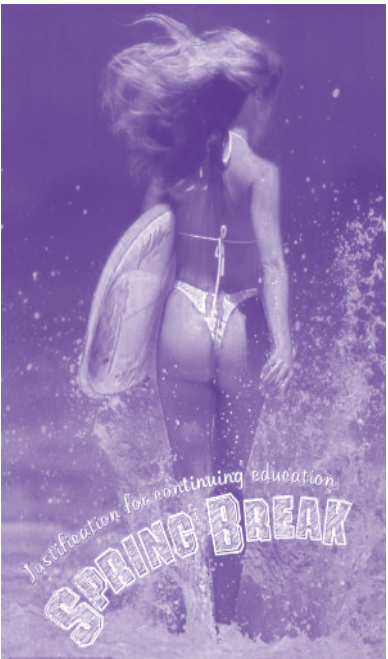


the end / SPRING BREAK refused a future.
(skrrrrrrttt) We were not a 501 c3. We did not have
a shared bank account, nor filed shared taxes.
We lived in and existed for the moment. (*gimme
the money, gimme the money, gimme the money*)
We burned hard and fast with nothing to lose.
(*we burnin the money, we burnin the money, we
burnin the money*). We refused to be professional.

moments of euphoric resonance, after each
event. when a praxis of thought and philosophy
is experienced in real time. did life melt into the
praxis or did the end / SPRING BREAK dissolve



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the end / SPRING BREAK

May 11–July 6, 2024

the end / SPRING BREAK reflects on the work of the curatorial collective of the same name founded by artists/curators domingo castillo flores and Patricia Margarita Hernández. Between 2010 and 2015, Castillo and Hernández, at times, along with Kathryn Marks and Cristina Kiwi Farah, organized over 300 events, performances, and exhibitions throughout South Florida.

Their programs featured artists and worked with Miami-Dade county residents such as Marilyn Gottlieb-Roberts, Laz Rodriguez, Cristine Brache, Naomi Fisher, K.O. Nnamdie, Dave Brieske, Tatiana Vahan, Misael Soto, Romulo del Castillo, Monica Uszercowicz, Tara Long, Nick Klein, Eli Oviedo & Dorys Bello (Dracula), Beatriz Moteavaro, Dana Bassett, Autumn Casey, Anthony Munis, Aramis Gutierrez, Agatha Wara, Claire Breukel, Dino Felipe, Carlos Rigau, Kat Toledo, Brad Lovett, Nicolas Lobo, Tiffany Chestler, Rat Bastard, Manuel Torres, Jenna Balfe, Mr. Fethers, Cynthia Cruz, Clayton Deutsch, Rob Goyanes, Rick Guerre, Nicole Doran, Kevin Arrow, Emily Mello, Abel Folgar, Dan Serro, Nicholas Ruiz, Agustina Woodgate, Anthony Spinello, George Sánchez-Calderón, Cara Despain, Liz Ferrer, Pioneer Winter, Leonardo Valencia, Adler Guerrier, Matt Prier, Denise Delgado and a whole cast of people who helped them skeem, hustle and chill in order to make everything possible.

They also collaborated with art organizations such as Bas Fisher Invitational, Roofless Records, [NAME], Schematic Music Company, la cueva, General Practice, The Bakery, Formalist Sidewalk Poetry Club, The de la Cruz Collection, New World School of the Arts Studios, Miami Design District, Alfred I. Dupont Building, Locust Projects, University of Wynwood, and the Miami Art Museum as it transitioned into the Pérez Art Museum Miami.

Marked by a collective spirit influenced by experimental pedagogy and para-institutional practices, the collective created support networks and opportunities for artists to experiment within the hyper-capitalist development that has shaped the Miami skyline as we know it now. They were driven by the scarcity of financial and brick-and-mortar support for artists and artist-run organizations that followed the 2008 financial c(r)ash (grab). They saw themselves without opportunity, disconnected from the Contemporary Art world that Miami increasingly decided to gravitate toward—alienated from everything except one another.

From its inception, the collective chose not to have a central location. They worked with friends, comrades, and real estate developers to gain access to empty spaces—from strip malls, banks, private apartments to backyards, galleries and internet cafes. The collective embraced a nomadic strategy for creating programs that were in direct conversation with the different neighborhoods they inhabited, such as Downtown, Miami Beach, North Miami, Kendall, Hialeah, even while they lived with the complexities, opportunism, and contradictions of working with developers who were and are actively involved with displacement and gentrification. Some projects were planned in advance, while others were set up the day of. Some spaces lasted for a year or months, and others for just a few hours.

They had no resources except those shared between friends, artists, and fellow artists-run spaces. If a program necessitated a projector for a film, it would come from Carlos Rigau, who founded and directed the artist-run organization General Practice. If a sound system was needed they would borrow it from sound artist Rat Bastard or musician Leonardo Valencia. A variety of second-hand equipment was strung together for the radio show. The Outdoor sound series was powered by Patricia's mom's generator. Every film was pirated and screened for educational purposes.

They embraced indeterminate encounters. There was nothing inevitable, it was the entanglements of people brought together by programming which shaped the programs themselves. The collective's title, the end / SPRING BREAK, refers to two states of performativity. the end was marked by a serious and moody punk/goth attitude, cinema, and was characterized by a more pedagogical approach, while SPRING BREAK drew on the excesses and cliches of tourist spring breakers to Florida with their drunken escapades, tits, money, and rebellion. This was the initial intention, in reality they were both at all times.

The exhibition at [NAME] includes a facsimile of a publication produced by the end / SPRING BREAK in 2015 wrapping the interior space along with ephemera, reproductions of digital material, and other documentation. the end / SPRING BREAK marks the inclusion of the collective's archive of images, correspondence, and website into [NAME]'s upcoming Migrant Archive platform.

Founded in 2008, [NAME] Publications is dedicated to making books with an emphasis on histories and practices often marginalized in dominant art and design histories. The press facilitates the production of books by artists, designers, curators, and scholars with practices anchored in the Americas. It disseminates these titles and builds new audiences for them through exhibitions, public programs, and the salvaging of archival materials. the end / SPRING BREAK is made possible with the support of the Miami Music Club; the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council; the Miami-Dade County Mayor and Board of County Commissioners; Teiger Foundation; and The Jorge M. Pérez Family Foundation at The Miami Foundation.

[NAME]

due to the irreconcilable relationship between life and capital? something that felt momentary now extends into the very fabric of our being. like an acid trip that showed us how to see and live in the world where everything is possible when we just see our collective thermodynamic potential. it sounds like the heavy stuff but really it's quite the opposite, we never had to think too hard, just believe in a present that was within our grasp. the end / SPRING BREAK was a collective vision quest. We never recovered from these feelings and experiences. We never found them in any other institution, formal or informal.