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Locust Projects presents Screening Room:
Run On curated by Antonia Wright featuring:
Brian Alfred
Hannah Black
Nathalie Djurberg
Kota Ezawa
Jillian Mayer
Lindsey White

Exhibition Dates:
February 22-
March 21, 2020

Public Opening Event:
Saturday, February 22
7-9pm

Public Hours:
Tuesday to Saturday
11am – 5pm

LOCUST PROJECTS PRESENTS RUN ON, A NEW VIDEO EXHIBITION CURATED BY ANTONIA WRIGHT

Featuring Brian Alfred, Hannah Black, Nathalie Djurberg, Kota Ezawa, Jillian Mayer, Lindsey White

Still from Jillian Mayer, Scenic Jogging, 2010. Image courtesy the artist.

[Miami, FL] Locust Projects is proud to present *Run On*, a new Screening Room video exhibition curated by Miami-based artist Antonia Wright featuring works by Brian Alfred, Hannah Black, Nathalie Djurberg, Kota Ezawa, Jillian Mayer, and Lindsey White. *Run On* will open to the public with a reception on February 22 from 7-9pm. Both the reception and the exhibition are free and open to the public.

Inspired by the current exhibitions at Locust Projects, *Run On* explores the origins of images, how they are made through technology, and how they are perceived through social and cultural constructs throughout time. The project aims to examine the relationships between people and their representations from various perspectives, and how imagery can create or deconstruct preconceived notions and stereotypes.

Each work included in *Run On* examines the notion of the image how the artist relates to it. Scenic Jogging, 2010 features artist Jillian Mayer chasing projected images of typical screensavers such as idyllic meadows and mountainscapes. These images are embellished by design programs to be more attractive to appeal to our primal desire to be outside rather than in front of a computer or in ugly urban landscapes. Even if Mayer were to ever catch up to her object of desire, she will find it never existed in the first place, and she has been chasing the unattainable.

For *My Bodies*, Hannah Black used the results of a Google image search for CEOs to create a video that plays like a PowerPoint: each generic image of a suited man fades

into the next. Samples of mainly African American women - including Rihanna, Beyonce and Aaliyah - singing "my body" play over the top; encouraging us to consider which bodies get to be visible, and have agency.

Kota Ezawa recontextualizes and distills iconic images from media and popular culture to their most essential form. By doing so, his work communicates the symbolic power these images have on the collective psyche and underscores a keen understanding of how images shape our experience and memory of events. On view at Locust is The Simpson Verdict, 2002, a three-minute digitally animated video projection based on the 1995 trial of O.J. Simpson. Abstracted—and graphically simplified—from courtroom footage, Ezawa's re-imaging of the events privileges (and exaggerates) the slight yet revealing gestures of Simpson and his legal team as they anticipate and learn his fate.

Brian Alfred's animated film Overload explores the built environment of New York City envisioned as a city symphony. His work engages with what he terms the visual experiences we encounter in our everyday global, corporate, natural, urban and technologically enhanced environments. While human life is suggested, there is no one in sight suggesting a cold and hostile urban landscape.

In **Nathalie Djurberg's** short stop-action animation dramas—described by the artist as "fairy tales gone mad"—forces of good and evil, dark and light, beauty and horror intertwine. Her characters often exist in moral tension with each other and within themselves in narratives that provide no reassuring fairy-tale conclusions. Djurberg's Madeleine the Brave adds several twists to the beloved Ludwig Bemelmans' children's books, including a bear who turns the tables on convention, making a little girl his pet.

Through video, photography, and sculpture, **Lindsey White** models a type of site gag index, working with the language of magic and comedy to challenge ordinary perceptions by presenting the unexpected and impossible. The isolated objects in Strobe could be props for a gag or clues to a narrative.

ABOUT THE CURATOR
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 (NY), The Faena Arts Center (Buenos Aires, Argentina), The Margulies Collection at the Warehouse, Vizcaya Museum and Gardens, Spinello Projects (Miami), Luis de Jesus Gallery (Los Angeles), 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 recently named a CINTAS Foundation Fellowship finalist for 2019 in Visual art. She is represented by Spinello Projects in Miami, FL and affiliated with Luis De Jesus Gallery Los Angeles.

