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FOR IMMEDIATE RELEASE:

Locust Projects presents:

Disembodied curated by
Dennis Scholl featuring:
Cara Despain
Julie Fliegenspan
Alexa Lim Haas
Jillian Mayer
Nicole Salcedo
Lorna Simpson
Siena Stubbs

Exhibition Dates:

March 6-May 22, 2021

Public Hours:

Tuesday to Saturday
11am – 5pm

BY APPOINTMENT AND
WALK-IN BY CAPACITY

[Link to make appointments](#)

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Press kit and images:

[Available here](#)

LOCUST PROJECTS PRESENTS *DISEMBODIED* A NEW VIDEO EXHIBITION GUEST CURATED BY DENNIS SCHOLL

Featuring Cara Despain, Julie Fliegenspan, Alexa Lim Haas, Jillian Mayer,
Nicole Salcedo, Lorna Simpson, and Siena Stubbs



Still from Cara Despain, *Monument*, 2020. Image courtesy the artist.

[Miami, FL] Locust Projects presents *Disembodied*, the third in a series of guest curated video exhibitions in Locust Projects' Screening Room that launched in fall 2019. Guest curated by Dennis Scholl, founding board chair of Locust Projects from 2001-2006, the exhibition features works by emerging and established artists including: Cara Despain, Julie Fliegenspan, Alexa Lim Haas, Jillian Mayer, Nicole Salcedo, Lorna Simpson, and Siena Stubbs. The exhibition opens to the public by appointment and walk-ins (capacity permitting) on Saturday, March 6 from 11am to 5pm and is free and open to the public.

CURATOR'S STATEMENT:

The works in *Disembodied* all center around a sense of absence of the body in various ways. In the case of Jillian Mayer, we see a literal disembodiment as she places her body in the interstitial space between the physical and digital realms in a video where she is shown detaching her limbs, in pursuit of the "ideal," seeking to become the Venus di Milo. Julie Fliegenspan's claymation gives physical form to a disembodied and at times menacing voice on the other end of the phone. In the award-winning video by 18-year old Siena Stubbs, the voice over gives a sense of removal against a moving landscape belying the pain of loss and the comfort found in human touch.

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In Cara Despain's work, *Monument*, the heroic figure of Hollywood's classic Western genre loses his power and physicality, reduced to a hat, boots and spurs—nothing more than an apparition. Alexa Lim Haas' animation, *Glove*, based on a true story of a glove that has been floating in space since 1965, mediates on the traces of physicality and grand ambitions humanity leaves behind. Nicole Salcedo's *Eukaryotic*, captures the biorhythms of plants through sound and places them in the voice of the subject, the artist herself.

Presented in a separate gallery, Lorna Simpson's *Easy to Remember* personifies the title of the exhibition, with a grid of fifteen sets of disembodied mouths humming the video's title of John Coltrane version of a 1935 jazz song in unison, embodying acts of erasure through disembodiment.

I'm honored to have the opportunity to gather these works together by artists that have had a profound impact on me not only as a collector, but as someone developing their own artistic practice, making documentary films. As one who is behind the scenes interviewing subjects, I have deep reverence for artists who powerfully convey meaning through absence and claim space for their voice and vision. It is a privilege to bring these women artists across generations together at Locust Projects as part of a yearlong focus on women, and I thank each and every one of them for participating and inspiring me through their work.

- Dennis Scholl, guest curator, *Disembodied*

ABOUT THE WORKS ON VIEW:



Monument (00:30) by **Cara Despain** appropriates the iconic last scene from John Ford's *The Searchers* (1956) starring John Wayne, shot in Monument Valley (Dinétaah/Navajo Nation), erasing the film's dominant narrative and character that obscure the story of the real-life setting. By removing the trope of the rugged individual in the foreground, the viewers' focus shifts to the film's background. At the same time John Ford's cast and crew were in Monument Valley, uranium companies were mining in the area, employing many of the same Navajo families that were also hosts and played roles in the

films. Despain considers how these histories intersected with pop-culture, and played out on the silver screen unbeknownst to viewers. Despain slightly slowed down the soundtrack from the film, and inserted one of the only audio recordings of the atomic tests from the Nevada Test Site--interestingly Annie from the Upshot-Knothole series which is what probably contaminated Snow Canyon before the shooting of *The Conqueror*--ultimately causing a third of the cast and crew to develop cancers, which ultimately killed 48 of them include Wayne himself.



