTERNATIONAL WOMEN'S DAY MEAN TO YOU?

"International Women's Day is an opportunity to honour the women who have been at the forefront of fighting against gender inequality, and bringing solidarity through physical, spiritual, and virtual outlets.



It is a day to reflect on the work that still remains, knowing that many women continue to be unheard, excluded from civil rights as institutional and government practices are both progressing and regressing. IWD is a day to continue to protest against discrimination and inequities in education, economics, and legal rights in society. It is a day to remind us to look beyond our borders, our bodies and race, and to think about how we can make future progress daily."

[Elephant Magazine](#)

# MISSY MAGAZINE

## EXHIBITION PHOTOS



2020

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Featured in Issue #4 2018

Missy is a Berlin based magazine discussing the intersections between pop, politics and feminism.

# KubaParis

## HAPTIC HOUSE REVIEW

2020

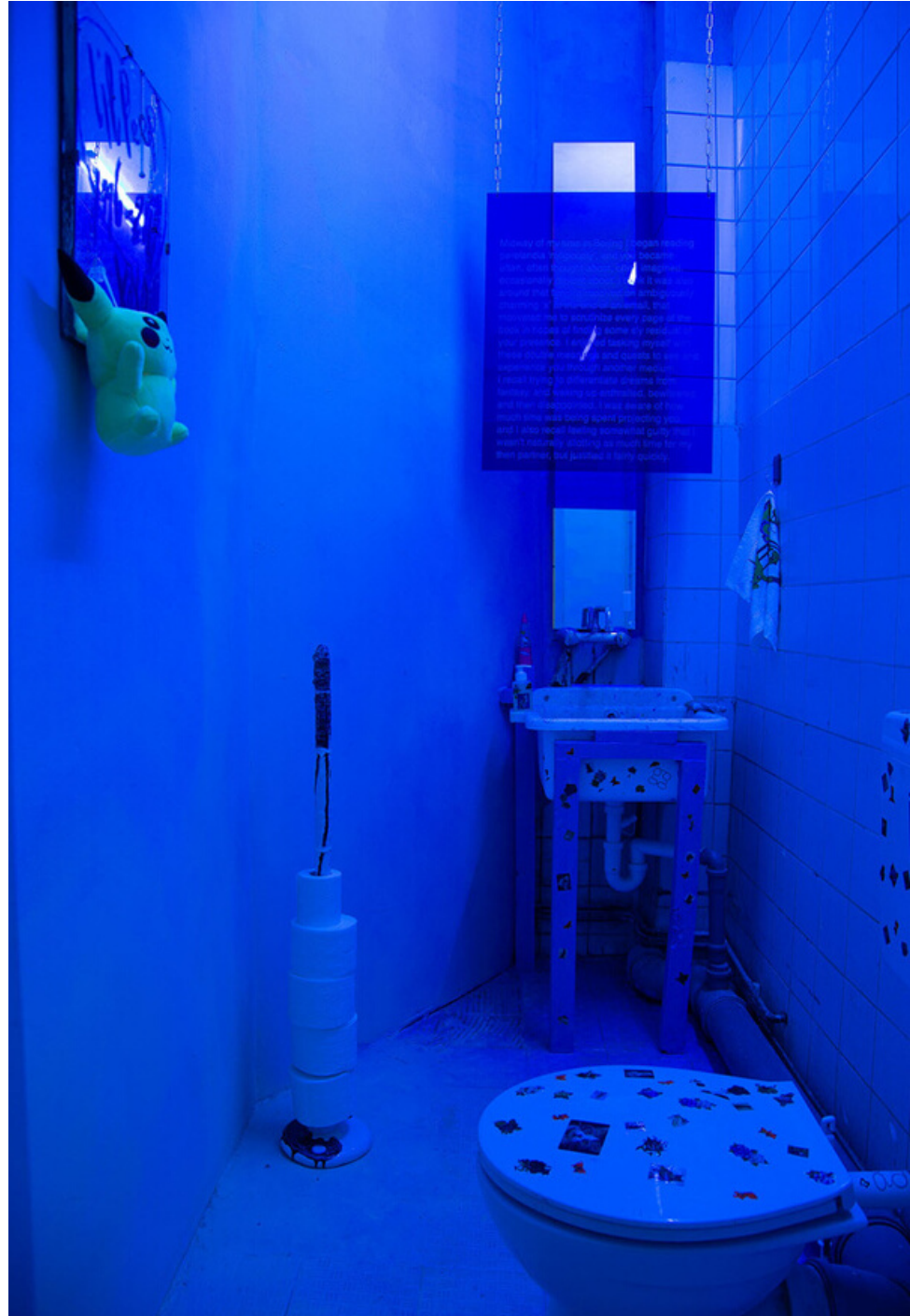
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Individual and collective subjectivity, as well as private and public space are also blurred in GeoVanna Gonzalez' site-specific installation "Keep down the blinds and fold" (feat. Monika Grabuschnigg, 2018). Located in the single restroom of the art space, it is shielded from the rest of the exhibition and bathed in dreamy blue light.

The visitor experiences an intimate rendezvous with different practices of commemoration, somewhere between fandom, fictionalised memoirs and animism.

Similar to a seance, the absent other is evoked and envisioned through and within a medium, just as Lil Peep's spectre who, wandering through numerous channels, seems to posthumously speak to his fans.



("Whenever I listen to Lil Peep it makes me feel like he is still here and I know everyone who loves Lil Peep will feel the same", Comment on the posthumous released track "4 Gold Chains" feat. Clams Casino).



# EXHIBITION PHOTOS



2020

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Featured in May Issue 2018

Zitty Berlin is a bimonthly Berlin city magazine