

CAECILIA TRIPP

SELECTED WORKS

Using immersive film installations, sculpture, Score paintings, photography as well as performance, Caecilia Tripp's conceptual and collaborative practice is entangled with the space of radical dialogic imagination as a collectif Ritual of togetherness and civil disobedience. Beyond geographical borders and with a poetic mind it is a celebration of forms of freedom and utopia at the crossroads of our worldliness. Migrating through shifting historic contexts her work shines a light on decolonial cultural hybridity of new languages, sounds, cultural codes, cosmic spheres and social imaginary as an ongoing "becoming" of "fluid identity" towards a shared futurity. *A Poetics of Relation* as Glissant names it.

Caecilia Tripp's works has been shown internationally in galleries, museums such as PS1/MOMA Residency New York / USA, Museum of Modern Art, Paris / France, Center of Contemporary Arts, New Orleans / USA, 7th Gwangju Biennale 2008, Gwangju / South Korea, Clark House Initiative, Bombay/India, Brooklyn Museum New York, Bronx Museum, New York, USA, Contemporary Art Center of Ivry, Le CREDAC, Paris, France, Steirischer Herbst/Graz, Sharjah Biennale 14, United Emirates, Toronto Biennial & AGYU Toronto, Canada.

EVEN THE STARS LOOK LONESOME

by CAECILIA TRIPP 2019

New Commission Sharjah Biennial 14 / Invited by Claire Tancons
in Co-production with AGYU Toronto curated by Emelie Chhangur for Toronto Biennial 2019
by Candice Hopkins and Tairone Bastien
Sharjah Art Foundation Collection

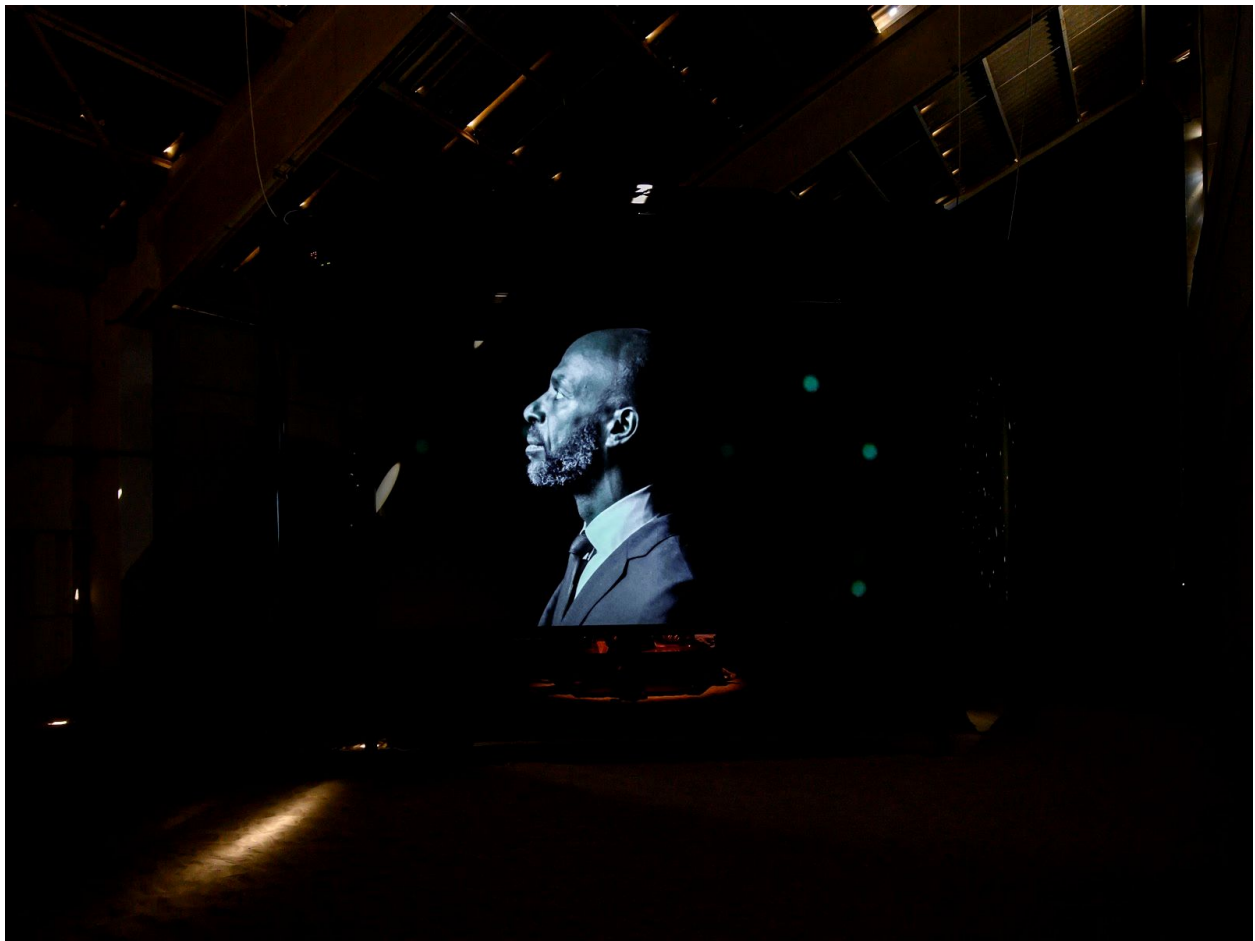


“Even The Stars Look Lonesome”, Expanded Film Sculpture , 5 screens, copper sculpture *ASTEROID*, Caecilia Tripp 2019
Performed by New York choreographer David Hamilton Thomson & former Box World Champion Michael Olajide JR

“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. Going beyond mastery, thriving into spaces of unpredictability like an Asteroid ‘crashing’ into an ice factory, crystallizing fluidity into a fixed form.



"Even The Stars Look Lonesome", Expanded Film Sculpture , 5 screens, copper sculpture *ASTEROID*, Caecilia Tripp 2019
Performed by New York choreographer David Hamilton Thomson & former Box World Champion Michael Olajide JR



"Even The Stars Look Lonesome", Expanded Film Sculpture , 5 screens, copper sculpture *ASTEROID*, Caecilia Tripp 2019
Performed by New York choreographer David Hamilton Thomson & former Box World Champion Michael Olajide JR



“Even The Stars Look Lonesome” (I), 17/4 x 121 cm, Diasac, framed, ED3+2AP, Caecilia Tripp 2019



“Even The Stars Look Lonesome”(II), 131 x 76 cm, Diasec, framed, ED3+2AP, , Caecilia Tripp 2019



"Even The Stars Look Lonesome" (III), 131 x 76 cm, Diasac, framed, ED3+2AP, Caecilia Tripp 2019

INTERSTELLAR SLEEP

by CAECILIA TRIPP 2019

Film Installation & Sound Installation, a new commission by Toronto Art Biennial



CAECILIA TRIPP, Interstellar Sleep, 2019, 5.1 surround sound and film (9 min) and soundscape (16 min), red earth, lights, resonating as two time capsules eternally out of sync with each other. New commission by Toronto Biennial of Art, curated by Candice Hopkins and Tairone Bastien.

Interstellar Sleep is an immersive installation by Tripp produced in collaboration with astrophysicists from York University Observatory, cosmologist Dr. Renée Hlozek, and composer Mani Mazinani, as a new commission by the Toronto art Biennial, Canada.

In an age where we are facing our new futurities, leaving the earth for Mars and Otherworldliness, where dancers are training to learn how to fly with their own avatars, while floating boundless in space, as the floating signifier beyond identity and nationhood, such as vibrating notes scoring a polyphonic chorus together.

