

T R I B

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same difference







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# Director's Foreword

I have known the core members of TRIIIBE 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 Casilios had joined forces to create TRIIIBE. 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 TRIIIBE exhibition in Fitchburg, my immediate and enthusiastic response was, "YES!"

We are thrilled to present TRIIIBE's first large-scale museum exhibition, a mid-career retrospective that brings together all of their important work to date. TRIIIBE 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 TRIIIBE 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 **TRIIIBE: same difference**: "Wow! I've NEVER seen anything like this in Fitchburg before!" Mission accomplished.

Nick Capasso, Ph.D.  
Director



# Acknowledgments

Our thank yous 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 than 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





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 please 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 Infante, 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 McGann, 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.

Mary M. Tinti, Ph.D.  
Curator

Emily M. Mazzola  
Koch Curatorial Fellow

# Introduction

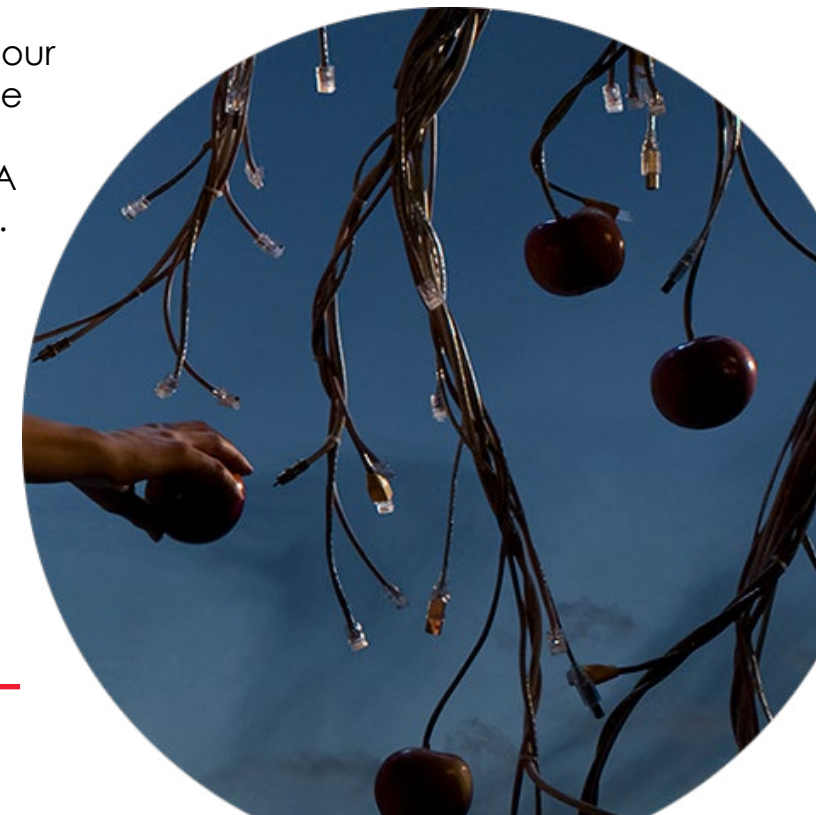
Fueled by a common interest in identity, performance artists Alicia, Kelly, and Sara Casilio (identical triplet sisters) and National Geographic photographer Cary Wolinsky joined forces in 2006 to form TRIIBE – an artistic collective that often expands to include family, friends, and fellow artists. TRIIBE'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 TRIIBE endeavor is a clever, satirical, and egalitarian exchange of ideas and an elaborate cluster of costumes, wigs, props, and make-up.

**TRIIBE: 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 TRIIBE 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 **TRIIBE: same difference** with our audiences and grateful to the artists and Arlette Kayafas of Gallery Kayafas in Boston, MA for making this show possible.

