

Carolina Caycedo (1978) is London-born Colombian multidisciplinary artist known for her performances, video, artist's books, sculptures and installations that examine environmental and social issues. She lives and works in Los Angeles.

She participates in movements of territorial resistance, solidarity economies, and housing as a human right. Her work contributes to the construction of environmental historical memory, as a fundamental element for non-repetition of violence against human and non-human entities.

Among others, she held residencies at the DAAD in Berlin, and The Huntington Libraries, Art Museum and Botanical Gardens in San Marino, California; received funding from Creative Capital, VIA Art Fund and Prince Claus Fund; participated in the Chicago Architecture, Sao Paulo, Istanbul, Berlin, and Whitney Biennials. Recent and upcoming solo shows include Care Report at Muzeum Sztuki in Łódź; Wanaawna, Rio Hondo and Other Spirits at Orange County Museum of Art; Cosmotarrayas at ICA Boston, From the Bottom of the River at MCA Chicago, and Carolina Caycedo at the Baltic Center for Contemporary Art in Newcastle.

Caycedo is the 2020 Wanlass Artist in Residence at Occidental College in Los Angeles, and a 2020-2022 Inaugural Borderlands Fellow at the Center for Imagination in the Borderlands-Arizona State University and the Vera List Center for Art and Politics. She is a member of the Los Angeles Tenants Union and the Rios Vivos Colombia Social Movement.

Recent Press:

<https://sculpturemagazine.art/citizenship-through-art-a-conversation-with-carolina-caycedo/>

<https://www.artnews.com/art-news/artists/carolina-caycedo-artist-studio-visit-1202679089/>

<https://www.latimes.com/entertainment-arts/story/2020-01-07/carolina-caycedo-water-portraits-video-difficult-environment-history-stories>

<https://www.nytimes.com/2019/10/23/arts/design/colombian-artist-carolina-caycedo.html>



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The Blessings of the Mystery, 2021

(Film stills of The Teaching of the Hands)

With David de Rozas.

A new film and series of installations rooted in West Texas. The project crystallizes the artists' extended research into the connections and tensions between the cultural, scientific, industrial, and socio-political forces of three key locations: the McDonald Observatory in Fort Davis, the Amistad Dam on the Rio Grande, and the Permian Basin oil fields.



The multidisciplinary exhibition opens in January 2020 at [Ballroom Marfa](#), and centers around *The Teachings of the Hands*, a single-channel cinematic journey across the region's complex histories of colonization, migration, and ecological precarity. The video-installation combines observational and experimental documentary with oral histories, reenactments, archival research, and found footage. The film's storylines grow out of the land where both Indigenous and settler knowledge have been historically produced.



The Blessings of the Mystery is an extension of Caycedo and de Rozas' multidisciplinary practice centered around environmental issues, encounters between history and memory, Indigenous rights and other cosmologies. With their exhibition at Ballroom Marfa, Caycedo and de Rozas investigate the transformation of the Trans Pecos by way of industry, infrastructure, and private property.





Distressed Debt, 2020

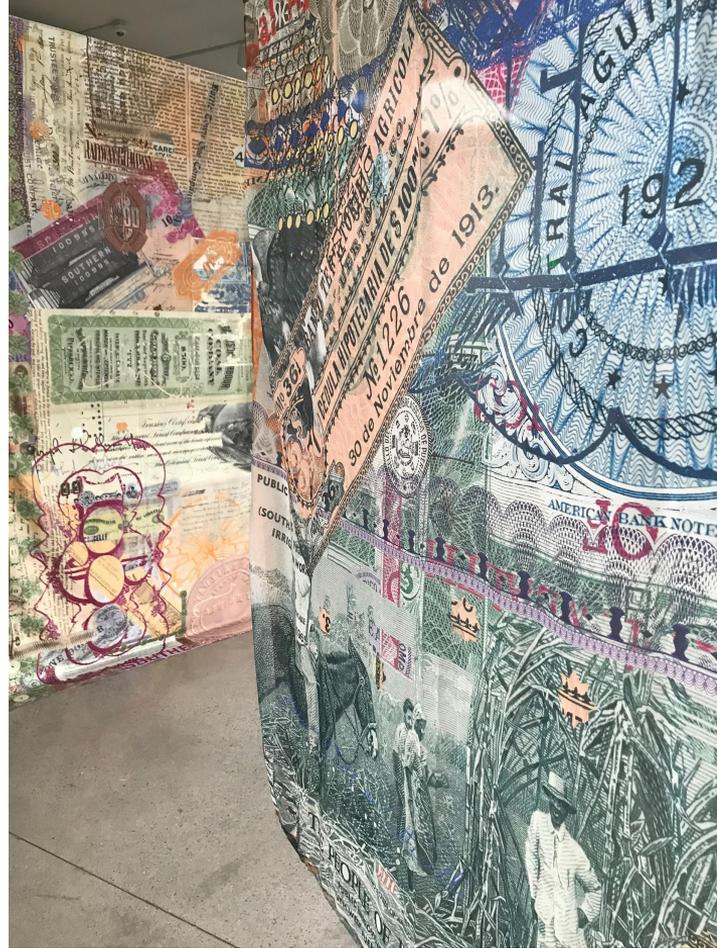
Digital prints on silk and cotton.

Distressed Debt is a series that synthesizes historical slave bonds and contemporary infrastructure, public utilities, and private company bonds from the Commonwealths of Puerto Rico, Virginia and Pennsylvania; understanding them as a mechanism to commodify bodies and natural common goods alike in the name of civic development. Starting in the late 19th century, governments, municipalities, and private companies started raising money for projects with bonds traded on bond markets. But the word *bond* as we know it in financial terms today comes from *bondage* as in slavery, and those first bonds were generated to 'rent' out, or mortgage slaves to other individuals or companies. Investors all around the globe invested in these slave bonds from US Southern States through capital markets in the UK and the Netherlands. In the case of public bonds, governments often aren't able to repay their capital or interest. For instance, Puerto Rico has fifteen times the bond debt of states in the mainland US, and in 2014 entered into a debt crisis when three major credit agencies downgraded several bond issues to junk status. The collages trace the origins of our current financial slavery and oppression, highlighting the aesthetics of debt such as letterheads, city shields, insignias, ornate borders, imprints, signatures, and vignettes that range from animals, to architecture, to personalities. Distressed Debt looks to open up larger questions among these commonwealths/debts about the sustainability of governments that capitalize on common goods and human rights such as water, energy, housing, health and education.