The installation explores the relationship between scientific and Indigenous knowledge, paving the way for a “new awakening” to “otherworlding” ways of “relation” beyond borders, nations, and other “earth-bound” forms, in the urgency of climate change. Interstellar Sleep moves beyond concepts of belonging that are constituted through filiation and rootedness in favour of alternative foundational grounds from which to build new multiplicities. From the multiverse to the earth’s heartbeat, we “tremble together.” — Emelie Chhangur



CAECILIA TRIPP, Interstellar Sleep, 2019, 5.1 surround sound and film (9 min) and soundscape (16 min), red earth, lights, resonating as two time capsules eternally out of sync with each other. New commission by Toronto Biennial of Art, curated by Candice Hopkins and Tairone Bastien.



CAECILIA TRIPP, Interstellar Sleep, 2019, 5.1 surround sound and film (9 min) and soundscape (16 min), red earth, lights, resonating as two time capsules eternally out of sync with each other. New commission by Toronto Biennial of Art, curated by Candice Hopkins and Tairone Bastien.



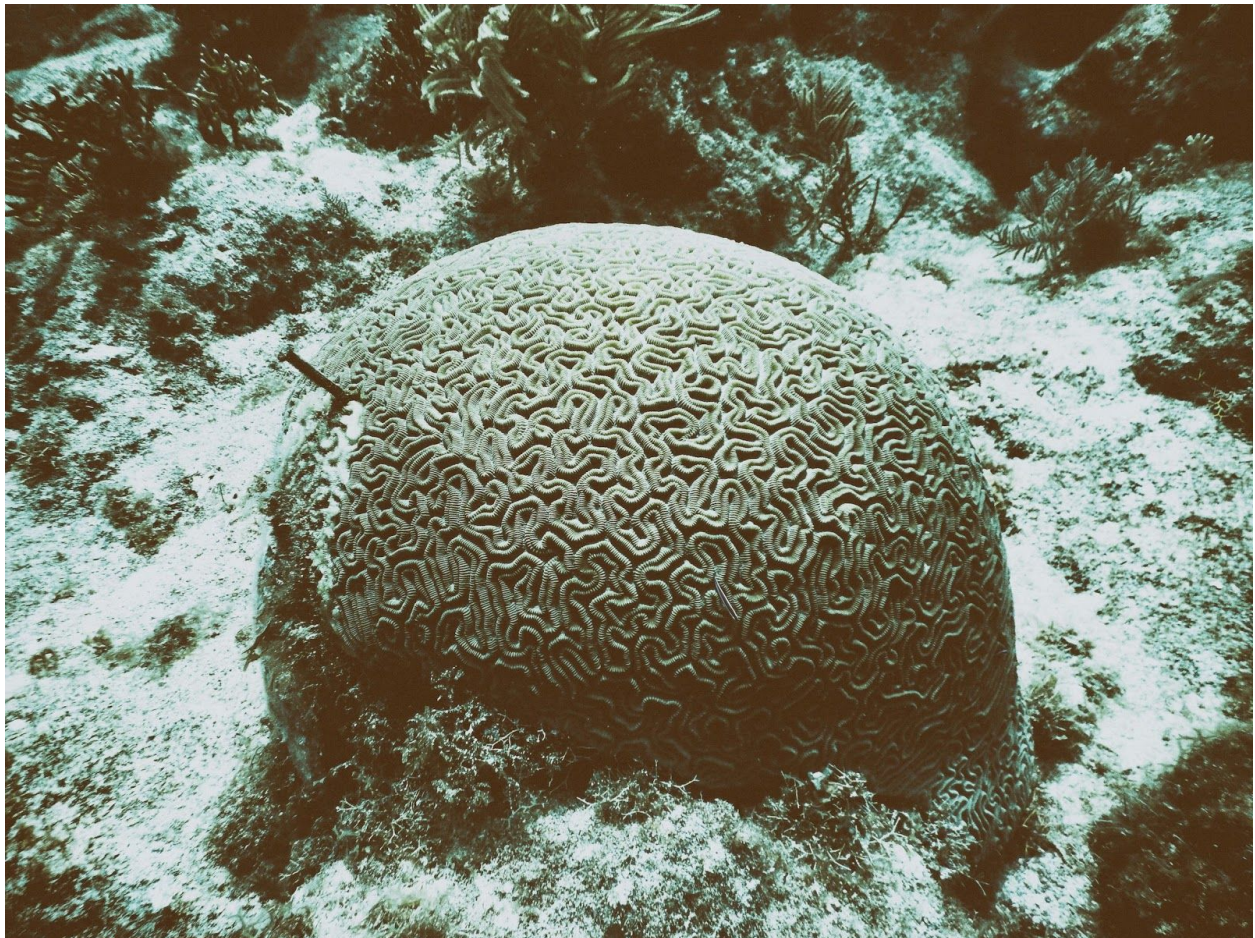
CAECILIA TRIPP, Interstellar Sleep, 2019, 5.1 surround sound and film (9 min) and soundscape (16 min), red earth, lights, resonating as two time capsules eternally out of sync with each other. New commission by Toronto Biennial of Art, curated by Candice Hopkins and Tairone Bastien.

Coral Sonata - Expanded Riffs

by CAECILIA TRIPP 2019 / Work in progress

(soundscape installation, sculpture, performance/choreography)

The Coral Sonata - Expanded Riffs collectively unfolds into a social sculpture, a performance and a coral score soundscape composed from underwater recordings from the Coral Reefs, as a sonic moment of the Coral bleaching as well as migrating recordings from the living Coral Reef riffed with a Haitian Protection Song. It is inspired by John Cage. “Music As Ecology” entangled with Glissant’s oceanic continuum of the “echo-sea” as an open relation of our chaos-world..



Coral Sonata - Expanded Riffs, 120 x 90 cm, Diasec, framed, ED3+2AP, Caecilia Tripp 2019

In collaboration with Konscious Kontractors, Rescue A Reef, a co-production with Art Sail residency and sound architect Kerwin Rolland.

Deep Earth - *performance painting / sculpture / photography / sound*



Deep Earth, performance painting / sculpture / sound, Caecilia Tripp 2017



Deep Earth, performance painting / sculpture / sound, Caecilia Tripp 2017 - performer Charlotte Siepiora



Deep Earth, performance painting / sculpture / sound, Caecilia Tripp 2017



Deep Earth, performance painting / sculpture / sound, Caecilia Tripp 2017

GOING SPACE

Solo Show by CAECILIA TRIPP

Solo Show Contemporary Art Center of Ivry, Le CREDAC, Paris, France

January 14th-March 20th 2016

Curator: Claire Le Restif

With the complicity of François Quintin

Caecilia Tripp's solo exhibition brings together an emblematic collection of earlier works that the artist has produced since 2004, as well as a number of new pieces that can be seen for the first time. Tripp has specially designed *Going Space* to resonate with the American Daylight Factory architecture of the Manufacture des Œillets—the building that is home to the Crédac art space enjoys in particular an immersive point of view on the city panorama.

Tripp has always taken an interest in the question of construction, fluidity, and getting beyond identities. Influenced by both “the trickster’s game”, a form of resistance, which is at work in collective rituals, and ways of transgressing social and cultural borders, her work is marked by codes like subversion, disguise, reinterpretation, and reenactment.

Seeking out spaces of invention that make it possible to deterritorialize identities, Tripp locates her works in a shifting historic context that lies at the crossroads of globalization and our social imaginations. Poets, choreographers, musicians, philosophers, historians, “day thieves,” physicists and astronomers are protagonists or companions of the participatory process that she has carried out between Paris, Mumbai, Dakar, New York and the Caribbean.

Through sound and film installations, photographs, sculptures, and performances, *Going Space* invites visitors into migratory spaces via a fluid geography, and makes our worldliness (E.Glissant) resonate on a cosmic scale. Adopting the form of a living archive of our struggles, Tripp's show celebrates our collective dreams of a shared future.

At the center of the exhibition, *Scoring the Black Hole* is “a celebration of our invisible bonds through a piece of choreography whose score is drawn on a black canvas, as a cosmic musical composition of our irreversible echoes unbound.” (C.T.)

