

**Carolina Caycedo's** (London, 1978) immense geographic photographs, lively artist's books, hanging sculptures, performances, films, and installations are not merely art objects but gateways into larger discussions about how we treat each other and the world around us. She contributes to community-based reconstruction of environmental and historical memory, as a tool for reparations and to prevent violence against human and non-human entities. Using embodied knowledge and indigenous and feminist frameworks she confronts the role of the colonial gaze in the privatization and dispossession of land and water. Caycedo conjures common goods and collective bodies in what she refers to as Geochoreographies, to examine the environmental, economic, social and spiritual impacts of extractive industries on local communities, raising questions about the future of our shared resources, and gearing towards a fair energy transition.

Caycedo is an Inaugural Latinx Artist Fellow and a Borderlands Fellow at the Vera List Center for Arts and Politics. Her projects have been supported by VIA Art Fund, Creative Capital, Prince Claus Fund, Arts Matters, and Harpo Foundation. She has developed publicly engaged projects in major cities across the globe, and had solo exhibitions at the MoMA NYC, Baltic Newcastle, Ballroom Marfa, Oxy Arts Los Angeles, ICA Boston, MCA Chicago, Muzeum Sztuki Lodz, Secession Vienna, and Orange County Museum of Art. She has participated in the Sydney, Chicago Architecture, São Paulo, Istanbul, Berlin, and Whitney biennials, and held residencies at The Huntington in San Marino, California and DAAD artists-in-Berlin program, among others. Upcoming commissions and solo shows 15 Sharjah Biennial (2023); and Vincent Price Art Museum, Los Angeles, as part of the PST: Art and Science, Getty initiative (2024).

#### Profiles:

Miranda A. Carolina. "Ghosts in the water: Carolina Caycedo's river portraits and video apparitions tell difficult stories." *Los Angeles Times*, 6 June 2020, <https://www.latimes.com/entertainment-arts/story/2020-01-07/carolina-caycedo-water-portraits-video-difficult-environment-history-stories>

Thackara, Tess. "Colombian Artist Seeks Justice for the Natural World." *New York Times*, 23 Oct. 2019, <https://www.nytimes.com/2019/10/23/arts/design/colombian-artist-carolina-caycedo.html>



#### Contact

Carolina Caycedo  
carolinacaycedo.com  
carocaycedo@gmail.com  
+1 3237995885

vimeo.com/ccaycedo  
instagram.com/lacaycedo  
twitter.com/carolinacaycedo  
facebook.com/carolina.caycedo

#### Representation

Instituto de Visión, Bogotá  
+57 1 322 6703  
info@institutodevision.com  
institutodevision.com

Commonwealth & Council, Los Angeles  
+1 213 703 9077  
we@commonwealthandcouncil.com  
commonwealthandcouncil.com



**From the Bottom of the River**  
Exhibition view MCA Chicago 2021

*Carolina Caycedo: From the Bottom of the River* surveys the last ten years of Caycedo's artistic practice and prominently features *Be Dammed* (2012– ), an ongoing multimedia project that examines the impact of hydroelectric dams and other major infrastructure projects on communities and the environment. It also features Caycedo's powerful *Cosmotarrayas*, a series of net sculptures produced through fieldwork in rural areas of Colombia, Brazil, and other countries where the privatization of waterways has irrevocably altered the ability of local communities to live and work. The exhibition encompasses video, drawing, sculpture, and photography and reflects the importance of process and participation in Caycedo's work.

Informed by Indigenous philosophies, Caycedo's work challenges us to understand nature not as a resource to be exploited, but as a living and spiritual entity that unites people beyond borders. [Read more.](#)

Press:

R. Quiles, Daniel. Review of Carolina Caycedo: From the Bottom of the River. *Artforum*, 2021, <https://www.artforum.com/print/reviews/202108/carolina-caycedo-86659>.

Tatiana Reinoza, Review of Carolina Caycedo: From the Bottom of the River, *CAA Reviews*, 2021 <http://www.caareviews.org/reviews/3927#.Yk3nDZnKjUI>

Previous and right:

*Carolina Caycedo: From the Bottom of the River* (installation view)

Dec. 12, 2020–Sep. 12, 2021

MCA Chicago





LA CRISIS ES UNA MANERA DE GOBERNAR

TRUST EACH OTHER

DIOS, NI PATRÓN, NI MARIDO.

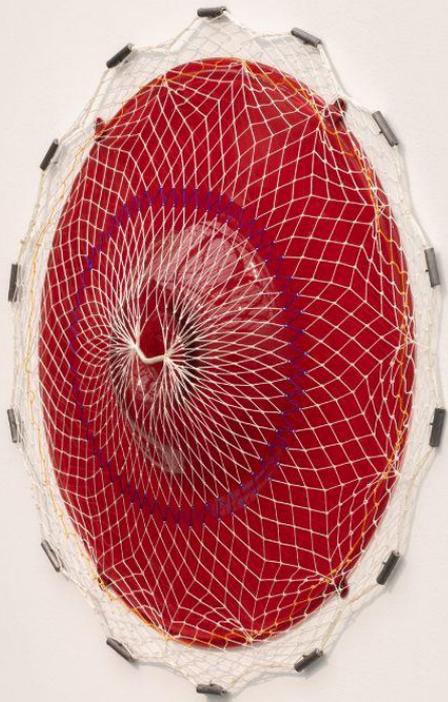
From the Bottom of the River  
Exhibition view MCA Chicago 2021