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CHECKLIST OF THE EXHIBITION

Brian Alfred
Overload, 2004
2:49 minutes looped
Animation on DVD
Courtesy Collection Martin Z. Margulies

Nathalie Djurberg
Madeleine the Brave, 2006
6:13 minutes
Clay animation, digital video
Music by Hans Berg
Courtesy Collection Martin Z. Margulies

Kota Ezawa
The Simpson Verdict, 2002
3 minutes
Video (color, sound)
Courtesy Collection Martin Z. Margulies

Jillian Mayer
Scenic Jogging, 2010
1 minute
Courtesy the Artist and David Castillo Gallery

Lindsey White
Strobe, 2016
35 seconds
Courtesy of the Artist

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ABOUT THE ARTISTS

BRIAN ALFRED

Brooklyn-based artist Brian Alfred (b. Pittsburgh, PA) received his Bachelor of Fine Arts degree in 1997 from Pennsylvania State University and his Master of Fine Arts degree in 1999 from Yale University. Alfred is the recipient of the Pennsylvania State University College of Art & Architecture Faculty Research Grant, the Pennsylvania State University Institute for the Arts and Humanities Grant, the Jerome Foundation Film Video and Digital Production Grant, the Carriage House Arts Residency in Islip, NY, the Excellence Award from the Pollock-Krasner Foundation Grant, Japan Media Arts Festival, Pennsylvania State University Alumni Achievement Award, Joan Mitchell Foundation Award, American Academy of Arts and Letters Purchase Award, Pennsylvania State University Alumni Award, New York Foundation of the Arts Inspiration Award, Phelps Berdan Memorial Award, Skowhegan Match Scholarship, and the Edwin Zoller Scholarship. Recent solo exhibitions include "High Rises and Double Vision: Images of New York," Miles McEnery Gallery, New York, NY; "Future Shock," Miles McEnery Gallery, New York, NY; "Techno Garden," Maho Kubota Gallery, Tokyo, Japan; "New Animations," Hezi Cohen Gallery, Tel Aviv, Israel; "Beauty in Danger," Salon 94 Video Wall, New York, NY; "It's Already the End of the World," Frist Center for Visual Art, Nashville, TN; "Co-op," Giraud Pissarro Ségalot, New York, NY; "Rise Above," Haunch of Venison, London, United Kingdom.

HANNAH BLACK

New York-based conceptual artist and writer Hannah Black (b. Manchester, UK) is best known for her open letter criticizing the curators of the 2017 Whitney Biennial for exhibiting Dana Schultz's painting Open Casket for utilizing the racially traumatic image of Emmett Till's open casket to ultimately benefit her own career. Black's explorations of communism, feminism, afro-pessimist theory, pop music, and her own life culminate in video, text, and performances. Black received an MFA in art writing from Goldsmiths, University of London in 2013. Solo and collaborative exhibitions of Black's work include Beginning, End, None, Performance Space, New York (2019); Aeter, Eden Eden, Berlin (2018); aNXIETINa, Centre d'Art Contemporain, Geneva (2018); Some Context, Chisenhale Gallery, London (2017); I Need Help, Real Fine Arts, New York (2017); Small Room, mumok, Vienna; Soc or Barb, Bodega, New York (all 2017); and Not You, Arcadia Missa, London (2015). In 2017 her performance OR LIFE OR was presented at PS1 MoMA, New York.

