

Caecilia Tripp — *Going Space*

From 15 January to 20 March 2016

The odysseys Caecilia Tripp shares with viewers are bound up with the history of peoples' migrations. Rendered as journeys as well as ascensions or celebrations, these movements are indeed constantly in motion.

Going Space begins with a sound piece that accompanies viewers as their own steps take on a mounting rhythmic movement towards the exhibition space itself. Like a parade or procession, which is a recurring code in the artist's work, the show follows a certain thread throughout, that of a fluid geography which starts with the intimacy of portraits showing sleeping readers (*Sleeping with Books*, 2011-15), continues with an urban context and the reenactment of past performances (*Last Song*, 2015; *Paris Anthem*, 2008), and ends in cosmic music and a vortex that is drawn in chalk through the circular dance of several roller-skaters.

Scoring the Black Hole is first a performance, then a cosmic musical composition inscribed on canvas and film. There is neither a beginning nor an end, only the infinite and the unknown. In *We Are Nothing but Stardust* (2015), the artist alludes to string theory and references the jazz saxophonist and composer John Coltrane. Coltrane played cosmic constellations in his improvisations, which have since been explored by the quantum physics research scientist Stephon Alexander. *Scoring the Black Hole* reveals and highlights our invisible ties.

Another journey is enacted with a "prepared" bicycle (*Music for [Prepared] Bicycle, Score Two: New York*, 2015), which starts from the Bronx, passes through Spanish Harlem, and pushes on as far as the Brooklyn Bridge, retracing the history of both the Young Lords, a radical social group founded by

young Puerto Ricans in New York and Chicago in the 1960s, and the Black Panthers.

In any case, *Going Space* is about shifts and movements in history. The history of the construction, fluidity and exceeding of identities is indeed the cornerstone of Tripp's work. Through the history of music and sound, she offers us some of the construction codes of a multiracial America reinvented through the imagery of hip hop and poetry (*The Making of Americans*, 2004).

Travel, wandering, being adrift in the world, these artistic and philosophical motifs run throughout the show. From the figure of the *flâneur*, that idle rambler of urban streets introduced in the early 20th century by the philosopher Walter Benjamin, who praised slowness as opposed to the acceleration of modern life and the expansion of cities, with a tortoise on a leash for a guide (*The Turtle Walk*, 2011). It is a critical point of view that was extended by Guy Debord in the 1970s with the concept of *dérive*, drift, which placed the individual at the center of thought, calling into question the meaning of public and private space in the age of capitalism.

In her show, highlighting the last ten years of her work, Tripp shows us that she is a true recorder of the world. She is fashioning a body of work that seems to be the bearer of a belief according to which each of us, in movement and action, has the power to change something. Of course she is creating works of art at a moment of crisis and protestation, when all the reference points and landmarks have been called into question since Ground Zero and following Occupy Wall Street, the Arab Spring and the surge of fundamentalisms of every stripe. Tripp doesn't limit herself to merely documenting. She designs