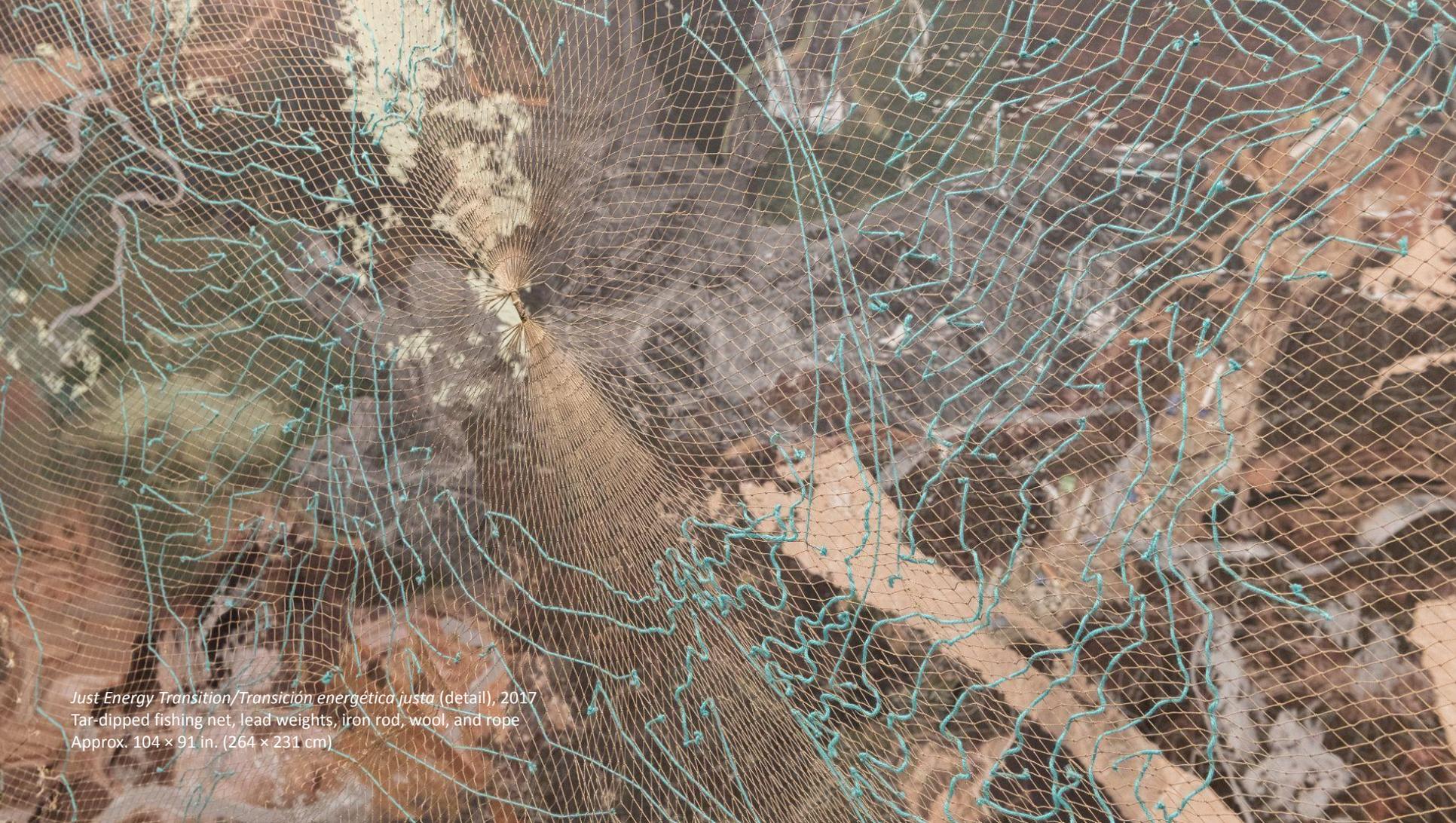
*Apparitions*, 2018

With Marina de Magalhães (Choreography) Samad Guerra, Isis Avalos, Bianca Medina, Jose Richard Aviles, and Celeste Tavares.

Photo: Nathan Keay, © MCA Chicago



*From the Bottom of the River / Desde el fondo del río III, 2020*  
Hand-painted blown glass, artisanal fishing net, and lead weights  
Diptych, overall: 24 4/5 × 77 1/5 × 5 9/10 in. (63 × 196 × 15 cm)



*Just Energy Transition/Transición energética justa* (detail), 2017  
Tar-dipped fishing net, lead weights, iron rod, wool, and rope  
Approx. 104 × 91 in. (264 × 231 cm)



**The Blessings of the Mystery**  
Carolina Caycedo and David de Rozas  
Visual Arts Center Austin  
2021

Expanding on ideas manifested in the multidisciplinary practice of Carolina Caycedo and David de Rozas, *The Blessings of the Mystery* examines themes of environmental activism, encounters between history and memory, Indigenous rights, and the formation and dissemination of knowledge. The exhibition articulates the complicated and layered histories, connections, and tensions present in West Texas through film, sculpture, installation, collage, and drawing. At its center is *The Teaching of the Hands* (2020), a single-channel film that recounts the region's complex histories of colonization, migration, and ecological precarity from the perspective of Juan Mancias, Chairman of the Carrizo/Comecrudo Tribe of Texas. The film combines observational and experimental documentary with oral histories, reenactments, archival footage, and documents.

[Read more.](#)

Press:

<https://sightlinesmag.org/at-uts-visual-arts-center-two-shows-each-timely-in-its-own-right>

<https://www.austinchronicle.com/arts/2021-10-29/a-different-west-texas-the-blessings-of-the-mystery-questions-the-notion-of-preservation-and-ownership/>

Previous:

*Carolina Caycedo and David de Rozas: The Blessings of the Mystery*  
(installation view)

Visual Arts Center, The University of Texas at Austin

September 24 – December 3, 2021

Photo: Sandy Carson



Carolina Caycedo and David de Rozas. Detail of *Bloom Boom* from the *Greetings from West Texas* series, 2020. Collage. 6 5/8 x 10 4/8 in., framed.

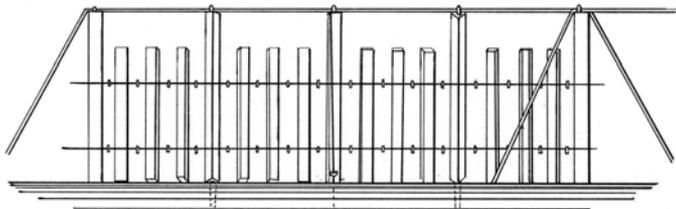


*Measuring the Immeasurable*, 2020  
Hanging sculpture with  
Vintage and contemporary  
survey tools  
12 x 12 x 20 feet.

*Texas Improvements:*  
*Facility, inexpensiveness,*  
*durability, and efficiency,*  
2020  
Ink on paper  
Grouping of 9 drawings,  
overall 31 x 40 inches,  
framed

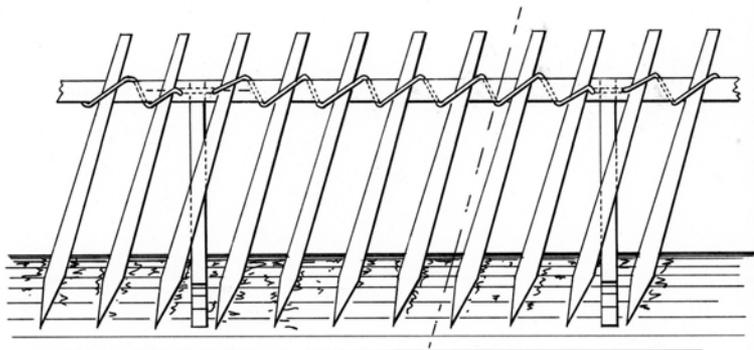
No. 9,570.

Feb. 15, 1881.



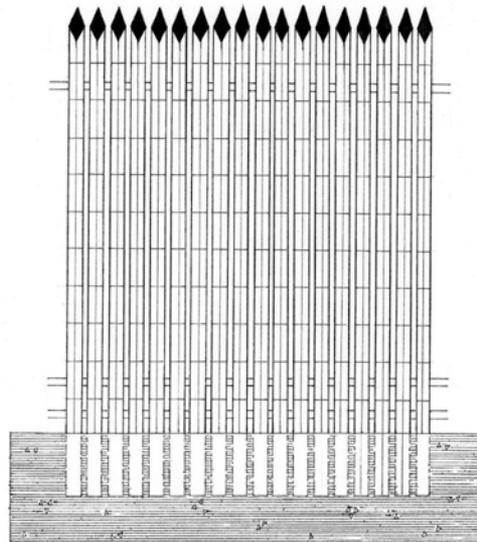
No. 134,235.

Dec. 24, 1872.



E0. 13767.

JAN. 25, 2017.



