



Above: Micol Hebron. Male Nipple Pasty Meme, 2014 / Cover Image: Abdul Aziz, Stickin' It To 'Em, 2020

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EXTERIOR

Shana M. griffin
 Cara Despain

THEATER

30. Octavia Yearwood

Spinello

Nathalie Alfonso Eddie Arroyo Abdul Aziz **Gregory Coates** Joseph Cuillier Cara Despain Dawn DeDeaux Sinisa Kukec Susan Lee-Chun Justin H. Long Raheleh Filsoofi **Leon Ford** Nash Glynn Shana M. griffin Micol Hebron Emilio Rojas Sherrill Roland Naama Tsabar Frances Trombly Juana Valdes Elizabeth M. Webb Agustina Woodgate **Derrick Woods-Morrow** Antonia Wright Octavia Yearwood

#fail

is a multimedia group exhibition that brings together works by 25 artists that expose the systemic failures facing our world.

CURATED BY ANTHONY SPINELLO, CURATOR, WITH KAYLA DELACERDA, CURATORIAL ASSISTANT

Throughout the institution-wide exhibition, the systems we are born into are distilled and presented as sculpture, video, photography, painting, printmaking, site specific and participatory installation, and performance. Labor, service and servitude, unexamined cast systems, environmental catastrophe, migration, uncelebrated otherness and the incapacity of language to make meaning whole are together, treated as social and poetic material.

Meeting this moment's crisis with mitigated nihilism, the artists express our existence as a failure worth narrating.

ATRIUM 3. Micol Hebron Dawn DeDeaux Sinisa Kukec 6. Justin H. Long **OVAL GALLERY** 7. Nash Glynn Agustina Woodgate ATRIUM Frances Trombly **GALLERY A** 10. Antonia Wright 11. Nathalie Alfonso 12. Frances Trombly GALLERY C **Gregory Coates** 14. Susan Lee-Chun 15. Naama Tsabar **OVAL GALLERY** 16. Juana Valdes GALLERY B GALLERY D 17. Joseph Cuillier Elizabeth M. Webb 19. Dawn DeDeaux Cara Despain 21. Agustina Woodgate 28 GALLERY C 22. Antonia Wright GALLERY B GALLERY A Eddie Arroyo 24. Abdul Aziz 25. Sherrill Roland 26. Emilio Rojas GALLERY D 27. Raheleh Filsoofi 28. Derrick Woods-Morrow 29. Leon Ford

Saint Joseph Street

#fail is founded by Anthony Spinello and produced by Spinello Projects.
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EXTERIOR

1. Shana M. griffin (b. 1974, New Orleans, Louisiana) DISPLACEMENT in 10 Words, 2021 Text-based installation. Dimensions variable COURTESY OF THE ARTIST

Each word on each print is a word to define displacement in the context of the Black experience in America as a part of the project DISPLACING

Using archival research, historical images, maps, ephemera, found objects, original artwork, personal narratives, and stories of resistance, DISPLACING Blackness: Cartographies of Violence, Extraction, and Disposability chronicles the afterlife of slavery through the institutionalization of racial and gender violence in spatial segregation and discriminatory policies designed to make Black people disappear.

2. Cara Despain (b. 1983, Salt Lake City, Utah) 2020: A Year in Flames, 2021 Nine-chanel video installation

COURTESY OF THE ARTIST AND SPINELLO PROJECTS This installation takes clips from news footage of wildfires and protest fires from around the world that occurred in 2020—a year marked by myriad simultaneous forms of devastation, unrest and existential

Fires and sources include: El Dorado Fire, CA (OC Hawk); Troublesome Fire, CO (CBS4 Denver); Australia Bush fires (Four Corners); Brazilian Amazon fires (Al Jazeera); Wendy's fire in Atlanta, GA after the death of Rayshard Brooks (Bloomberg); Bobcat Fire, CA (OnScene.TV); police van fire after the death of George Floyd in New York, NY (AFP TV); Creek Fire, CA (OnScene.TV); San Francisco smoky skies (Inside Edition)



Cara Despain. 2020: A Year in Flames, 2021.