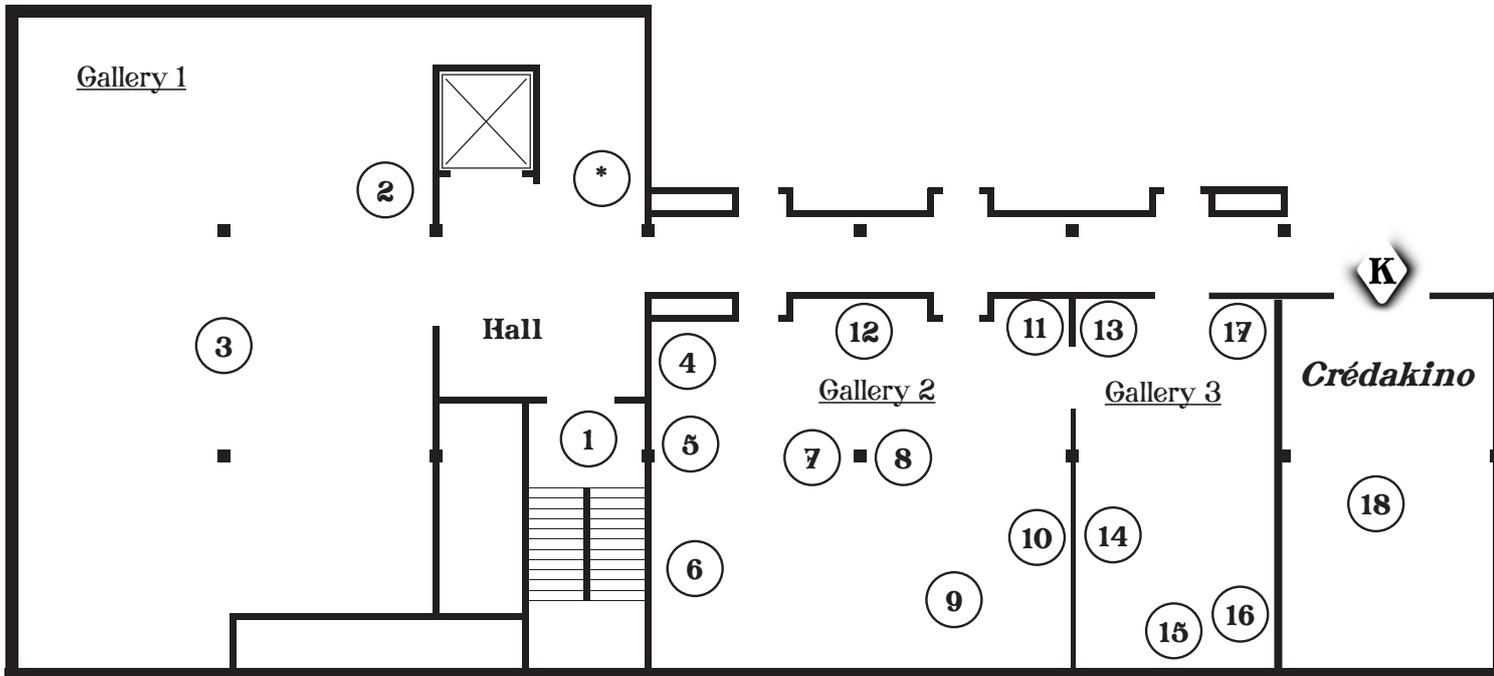
and records her performances out in the street, always in collaboration with someone else. She long ago abandoned the idea of the studio in order to directly engage with people. Poets, choreographers, musicians, philosophers, historians, physicists, and astronomers are the protagonists or companions in the participative processes that she herself conducts from Paris, Mumbai, New York, the Caribbean, and now Ivory.

She is an artist who is forever on the move, like the wheels of a bicycle whose spokes are the strings of a guitar (*Music for [Prepared] Bicycles - bicycle sculpture*, 2015), thus transformed into a musical instrument and a revolution.

Tripp is interested in protest movements, civil disobedience and anarchy. Those who defied racial segregation appear everywhere in her work, from the American writer Gertrude Stein and the jazz musician Miles Davis, to the activist Angela Davis and the boxer Muhammad Ali.

The artist is deeply inspired by the Caribbean poet Edouard Glissant, a close friend to whom she has dedicated several films (*Making History*, 2008), and it is "the poetics of relationship" that enables Tripp's critical eye to be open to utopias, the invention of new languages, the revelation of dominated cultural codes, and the analysis of social imagery. Tripp is endlessly fascinated by going beyond the question of identity since, as she puts it, "we are not fixed identities." Because, as Edouard Glissant stresses, "*Nothing is True, everything is alive*," like the multiple sounds and identities that resonate in *Going Space*.

Claire Le Restif
Exhibition curator



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Chimurenga

Pan African Space Station

Free radio broadcasted from Cape Town, South Africa : <http://panafricanspacestation.org.za/>

1

Going Space (Ascension for moving spectator after Bach), 2015

Sound piece from the performance with Kerwin Rolland (sound / composition) and Marius Schmidlin (tap dancer).

2

Free Cage, 2012

Edition 3/5, drawings on paper done by hand.

