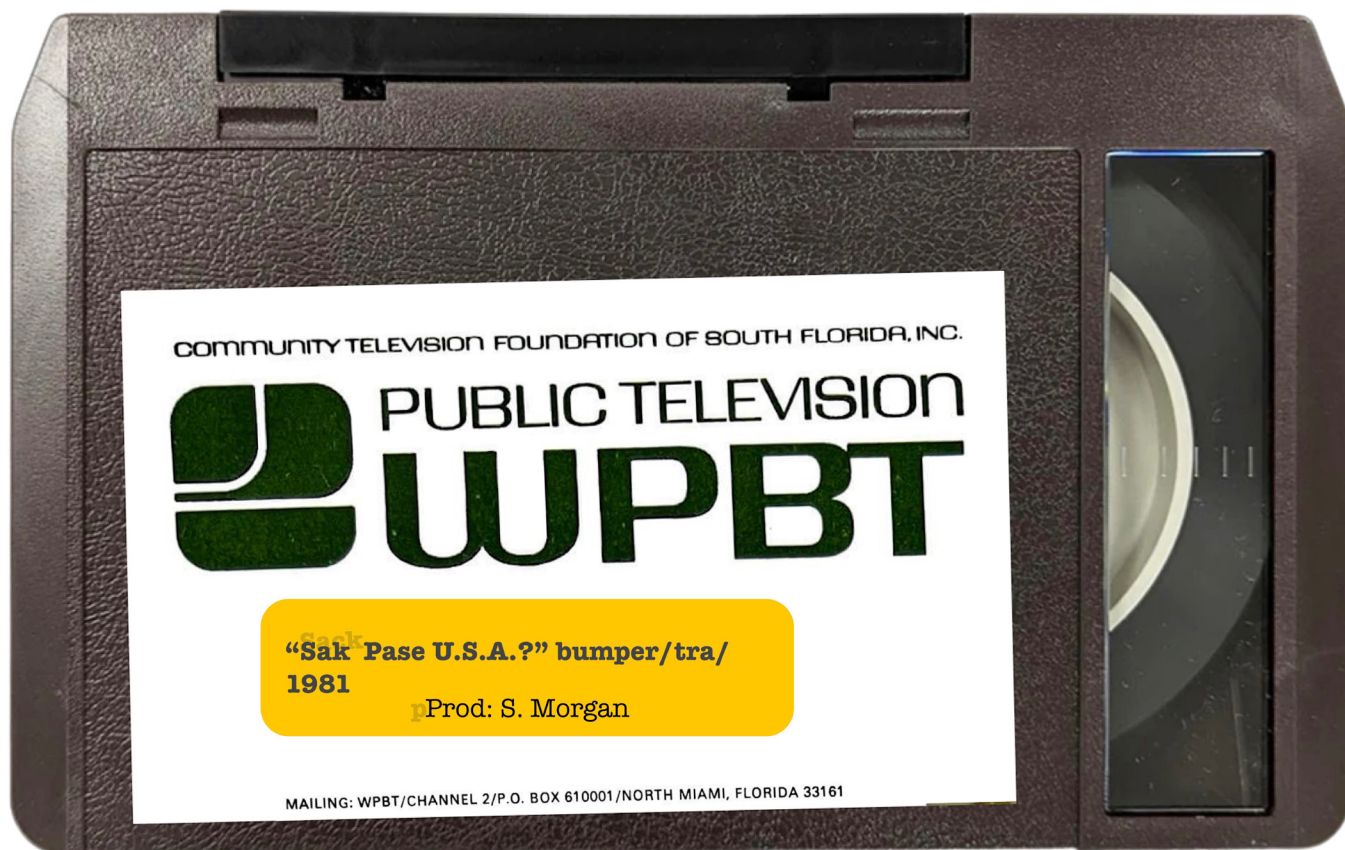


Photo of WPBT VHS tape by william cordova.



LOCUST
PROJECTS



algo•ritmos (2 tienes santo pero no eres babalao) **william cordova**

August 16 - October 25, 2025

“Urban spaces provide numerous ambiances to be felt with all the senses. Whether we think of a lively outdoor marketplace or an ordinary parking lot, an attractive historical center or an accessible subway station, the very way we relate to these places is based on the sensory experience they provide.”

- Jean Paul-Thibaud (Sonic Paradigm of Urban Ambiance)

william cordova's *algo•ritmos (2 tienes santo pero no eres babalao)* at Locust Projects is a meditative, immersive site-specific installation intersecting anachronisms, fractions, geography, and temporality. The exhibition offers a milieu of permuting systems with familial or relatable patterns intended to be both specific and open-ended so that the resulting work of art varies according to the interpreter.

In *algo•ritmos*, cordova draws and intersects concepts from rare documents of two

commercial and public service television programs, CBS's *Good Times* (1974-1979) and WPBT's *Que Pasa USA?* (1977-1980), which was produced in South Florida by WPBT. The artist is interested in the dialectical synthesis of spiritual and ritual symbology, allegory and urban vernacular architecture within these tv programs. *algo·ritmos* also serves as an exercise in creating a meditative platform for reflecting our public and personal memory, for observing popular culture mythology as a vehicle behind our own diverse rich cultural foundations.