ATRIUM

3. Micol Hebron (b. 1972, Los Angeles, California) Digital Male Nipple Pasty, Meme Sticker, 2022 Digital image for social media and sticker. 5.5 x 5.5 inches COURTESY OF THE ARTIST

Micol Hebron's Male Nipple Pasty was created in response to strict nudity restrictions on social media that censor female breasts. Here, the work is presented as the exhibition entrance admission sticker for all visitors of the CAC. Used as a tool to point out sexist and transphobic problems of social media censorship, the Male Nipple Pasty became a viral sensation in 2015.

4. Dawn DeDeaux (b. 1952, New Orleans, Louisiana) MotherShip Ring: Alpha Omega, 2012-2022 Aluminum truss. 360 inches, diameter COURTESY OF THE ARTIST

As if crash landing from the cosmos, or instantaneously appearing into existence, MotherShip Ring: Alpha Omega, hangs in the atrium as a symbol of the cyclical nature of the universe and everything in it. Considering the depletion of the Earth's viable resources by the year 2045, a year substantiated by scientist for several decades, on multiple occasions, to be the end of a reliable planet, DeDeaux created this sculpture a portal, or spacecraft to deliver the human species to another planet where we can thrive. In spite of the possibilities of an unknown world for humans to use, how can we rise out of the rising waters and flames of Earth and continue participating in the cycle of life?

Sinisa Kukec. Sympathy for the Stone, 2022. Installation rendering.

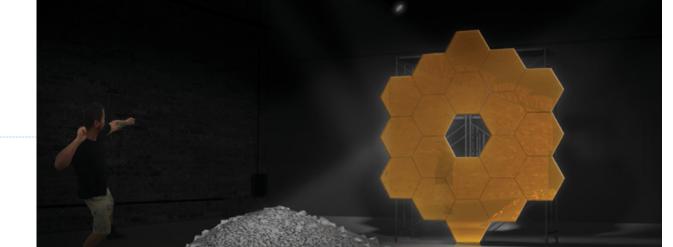
5. Sinisa Kukec (b. 1970, Zagreb, Croatia) Sympathy for the Stone, 2022 Gold polished aluminum, steel, river gravel. 10 x 10 x 3 feet COURTESY OF THE ARTIST AND SPINELLO PROJECTS Sympathy for the Stone is a time-based, interactive sculpture relying heavily on active public participation. In December 2021 the James Webb Telescope was situated beyond the Moon, enabling researchers to observe some of the universe's oldest objects and events. Over the course of the exhibition's opening weekend, the public's participation will transform the sculpture by throwing stones at it's 19 hexagonal aluminum mirrors, based on the James Webb Telescope's primary mirror. Beyond socio-political interpretations of the act of stonethrowing, Sympathy for the Stone asks the public to collectively make their mark. This collaborative process strives for a communal

6. Justin H. Long (b. 1980, Miami, Florida) Truly Endless Column, 2022 Styrofoam coolers, aluminum. 16 feet x 11.5 inches x 17 inches COURTESY OF THE ARTIST

contemplation of our being in time, reflecting the universe, and

our place within it.

Truly Endless Column addresses themes of global warming and the environmental implications of disposable culture. The ubiquitous storage device is exposed for its implicit irony; designed to be temporary but everlasting in its materiality. The result being a tall, radiant pillar, offering a tongue-in-cheek commentary on the paradoxes of permanence and uses comedic relief to pivot urgent and crucial environmental issues. Inspired by the form of Constantin Brancusi's Endless Column, Truly Endless Column monumentalizes the ban of Styrofoam coolers in some cities while inspiring future bans on more environmentally detrimental hazards.



OVAL GALLERY

7. Nash Glynn (b. 1992, Miami, Florida) Lover Earth (YOU USED ME), 2018 Single-channel video, RT: 2 min, 01 sec, looped COURTESY OF THE ARTIST AND SPINELLO PROJECTS Nash Glynn creates with her body in relation to destroyed ecosystems, a consideration of how the transfeminine form can function as a signifier of climate change in the video, *Lover* Earth (YOU USED ME). Glynn enacts the persona Lover Earth, a nascent mother earth, who comes with serene admonitions of her of regeneration after our annihilation and misuse of her body. The landscape is composed by a photograph of Lover Earth's back, rendering her as a figure and landscape. Glynn aligns the Earth with a living female body and subversively unearths the logic of domination at the root of heterosexism in relation to environmental colonization.

Nash Glynn. Lover Earth (YOU USED ME), 2018. Video still.

