



2023 PRESS KIT

FINLEY

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There is *never* enough color.



Finley, Founder and Curator of the *Every Woman Biennial* is known for her elaborate paintings and intense use of color, monumental murals, multi-disciplinary collaborations, and her activism through urban art interventions, including her acclaimed *Wallpapered Dumpsters*. As the creator of the *Every Women Biennial*—formerly the *Whitney Houston Biennial*, 2014 to 2021, she exhibited over 1,200 female-identifying and non-binary artists in New York, Los Angeles, and London. The result was an interdisciplinary explosion of art hung salon style.

By presenting such a rich variety—from paintings to performances, sculptures and flash mobs—the *Every Women Biennial* is a social practice artwork in itself. In an exceptionally radical act for such a grand-scale exhibition, not a single artist who submitted work was turned away—no one was rejected. Her art and public works produce the conditions needed to change our world, encouraging other artists to create alongside her in spaces defined by vibratory beauty where all are welcome to glimpse the utopia that is already present, that we need only lean into.







Wallpapered Dumpsters



**“If we see a dumpster as a work of art,
we can do ANYTHING.”—Finley**

Wallpapered Dumpsters transform environmental activism into unexpected beauty. This project raises consciousness and is inspired by creativity, freedom and accessibility.

Previous dumpsters have appeared in Rome, New York, Paris, Dublin, San Francisco and Los Angeles and have remained wallpapered for up to a year, depending on use and environmental factors.

Featured in

The New York Times

la Repubblica

Every Woman Biennial



“An Art Show for Hundreds of Women. And That’s Just the Artists.”—*NYtimes*

Finley’s ethos is manifested most in one of her most ambitious projects, the *Every Women Biennial (EWB)*—formerly the *Whitney Houston Biennial*. From 2014 to present, she exhibited over 1,200 female-identifying and non-binary artists in New York, Los Angeles, and London. The result was an interdisciplinary explosion of art hung salon style. By presenting such a rich variety—from paintings to performances, sculptures and flash

mobs—the *EWB* is a social practice artwork in itself. In an exceptionally radical act for such a grand-scale exhibition, not a single artist who submitted work was turned away—no one was “accepted” or “rejected,” thereby disrupting the market-driven exclusivity now customary for contemporary art institutions.

“EWB “Dazzling” “nearly every inch of wall was covered in a superbloom of lovingly curated feminist art.” —*LA Weekly*

Finite & *Infinite Games*



Finite and Infinite Games is an art collaborative, between a Choreographer, Film Maker, Visual Artist, and Fashion Designer. This cross-pollination of contemporary art is a video art movement project.

Games, based loosely on a philosophical text by James Carse, is choreographed for ten dancers and seeks to explore the individual's quest to find purpose in life through the act of creation within community. The film was shot at Judson Church, a beautiful space with an illustrious dance history.

Choreographer and Artistic Director Katherine Helen Fisher choreographed nine pure movement performances. Artist Finley created a massive (48'x12') relentless and non-repetitive geometric backdrop in front of which the choreography will be staged. The costumes, designed by fashion designer Gai Mattiolo reinforce the beauty of the movement. The Director RJ Muna, a master of light, shot for three days in Judson. Poet Michael Robinson, the force behind *thisiswater Productions*, has generously donated for this project to be realized.



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NO
STOPPING
FOR
C. FINLEY

Unveiling projects across Los Angeles and finishing up an exhibition in New York, this American in Rome is just beginning.

BY **OSMAN CAN YEREBAKAN**
PHOTOGRAPHY BY **SAM FROST**
PRODUCED BY **MICHAEL REYNOLDS**

The New York Times

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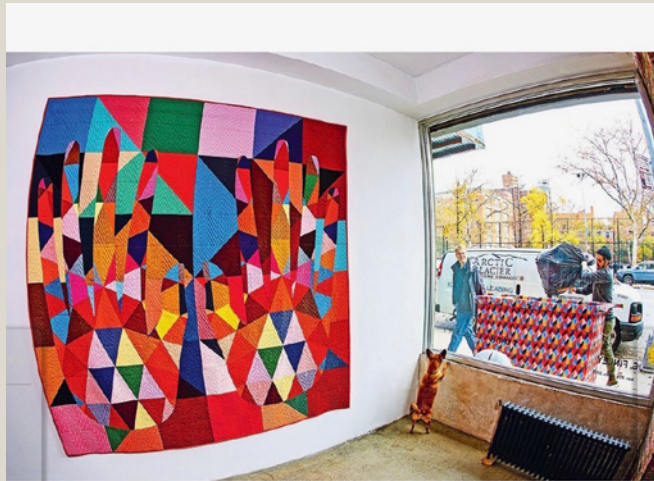
LAWEEKLY **HOUSTON CHRONICLE** **DAILY BEAST**

An Art Show for Hundreds of Women. And That's Just the Artists.

Like so many good ideas, the Every Woman Biennial was born of a joke. Now it's in its third edition, displaying the work of over 600 female and nonbinary artists, and expanding to Los Angeles.



