



ELLEN HARVEY

Nostalgia

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October 27 - December 23, 2017

D A N E S E
C O R E Y

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Arcade /Arcadia

From the outside, the viewer sees an old-fashioned aluminum fairground sign spelling out the word “ARCADIA” in six-foot high letters leaning against a framework shack. The font is based on the sign for Margate’s currently shuttered Dreamland Amusement Park. Inside, the viewer finds himself within a mirrored panorama of a down-at-heels seaside resort. The 34 mirrors are mounted onto thin light boxes so that the engravings appear as lines of light floating on the mirrored surfaces and viewers see themselves inside an endlessly mirrored 360 degree drawing of contemporary Margate, as seen from the beach. The structure is a $\frac{3}{4}$ scale replica of the gallery that J.M.W. Turner built to display his works in London, and the dimensions and arrangement of the mirrors replicate those of the paintings that were in the gallery upon his death – some hanging on the walls, some leaning casually on the floor.

The sign on the outside of the piece references not only Turner’s experience of Margate as an Arcadian site of escapist pleasure (where he lived happily in sin with his landlady and raved about the town’s light and natural beauties), but also the amusement arcade aesthetic that came to dominate the seaside experience – paradoxically destroying the very natural beauty that initially attracted visitors. Similarly the endlessly mirroring mirrors inside reference a fun-house experience – viewers find their reflections inserted in to a drawing in light of a present distorted by the use of past aesthetics. The mirrored panorama reinserts present-day Margate into the aesthetics of its more picturesque past at the same time that it stakes a claim for the melancholy beauty of its somewhat degraded present.



