

CALEDONIA CURRY AKA SWOON

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Born in 1977 in New London, Connecticut; grew up in Daytona Beach, Florida. Lives and work in Brooklyn. Graduated from Pratt Institute, NY.



Caledonia Curry, or Swoon, is recognized around the world for her pioneering vision of public artwork. Through intimate portraits, immersive installations and multi-year community based projects, she has spent over 20 years exploring the relationships of individuals to the built environment, using her art as a catalyst for social change and healing.

Swoon is best known as one of the first women street artists to gain international recognition. However, her expansive practice defies genre. As a classically trained printmaker, she has innovated new approaches to large-scale relief, screenprint and papercutting. The deep consideration of form is inseparable from Curry's vision of the transformative role of public art in communities. Her critical engagement with issues of social and environmental justice have positioned her at the forefront of the emergent discourse around socially-engaged practice. Her commitment to expanding the possibilities of art to repair trauma and foster personal and collective healing continues to drive her substantial contributions to contemporary art through experimentation with portraiture, sculpture, installation and most recently, stop-motion animation.

Curry's gallery and museum exhibitions are deeply influenced by her activism and community projects outside of traditional gallery spaces. In 2015 she founded the Heliotrope Foundation to support multiple collaborative projects that use

art to respond to crisis. These include Konbit Shelter, a sustainable building project developed in the aftermath of the 2010 earthquake that devastated Haiti; Music Box Village, an immersive musical environment built to and address the cultural toll of Hurricane Katrina by fostering collaborations between the New Orleans' creative community and artists from around the world; and Braddock Tiles, a job-readiness and soft skills training program for local youth that responds to the decades-long disinvestment and economic crisis in Braddock, Pennsylvania.

Curry's recent work has been focused specifically on the relationship of trauma and addiction, drawing from her experience growing up in an opioid addicted family. In 2015, she developed The Road Home in collaboration with Philadelphia Mural Arts and the Million Person Project to serve a community ravaged by the opioid epidemic in North Philadelphia. The project included daily drop-in art therapy workshops and an ambitious advocacy component that culminated with harm-reduction workshops with the Philadelphia Department of Health and a public symposium.

Curry has a long history of executing projects of ambitious scale and vision. The most notable is a series of floating sculptures and experimental living projects that include The Miss Rockaway Armada (Mississippi River, 2006-2007); Swimming Cities of Switchback Sea (Hudson River, 2008); and Swimming Cities of Serenissima (Adriatic Sea), which crashed the 2009 Venice Biennale.

Curry has participated in numerous solo and group exhibitions in major museums and galleries around the world, including the Museum of Modern Art and MoMA PS1, New York; the Brooklyn Museum; the Mori Art Museum, Tokyo, Japan; the Institute of Contemporary Art, Boston; the Skissernas Museum, Lund, Sweden; MIMA Contemporary Art Museum, Brussels, Belgium; and Museo de Arte Contemporáneo, Oaxaca, Mexico. Her first museum retrospective was The Canyon: 1999-2017 at the CAC Cincinnati. Her work is held in public and private collections including the Museum of Modern Art, Tate Modern, the Detroit Institute of Arts, and MASS MoCA.

SELECTED EXHIBITIONS

2020

Seven Contemplations, Albright-Knox Museum, Buffalo (NY), Solo show

The Heart Lives Through the Hands, Contemporary Craft Art Centre, Pittsburgh, Solo show

The Slow Reprise, Galerie LJ, Paris, Solo show

Asteraceae, Underdogs Gallery, Lisbon, Solo show

Solstice: Create Art for Earth, Turner Carroll Gallery, Santa Fe, Group show, curated by Judy Chicago

It's Urgent!, Luma, Arles, Parc des ateliers, Group show, curated by Hans-Ulrich Obrist

Time Capsule, MUCA, Munich, Solo show

2019

Cicada, Deitch Projects, New York, Solo show

American Portraiture Today, Smithsonian's National Portrait Gallery, Washington DC - Outwin Boochever Portrait Competition: The Outwin 2019, Finalists Group show IFPDA (Fine Art Print Fair), New York, Commissioned mural installation

