



CAROLINA CAYCEDO
VIDEO WORKS
2023

vimeo.com/ccaycedo



Fuel to Fire, 2023

Carolina Caycedo

07:34 min

Single channel, HD Video, sound and color

<https://vimeo.com/ccaycedo/fueltofire>

PW: santurban

Fuel to Fire is a single channel video that brings the viewer into a *pagamento* or payback of gold to a body of water. This ritual was performed for the wellbeing and conservation of the *Paramo de Santurbán*, a moorland ecosystem within the high mountains of North West Colombia, which holds large -sought after- deposits of gold. The *pagamento* is an indigenous ecological and economic fundamental protocol, that maintains the flow and balance of life cycles on earth. When accumulation happens, sickness arrives, and so it's necessary to give back by letting go of something that is dear, that implies labor, or that is highly symbolic.

Commissioned by Sharjah Biennial 15: Thinking Historically in the Present



***Reciprocal Sacrifice*, 2022**

Carolina Caycedo

12.40 min

Single channel, HD Video, sound and color

<https://vimeo.com/744377457>

Caycedo's film, *Reciprocal Sacrifice*, takes viewers on the journey of a salmon seeking to return to its spawning grounds in the Sawtooth Mountains. The salmon narrates the challenges it faces as it swims upstream and tells of the heating of the water in the lakes, creeks and rivers in the Snake River Basin.

With voiceovers by members of the Nez Perce Tribe, viewers learn of the salmon's generosity in sustaining people and ecosystems over generations. Caycedo writes, "this performative generosity is at the core of regional indigenous survival, their 20th-century fight for fishing rights and self-governance.... The film looks to highlight the cosmological story concerning self-sacrifice, generosity, love and gratitude enjoining us to care for salmon-human relations and inviting humans to take the turn to self-sacrifice in order to save the salmon relative."

Commissioned by the Sun Valley Museum of Art



The Teachings of the Hands, 2020

Carolina Caycedo and David de Rozas

Single-channel HD panoramic video projection, surround sound, color
47 min.

<https://vimeo.com/496745335>

PW: JUAN

The Teaching of the Hands is an experimental documentary that overwrites colonial cartographies and extractivist economies with the cosmological consciousness of indigenous people and the history of their suppression. Observational landscape views, archival footage, ancient imagery, and environmental wounds caused by infrastructural development are punctuated by re-enactments of gestures of colonial occupation. These visually compelling sequences are oriented by a narrative voiceover solely entrusted to Juan Mancias, Chairman of the Carrizo/Comecrudo Tribe of Texas. Wielding ownership over the storyline, Mancias brings forth the perspective of indigenous people and asserts how the cosmological value of tribal epistemologies is based on a profound relationship to the environment and knowledge of the elements. The film powerfully denounces the desecration of the land and the continuous struggle of the indigenous people against ongoing forms of erasure and exploitation.

Commissioned by Ballroom Marfa



***Thanks For Hosting Us, We Are Healing our Broken Bodies / Gracias por hospedarnos.
Estamos sanando nuestros cuerpos rotos, 2019 .***

1 channel HD Video

8:48 min, color and sound.

With: Marina Magalhaes (Choreography), José Richard Aviles, Tatiana Zamir, Belle Alvarez, Bianca Medina, Isis Avalos, Patty Huerta, Celeste Tavares.

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

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.

Commissioned by the Orange County Museum of Art.



Apariciones / Apparitions, 2018

1 channel HD Video

9:30 min. Color, sound

With: Marina Magalhaes (Choreography), Isis Avalos, Samad Guerra, Celeste Tavares,
Bianca Medina, Jose Aviles, Natali Miciche

Cinematography: David de Rozas

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

Brown, black and queer dancers return as past entities to open up spaces for ritual, enjoyment and divination. They use gestures inspired by the Afro-Brazilian deity, Oxum, an Orisha (or goddess) representing water, sexual pleasure, fertility, and love. Dancers roll down the staircase in the Huntington mansion, twirl fishing nets on the North Vista lawn, lay down on Library tables, and flow through the Portrait Gallery, inhabiting historically white spaces in ways that they have never been inhabited before.