Pennsylvania State Tax Free Bond (detail), 2020

Digital print on Cotton

63 x 95.5 in



Installation view at *Commonwealth*, ICA - VCU, Richmond, 2020

From Left to Right:

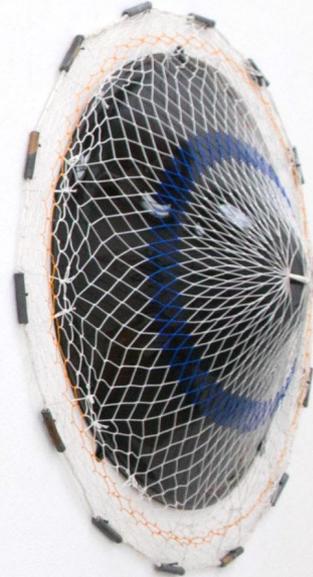
Held and Firmly Bound unto the Richmond, 2020
Digital print on Silk, 53 x 137 in

To Be Employed on the Virginia Central Railroad, and To Be Returned Well Clothed, 2020
Digital print on Cotton, 63 x 95.5 in

Let Us Tell You About the Bonds of Puerto Rico, 2020
Digital print on Silk, 53 x 98.5 in

The People of Puerto Rico is Justly Indebted, 2020
Digital print on Silk, 53 x 98.5 in

To Be Employed on the Virginia Central Railroad, and To Be Returned Well Clothed
and *The People of Puerto Rico is Justly Indebted* (Details)

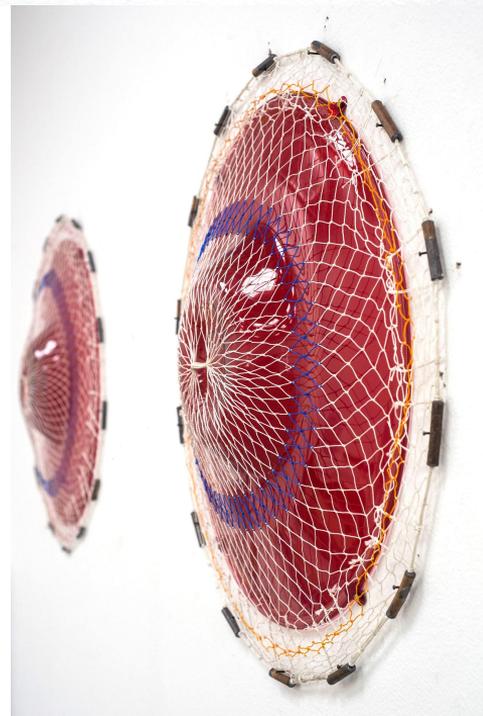
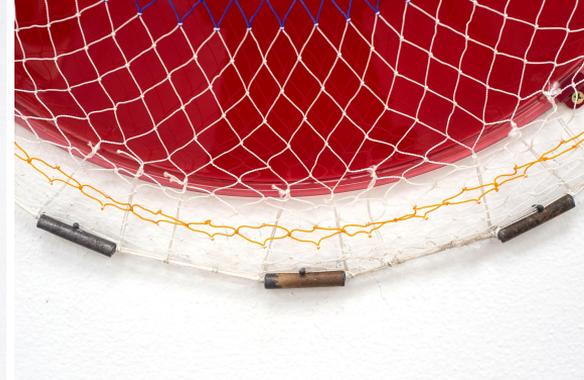


***From the Bottom of
the River/ Desde el
fondo del río, 2019***

Dptych.

Hand-blown and painted
glass, artisan cast net
and lead weights

63 x 63 x 15 cm each



From The Bottom of the River takes shape of two eyes that return the gaze of the viewer, it evokes the presence of the river, an entity that is aware of its activity and of the existence of others who inhabit the waters and make use of them. They are those eyes of nature that are alert, holding us accountable. They also represent the muted gaze of the thousands of disappeared people whose bodies have been thrown into Latinamerican rivers, victims of dictatorships and armed conflicts.



***Everything That Comes In and Everything That Goes Out /
Todo lo que entra y todo lo que sale, 2019***

Plastic and jute sacks, jute cord soil, sawdust, and straw. Variable Dimensions

In this floor installation, food sacks become a document that allows us to trace the tensions between the rural and the industrial, between the produce of the land and the products they become. The weave of sacks becomes a palimpsest of produce, weights, distributors and places, and a timeless reading of the reality of the countryside and its relationship with the city.



***Amulets For Dark
Skies / Amuletos para
cielos oscuros I, 2019***

Wood shelf, concrete
cast, pink quartz, hand
blown hourglass, gold
flakes, arsenic, copper,
coltan, and acrylic top (not
pictured)

22 x 42 x 17 cm

A series of small intimate
pieces thought as
amulets, to be held
ritually, carried in a
pocket, or to be
displayed along with
other amulets. Precious
metals together with the
harsh chemicals used in
their extraction, are
reclaimed as conductors
of luck and protection.



*Amulets For
Dark Skies /
Amuletos para
cielos oscuros II,
III and IV, 2019
(Detail of IV)*



Care Report

Muzeum Sztuki in Łódź, Poland. 2019

The exhibition 'Carolina Caycedo & Zofia Rydet. Care Report' is the third component of a larger series within the **Prototypes** project, through which different artists are working with the collection of Muzeum Sztuki in Łódź. Carolina Caycedo will present her work in context with that of the Polish photographer Zofia Rydet. Caycedo was particularly inspired by the series 'Sociological Record' (1978-1990), in which Rydet documented traditional ways of life that were disappearing as Poland underwent modernisation. In Rydet's images, Carolina finds resemblances to Colombia and its own places given over in the name of development. We know little about Rydet's protagonists. We see them in the intimate spaces of kitchens or bedrooms, busy with their household chores or occupational duties. These private worlds, however, are politically charged. Zofia Rydet's photos reveal the foundations of civic engagement, which is caring for one's immediate surroundings.

