TRIIIBE: same difference

7 February - 5 June 2016
Director’s Foreword

I have known the core members of TRIIBE for a long time. As a young curator I first met photographer Cary Wolinsky in 1990 at the deCordova Museum in Lincoln, Massachusetts, during their presentation of the national touring exhibition "Odyssey: The Art of Photography at National Geographic." I was subsequently privileged to acquire several of Cary’s beautiful color photographs for deCordova’s permanent collection. I met Alicia, Kelly, and Sara Casilio about 10 years later, when they were undergraduates at the Massachusetts College of Art and Design. A good friend, Ricardo Barreto (then director of Boston’s UrbanArts Institute) had invited me to offer critiques of student projects for a public art class. I was certainly surprised to meet three identical people that day, but even more surprised – and delighted – with the quality and originality of their jointly-proposed project, a guerrilla performance piece for the streets of Boston’s Financial District which involved the women marching in lockstep while wearing matching business attire. And I was certainly intrigued when I learned that Cary and the Casillos had joined forces to create TRIIBE. Since that time I have closely followed their progress, at their exhibitions and in their studio. When FAM Curator Mary Tinti walked into my office just over a year ago and proposed a TRIIBE exhibition in Fitchburg, my immediate and enthusiastic response was, “YES!”

We are thrilled to present TRIIBE’s first large-scale museum exhibition, a mid-career retrospective that brings together all of their important work to date. TRIIBE has been a stimulus to the creativity of our curatorial team, Mary Tinti and Koch Curatorial Fellow Emily Mazzola, who designed a most compelling presentation (complete with a faux TRIIBE dressing room), and to Fitchburg State University students, who designed (among many other things) this beautiful exhibition catalogue under the caring and watchful eye of Professor Rob Carr of the Communications Media Department.

To wrap this up, I would like to share the response of several visitors to TRIIBE: same difference: "Wow! I’ve NEVER seen anything like this in Fitchburg before!"

Mission accomplished.

Nick Capasso, Ph.D.
Director
Our thank you for TRIIIBE: same difference must begin with this exceptional collaborative! We are grateful to Alicia, Kelly, and Sara Casilio and Cary Wolinsky for entrusting FAM with their brilliantly provocative, humorous, and poignant photographs and films. By challenging stereotypes, bending gender, and calling into question the very concept of personal, social, and political labels; you have inspired, challenged, and deeply moved FAM friends, fans and visitors. From our first discussions about TRIIIBE at FAM to the lively intellectual debates and insightful conversations about art, life and politics along the way, it has been a pleasure creating this high-impact exhibition with you all.

After a decade of following TRIIIBE’s notable gallery exhibitions, we at FAM jumped at the opportunity to put on TRIIIBE’s first museum exhibition. It is an honor to present the many facets of TRIIIBE’s creative production and processes together for the first time. Our visitors could not get a better introduction to performance art, conceptual art, and photography than through TRIIIBE’s films, staged tableaux and triptychs all in one show.

We are also delighted to present Unnamed, a brand new photograph making its debut here at FAM. Getting Unnamed printed, framed and on our walls in time for the opening was an immense undertaking that required extensive research and legwork. We are grateful to TRIIIBE for their determination in making Unnamed a reality and to the Artist’s Resource Trust of the Berkshire Taconic Community Foundation for a grant that made its printing possible.

A special thank you to the Casilios for their willingness to explore creative seating options with us—no other artists would know where to find free church pews, much less be willing to haul them out of a closing parish to provide atmospheric flourish. And we thank Alicia, whose love of soft fabrics and dramatic flair resulted in her repurposing black velvet curtains and adding the perfect nod to theatricality and performance throughout our galleries. You ladies completely understood our vision for a resplendent costume shop in FAM’s mezzanine and your willingness to give us unrestricted access to your costume archive was such a gift.