NATHALIE DJURBERG and HANS BERG

Through sculpture, stop-motion film, sound and immersive installations, visual artist Nathalie Djurberg (b. Lysekil, Sweden) and self-taught musician Hans Berg (Rattvik, Sweden) develop surreal narratives that investigate themes of lust, greed, exploitation and fear with a hint of the absurd. Working in collaboration for over a decade, Djurberg and Berg create scenes that are simultaneously violent and erotic, enticing and whimsical. The artists' collaborations have been exhibited widely around the world. In 2009, Djurberg & Berg presented their installation The Experiment at the 53rd Venice Biennial "Making Worlds" curated by Daniel Birnbaum where they were awarded the Silver Lion for Best Emerging Artists. Other important solo presentations include Kunsthalle Winterhur, Switzerland (2007); Fondazione Prada, Milan (2008); Hammer Museum, Los Angeles (2008); OMA Prada Transformer, Seoul (2009); Natural History Museum, Basel (2010); Wexner Center for the Arts, Columbus, Ohio (2011); Museum Boijmans Van Beuningen, Rotterdam (2011); Camden Arts Center, London (2011); Walker Art Center, Minneapolis, New Museum, New York (2012); 'The Black Pot', Garage Center for Contemporary Culture, Moscow, Russia (2013); ARoS Aarhus Kunstmuseum, Aarhus, Denmark (2015); Sammlung Goetz, Munich, Germany (2015); Minsheng Art Museum, Shanghai, China (2016); Stavanger Art Museum (MUST), Norway (2017) among others.

KOTA EZAWA

Kota Ezawa's (b. Germany) work explores the appropriation and mediation of current events and images, referencing sources from the news, art history, and popular culture. Since the debut of his 2002 video animation The Simpson Verdict, Ezawa has been well-known for creating light-boxes, videos, and works on paper that distill found images into his signature pared-down, flattened style. By reducing complex visual information to its most essential, two-dimensional elements, he explores the photographic record's validity as a mediator of actual events and experiences. Ezawa was born in Germany, where he began his undergraduate studies at the Kunstakademie in Düsseldorf with Nam Jun Paik and Nan Hoover before relocating to the Bay Area. His work has been showcased in solo exhibitions at the Museum of Contemporary Art, Santa Barbara, CA (2018); SITE Santa Fe, NM (2017); Mead Art Museum, Amherst, MA (2017); Chrysler Museum of Art, Norfolk, VA (2015); Albright-Knox Art Gallery, Buffalo, NY (2013); Vancouver Art Gallery, Canada (2012); St. Louis Art Museum, MO (2008). Ezawa received a SECA Art Award in 2006 and a Eureka Fellowship in 2010. He has been the subject of several monographic publications, including The Crime of Art (2017) and The History of Photography Remix (2006).

JILLIAN MAYER

Jillian Mayer is an artist and filmmaker based in Miami. 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 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); the Guggenheim Museum (2010); and the Musée d'Art Contemporain de Montréal, Québec as a part of the Montréal Biennial (2014). Mayer is a recipient of the Creative Capital Fellowship, South Florida Cultural Consortium Visual/Media Artists Fellowship and a Cintas Foundation Fellowship for Cuban Artists. Mayer's films have screened at festivals including Sundance, SXSW, Rottenberg Film Fest, and the New York Film Festival. She is a fellow of the Sundance Institute's New Frontiers Lab and New Narratives on Climate Change Lab.

LINDSEY WHITE

Lindsey White is an artist and educator. She has exhibited at venues such as San Francisco Museum of Modern Art; San Francisco Arts Commission Gallery; Sydhavn Station, Copenhagen; Bolinas Museum, California; Contemporary Jewish Museum, San Francisco; ACME., Los Angeles; The Art Gym at Marylhurst University, Oregon; San Francisco International Airport Museum; and Museum Bärengasse, Zurich. White was recently awarded SFMOMA's 2017 SECA Award and residencies at Headlands Center for the Arts, Sausalito, California, and Kala Art Institute, Berkeley. Her work was recently featured in Photography Is Magic by Charlotte Cotton. White is also a co-founder of the para-curatorial experiment Will Brown, which has realized projects with institutions such as U.C. Berkeley Art Museum and Pacific Film Archive; CCA Wattis Institute for Contemporary Arts, San Francisco; di Rosa, Napa; Ulrich Museum of Art at Wichita State University; and KADIST, San Francisco. She is an Assistant Professor and Chair of Photography at the San Francisco Art Institute.

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.

ART HAPPENS HERE.