Beyond The Streets, New York, Traveling group show, curated by Roger Gastman

Time Capsule, Fluctuart, Paris, Solo show *Every Portrait Is a Vessel*, Treason Gallery, Seattle, solo show

2018

Raggedy Hecate and the Memory Box, Chandran Gallery, San Francisco, Solo show

Mirari Minima, Snow Contemporary, Tokyo, Solo show

Street Space: Embracing the History of Street Art and Culture, The New Gallery of Modern Art, Charlotte (VA), Group show

Catastrophe and The Power of Art, Mori Art Museum, Tokyo, Group show

Swoon: New Video Work, CRUXspace, Philadelphia, Group show

Beyond The Streets, Los Angeles, Traveling group show, curated by Roger Gastman

Art From The Streets, ArtScience Museum, Singapore, Group show

2017

SWOON - The Canyon: 1999-2017, Contemporary Arts

Center, Cincinnati, Early career retrospective, curated by Steven Matijcio

To Accompany Something Invisible, Allouche Gallery, New York, Solo show

Haven, Skissernas Museum, Lund (Sweden), Solo show

2016

Juxtapoz x Superflat, Vancouver Art Gallery, Vancouver, Group show, curated by Takashi Murakami and Evan Pricco

The Light After, Library Street Collective, Detroit, Solo show

Thalassa, Detroit Institute of Arts, Detroit, Installation

Coney Island: Visions of an American Dreamland 1861-2008, Brooklyn Museum, New York, Group show

Open Source: Engaging Audiences in Public Space, Philadelphia Mural Arts Programs, Philadelphia, Solo show

2015

Unrealism, Moore Building (Miami Design District), Miami, Group show organized by Larry Gagosian, curated by Jeffrey Deitch

2014

Submerged Motherlands, Brooklyn Museum of Art, Brooklyn, Solo show

Nuit Blanche, Paris, Commissioned installation on former train station Masséna in Paris 13th district

Expressions Urbaines, Institut Bernard Magrez, Bordeaux, Group show

2013

Motherlands, Galerie LJ, Paris, Solo show

Hecho en Oaxaca, Museo de Arte Contemporaneo, Oaxaca, Group show, curated by Carlo McCormick

2012

Second Ural Industrial Biennale of Contemporary Art, Ekaterinburg, Russie, Section "Special Projects"

The Folding of a Known World, Galleria Patricia Armocida, Milan, 3-person show with Monica Canilao and Dennis McNett

2011

Art in the Streets, Geffen MOCA, Los Angeles, Group show, curated by Jeffrey Deitch

Anthropocene Extinction, Institute of Contemporary Art, Boston, Solo show, curated by Pedro Alonzo

Thalassa, New Orleans Museum of Art, New Orleans, Installation in the Great Hall

Swoon, Metro Gallery, Melbourne, Solo show

2010

Fata Morgana, Galerie LJ, Paris, Solo show

Viva la Revolucion, Museum of Contemporary Art San Diego, Group show, curated by Pedro Alonzo

2009

Swimming Cities of Serenissima, Venice (Italy), side project in conjunction with the Biennale of Contemporary Art

2008

Swimming Cities of Switchback Sea, Deitch Projects, New York, Solo show

Drown Your Boats, New Image Art Gallery, Los Angeles, Solo show

2007

Santa's Ghetto, Bethlehem, Collective project initiated by Banksy on the Israel West Bank barrier

Swoon, Chris Stain & The Polaroid Kidd, Galerie LJ, Paris, 3-person show with Chris Stain and Mike Brodie

Heap, Black Rat Press, Londres, 3-person show with Monica Canilao and David Ellis

The Burning House, Museum Het Domein, Sittard (Netherlands), 3-person show with Faile and David Ellis