We would also like to offer our thanks to the extended TRIIIBE network of family and friends (see the Checklist for TRIIIBE’s credits) whose time and talents made this show possible, including filmmaker Yari Wolinsky, gallerist Arlette Kayafas of Gallery Kayafas, and lender Nancy Adams. A special thanks to Dr. Anthony Terrana, whose generous and timely gift of Compatibility Quiz ensures that TRIIIBE will maintain a special place at FAM long after the run of the show.

The installation of TRIIIBE: same difference was a marathon of problem solving, experimentation, and hard work. We envisioned immersing our visitors in all the facets of TRIIIBE’S practice. Each gallery needed to both speak to one another but also offer a unique atmosphere and viewing experience... easier said then done. But our amazing installation team worked their magic and made it happen. It was only appropriate that an exhibition of artwork by an artistic collaborative be a total group effort by FAM staffers.

Facilities Manager
Steve Backholm

Acknowledgments
and Mel Bailey transformed our sprawling white gallery into a dramatically moody gray chapel and built an eight-foot wall from scratch to make our vision for this exhibition a reality. Steve’s audio system know-how also saved the cinema room from being a silent movie theater. Aminadab “Charlie” Cruz Jr. directed the care and conditioning of the artwork, came to our rescue when the Spanish translations went awry, and was instrumental in the laborious physical installation of the exhibition.

When it came time to tackle the triptychs, Charlie, Eugene Finney, and our preparator Elliot Katz took on the colossal challenge with ease. And when the moment arrived to deck out the mezzanine, Elliot and Charlie demonstrated endless patience as we experimented with our infinite supply of hooks, shelves, and knobs. They went into the weeds with us over pressing issues such as how many foam heads was the tipping point between elegant boutique and little shop of horrors and can you really have too many tiaras? Chiming in was Fitchburg State intern Juan Orta to offer a creative eye.

Our brand new Development Director Rebecca Wright kicked things off with a bang here at FAM. She and our Development Associate Selena Shabot helped keep everyone fed and enjoying our record-breaking opening reception! TRIIIBE and FAM fans came to show their support for the artists and the museum in droves! It was a pinch me moment for everyone involved and one we were so pleased to share with the FAM community.

Director of Education Laura Howick organized a Learning Lounge packed with clever ways to explore conceptual art, performance art, and what it means for an artist collaborative to work as one. FAM is grateful for the ongoing support from The Clementi Family Charitable Trust that makes possible this space for educational enrichment and engagement.

FAM’s collaboration with Fitchburg State and Professor Robert Carr has once again produced an exceptional array of materials capturing TRIIIBE: same difference. This fabulous catalogue was created by students in Dr. Carr’s Spring 2016 Document Design course at Fitchburg State.

Thank you Dylan Carter, Anna Farwell, Katie Fossey, Ryan Haines, Jairo Hernandez, Aisha Nadeau, and Stephanie Saba. To Jacob Hazel, Yosmarlin Infant, and John Rezuke, thank you for reproducing on film the epic celebration that was the TRIIIBE: same difference opening as well as the true energy of the exhibition and the artists in your projects. We would also like to thank Jackie Brown, Kevin Fitzmaurice, Haylie Hier, Kelsey Kunigonis, Lindsey McGinn, Erin Murphy, Sara Prunier, Javier Soto, Kim Tecce, and Nathan Wentworth for embracing this show so heartily. The website and online archive of your thoughtful projects in response to TRIIIBE have far exceeded our expectations.
Fueled by a common interest in identity, performance artists Alicia, Kelly, and Sara Casilio (identical triplet sisters) and National Geographic photographer Cary Wolinsky joined forces in 2006 to form TRIIIBE – an artistic collective that often expands to include family, friends, and fellow artists. TRIIIBE’s painstakingly staged photographs, performances, and videos play up the sameness of the sisters to provoke cultural conversations about gender, equality, and difference, while traversing hot-button social and political issues. Behind each TRIIIBE endeavor is a clever, satirical, and egalitarian exchange of ideas and an elaborate cluster of costumes, wigs, props, and make-up.