Arcade / Arcadia, 2011-12, exterior view

Arcade / Arcadia, 2011-12, interior view





Arcade / Arcadia, 2011-12, interior view



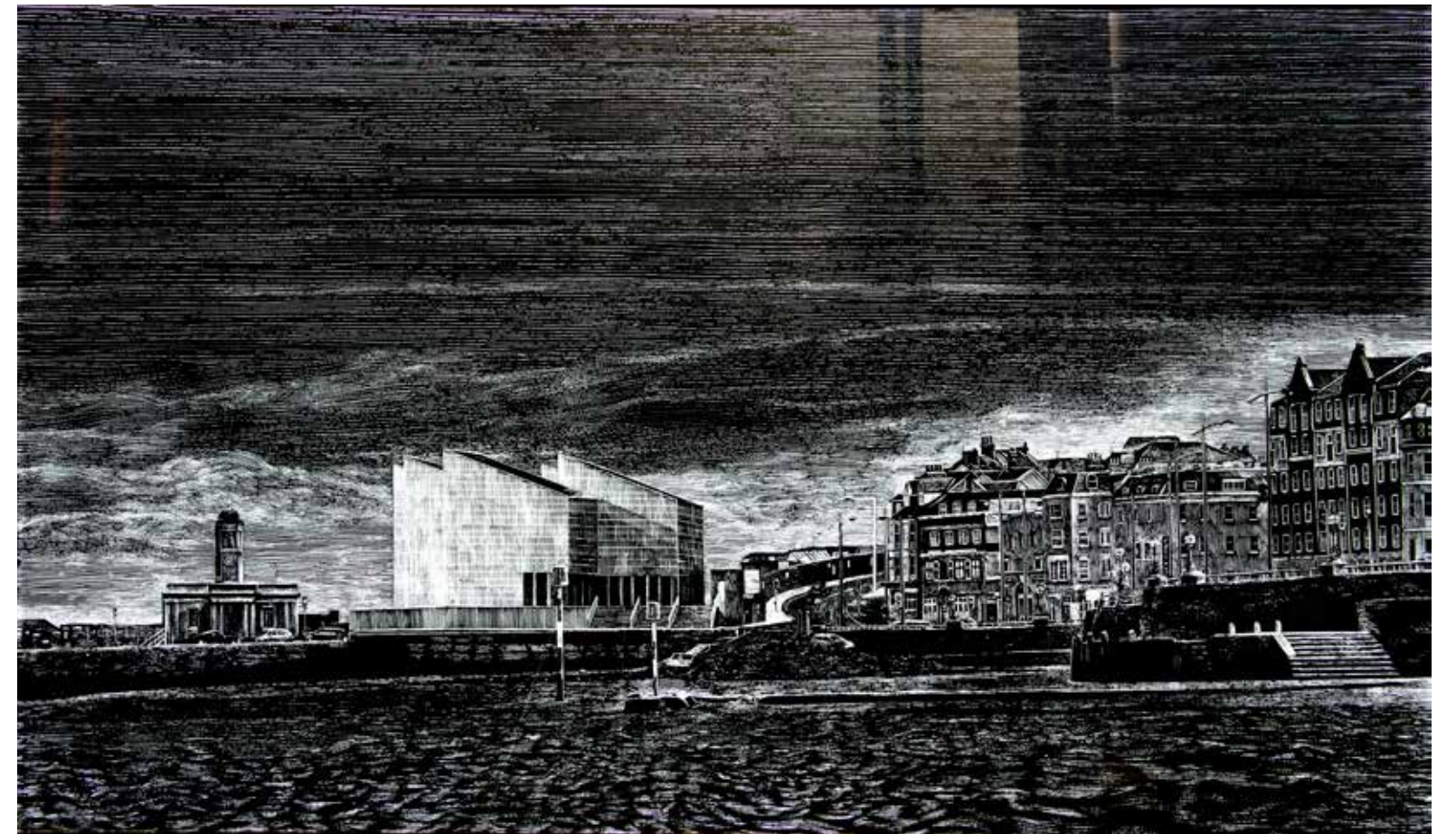
Arcade / Arcadia , 2011-12, panel 15



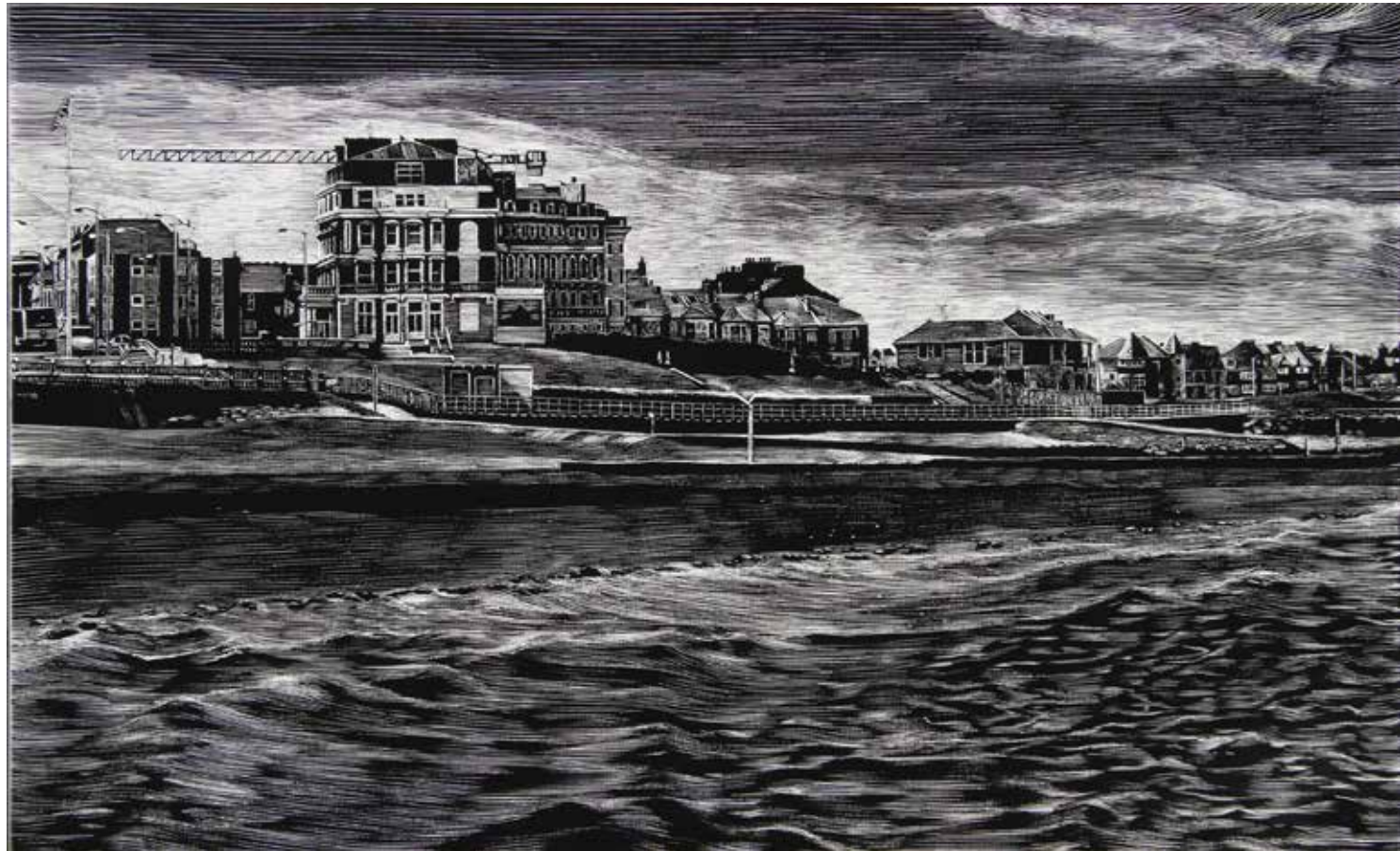
Arcade / Arcadia , 2011-12, panel 19



Arcade / Arcadia , 2011-12, panel 23



Arcade / Arcadia , 2011-12, panel 9