**TRIIBE: 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.





# FANTASY WORK





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# Royal Gala





— Fuji —



# McIntosh

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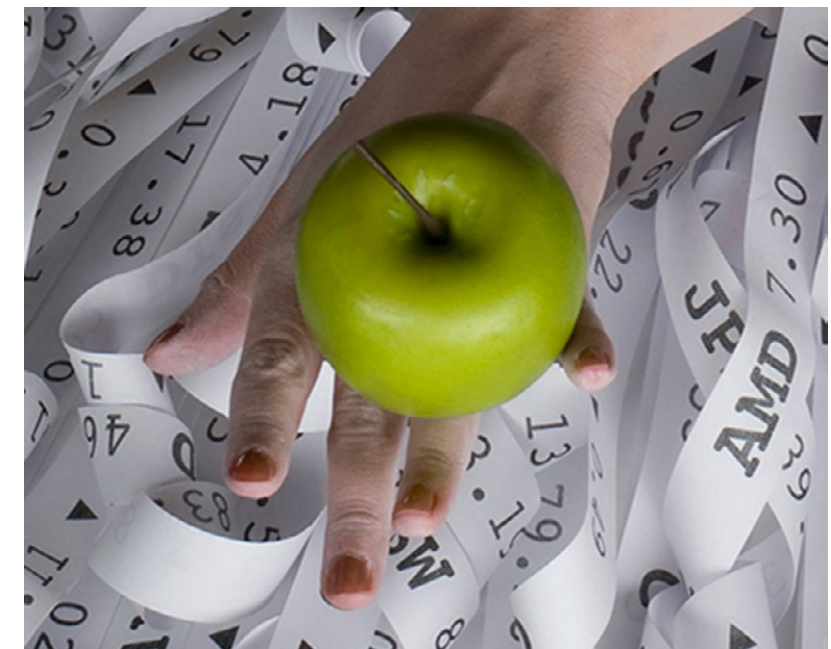
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# Red Delicious

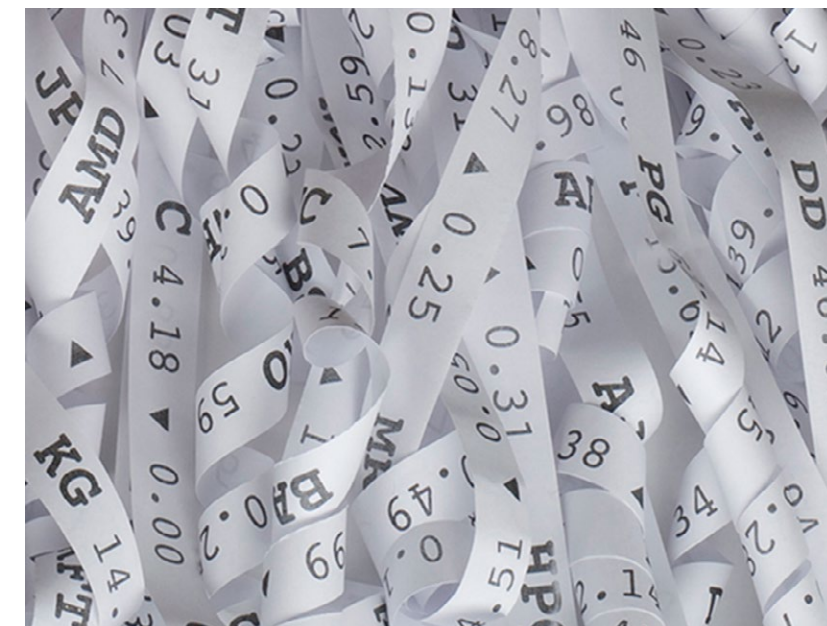


# Golden Delicious





# Granny Smith





— Pink Lady —







# Abstinence Eve

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Right to Life



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## Table for Three

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# Triplet Crime



Equal Opportunity







Miss





Small text caption for the photograph on the left wall.



Small text caption for the photograph of three women in a bar.



Small text caption for the photograph of three women in a line.



Small text caption for the photograph of three women in formal attire.



# Compatibility Quiz

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# 3 Mil Plastic

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Homeland



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MySpace

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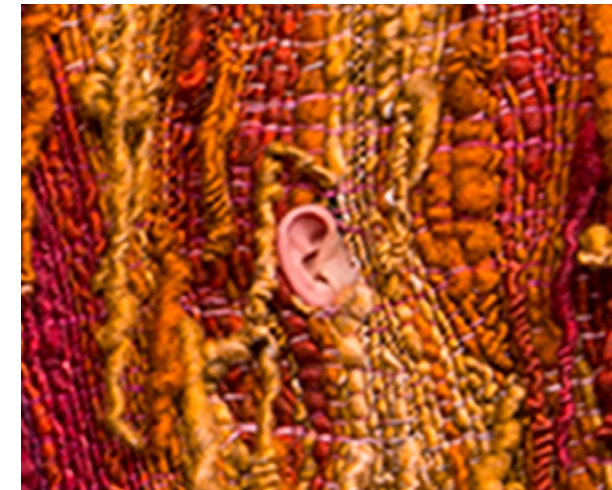
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Fine