Commissioned by the Huntington Gardens, Library and Art collection.



Installation View at *Conjuro de Rios*. Museum of Art, National University Bogota. Sept 2018-March 2019.

***Patrón Mono*, 2018**

From the Water Portraits series

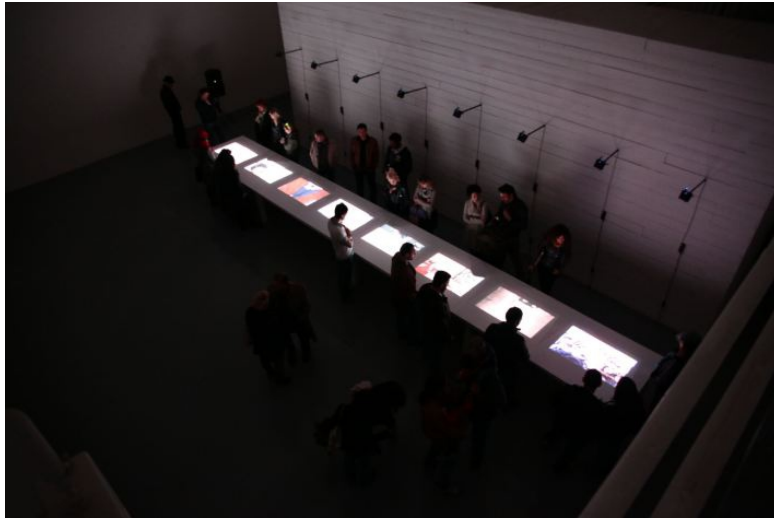
3 channel HD Video

4:23 min. Color, no sound

<https://www.dropbox.com/s/y5sfmgj3o3jsoc/PatronMonoAltaAlta.mp4?dl=0>

Patrón Mono portrays the lower Cauca river canyon, located in the department of Antioquia, currently affected by the crisis of the Hidroituango dam. The muleteers, fishermen and artisanal miners that make up the canyon culture refer to the Cauca River as Patrón Mono (Blonde Boss), both for its yellow color and for the gold found in its waters and sands. For them, it is the best employer in the world because it does not set schedules and never refuses to pay, meaning it always provides them with fish and gold. The images that make up the triptych of projections are shots from gold artisanally washed from the Cauca River, as well as shots filmed in the same canyon; manipulated to generate the golden and generous heart of the river, reflecting on the relations between human and non-human entities within the territory of river canyon.

Commissioned by the Museo de Arte, Universidad Nacional de Colombia.



Installation view at Pari Dispari projects. Reggio Emilia, 2014.



Stills.

Humane Materiale, 2012-2017

Multiple channel HD video installation.

Sound and Color.

Claudia 19'37"; Espen 26'27"; Flutes 50'55"; Kiyoshi 44'50"; Jamal 30'04";
Margarete 38'40" ; William 29'54"; Kelly 20'16" ; Kiyoshi; Marta 14'00"; Matteo 20'18".

https://www.dropbox.com/sh/pvq7dtfat5nktq5/AACmwzkrQ_gTIU9IHWJNLedNa?dl=0

Made in collaboration with several local craftswomen and craftsmen, *Humane Materiale* is a video installation about contemporary and traditional handicrafts. While the video component is an instructional documentation of the craft making, the accompanying audio score is a poetic portrait of the artisan, exploring the relation of hand labor with intellectual activity, the potential of healing and self-understanding behind manual activity, and the building of community through the transmission of skills. *Humane Materiale* is about the hands and things they produce.