Arcade / Arcadia , 2011-12, panel 27



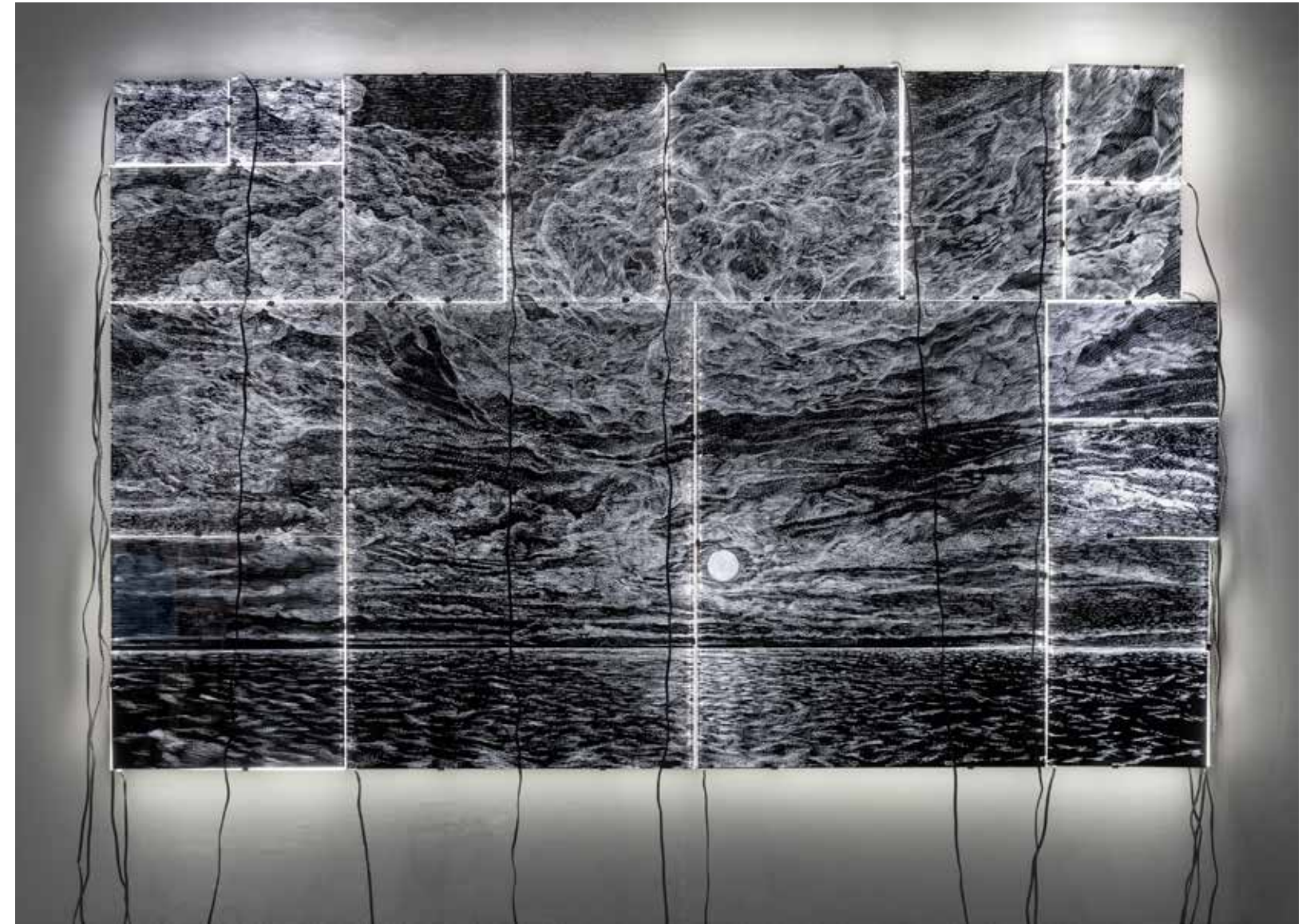
Arcade / Arcadia , 2011-12, panel 24



Picture(sque), 2017, antique Claude Glass, float glass mirror, hook, plywood, 23.5 x 21 x 0.5 in



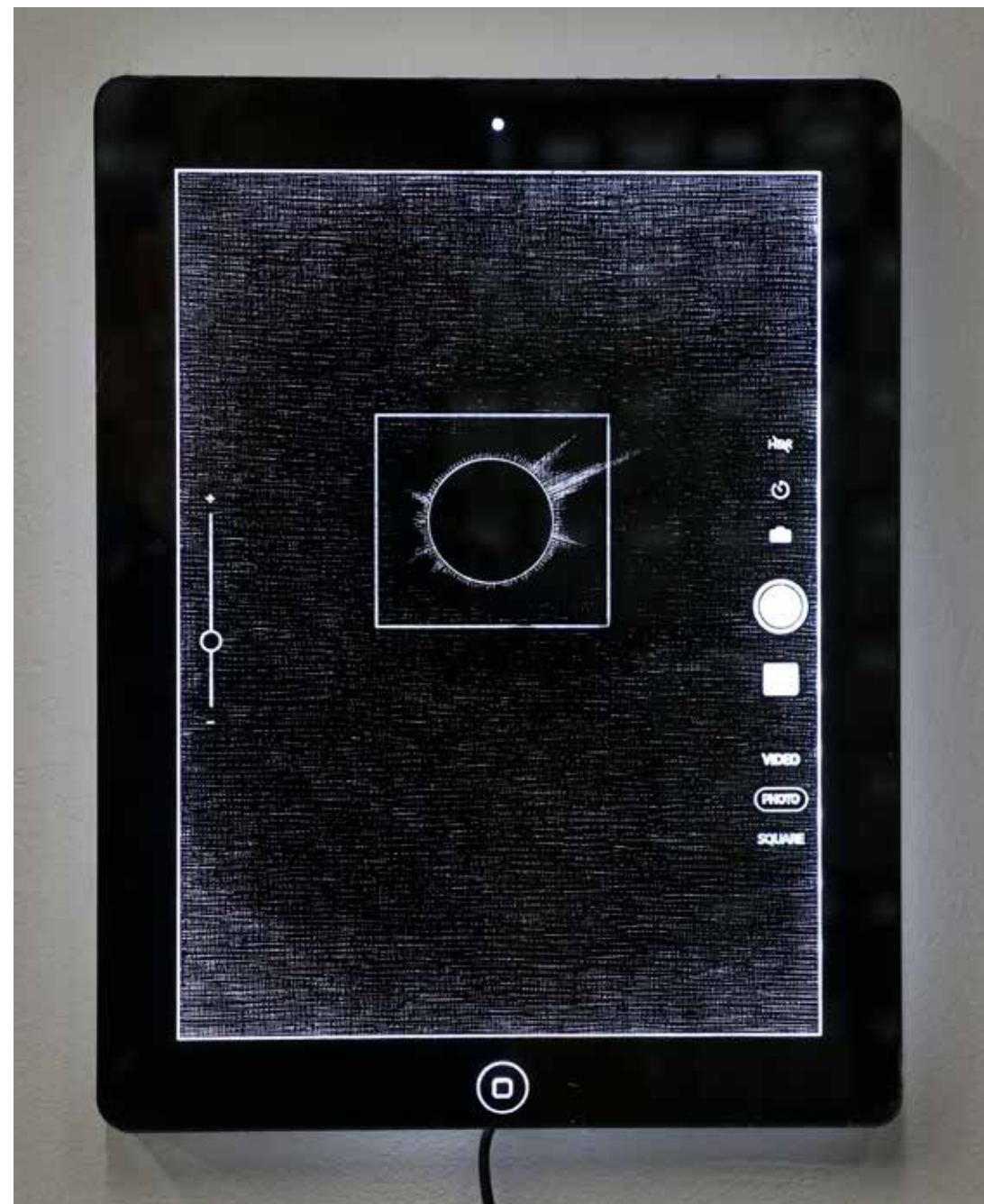
Looking Back, 2017, broken car side mirror, watercolor on clayboard, antique frame, 13.5 x 11.5 in.