TRIIIBE: same difference begins by welcoming FAM visitors into a fantastical, faux dressing room, awash in the actual clothing and accessories worn by the Casilios to bend gender and slip through stereotype. The photographs visitors will see in FAM’s main galleries are the result of countless hours of sketching, planning, costume changing, and fine-tuning by all members of the group, collectively.

Wolinsky is an integral part of this creative process and in his hands the camera, too, becomes a collaborator, rather than just a documentary tool. Every shot, every tableau is shaped by TRIIIBE with and through the camera’s lens. Wolinsky and the sisters then scrutinize hundreds of possible images, poses, and variations before reaching consensus about the final photo to print. This labored, democratic approach results in unique conceptual photographs that are highly theatrical, stylized, forceful, and refined.

FAM is honored to share TRIIIBE: same difference with our audiences and grateful to the artists and Arlette Kayafas of Gallery Kayafas in Boston, MA for making this show possible.

TRIIIBE: same difference is organized by Curator Mary M. Tinti and Koch Curatorial Fellow Emily M. Mazzola and has been supported by a grant from the Artist’s Resource Trust.
Red Delicious
Golden Delicious
Granny Smith
Pink Lady
Abstinence Eve

Right to Life
Triplet Crime
Compatibility Quiz
3 Mil Plastic

Homeland
Paint by Number
TRIIIBE’s series of triptychs, *In Search of Eden*, originated in 2010 as a site-specific project for Boston University’s 808 Gallery. Responding to BU’s colossal 11,000 square foot gallery—formerly a luxury car dealership—TRIIIBE was immediately drawn to the dichotomy between the space’s commercial function and its atmosphere of religious grandeur, achieved through marble floors, a decorative ceiling and towering columns. TRIIIBE set out to fill the massive gallery with a project with philosophical implications of an equally lofty scale. According to Sara Casilio, “We wanted to get down to the bottom of what is commercialism and what is religion.” So TRIIIBE began where it all begins—so to speak—with the Book of Genesis, ruminating on the figures of Adam and Eve, the serpent, Eden, the Tree of Knowledge of Good and Evil, and of course, the apple.

The collaborative arrived at a plan to create seven triptychs, a historical form of religious art that originated in the middle ages and has been used for centuries in Catholic churches, most typically as altarpieces. Triptychs were devised to visually communicate the word of God to the illiterate masses. Here in *In Search of Eden*, TRIIIBE conflates Genesis with the word of a different god, namely, Capitalism—daring viewers to consider what their own faults, shortcomings, and wrongdoings would look like in a biblical context.

Each triptych riffs off one of seven apple varieties commonly available in grocery stores: Fuji, Golden Delicious, Granny Smith, Macintosh, Pink Lady, Red Delicious, Royal Gala. Throughout the series apple and Bible metaphors meld together with art historical appropriations to equally humorous and thought-provoking effect. Nothing is as it seems or should be—Fuji apples form a surrealist “Garden of Earthly Delight;” the serpent is not a reptile but a back-ally crook; and the Tree of Knowledge is a data superhighway constructed from computer cords. TRIIIBE asks us to consider: if locust and flood are no longer the price of lust, greed, and vanity, what is?

*In Search of Eden* is about the power of imagery and the importance of questioning, highlighting the often overlooked intersections between religious and commercial iconography. The triptychs of *In Search of Eden* explore the similarities between religious and commercial imagery, as modes of communication that proffer unobtainable ideals of perfection—be it a life free of sin or cellulite.