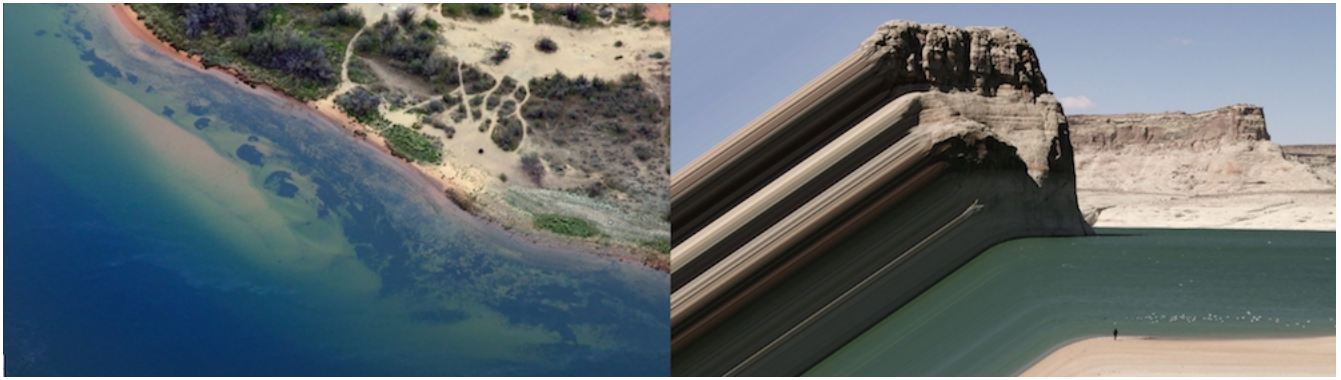
Que nuestras almas se hagan profundas como ríos / Let Our Souls Grow Deep Like Rivers, 2017

2 channel HD video, Color. No Sound.

13 min 51 sec

<https://www.dropbox.com/s/tov5k6ceu5e7iu0/SouldDeepRiver.mp4?dl=0>

A cinematic homage to the 1921 poem *The Negro Speaks of Rivers*, by Harlem Poet Langston Hughes.



Dejar de ser amenaza para convertirnos en promesa / 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

<https://vimeo.com/229184854>

pass: promesa

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.



A Gente Rio / We River, 2016

One channel HD Video. Sound and Color.

29 min 29 sec

https://www.dropbox.com/s/1687qwizryybehw/A%20gente%20rio%200904%20com%20legenda____%20H264.mov?dl=0

A Gente Rio puts in relation 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, the Vale do Ribeira, where indigenous, caiçara and quilombola communities resist against the construction of a dam. The artist highlights the accumulated knowledge of the communities, as conforming a collective body resisting the extinction imposed by development-oriented projects.

Commissioned by the 32 Bienal de Sao Paulo - Incerteza Viva.



Land of Friends / Tierra de los Amigos, 2014

One channel HD Video. Sound and Color. Printed Brochure.

38 min 10 sec

<https://www.dropbox.com/s/nypcwt8uy909ruy/LOFEngH264.mov?dl=0>

A *Land of Friends* focuses on seemingly small images and micro moments of everyday life to highlight the tensions and struggles between local fishing and farming communities and the multinational corporations converting the Yuma into hydroelectric power. In the film, Caycedo intersects footage recorded along the river with scenes of her tracing the flow of the river with a brush on paper and, towards the end, with images turned upside down. The choice of everyday gestures and these interventions acknowledge the small scale informal economies along the river and the relationship people develop with bodies of water and their spiritual significance. Through the practice of appropriating for example satellite images and the insistence on developing alternative forms of representation, the film proposes the unlearning of our reductive and commodified perception of rivers.



***Esto No Es Agua / This Is Not Water*, 2015**

One channel HD Video. Sound and Color. Sound by Daniel Pineda.

5 min 20 sec

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

This Is Not Water 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 *milllo* reed flute.



Spaniards Named Her Magdalena, But Natives Call Her Yuma, 2013

2 channel HD video installation, concrete, metal and water. Sound and Color.

27 min

<https://vimeo.com/80391008>

Pass: quimbo

Film footage of numerous research trips to dam sites in the Harz Mountains, Saxony, Westphalia and the Black Forest in Germany, is linked to images of the Rio Magdalena region in Colombia.. Extending beyond concrete documentary aspects, the film illuminates social power structures and control mechanisms, particularly in connection with the activities of multinational corporations – for example, by placing images of controlled bodies of water alongside footage of urban crowds. The sound track is the narrator's voice whispering in Spanish and English, tells of the artist's personal perspective, her own experience with a river she has known since childhood, as her family lived by its edge.