The piece *Scoring the Black Hole* is produced by Lafayette Anticipation – Fondation d'entreprise Galeries Lafayette.



Going Space, C-Print 30 x 40 cm, color on Aluminum, Caecilia Tripp 2015
(view at Contemporary Art Center of Ivry, Le CREDAC, Paris, France 2016)

GOING-SPACE



GOING-SPACE, HD color & sound, 6 min Loop, Caecilia Tripp 2016,
Musical composition partition by step dancer for staircase.

MAKING HISTORY



Making History, 2008 (C-Print 50 x 65 cm), with Edouard Glissant and with Linton Kwesi-Johnson
HD, color & sound, 10 min. Caecilia Tripp in co-direction with Karen McKinnon / B3 Media Brixton

Edouard Glissant, contemporary of Frantz Fanon, is widely acknowledged as being one of the most important writers of the past half-century and was nominated for the Nobel Prize in literature for his writings on “Poetics of Relation”.

Linton Kwesi Johnson is the father of Dub poetry, former Black Panther in London, in 2002 he became the only second living poet and first black poet to have his work published in Penguin's Modern Classic series.

These old friends meet after 20 years in New York, breaking bread on questions of identity and nation, while another writer, a young woman, is dwelling through the city nighttime, lost in between longing and belonging.

With: Edouard Glissant, Linton Kwesi-Johnson, Sharifa Rhodes-Pitts

Film Score: DJ Spooky

Shown at Show Room in London, Studio Museum Harlem New York and at the Caribbean Crossroads

Exhibition at Perez Art Museum Miami, USA.



Making History, 2008 (C-Print 50 x 65 cm) with Linton Kwesi-Johnson

HD, color & sound, 10 min. Caecilia Tripp in co-direction with Karen McKinnon / B3 Media Brixton



Making History, 2008 (C-Print 50 x 65 cm), with Sharifa Rhodes-Pitts

HD, color & sound, 10 min. Caecilia Tripp in co-direction with Karen McKinnon / B3 Media Brixton

SCORING THE BLACK HOLE / CAECILIA TRIPP 2016



Scoring the Black Hole, Caecilia Tripp 2016, canvas 8,68 x 5,77 m, white chalk, white pastel, performance with 2 amplified Roller Skaters, 3 musicians, Harp / Drones & voice, one performer speech (30min), Video. Performance view at CREDAC Ivry, Paris, France. A Lafayette Anticipation Production.

Scoring the Black Hole is a celebration of our invisible bonds through a piece of choreography whose score is drawn on a black canvas, as a cosmic musical composition of our irreversible echoes unbound.

It brings together the ancient cosmology of the Dogon People from Mali with the future research of String Theory and Black Matter, blurring all of our own opacities.

Costumes: Rick Owens Harp: Hélène Breschand Drones: Kerwin Rolland
& Voice: Robert AA Lowe Performers: Michèle Lamy Laurence Sabas-Richard Jackie Cross



Scoring the Black Hole, Caecilia Tripp 2016, canvas 8,68 x 5,77 m, white chalk, white pastel, performance with 2 amplified Roller Skaters, 3 musicians, Harp / Drones & voice, one performer speech (30min), Video. Performance view at CREDAC Ivry, Paris, France. A Lafayette Anticipation Production.



Scoring the Black Hole, Caecilia Tripp 2016, canvas 8,68 x 5,77 m, white chalk, white pastel, performance with 2 amplified Roller Skaters, 3 musicians, Harp / Drones & voice, one performer speech (30min), Video. Exhibition view at CREDAC Ivry, Paris, France. A Lafayette Anticipation Production.



Scoring the Black Hole, Caecilia Tripp 2016, canvas 8,68 x 5,77 m, white chalk, white pastel, performance with 2 amplified Roller Skaters, 3 musicians, Harp / Drones & voice, one performer speech (30min), Video.
A Lafayette Anticipation Production.

WE ARE NOTHING BUT STARDUST

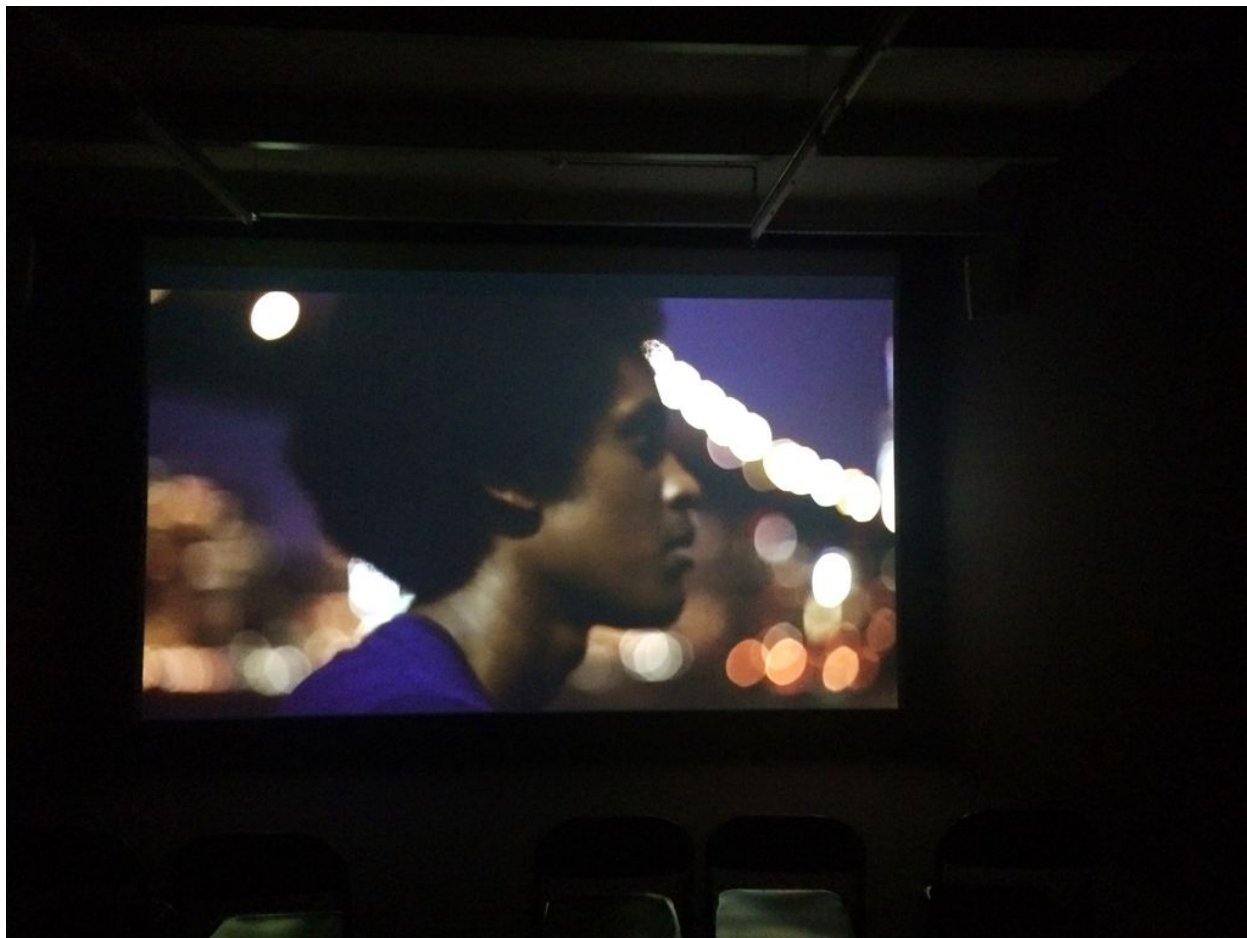


WE ARE NOTHING BUT STARDUST, 2016, C-Print 50 x 65 cm, HD color & sound, 7 min, Caecilia Tripp 2016
Produced by Le CREDAC Ivry.