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# Unnamed

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# Paint by Number

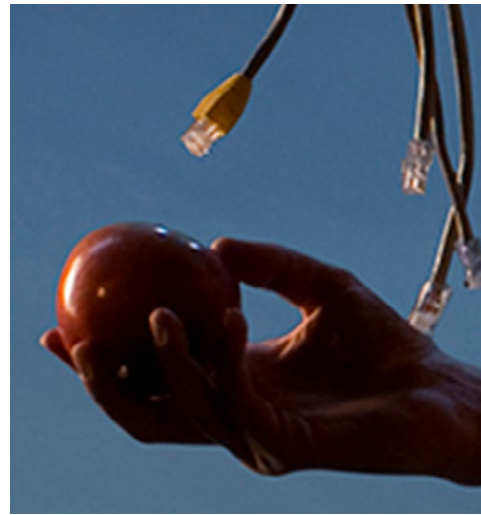
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# САНКТ-ПЕТЕРБУРГ



# In Search of Eden



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-alley 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 **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, TRIIBE 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 seductively cocked brow, a housewife is transformed into a starlet. The performative work of TRIIBE 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.

**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 TRIIBE 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—TRIIBE 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 than 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, TRIIBE 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?



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 TRIIBE'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?



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 TRIIBE 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 TRIIBE 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 TRIIBE alludes in this lenticular are many and masterful. But perhaps most pointedly, TRIIBE asks viewers to consider how the politics of pregnancy might change if childbirth was not solely the responsibility of women.

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.



Like so many TRIIBE 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, TRIIBE 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 **Miss**, TRIIBE 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. TRIIBE 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, TRIIBE 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 astoundingly 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/ 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 Casilio 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.



# THE KISS



**Fuji,  
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.

**concept/production:** Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky  
**photography:** Cary Wolinsky **collaborative**  
**director:** Marie Brown  
**production designers:** Babs Wolinsky, Lauren Sanders  
**costume designer:** Alison Heryer **photo compositor/retouching:** Rick Kyle of 5000K **hair/makeup design:** Alison Heryer **photography assistant:** Matt Teuten  
**printing:** Gus Kayafas, Brandon James, Jordan Kessler, Devin Feil, Eunjoo Lee, Sam Walker of Palm Press **frame designer/fabricator:** Nick Doriss **frame fabricators:** Matt Murphy, Alessandra Mondolfi



**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.

**concept/production:** Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky  
**photography:** Cary Wolinsky **collaborative**  
**director:** Marie Brown  
**production designers:** Babs Wolinsky, Lauren Sanders  
**costume designer:** Alison Heryer **photo compositor/retouching:** Rick Kyle of 5000K **hair/makeup design:** Jason Allen **photography assistant:** Matt Teuten  
**printing:** Gus Kayafas, Brandon James, Jordan Kessler, Devin Feil, Eunjoo Lee, Sam Walker of Palm Press **frame designer/fabricator:** Nick Doriss **frame fabricators:** Matt Murphy, Alessandra Mondolfi



**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.

**concept/production:** Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky  
**photography:** Cary Wolinsky **collaborative**  
**director:** Marie Brown  
**production designers:** Babs Wolinsky, Lauren Sanders  
**costume designer:** Alison Heryer **photo compositor/retouching:** Rick Kyle of 5000K **hair/makeup design:** Beauty Thibodeau  
**photography assistant:** Matt Teuten **printing:** Gus Kayafas, Brandon James, Jordan Kessler, Devin Feil, Eunjoo Lee, Sam Walker of Palm Press **frame designer/fabricator:** Nick Doriss **frame fabricators:** Matt Murphy, Alessandra Mondolfi



**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.

**concept/production:** Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky  
**photography:** Cary Wolinsky **collaborative**  
**director:** Marie Brown  
**production designers:** Babs Wolinsky, Lauren Sanders  
**costume designer:** Alison Heryer **photo compositor and retouching:** Rick Kyle of 5000K **hair/makeup design:** Jason Allen  
**photography assistant:** Matt Teuten **printing:** Gus Kayafas, Brandon James, Jordan Kessler, Devin Feil, Eunjoo Lee, Sam Walker of Palm Press **frame designer/fabricator:** Nick Doriss **frame fabricators:** Matt Murphy and Alessandra Mondolfi



**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.

**concept/production:** Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky  
**photography:** Cary Wolinsky **collaborative**  
**director:** Marie Brown  
**production designers:** Babs Wolinsky, Lauren Sanders  
**costume designer:** Alison Heryer **photo compositor/retouching:** Rick Kyle of 5000K **hair/makeup design:** Rachel Padula-Shufelt  
**photography assistant:** Matt Teuten **printing:** Gus Kayafas, Brandon James, Jordan Kessler, Devin Feil, Eunjoo Lee, Sam Walker of Palm Press **frame designer/fabricator:** Nick Doriss **frame fabricators:** Matt Murphy, Alessandra Mondolfi