Link to Exhibition Booklet:

https://msl.org.pl/media/system/aktualnosci/Prototypy3-broszura-internet_5.pdf



Apariciones / Apparitions, 2018

Commissioned by the Huntington Gardens, Library and Art collection.
1 channel HD Video. 9:30 min. Color, sound

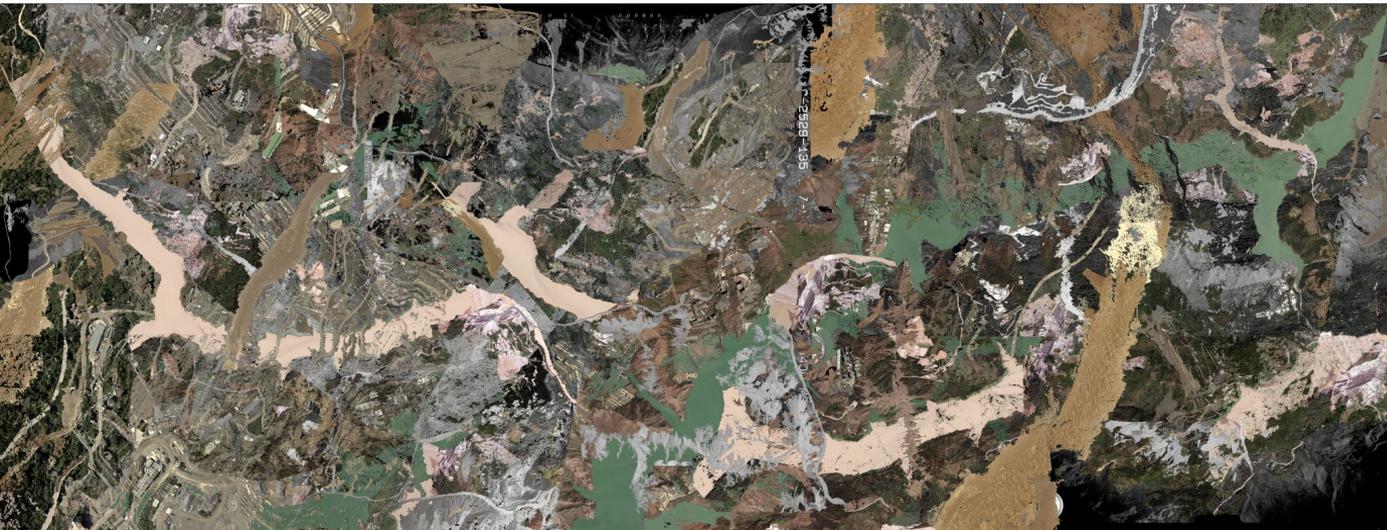
FULL VIDEO:

<https://www.dropbox.com/s/knyoazq185za0ru/ApparitionsFinalH264.mp4?dl=0>



Developed through a joint collaboration between the Vincent Price Art Museum and the Huntington Library, Art Collections, and Botanical Gardens, Caycedo's *Apariciones / Apparitions* reconceptualizes spaces within the Huntington through African and indigenous spiritual and dance practices from the Americas. In this work, dancers embody past entities returning to the earthly realm. Caycedo worked with choreographer Marina Magalhães to develop gestures inspired by the Candomblé religion and the goddess Oxúm, a deity of water, pleasure, fertility, and sexuality.

Black, brown, and queer dancers appear in various Huntington locations—dressed in Oxúm's signature color of deep gold—and perform rituals of labor such as tilling land, washing gold in a river, or shaking the entire body, as when a deity or orixá mounts a mortal. The figures inhabit historically white spaces in evocative, unconventional ways, marking the museum's collections as sites for ritual, enjoyment, and divination. Informed by the Aymara aphorism "Qhip nayr uñtasis sarnaqapxañani," which roughly translates to "looking back to walk forth," Caycedo's work introduces a present in which the past refuses to be static.



The Collapsing of a Model, 2019.

Printed vinyl photo collage

Part of the larger project *Be Dammed*, developed by artist Carolina Caycedo since 2012, *The Collapsing of a Model* addresses three large-scale energy infrastructure projects: the Hidroituango dam on the Cauca river in Antioquia, Colombia, which has been at risk of collapsing since April 2018, and two failed mine-tailing dams (used to store by-products of mining operations) in Minas Gerais, Brazil, one of which collapsed catastrophically in January 2019, leaving more than three hundred people dead or missing and destroying the Paraopeba river ecosystem. Using mapping, aerial and satellite surveillance imagery, and military technology, Caycedo traces flows of money at national and international scales, and the corporate and government interests that underpin damming infrastructure. For Caycedo, the physical infrastructure and technologies that support energy production are not solely symbols of progress and development, but also tools that can negatively affect land, people, and the environment.

Next Page:

The Collapsing of a Model, 2019.

Commissioned by the Chicago Architecture Biennial. Diptyque.

Photomontage of satellite imagery and aerial photography printed on wallpaper. 2 custom walls 30 x 10 feet each.



COSMOTARRAYAS / COSMOTARRAFAS / COSMONETS

2016 - Present

Since 2012, Carolina Caycedo's ongoing project *Be Dammed* has examined the ecological, economic, and psychological impacts of dams built along waterways, particularly in relationship to development in Latin American countries, such as Colombia, where she grew up, Brazil, Mexico, and Guatemala. Recognizing water as a living entity, a public space, and a human right, the project has taken a number of different forms, including installations with sculpture, textiles, and video; group performances she has dubbed "geochoreographies," which straddle protest and art; and handmade books with drawings and texts relating indigenous rituals and mythology, as well as workshops, civil disobedience, and pedagogy. Caycedo's *Cosmotarrayas*, is a series of hanging sculptures assembled with handmade fishing nets collected during the artist's field research in riverine communities affected by the privatization of water. The nets are then adorned or filled with a variety of objects that she acquires in a range of locales or that come from her personal archive. Some of the nets were given to the artist by friends or acquaintances in the sites she visits, while others were purchased in local markets or commissioned by the artist. The *Cosmotarrayas* works are embodiments of people the artist has met during her travels and their stories of dispossession and resistance; the series operates as a connector between her activism and community involvement and her studio practice.