WE ARE NOTHING BUT STARDUST dwells the universe and cosmic music in relation with our invisible soundings as fluid identity, a vision inspired and supervised by cosmic science of String Theory and the multiverse of many parallel universes.



WE ARE NOTHING BUT STARDUST, 2016, HD color & sound, 7 min, Caecilia Tripp 2016, view at Le CREDAC Ivry, Paris



WE ARE NOTHING BUT STARDUST, 2016, HD color & sound, 7 min, Caecilia Tripp 2016, view at Le CREDAC Ivry, Paris

MUSIC FOR (PREPARED) BICYCLES / in THREE SCORES

(Performance / Film / Sculpture / Participatory Musical Score)



Score One of “*Music for (prepared) Bicycles*” was produced in Bombay by Clark House Initiative Bombay 2012 in co-production with Rattapallax Films NY & Alliance Française de Mumbai & Hors Les Murs, French Institute (C-Print 50 x 65cm)

«*Music for (prepared) Bicycles*» (after John Cage & Marcel Duchamp) is a participatory performance project in process by Caecilia Tripp celebrating the 100th Birthday of John Cage in the streets. To create her score, and film, the artist made a sonic bicycle, like a moving instrument, spiked with electric guitar strings, capturing street sounds, and sounds of strings hitting playing cards, as it is performed trilling through places of affect within the city. This project in process alters Cage’s “prepared piano” into three sonic bicycle processions, a “music of change” thriving through three global metropolis (Bombay/ New York/ Cape Town) as the bondage of a freed geography, beyond all boundaries.

Score Two was realized with French Institute Alliance Française, NY & Brooklyn College NY & Quancard Contemporary Art NY and shown at Bronx Museum New York.



Score One of “*Music for (prepared) Bicycles*” was produced in Bombay by Clark House Initiative Bombay 2012 in co-production with Rattapallax Films NY & Alliance Française de Mumbai & Hors Les Murs, French Institute (C-Print 50 x 65cm)

Music for (prepared) Bicycles at Clark House Initiative Bombay/

A participatory project by Caecilia Tripp 2012-14

Free people and Free sounds (Cage)

Caecilia Tripp: To initiate the project ‘Music for (prepared) Bicycles’ in Bombay is quite symbolic. In a time of crisis and protest, where the old world order is put into question, with Occupy Wall Street and the Arab Spring, Mahatma Gandhi represents a historic figure of civil disobedience encouraging everyone to believe in their power for change.

To create her score, and a film, she made a sonic bicycle, like a moving instrument, capturing street sounds, and sounds of strings hitting playing cards, as it is performed trilling through places of affect within the city -- the last working cotton mill, in the mill area of Parel, the August Kranti maidan, where Gandhi issued his ‘Quit India speech’, and the pink migrating flamingos at the port of Sewri amidst old rusting ships. Installation, films, photographs, phrases of sound, quotation, memory and performance, come together in a participatory project of anarchist imagination.

Arjun Appadurai: *The image, the imagined, the imaginary - these are all terms that direct us to something critical and new in global cultural processes: the imagination as a social practice...*

The imagination is now central to all forms of agency, is itself a social fact, and is the key component of the new global order.

'diminished spaces of fabrication and possibility'

The Indian Atlas cycles began to be made in 1951. Its design has not changed since then. It had a way to be put together and modified depending on its use, extra seats, or hooks that hold gas cylinders. It could carry a hundred kilos, and so is the cycle used by all manner of trades. One does not 'buy' as much as fluidly assemble the cycle, to each customer's individual need. Even in Bombay, the possibilities to fabricate, assemble,

alter and individualise, have become fewer and fewer. Entering this project breaks the myth that all is possible to make in Bombay cheaply. Hand embroidered lettering, so common in this Colaba even a year ago, has slowly died away. At least five shops no longer take small orders.

The making of the cycle was possible due to the effort of small businesses who took interest in the art work, and devised ingenious ways of constructing the cycle. We met Mahindra Bhai Chauhan while shopping for hardware in the Dadar Market. His tiny shop, a raised platform at the corner of a street, is in its fourth generation, and makes tablas and sitars (percussion and string instruments). He had said, "for this to work, we will all need to think". His eighteen-year old son devised a way to weld in musical keys to tune and stretch electric guitar strings. In a lane nearby, Amardeep Cycles is run by Sikh refugees from Pakistan who came to Bombay to live in the Sion refugee camp. The shop specialises in making cycles for grocers and other tradesmen. Oriya handlers at the shop spent hours away from their half-an-hour turnaround time, to assemble the prepared wheels to a regular bicycle frame. Mr Panchal at Nana Chowk runs an inherited welding business sharing an old factory floor with garages. He welds ornate protective grills for windows. When requested to make clips to hold the playing cards, he offered his services for free in support, because the project was artistic and somewhat nostalgic. By traversing the streets of Bombay in search of a welder, we came across many individuals in their sixties who remembered their youth as soon as they saw the bicycle, remembering how well bits of x-ray sheets, wedged along the wheels of the cycle, audibly hit the cycles spokes. In India, the gears of sugar cane juice traders are often dressed up with gungroos (heavy bells worn on the ankles of dancers), and bicycles are fitted with brightly coloured plastic anklets, and cellophane paper windmills to create rainbows of vibrant colour and sound.

Caecilia Tripp begins her journey at the August Kranti Maidan, (August Freedom Park), where Mahatma Gandhi called for independence from British rule: to quit India, or to face mass non-violent civil disobedience. The cycle traverses a route through the older areas of Bombay, now circumvented by regular traffic. These geographies subsidise life in the city by serving as centres of economic activity.

The cycle moves from Gaiwadi, Girgaum on to Charni Road, a manic train station and the heart of the diamond business in Asia. It got its name from a grazing field bought by a private philanthropist to avoid British grazing taxes for cows from Girgaum. The cycle moves to Colaba Koliwada village, home to Bombay's indigenous community of fishermen, the Kolis, who have been pushed off their land into tiny spaces along the coast. Many migrant communities, such as the Banjaras (Indian Roma) and economic migrants from Bihar, share their space and find welcome. About four decades ago, these communities in Colaba asked for newly reclaimed land, and re-established villages that now serve as vibrant multicultural oasis's of festivity, community life, and affordable housing. The cycle passes Nagpada, in the old Byculla district, which contains Bombay's oldest museum and botanical gardens, alongside Bombay's first stately apartment buildings, historically home to the Indian Jewish community and Muslim traders from Gujarat. The bicycle rides to the Sewri mudflats, filmed in the backdrop of sand dredges, and flamingos. As night falls, the cycle comes to Laxmi Mills in the Parel district, started as a woolen mill in the late 19th century by a Sassoon family, and is now among the last functioning mills in the area, due to close. The union strikes of 1982 that sought better wages for the mill workers met with factory lockouts ending in the closure of the mills. The mills have now all but given way to residential condominiums and shopping malls, displacing thousands of mill workers, a majority of whom have not been rehabilitated, even today, so many years on.

The artist has related her present project to John Cage's 'Music of Changes', and his entanglements with Indian philosophy via Ananda Coomaraswamy and the musician Gita Sarabhai. The poet Prabodh Parikh has pointed us to the philosophy of play, Leela or Ramaniyata, an aesthetic theory of Indian poetics by the 17th century Pandit Jagannath. It is in engagement with the idea of play that works of art emerge. He emphasises that Cage's is an attempt to achieve ease, without any of the weight of the 17th century aesthetician. He also remembers that it was Cage who first said, dropped in as an aside, that 6% of America is using up 96% of the resources, and in 1962, that America should stop being the police of the world. The technique of the inserted playing cards translates John Cage's 'prepared piano', on which he wrote many compositions, to the bicycle. Cage once said that the future of music was electronic sound. Caecilia Tripp's inspiration comes from Cage's writing, and she makes relation between these and the vernacular culture practiced and invented by teenagers in socially disregarded suburbs around the world.