**In Search of Eden**
Abstinence Eve is a product of the first collaboration between the Casilio sisters and Cary Wolinsky. It was originally conceived by the Casilios as a guerrilla street performance in which they would dress as nuns and attempt to sell their hand-made, bedazzled and flag bearing chastity belts to passers-by. The scene evolved rapidly before the camera when TRIIIBE took these religious hijinks from the streets to the studio. Despite the ridiculousness of their premise—inviting strangers to literally “buy in” to abstinence by publicly purchasing a flimsy homemade medieval device, entirely futile for its intended purpose—TRIIIBE makes a point worth taking seriously. In our contemporary moment when pop stars flaunt chastity rings for PR, professional athletes are more famous for what they do or don’t do in their bedrooms then what they accomplish on the field, and reality stars build empires from their home videos, hasn’t the public exposure of private life reached a new point of absurdity? Within this swath of mixed-messages regarding female sexuality, TRIIIBE provokes us to consider Eve’s determination to be abstinent. Is her choice one of free will, religious indoctrination, or social and cultural pressure? And is there really a difference?

In 3 Mil Plastic, Alicia Casilio evokes screen siren Marilyn Monroe. Her perfectly frozen figure is at once unsettling and perversely fascinating in part because bodies are not supposed to be wrapped in plastic or appear made of it. Through the iconic figure of Monroe, TRIIIBE probes our fixation with celebrity culture and its celebration of scalpel-made beauty, wealth, and spectacle. 3 Mil Plastic also calls attention to our desires to consume tragedies and disasters as entertainment—much like Monroe’s now mythologized life and death. Viewers may notice that the blonde wig and perfectly lacquered lips of Marilyn are the same as the female character of Homeland (page 24). With only the exposure of a shoulder and one seductivelycocked brow, a housewife is transformed into a starlet. The performative work of TRIIIBE hinges on photographic acumen, the dramatic theatricality of sets, costumes, and lighting, and the Casilios’ masterful ability to communicate a vast range of emotion through subtle facial expressions and postures.

Picture this...three young ladies enter a bar: a buxom blonde in a plunging top and miniskirt, a brunette in business attire and pearls, and an auburn-tressed creative in colorful clothes and scarf. Now, imagine how other bar-goers might interact with these women. Are their conversations similar? Is each woman treated with the same attention, courtesy, and respect? What role might a person’s preconceptions play in these interactions? The sisters devised this covert, social experiment to prompt all of these questions and more. They hit the town dressed extremely differently from one another and let the interactions unfold. Compatibility Quiz is TRIIIBE’s staged, photographic homage to that real-life performance, one that plays on assumptions about appearance, approachability, female stereotypes, and sexuality. Which woman do you think received the most attention?
Like so many TRIIIBE tableaux, Homeland is an image rife with suggestive ambiguity. It was created post 9/11, when the term “homeland,” was used widely in contexts of protection and security, and the repeal of the country’s “Don’t Ask Don’t Tell” policies were at the forefront of every political debate. In this image straight from the heartland, TRIIIBE introduces a 1950s-era American couple posed in their living room. A military portrait on the wall signals an absent family member, presumably a son. The couple’s expressions seem simultaneously detached, stoic, and unsure, signaling that whether their soldier son is deployed or deceased, he is greatly missed. Given these clues, Homeland becomes a powerful multi-layered portrait of American ideals, nostalgia, and loss. It is a statement about the cost of war for all families (both those in favor of military action and those opposed) and – by extension – an indictment of the events that lead to that end game.

In Fine the Casilio sisters fade into their domestic environment, dressed alike in the pattern of their surroundings. Each dress, shoe, and hairstyle is distinctly different yet the same—the inherent tension of life as a triplet. The relentless sameness of the decorative floral verges on oppressive as tension looms under the surface of these coordinating figures. If asked if they are all right, these rigidly posed women would respond with a curt but final, “Everything is fine.” The Casilios’ confrontational gazes make us uncomfortably aware of our position as viewer, calling attention to the issue of public and cultural visibility and invisibility more broadly. For example, how often do we look the other way or pretend not to see the homeless or a person asking for change on the street, rendering them invisible? Fine brings to the fore the fact that the freedom to demand attention when you want it or slip into a crowd is a privilege dictated by race, class, gender, and physicality.

