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SIRG at Locust Projects. Anthony Romero, Matthew Joynt, and Josh Rios. Photo by World Red Eye

Sonic Insurgency Research Group: *If the Source is Open (Megamix)*

If the Source is Open (Megamix) is a new immersive sound installation by artist collective Sonic Insurgency Research Group (SIRG). The exhibition continues the collective's explorations of the role sound and noise play in the structuring of life, particularly as ideas about sound and noise are leveraged in the struggle over cultural consensus, social power, and public space.

This site-based work reflects on sound norms and noise regulations as a form of politics, the acoustics of gentrification, as well as the role sound and celebration play in the forming of communities of practice and opposition. *If the Source is Open (Megamix)* materializes ongoing research into a long-form four-channel sound collage broadcast from a directional speaker system situated on a sculptural listening platform. Miami-focused sounds and sites are featured throughout, including site recordings, experimental compositions, lectures, fragments of conversations, DJ mixes, archival audio, and more. The work is accompanied by a series of programs and activations utilizing the platform and the exhibition duration as a site for live performances and dialogues centering Miami-based participants and contributors. [Click here to access the exhibition's citational script.](#)

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RELATED PROGRAMS



Reading the Air with Fereshteh Toosi

March 12 | 5-6:30pm | Locust Projects | [RSVP LINK](#)

What are the ways in which artists and arts institutions act as a force of displacement? What have we learned from our past experiences, and what can we do to avoid future harm?

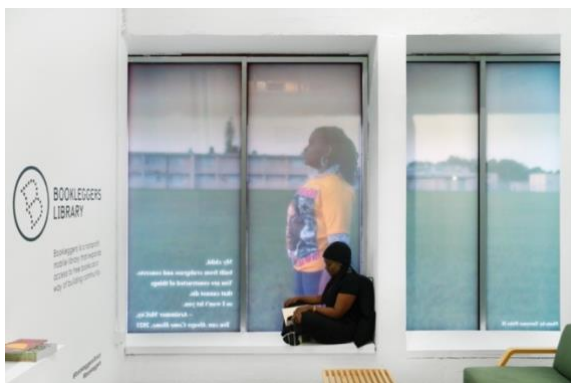
Please join Miami-based artist Fereshteh Toosi for an in-person listening and dialogue session activating the exhibition's central sculptural platform.



Conversation on Sound and Power: Jillian Hernandez and Fredo Rivera

March 30 | 7pm | Zoom | [REGISTRATION LINK](#)

Sonic Insurgency Research Group (SIRG) joins scholars Jillian Hernandez and Fredo Rivera in a conversation about the critical issues most pressing to them with a focus on the aesthetics of excess, displacement, art, sound, power, and culture within the artworld and the "oceanic borderlands" more broadly, to use Rivera's term. [Learn more here](#)



Closing Program: A Higher Power hosted by Arsimmer McCoy

April 8 | 6pm | Locust Projects | [RSVP Link](#)

A Higher Power is a live performance, audio, & visual homage to Miami's sovereign storyteller Will "Da Real One" Bell.

Bell transformed the Spoken Word plane by cultivating spaces of belonging, through creation, space, and practice. Bell's voice of resilience, through hard-won experience, resounds as the familial anchor for Black and brown communities across the

city of Miami and beyond. Will Bell is the embodiment of Miami's culture and artistic innovation. Bell honored the vulnerability of a people, seeking rooms that embraced expression, liberation to silenced hearts, and rest to the anxious and exhausted. Will "Da Real One" Bell was murdered in front of the Literary Cafe on May 29th, 2011. The Cafe was one of the collective hubs Bell purchased for poetry events, workshops, and education.

Delving into the revolutionary intricacies of sound, this celebration closes the series of programs on the SIRG platform.

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ABOUT THE ARTISTS

Sonic Insurgency Research Group (SIRG) is Josh Rios, Anthony Romero and Matt Joynt. Their research-based performance and exhibition practice examines normalized associations between criminality and sound, silencing as a form of social control, and voicing as a form of social resistance. Considering how noise comes to be defined and the conditions under which certain definitions of noise are mobilized to maintain authority over marginalized communities, SIRG investigates the politics of sound and sound's relationship to policing. By placing academic scholarship on sound in proximity to

experimental sound performance, political speech, dialogue, and other acts of sonic audacity, SIRG seeks to contest institutionalized epistemologies and redefine what kinds of auditory experiences are understood as acceptable and what kinds are understood as antagonistic, especially in the struggle over political, economic, and social equity. Photo: Matt Joynt, Josh Rios, and Anthony Romero. Photo by Mike Tan.

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Leila Weefur at Locust Projects. Photo by World Red Eye

Leila Weefur: *PLAY+PREY*

PLAY+PREY, a gospel by artist, writer, and curator Leila Weefur (He/They/She), is a multi-channel film experience that recounts a relationship between God, the Church, and a queer Black child. The four-part film, and its accompanying architectural display, explore the playful impulses, innocence, and underlying violence implicated in the experience of queer Black children in the Christian Church. Beginning with an overture to the story of queer Biblical reclamation, this film builds a spiritual narrative that contemplates the structures, literally and metaphorically, and the rules imposed on pleasure, play, and sexuality under the rigidity of Black Christianity.

