



JOHNNY-BROWN

Group Show: Ezekiel Jabari Binns, Luis Ignacio Figallo,
Juan Pablo Cardona

Curated by Catherine Mary Camargo

Friday, December 6th, 6:00pm, 2024
798 NW 62nd Street, Miami, FL 33127

Johnny-Brown examines the meaning of surface and form through the distinct yet interconnected practices of three Miami-born artists: Ezekiel Binns, Juan Cardona, and Luis Ignacio Figallo. Longtime peers since their time at Design and Architecture Senior High and later at The Cooper Union's Irwin S. Chanin School of Architecture in New York City, the trio shares a foundation in architectural and design training. This shared background serves as both a starting point and a lens through which they critique and reinterpret their ever-evolving creative processes. At its core, Johnny-Brown embodies the fusion of foundational design principles and fine art methodologies, where analytical and intuitive aspects of the creative process merge in a dynamic exchange-driven by the persistent curiosity and experimentation of these three artists.

Luis Ignacio Figallo is the co-founder of Bas Atelier, established in 2021 with Paritha Pruthi. Known for his handcrafted bas-reliefs, Figallo's work reflects a lifelong fascination with form, texture, and light. In this exhibition, Figallo engages in a non-traditional form of collaboration, embedding his contributions within the fine details of the fabrication process. From assisting in the foundational design of the A-frames that support the works to contributing to conceptual discussions with the trio, he redefines the act of production. Rather than focusing on standalone works, Figallo pours his creativity and skill into the structural and conceptual fabric of the exhibition itself, further advancing the values and ideas at the core of Johnny-Brown's conception.

Ezekiel Binns and Juan Pablo Cardona have an established collaborative history, working together since their teenage years in Miami and more recently archiving their joint projects under the name Two Dogs on a Leash. Binns and Cardona are individuals who leave you questioning whether their minimalist philosophy echoes into every facet of their lives. While their shared explorations reflect a synergy rooted in similar foundational training, their individual perspectives as artists remain innately distinct and deliberate to those familiar with their practices.

For Ezekiel Binns, exhibiting at the renovated Johnny Brown Station in Little Haiti—a former gas station named after the owner's late chihuahua (so Miami, we love it)—provided an opportunity to explore forms visible from all angles. His work examines the silhouette of a form, blending complex yet organic geometry that sparks a small sense of recognition in viewers. Using laminated wood composites and flip milling (carving from both sides), Binns creates inanimate objects that condense referential artifacts similar to that of a deer hoof, a pillow, and a tooth—simple yet awe-inspiring elements in an artist's world.

Ezekiel Binns: *These pieces explore the animism of form and the capacity for artifacts to suggest life in and of themselves.*

In this exhibition, Juan Pablo Cardona pushes himself to incorporate more color into his practice, shifting his focus from structure to surface. He blends personal photography of vulnerable and everyday moments he finds beautiful with ink, paint, and a soaking method. Inspired by artists like Wade Guyton, Richard Prince, and Wolfgang Tillmans, Cardona engages with themes of representation, authorship, and the intersection of technology and everyday life, questioning established norms in photography, painting, and media appropriation.

Juan Pablo Cardona: *This work takes the everyday—the trees, the ads, the trash, the people—and runs it through a process of re-seeing. I capture it, expose it, soak it, scan it, print it, then repeat, pushing the image until it becomes something altered, a trace of its original form. It's about distilling the familiar into its most essential visual elements, finding something unexpected in what is often overlooked.*

Alongside their contemporary, Luis Ignacio Figallo, This group exhibition engages in a silent dispute of entrenched hierarchies within what I like to call "the shop"—a term that serves as both a metaphor and a literal reference. On one hand, it symbolizes institutional frameworks that categorize and segregate disciplines, such as the delineation of Renaissance, Contemporary, and historical architectural wings on opposite ends of Museums. On the other hand, It also evokes the fabrication studio, traditionally governed by the craftsman's authority, where the final product is credited to the artist despite its often collaborative nature. From initial sketches—whether hastily drawn on a napkin or refined in software—to the hands that carve and complete the 3D form, the process embodies a dialogue between precision and instinct. This interplay challenges conventional boundaries and reimagines roles within creative and institutional spaces. Conceptually, the exhibition, Johnny-Brown, invites viewers to reflect on how these intersections influence both the artistic process and the broader systems shaping artistic production.