**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  
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**photography assistant:** Matt Teuten **printing:** Gus Kayafas, Brandon James, Jordan Kessler, Devin Feil, Eunjoo Lee, Sam Walker of Palm Press **frame designer/fabricator:** Nick Doriss **frame fabricators:** Matt Murphy, Alessandra Mondolfi



**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.

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### 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, Rae Bertellotti **photography:** Cary Wolinsky **hair/makeup:** Rae Bertellotti **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 **photography:** Cary Wolinsky **makeup/stand-in model:** Lauren Sanders **stand-in model:** Hayley Casilio **art direction:** Babs Wolinsky **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  
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 **photography:** Cary Wolinsky **hair/makeup/accessories:** Rae Bertellotti **setting (Mount Blue Bistro and Bar):** Jayne Bowe, George Cooper **feedback/muscles/setup:** Yari Wolinsky **accessory provider:** Ellie Lobovitz **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  
lenticular print photograph  
35 1/2 x 47 1/2 inches (unframed)  
Courtesy of the artists  
and Gallery Kayafas,  
Boston, MA.

**concept/production:** Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky **photography:** Cary Wolinsky **hair/mohawk/goatee/makeup:** Rae Bertellotti **art direction:** Babs Wolinsky **color retouching:** Rick Kyle, 5000K **printing:** Duggal Visual Solutions



### 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 **photography:** Cary Wolinsky **hair/makeup/dress consulting:** Rae Bertellotti **art direction:** Babs Wolinsky **costumes:** Marie Brown **Sara's dress:** Julie Rousculp **props loan:** Marie Anderson of Stonehouse Antiques **couch slipcover:** Lisa Connelly **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 **photography:** Cary Wolinsky **hair/makeup:** Rae Bertellotti **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 **photography:** Cary Wolinsky **hair/makeup:** Rae Bertellotti **art direction:** Babs Wolinsky **setting:** Zoe Bradford of The Company Theatre **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.

**concept/production:** Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky  
**photography:** Cary Wolinsky  
**setting (bedroom loan):** Hayley Casilio **hosting the crew and setting:** John Casilio, Shelly Zinsmeister  
**costumes:** Aleta Deyo of Boston Conservatory Costume Shop **color retouching:** Rick Kyle, 5000K **printing:** Bob Korn, Bob Korn Imaging **frame:** Stephan Haley, Metalwoods Workshop



### 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.

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



### 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.

**concept/production:** Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky  
**photography:** Cary Wolinsky **hair/makeup:** Rae Bertellotti **studio space:** Susan Murphy **art direction:** Babs Wolinsky **color retouching:** Rick Kyle, 5000K **printing:** Bob Korn, Bob Korn Imaging **frame:** Stephan Haley, Metalwoods Workshop



### 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.

**concept/production:** Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky  
**photography:** Cary Wolinsky **hair/makeup:** Rae Bertellotti **spotter/feedback:** Babs Wolinsky **color retouching:** Rick Kyle, 5000K **printing:** Bob Korn, Bob Korn Imaging **frame:** Stephan Haley, Metalwoods Workshop



### 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.

**concept/production:** Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky  
**photography:** Cary Wolinsky  
**art direction:** Babs Wolinsky  
**color retouching:** Rick Kyle, 5000K **printing:** Bill Wenzel, Image Resolutions **framing:** Stephan Haley, Metalwoods Workshop



### 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  
**collaborator:** Matt Teuten  
**art direction:** Babs Wolinsky  
**weaving support:** Ann Wessman, 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

### Triibesmen:

**founders:** Alicia Casilio, Kelly Casilio, Sara Casilio, Cary Wolinsky  
**photography collaborators:** Babs Wolinsky, Rae Bertellotti, Bob Korn, Rick Kyle, Matt Teuten, Bill Wenzel  
**film collaborator:** Yari 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

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- Shelly Zinsmeister
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- Richard Gordon
- Gretjen Helene Hargesheimer
- Greg Hunt
- Arlette Kayafas
- Brad Larkin
- Danno McGowen
- Craig McNeil
- 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 Spring Farm
- Tam Willey
- Gennaro Fazio and Bill Srmack of the Plant Genetic Resources Unit



**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**

**Fine Wallpaper, The Book, The Movie, 2012**  
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.

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Twice