“We go to the cinema to escape so that the film can swallow you whole and let your daily life dissolve. I hope to do the same with my films. To create video installations that evoke the sensorial experience of cinema. Telling stories translated through my own experience, I can create narratives that allow people to feel something uniquely personal and ensure that my practice also feeds into an eco-system of queer and BIPOC communities.” – Leila Weefur

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The narrative takes inspiration from four lyrical sermons from James Weldon Johnson's *God's Trombone: Seven Negro Sermons in Verse*:

*In that great day,
People, in that great day,
God's a-going to rain down fire.
God's a-going to sit in the middle of the air
To judge the quick and the dead.*

— "The Judgement Day" *God's Trombones: Seven Negro Sermons in Verse*, James Weldon Johnson

In the second collaboration with KYN (Josh Casey & Yari Bundy) and with contributions from vocalist Sandra Lawson-Ndu, the film's original soundtrack recreates elements familiar to Christian gospel, combined with contemporary influences, to create a textured and personal touch. Filmed in the Havenscourt Community Church (Oakland, CA), where Weefur was baptized, the semi-autobiographical work also brings architectural structures common to the church into the installation.



ABOUT THE ARTIST

Leila Weefur (He/They/She) is an artist, writer, and curator based in Oakland, CA. Through video and installation, their interdisciplinary practice examines the performativity intrinsic to systems of belonging. The work brings together concepts of sensorial memory, abject Blackness, hyper surveillance, and the erotic. Weefur is a recipient of the Walter & Elise Haas Creative Work Fund and the MSP California Black Voices Project. Weefur has worked with local and national institutions including The Wattis Institute, McEvoy Foundation, Berkeley Art Museum and Pacific Film Archive, SFMOMA, Museum of the African Diaspora, and Smack Mellon. Weefur's writing has been published in SEEN by BlackStar Productions, Sming Sming Books, Baest Journal, and more. Weefur is a lecturer at Stanford University.

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The 181: THE ABSOLUTE VALUE OF INFINITY ON ITS SIDE (0 DISSIPATION)

THE ABSOLUTE VALUE OF INFINITY ON ITS SIDE (0 DISSIPATION) is a new Art on the Move project by artist collective the 181. Collective members Brandon Boan, Abby Donovan, Tom Hughes and Jason Rhodes will activate a series of circumstantial compositions considering time-based obstruction, including: the ancient Mud Lake Canal, Reserve-Capacity wave maneuvers, attempts to spot the endangered snail kite, shadow-telling trails from Mabel Cody, and other anomalous successions. Joined by artists Cose Cosmiche (Milan, IT), Emile Milgrim (Miami, FL), Rat Bastard (Miami, FL) and various passers-by, they take as their starting point the translation of something Franz Liszt is said to have written about a house concert by Frédéric Chopin: "...all idea of limit was lost, so that there seemed no boundary save the darkness of space."

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The Florida research process of the 181 will occupy the Locust Projects Screening Room as a reference center/project base camp. There will be an evolving selection of schematics and instruments of observation, as well as literature curated by Orvokki Crosby (The Concern Newsstand, Chapel Hill, NC), available for consultation. Multiple live-to-vinyl recordings will be conducted with Rat Bastard.

The public is invited to contact gallery staff to schedule meetings and discussions with the artists (in-person or remote) throughout the duration of the exhibition.

Visit our CLOSER LOOK blog post [CATCH and RELEASE](#) – featuring the adventures of the 181 leading up to their exhibition and residency at Locust Projects.

RELATED PROGRAMS

February 19 | 12PM: first onsite reference material session with the 181 at Locust Projects. Featuring materials chosen for the 181 by The Concern Newsstand.

March 5-10 | 4-5PM: daily onsite reference material sessions with the 181. Featuring materials chosen for the 181 by Miami artist [Emile Milgrim](#)

March 14-17 | 4-5PM: daily onsite reference material sessions with the 181. Periodically featuring conversations and planning with Miami artists Rat Bastard and Emile Milgrim

March 18-20: Moving Mountains - the 181 will be special guests at the 2022 Heli Smack Fest, sponsored by the [AMPS club](#) (Aero-Modelers of Perrine).

March 19 | 6PM: Live-to-vinyl recording session with Emile Milgrim. Featuring Rat Bastard, Ellen Ripley, Suzy, MisterE MachinE MusiC, Ale Campos, Doris Dana x Brom Lee.