*Texas Improvements: Facility, inexpensiveness, durability, and efficiency, 2020*

With David de Rozas

Ink on paper

Each drawing 11 x 17 inches unframed



*Somi Se'k (The Land of the Sun-La Tierra del Sol, 2020*  
Color pencil on paper  
94 in x 70 inches  
(239 x 178 cm)



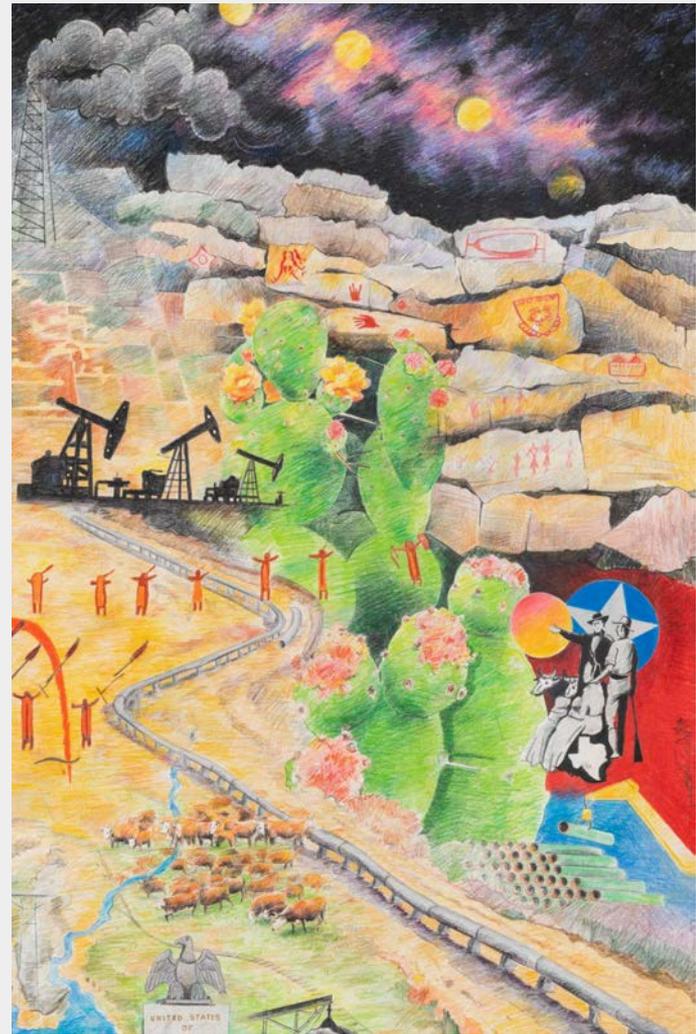
*Somi Se'k (The Land of the Sun-La Tierra del Sol, 2020*

Details

Color pencil on paper

94 in x 70 inches

(239 x 178 cm)

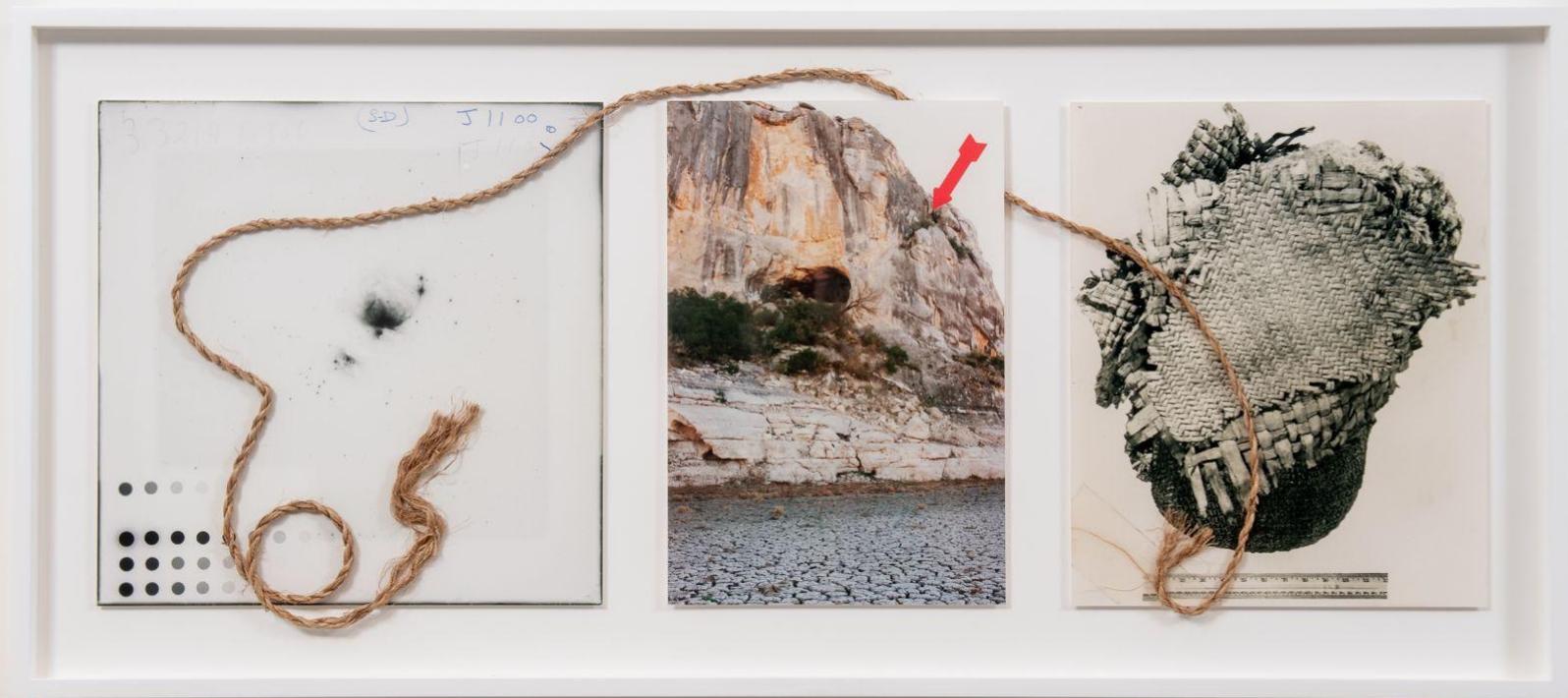




*The Teachings of the Hands*, 2020  
Carolina Caycedo and David de Rozas  
47 min.  
<https://vimeo.com/496745335>  
pass: JUAN



*The Teaching of the Hands*  
Stills  
With David de Rozas.



*The Blessings of the Mystery, 2020*  
Mixed Media, Inkjet Print on Hahnemuhle paper and jute cord  
45x19 inches, framed

¡LOS QUE MUEREN POR LA VIDA,  
NO PUEDEN LLAMARSE MUERTOS!  
THOSE WHO DIE FOR LIFE, ARE NOT DEAD!  
Vera List Center for Art and Politics, The New School, New York  
2021



*LOS QUE MUEREN POR LA VIDA, NO PUEDEN LLAMARSE MUERTOS* *THOSE WHO DIE FOR LIFE, ARE NOT DEAD!* is a vigil and “pagamento” ceremony hosted by VLC 2020–2022 Borderlands Fellow Carolina Caycedo in the context of her installation *Genealogy of Struggle\**, in El Museo del Barrio’s *Estamos Bien – La Trienal 20/21*. The culminating event of the museum’s acclaimed triennial, this intimate vigil is a public invitation to honor murdered environmentalists around the world.