Thanks to the help of extraordinary make-up, careful costume choices, and a natural predilection for performing different roles, the Casilio sisters are masters of bending gender. It is safe to say that the lines between male and female are as fluid in TRIIIBE images as they are in real life. That fluidity is on full view in Equal Opportunity – a lenticular print that vibrates between two images as viewers pass by. In the first image, Sara, Kelly, and Alicia portray pregnant young women with wildly different looks. In the second, they transform into their male counterparts – if those men could be with child. Like all TRIIIBE images, Equal Opportunity elicits introspection about knee-jerk first-impressions, social and cultural stigmas, and class and gender stereotypes. The opportunities for equality to which TRIIIBE alludes in this lenticular are many and masterful. But perhaps most pointedly, TRIIIBE asks viewers to consider how the politics of pregnancy might change if childbirth was not solely the responsibility of women.
In *Miss*, TRIÍIBE shines a spotlight on beauty pageant culture, inviting viewers to question the relevance and authenticity of such competitions as well as the values they champion. Pitting female contestants – or, as the reality television circuit might suggest…toddlers in tiaras – against one another comes across as counterproductive to elevating the status of women across the world. The infamous Miss America Pageant ballad, for example, praises the winning woman for being “beautiful,” “ideal,” “feminine,” and “fair.” Such superficial descriptors seem strange to herald in the twenty-first century, let alone reward. TRIÍIBE calls out that discrepancy by showcasing how the top three contestants are versions of the same person on the surface – each has long, curly hair, a sequined gown, a plastic smile, and a sash. Instead of indicating the states from which they hail, their sashes convey a little title-related wordplay – “misapprehension,” “mislead,” and “misrepresent” – terms that encourage viewers to explore mixed messages about diversity, misogyny, beauty, femininity, substance, strength, and accomplishment in society today.

Teenage angst and parental concern consume the bedroom of *MySpace*, a messy family portrait in which the looming eye-roll of a rebellious daughter can be sensed by all who view this photo. This is an image full of emotion, worry, and attitude, one that pits privacy and personal expression against responsibility and naivete. In both its title and explosively decorated interior, *MySpace* also eludes to early social media platforms that made personalized internet profiles all the rage, particularly for young people. As such, it captures the gulfs of misunderstanding, miscommunication, and differing opinions between generations that feel even wider during those cringe-worthy, growing-pain years.

Metaphors about abortion, capital punishment, and the separation between church and state swirl together in this uncomfortable image of a pregnant young woman in an electric chair. *Right to Life* is in fact an impossible image, for no prison in America can execute a prisoner who is pregnant. Thus, the scene serves to both shock and unsettle, as only political propaganda can. Taking the title of this photograph to heart, TRIÍIBE illustrates the complexity of a pro-life point of view that is opposed to a woman’s right to choose, but in favor of the death penalty. *Right to Life* also asks viewers to explore their capacity for empathy and compassion. Without knowing this woman’s crimes, can viewers feel sympathy for her? Should they? Is that different from the sympathy they might feel for a man? What if the race of the person changed as well? *Right to Life* is an exploration of all of these controversial questions and more, again utilizing the sameness of the sisters to astonishingly provocative effect.
Because of their physical likeness, the Casilio sisters have the uncanny ability to portray “everyman.” With a single image, if not a look, they can convey the deep and profound sense of humanity we all share regardless of gender, race, culture, or religion. TRIIIBE illuminates that equity in Table for Three, an image that unites a Jewish Rabbi, a Catholic Priest, and a Muslim Imam. These are aging men who represent religions with core principles of goodness, compassion, and peace. Such commonalities are vital to bear in mind, especially with dangerous fearmongering and isolated, extremist actions of hate taking place the world over. In titling and staging the image in this way, TRIIIBE also underscores the fact that there are no seats for women at this table. This absence of the “everywoman” similarly allows Table for Three to prompt questions about gender bias and the roles of religious women across belief systems, too.