When poet Jamaica Kincaid stated, "I understood that I was inventing myself, and that I was doing this more in the way of a painter than in the way of a scientist. I could not count on precision or calculation; I could only count on intuition", she was alluding to that which is beyond logical reasoning, a higher power and ultimately a tool for the redistribution of power.¹ cordova further references architect Coleman A. Jordan who wrote, "through my autobiographical architectural con-structs, I want to reach into the past to reconstruct the present, and create spaces and details in which there are no 'invisible' people."²

The *algo·ritmos* (*2 tienes santo pero no eres babalao*) installation parallels and synchronizes two fictional tv families by focusing on architecture as a pillar for story telling by challenging, decolonizing its built environment. cordova recreates, to scale, the sets that once housed the fictional moments in both, *Good Times* + *Que Pasa USA?* TV while proposing the audience use memory to re-assemble narratives, presence and commonality as a phenomenon that is infinitely occurring all the time around us.

In addition to the large-scale architectural structures, the exhibition includes a video loop of a recently



william cordova, untitled (3510 SW 18th Drive South Miami)

discovered promotional trailer for an unaired locally produced WPBT TV show titled, "*Sak Pase USA*" (1981). According to the artist, it is claimed that the unearthed local educational program archived on 3/4" U-matic analog videotape cassette was, until recently, housed in a public storage site among other obsolete videotapes. cordova, along with artist-filmmaker Barron Sherer, explain that the 3/4" videotape was carefully low temperature oven-baked, which is a process of heating magnetic tapes to remove moisture that can cause sticky or gummy residue. This archival preservation tactic is often applied to older analog videotapes exhibiting "sticky-shed syndrome" which enables tape to be digitized and then accessed in a digital format. Hard copies of WPBT letterhead text accompany this rare product of media archeology, and appear to address the unaired TV program.

"My family stories provide a window for what I have to say. I exist in and only as a context. I am what that context has created. I do not have a hidden, inner, or true self that lies waiting for my discovery. I have been created by my experiences, and I am recreated-over and over again- by each new experience."

-Viola F. Cordova (*Windows and Academics: How It Is*, 2007)

1 Jamaica Kincaid, "Lucy," New York: Farrar, Straus & Giroux, 1990.

2 Coleman A. Jordan | EBO, "Autobio-graphic Architecture: Reconciling African American Identity with the (In)Visible Past." *Souped-Up and Un-Plugged: Constructing Identity*. Association of Collegiate Schools of Architecture (ACSA) 86th (1998): 435-442. [link](#)

The artist wishes to extend special thanks to Edwidge Danticat, Gean Moreno, Wolfson Archives, Barron Sherer, Hattie Mae Williams, Miguel Newberry, Luis Gispert, Viola Cordova, Mike Evans, Manuel "Cookie" Mendoza, Lorie Mertes, lou anne colodny, Andre Leon Gray, Charles Burnett, Miami Central High School, Westview Middle School, Nicolas Guillen Landrian and Jean Pierre Louis.

william cordova: *algo·ritmos (2 tienes santo pero no eres babalao)* was selected through an open call selection process in 2022 and was reviewed by past exhibiting artists Glexis Novoa (2003), Jon Pylypchuk (2004), Leila Weefur (2022), and Executive Director and Chief Curator of MOAD, Dr. Amy Galpin, and was coordinated by Locust Projects co-founder, Elizabeth Withstandley.

RELATED PROGRAMS

Saturday, August 16, 2025 | 7:30 PM

Hattie Mae Williams: “Move Somethin’: Rousing, Responder y Ramplase”

Join us for a site-responsive performance and temporal exchange choreographed by Hattie Mae Williams, a new work unfolding within cordova’s new installation at Locust Projects. Through movement, Williams engages with the layered cultural and geographic histories of Miami’s Little River neighborhood, drawing connections between body, land, and place.

Saturday, October 11, 2025 | 3:00–5:00 PM

Artist Talk: Good Times, Buenos Tiempos, Bon Moman: on outlaw culture

Presented in conjunction with *algo·ritmos (2 tienes santo pero no eres babalao)* by william cordova, this panel discussion brings together scholar Dr. Terri Francis and curator Aldeide Delgado for a conversation on representations of resistance, identity, and self-definition in 20th-century television and film. Taking iconic shows like *Good Times* and *¿Qué Pasa, USA?* as points of departure, the panel explores how popular media constructs and contests dominant narratives of race, class, and cultural belonging. The discussion expands into the visual arts, reflecting on how these cultural frameworks continue to shape artistic cultural production and community histories.

ABOUT THE ARTIST

william cordova (born in Lima, Peru. Lives /works, Miami, New York). Received an MFA from Yale University and BFA from The School of the Art Institute of Chicago. He is an interdisciplinary cultural practitioner interested in the roots of abstraction, history of textile encoding and non-linear narratives. cordova illuminates the synthesis of memory, ritual and mythology to further disrupt, challenge and reassess definitions of our collective landscape.

william has exhibited internationally in venues such as the 50th Venice Biennial, Prague Triennial, 13th Havana Biennial, Whitney Biennial Site Santa Fe Biennial, Prospect III Triennial. He co-curated the Tulsa Greenwood Massacre Centennial in 2021, founded and co-curates the Florida AIM Biennial. Awards include, Smithsonian Fellowship, Trellis Art Fund, Lunder Institute Fellowship (2025), Creative Capital Award (2024), Guggenheim Foundation Fellowship (2021), Art Matters Award (2020), Knight Arts Foundation Award (2022) Joan Mitchell Foundation Grant (2011). Recent solo exhibitions includes, *2 Tienes Santo pero no eres Babalao*, Museo de Arte de Lima, Peru and *What the Forest Remembers* at Marion Goodman Gallery, New York (2025).

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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The Andy Warhol Foundation for the Visual Arts



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ART HAPPENS HERE.

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