

locustprojects

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**FOR IMMEDIATE
RELEASE:**

Locust Projects presents
PROJECT ROOM:
Lewis Colburn:
A Fountain for A Dark Future

Exhibition Dates:
September 10-
November 4, 2021

Related Programs:
OPENING RECEPTION
Thursday, September 9
6-8pm; masks and social
distancing required

Public Hours:
Wednesday to Saturday
11am – 5pm

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Press kit and images:
[Available here](#)

LOCUST PROJECTS PRESENTS NEW INSTALLATION BY LEWIS COLBURN

On view September 10-November 4, 2021



Lewis Colburn: *A Fountain for a Dark Future*, 2021. Photo by World Red Eye

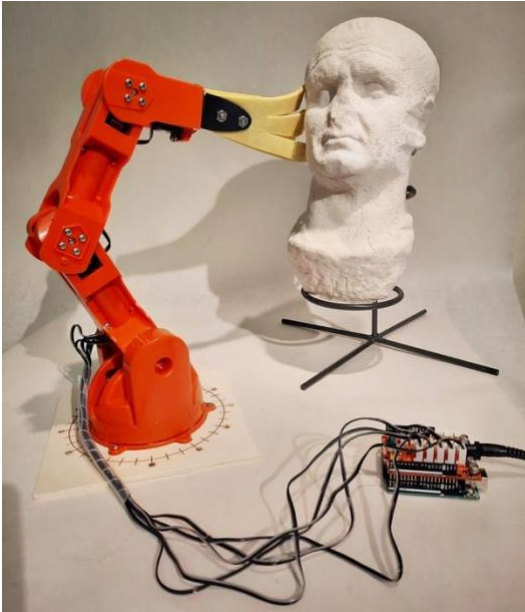
[Miami, FL] Locust Projects presents *A Fountain for a Dark Future*, a new installation by Philadelphia-based artist Lewis Colburn. The exhibition opens to the public with a reception on Thursday, September 9 from 6-8pm, and is on view through November 6, 2021 Wednesdays-Saturdays from 11am-5pm. Admission is free.

Blending digital and manual making processes, robotic elements, and a series of water pumps, the massive, improvised fountain at the center of *A Fountain for a Dark Future* alludes to disruptive events on the human horizon such as sea level rise, automation, and the rise of authoritarianism. The fountain is a larger than life recreation of Umberto Boccioni's iconic sculpture, *Unique Forms of Continuity in Space* of 1913 which captured the dynamism and energy of the modern world which fascinated the Italian Futurists. Futurists also harbored darker tendencies, celebrating war and destruction as "cleansing forces" which Colburn compares to the "move fast and break things" ideology expounded in contemporary Silicon Valley. Similarly, the artist sees the embrace of Mussolini by the Futurists as echoing the recent electoral successes of authoritarian right-wing ideology around the world.

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Colburn's recreation was first 3D modeled in CAD, allowing the artist to then carve molds from foam using a Computer Numeric Control (CNC) router. These molds were then used onsite to cast the monumental form from gypsum cement.

The massive sculpture, which resembles a blurred figure in motion, is surrounded by a complex scaffold of aluminum rods, upon which are mounted Arduino Braccio robot arms that reach out to repeatedly stroke and clean the sculpture. The feet of the sculpture rest in elevated interconnected plastic trays through which water circulates, creating a water feature reminiscent of public fountains. In this way the "cleansing forces" referenced by Futurist ideology are made not only literal, but automated, removing the human touch.

In the current moment of compounding and interconnected crises, the work suggests a sterile, atomized and inhuman future which may await us if we, collectively, allow these catastrophes to play out to their logical conclusions.



ABOUT THE ARTIST

Artist Statement: At best, objects make unreliable tour guides. They cannot argue with the narratives we imagine for them. As a maker of sculpture, I am interested in the ways we re-interpret and re-create the past through the filter of our current experience. These re-tellings also manifest themselves as objects: the museum replica, the diorama, or now the dizzying selection of globby 3D scans available online. These found and copied objects, along with their simulacra, are the jumping-off points for my projects.

Working with these historical forms draws on the contemporary sense that the pace of both progress and retrograde political motion is wildly accelerating, in tandem with a profound de-stabilization of previously monolithic forms and ideas. I re-create the sculptural forms of the past to interrogate the conditions of the present, examining the ways these artifacts reinforce and shape narratives that persist today.

Selected solo exhibitions include: The Best of All Possible Worlds, Penn State Abington Art Gallery, Abington, PA (2019); A Total Collapse, Intuitive Art Space, Philadelphia (2018); A Broken Index South China Normal University, Guangzhou, China (2017); two hundred forty-one years VisArts, Rockville, MD (2017); Early America Haas Gallery, Bloomsburg University, Bloomsburg, PA (2017); Fall Solos 2016 Arlington Arts Center, Arlington, VA (Juried, solo, 2016); Scenes for Empty Rooms Glen Foerd Mansion, Philadelphia (2016); Early America School 33 Art Center, Baltimore (2016); Wind Challenge 1 Fleisher Art Memorial, Philadelphia (Juried, solo, 2015); Three Museum Objects

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Göcseji Museum, Zalaegerszeg, Hungary (2015); On This Site NAPOLEON, Philadelphia (2014). Selected recent group exhibitions include: Extra Parts, Good Children Gallery, New Orleans (2019); RULERS, Coco Hunday, Tampa, FL (2019); Democratic Vistas: Whitman, Body and Soul, Stedman Gallery, Rutgers University, Camden, NJ (2019); At The Same Time, Goggleworks Center for the Arts, Reading, PA with NAPOLEON (2019); The Persistence of History, New Jersey City University, Jersey City (2018); Locust 20/20, Locust Projects, Miami (2018); Smoke and Mirrors Torrance Art Museum, Torrance, CA (2018); Where The Artists Are, Pearlstein Gallery, Drexel University, Philadelphia (2018). Colburn graduated in 2009 with a Masters in Sculpture at Syracuse University, and received a Bachelors in 2005 in Studio Art and Russian Language from St. Olaf College.

Photo: Lewis Colburn in his studio by Rachel Van Anglen Photography

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 2020-2021 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 Children's Trust; Berkowitz Contemporary Foundation; The National Endowment for the Arts Art Works Grant; Hillsdale Fund; the Albert and Jane Nahmad Family Foundation; VIA Art Fund | Wagner Incubator Grant; Funding Arts Network; The Jorge M. Pérez Family Foundation at The Miami Foundation; Susan and Richard Arregui; Kirk Foundation; Miami Salon Group; Scott Hodes; Jones Day; Community Recovery Fund at The Miami Foundation and the Wege Foundation; and the donors to the Still Making Art Happen Campaign and Locust Projects Exhibitionist members.

ART HAPPENS HERE.