On the Impossibility of Capturing a Sunset, 2017, 16 hand-engraved Plexiglas mirrors, 16 Lumisheets, plywood, overall: 37 x 58 x 1 in.



iPhone Eclipse, 2017, laser and hand-engraved, Plexiglas mirror, 6.125 x 3 x .625 in.



iPad Eclipse, 2017, laser and hand-engraved, Plexiglas mirror, 9.5 x 7.25 x .625 in.



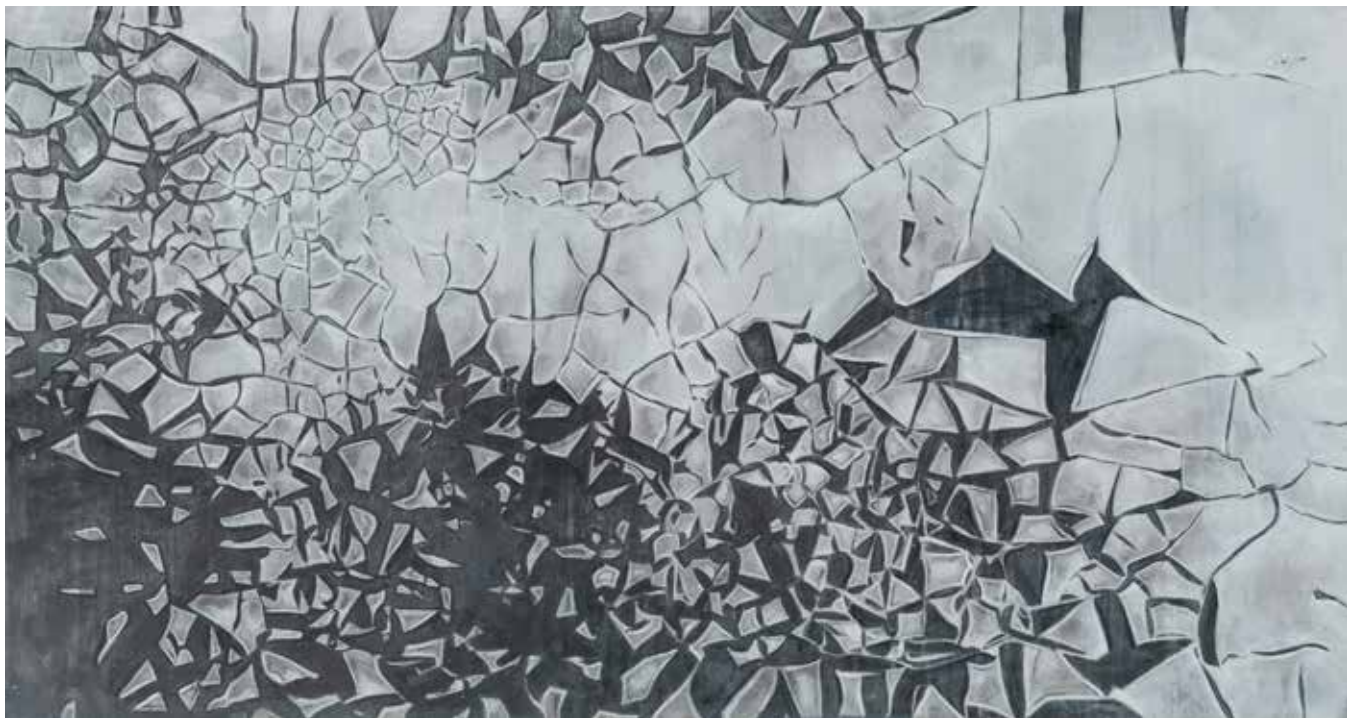
Nostalgia, 2017, two identical gold frames, mildewed paper, gold leaf, 8.25 x 21 in. (overall)