A joint work of art coproduced with the Clark House Initiative in Mumbai. A former Bollywood painter was hired to create this edition from a pattern cutout by Tripp. The slogan pays homage to the American composer John Cage, who pressed for a music of daily reality directly confronting the sounds and noises of our environment.

3

Scoring the Black Hole, 2016

Production Lafayette Anticipation – Fondation d'entreprise Galeries Lafayette.

Painted canvas, performance-generated drawing, film, musical composition.

Music: Hélène Breschand, Robert Aiki Aubrey Lowe, Kerwin Rolland
Reading: Michele Lamy

Costumes: Rick Owens
Skates: Laurence Sabas-Richard et Jackie Cross, SkateXpress

4

Rock & Trees & People, 2016

80 slides, personal photographs dating from the 1970s.

Originating with the artist's first trip, when she was a child in the United States, these photographs were shot in Arizona near Four Corners, a region that is inhabited by a Native American tribe, the Hopi. The "red-dened" slides were sold by the Hopi themselves, who refuse to be photographed.

5

Going Space, 2015

Photograph mounted on aluminum.

6

Last Song, 2015

Shattered electric guitar, carpet, projector; Matches, white frame, mirror.

Last Song pays homage to the virtuoso guitarist Jimi Hendrix, who burned and smashed his Stratocaster guitar at the end of his set at the 1967 Monterey Pop Festival in the United States.

7

Going Space, 2015

Video loop, 6'
Sound: Kerwin Rolland; Tap dancer: Marius Schmidlin.

Focusing on the dancer's feet, the video piece *Going Space* is the result of a performance by the young tap

dancer Marius Schmidlin. His improvisation begins with a classic tap dance score.

8

Making History, 2008

Video, color, sound; 10'
Written and directed by Karen McKinnon and Caecilia Tripp
Music: LKJ and DJ Spooky
With: Edouard Glissant & Linton Kwesi Johnson and Sharifa Rhodes-Pitts.

Caecilia Tripp filmed two friends of long standing, the Martinican writer and poet Edouard Glissant and the British dub poet and reggae musician Linton Kwesi Johnson. They hadn't seen each other for twenty years and met up one summer day in Queens, New York, talking in front of the headquarters of the United Nations, symbol of wordliness dear to Glissant. Their conversation touches on identity and equality between two men.

9

Music for (prepared) Bicycles - bicycle sculpture, Score one : Bombay, 2012

"Prepared" Atlas bike, guitar strings, tuners; travel bag.

10

Music for (prepared) Bicycles (after John Cage & Marcel Duchamp), Score one : Bombay ; Score Two : New York, 2012-2015

Photographs
Divided into three parts (Mumbai, New York / East Harlem / Brooklyn, Cape Town), this project is inspired

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Crédakino

18

Gallery 3

Gallery 2

Hall

Gallery 1

by John Cage's work for "prepared piano." It involves a prepared bicycle that was transformed into a music instrument and used in a parade-performance that made its way through the city. The film is the recording of the score and at the same time a tribute to Marcel Duchamp and one of his artworks, *Bicycle Wheel*, 1913.

11

The Turtle Walk (after Walter Benjamin), 2010

Photographs of a participative performance, Gwanju, South Korea.

In the 19th century, according to the philosopher Walter Benjamin, walking a turtle on a leash in the passages, or covered walks, of Paris was quite the thing to do. By such an act, the *flâneur* displayed his opposition to the division of labor and the industrialization of cities. Borrowing the concept and applying it literally, Tripp did this performance during the 7th Biennial of Gwanju. The terms "revolution" and "democracy" (in Korean or English) were written on the shells of five tortoises in reference to the student uprising that was violently suppressed in 1980 in South Korea in defense of democracy when the dictator Chun Doo-hwan took control of the country.

12

The Making Of Americans, 2004

Photographs.

Invited to do a residency at MoMA PS1 (NY), Tripp realized this free interpretation of Gertrude Stein's novel of the same name (written in 1903-11, and published in 1925), which presents a nonlinear account of the genealogy and diversity of American culture through the story of one family over three generations. Shot as a long sequence depicting one night in New York, the film plays with the principles of duality and repetition. Thus we switch back and forth between bright scenes inside the mythic Apollo Theater in Harlem and urban scenes filmed from a limousine that passes over the Brooklyn Bridge and through Times Square, Ground Zero and other parts of the city.