Originally premiered at Sundance Film Festival 2018, **Julie Fliegenspan's** first film, *PLUR* (01:32), uses stop motion animation to interpret a series of actual voicemails received after making out with someone at a Miami rave. The playful, somewhat uncomfortable and almost psychedelic claymation provides a surprising painterly and slightly childlike visual paired with the raunchy subject matter. Every detail shown in *PLUR*, including the sets, text credits and the artist's humorous narrative insights, was created entirely by hand over hundreds of hours, resulting in the final video about the now 9-years-old incident.

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Alexa Lim Haas' 2D animated film, *Glove* (05:45), tells the true story of a glove that has been floating in space since 1965. The work was originally premiered at the Sundance Film Festival 2016, and received a Grand Jury Prize at SXSW. While an inanimate object, the personal narration of the glove's history and the memories of those who wore it throughout the years seem to give the glove a lift of its own. The repeated hand image references gesture, connection and intimacy, the images created by the artist observing her own hands as she draws. The narrator's reflection on the lost glove brings forth deeper existential contemplation, asking the viewer to question- how long is forever?



H.I.L.M.D.A (How I Lost My Damn Arms) (3:05) is **Jillian Mayer's** imaginary interpretation of how the ancient Greek statue of the Louvre Museum, Venus de Milo, lost its arms. Mayer's incarnation of the famous statue is a living goddess turned to stone, who then intentionally mutilates herself by violently amputating both of her arms. The artist notes that the film "... is a critique on beauty. Venus de Milo knowingly rips her arms from her torso as a notion of self-sacrifice in order to seek beauty and worldly admiration. By making the gesture of arm removal a choice for Venus, the ideal form of Western beauty becomes empowered." The title is an homage to Marcel

Duchamp's L.H.O.O.Q., which similarly forces viewers to reexamine and recontextualize an appropriated famous artwork.¹

Above: Photo Courtesy of David Castillo Gallery



A lover communes with their beloved, creating an offering to honor their ever-present and ever-fluctuating bond in **Nicole Salcedo's** *Eukaryotic* (3:14), a film that explores the senses and shows nature as a part of one's body. The work features a devoted lover connecting and communicating with the land, caressing the roots of mangroves and whispering tenderly to the rocks, while gathering tokens for an offering set adrift in the ocean as an expression of gratitude. At times, the lover's body, so intimately connected with the earth, is hardly discernible -- her silhouette a sandy log, her hair like fibrous

seaweed. At the end of the film, the lover plunges into the ocean's tranquil waters, offering herself in an ultimate show of devotion. The synth sounds heard throughout the film are seagrass and mangrove tree electrical impulses, recorded using a biofeedback midi to transform the plants' living signatures into musical notes. *Eukaryotic* is a meditative experience in intimacy and connection between nature and our bodies. The viewer is encouraged to see

¹ Hoban, Phoebe. "The Cindy Sherman Effect." *ARTnews.com*, ARTnews.com, 18 Nov. 2019, www.artnews.com/2012/02/14/the-cindy-sherman-effect/.

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his/her individual body in relation to and as an integral part of the larger collective body that is Mother Earth. Through this connection, Salcedo hopes to inspire viewers to become equally devoted lovers of nature.²



"In a haunting and elegiac work titled *Easy to Remember* (2:36) from 2001, prior to her turn to drawing, **Lorna Simpson** reanimated the jazz ballad of the same name in a film work comprised of fifteen individual singers humming the tune, in unison. Their unison is only approximate as each singer appears as a disembodied mouth, performing the melody while hearing it through headphones. Each mouth represents an individual interpretation, an interior moment of attempted mimicry." -Connie Butler

Left: Photo Courtesy of the artist and Hauser & Wirth



Shinkansen (2:47) by Yolngu artist **Siena Stubbs** received the Multimedia Award as part of the National Aboriginal and Torres Strait Islander Art Awards in a ceremony broadcast online from Darwin, marking the 18 year old artist as one of the youngest winners in the 37-year history of the nation's most prestigious Indigenous art awards. Filmed on a bullet train from Nagoya to Kyoto in Japan while Stubbs was on a school trip, the time lapsed poetry and video work present a look into the thoughts of a young woman on the brink of adulthood. The work was created by the artist while she was mourning the

death of her grandmother, confronting her own morality and the speed at which she approaches her future. The viewer is made to long for the comfort and familiarity of youth, while acknowledging the inevitability of growth and moving forward despite fear of the unknown.

All images courtesy the artist unless otherwise indicated.