In Triplet Crime the familiar scene of the police line up plays out to humorous effect. Like in popular crime TV shows and buddy-cop movies, similar looking people are placed side-by-side for direct comparison. In Triplet Crime, however, the jig is up for the justice system. Outward appearance cannot be used against the accused when they are physiognomically identical—making the Casilio sisters the perfect criminals. The triplets are dressed in low-cut shirts, fur trimmed jackets, and tight pink corduroys that expose fleshly midriffs and black G-strings. Sexualized but unfashionable, these figure are definitely not the glamorous professional women of Bailouts and Bonuses (page 40) or the glamorous professional women of Bailouts and Bonuses (page 40) a performance in which the Casilios donned sleek bobs, black power suits, and briefcases to pan-handle along Wall Street. TRIIIBE puts the viewer in the uncomfortable position of having to confront our own prejudices regarding class and sexuality when trying to surmise what crime the triplets have committed and just might get away with.

FAM is thrilled to debut Unnamed, which marks an interesting conceptual departure for the collaborative. In Unnamed, TRIIIBE moves away from using the sameness of the Casilios as their theoretical jumping-off point for the first time. In the months leading up to TRIIIBE: same difference, Kelly Casilo created a tapestry inspired by the experience of her pregnancy and “the creature” she had yet to meet. Kelly hand spun and dyed yarn to weave the textile visible here. Dyed shades of blood red and fleshy pink, with softly undulating edges, the handmade textile’s corporeal nature is magnified by cascading tendrils that bring to mind umbilical cords and pending childbirth. Fingers, eyes, lips and ears poke through the layers of yarn, at once revealing and concealing the members of TRIIIBE and their family and friends from view. The effect is mysterious and surreal. By poignantly juxtaposing textile, femininity, and family TRIIIBE’s newest work speaks to the threads of human experience that connect us all.
Fujii, Malus Domestica
from the series
In Search of Eden
Capture Date: 2010
First finished print: 2010
archival ink jet print on
canvas and steam bent
mahogany frame
123 1/2 x 164 inches
Courtesy of the artists
and Gallery Kayafas,
Boston, MA.

Golden Delicious, Malus Domestica
from the series
In Search of Eden
Capture date: 2010
First finished print: 2010
archival ink jet print on
canvas and steam bent
mahogany frame
123 1/2 x 164 inches
Courtesy of the artists
and Gallery Kayafas,
Boston, MA.

Granny Smith, Malus Domestica
from the series
In Search of Eden
Capture date: 2010
First finished print: 2010
archival ink jet print on
canvas and steam bent
mahogany frame
123 1/2 x 164 inches
Courtesy of the artists
and Gallery Kayafas,
Boston, MA.

 McIntosh, Malus Domestica
from the series
In Search of Eden
Capture date: 2010
First finished print: 2010
archival ink jet print on
canvas and steam bent
mahogany frame
123 1/2 x 164 inches
Courtesy of the artists
and Gallery Kayafas,
Boston, MA.

Pink Lady, Malus Domestica
from the series
In Search of Eden
Capture date: 2010
First finished print: 2010
archival ink jet print on
canvas and steam bent
mahogany frame
123 1/2 x 164 inches
Courtesy of the artists
and Gallery Kayafas,
Boston, MA.

Red Delicious, Malus Domestica
from the series
In Search of Eden
Capture date: 2010
First finished print: 2010
archival ink jet print on
canvas and steam bent
mahogany frame
123 1/2 x 164 inches
Courtesy of the artists
and Gallery Kayafas,
Boston, MA.