13

Here'm'Now, 2016

Performative piece: reenactment of a piece by Joseph Beuys; felt, stick, gold leaf.

Embodied by a felt cover and a gold cane, the artist Joseph Beuys is referenced twice over. During his performance *How to Explain Pictures*

to a Dead Hare, which he enacted in a Düsseldorf gallery in 1965, Beuys, his face covered in honey and gold leaf, held the animal in his arms and showed it various pictures. In another performance, he had himself shut in a small room of a New York gallery for three days with a coyote (*I Like America and America likes Me*, 1974).

14

Sleeping With Books, 2011-2015

Photographs

Since 2011 Tripp has been shooting this series of "portraits." Each photograph shows one or more books by major authors, notably from the 1960s — *The Fire Next Time* by James Baldwin, *If They Come in the Morning: Voices of Resistance* by Angela Davis, etc. — that have been forgotten in the hands of a sleeping reader, lost in his or her reading. The struggle for equality and civil rights, freedom and anarchy are the themes developed in these historic works, which seem to inspire, or at least encourage, the readers' soporific reaction, recalling the contemporary character of this militant legacy.

15

Nothing is True / Everything is Alive, 2016

Paper edition.

Nothing Is True, Everything Is Alive is the title of the final public lecture Édouard Glissant gave on 8 April 2010 at the Latin America House at the close of the 2009-2010 seminar of the Institut de Tout-monde: "*The transformations of the living in a connected world.*" *Rien n'est Vrai, tout est vivant* (Nothing is True, everything is alive" is also the epitaph engraved on Édouard Glissant's tomb in Diamant, Martinique.

16

Paris Anthem, 2008

Engraved trumpet.

Caecilia Tripp: "*Paris Anthem* pays homage to Miles Davis and his tribute to the boxer Muhammad Ali. All his life Miles practiced boxing, and his trumpet served him to that end. The moment Miles discovered Paris, Paris discovered Miles. Miles introduced a chaotic, improvisational sound; a breath of liberty and innovation; a poetics of transgression..."

17

Boogie Man, 2008

16 mm film, projector, mirror.

A man is standing opposite Paris's Palais de Justice. In legends the boogiemer is described as a ghostly character that brings nightmares to children who have disobeyed, in order to push them to behave. He also embodies the defense of fairness.

18

Crédakino

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Devoted to film and video, Crédac has inaugurated a new screening space. It will host film and video programs developed by artists and curators, and a selection of recent works that enjoys the generous support of the Fondation Nationale des Arts Graphiques et Plastiques.

For *Going Space*, Crédakino is featuring a cycle of films by Caecilia Tripp that has been put together as a 50-minute program of works:

1. The Making Of Americans, 2004

PAL Digital Betacam, color, sound 18'41"

Collection Centre Pompidou, Paris
Musée national d'art moderne / Centre de création industrielle.
Acquired in 2013

2. Music for (prepared) Bicycles, Score Two NY, 2013

HD, sound and color, 14'

3. Prepare For Paradise Lost, 2005/15

HD, sound and color, 6'

Shot during carnival in Trinidad some twelve years ago, *Prepare for Paradise Lost* is a nighttime portrait of emblematic characters from this traditional event just before the parade starts, i.e., a devil and an Indian. The film focuses especially on the figure of King Sailor, who is getting ready for the event and adjusting his costume.

4. We are nothing but Stardust, 2015

HD, sound and color, 12'

In 2014, Caecilia Tripp has been supported by FNAGP for *Music for (prepared) Bicycles Score 3, Cape Town*, South Africa.

Crédakino had the support of FNAGP.

Biography

Caecilia Tripp lives and works in Paris and many other places. Her work has been shown internationally in museum venues and galleries, including a vast selection of film festivals :

2015 - *!Presente! The Young Lords in New York* (coll.), Bronx Museum, NY, USA ; *Ailleurs, ici* (coll., cur. Elvan Zabunyan), Le Quartier, Quimper ; *The Garden of Forking Paths* (coll., cur. Rahma Khazam), Sobering Galerie, Paris.