ABOUT THE ARTISTS

CARA DESPAIN

Cara Despain is an artist working in film and video, sculpture, photography and installation addressing issues of land use, the desert, climate change, visualizing the Anthropocene, land ownership and the problematics of frontierism. She was born in Salt Lake City, Utah (1983) and currently lives in Miami, Florida and works between the two. She holds a BFA from the University of Utah (2006).

In 2012, she was selected for the Salt Lake City Mayor's Award in the visual arts, and in 2016 she was selected for the South Florida Consortium Fellowship. Her work is included in Rubell Family Collection and the Scholl Collection, as well as the State of Utah and Salt Lake County art collections.

Recent exhibitions include *FROM DUST* at the Southern Utah Museum of Art, *it doesn't look like paradise anymore* at Southern Oregon University; *FREE!* at Brickell City Center, Miami; *Cryin' Out Loud* at the Center for Contemporary Arts

² "[OPEN] Spaces." *Bakehouse Art Complex*, 2020, www.bacfl.org/open-spaces.

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Santa Fe, Fringe Projects, Miami, *Slow Burn* at Spinello Projects, Miami; and *No Man's Land* at Rubell Family Collection, Miami.

She was the Art Director for the feature length film *The Strongest Man* that premiered at the Sundance Film Festival (2015), as well as *A Name Without a Place* which premiered at the Miami International Film Festival (2019). A short documentary about her and her work aired on Art Loft, WPBT and PBS and screened at the Miami International Film Festival (2016). She was selected for a 2018 Ellie's Award through Oolite Arts to produce her own first feature film and video installation hybrid, and this year will be completing a public art commission for the Underline with Miami-Dade County Art in Public Places. Writing and research play a major role in all of her creative work, and she often works very site-specifically— researching, casting objects, or writing in the field. Recent residencies include Anderson Ranch in Snowmass Colorado, Feminist Summer Camp at Birch Creek Ranch in central Utah (which she co-facilitates), and Signal Fire Wide Open Studios field research program in the four corners area. She is represented by Spinello Projects (US).

JULIE FLIEGENSPAN

Julie Fliegenspan (also known as King Coochie) is a Miami-based visual artist, director, and set designer. Her work has been shown at Locust Projects, The Annex, Fuller Projects, and Grunwald Gallery. As a member of the Borscht Corp, she is a recipient of the No Bro Zone Grant. *PLUR* premiered at Sundance Film Festival in 2018.

ALEXA LIM HAAS

Alexa Lim Haas (b. 1989, she/they) is a Filipinx-American artist from New York City. She was selected by Filmmaker Magazine as one of the “25 New Faces of Independent Film” in 2017. Her animated shorts, *Glove* (2016) co-directed with Bernardo Britto, and her first solo short *Agua Viva* (2018) both premiered at the Sundance Film Festival and were awarded with Grand Jury Prizes at SXSW. In addition to screening at film festivals worldwide she has exhibited work at MoMA, BAM, The Brooklyn Museum and in collaboration with Planned Parenthood, the HBO show *Random Acts of Flyness* and the Netflix documentary *Mucho Mucho Amor*. Selected awards include: SXSW Animated Shorts Grand Jury Prize 2018 for *Agua Viva*; SXSW Animated Shorts Grand Jury Prize 2016 for *Glove*; Miami New Times : Best of Miami 2018 – Best Film Director; Florida Film Critics Golden Orange Award for Outstanding Contribution to Film in Florida 2018; NoBudge : Annual Awards 2018 – Best Film, Best Director, Best Animated Film; Dallas Film Festival Animated Shorts Grand Jury Prize 2018; Palm Springs International ShortFest Best Animation 2016; Provincetown International Film Festival Best Animated Short 2016; San Francisco International Film Festival Best Animated Short 2016. She received her BFA from NYU Tisch School of the Arts. Beyond artmaking, she is a board member of International Initiative for The Philippines, a young NGO focused on resource sustainability and indigenous empowerment.

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.

Select solo exhibitions include: Bemis Center for Contemporary Arts, Omaha, Nebraska (2019), Kunst Aarhus, Aarhus, Denmark (2019), University of Buffalo Art Museum, Buffalo (2018), Tufts University, Boston (2018); Postmasters Gallery, New York (2018); Pérez Art Museum, Miami (2016); LAXART, Los Angeles (2016); Utah Museum of Fine Art, Salt Lake City, UT (2014); and David Castillo Gallery, Miami (2011 & 2016). She has exhibited and performed at MoMA

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PS1 (2017); MoMA (2013); the Museum of Contemporary Art, North Miami (2013); the Bass Museum of Art, North Miami (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.