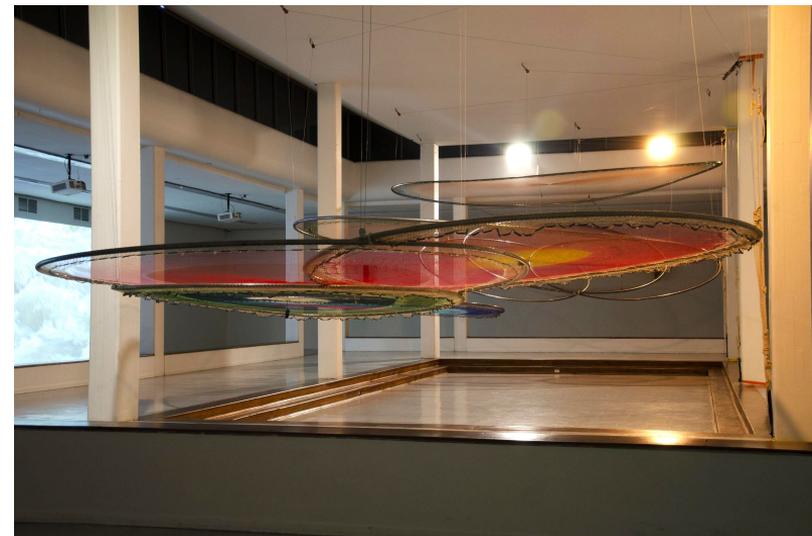
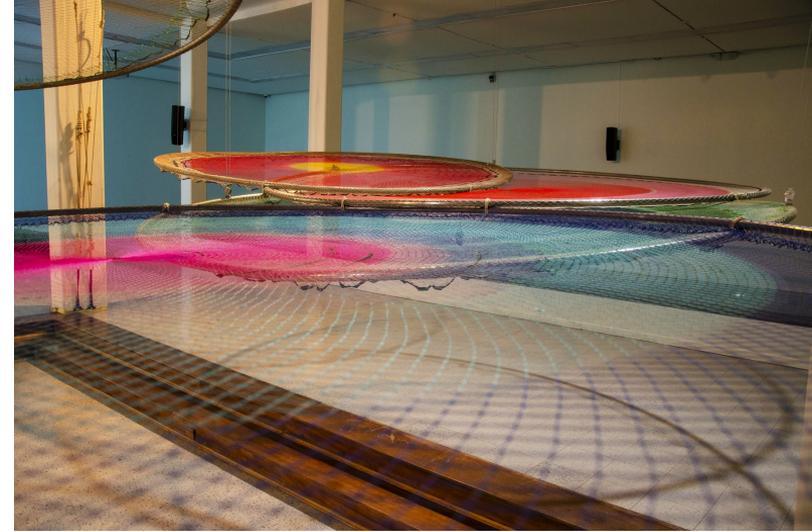
The net, with its combination of porousness and strength that comes from its rhizomatic structure, reflects the inherent connectivity among beings. The word "atarraya" translates to "cast net" and comes from the Arab word "atarrahah," which means to throw. While a dam is a solid structure that is impermeable and unmovable and is built by corporations and governments to control the flow of water, the artisanal fishing net is permeable and flexible, allowing the river to flow through it, and is woven by hand. Caycedo's work argues that we must reimagine and reorient our relationship to water, to resist notions of the river as a resource to be exploited and, rather, to understand it as a living thing that has an almost endless capacity for giving and sustaining when cared for. To throw a fishing net affirms the river as a common good.





Cosmotarrayas, 2016 - Present
Installation view at ICA Boston
2020.

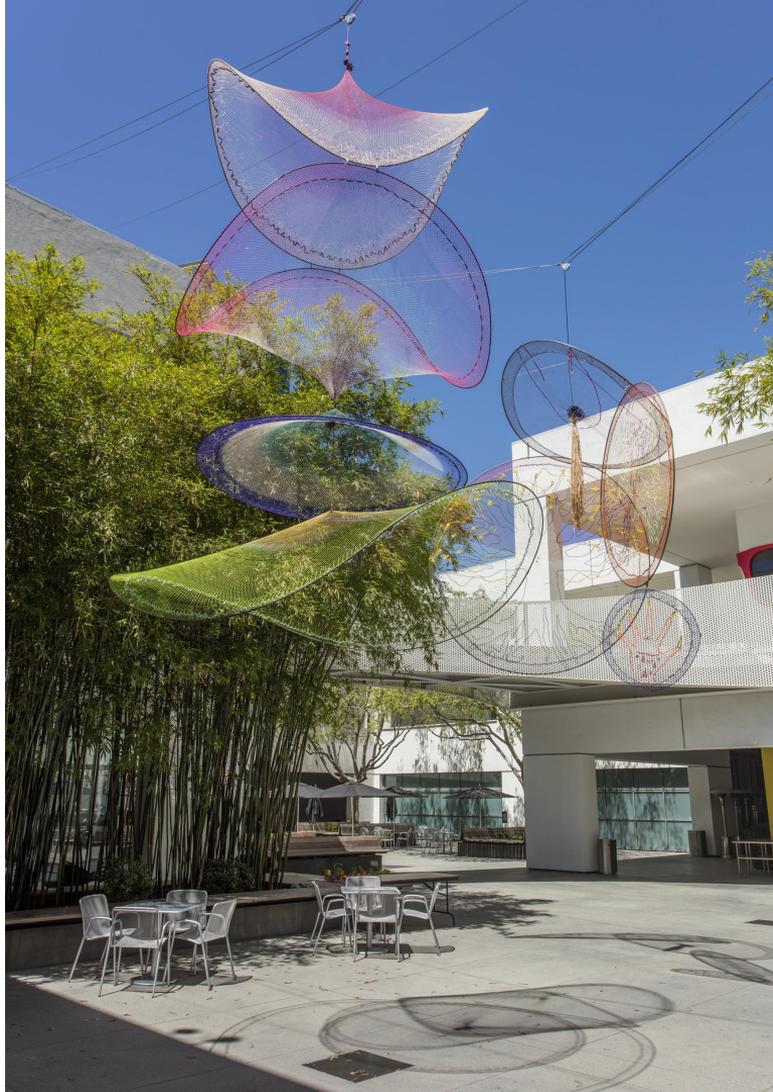
Exhibition Essay
[The River as a Common Good: Carolina Caycedo's Cosmotarrayas](#)
Carolina Caycedo and Jeffrey De Blois
2020