8. Agustina Woodgate (b. 1981, Buenos Aires, Argentina) Yo Soy Gotta/I Am a Droplet of Water, 2016 Sinale-channel video. RT: 4 min, 42 sec, looped COURTESY OF THE ARTIST AND BARRO A human mouth and hand perform the sound of water dripping. The hand and mouth float in a greenscreen green space that flows beyond

9. Frances Trombly (b. 1976, Miami, Florida) All Purpose Tarp, 2008 Handwoven polypropylene fiber, three pedestals Dimensions variable COURTESY OF THE ARTIST AND EMERSON DORSCH GALLERY

the screen onto the walls in the physical space.

Frances Trombly handwove this polypropylene tarp, an iconic, durable waterproofing tool used pervasively to mitigate water intrusion, likely because of extreme weather events. Polypropylene is an industrial plastic used to make thousands of consumer products including textiles. By handweaving industrial materials Trombly collapses traditional weaving techniques and mass-produced, nearly indestructible materials to bring into question the destruction of nature and the consequences of that.



GALLERY A

10. Antonia Wright (b. 1979, Miami, Florida) MAP, 2020

Printed vinyl. 147.5 x 133 inches COURTESY OF THE ARTIST AND SPINELLO PROJECTS

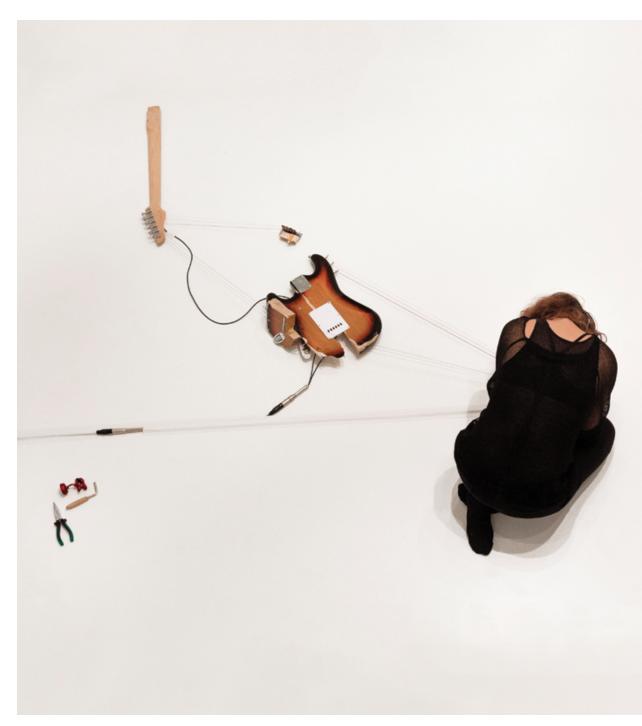
To create MAP, Antonia Wright made unique cyanotype photograms of shattered glass. This performative image making visually responds to the recent moment in American history where our country erupted protesting racial injustice. Through the action of smashing, Wright evokes the vulnerability and power of the human body and glass as material. Wright uses smashing as a creative gesture to draw attention to the visual appearance of broken glass as a system of mapping, and to offer a new interpretation of breaking as empowering.

Naama Tsabar. Melodies of Certain Damage (Opus 3). Image from CCA 2018. Photo by Eyal Agavayev

11. Nathalie Alfonso (b. 1987, Bogota, Colombia) Dys—Functional, 2022 White chalk on wall. 1 x 232 feet

valuable marketable object.

COURTESY OF THE ARTIST Nathalie Alfonso was a competitive speedwalker in her youth in Colombia and in the US as an adult while beginning to practice art she made her living as a housekeeper. Both of these disparate undertakings in Alfonso's life have informed her artistic practice, and in particular have inspired Dys-Functional. Part marathon, part performance, and part site-specific installation, Alfonso has created a foot-wide line across galleries A and B, leveled exactly one foot off the ground, or otherwise the height of her body on her hands and knees, using white chalk voraciously and consistently scrubbed on the wall. This nearly invisible line calls into perception invisible labor, all the work around us we do not see and are not meant to notice as opposed to the idea of artistic production being a highly visible and



12. Frances Trombly (b. 1976, Miami, Florida) Mop, 2008 Handspun silver wool and cotton, wooden mop handle 52 x 14 x 13 inches

COURTESY OF THE ARTIST AND EMERSON DORSCH GALLERY Frances Trombly recreates mundane household items, such as this mop, as sculptures to study not just the materials of these objects but the ways we discard and disregard the way things are made, who makes them and where they come from. Trombly hand spun the wool and cotton fibers of this mop head to recreate an object representative of labor and cleaning, something that can be reduced to invisible.

