

**FOR IMMEDIATE RELEASE:**

Locust Projects presents

MAIN GALLERY:

[ALEXANDRE ARRECHEA:](#)  
[Bare Tool \(Herramienta Desnuda\)](#)

**Exhibition Dates:**

November 23, 2024 –  
January 18, 2025

**Opening Event**

Saturday, December 7, 2024  
7–10pm, Meet the Artists Reception

**Related Programs**

Saturday, December 7, 2024  
12–5pm, Little Haiti/Little River  
Art Days

**Public Hours:**

Wednesday to Saturday  
11am–5pm

**MEDIA CONTACT:**

[communications@locustprojects.org](mailto:communications@locustprojects.org)  
305-576-8570

Press kit and images:

[Available here](#)

**Also on view:**

PROJECT ROOM: ALBA TRIANA:  
*Dialogue with the Primordial Sea*

**Alexandre Arrechea:**

***Bare Tool (Herramienta desnuda)***

An immersive multimedia installation revealing how small actions can create lasting ripples of social change



Alexandre Arrechea, sketch of *Bare Tool (Herramienta Desnuda)*, courtesy the artist.

***“Art is not just a mirror to society but a tool for awakening it. By recognizing the value of the simplest actions, we can begin to understand the broader implications of every choice we make.”***

- Alexandre Arrechea

**[Miami, FL]** Locust Projects presents *Bare Tool (Herramienta desnuda)*, a new exhibition by artist Alexandre Arrechea that explores the action of a stone skipping across water as a metaphor for “social sculpture” and the resulting ripple effect, which the artist envisions in three acts: “The Tool,” “The Action,” and “The Implications,” unfolding as a large-scale, immersive multimedia experience that invites reflection on the power of individual acts.



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Sculptures suspended from the ceiling, moveable floor elements, and video projections transform a simple gesture into an engaging and expansive experience, emphasizing how seemingly small actions can lead to meaningful change. The space will serve as a site for several “Acts” and social activations, including Locust Projects’ Annual Benefit Dinner and a new performance commission during Miami Art Week, among others.

*Bare Tool* also embodies a deeper technological and familial moment for the artist. Arrechea uses digital video footage of his son, Arturo, playing in a park to create a dialogue between movement and consequence. Video projections and lighting fill the space as visitors move through the gallery, generating “ripples” that extend the metaphor of influence and impact across the cultural landscape.

As Arrechea explains, “Art is not just a mirror to society but a tool for awakening it. By recognizing the value of the simplest actions, we can begin to understand the broader implications of every choice we make. The ripple effect, both literally and metaphorically, teaches us that art, as a naked tool, holds the power to educate, activate, and illuminate the social fabric, fostering deeper understanding and connection.”

The exhibition is a Knight Digital Commission and made possible with major support from the The John S. and James L. Knight Foundation; The Andy Warhol Foundation for the Visual Arts; the Miami-Dade County Mayor and Board of County Commissioners; and a National Endowment for the Arts Art Works Grant.



#### **ABOUT THE ARTIST**

**Alexandre Arrechea** (b. 1970, Trinidad, Cuba) graduated in 1994 from the Instituto Superior de Arte in Havana, Cuba. Arrechea currently lives and works between Madrid and Miami.

Arrechea's artistic repertoire spans a variety of mediums, including large-scale installations, sculptures, watercolor drawings, and videos, all of which investigate profound themes including history, memory, politics, and power dynamics within sports and urban environments. His site-specific approach involves a deep exploration of the ideological and philosophical foundation of the surrounding context, aiming to foster a more immersive interaction with the audience.

Beyond physical structures, Arrechea’s examinations explore the cultural resonances inherent in architecture, from design to social value, and how these elements influence various interpretations. Through meticulous dissection of architectural anatomies and spaces via drawings and installations, he unveils the potential conflicts embedded within these structures, arising from the myriad decisions “hidden” within them.

Internationally acclaimed as one of the founding members of the Cuban collective Los Carpinteros (The Carpenters), active from 1991 through 2003, Arrechea began his solo career in the same year. Some of his notable projects include

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"Nolimits" (2013), a monumental project featuring ten sculptures inspired by iconic New York City buildings along Park Avenue, and "Katrina Chairs" (2016), erected at the Coachella Music Festival in Palm Springs, California, USA, a re-imagining of the Villa Balmain

In 2020, during Miami Art Week, Arrechea created "Dreaming with Lions," an immersive installation resembling a vast forum-library, which was exhibited at Faena Miami Beach. This piece symbolized humanity's resilience in the face of formidable challenges, emphasizing the power to persist through adversity. In 2022, Arrechea designed the Web3 virtual "Hexagon Garden" for Superblue, commissioned by Balmain, which enveloped Leonardo Ricci's Villa Balmain. In 2023, he collaborated with Carlos Acosta and a team of international creatives at the Birmingham Royal Ballet in the UK, showcasing his talent in set and costume design for "Black Sabbath: The Ballet."

His first solo museum exhibition, *Intersected Horizons* (2023), curated by Gabriela Urtiaga at the Museum of Latin American Art, Long Beach, California, explored his practice as a social and political exploration melding art, history, and archaeological forms. Arrechea's work can be found in the permanent collections of the Reina Sofia, Madrid; Museum of Modern Art, New York; Brooklyn Museum, New York; Museum of Contemporary Art, Los Angeles; and Daros Collection, Zurich, among numerous others.

Arrechea has also participated in many group exhibitions, including *Las metáforas del templo*, Centro de Desarrollo de las Artes Visuales, Havana, Cuba (1993); *With Eyes of Stone and Water*, Helsinki Art Museum, Helsinki, Finland (2002); *Beyond the Supersquare*, The Bronx Museum of the Arts, Bronx, New York (2014); and *Adios Utopia: Dreams and Deceptions in Cuban Art since 1950*, The Museum of Fine Arts, Houston, Texas (2017). He is represented by [LnS Gallery](#) in Miami where his most recent exhibition, *Uncharted Surfaces* is on view Oct 4, 2024-November 23, 2024.

## 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 2024-2025 exhibitions and programs 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; Dede and Robert Moss; The National Endowment for the Arts Art Works Grant; Diane and Werner Grob; Susan and Richard Arregui; The Berkowitz Contemporary Foundation; Funding Arts Network; Kirk Foundation; Cowles Charitable Trust, Miami Salon Group, and the INCUBATORS.



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