Royal Gala, Malus Domestica
from the series
In Search of Eden
Capture date: 2010
First finished print: 2010
archival ink jet print on
canvas and steam bent
mahogany frame
123 1/2 x 164 inches
Courtesy of the artists
and Gallery Kayafas,
Boston, MA.
3 Mil Plastic
Capture date: 2006
First finished print: 2010
archival ink jet print
37 1/2 x 46 inches (framed)
Courtesy of the artists and Gallery Kayafas, Boston, MA.
concept/production: Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky
tanker: Cary Wolinsky
photography: Cary Wolinsky
hair/makeup: Rae Bertolotti
color retouching: Rick Kyle, 5000K
printing: Bob Korn, Bob Korn Imaging frame: Stephan Haley, Metalwoods Workshop

Abstinence Eve
Capture date: 2006
First finished print: 2010
archival ink jet print
43 1/2 x 37 1/4 inches (framed)
Courtesy of the artists and Gallery Kayafas, Boston, MA.
concept/production: Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky
tanker: Cary Wolinsky
photography: Cary Wolinsky
hair/makeup: Rae Bertolotti
color retouching: Rick Kyle, 5000K
printing: Bob Korn, Bob Korn Imaging frame: Stephan Haley, Metalwoods Workshop

Compatibility Quiz
Capture date: 2007
First finished print: 2010
lenticular print photograph
35 1/2 x 47 1/2 inches (unframed)
Gift of Dr. Anthony Terrana, 2015.22.
concept/production: Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky
tanker: Cary Wolinsky
photography: Cary Wolinsky
hair/makeup: Rae Bertolotti
art direction: Babs Wolinsky
color retouching: Rick Kyle, 5000K
printing: Bob Korn, Bob Korn Imaging frame: Stephan Haley, Metalwoods Workshop

Equal Opportunity
Capture date: 2006
First finished print: 2010
archival ink jet print
55 3/4 x 42 inches
Gift of Dr. Anthony Terrana, 2015.22.
concept/production: Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky
tanker: Cary Wolinsky
photography: Cary Wolinsky
hair/makeup: Rae Bertolotti
art direction: Babs Wolinsky
color retouching: Rick Kyle, 5000K
printing: Bob Korn, Bob Korn Imaging frame: Stephan Haley, Metalwoods Workshop

Fine
Capture date: 2009
First finished print: 2010
archival ink jet print
58 7/8 x 56 15/16 inches (framed)
Courtesy of the artists and Gallery Kayafas, Boston, MA.
concept/production: Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky
tanker: Cary Wolinsky
photography: Cary Wolinsky
hair/makeup: Rae Bertolotti
art direction: Babs Wolinsky
color retouching: Rick Kyle, 5000K
printing: Bob Korn, Bob Korn Imaging frame: Stephan Haley, Metalwoods Workshop

Homeland
Capture date: 2006
First finished print: 2010
archival ink jet print
69 3/4 x 49 inches (framed)
Courtesy of the artists and Gallery Kayafas, Boston, MA.
concept/production: Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky
tanker: Cary Wolinsky
photography: Cary Wolinsky
hair/makeup: Rae Bertolotti
art direction: Babs Wolinsky
costumes: Aleta Deyo and the Boston Conservatory Costume Shop
color retouching: Rick Kyle, 5000K
printing: Bob Korn, Bob Korn Imaging frame: Stephan Haley, Metalwoods Workshop

Miss
Capture date: 2008
First finished print: 2010
archival ink jet print
64 3/4 x 51 1/2 inches (framed)
Courtesy of the artists and Gallery Kayafas, Boston, MA.
concept/production: Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky
tanker: Cary Wolinsky
photography: Cary Wolinsky
hair/makeup: Rae Bertolotti
art direction: Babs Wolinsky
lighting: Matthew Guminski
color retouching: Rick Kyle, 5000K
printing: Bob Korn, Bob Korn Imaging frame: Stephan Haley, Metalwoods Workshop
Myspace
Capture date: 2007
First finished print: 2010
archival ink jet print
49 x 62 inches (framed)
Courtesy of the artists
and Gallery Kayafas, Boston, MA.

Paint By Number
Capture date: 2007
First finished print: 2010
archival ink jet print
43 x 53 1/2 inches (framed)
Courtesy of Nancy Adams.