13. Gregory Coates (b. 1961, Washington D.C.) My Big Brown Peace, 2019 Deck Brush. 76 x 252 x 3 inches

COURTESY OF ARTIST AND N'NAMDI CONTEMPORARY FINE ART Dozens of deck brushes come together to form My Big Brown Peace, a work created to promote peace in a manner to represent dozens of individuals coming together to take up space. The utilitarian objects, untreated, natural bristle deck brushes, reference cleaning and work, and transform into a color field of deep soil-like brown.



Juana Valdes. Pulling at Me-a Thread, 2015. Detail

14. Susan Lee-Chun (b. 1976, Seoul, Korea) Untitled (Apparatus, #1), 2020 Single-channel video. RT: 2 min, looped COURTESY OF THE ARTIST

This video examines the rhetorical dimensions of display and the objecthow history of objects, structures, and their meanings have developed, and also what happens when it comes in contact with turbulence of a precarious nature. In creating this piece, Chun found herself intrigued at how the precarious gestures and actions of the self displayed the fragility of the object and its supporting structure. The repeated action of climbing the pedestals is an attempt at experiencing the structures as a moving object motivated to redefine the origin, meaning, and representation of what appears to be insignificant or mundane.

15. Naama Tsabar (b. 1982, Tel Aviv, Israel) Melody of Certain Damage #4, 2018 Broken electric guitar, strings, microphone, screws, and amplifier 134.5 x 40 x 2.5 inches COURTESY OF THE ARTIST AND SPINELLO PROJECTS Melody of Certain Damage #10, 2018

Broken electric guitar, strings, microphone, screws, and amplifier

 $73 \times 41 \times 3$ inches COURTESY OF JACK AND TARA BENMELEH In the series *Melody of Certain Damage* Tsabar appropriates the iconic and overtly macho trope of breaking the guitar. Tsabar breaks guitars, but not for the public-and the act is not the climax but rather the process, the beginning of the creation. The death of the object becomes the starting point of the new project. Melodies of Certain Damage is both a document of her destruction of these guitars and ultimately a proposition for a new kind of instrument, a new sound and way of moving forward for a new creation. She repurposes the remnants of an act of male bravado and violence, reimagining the broken pieces as

a new working order, Tsabar makes the remains of what once was, into instruments in their own right. Text from *Instruments with no master* by Zoe Lukov.

objects of visual and functional significance. Inserting them back into

16. Juana Valdes (b. 1963, Cabañas, Pinar Del Rio, Cuba) Pulling at Me-a Thread, 2015 Nine embossed prints on 250g Somerset paper. 15 x 11 inches, each

COURTESY OF THE ARTIST A series of nine embossed prints on paper on which she manipulates the phrase "It's about hanging by a nail, by a thread, by the skin of your teeth," until only "It's your skin" remains. "It's the same words, but I'm editing and recontextualizing language until I can make it say whatever I want it to say. I'm dealing with a situation that is unseen, that is more psychological," says Valdes The words, which were generated by a laser engraver, are difficult to read because they are white on a white background, slightly textured and raised, to imitate the scarification

SPECIAL OPENING NIGHT SCREENING

THEATER

30. Octavia Yearwood (b. 1983, Queens, New York) Imagine: A Video Anthology of Black Thoughts, 2020 Single-channel video. RT: 5 min, 17 sec video COURTESY OF THE ARTIST

There is a stream of consciousness that every black person pours into and receives from, that connects us, no matter what part of the world we live in. This work is an example of this stream of consciousness inspired by the feeling of BIPOC & QTPOC during the pandemic as a part of a Cultural Bazaar held by the Highlander Center. The performers in this piece were asked one question, "What is black joy to you?" These works, when put together, answers that question as a full bloom of a black thought.

1ST THOUGHT: "Wake up Joy" by Octavia Yearwood, dance performance 2ND THOUGHT: "Life is Precious", audio by James Klynn, visuals by Khaleb

3RD THOUGHT: "One Step at a Time" by Khaleb Brooks. 4TH THOUGHT: "COMPOSITE" by Charlyn, Magdaline Griffith and Oro.