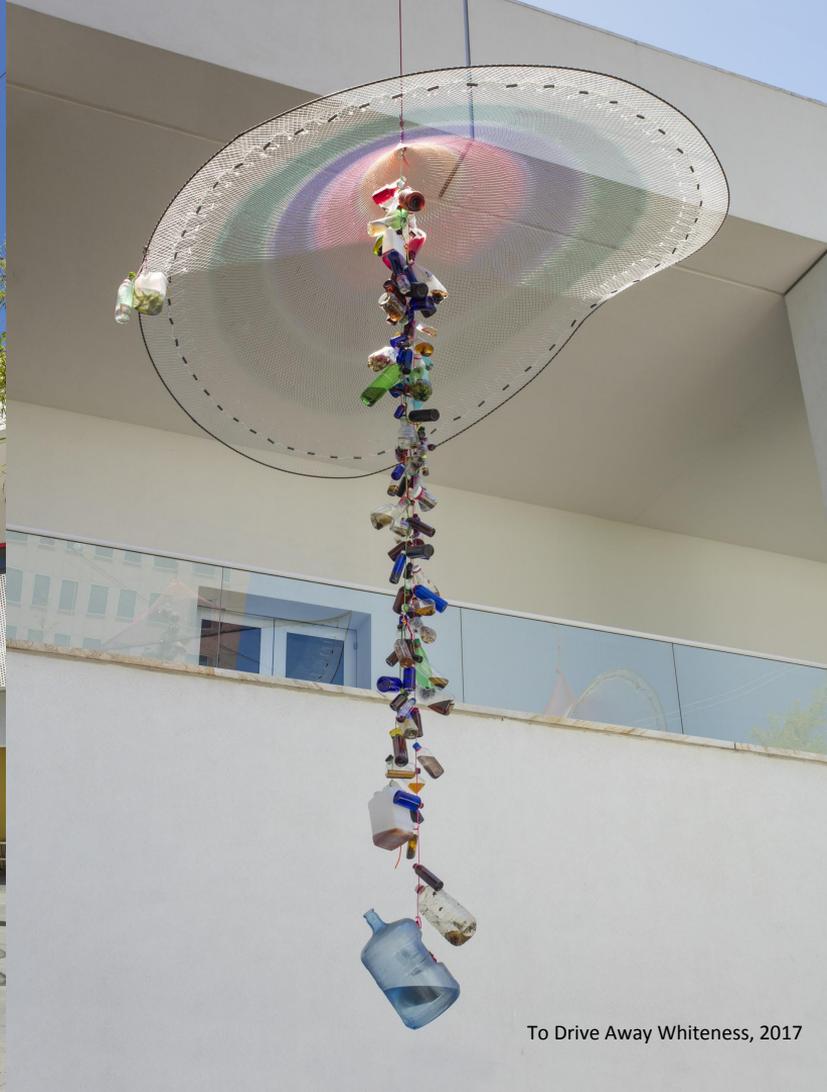
Plomo y Brea (Lead and Tar), 2018
6 Artisanal hand dyed fishing nets, 3 artisanal tar dipped fishing nets, lead weights, metal rods. Dimensions Variable.

The handmade cast nets that make up **Plomo y Brea** (Lead and Tar) are hand woven by fisherfolk from the Yuma (Magdalena River) in Huila, and from the Bredunco Canyon (Cauca River) in Antioquia. The nets are stretched to offer a glimpse of their true scale and appreciate the technology of the weaving in its circular form. The weights of the cast nets are made with molten lead, recycled from car batteries and other industrial elements. Some of the nets are black because the fishermen anoint them with tar to make them more resistant and durable. Likewise, engineers and builders of large dams use tar to coat steel pipes and other metal elements of the construction to waterproof and protect them from other organic compounds.

The Colombian expression 'dar plomo' (give lead- in reference to bullets) is used to refer to killing someone or to armed confrontations, many of which end in massacres and displacements of mostly rural populations. It's in these barren territories produced by war, where extractive industries install themselves, whether they are dams, large-scale mines or oil extraction blocks. Naming the materials lead and tar, present in the production of artisanal casting nets, as well as in the construction of infrastructures, and in processes of violent displacement, allows us to begin to understand the relations between armed conflicts and environmental injustice.



Installation view.
Made in LA-2018.
Hammer Museum, Los Angeles.



To Drive Away Whiteness, 2017

Installation view.
Made in LA-2018.
Hammer Museum,
Los Angeles.





A Cobra Grande, 2019
Installation view.
Lille3000 Triennial, France.

Mujer Grande/Big Woman,
2017

Wooden mask, handmade fishing net, handmade wool hammock, nylon fishing net, fabric, dry cattails, dry plantain stem fibers, vine, rope.

Approx. 85 x 26 x 62 in
(215.9 x 66.04 x 157.47 cm)



Installation view: "If the river ran upwards" Walter Phillips Gallery, Banff Centre for Arts and Creativity.
Photo credit: Jessica Wittman



Installation view: "Between the Waters" Whitney Museum of American Art, New York.
Photo credit: Ron Amstutz

WATER PORTRAITS

2015 - Present

River and waterfall images are mirrored, altered and remixed to create a series of portraits that conjure bodies of water as living entities, and as active political agents in environmental conflicts, rather than resources for human extractivism. The fabric as surface becomes a fluid and malleable structure, that allows for diverse installation forms; it's performative potential opens a space for interaction and experimentation, the Water Portraits can be wrapped around the body, submerged in water, hanged, stretched or crumpled among other actions. The textile and cinematographic imagery builds upon indigenous medicinal and shamanic visions, inviting the viewer to experience and find their own images; calling for a decolonization of the gaze by un-learning euro-centric and patriarchal artistic formal formats, such as the landscape, a chance to challenge our relationship to 'nature'.



Water Portraits.
Installation view at Geometries, 2018.
Agricultural University, Athens.

Courtesy of the Onassis Cultural Centre-Athens © DimitrisParthimos.



Water Portraits, 2018
Installation view:
"Between Bodies"
Henry Art Gallery,
University of
Washington, Seattle
Photo credit:
Mark Wood

Wanaawna, Rio Hondo and Other Spirits, 2019

Wanaawna, Rio Hondo and Other Spirits, presents a series of *Water Portraits* from watersheds and bodies of water in Orange County and the Greater Los Angeles area, including the Santa Ana and San Gabriel Rivers, the Pacific Ocean and the Kuruvunga Springs. These water portraits will take form in an installation of printed fabrics, and a new choreographic performance exploring the possible interactions between the printed *Water Portraits*, the human body and the actual watersheds and Orange County coastal plain. *Wanaawna, Rio Hondo and Other Spirits* challenges the concept of 'landscape' as a colonizing organization and framing of nature, proposing instead the idea of portraits to emphasize the fact that rivers, mountains, forests and minerals are social subjects with physical and spiritual agency, and not merere sources for the humankind to exploit. These portraits of contested sites draw from hallucinations experienced during traditional indigenous medicine practices, as a way to cast visual spells over progress and development, inviting us to revise and decolonize our contemplative and utilitarian relationships towards landscape and infrastructure.