The public is invited to join a special lighting ceremony at sunset, with testimonies from the frontlines of environmental justice and live musical performance commissioned for the occasion, and to contribute a “pagamento” (or payback in the form of a compostable item) to the altar as a gesture of reciprocity towards our common planet house. The pagamento is an Indigenous ecologic fundamental protocol that maintains the flow and balance of life cycles on earth.

[Read more.](#)

Previous, right, and next:

*¡LOS QUE MUEREN POR LA VIDA, NO PUEDEN LLAMARSE MUERTOS! THOSE WHO DIE FOR LIFE, ARE NOT DEAD!* (vigil documentation)

Vera List Center for Art and Politics, The New School, and El Museo del Barrio, New York  
Sep 18, 2021

Photo: Michael Palma Mir







Installation view of *Genealogy of Struggle*, 2017–21—ongoing  
“ESTAMOS BIEN – LA TRIENAL 20/21” at El Museo del Barrio, New York, 2021  
Hand-painted by Lena Hawkins  
Photo by Martin Seck







The exhibition *Care Report* offers a visual lineage of feminist-led environmental movements across the globe despite patriarchal and extractivist structures. Womxn's practices of sustenance and making kin are central to the organizing principles in the defense of our natural commons: water, land, air, forests, and minerals. Providing care for others, nurturing both the human and the non-human, is at the core of womxn's accumulated and embodied knowledge. It translates to domestic gestures such as growing food, healing with herbs, cleaning, cooking, and weaving; a knowledge and labor that has been historically gendered, stigmatized, and strategically underpaid. This care also takes place in the public sphere with womxn across generations spearheading human rights and environmental movements globally—as grassroots organizers, activists in the front lines of direct action, and thinkers and makers in academic and institutional settings. Both domestic and public labor of care are politically charged; they root us to a place and connect us with others. They are the essential keys for our climb out of the climate collapse facing our planetary household. [Read more.](#)

Press:

Recinos, Eva. "Power in Care: Carolina Caycedo Maps the Long History of Feminine Environmental Work." *KCET*, 30 March 2021, <https://www.kcet.org/shows/southland-sessions/power-incare-carolina-caycedo>.

Left:

*Milk*, 2018, from the Cosmotarrayas series, and *Direct Care*, 2021, performance with Patty Huerta, Jose Richard Aviles and Elizabeth Villalobos <https://www.youtube.com/watch?v=evWlgWidFjk>



Carol  
Chole  
Claud

*In Yarrow We Trust*, 2021  
With Tracie Escobar and Claire Lau  
Acrylic paint on stucco, 18.5 x 12 feet  
Photo by Ian Byers-Gamber.



*In Yarrow We Trust*,  
exhibition view Commonwealth and Council,  
Los Angeles 2021

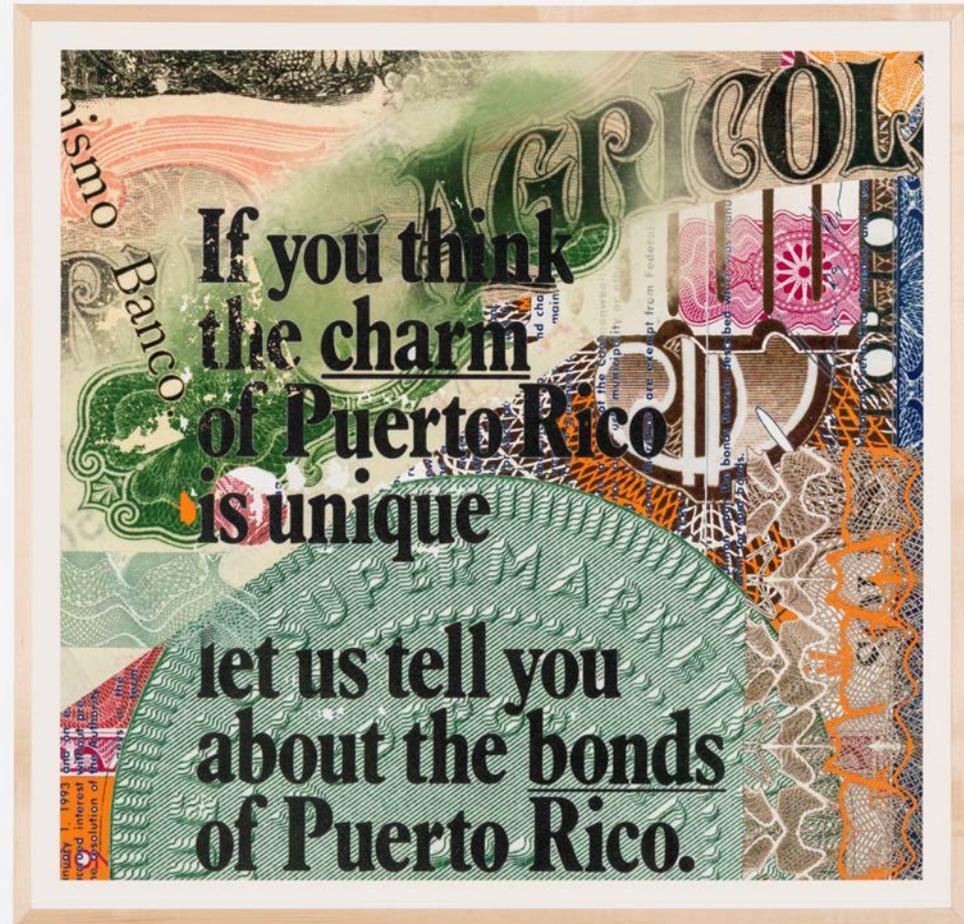
Trading on the motto “In God We Trust” found on US currency, *In Yarrow We Trust* draws together seemingly opposed strands of lived reality—exalted motherhood and abortifacient herbs, breasts heavy with milk and debt-saddled neocolonial finances—to elaborate the complex intersections of blood ties, state power, and fiscal obligations comprising the links in our shared bonds, our common trust.

What does it mean to assign trust—the basis of all human relationships, and the implicit foundation of our civic and financial institutions—to a deity, establishing “God” as underwriter, over and above any accountability of the state to its people? [Read more.](#)

Press:  
Donoghue, Katy. “Carolina Caycedo Centers Social and Environmental Justice Conversation Around Care.” *Whitewall*, 17 Aug. 2021, <https://whitewall.art/art/carolina-caycedo-centers-social-and-environmental-justice-conversation-around-care>.