Zasha Colah mai 2012

Clark House Initiative Bombay

Music for (prepared) Bicycles was listed for the Visible Award / Pistoletto Foundation in 2015.

Score One Bombay was co-produced by Clark House Initiative, Rattapallax Films and the French Institute, shown at RU New York and internationally in museum venues. *Score Two New York* has been co-produced by the French Embassy New York, Rattapallax Films, Quancard Contemporary, CaribBeing, The Schwinn Bike Club and the Brooklyn College Artist Residency, New York. It has been part of the exhibition "Presente! The Young Lords in New York" at the Bronx Museum 2015 with the support Shelley & Donald Rubin Foundation and "Viva Brooklyn" at the Brooklyn Museum 2014, New York.



Music for (prepared) Bicycles, Score Two NY, 2013, HD, color & sound, 15min
(view CREDAKINO at Contemporary Art Center of Ivry, Le CREDAC, Paris, France 2016)

«*Music for (prepared) Bicycles*» (after John Cage & Marcel Duchamp) is a participatory performance project in process by **Caecilia Tripp** celebrating the 100th Birthday of John Cage in the streets. To create her score, and film, the artist made a sonic bicycle, like a moving instrument, spiked with electric guitar strings, capturing street sounds, and sounds of strings hitting playing cards, as it is performed trilling through places of affect within the city. This project in process alters Cage's "prepared piano" into three sonic bicycle processions, a "music of change" thriving through three global metropolis (Bombay/ New York/ Cape Town) as the bondage of a freed geography, beyond all boundaries.



Score Two of "Music for (prepared) Bicycles", Caecilia Tripp 2014, was produced in New York in collaboration with the Schwinn Bike Club, a Puerto Rican bicycle club. The sonic bicycle procession took place in Brooklyn, Spanish Harlem and to the Bronx, tracing the history of Young Lords Civil Rights Movement.

(C-Print 50 x 65cm)



Score Two of "Music for (prepared) Bicycles" Caecilia Tripp 2014, was produced in New York in collaboration with the Schwinn Bike Club, a Puerto Rican bicycle club. The sonic bicycle procession took place in Brooklyn, Spanish Harlem and to the Bronx, tracing the history of Young Lords Civil Rights Movement.

(C-Print 50 x 65cm)



Music for (prepared) Bicycles Score One Bombay, Caecilia Tripp 2012, Atlas Bike Black, stringed with electric guitar strings and tuned with guitar keys, Airbag Bombay 2012 (view at Contemporary Art Center of Ivry, Le CREDAC, Paris, France 2016)

***Bicycle Score Performance Painting* , Brooklyn Museum NY 2014**
At VIVA BROOKLYN Exhibition



Score Painting for (prepared) Bicycles, Caecilia Tripp 2014, Canvas 5 x 7 m, Black Mars Paint, amplified & stringed Schwinn Bicycle with electric guitar strings and tuned guitar keys from *Music for (prepared) Bicycles*, NY, loudspeakers, performance 30 min, Brooklyn Museum New York

Performer: Ethan Scott-Barnett



Score Painting for (prepared) Bicycles, Caecilia Tripp 2014, Canvas 5 x 7 m, Black Mars Paint, Caecilia Tripp 2014, Brooklyn Museum New York



Score Painting for (prepared) Bicycles, Score Painting for (prepared) Bicycles, Canvas 5 x 7 m, Black Mars Paint, Caccia Tripp 2014, View CREDAC IVRY, Paris, France

SLEEPING WITH BOOKS

(Photographic Series ongoing 30 ex)



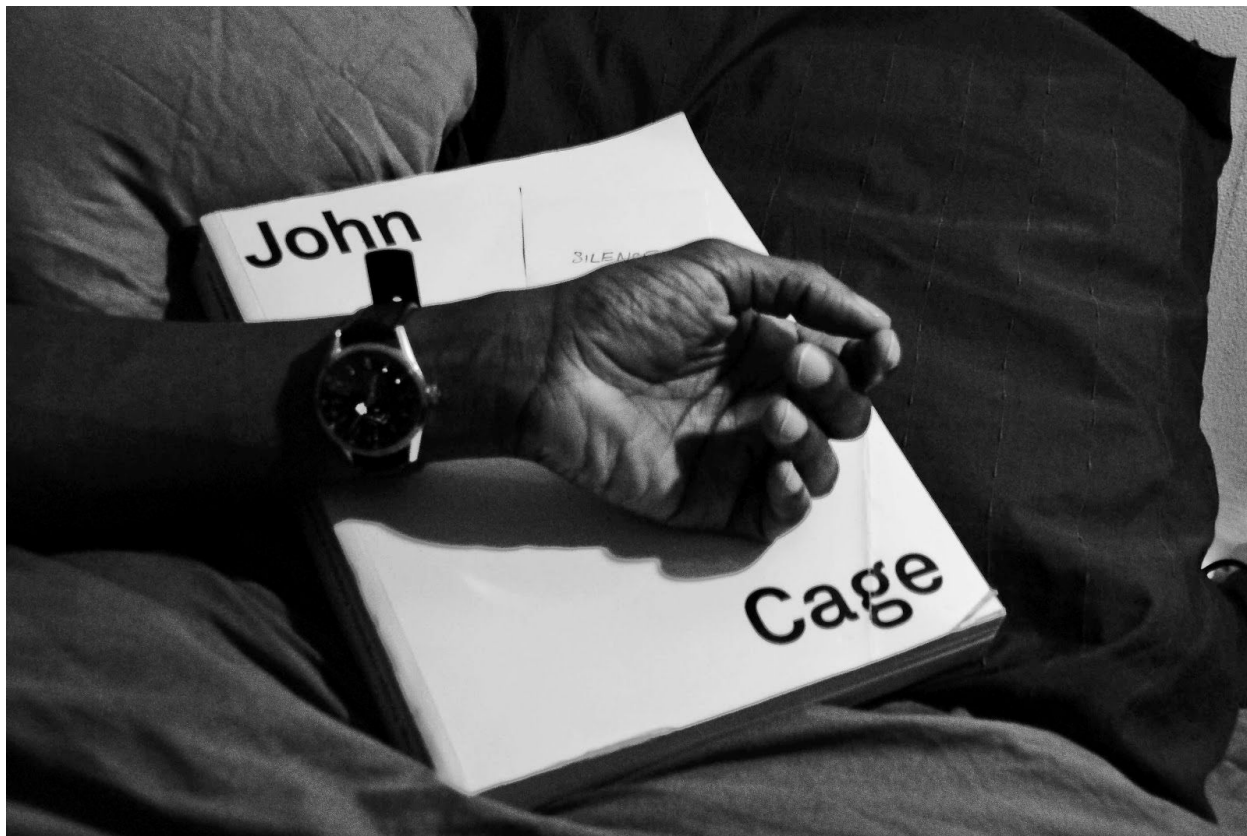
Sleeping with Books, Photography 2011- , B&W, 50 x 65 cm, framed, Caecilia Tripp,
Exhibition view *GOING SPACE* at CREDAC Ivry, Paris, France

'Sleeping With Books' blurs the boundaries between civil rights struggles and collective dreaming. Taking the form of a photographic dreamscape, it mingles the intimate moments of sleep, unconsciousness and awakening with ideas of freedom. The “sleeping” books dwell on the metaphysical space of imaginative agency, as a space of resistance, relation and opacity, triggering a world of shared futures. Everyone becomes their own agent in the appropriation of ideas, experiences, perceptions, passions, concepts and imaginaries inspired by these books as an archive of “living knowledge”.

The Collective Act of sleeping with Walter Benjamin’s Klee’s *Angelus Novus*, John Cage and James Baldwin among many others, becomes as such a “partition” of a collective dreamscape.