March 23-26 | 4-5PM: daily onsite reference material sessions with the 181 4-5 PM. Featuring guest artists [Cose Cosmiche](#) from Milan, Italy ([Helga Franza](#), [Silvia Hell](#), [Domenico Mancini](#), Luca Lampo)

March 15-25: onsite reference material live-to-vinyl sessions with Cose Cosmiche, Rat Bastard, American Vinyl Co., and the 181. Exact date time TBA

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ABOUT THE ARTISTS

The 181 is Brandon Boan (Old Fort, NC), Abby Donovan and Tom Hughes (Eugene, OR and Newark, DE) and Jason Rhodes (Bend, OR). As a collective the 181 is interested in composing situations that generate experiential spaces which expand, contract, or reassemble as information sloshes about. Imperfect approximations of the universe as a whole. Artists, a physicist/electronic engineer/musician, a mushroom forager/rockhound, and a former linotype operator—any attempts to formalize

their practice they view with distress.

As far as they can tell, the 181 has been working together since 2007 when they found themselves gathered by the Pacific Ocean with a glim glam golden Q, roughly 10 yards of transparent lavender vinyl, and a broken hold on the sea's reflection. They have gathered and appeared in places like the Arthur Craven Foundation, Milan, Italy; Stockholm Fringe Festival, Stockholm, Sweden; SPACE Gallery, Pittsburgh, PA; an alley in Eugene, OR; the ICA Philadelphia, Philadelphia, PA; transmissions beamed from Maine to São Paulo, Brazil; the National Centre for Contemporary Art, St. Petersburg, Russia; the Slingshot Festival of Music, Electronic Arts, and Technology, Athens, GA; Live Performers Meeting, Rome, Italy; Unsmoke Systems Art Space, Braddock, PA; Herrick Cave in Lake County, OR; High Desert Test Sites HQ at the Sky Village Swap Meet, Yucca Valley, CA; and most recently a parade of sorts with Mission Street Arts, Jemez Springs, NM.

ABOUT ART ON THE MOVE

Art on the Move is Locust Projects' ongoing temporary public art initiative, through which Locust Projects commissions new work for the public sphere, including billboards, bus backs, mobile billboard trucks, and bus shelters as well as performative activations, temporary interactive installations, and public interventions. Art on the Move brings experimental contemporary art beyond Locust Projects' walls to neighborhoods throughout Miami.

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Poet in Residence: Arsimmer McCoy

Arsimmer McCoy's large photo mural visible along the windows on North Miami Avenue is presented as part of an initiative to invite local artists and organizations to activate Locust Projects' Mobile Storefront Studio. The image is a still from a film by McCoy created in collaboration with filmmaker Terence Price II and an excerpt from a poem written by McCoy and artist Reginald O'Neal:

*My child,
built from crabgrass and concrete.
You are constructed of things
that cannot die.
so I won't let you.*

from You can Always Come Home, 2021

The project amplifies the importance of Black health and wellness—this year's theme for Black History month. Through this project McCoy seeks to “give honor to people of color in this city that push every day to be better for themselves, their communities, and above all, their children. My health and wellness come from

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my heritage, my child, and creation. My black child standing tall and strong is a message to all that see it, that we are here and will continue to persevere for generations to come."



The powerful image depicts McCoy's daughter standing alone, shown in profile, looking ahead. It was shot in the Parkview Elementary school field in Carol City as part of a short film created in collaboration with filmmaker Terence Price II and stylist Margo Hannah, entitled "A poem for My Black Baby" that was featured recently in the New Orleans Film Festival and at the 2022 Miami Film Festival.

The poem excerpt is from a joint piece written by McCoy and Miami-based artist Reginald O'Neal.

RELATED PROGRAM

A Higher Power hosted by Arsimmer McCoy

Friday, April 8 | 6PM | Locust Projects | [RSVP Link](#)

A Higher Power is a live performance, audio, & visual homage to Miami's sovereign storyteller Will "Da Real One" Bell.

Bell transformed the Spoken Word plane by cultivating spaces of belonging, through creation, space, and practice. Bell's voice of resilience, through hard-won experience, resounds as the familial anchor for Black and brown communities across the city of Miami and beyond. Will Bell is the embodiment of Miami's culture and artistic innovation. Bell honored the vulnerability of a people, seeking rooms that embraced expression, liberation to silenced hearts, and rest to the anxious and exhausted. Will "Da Real One" Bell was murdered in front of the Literary Cafe on May 29th, 2011. The Cafe was one of the collective hubs Bell purchased for poetry events, workshops, and education.

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ABOUT THE ARTIST

Arsimmer McCoy is a 34-year-old storyteller, from Miami, FL, by way of Richmond Heights. McCoy is a collaborative artist, educator, & cultural worker, who has been dedicated to these disciplines for over a decade. As a writer & poet, Arsimmer's work is centered around her reflections on accountability, obligation, community, the power of transparency, and the nuances of living in this city.

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 2021-2022 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; The National Endowment for the Arts Art Works Grant; Hillsdale Fund; the Albert and Jane Nahmad Family Foundation; VIA Art Fund | Wagner Incubator Grant; Diane and Robert Moss; Susan and Richard Arregui; Elizabeth Bailey; Cowles Charitable Trust; Diane and Werner Grob; Kirk Foundation; Diane and Alan Lieberman; Artis; and the Incubator Fund Supporting Sponsors and Friends.

ART HAPPENS HERE.

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