2006

Since 2000: Printmaking Now, MoMA, New York, Group show

Generation USA, PinchukArtCentre, Kiev (Ukraine), Group show

Spank The Monkey, BALTIC, Gateshead (UK), Group show curated by Pedro Alonzo and Carlo McCormick

2005

Art Basel Miami Beach, Miami, represented by Deitch Projects

The Armory Show, New York, represented by Deitch Projects

SWOON, Deitch Projects, New York, Solo show

Graffiti, Brooklyn Museum of Art, Brooklyn, Group show

2004

Good World, Contemporary Arts Center, Cincinnati, Group show in conjunction with *Beautiful Losers Something Else*, The Vinyl Factory, London, Group show

2002

Swoon loves Solovei, Urban Art Info, Berlin, 2-person show avec P. Soloveichik.

PUBLIC AND PRIVATE COLLECTIONS

Brooklyn Museum of Art, Brooklyn, NY
Chrysler Museum of Art, Detroit, MI
Art42/Collection Nicolas Laugero Lasserre, Paris (France)
Collection Bernard Magrez, Bordeaux (France)
Deitch Projects, New York City, NY
Detroit Institute of Arts, Detroit, MI
Fondation Claudine & Jean-March Salomon pour l'Art Contemporain, Annecy (France)
Goldman Properties, Miami, FL
Jordan Schnitzer Collection, Portland, OR
Massachusetts Museum of Contemporary Art, North Adams, Massachusetts, MA
MIMA (Millenium Iconoclast Museum of Art), Brussels (Belgium)
Minneapolis Institute of Art, Minneapolis, MN
MUCA (Museum of Urban and Contemporary Art), Munich (Germany)
Museum of Modern Art (MoMA), New York City, NY
PS1 Contemporary Arts Center, Brooklyn, NY
Russian Museum, St. Petersburg (Russia)
Sammlung Reinking, Hamburg (Germany)
Tate Modern, London (UK)
The Dean Collection, New York City, NY
Tudor Investments, New York City, NY
Urban Nation Museum, Berlin (Germany)

MONOGRAPHS

SWOON, Abrams, New York, 2010
SWOON, Deitch Projects, New York, 2008

PUBLICATIONS

J. Deitch, *Art In The Streets*, Skira/Rizzoli, New York, 2011, pp.1300-135
P. Ardenne, M. Maertens, *100 Artistes du Street Art*, La Martinière, Paris, 2011, pp.84-85
R. Klanten, B. Meyer, *Papercraft 2*, Die Gestalten, Berlin, 2011, p.240-241
Untitled. III: This Is Street Art, Carpet Bombing Culture Ed., London, 2011,
P. Nguyen, S. Mackenzie, *Beyond The Street. The 100 Leading Figures in Urban Art*, Die Gestalten, Berlin, 2010, pp.324-329
R. Klanten, B. Meyer, *Papercraft*, Die Gestalten, Berlin, 2009, p.215-218
R. Klanten, S. Ehmann, H. Hellige, P. Alonzo, *The Upset, Young Contemporary Art*, Die Gestalten Verlag, Berlin, 2008, p.170-173
Het Domein/New Image Art, *The Burning House. Faile/ David Ellis/Swoon. New Image Art Gallery*, Het Domein Ed., Sittard (NL), 2007
P. Alonzo, P. Doroshenko, C. McCormick, *Spank the Monkey. BALTIC Centre for Contemporary Art, Gatehead*, Die Gestalten, Berlin, 2006
Urban Art Official, *III Communication 2. Urbis Art Center*, Manchester, Urbis Press, 2004
T. Manco, *Street Logos*, Thames & Hudson, Londres, 2004
C. Hundertmark, *The Art of Rebellion*, vol. 1, Gingko Press, 2004
S. Peiter, G. Werner, *Guerilla Art: World's Greatest Street Artists*, Laurence King Publishing, 1999