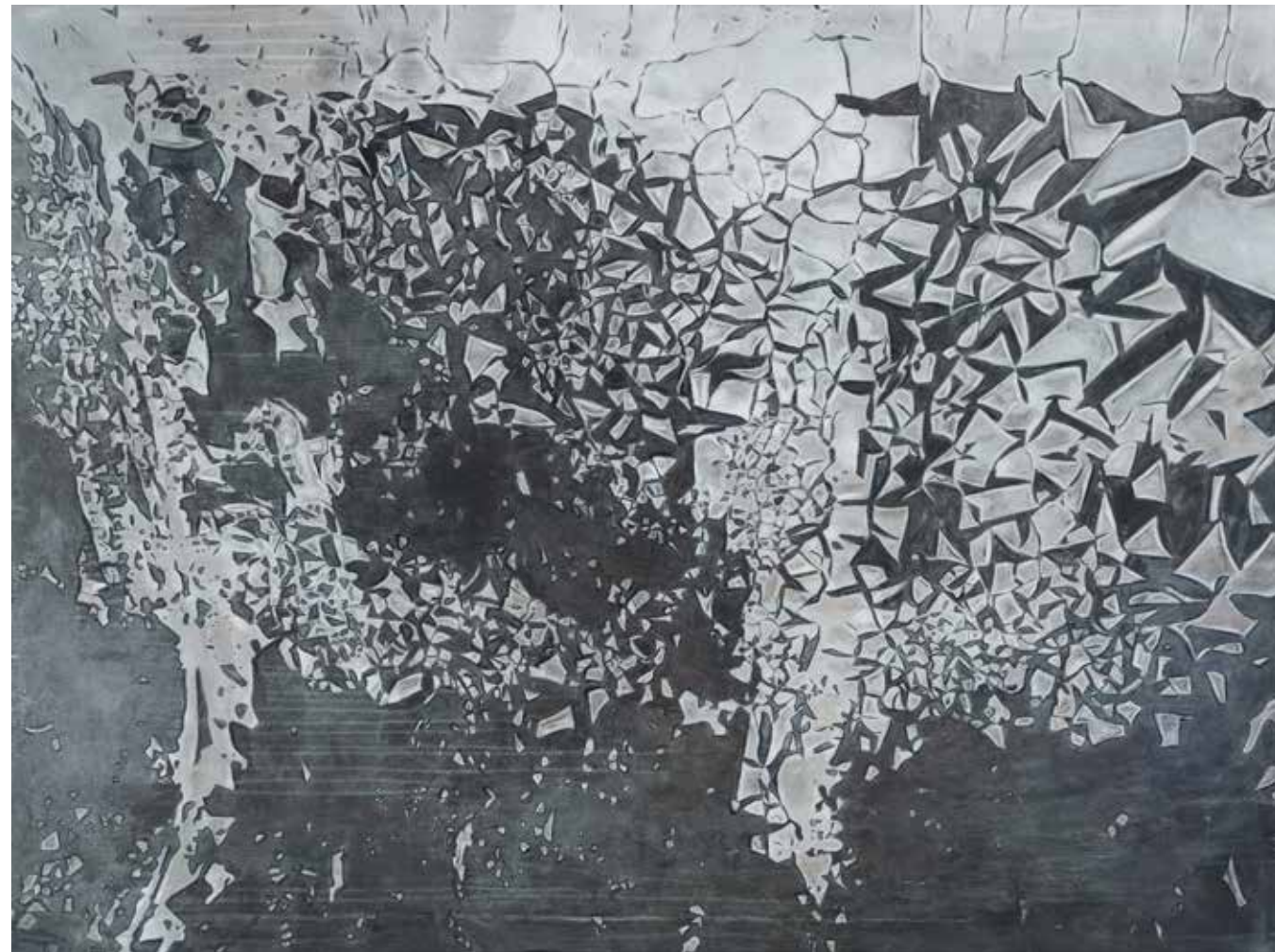
TV Rock, 2017, oil on wood panel, Plexiglas, ulexite, 14 x 18 x 1.5 in.