Wanaawna, Rio Hondo and Other Spirits, expands the *Water Portraits Series* (ongoing since 2015), where river and waterfall images are mirrored, altered and remixed to create a series of portraits that conjure bodies of water as living entities, and as active political agents in environmental conflicts, rather than resources for human extractivism. The fabrics surface becomes a fluid and malleable structure, that allows for diverse installation forms; it's performative potential opens a space for interaction and experimentation, the Water Portraits can be wrapped around the body, submerged in water, hanged, stretched or crumpled among other actions. The textile and cinematographic imagery builds upon indigenous medicinal and shamanic visions, inviting the viewer to experience and find their own images; calling for a decolonization of the gaze by un-learning eurocentric and patriarchal artistic formal formats, such as the landscape, a chance to challenge our relationship to 'nature'.

Installation view at OCMA Orange County Museum of Art, 2019.

Thanks For Hosting Us. We Are Healing Our Broken Bodies.
Gracias por hospedarnos. Estamos sanando nuestros cuerpos rotos. 2019

Link to full video:

<https://www.dropbox.com/s/9m3wr6e214flns7/HostingBrokenBodiesOCMA.mp4?dl=0>

HD Video, color and sound, 11 min approx.

Choreography: Marina Magalhaes.

Performers: José Richard Aviles, Tatiana Zamir, Belle

Alvarez, Bianca Medina, Isis Avalos, Patty Huerta,

Celeste Tavares, Marina Magalhães.





Human bodies appear incomplete, divided and fractured by water and fabrics as a way to address the cementing, impoundment, and fragmenting of local streams and rivers. The body parts search for each other in an attempt to reconstitute as a collective body. Towards the end of the film a complete human body is revealed, suggesting that if we dismantle infrastructure that divides and splinter bodies of water, riparian ecosystems might stand a chance to become whole again. Filmed on location in the San Gabriel River and the Wanaawna (Santa Ana) river mouth, this inaugural and site specific activation of the *Water Portraits* series is the first step towards building a healing relationship with the land and the waters of the unceded Tongva and Acjachemen territories, known by many as Orange County. We are grateful to our human and natural indigenous hosts who have sustained us, despite being submitted to violent processes of colonization and extraction

Women in Me / Mujeres en mi,
2010-2019

clothes, thread, yarn
12 x 6 feet each panel.

A collection of panels made with clothes from women in my family and contemporary Latinamerican and Latino female colleague artists. The clothes is sown in a manner that you can still wear each garment and drag or play with the rest as a cape or 'parangole'. The names of Latinamerican and Latino female artists from earlier generations that have influenced my practice, are embroidered over the panels. The piece constitutes my personal historiography of women and art in The Americas.





View of installation and collective action with women members of MAB (Movement of People Affected by Dams in Brazil) and MST (Movement of Unhoused People). MASP, Sao Paulo, 2019

Foresight Filaments
2018

Inhabiting the floor, these long snake-cushions, invite visitors to lay and play upon them. The patterned textile trace the contours of embodiment and the agency of more-than-human worlds, proposing a pluriverse where processes of representation and of production of knowledge are not exclusively human. In many places of Latin America, the non-human evidences itself today: the fact that the earth is a subject with rights as determined in the constitutions of Bolivia or Ecuador, or that in Colombia the Atrato River has also gained legal rights, are institutional manifestations of the more-than-human. But if you look at the everyday of Indigenous and rural communities in the Andean regions, and the Amazon Basin, among others, you will find sacred worlds, where water, rocks, stones, emeralds, fish, corn, and other non-human spirits are considered active social agents in the everyday socio-politics of the community.

The Colombian sociologist Arturo Escobar calls this *Pensamiento de la Tierra* (Thought of the Earth). It manifests through a vast array of popular movements across the continent that are based on their unique and constitutive relation to localized nature and to their territories. For these communities, the rivers, the mountains, even the forest are like family, and they take on active roles in the collective efforts of territorial resistance against extractivist industries.

The accompanying video work *Esto No Es Agua/This Is Not Water* (2015) is a water portrait of the Las Damas waterfall in the town of Garzón, Huila in southern Colombia. It acknowledges bodies of water as active social agents in environmental conflicts, inviting us to revise and decolonize our contemplative and utilitarian relationships towards landscape. The soundtrack is composed by manipulating the waterfall sounds, and mixing it with sampling of a traditional indigenous millo reed flute.

Viewing link: <https://www.dropbox.com/s/rkkh364asagkl5d/CuerpoDeAgua- CRUZmedia3.mov?dl=0>



Foresight Filaments, 2018 with *Esto No Es Agua*, 2015
Installation view: "Those at the Great River Mouth" University of Toronto, Mississauga
Photo credit: Toni Hafkenscheid

Patrón Mono, 2018
Three-channel HD video
installation, 4:23, color,
silent

Installation view:
Conjuro de Ríos
Art Museum of the National
University of Colombia,
Bogota

Photo credit:
Salvador Lozano





Installation view at Working for the Future Past, Seoul Museum of Art, 2017



Installation details A Universal History of Infamy, Los Angeles County Museum of Art LACMA, 2017

SERPENT RIVER BOOK

2017

Artist Book, 72 page accordion fold, offset, printed canvas hardcover.

Serpent River Book is a 72 page accordion fold artist-book, that combines archival images, maps, poems, lyrics, satellite photos, with the artist's own images and texts on river bio-cultural diversity, in a long and meandering collage. The fluctuating publication can frame many narratives. As a book it can be opened, pleated and read in many directions, and has a performatic potential to it, functioning as a score, or as a workshop tool. Serpent River Book gathers visual and written materials compiled by the artist while working in Colombian, Brazilian, and Mexican communities affected by the industrialization and privatization of river systems.