Octavia Yearwood. Imagine: A Video Anthology of Black Thoughts, 2020.

GALLERY B

17. Joseph Cuillier (b. 1988, Marrero, Louisiana) On the Origin of Species or the Decay of Civilization, 2016 Letterpress printed, hand made paper, unbound 15 × 18 inches, each

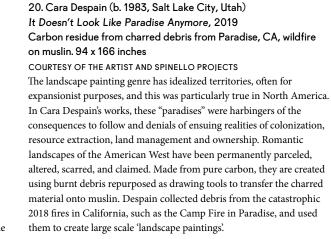
COURTESY OF THE ARTIST An experimental typographic book where text from Charles Darwin's On the Origin of Species is manipulated, scattered, and deconstructed as a metaphor for the creation and destruction caused by man's quest for meaning.

18. Elizabeth M. Webb (b. 1989, Charlottesville, Virginia) Cameo Ground (Children of Paradise), 2018 Porcelain panels, velvet lightboxes, text, middle grey paint 26 feet x 16.75 inches x 10 inches COURTESY OF THE ARTIST

The text on the porcelain sheets is borrowed from an interview with the artist's great aunt Jane; in it, she describes which of her siblings could pass as white and categorizes everyone based on their shade in relation to her own skin tone. However, because we are not given an image of her, the words become relative to an unknown. She and her 12 siblings are all children of Webb's great grandmother Paradise, a black woman known for her exquisite beauty but who never allowed her picture to

19. Dawn DeDeaux (b. 1952, New Orleans, Lousiana) Falling Column, 20?? Reflective film, etc. ?? x 14 feet COURTESY OF TOMMY COLEMAN Falling Column stands for the fall of colonialism, a pillar in the destruction of the planet and human life that has perpetuated life as

Agustina Woodgate. Work Out 2019. Detail.



21. Agustina Woodgate (b. 1981, Buenos Aires, Argentina) Work Out, 2019 8 EX Series Synchronous analog clocks, 1 MC3 Master clock, gutter box, electrical conduit, and

sanding twigs. 46 x 150 x 4 inches COURTESY OF THE ARTIST AND SPINELLO PROJECTS Work Out is an installation composed of eight analog slave clocks, operated and synchronized by a digital master clock that has unidirectional control over the slave network. Each minute hand on the analog clocks has been modified with a piece of sandpaper that will slowly destroy the printed numbers on the clock faces. The terminology of master-slave is used in the electronics industry to describe a model of asymmetric communication where one device or process (the "master") controls one or more other devices or processes (the "slaves") and serves as their communication hub. This clock system has been used in modern institutions of social control such as schools, factories, and prisons, et cetera, to mark time. The sanding clocks are self altering and become a



GALLERY C

22. Antonia Wright (b. 1979, Miami, Florida) America Stands Behind Us, 2017 Aluminum. 23 x 9 feet

23. Eddie Arroyo (b. 1976, Miami, Florida)

COURTESY OF THE ARTIST AND SPINELLO PROJECTS America Stands Behind Us is a supersized crowd control barricade. Designed to seize space on street level, the barricade is a technology of social control. By transforming a utilitarian object often used to quell protest or public engagement, the work becomes a kind of a memorial to memorials, a reminder of the constant control of bodies in public space.

May 30th, 2020, Miami, 2020 Acrylic on canvas. 28 x 34 inches COURTESY OF ALEX GARTENFELD May 29th, 2020, NYC, 2020 Acrylic on canvas. 34 x 26 inches COURTESY OF GARDY ST. FLEUR Eddie Arroyo reimagines traditional history paintings as portraits of resistance. In the place of battle scenes and political figures, the artist documents contemporary scenes of protest. May 29, 2020, Brooklyn (2020), and May 30, 2020, Miami (2020) depict police vehicles on fire across the U.S. as a result of direct actions against police brutality.

24. Abdul Aziz (b. 1979, New York, New York) Line of Deceit 2020 Vinyl photographic print. 18 x 14 feet

COURTESY OF THE ARTIST Large scale photograph of a New Orleans police barricade during the summer of 2020 protests in the wake of police violence and the death of George Floyd. The evening prior to when this photo was taken NOPD gave protestors hugs on the interstate, and 24 hours later fired tear gas and rubber bullets at protestors.