2014 - *Viva Brooklyn* (coll.), Brooklyn Museum, NY, USA ; *And I laid traps for the Troubadors who got killed before they reached Bombay* (coll.), Clark House Initiative et Kadist Foundation, Bombay, Inde.

2012 - *Music for (prepared) Bicycles, Score One* (solo), Clark House Initiative, Bombay.
2010 - 9^e Biennale de Dakar, Institut français, Sénégal.

2008 - 7th Gwangju Biennale (cur. Okwui Enwezor), Gwangju, Corée du Sud.

2006 - *Carribbean Nites* (cur. Claire Staebler), Palais de Tokyo, Paris.

2005 - *Radio Kills The Video Stars* (coll., cur. Laurence Dreyfus & François Quintin), Frac Champagne-Ardenne, Reims ; Festival de Cannes.

2004 - *Off the Record / Sound ARC* (coll., cur. Anne Dressen), Musée d'art contemporain de la Ville de Paris ; Mostra 61, Venise, Italie ; *Visa For Thirteen*, PSI MoMA, NY, USA.

We advise you to provide, before or after the events, 50 minutes more to enjoy the cycle of four films by Caecilia Tripp projected in the Crédakino .

Rendez-vous !

Sunday 24 January, 21 February and 13 March at 4PM

Les Eclairs

One Sunday per month, an exhibition tour with Julia Leclerc sheds light on featured works. Free admission, meeting point in the entrance hall.

Thursday 4 February from noon to 2PM

Crédacollation

Guided tour of the exhibition by Caecilia Tripp and Claire Le Restif, followed by a lunch in the art center.

Admission: 6 € / Members: 3 € *

Saturday 13 February at 4PM

Meet the artist

Guided tour of the exhibition by Caecilia Tripp and Claire Le Restif
Free admission *

Thursday 25 February at 4PM

Art-Thé

A guided visit of the exhibition with Lucie Baumann followed by a teatime.
Free admission *

Sunday 20 March from 3:30 to 5PM

Studio-Snack

During these "workshop-afternoon treats", children from 6 to 12 years of age lead their families on a tour through the show. Families are then invited to enjoy an afternoon snack and a practical workshop that extends the exhibition visit in a sensitive and playful way.
Free admission *

* Booking required :
01 49 60 25 06 / contact@credac.fr

MARD!

For this season, nine in the series, Crédac and Médiathèque have invited Anne-Lou Vicente and Raphaël Brunel, both independent art critics and curators. As a continuation of the researches on the richness of the connections existing between sound and visual arts they conducted in the frame of VOLUME (published between 2010-2013), they founded and direct What You See Is What You Hear, an editorial and curatorial platform.
<http://www.wysiwyh.fr>

Echoes System An Idea Of Sound in Contemporary Art

Season 2015-2016 by Anne-Lou Vicente and Raphaël Brunel

This lecture series looks to explore different uses of sound and the ways it is manifested in the field of contemporary art. Viewed here as a prism beyond the simple medium itself, sound covers a broad spectrum that ranges from noise to silence with a number of phenomena in between, including speech and music, as well as a multitude of situations, images, and forms that try to capture and occasionally depict immateriality, or reinvest certain cultural codes that can be associated with it.

Tuesday 9 February at 7pm

On / Off : The forms of live ^{3/4}

Numerous artists take up contexts and devices that are peculiar to the experience of live art, from the stage to the podium to the sound system. Inspired by music and its representational modes, these artists produce works that are performance art and/or sculpture, depending on whether the pieces are activated or not.

For the Mard! evening events, exhibitions at Crédac remain open until 6:45 PM.



**Centre d'art
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Member of Tram and DCA networks, Crédac enjoys the generous support of the City of Ivry-sur-Seine, the Regional Direction of Cultural Affairs of Ile-de-France (the Ministry of Culture and Communications), the General Council of Val-de-Marne and the Regional Council of Ile-de-France.

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MOUSSE **Grolsch**

The show has received the support of Clark House Initiative, Mumbai, India.