The book is part of the ongoing body of work 'Be Dammed', that investigates the effects of extractivism on natural and social landscapes, exploring the power dynamics associated with the corporatization and decimation of water resources.

<http://www.lacma.org/video/serpent-river-book-carolina-cavcedo-universal-history-infamy>



TO STOP BEING A THREAT AND TO BECOME A PROMISE

2017

2 channel HD video, Sound and Color.

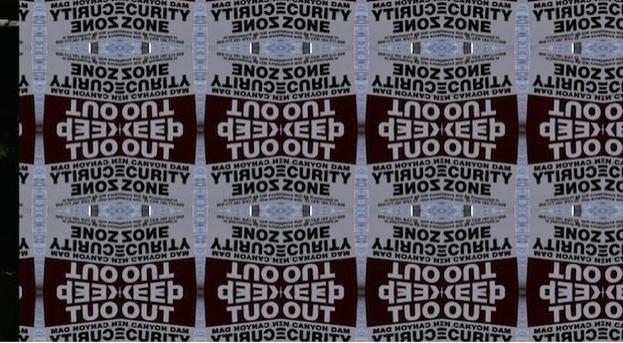
Sound by Daniel Correa.

8 min 3 sec

Weaving footage from diverse hydrographies such as the Colorado, the Yaqui, the Xingu, the Spree and the Magdalena Rivers, the two channels contrast the indigenous and rural 'campesino' lifestyle, with the extractivist approach to water and land, by juxtaposing encountered perspectives and understandings of what a territory is, and how it may be inhabited. Along the video, the indigenous perspective casts visual spells on the extractive one, making it wobble, shake, unfold, and eventually transforming it into a spiritual vision.

<https://vimeo.com/229184854>

pass: promesa





If The River Ran Upwards
Installation view Banff Center
for the Arts
2017



GENEALOGY OF STRUGGLE

Ongoing since 2017

The last decade has been the deadliest on record for environmental defenders. More than half of those killed come from just three countries, Brazil, the Philippines, and Colombia.

These countries are home to fierce battles between indigenous and peasant residents, and corporations engaged in environment harming enterprises like logging, mining, damming, and the expansion of plantations.

We honor them by drawing their portraits, making vigil candles and offerings in their name, and by weaving their stories and struggles in the shape of a genealogy family tree, which is painted on murals, and which serve as an educational tool to map the dates and place of killings.

Installation view at Almost There, Vargas Museum, Quezon City, 2017



GENEALOGY OF STRUGGLE IN PHILIPPINES, 2017

This installation was part of *Almost There* at the Vargas Museum in UP Diliman, in Quezon City. The customized candles were used during a candle-light vigil that took place in the Sunken Garden at UP Diliman campus. During this public vigil, family members of the victims, such as Mica Ortega (daughter of Gerry Ortega), Nelson Salvador (husband of Della Salvador), and fellow Philippine activists from Karapatan, Kalikasan, AGHAM, Justicia, NUJP, CWERC, and Tubaw Music Collective, rallied about those fallen in their home country, as a way to trace and weave a genealogy of resistance and emancipation.

<https://www.youtube.com/watch?v=oy1kXwINuVA>



Feminist Histories
MASP, São Paulo
2019

A series of the original drawings were exhibited using Lina Bo Bardi's glass easels.





fertile with theatrical
scenes of dreams

A GENTE RIO 2016

A set of works developed in Brazil, based on the Itaipu Dam, the second largest hydroelectric plant in the world, and whose process of land expropriation was a catalyst for the emergence of the Landless Workers' Movement (MST); the Belo Monte Dam on the Xingu River, whose process of environmental licensing has been marked by a series of irregularities and profound indigenous resistance; the Bento Rodrigues Dam, which collapsed, releasing hazardous waste from the mining company Samarco and causing an unprecedented environmental disaster in Brazil; and, lastly, Vale do Ribeira, where indigenous, caiçara, and quilombola communities resist against the construction of 4 dams. Caycedo visits these sites and, back at the exhibition, armed with satellite images, documents and drawings, discusses the monumental environmental impact that these projects have on their surroundings. The depositions, personal accounts and objects, such as fishing nets brought by the artist, point to the accumulated knowledge of the communities with which she works and which, as a collective body, are resisting the extinction imposed on them by these development-oriented projects.

Images still of A Gente Rio, HD Video, sound and color, 29'. <https://vimeo.com/182080245>





A Gente Rio Paraná, A Gente Rio Xingu, A Gente Rio Watu, 2016

UV print on aluminum dibond. 900 x 300 cm

Installation view at Incerteza Viva, 32 Bienal Sao Paulo



Installation view at Incerteza Viva, 32 Bienal de Sao Paulo

RIVER BOOKS . 2016 - 2018

These hand drawn books are stories that interpret the social, political and spiritual context of particular rivers in dispute across the world. They have an accordion format and are handbound by the artist. The riverbed is used as the central element of the written and visual narration. The text is based on indigenous and local knowledges and histories, as well as actual environmental conflicts; it is often written in first person, embodying the voice of the river.



where the public is called on to endure restriction of freedom



Documentation stills of performance at Entre Canibales, Instituto de Vision, 2016

BEYOND CONTROL

2013 - PRESENT

The choreographed movements of *Beyond Control* are constructed from visual and theoretical relationships that exist between the construction of dams, the containment of bodies of water, and the physical, legal and psychological control of the social body.

The performance explores gestures and choreographies of power, including those used by the police or the army to contain and break masses or manipulate individuals in public space. It also builds movements based upon the necessary conditions in a river for the operation of a hydroelectric dam, such as current strength and waterfall height. The performance is scripted for an enclosed space, and ends with the damming of the public into a corner of the room.

<https://www.dropbox.com/s/ddm3qw6g1x25z3n/Beyond%20Control%20Subtitles.mov?dl=0>





Beyond Control, documentation of action at MAMM Medellín, 2019



YUMA, OR THE LAND OF FRIENDS

2014

Digital print on acrylic glass, satellite images.

580 × 473 cm



A photo-montage using 3 satellite images of different stages of the construction of El Quimbo dam in Colombia, gives detail of the environmental devastation produced by the mega-infrastructure, while making a critical comment on the perspective of power or the 'view from above'. The dam's construction required the redirection of the Magdalena River, the main fluvial artery in the country, affecting a vast area and displacing the indigenous population of the region. Through this case, Caycedo investigates the destructive cultural and environmental consequences of erecting dams, as well as the desire to master the course of nature and the complicity of state power in quelling social unrest.