Previous:  
*In Yarrow We Trust* (installation view)  
April 22–May 22, 2021  
Commonwealth and Council, Los Angeles  
Photo: Ruben Díaz

Right:  
*Charm Bonds*, 2021  
Inkjet print on Epson Hot Press, frame  
23.5 x 24.5 in (60 x 62 cm); framed: 26.5 x 27.5 x 1.5 in (67 x 70 x 4 cm)





14 *Wild Dreams*, 2021

Detail

Two artisanal fishing nets, lead weights,  
metal armatures, artist-grown glass gem  
corn cob, thread, brass tiger bell,  
thirteen currency bills

Approx. 44.25 x 11 x 11 in (112 x 28 x 28  
cm);



*Anti-Inflammatory, 2021*

Inkjet print and color pencil on paper, frame  
19.5 x 19.5 in (50 x 50 cm); framed: 22 x 22 x 1.5 in  
(56 x 56 x 4 cm)

Right:

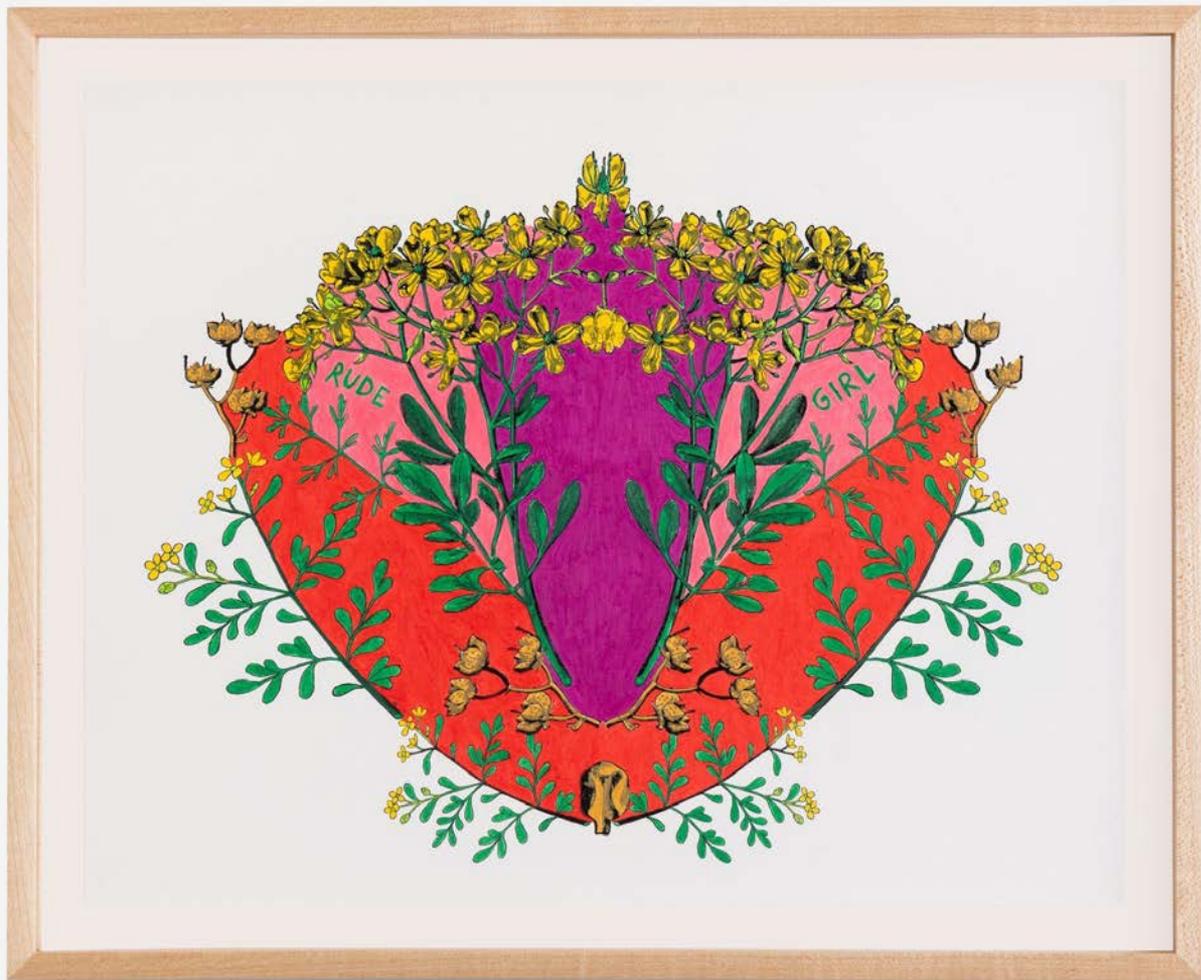
*Rude Girl*, 2021

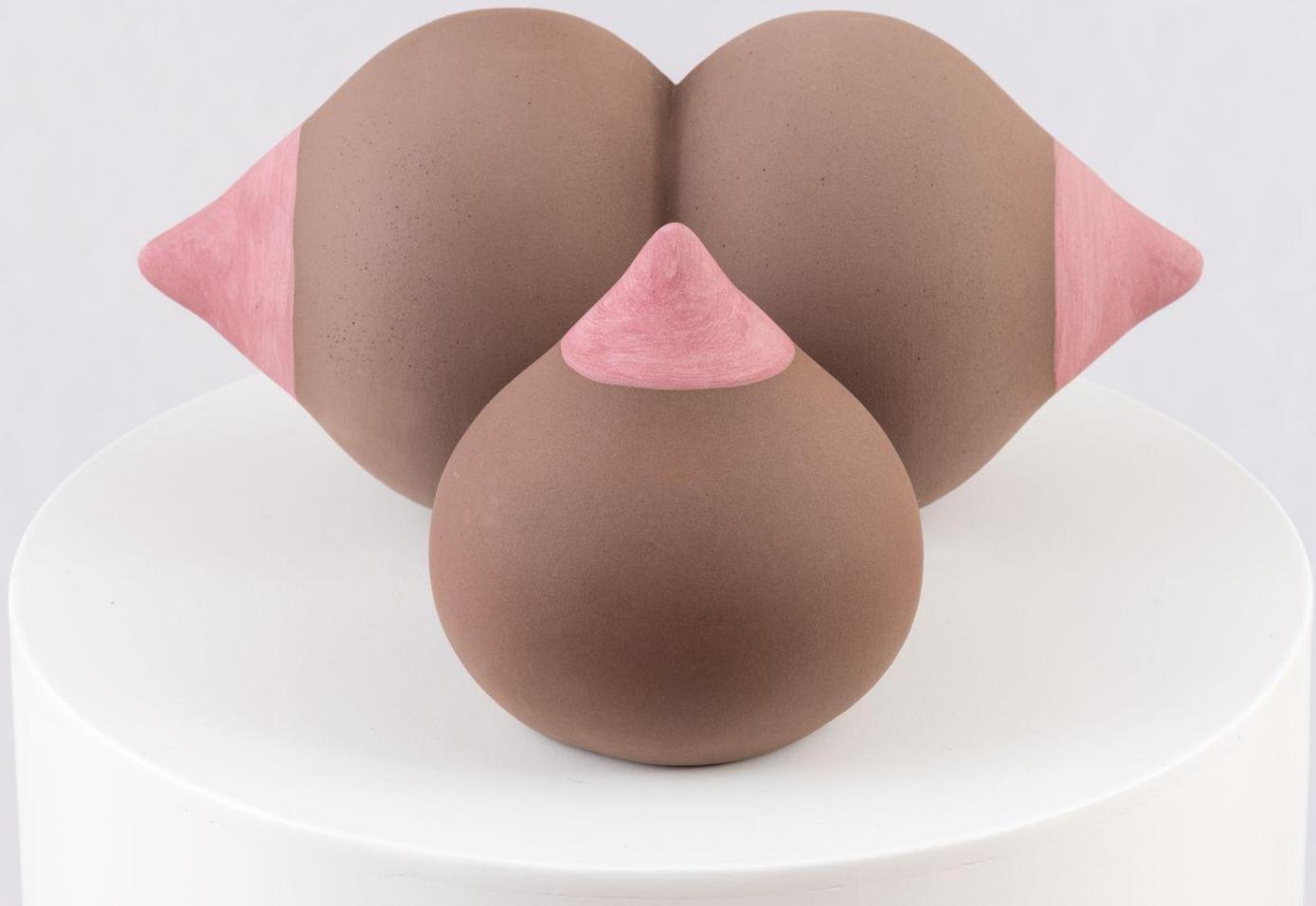
Inkjet print and color pencil on paper, frame  
10.75 x 13.75 in (27 x 35 cm); framed: 13 x 16 x 1.5 in (33 x  
41 x 4 cm)