The artist C. Finley, organizer of the Every Woman Biennial, in front of works by Deming Harriman, Florencia Escudero, Cynthia Alvarez, Amy Vensel and Valincy-Jean Patelli that are part of the exhibition. Andrea Mohin/The New York Times



An installation view of Finley's fall show at Taft Gallery in New York. Opposite a painting based on Gian Lorenzo Bernini's Ecstasy of Saint Teresa.

"I'VE ALWAYS BEEN A THRILL JUNKIE skateboarding around pipes," says C. Finley, reminiscing about her splashing in the sleeky '80s MTV age. Imagine a 10-year-old in a small central Missouri town with a subscription to *Interview*, poring through its pages and dreaming about New York. C. (short for Christine) grew up admiring Madonna, Basquiat, Keith Haring and "anything disco." Donning a black sweatshirt with lightning bolts bordering its neck like a superhero necklace, the artist—always eye-catching with her platinum pixie cut—perches inside the storefront window of the Lower East Side's Taft Gallery where her acrylic paintings were on view last fall. "I named the show 'Our Lives Are Shaped by What We Love' so that I could do whatever I wanted," she giggles with an ease that matches the radiant positivity projected by the vibrant paintings she started at her Rome studio and completed in New York. "The only marker for the works in the exhibition was whether I was deeply in love with what I was making."

Finley carries her body with grace, using Italian words here and there to talk about her life spent between Rome, New York and Los Angeles over the last 10 years. Her *Divine Feminine* mural in DTLA is a 200-foot-by-100-foot extravaganza, blanketing the side of an apartment building with the image of a reclining nude historically posing for passersby and drivers. Having completed another mural in December—a massive portrait of three leaping dancers from the Houston Ballet on the Texas city's Wedge International Tower—

Finley admits her fascination with working large. "On a huge scale, you can't focus on meticulous details because people have to be able to see it from a car. This is LA scale," she explains. "I love working outside, sweating myself a little on the cherry picker." She finds a thrill in seeing people pose and dance in front of her mural. "I love seeing how it gives a hint of lightness," Finley says. "I cannot abide using my talent to bring suffering to the world."

The 43-year-old's paintings and murals reflect her nomadic lifestyle. In Rome, she regularly visits Bernini's iconic Ecstasy of Saint Teresa. Man on her circuit is the marble foot of the great Roman emperor Constantine. In the Tuscan apartment Finley shares with her girlfriend are her geometric renditions of icons of Eastern and Western cultures. She's an American in Rome, and she loves it, finding inspiration in the Italian capital's history and the beauty of thousand-year-old buildings spilling into the present like lava, or as she has dubbed it, "the lava of all that there is."

In the United States, Finley has cultivated an influential presence over decades working as an artist and a force for supporting her fellow female artists. She launched the Whitney Houston Biennial in 2014 to exhibit woman-identifying artists under an inclusive roof—a project that continues with an edition titled "I Wanna Dance With Somebody" slated to open in New York and LA on May 19, three days after the Whitney Biennial. When asked about the requirements for artists to submit work, Finley has a firm response: "If you make work from divine femininity, please apply!"

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UNIVERSAL TRUTH
In her new exhibition, C. Finley is after love, joy and ecstasy.
FOUNDED BY FLORENCE ESCUDERO
PRODUCED BY DEMING HARRIMAN

New York and Rome-based artist C. Finley has her best friend in the Every Woman Biennial. Whether it's a mural or a painting, she's always looking for a way to connect with the community. "I love working outside, sweating myself a little on the cherry picker." She finds a thrill in seeing people pose and dance in front of her mural. "I love seeing how it gives a hint of lightness," Finley says. "I cannot abide using my talent to bring suffering to the world."



An Artist Who Makes Dumpsters Beautiful

Artist C. Finley has been wallpapering dumpsters for nearly 10 years. Based in New York and Rome, she's beautified close to 50 of the bulky, utilitarian...

LAWEEKLY.COM | BY TANJA M. LADEN

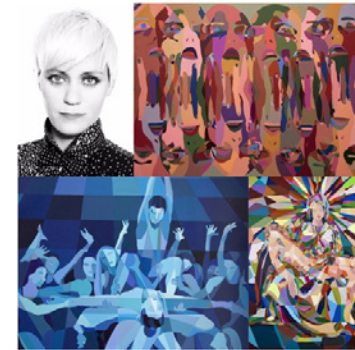
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Malcolm Harris | Become a fan
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Women in Art: 5 Rising Art Stars

Posted: 11/11/2014 3:41 pm EST | Updated: 11/11/2014 3:59 pm EST

As a person who spends a great deal of time visiting and scouring artist's studios all over the world, I have been very fortunate to locate five rising stars in the art world that just happen to be women. However, to pretend the fact they happen to be women is not significant or that the playing field in the art world is equal for women would be tantamount to denying global warming. Therefore, it is my personal hope, through this continued *Women in Art* series and highlighting exceptionally talented women artists, curators, collectors and creatives, we can collectively tilt and hopefully balance the scales.



C. Finley

Brand Partnerships

Finley's *elaborate paintings, intense use of color and monumental murals* create countless opportunities for collaboration.



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