View and detail of installation at 8th Berlin Biennale, Dahlem Ethnographic Museum.

GEOCHOREOGRAPHIES

2014 - 2018

In this research *geochoreographies* is the name which the artist gives to actions that use the body as a political tool, understanding that geography and territory are part of it. As such, the bodies of water are likened to the social body - each has its own choreography, whether in the rituals of artisanal fishing or in the mass demonstrations that occupy the streets. The reality of socio-political transformations is challenged with images and performative actions developed alongside riverine communities. In the process, activities are proposed, dialogues initiated, and tools supplied for the creation of other narratives regarding the impacts of these projects.

The first iteration of *geochoreographies* was with the collective Jaguos por el Territorio in 2014, focusing on a specific region, the Upper Magdalena River in Colombia, and on a specific colonization – the El Quimbo Dam. This project aimed to raise awareness about public rural spaces and ecosystems as intrinsic to the bio-cultural diversity of Colombia, highlighting the significance of public, accessible rivers and riverbanks. It presented choreographic performances, which were the outcome of regional workshops conducted with the local youth in locations where traditional, everyday activities associated with riverbanks and rural life take place.

The project set up a model for community emancipation and creative re-appropriation of the territory, which not only counterbalances the negative (social, cultural, ecological, archaeological) impacts of the construction of El Quimbo Dam but also inspires other communities nationwide. It engaged a wider population in the collective processes of challenging dam construction in Colombia in an effort to decentralize creative manifestations around geographical cultural centres and cultural elites.

“We are constantly misinformed,” says artist Carolina Caycedo. “Art can work towards the recognition of power structures, like nation-states and transnational companies, that monopolize concepts such as sustainability, progress and development. This infrastructure is turning a public body of water, a public rural space into a privatized resource; a process of rural, geographical, and ecological corporatization.”

All Images from the Geochoreographies Series courtesy of Jaguos por El Territorio.

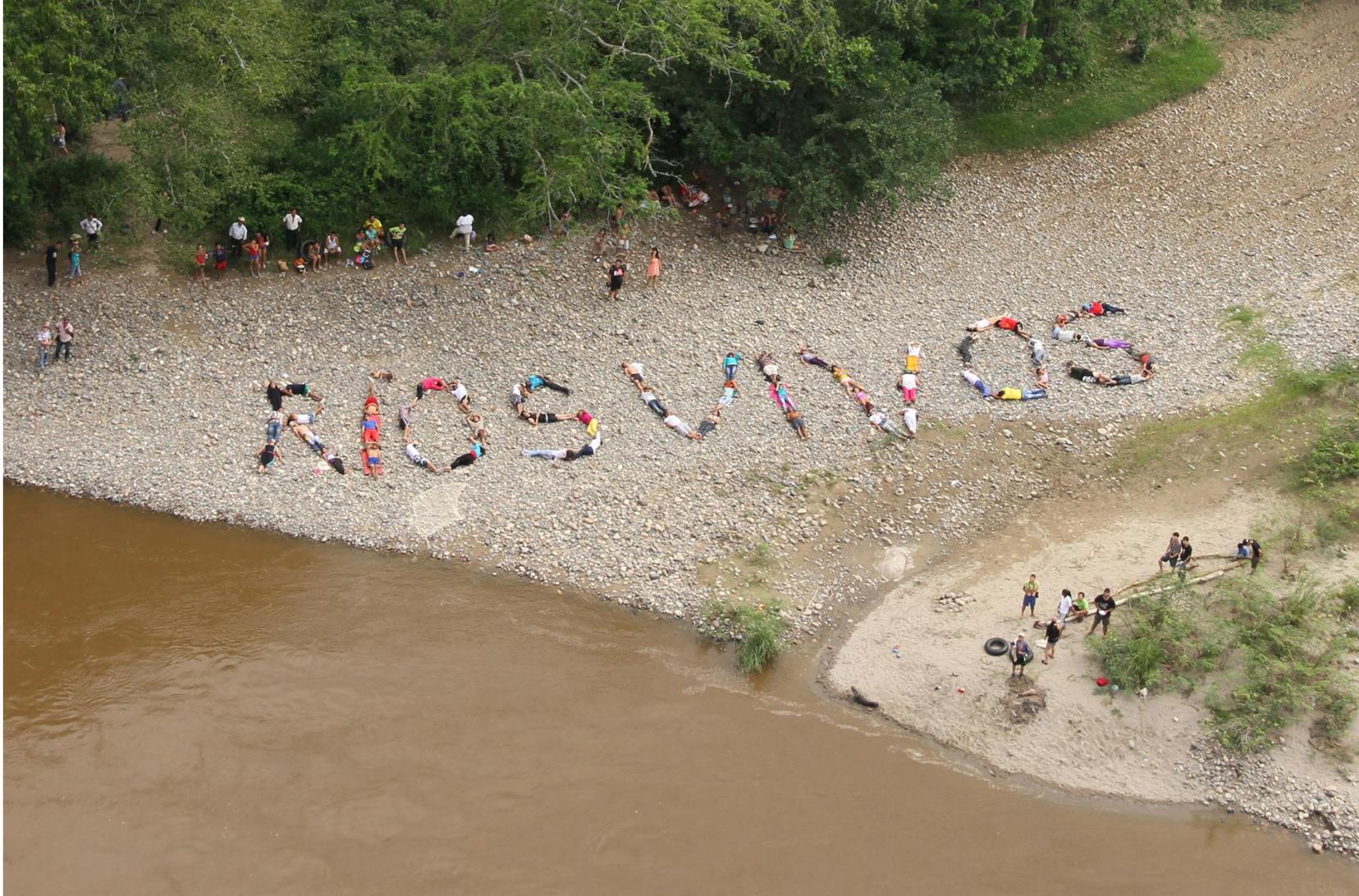


<https://vimeo.com/140867172>

<https://vimeo.com/139515750>

Water is Life, 2016
Geochoerography.
Incerteza Viva.
32 Blnal Sao Paulo.





Ríos Vivos, 2014
Geochoreography.
Magdalena River.
Colombia.



Atarraya, 2015-2018
Geochoreography
Image: ArtBo, 2016

<https://www.youtube.com/watch?v=rKRvZSxoHJO>