Next:

*Morena*, 2021

Fired earthenware with terracotta coat, underglaze, birch  
plywood pedestal, alkyd paint  
Approx. 5.75 x 9 x 4 in (15 x 23 x 10 cm); approx. 5 x 4 x 4  
in (13 x 10 x 10 cm); pedestal: approx. 30.25 x 12 x 12 in  
(77 x 30 x 30 cm); overall: approx. 36 x 12 x 12 in (91 x 30 x  
30 cm)







## 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

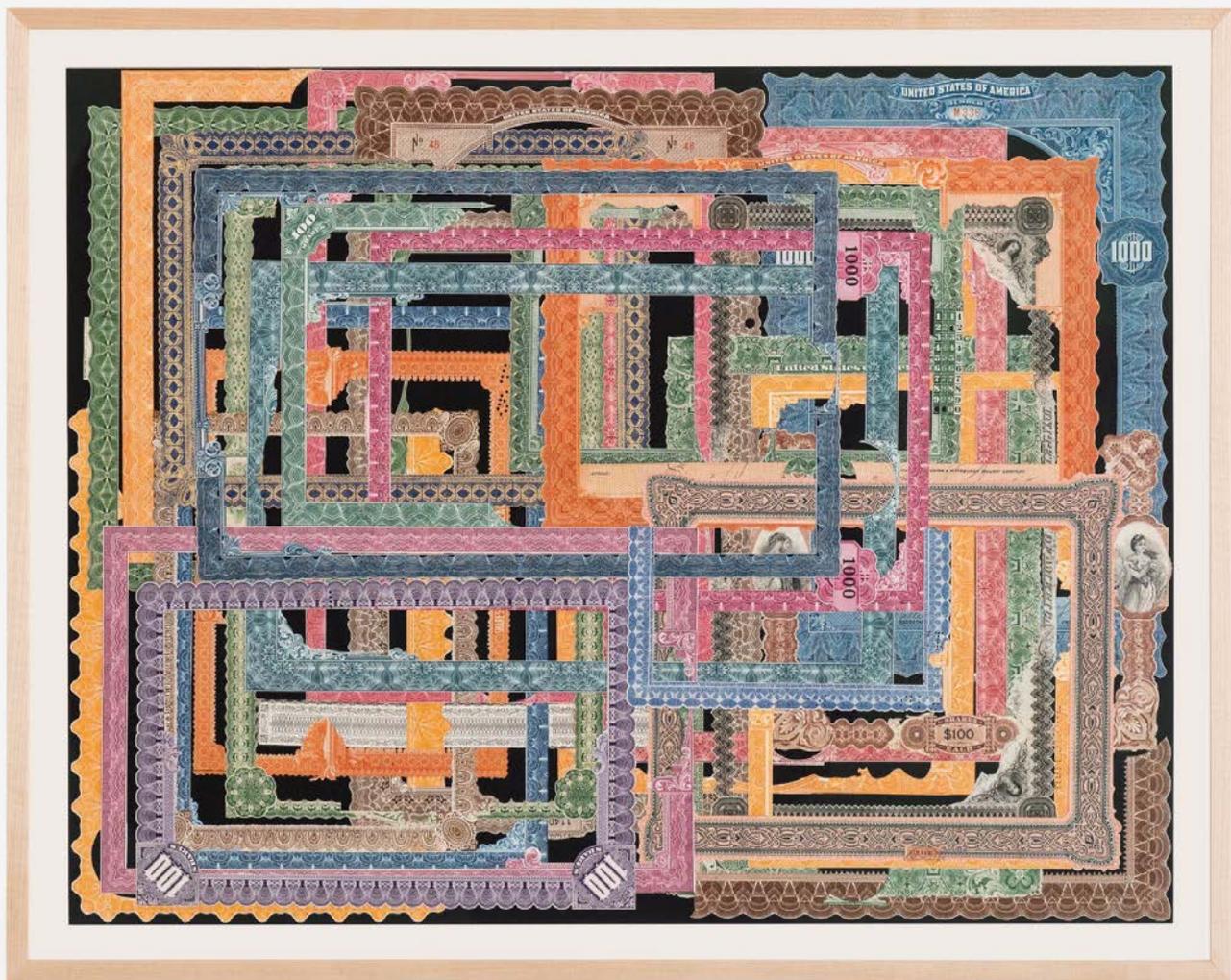
Installation view at  
*Commonwealth*,  
Institute of Contemporary  
Art, Richmond, 2020





***The People of Puerto Rico*, 2021**

Inkjet print on Epson Hot Press, frame  
29.25 x 37.75 in (74 x 96 cm); framed: 32.5 x 41 x 1.5  
in (83 x 104 x 4 cm)



***After Hours Trading*, 2021**

Inkjet print on Epson Hot Press, frame  
19.25 x 25.25 in (49 x 64 cm); framed: 22.25 x 28.25 x 1.5  
in (57 x 72 x 4 cm)



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

Diptych.