25. Sherrill Roland (b.1984, Ashville, North Carolina) After the Wake Up, 2017

Plywood, drywall, paint, vinyl, carving tools. 31 x 14 feet COURTESY OF THE ARTIST After the Wake Up is an interactive art installation that invites viewers

to physically carve into the surface of the institution's wall. While Sherrill was wrongfully incarcerated in Washington, DC, one of his jobs was to repaint the vacant cells before new inmates were moved in. Sherrill entered into the cells discovering carvings left behind on, underneath, and behind jail cell surfaces. It was a small gesture to leave a personal mark in a place that was created to hide and strip individuality. Even after the surfaces were repainted, the marks were not entirely erased. In response to questions that Sherrill wrestles with every day, visitors are invited to participate in leaving their own marks. Use the hanging tools to crave your answers on the designated gray surface. A new question will be offered to the public every two weeks, following the repainting of the carving area. "The Wake Up" is a commonly used phrase in reference to being released from prison or jail, either to a federal penitentiary or back into the free world.

26. Emilio Rojas (b. 1985, Mexico City, Mexico) Open Wounds (A Gloria), 2014 Single-Channel Video. RT: 5 min, 7 sec COURTESY OF THE ARTIST

Anzaldúa of the US Mexican border as an open wound in an on-going creation of scarification of his back, from his first vertebrae to his last, of that border created by an inkless tattoo. Rojas opens this wound at least once a year at heightened moments of tension between the two countries. The tattooing is accompanied by auditory recordings of immigrant experiences played out loud. In this video documentation of Rojas' first scarification process he repeats the questioning that a person crossing the US Mexican Border must answer in order to pass. Borders are sites of trauma for migrants, displaced people, and all people living and working on and through borders and for that reason Rojas undergoes this scarification, exposing and commemorating the blood spilt throughout history on this land divided in two separate countries.

Emilio Rojas has been materializing the concept by scholar Gloria



Sherrill Roland, After the Wake, 2017. Detail.

GALLERY D

27. Raheleh Filsoofi (b. 1975, Tehran, Iran) Learning the Rope, Ongoing since 2019 Triple-channel video installation COURTESY OF THE ARTIST

Constant transition, movement, and adaptation define immigrants' lives. Using rope jumping, Filsoofi explores the experience of the in-between-ness that encompasses the personal and cultural identity of immigrants: the realization of hopes, possibilities and failure, the encounter with new ways of doing and knowing, and the sense of belonging everywhere and nowhere at the same time.

The body is the instrument; the rope is its accompaniment which provides shape, speed, and direction to the movement. As it strikes down, it connects with the ground-momentarily maintaining contact before propelling back into motion.

The act of rope jumping involves the 'instrument' rising, symbolizing immigrants' freedom vis-a-vis to space and location. As the body leaps unbounded, the artist portrays the state of elevation as the dissolution of immigrants' identity. As the body touches the ground again it connects to place and culture and experiences an acute consciousness of a relationship, with or without belonging. Jumping in various geographical locations reinforces that place belong to us, yet don't belong to us, just as individuals belong to a place, but don't really belong. The rope limits and liberates, oscillating between connection and detachment, and the space between the two is where the immigrant resides.

28. Derrick Woods-Morrow (b. 1990, Brown Summit, North Carolina) How much does this moment weigh for you?, 2018 Large metal sculpture consisting of a demolished police cruiser, golden mechanics chain, 2-ton crane, working police spotlight & holographic metal plate. Dimensions variable COURTESY OF THE ARTIST AND ENGAGE PROJECTS In this work the crushed cop car hangs from a low crane almost as if

caught in a trap or spider's web. The only working part is the police spotlight which activates as people pass by. The cop car being an object of great power and entrapment when in the hands of an officer is rendered completely limp and function-less. The motion-sensored light still has the potential to startle and place viewers in a paralyzed sense of wonder in its presence.

29. Leon Ford (b. 1993, Pittsburgh, Pennsylvania) LEON, 2020

Single-channel video, RT: 14 min 4 sec, looped COURTESY OF THE ARTIST AND BREAKOUT

"You must give up to go up." This is the challenge put forth today by Pittsburgh activist, author, and father Leon Ford. Leon's awakening started at the tender age of 19 by a traffic stop that would forever change his life. This moment forced his entire young adult life to be a fight to be loved, recognized, appreciated, and free. Now in a season of growth and with a new beacon from his spirit for the pathway ahead,