 EVEN THE STARS LOOK LONESOME
by Caecilia Tripp

Photographic Works /
For Sharjah Biennial 14 / Invited by CLAIRE TANCONS
in Co-production with AGYU Toronto for Toronto Biennial 2019

with:
David Hamilton Thomson (NYC)
former dancer of Trisha Brown Dance Company NYC
Michael Olajide Jr (former World Box Champion NYC / British Columbia)
poets: Zakisha Brown & Borelson from RISE Toronto

cosmic scientist: Renée Hlozhek (South Africa / Dunlap Toronto)
costumes: Rick Owens

“Even The Stars Look Lonesome” is grounded in the writings and research of the Senegalese historian and scientist Cheikh Anta Diop on the “Planetary Society” and the “Birth of the Universe”, unfolding into a poetic polyphonic immersive chant, rhymed and rythmed through the somatic spaces of the body, cutting through spaces of certainty. Film as a Ritual of fugitivity and migration through the multiverses, between light and darkness complementing each other in the Collective Act of Being. Being seen and unseen. Seeing one another.
Our invisible bonds echoing each other.

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“Even The Stars Look Lonesome” (I), Caecilia Tripp 2018/19, 140 x 93 cm
ED 5 + 2 AP
“Even The Stars Look Lonesome” (II), Caecilia Tripp 2018/19, Diptych 2 x 140 x 93 cm
ED 5 + 2 AP
“Even The Stars Look Lonesome” (IV), Caecilia Tripp 2018/19, Diptych  2 x 140 x 93 cm
ED 5 + 2 AP
“Even The Stars Look Lonesome”(V), Caecilia Tripp 2018/19, 140 x 74 cm
ED 5 + 2 AP
“Even The Stars Look Lonesome”(VI), Caecilia Tripp 2018/19, 140 x 74 cm
ED 5 + 2 AP
“Even The Stars Look Lonesome”(VII), Caecilia Tripp 2018/19, 140 x 74 cm
ED 5 + 2 AP
Biography
Cecilia Tripp’s immersive participatory performances, film installations, sound sculptures, photography and large-scale score drawings are deeply rooted in what Édouard Glissant calls the ‘poetics of relation’. She focuses on forms of freedom, utopia and civil disobedience in a globalised world, highlighting the role of new languages, sounds, cultural codes and social imaginaries in the making of history.

Tripp’s works have been shown in solo and group exhibitions at Le CREDAC, Ivry-sur-Seine, France (2016); Steirischer Herbst, Graz, Austria (2016); Irish Museum of Modern Art (IMMA), Dublin (2016); Bronx Museum, New York (2015); Museum of Modern Art, Moscow (2015); Brooklyn Museum, New York (2014); Pérez Art Museum Miami (2014); Clark House Initiative, Bombay (2012); Dakar Biennale (2010); Center of Contemporary Arts, New Orleans (2009); Prospect Biennale 1, New Orleans (2009); Zacheta National Gallery of Art, Warsaw (2009); 7th Gwangju Biennale (2008); De Appel, Amsterdam (2005); MoMA PS1, New York (2004) and Museum of Modern Art, Paris (2004), among others. Her work has also featured in film festivals such as MOSTRA 61 Film Festival, Venice; Real Life Film Festival, Ghana; Athens Film Festival; Urban Film Festival, New York; London Film Festival and Cannes Film Festival. She has collaborated on films with Édouard Glissant, Linton Kwesi Johnson, Sharifa Rhodes-Pitts and Karen D. McKinnon.

She has received several grants and fellowships and participated in a residency at MoMA PS1 (2004). Her film The Making of Americans received the Award for Best Experimental Short, Cinema Paradise, Hawaii (2004). She is currently a visiting fellow at the Art Gallery of York University, Toronto and was previously a visiting fellow at Brooklyn College, New York (2013) and Academia Internacional de Cinema (AIC), Sao Paulo (2008).

Tripp lives and works in New York / Paris/Toronto. Tripp is part of Sharjah Biennial 14.

Sharjah Biennial - Sharjah Art Foundation
sharjahart.org/biennial-14

Open from 7 March – 10 June 2019, Sharjah Biennial 14 (SB14) will showcase three unique exhibitions, curated by Zoe Butt, Omar Kholeif and Claire Tancons.

Look for Me All Around You curated by Claire Tancons questions if obscurity is the harbinger of futurity, darkness the site of seeing, and blackness the scene of unmasking. In Look for Me All Around You, what is being “looked for” is not what is being “looked at”—if only it could be seen. Standing witness to the imperilment of the contemporary in the atomised space between “me” and “you,” Look for Me All Around You seeks to eschew the sole realm of the retinal embedded within hegemonic structures of looking, learning, and feeling. It strives instead, through mechanisms of repossession of perception, to reflect and deflect encroaching conditions of dispossession and diaspora, between piracy, clandestinity and fugitivity.