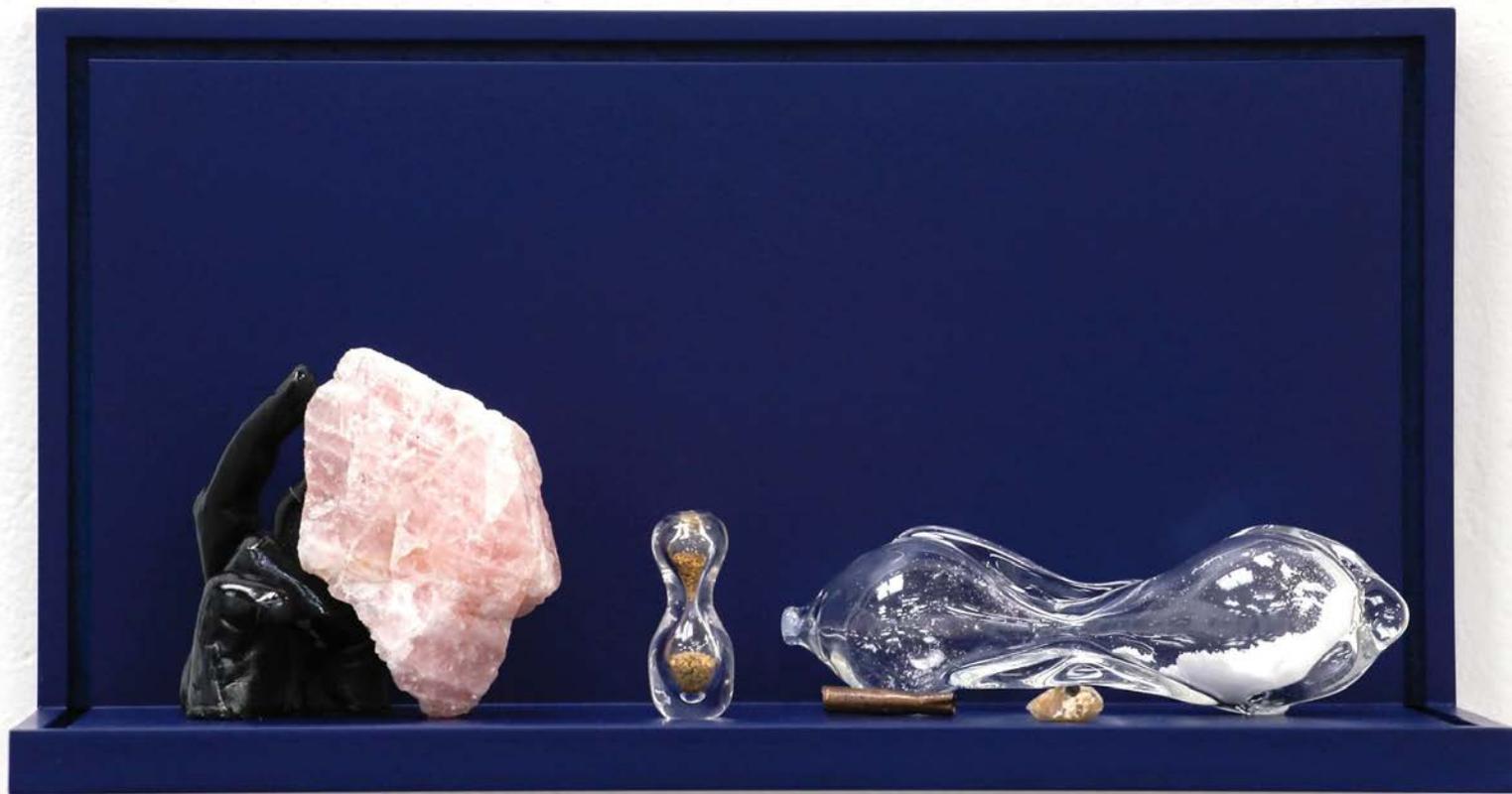
Hand-blown and painted glass,

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.



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

Wood shelves, concrete cast,  
pink quartz, hand blown  
hourglass, gold flakes, arsenic,  
copper, coltan, coal, soap,  
silver, pyrite, sulphur, 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.





**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.



*Care Report*, 2019  
Installation view at  
Muzeum Sztuki,  
Lodz, Poland



*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/knvoazq185za0ru/ApparitionsFinalH264-mp428l-0>



Developed through a joint collaboration between the Vincent Price Art Museum and the Huntington Library, Art Museum, and Botanical Gardens, *Apariciones / Apparitions* is a nine-and-a-half-minute video work that re-conceptualizes several iconic Huntington spaces through Afro-Latinx and indigenous spiritual practices.

Choreographed by dance artist Marina Magalhães, the piece is centered on brown, black, and queer bodies haunting The Huntington's traditional spaces—such as the great double staircase of the Huntington Art Gallery, the sweeping sculpture-lined North Vista lawn, and the rare book reading room in the Library building—in sensuous movements informed by the spiritual rituals of an Afro-Brazilian deity. In much of the powerful, captivating piece, the dancers look directly at the camera, inhabiting historically white spaces in evocative, unconventional ways, marking the museum's collections as sites for ritual, enjoyment, and divination.



**The Collapsing of a Model, 2019.**

Commissioned by the Chicago Architecture Biennial.

Diptyque. 2 custom walls 30 x 10 feet each.

Photomontage of satellite imagery and aerial photography printed on wallpaper.

## ***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 "atarrakar," 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



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.



Installation view at I've Known Rivers.  
Disjecta, Portland, 2018



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

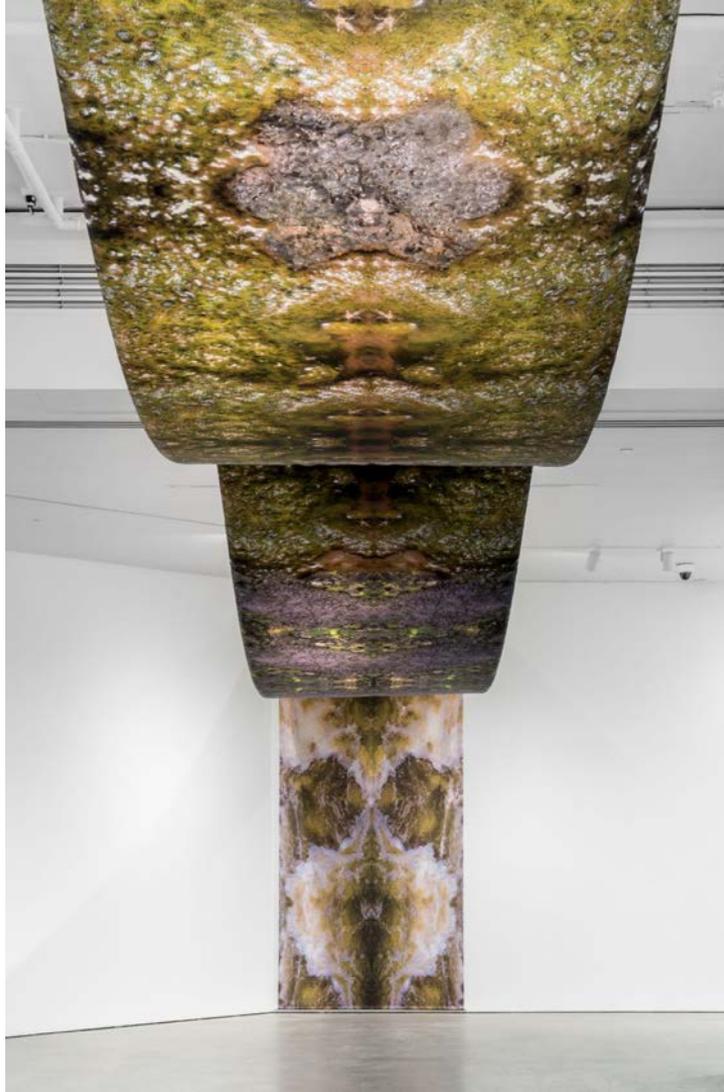


Installation view: "Between the Waters"  
Whitney Museum of American Art, New York.

## *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'.



*Wanaawna*, 2019  
Print on Cotton canvas  
150 x 1700 cm

Installation view at Galerie de  
l'UQAM as part of MOMENTA  
2021.



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





*Thanks For Hosting Us. We Are Healing Our Broken Bodies, 2019*

[Link to full video](#)



***Thanks For Hosting Us. We  
Are Healing Our Broken  
Bodies, 2019***

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.

