

# Blue Curry

## Interdisciplinary Artist



- Born in 1974 in Nassau, The Bahamas
- Received an MFA from Goldsmiths, University of London and degrees in business and Spanish literature and language from Skidmore College, New York (1995)
- Curry is an interdisciplinary artist who works primarily in sculpture and installation.

- His work uses common objects and found materials to explore themes of the ‘exotic’ tourism and cultural authenticity.
- He also works with digital media and sometimes pairs digital imagery with his installation works.

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### Excerpt from an interview with Curry

“I hate being saddled with all of the superficial associations of the tourist destination just because the Caribbean can’t be understood in terms of critical thinking or contemporary art. I can’t tell you how many conversations I thought I was having about work which have ended as nothing more than fond recollections of sipping piña coladas while watching the sunset on a beach.

Further, when you can be identified closely with a place on the periphery of the bigger art world, you’re considered an “international artist”, a pejorative term which is a ghetto to be avoided. If it’s not all of that to contend with, then there will be someone haranguing you about colonialism or the Diaspora and expecting that you take a position, because that is still the tired theory which is pulled out of the bag to interpret art production in the region. Identity politics are of no interest to me, and I don’t have to answer to them. I’m a visual artist born in the Caribbean who works with

the image of that place, but I don't claim to be making work representative of it, nor would I want it to be the main thing to define my practice.”

***Click here to read more: [An interview with Curry](#)***

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## **From the Collection: Blue Curry's *Nassau From Above***

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*by Natascha Vazquez*



Many contemporary art works today involve the use of both text and imagery within one composition. The combination of both provides two means for communication: offering a more unified surface for interpretation and, perhaps, raising more questions regarding the content of the

work. The use of both text and imagery demonstrates the artist's ability to blend the boundary between commercial and fine art, creating parallels and adding another layer of complexity to potential interpretations. The text responds to the doctrines of traditional fine art, and questions the way in which it can exist.

A sense of gloom surrounds *Nassau from Above* through Blue Curry's use of black-and-white collage-styled imagery, paired with the words "Doesn't it all look so peaceful... from up here." We are slapped with sarcasm as these words overlay an image of Nassau seen from above through an airplane window. The aesthetic of this work is reminiscent of Barbara Kruger, an American artist best known for laying aggressively directive slogans over black-and-white photographs. Her work critiques consumerism and desire, as well as challenges viewers' conceptions of power and control. Here, Curry deliberately critiques the way in which we distribute power, and how we navigate around reality to portray a mislead sense of utopia.

Stylised and flat imagery of highlighted "Bahamian icons" permeate the work, including the Atlantis Hotel. It is awkwardly placed within the setting, as if cut out and stuck clumsily on the surface without consideration of unifying the composition. The distortion of this "cut-out" is suggestive of propaganda – a vehicle for spreading biased or misleading information, usually to promote a political cause or point of view. It's almost as if the artist has found advertisements, cut around them to salvage the imagery, and pasted them inelegantly into this bird's-eye-view of Nassau. It suggests that the artist intentionally covers segments of reality with symbols that promote a paradise – something that we strive to present to visitors of this country. The alteration of the Atlantis structure is also suggestive of a Roman Cathedral, an architectural icon that serves as a spiritual centre – a place where God dwells. This poses a fascinating indication of tourism and its role in The Bahamas.

***[Click here to read more: From the Collection: Blue Curry's Nassau From Above](#)***