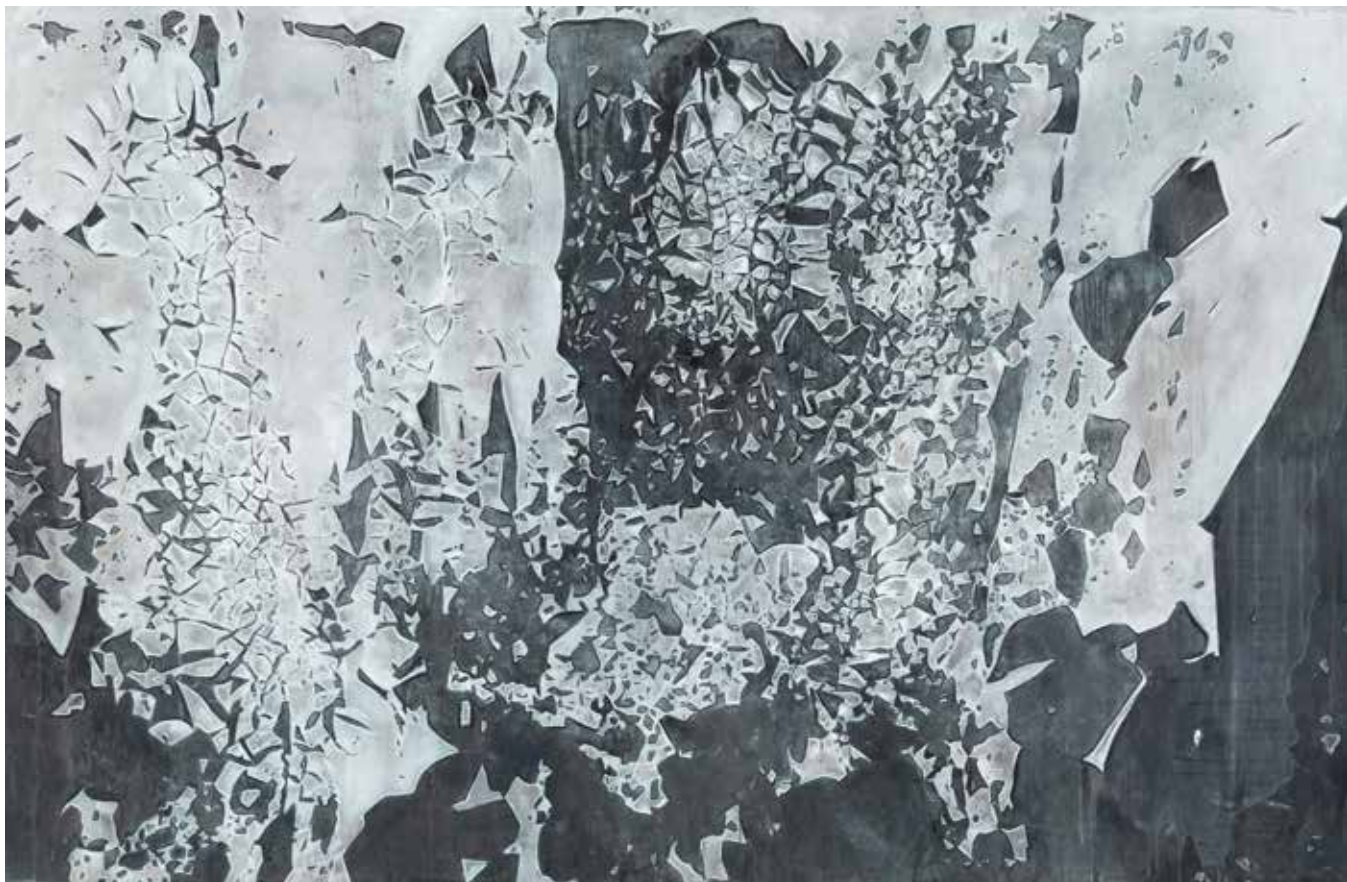
Ghost of Penn Station, 2017, oil on wood panel, 36 x 24 x 1 in.



Crack Craquelure A, 2017, oil on wood panel, 18 x 34 x 2 in.



Crack Craquelure B, 2017, oil on wood panel, 30 x 40 x 2 in.



Crack Craquelure C, 2017, oil on wood panel, 30 x 46 x 2 in.



Crack Craquelure D, 2017, oil on wood panel, 60 x 36 x 1.5 in.



Reforestation 2013, mouth-blown glass, sandblasted and filled with opaque ceramic melting colors, laminated to industrial float glass mirrors, 161 x 316 in.
(installation: Internal Revenue Office, Andover, MA),



New Forest, 2013, black gesso, acrylic, oil and varnish on 20 wood panels, each 23 x 32 in, overall: 92 x 160 in.

Alien Souvenir Stand

Thousands of years have passed and Earth is an uninhabited waterless desert. Alien visitors become the last in a long line of civilizations to fall for the charms of the classical and neoclassical ruins that punctuate the landscape, leading them to speculate about the lost pillar-builders of Earth who they imagine to have been telepathic ocean-dwellers who swam upstream annually to flirt and build pillars. “Faced with only the world’s architecture from which to draw their conclusions, the aliens’ quite understandable belief is that the one unifying constant that tied all mankind together...was ... the pillar. Harvey parlays her bizarre ... scenario into a study of the arbitrary way in which classical architecture has become the language of power for civilizations over the last 2,000 years.” (George Pendle, *Frieze.com*, 2013)

Alien Souvenir Stand was modeled on the ubiquitous hand-painted hot-dog stands of contemporary Washington, DC and provides these future alien visitors with 118 hand-painted souvenirs of prominent sites, such as the “Really Complicated Pillar-Thing” (Congress), and the “Long Triangle Pillar-Thing” (Supreme Court), among others. An accompanying guide provides the aliens’ explanations of the likely function of these enigmatic ruins.

Hidden behind the aliens’ whimsical interpretations of our society are the broader themes of climate change, human annihilation, and the not entirely unsatisfying image of Washington in ruins, making this work deeply relevant in today’s political environment.