NICOLE SALCEDO

Nicole Salcedo is a Cuban American interdisciplinary artist born, raised and based in Miami, Florida. Nicole earned her BFA from the School of the Art Institute of Chicago, where she studied fibers, performance and object design with her main practice being in drawing. Using meditative marks to create dense patterns, Nicole weaves between micro and macro lines, opening up rhythmic pathways that offer a deeper connection to the energies which flow throughout the universe.

Select solo exhibitions include: *Wandering Waves, The Bass Walgreens Windows*, Miami Beach (2020); *Most Beloved*, The Art Base, Basalt, CO (2020); *Numina*, Flowerbox Projects, Miami (2018); *Humana Absoluta*, artist's residence, Miami (2017); *Nectar of the Sabal Palm*, Biscayne Nature Center, Key Biscayne, FL (2017); *WETLANDS*, Yalé Social Club, Miami (2016). Select group exhibitions include: *Powder Hounds*, Patton-Mallot Gallery, Snowmass Village, CO (2020); *Spheres of Meaning: An Exhibition of Artists' Books*, The Patricia & Phillip Frost Art Museum, Miami (2019); *Autochtonous*, Swampspace Gallery, Miami (2019); *Natural Resources*, Biscayne Nature Center, Key Biscayne, FL (2019); *Rocking Chair Sessions #76-100*, Swampspace Gallery, Miami (2019); *The Biscayne Bay Show*, 131 Projects, Miami (2019); *Collectivity*, Bakehouse Art Complex, Miami (2018).

LORNA SIMPSON

Lorna Simpson received her BFA in Photography from the School of Visual Arts, New York, and her MFA from the University of California, San Diego. When Lorna Simpson emerged from the graduate program at San Diego in 1985, she was already considered a pioneer of conceptual photography. Feeling a strong need to re-examine and re-define photographic practice for contemporary relevance, Simpson was producing work that engaged the conceptual vocabulary of the time by creating exquisitely crafted documents that are as clean and spare as the closed, cyclic systems of meaning they produce. Her initial body of work alone helped to incite a significant shift in the view of the photographic art's transience and malleability.

Lorna Simpson first became well-known in the mid-1980s for her large-scale photograph-and-text works that confront and challenge narrow, conventional views of gender, identity, culture, history and memory. With unidentified figures as a visual point of departure, Simpson uses the figure to examine the ways in which gender and culture shape the interactions, relationships and experiences of our lives in contemporary America. In the mid-1990s, she began creating large multi-panel photographs printed on felt that depict the sites of public – yet unseen – sexual encounters. Over time she turned to film and video works in which individuals engage in enigmatic conversations that seem to address the mysteries of both identity and desire. Throughout her body of work, Simpson questions memory and representation, whether in her moving juxtaposition of text and image, in her haunting video projection *Cloudscape* and its echo in the felt work *Cloud*, or in her large-scale video installation *Momentum* which recreates a childhood dance performance. Using the camera as a catalyst, Simpson constructs work comprising text and image, parts to wholes, which comment on the documentary nature of found or staged images. In Simpson's latest works, characteristic ambivalence is presented with hazy ink washes to present isolated figures amidst nebulous spaces— a return to and departure from her earlier unidentified figures in a deepened exploration of contemporary culture.

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Her works have been exhibited at and are in the collections of the Museum of Modern Art, New York; the Museum of Contemporary Art, Chicago; the Walker Art Center, Minneapolis; Whitney Museum of American Art, New York; Los Angeles Museum of Contemporary Art, Los Angeles; and Haus der Kunst; Munich amongst others. Important international exhibitions have included the Hugo Boss Prize at the Guggenheim Museum, New York, Documenta XI in Kassel, Germany, and the 56th Venice Biennale, Venice, Italy. She was awarded the J. Paul Getty Medal in 2019. Lorna Simpson is represented by Hauser & Wirth.

SIENA STUBBS

Siene Stubbs is a Yolngu author, filmmaker, photographer, and contemporary artist who lives and works in Australia. Stubbs grew up in the community of Yirrkala in East Arnhem Land. Her work aims to share Stubbs' perception of the world with its viewers. Stubbs has exhibited at the *2020 Natsiaa exhibition* at the Museum and Art Gallery of the Northern Territory in Darwin, Australia, and is the photographer and author of *Our Birds: Njilimurrungu Wäyin Malanyinha*.