Sleeping with Books, Photography 2011- , B&W, 50 x 65 cm, framed, Caecilia Tripp,
Exhibition view *GOING SPACE* at CREDAC Ivry, Paris, France



Sleeping with Books, Photography 2011, B&W, 50 x 65 cm, framed, Caecilia Tripp 2011



Sleeping with Books, Photography 2011, B&W, 50 x 65 cm, framed, Caecilia Tripp 2016



Sleeping with Books, Photography 2011, B&W, 50 x 65 cm, framed, Caecilia Tripp 2016

BOOGIE MAN - 16mm Film Loop /Mirror



Boogie Man, Caecilia Tripp, 2008

Installation with black and white film 16 mm, Mirror, without sound, 1'50

Collection Fond National d'Art Contemporain, Paris, France

BOOGIE MAN

In front of the palace of justice... facing Paris.

In the legend he is described as the phantom who brings nightmares to the children who have not obeyed... to frighten them.

On the plantations it was the bluesman addressing through riddles the injustice of the white master. In urban language nowadays he is the revolutionary figure of transgression. The one who does not justify himself for his claims nor for who he is. He is the one to reveal injustice and painful truth in all layers of society. Nothing can escape his eye. He is unsubdued like the music which accompanies him; be it the Delta blues (John Lee Hooker), Rock (Aerosmith, ACDC) or Rap (Mos Def): "I'm your Boogie Man..."

His gaze translates the duality of his imaginary existence: he incarnates the nightmare of lost souls and the one in defense of equity. His justice is without compromise.

Damfe Diallo

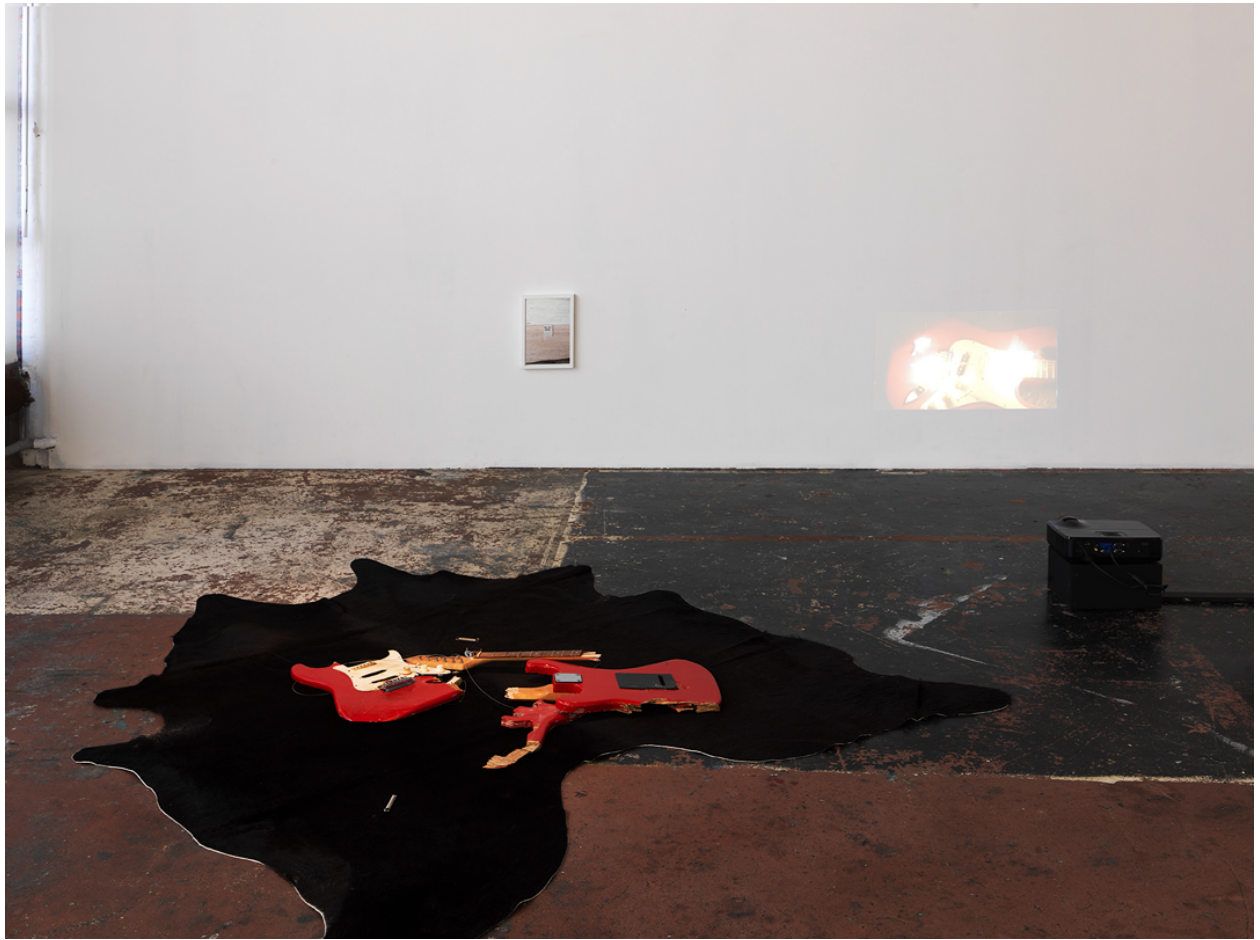


Boogie Man, Caecilia Tripp, 2008

Installation with black and white film 16 mm, Mirror, without sound, 1'50

Collection Fond National d'Art Contemporain, Paris, France

LAST SONG (2015)



Last Song, Caecilia Tripp (2015), performance, HD, sound, broken guitar, animal skin, matches, mirror
(view at Contemporary Art Center of Ivry, Le CREDAC, Paris, France, 2016)



Last Song, Caecilia Tripp (2015), matches, mirror, framed (view at Contemporary Art Center of Ivry, Le CREDAC, Paris 2016)

FREE CAGE (2013)



FREE (JOHN) CAGE, handmade rice paper, paint, pencil, wooden frames, Caecilia Tripp 2013
(view at Contemporary Art Center of Ivry, Le CREDAC, Paris, France 2016)

FREE CAGE was produced by the artist together with Clark House Initiative Bombay in collaboration with a Bollywood painter who finds himself out of work as the Bollywood Industry does not use painters for their publicity anymore. The matrix was a brown paper cut out from a food store in New York. ***FREE CAGE*** is a musical partition on paper of repetition and change, a series of 5 samples, each one unique, two are in private collections in India.

***THE MAKING OF AMERICANS* by CAECILIA TRIPP**



The Making of Americans, 2004, Color & sound, HD, 18 min. © Caecilia Tripp & Zeuxis Films LLC NY
with the support of French Institute Alliance Française NY and French Institute Paris.

THE MAKING OF AMERICANS (A re-staging of Stein Opera)

While the title of Gertrude Stein's book *The Making of Americans* (written in 1908-09 and published in 1925) is a genealogical approach to American culture, presenting creation's infinite possibilities, Caecilia Tripp's interpretation is a real opening up of this musical and visual work. Although repetition is the very essence of Gertrude Stein's work, this repetition allows for precisely the juxtaposition of the sounds and images in the film, as though the desire to take the very notion of repetition literally should generate a multitude of dualities starting with reality and representation, images and copies, music and recording, voice and rhythm. The importance of African-American culture in the United States has always been defined by the recognition given to its music, performance and oral narration. These elements are also brought together in Stein's opera, but it is

their concrete application in the context of black vernacular performance that Caecilia Tripp chooses to show. Starting with a history (and from its start), she proposes back-and-forth movements in form and sound that suggest at once the incessant passage between the individual and the collective and also between scream and monologue, between interior and exterior space. This duality is further reinforced as the venues are evoked through nocturnal and luminous images of the Apollo Theater. The scene in which the meeting or splitting in two of the identity is played out is the one with the marionette manipulated by the magician in the smooth suit, the one with the little twin girls who add to the turmoil with their reflections in the mirror. “Any one is one” emphasizes the text, and one also hears “it is always a question of being”. While the Diva travels the streets of New York in a limousine which accentuates the quick horizontal movement of the image, the Poet affronts the viewer in a vertical scene reinforced by the walls covered with posters which seem to hold him up and maintain him in a most intransigent urban reality.