**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



**Women in Me / Mujeres en mi, Since 2010**  
clothes, thread, yarn  
12 x 6 feet each panel.

A collection of panels made with clothes from women in my family and contemporary Latin American and Latinx female and femme fellow 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 Latin American and Latinx female and femme 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 at Feminist Histories.  
MASP, Sao Paulo, 2019



***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-caycedo-universal-history-infamy>

<https://www.artnews.com/art-in-america/aia-reviews/one-work-carolina-caycedo-serpent-river-book-1234604187/>





*River of Everyone River of No One*, 2017  
Performance with Marina Magalhaes, Isis Avalos  
and Samad Guerra  
Main Museum, Los Angeles



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

## TO STOP BEING A THREAT AND TO BECOME A PROMISE

2017

2 channel HD video, Sound and Color.

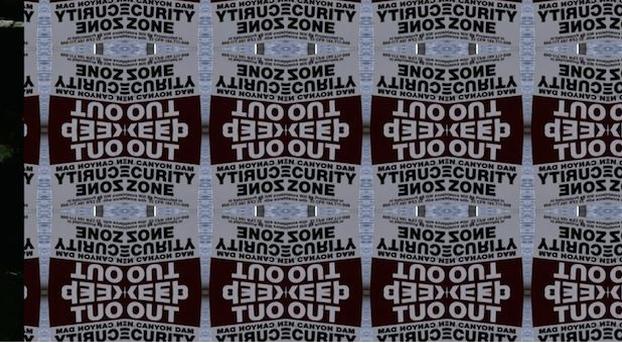
Sound by Daniel Correa.

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



## 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 Delle 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>





***My Female Lineage of Environmental Struggle.*** 2018 to present

Printed Cotton Banner, 150 x 600 cm. Installation view at MCA Chicago, 2021

The portraits of female environmentalists across the world are part of the Genealogy of Struggle series, generated as a visual reconstruction of environmental historical memory. Women suffer most from the effects of extractivism and environmental injustice, and therefore are protagonists of land and river defense networks, and play important roles in organizing their communities against dispossession, contamination, and extraction of common goods. We focus on building our own feminist genealogies, understanding that women who defend the environment are ancestors in thought and action. The original drawings are letter size, ink on paper. A composite of more than 100 women portraits is printed on cotton canvas, functioning as a pedagogical tool that can be fold and taken anywhere to educate about the women and movements in question. Not all of the portrayed women have been killed, but most have been harassed, stigmatized or criminalized for their actions. The collection of portraits functions as a tribute that highlights the importance of women in environmental struggles and movements across the world.



*My Female Lineage of  
Environmental Struggle.*  
Ink on Paper 11 x 17  
each

Exhibition view at  
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, caçara, 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 built upon the 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, and manipulate individuals in public space. The gestures also respond to the necessary conditions sought in a river for the operation of a hydroelectric dam, such as the current strength and waterfall height. The performance is scripted for an enclosed space, it starts with locking the doors so no one can access or leave the room, and ends with the damming or 'kettling' of the public. The kettling turns from being a violation of personal space, into a collective body that mourns together the recent killings of environmental activists.

<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.

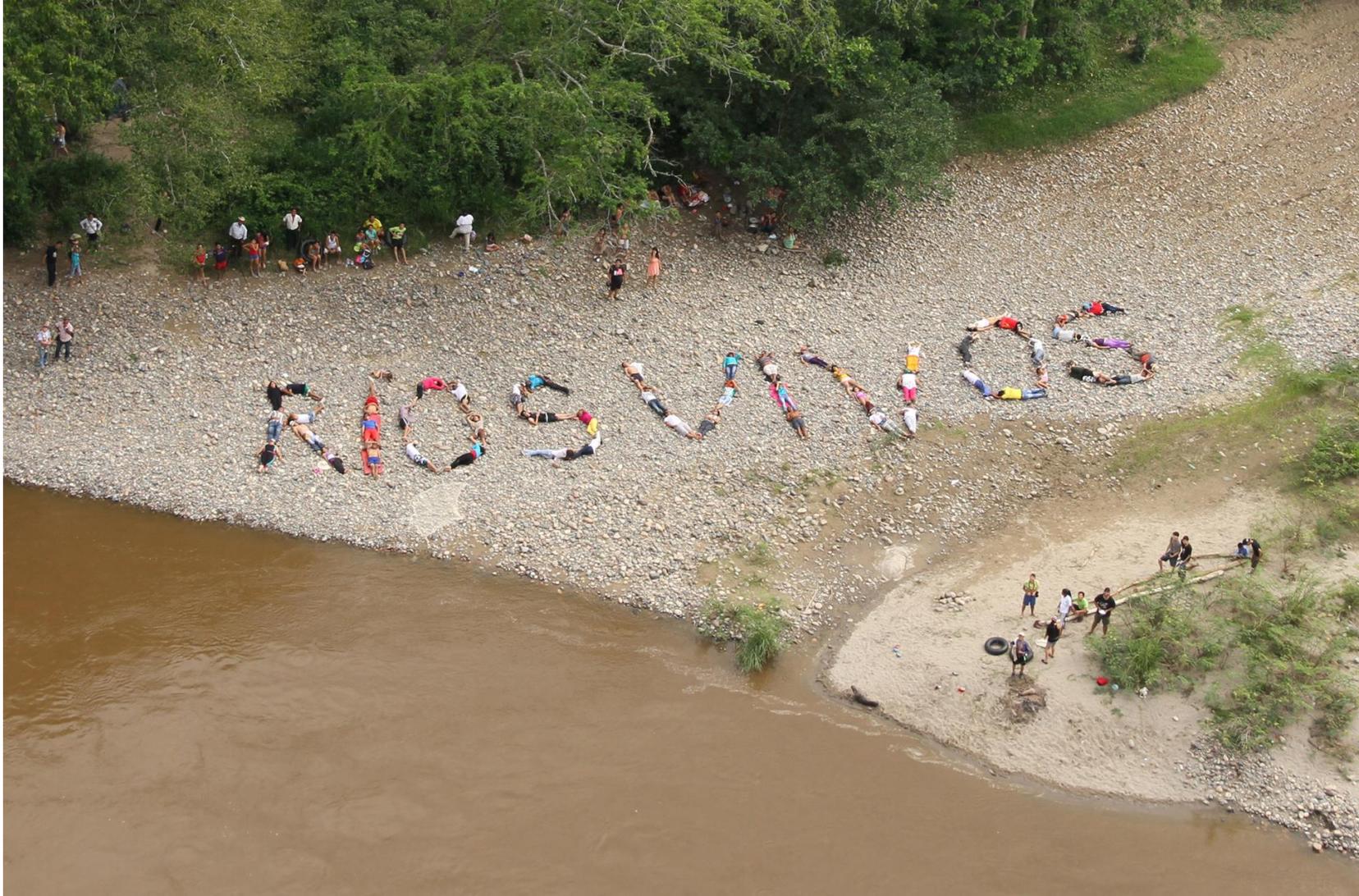


<https://vimeo.com/140867172>

<https://vimeo.com/139515750>

**Water is Life, 2016**  
Geochoreography.  
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=rKRvZSx0HJO>