Right to Life
Capture date: 2008
First finished print: 2010
archival ink jet print
61 3/4 x 43 inches (framed)
Courtesy of the artists
and Gallery Kayafas, Boston, MA.

Table for Three
Capture date: 2006
First finished print: 2010
archival ink jet print
46 1/4 x 78 inches (framed)
Courtesy of the artists
and Gallery Kayafas, Boston, MA.

Triplet Crime
Capture date: 2007
First finished print: 2010
archival ink jet print
63 x 82 1/2 inches (framed)
Courtesy of the artists
and Gallery Kayafas, Boston, MA.

Unnamed
Capture date: 2015
First finished Print: 2016
archival ink jet print
51 x 70 (framed)
Courtesy of the artists
and Gallery Kayafas, Boston, MA.

concept/production: Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky
photography: Cary Wolinsky
color retouching: Rick Kyle, 5000K
printing: Bob Korn, Bob Korn Imaging frame: Stephan Haley, Metalwoods Workshop

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photography: Cary Wolinsky
art direction: Babs Wolinsky
color retouching: Rick Kyle, 5000K
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photography: Cary Wolinsky
art direction: Babs Wolinsky
color retouching: Rick Kyle, 5000K
printing: Bob Korn, Bob Korn Imaging frame: Stephan Haley, Metalwoods Workshop

concept/production: Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky
photography: Cary Wolinsky
photography collaborators: Matt Teuten, Bill Wenzel
art direction: Babs Wolinsky
additional body parts: Hayley Casilio, Isaac Goldstein
additional body parts: Hayley Casilio, Isaac Goldstein, Brad Larkin, Yelena Garcia
inspiration: Ollie color retouching: Rick Kyle, 5000K
printing: Bob Korn, Bob Korn Imaging framing: Dave Petty, Frame Center

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• Gretjen Helene Hargesheimer
• Greg Hunt
• Arlette Kayafas
• Brad Larkin
• Danno McGowen
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• George Morgan
• Jess Myles
• Bo Nielsen
• Rachel Padula-Shufelt
• Mahmood Rezaei-Kamalabad
• Jonathan Sahula
• Fred Saint Ours
• Sean Sanker of Baystate IT
• John Stephenson of Bolton
• Tam Willey
• Gennaro Fazio and Bill Smrack of the Plant Genetic Resources Unit

Triibesmen:
founders: Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky
photography collaborators: Babs Wolinsky, Ric Boden, Bob Korn, Rick Kyle, Matt Teuten, Bill Wenzel
film photography collaborator: Yali Wolinsky
frame collaborator: Stephen Haley, Metalwoods Workshop
previous gallery exhibition collaborators: Arlette Kayafas, Kristen Dodge, Chris Aldrich
website collaborator: Bo Nielsen
supporters: Rick and Laura Brown, Jim Fitts, Massachusetts Cultural Council
TRIIIBE/ Yari Wolinsky Films

Art on Art/People on Plywood, 2008
High resolution, digital playback
3 minutes, 4 seconds
Courtesy of the artists and Gallery Kayafas, Boston, MA.

Bailouts and Bonuses, 2008
High resolution, digital playback
2 minutes, 21 seconds
Courtesy of the artists and Gallery Kayafas, Boston, MA.

TRIIIBE/ Yari Wolinsky Films

High resolution, digital playback
4 minutes, 20 seconds
Courtesy of the artists and Gallery Kayafas, Boston, MA.

Inch by Inch, 2007
High resolution, digital playback
6 minutes, 14 seconds
Courtesy of the artists and Gallery Kayafas, Boston, MA.

TRIIIBE in Five, 2009
High resolution, digital playback
5 seconds
Courtesy of the artists and Gallery Kayafas, Boston, MA.
This catalogue accompanies the exhibition
TRIIIBE: same difference
presented at the Fitchburg Art Museum

The exhibition was organized by Curator Mary M. Tinti and Koch Curatorial Fellow Emily M. Mazzola.

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