“In black culture, repetition means that the thing circulates (exactly in the manner of any flow) (...). In black culture, the thing (the ritual, the dance, the beat) is ‘there for you to pick it up when you come back to get it’. If there is a goal in such a culture, it is always deferred; it continually ‘cuts’ back to the start, in the musical meaning of ‘cut’ as an abrupt, seemingly unmotivated break (...) with a series already in progress and a willed return to a prior series (...) Black culture, in the ‘cut’ builds ‘accidents’ into its coverage, almost as if to control their unpredictability. Itself a kind of cultural coverage, this magic of the cut attempts to confront accident and rupture not by covering them but by making room for them inside the system itself”¹.

The editing in Caecilia Tripp’s film is at once a construction of and a reflection on repetition. The Making of Americans does not seem to have a beginning or end, like a long improvised conversation that one stumbles into the middle of, and yet it is within this fluidity that the ruptures of voice and sound take place. Oral narration and music mixed by DJ Spooky become as many ways to construct a different history: A different story, A different history.

Elvan Zabunyan

¹ James A. Snead, « Repetition as a Figure of Black Culture », in Out There, Marginalization and Contemporary Cultures; New York, Cambridge, The New Museum of Contemporary, The MIT Press, 1990, p. 220



The Making of Americans, 2004, Color & sound, HD, 18 min. © Caecilia Tripp & Zeuxis Films LLC NY

Gwangju Biennale 2008

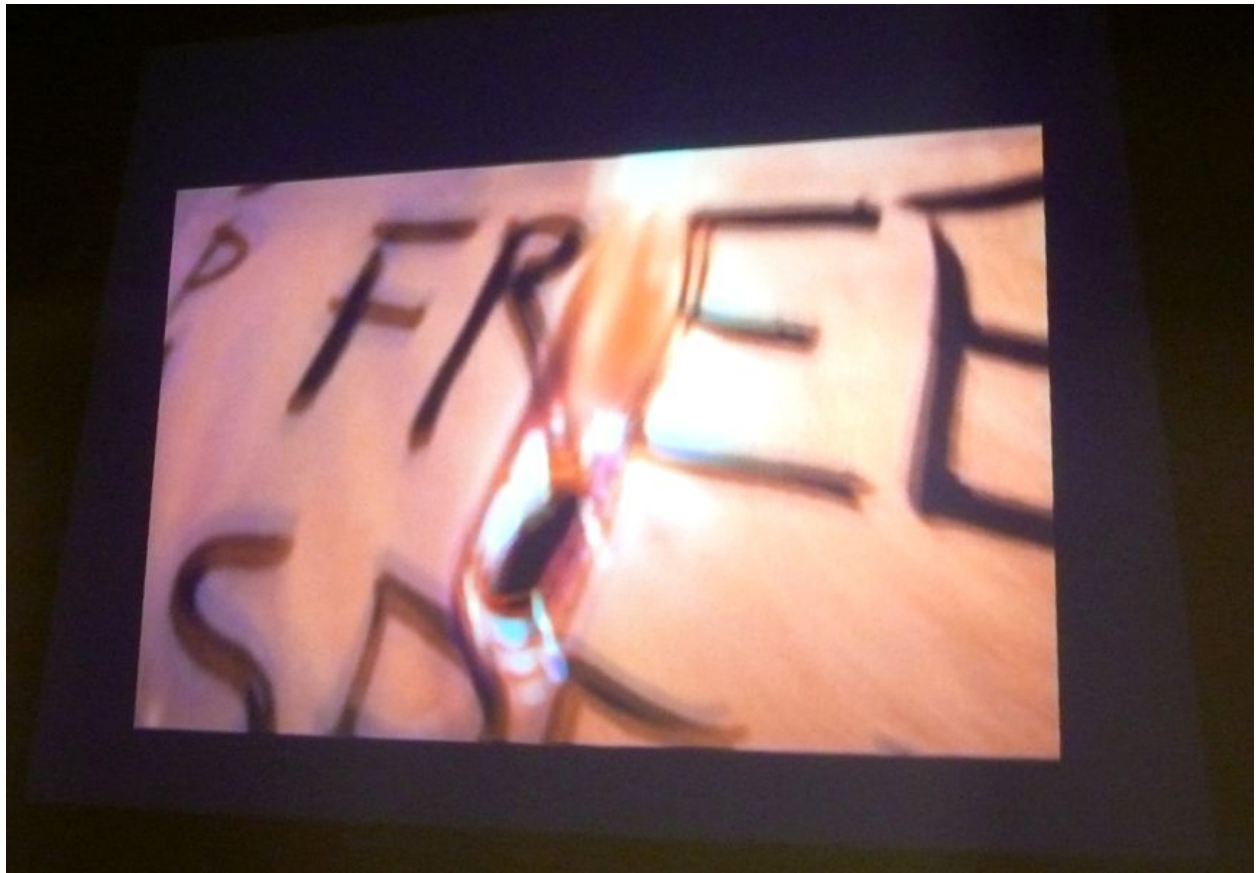
Curated by Okwui Enwezor

Position Papers

Spring

Curated by Claire Tancons

Like the 7th Gwangju Biennale itself, Spring is not a theme, but a concept that recalls the emancipatory energy of the South Korean Spring in May 1980. However, the references of Spring go well beyond Gwangju, and evoke other popular uprisings from the Canboulay Riots of 1881 in Port of Spain to May 1968 in Paris, as well as encompassing the history of Carnival street processions, especially as found in Brazil and the Caribbean, New Orleans, and Cape Town. Given its format as a street procession, and its location, Gwangju, the attention of the invited artists will be drawn to the May 1980 street uprisings in Gwangju. A principal interest of Spring is to refuse the constricted space of the exhibition gallery, but readapt the exhibition format into a space of active social participation. In this way the processional format is the arena through which this project seeks to experiment with new modes of conducting an exhibition. Spring calls to mind the idea of sudden motion and constant tension, both of which are at the core of popular street manifestations, from carnivals to demonstrations. Beginning this August, artists in Spring will assemble in Gwangju for a month of continuous interaction and production with local participants, building the models and displays, that will culminate in an eight-hour procession through the streets of the city around the Former Provincial Office (the starting point of the Gwangju May 1980 protests). The procession will begin during the day and end at night with a fiery conflagration to signal the end of the event. The procession is accompanied by music by DJ GAZAEBAL. The Film of the procession is by CAECILIA TRIPP. Both the real time film and the music score will be the sole reminder of the procession and only element presented in one of the exhibition spaces.



Spring in Gwangju, Caecilia Tripp 2008
Color & sound video, 10 min.



Spring in Gwangju, Caecilia Tripp 2008
Color & sound video, 10 min.

THE TURTLE WALK

(after Walter Benjamin) Participatory Performance, Caecilia Tripp 2010



"The Turtle Walk", 2010, Caecilia Tripp, Gwangju, South Korea, C-Print color, 50 x 65cm

Around 1839, W. Benjamin reports, it was fashionable to walk through the arcades with a turtle on a leash in order to enforce the slow pace really determined looking required.

"There was the pedestrian who wedged himself into the crowd, but there was also the flâneur who demanded elbow room and was unwilling to forego the life of the gentleman of leisure. His leisurely appearance as a personality is his protest against the division of labour which makes people into specialists. it was also his protest against their industriousness. Around 1840 it was briefly fashionable to take turtles for a walk in the arcades the flâneurs liked to have the turtles set the pace for them." (W.B.)

