

1620
The first corners come

1741
A wharf is to be built. The Elder Thomas Fayuca can points a shaky finger

First ForeFathers Day
Dec. 22 1769
Deacon Ephraim Spooner points to Old Thomas's painting finger

The Old Thomas sits in a chair. The strong men carry chair to the shore.

shore
-20 or thirty yoke of oxen
-jackscrews
-iron chains
-strongest liberty men

1774
Dec. 22 Forefather's Day
Wharf → town square

1834
Meeting House Square (chipped off) → Pilgrim Hill
the shore

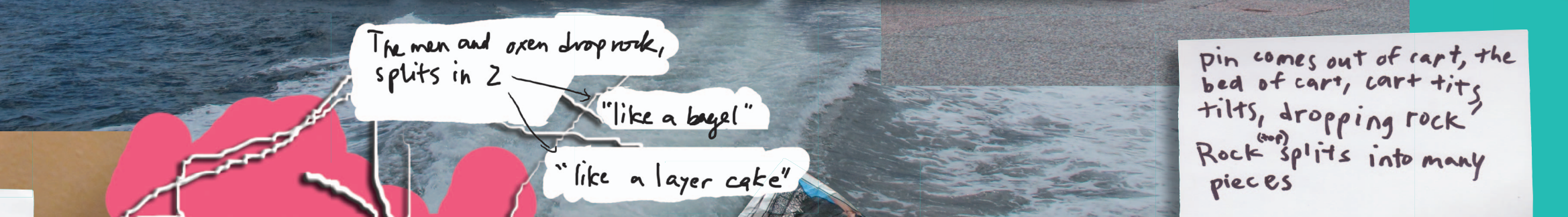
1859
pfc - 1867
lower half hoisted up placed to the side, exposed, stolen, doors top

1867
lower half doesn't fit into display case, trimmed and planed under canopy
where what it changes

1921
lifted by crane to make way for new portico. Crack breaks. Rock waterproof

1921
sculptor
Cyrus Dallin reassembly
parts

1989
Paul Chiquette



Rock party
- nothing changes, rock continues to be used as rock base



Each vein is a healed crack, planes of weaknesses (sap streaks), rainwater penetrates, winter freezes, wedged.

Biggest piece to Pilgrim Hill
lots of lost pieces.
1620 paint

under wharf (grocer)

TEAR DOWN WHARF
FREE BOTTOM ROCK

Trisha Baga: Plymouth Rock 2

For her first museum exhibition in the United States, Trisha Baga is presenting *Plymouth Rock 2*, a two-channel video installation in the Whitney's Anne and Joel Ehrenkranz Lobby Gallery. The two video channels are projected on top of one another, with the primary video channel for the viewer, and the secondary channel filling most of one wall and the rear, secondary video projecting from the opposite side of the room, spilling over the initial image and onto the side walls and floor. The secondary, larger projection is almost entirely composed of color fields that cycle through the color spectrum, only interrupted by carefully timed interlarding scenes of water. The front projection, in contrast, is a wandering, collaged narrative that often frenetically, sometimes slowly, jumps from reference to reference, mixing found footage and original material. As the light travels from these two overlapping feeds, it falls on objects Baga has placed throughout the room: venetian sculptures composed from cheap, found materials and cast in plastic; a large, colorful, hanging sculpture of a woman's face, made of light, creating the resulting layered video and becoming decorated with the projectors' dancing light.

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For each presentation, Baga often begins with an image, story, or object that is synecdochical and then explores and mines its references methodically beginning in a humorous vein but then giving way to a sabbler, more nuanced commentary. While *Plymouth Rock 2* is the founding inspiration for this project, Baga's source material becomes alternately more and less directly related to the original narrative as the presentation progresses and she begins to allude to the progress with Baga on her illuminating form of free associations.

Like many young artists today, Baga is not troubled by formal distinctions between mediums; she moves fluidly between and successfully combines the often-disparate disciplines of video, sculpture, painting, and performance. Further, she is less concerned with challenging the historical implications of each of these modes of working than she is focused on presenting her uniquely combinatorial and with a great deal of humor and whimsy. In one section of *Plymouth Rock 2*, as a black-and-white man with a metal-detector hunts for treasure on a beach, a swath of paint separated from his camera float disembodied across the screen, gliding over a "real" camera hung on the wall in actual space, while a boom box covered in faux-rock spray paint interrupts and blocks out the lower right corner of the video. Baga's freedom to select at will from among these

Trisha Baga was born in Venice, Florida, in 1985; she lives and works in New York. Baga received her Bachelor of Fine Arts from The Cooper Union School of Art in 2007 and her Master of Fine Arts from the Milton Avery Graduate School of the Arts at Bard College in 2010. She has had solo exhibitions at Kunstverein München, Munich, and Vilna Gold Gallery, London, both in 2012. Baga's work has been shown in numerous group exhibitions, including *Hasta Mañana* at Greene Nafelti, New York, in 2011; the *Greater New York Cinema* program at MoMA PS1, Long Island City, in 2010; and *Adventures Close to Home* at Anthology Film Archives, New York, in 2009.

Trisha Baga: *Plymouth Rock 2* is organized by Whitney curatorial assistant Elisabeth Sherman.

All images courtesy Trisha Baga.

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A RELATION OR

of the beginning and proceedings
of the English Plantation seated at Plimoth in NEW
ENGLAND by certaine English Adventurers both
Marchants and others.

With their difficult passage, their safe arrival, their
capitall building of, and comfortable planting them-
selves in the now well defended Towne
of NEW PLIMOTH.

AS ALSO A RELATION OF FOVRE
severall discoveries since made by some of the
same English Planters there resident.

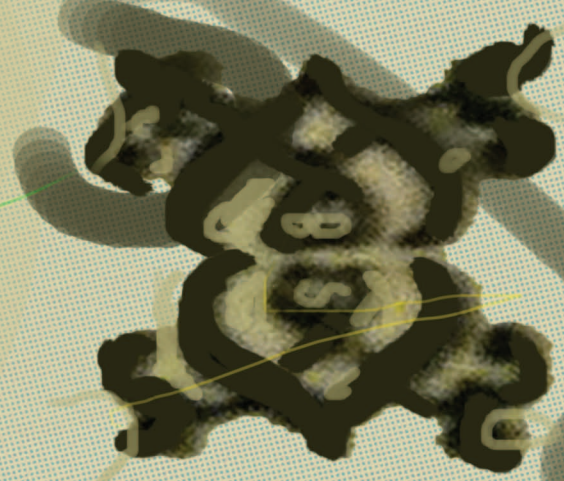
A Survey of the Habitation of the Indians great
King Pocahontas & also their message, the joyes and entertainment
of the same.

The manner how some of them to the Kingdom of Newbet, to seeke
the same in the woods: with such accidents as befell them
there.

The manner how some of them to the Kingdom of Narraganset, in defence of their
possessions against the Narraganset, and to revenge the
death of their Interpreter Tiquamum.

The manner how some of them to the Massachusetts, and their entertainment there.

With answer to all such objections as are any way made
against the lawfulness of English plantations
in those parts.



LONDON,

Printed by Iohn Bellamy, and are to be sold at his shop at the two
in Cornhill near the Royall Exchange, 1622.