ABOUT THE GUEST CURATOR

Dennis Scholl is a filmmaker and independent curator based in Miami Beach, Florida. He has been involved in the organization and curation of a more than a dozen exhibitions, including *The Manhattan Project* (2006) at Fredric Snitzer Gallery, Miami; *Because I Say So* (2009) at the Patricia & Phillip Frost Art Museum at FIU, Miami; and three exhibitions of Aboriginal Australian contemporary art that toured to sixteen North American museums. Dennis, with his wife Debra, has been collecting contemporary art for more than four decades over which time they have acquired more than 2,000 works of art. His personal

artistic practice focuses on documentary storytelling through films about art and artists, including Clyfford Still, Wynton Marsalis, Tracy Emin, and Frank Gehry.

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 2020-2021 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; Berkowitz Contemporary Foundation; The National Endowment for the Arts Art Works Grant; Hillsdale Fund; the Albert and Jane Nahmad Family Foundation; VIA Art Fund | Wagner Incubator Grant; Funding Arts Network; The Jorge M. Pérez Family Foundation at The Miami Foundation; Susan and Richard Arregui; Kirk Foundation; Miami Salon Group; Scott Hodes; Jones Day; Community Recovery Fund at The Miami Foundation and the Wege Foundation; and the donors to the Still Making Art Happen Campaign and Locust Projects Exhibitionist members.

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CHECKLIST OF THE EXHIBITION

ART HAPPENS HERE.



Cara Despain

Monument, 2020

30 second loop; run time 1 minute 30 seconds

Digital Video

Courtesy of the artist



Julie Fliegenspan

PLUR, 2017

1 minute 32 seconds

Stop motion animation, digital video

Courtesy of the artist

Directed and Animated by Julie Fliegenspan. King Coochie and Borscht Corp. Directed and animated by Julie Fliegenspan; Produced by Lucas Leyva, Jillian Mayer; Executive producer: Alexa Haas, Lauren Monzon; Associate producer: Bernardo Britto, Dennis Scholl; Sound Design: Joel Hernandez; Colorist: Samuel Gursky; Editor: Lucas Leyva; Special Thanks: Bill Bilowit, Mena Gonzalez, Marilyn Loddi, Andres Meza-Valdes, John S. and James L. Knight Foundation, Art Center South Florida; Supported by: Knight Foundation, Art Center South Florida, La Croix Recipient of the La Croix #NoBroZone Grant; Commissioned by Borscht Corp, Miami, FL, USA 2017

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Alexa Lim Haas

Glove, 2016

5 minutes 45 seconds

Paper/digital 2D animation

Courtesy of the artist

Directed by Alexa Lim Haas and Bernardo Britto

Written by Bernardo Britto

Animated by Alexa Lim Haa



Jillian Mayer

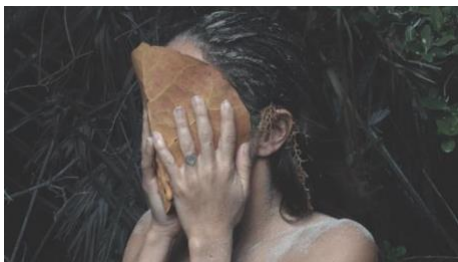
H.I.L.M.D.A. (How I Lost My Damn Arms), 2011

3 minutes 5 seconds

Digital video

Courtesy of the artist and David Castillo Gallery

Photo Courtesy of David Castillo Gallery



Nicole Salcedo

Eukaryotic, 2019

3 minutes 14 seconds

4k video

Courtesy of the artist

Written/Directed/Edited: Nicole Salcedo; Director of photography: Nicole Mijares; Executive producers: Lauren Monzon, Olivia Lloyd; Music: PlantWave with Mangrove and Seagrape trees edited by Nicole Salcedo; Sound engineering, mixing, mastering: Kronos9, Joel Hernandez, Sonia Royal; Color: Irving Harvey; Field Friends: Sonia Royal, Trevor Bazile; Special thanks to: The Knight Foundation Virginia Key Beach State Park Monica Uszerowicz, Ernesto Vargas, Odalys Hernandez, Milly Cohen, Sebastian Ruiz

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Lorna Simpson

Easy to Remember, 2001

2 minutes 36 seconds

Single-channel video, black and white, sound,
looped

Courtesy of the artist and Hauser & Wirth

Photo Courtesy of the artist and Hauser & Wirth



Siena Stubbs

Shinkansen, 2019

2 minutes 47 seconds

Digital video

Courtesy of the artist