Each edition of the Turtle Walk is site specific.

The Turtle Walk had his first edition with five turtles in Korea, Gwangju at the Gwangju Biennale Foundation curated by its director Yongwoo Lee in an exhibition named "Flower Of May" (2010) in relation to the civil uprising in the 1980's.

Five turtles were displayed throughout the exhibition space guarded by the museum guardians and walked by the visitors through the exhibition. The turtles were manifesting different writings on their back recalling our agency of Freedom struggles and Civil Disobedience. They were given away by the artist to the people in the streets the following day.

Lost in Land: a Dark Odyssey

Hadn't I made their poverty my paradise?

Omeros, Derek Walcott^[i]

Then at sea, now in land: lost.

Sailors adrift on Adam Smith Square rehearsing a future anterior amidst the fluttering lights of their searching crafts. Sight must be shaded from darkness. After one has been made King, after his crown has been adjusted around his handkerchief-clad forehead, after his wings have been laid to rest upon his shoulders, broadened with bristling fringes, he shades his eyes with dark glasses handed out to him by an attendant near the half-whitened trunk of their mast.



Prepare for Paradise Lost, 15, HD color & sound, 7 min, Caccilia Tripp 2005/15)
view CREDAKINO at Contemporary Art Center of Ivry, Le CREDAC, Paris, France 2016)

^[i]Derek Walcott, *Paradise Omeros*(New York: Farrar, Straus and Giroux), 1990, p228

Dark is the night, darker his sight, darkest their lives, not. Their rich vestments adorn their black bodies with a brightening light as they do the night's skin with a depthless glow. The golden threads of their garments tie together a web of seeing stones more precious than the pupils of their eyes. King Sailor, three minutes ago a simple fellah with a shirtless vest over a bulging belly, layered his modesty with hand-made munificence. He is the halfway anchor sunken at mid-passage, the slow-clothing personification of the film's subject: a searching for an ideology of darkness as the encounter between the idea of blackness and the dream of mankind.

They called at their Garden of Eden from different ships. That one, an humble matelot, just disembarked from the sidewalk a few lapses before King Sailors, teetering from his roller-skates, aided by a gliding cane. His bell-bottoms, simple vest and gloved-hands bear the clean light of white. His secret weapons are sparsely spread all around him: red-and-green Christmas lights blinkering all around him, from his front zip to the back of his cap. This other one, Red-Nose Sailor, snatches attention away from their king. Half Caribbean-Pinocchio, half tropical snowman, he has indulged his drunken majesty an elongated nose on his inflated head. Like his fellow shipmates, all the same he shines, his dark mask a glistening deep sea urchin.



Prepare for Paradise Lost, 15, HD color & sound, 7 min, Caccilia Tripp 2005/15)view CREDAKINO at Contemporary Art Center of Ivry, Le CREDAC, Paris, France 2016)

How often times can Paradise be lost?

Darkened sight, opened ears. First in the field of perception, the nightfall grating of the crickets, the cascading beads of a rain stick, the spilling grains of shack shacks. Then a mounting wail. Specks of lights second, still flouted by the camera's blinded lens, steady and sharpen somewhat onto scenes of slowed-motion ambulations.



Prepare for Paradise Lost, 15, HD color & sound, 7 min, Caecilia Tripp 2005/15)
view CREDAKINO at Contemporary Art Center of Ivry, Le CREDAC, Paris, France 2016)

Miltonian characters who never wore the Minshall cloak, they come straight out of myth.^[i] Bookman sways into frame. He keeps a Book of the Dead that has the precision of a telephone directory. His high-pitched wings surround the road that leads to city lights further up on the hill. Laventille from whence he came? Making only but a passing apparition is a female Indian. Her feathers short, she isn't much of a sight to be seen but the camera follows her from the back once she's gone past and reveals the beaded face of the island's aboriginal spirits.

[i] Famed Trinidadian Masman Peter Minshall's first masband in the Trinidad Carnival in 1976 was *Paradise Lost*. Although Minshall is known for having brought contemporary flair to traditional carnival characters, it is unlikely that the film's protagonists ever followed his genre-bending fashion. Rather, they likely stayed the course of tradition's inner contemporary imagination.

Original sins peacefully overlap. God's fallen mankind and man's depraved humanity. Paradise and Africa lost both. Extracted from the sands of Drexciya, their limbs no longer in limbo, they mask myths out. Sometimes in the second half of the eighteenth century, they threw away the burden of invisibility and sought out the shield of indecipherability. They have played mas' every year ever since to a few minor exception that belong in the anecdotal record of the colonists. However critical these interruptions, the Canboulay Riots of the late nineteen hundred—and although cathartically reenacted—the Kambule Reenactment since sometimes in the late twentieth century—will not pass the test of mythical time. The imps and the devils will. They have already. Or have they? Will they?

How can one prepare to loose paradise?

Shot ten years ago on Carnival 2005, the night of the Traditional Carnival Characters competition of the Trinidad Carnival, Caecilia Tripp's *Prepare for Paradise Lost* delivers the harrowing experience of the drama of depth and darkness in the disjointed making of history and memory. Centered around the figure of a King Sailor, minutely situated at mid-length in the film, *Prepare for Paradise Lost* follows and looses masqueraders in the dark as they ready for the night's competition. While the three or four masqueraders of the opening scenes are in full costumes, and offer a small sample of the (much greater) variety of traditional Trinidad Carnival characters—an Imp (maybe), a Devil, a Fancy Indian and a Sailor—the film focuses on a King Sailor dressing up. Standing near a tree, he is caught in mid-action as he helps himself to elements of his costume and is being helped to adjust them by an invisible helper.

Driven by an original score composed and performed by Robert Aiki Aubrey Lowe *Prepare for Paradise Lost* provides his characters with a surround environment in which an all-enveloping darkness is heightened by sound which travels a disorienting short distance between the human and the non-human, the organic and the spiritual. As the drawn out voices of lead male singers and the heightened cries of the female choir goes crescendo, so does the action climaxes around the ending of King Sailor's clothing. With the final addition of facial accessories, a black beard, a pipe and sunglasses, King Sailor's is fully masked and his character thus unveiled. As an actor of the night who seals his eyes with shades, he is darkness, unseeing what the camera tries to see and the spectator fails to sight.

Prepare is Tripp's western deep, her day for night.^[i]

[i] Steve McQueen, *Western Deep*(2002) and Anri Sala's *When the Night Calls it a Day*(2004), both are formal exercises in darkness as a cinematographic subject beyond their own respective subject matters.



Prepare for Paradise Lost, 15, HD color & sound, 7 min, Caccilia Tripp 2005/15)
view CREDAKINO at Contemporary Art Center of Ivry, Le CREDAC, Paris, France 2016)

Ten years on, these men, many of whom were well in their eighth decade of life, who knows how long into their masking years, may well have returned home, and transitioned into the immemorial realm of myth. More than a memory aid, *Prepare for Paradise Lost* roots these men and their masks in the fading history of the traditional Trinidad Carnival, relics of which they incarnated already then. It also elevates Caribbean Carnival into myth as Derek Walcott had done poetry, showing wealth in spirit and strength in imagination without losing anything of history's tragic bends.

Once the wails and cries have ceased and the men have presumably all gone on to line up before the judges, breathing hastens into short inhaling ah ah ah ah ah ah ahs, fire cracks and the devils are released. Greasy and blue-black, them too wearing light-catching albeit much smaller netted-wings and almost naked, they take a back road as the camera captures a final glimpse of them at the vanishing point of darkness.

Claire Tancons

New Orleans, January 2016

[i] Steve McQueen, *Western Deep* (2002) and Anri Sala's *When the Night Calls it a Day* (2004), both are formal exercises in darkness as a cinematographic subject beyond their own respective subject matters