SELECTED PRESS

Curbed, «A Box Truck That Carries Our Dreams of Home See Swoon's Fantastical Memory Box On Wheels», January 25 2021
The Art Newspaper, «Mobile portraits of American life roll in to three US cities through PBS public art initiative», January 25 2021
Artnet, «Street Artist Swoon What It Was Like to Collaborate With Alicia Keys on a New Project», January 25 2021
Playboy, «Creating Wonder with New York City's Swoon», May 2020
Colossal, «In a New Stop-Motion Film, Swoon Explores

Trauma, Memory, and the Body», March 25 2020
Hypebeast, «Swoon's surrealist stop-motion films and installations take over Jeffrey Deitch NYC», December 10 2019
Street Art News, «Swoon's Cicada opening 11/14/19 at Jeffrey Deitch Gallery», NYC, November 13 2019
Hyperallergic, «The Renagades Making Feminist Art in the Streets», October 31 2019
The New York Times, «Swoon Installation at Fine Art Print Fair», October 25 2019
La Gazette de l'hôtel Drouot, «Swoon: une artiste humaniste», September 20 2019
Télérama, «Villes flottantes et chaos urbain : Swoon, la célèbre street artiste enfin exposée à Paris», July 4 2019
FLOOD, «Swoon: Steadfast and Self-Sustaining, June 26 2019
Beaux Arts Magazine, «Fluctuart Le centre d'art urbain qui agiter la Seine», June 6 2019
The Verge, «How Street Artist Swoon Creates Life-size Dreamlike Worlds», May 17 2019
Graffiti Art Magazine, «Swoon: Source d'Espoirs», May-June 2019
Juxtapoz, «Swoon: The Catalyst», January 2 2019
Artnet News, «Swoon Has Completely Transformed a Museum With Her Captivating Paper Cut-Outs», February 1 2018
In Style Magazine, «Street Artist Swoon on Why Her Work Can Be Girly ad Gritty», May 1 2018
Artnet, February 2018
Juxtapoz, January 2018
City Beat, «Ballet, CAC to Showcase Street Artist 'Swoon'», April 19 2017
The Huffington Post, «'Swoon: Submerged Motherlands,' A Tree Grows in the Brooklyn Museum», September 4 2017
The Huffington Post, «Artist Simulates What It's Like To Have A Shared-Death Experience», November 10 2016
Huck Magazine, «Talking Change With Swoon», February 13 2016
Forbes Magazine, «New York Street and Installation Artist Swoon Uses Humanity as Her Most Powerful Tool», February 16 2016
VICE, «Street Artist Swoon Brings a Spiritual Installation to Detroit», October 17 2016
The New York Times, «Review: Exhibition at Parrish Museum Celebrates Rule-Breaking», June 6 2016
Connaissance des Arts, «Quand Swoon prône la beauté pour tous», May 2015
Beaux Arts Magazine, «De New York à Téhéran : le tour du monde du street art», May 2015
Télérama, «Swoon : ode à la fragilité», October 2 2014
New York Times, «An Artist's Life of Wonderment», September 8 2014
Interview, «Swoon's Mother Lode», April 10 2014
Vogue, «Swoon's Street Art Takes Over The Brooklyn Museum of Art», April 9 2014
VNA, «Swoon: Still Waters», February-March 2014
The Times, «Swoon: Floored Genius», November 27 2011
The Wall Street Journal, «A Street Artist Steps Inside», September 3 2011
Artnet, «Swoon: Street Smart», April 2010
New York Magazine, «Barging In To Venice», June 5 2009
Artnet News, Jerry Saltz: «Entropy in Venice», June 29 2009
The New York Times, «A Floating City With Junkyard Roots», August 17 2008
Yen Magazine, «The Beautiful Decay», August 2007
Juxtapoz, «Swoon. The Miss Rockaway Armada and Swoon Float Down the Mississippi River», February 2007
The New York Times, Roberta Smith: «Barry McGee And Swoon Art Review», August 3 2005
The New York Times, «Lawbreakers, Armed With Paint And Paste», July 4 2004