Alien Souvenir Stand, 2013, oil on aluminum, watercolor on gessoboard, propane tanks, 10 x 17 x 5 ft. (3 x 5 x 1.5 m)



Alien Souvenir Stand, 2013 (detail of front)

CHECKLIST

Cover	<i>Arcade / Arcadia</i> (front outside view), 2011-12, 34 hand-engraved Plexiglas mirrors over Lumisheets, wood frame, aluminum letters, light bulbs, overall: 9 x 15 x 33 ft. (2.74 x 4.57 x 10.06 m) Photograph: Clay Center for the Arts and Sciences	Page 19	<i>IPad Eclipse</i> , 2017,laser and hand-engraved rear-lit Plexiglas mirror 9.5 x 7.25 x .625 in. (24.1 x 18.4 x 1.6 cm) Photograph: Ellen Harvey Studio
Page 3	<i>Arcade / Arcadia</i> (front outside view), 2011-12	Page 21	<i>Nostalgia</i> , 2017, two identical gold frames, mildewed paper, gold leaf, 8.25 x 21 in. (20.9 x 53.3 cm) (overall) Photograph: Ellen Harvey Studio
Pages 4-5	<i>Arcade / Arcadia</i> (inside front view), 2011-12 Photograph: Locks Gallery	Pages 22-23	<i>TV Rock</i> , 2017, oil on wood panel, Plexiglas, ulexite, 14 x 18 x 1.5 in. (35.6 x 45.7 x 3.8 cm) Photograph: Etienne Frossard
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Page 8	<i>Arcade / Arcadia</i> (Panel 15), 2011-12, hand-engraved Plexiglas mirror over Lumisheet, 41 x 66.5 in. (104 x 169 cm) Photograph: Ellen Harvey Studio	Page 26	<i>Crack Craquelure (A)</i> , 2017, oil on wood panel, 34 x 18 x 2 in. (86.4 x 45.7 x 5 cm) Photograph: Etienne Frossard
Page 9	<i>Arcade / Arcadia</i> (Panel 19), 2011-12, hand-engraved Plexiglas mirror over Lumisheet, 43 x 64 in. (109 x 162 cm) Photograph: Ellen Harvey Studio	Page 27	<i>Crack Craquelure (B)</i> , 2017, oil on wood panel, 30 x 40 x 2 in. (76.2 x 101.6 x 5 cm) Photograph: Etienne Frossard
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Page 13	<i>Arcade / Arcadia</i> (Panel 24), 2011-12, hand-engraved Plexiglas mirror over Lumisheet, 25 x 33 in. (63 x 84 cm) Photograph: Ellen Harvey Studio	Page 31	<i>New Forest</i> , 2013, black gesso, acrylic, oil, and varnish on twenty wooden panels, each: 23 x 32 in. (58.4 x 81.2 cm); overall: 92 x 160 in. (2.34 x 4.06 m) Photograph: Etienne Frossard
Page 14	<i>Picture(sque)</i> , 2017, antique Claude Glass, float glass mirror, hook, plywood, 23.5 x 21 x .5 in. (59.7 x 53.3 x 1.3 cm) Photograph: Etienne Frossard	Page 33	<i>Alien Souvenir Stand</i> , 2013, oil on aluminum, watercolor on gessoboard, propane tanks, 10 x 17 x 5 ft. (3 x 5 x 1.5 m) Fabrication KBC-Design/Build NYC. Photograph: Etienne Frossard
Page 15	<i>Looking Back</i> , 2017, broken car side mirror, watercolor on clayboard, antique frame, 13.5 x 11.5 in. (34.3 x 29.2 cm) Photograph: Etienne Frossard	Pages 36-37	Ellen Harvey in her studio with <i>The Unloved</i> (in progress), 2014 Photograph: Etienne Frossard
Page 17	<i>On the Impossibility of Capturing a Sunset</i> , 2017, 16 hand-engraved Plexiglas mirrors, 16 Lumisheets, plywood, overall: 37 x 58 x 1 in. (94 x 147.3 x 2.5 cm) Photograph: Etienne Frossard	Page 46	<i>My Arcadia</i> , 2017, archival board, photograph printed on Hahnemuhle Photo Rag Bright, glitter, acrylic paint, 25 x 38 in. (63.5 x 96.5 cm) Photograph: Ellen Harvey Studio.
Page 18	<i>IPhone Eclipse</i> , 2017, laser and hand-engraved rear-lit Plexiglas mirror, 6.125 x 3 x .625 in. (15.6 x 7.6 x 1.6 cm) Photograph: Ellen Harvey Studio		



ELLEN HARVEY

1967 Born Farnborough, Kent, U.K
Lives and works in Brooklyn, NY

EDUCATION

1998–99 Whitney Museum of American Art, New York, Independent Study Program

1993 Yale Law School, New Haven, Connecticut, J.D.
1990 Hochschule der Künste, Berlin, Germany
1989 Harvard College, Cambridge, Massachusetts, A.B. summa cum laude

SELECTED SOLO EXHIBITIONS

2017 *Nostalgia*, Danese/Corey, New York, NY
Ornaments and other Refrigerator Magnets, The Children's Museum of Art, New York

2015 *The Museum of Ornamental Leaves and Other Monochromatic Collections*, Locks Gallery, Philadelphia, PA
Metal Painting, Barnes Foundation, Philadelphia, PA

2014 *The Unloved*, Groeninge Museum, Bruges, Belgium
Arcade/Arcadia, Clay Center for the Arts and Sciences, Charleston, WV
What Is Missing?, Meessen De Clercq, Brussels, Belgium

2013 *The Alien's Guide to the Ruins of Washington DC*, Corcoran Gallery of Art, Washington, DC

2012 *Ex/Change Your Luck*, Art Production Fund: The Cosmopolitan, Las Vegas, NV
Arcade/Arcadia, Locks Gallery, Philadelphia, PA
The Nudist Museum Gift Shop, Dodge Gallery, New York, NY

2010 *The Nudist Museum*, Bass Museum of Art, Miami, FL
Picturesque Pictures, Galerie Gebr. Lehmann, Berlin, Germany
The Doppelganger Collections, Galerie Magnus Müller, Berlin, Germany
The Room of Sublime Wallpaper, Art Production Fund Lab, New York, NY

2009 Empty Collections, Meessen De Clercq, Brussels
Ruins Are More Beautiful, Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland

2008 *Private Collections*, Locks Gallery, Philadelphia, PA
2007 *The Museum of Failure*, Luxe Gallery, New York, NY
2006 *Beautiful/Ugly*, Galerie Magnus Müller, Berlin, Germany
Broken Mirror, Galerie Gebr. Lehmann, Dresden, Germany

Ellen Harvey with *The Unloved* (in progress), 2014

2001

Against the Wall, Institute of Contemporary Art, Philadelphia, PA

Art Transplant, British Consulate, New York, NY

Made in the Shade, P.S.1 Contemporary Art Center, Long Island City, NY

The Brewster Project, Brewster, NY

Screen, Spencer Brownstone Gallery, New York, NY

First Person Singular, Seattle Art Museum, Seattle, WA

Strangers/Étrangers, Clocktower Gallery, P.S.1 Contemporary Art Center, New York, NY

In/SITE/Out, Apex Art, New York, NY

Lecture Lounge vols. 1 & 2, Clocktower Gallery, P.S.1 Contemporary Art Center, New York, NY

Serial Number, GALE GAtes et al., Brooklyn, NY

2000

Where Are All the People?, De Chiara/Stewart Gallery, New York, NY

Brooklyn Zoo, Musée d’Arte Moderne, Sainte-Etienne, France, and Staatsgalerie Stuttgart, Germany

Environmentally Concerned II, Bronx River Art Center, Bronx, NY

Face-à-Face, Kunstpanorama, Lucerne, Switzerland

Porträt, Kunsthaus Erfurt, Erfurt, Germany

Paint on Paint, Galerie Martina Detterer, Frankfurt, Germany

North America, Gwangju Biennale, Gwangju, South Korea

1999

Surface Tension, Art in General, New York, NY

Parking, Mayday Productions: Highbridge Park, NY

1998

Portrait, AU Base Gallery, New York American Living, Hereart, NY

13, Alexandre de Folin Gallery, New York, NY

1997

Water, Hereart, New York, NY

Current Undercurrent: Working in Brooklyn, Brooklyn Museum of Art, Brooklyn, NY

AWARDS / RESIDENCIES

2016

Wivina Demeester Prize for Commissioned Public Art, Belgium

John Simon Guggenheim Foundation Fellowship

CEC Arts Link residency, St. Petersburg, Russia

2012

Artist in Residence, Art Production Fund at the Cosmopolitan, Las Vegas, NV

2010

Public Art Year in Review Award, Public Art Network, Baltimore, MD

2007

Pennies from Heaven Grant, The New York Community Trust, New York, NY

2005

Residency, Sirius Arts Centre, Cobh, Ireland

2004

Emerging Artist Grant, Rema Hort Mann Foundation, New York, NY

Artist in Residence Award, Palm Beach Cultural Council, Florida

Philadelphia Exhibitions Initiative Award, Pew Charitable Trust, Philadelphia, PA

2003

Art in General Residency, AIR Laboratory, Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland

2002

Emerge 2003, Aljira, Newark, NJ

Lily Auchincloss Foundation Fellowship, New York, NY

Foundation for the Arts, New York, NY

2001

Independent Project Grant, Artists Space, New York, NY

2000

National Studio Program, MoMA P.S.1, Long Island City, NY

Residency, ART/OMI, Ghent, NY

1997

Artist’s Grant, Vermont Studio Center, Johnson, VT

SELECTED BIBLIOGRAPHY

2016

Galpin, Pierre-Francois & Siegel, Lily, et al., *From Generation to Generation*. Contemporary Jewish Museum: San Francisco

2015

Huldisch, Henriette & Budak, Adam. *Ellen Harvey: The Museum of Failure*. New York: G. R. Miller & Co.

Wei, Lilly. *The Museum Imagined*. New York: Danese/Corey Berg, Margot. *A Guide to Philadelphia’s Public Art*. Philadelphia: City of Philadelphia Office of Arts

Figner, Susanne and Kunde, Harald, ed. *Et in Arcadia Ego–Weltchaos & Idylle*. Kleve, Germany: Museum Kurhaus Kleve

2014

Bloodworth, Sandra, and William Ayres. *New York’s Underground Art Museum*. New York: MTA Arts for Transit

Rosebrock, Tessa et al. *Ellen Harvey: The Unloved*. Veurne, Belgium: Hannibal

2013

Laenen, Katrien et. al. ed., *Art by Commission: 2006 – 2013*. Brussels: Vlams Bouwmeester

Louden, Sharon, ed. *Living and Sustaining a Creative Life*. Bristol, U.K. and Chicago: Intellect

Mayer, Gabriel et al. *Architecture, Glass, Art—Franz Mayer of Munich*. Munich: Hirmer Verlag

Silver, Shelly. *What I Know about Penises*. Paris: Onestar Press

2012

Solomon, Mike. *Bad for You*. London: Shizaru Gallery

2011

Ede, Siân, et al., *Revealed: Turner Contemporary Opens*. Margate, U.K.: Turner Contemporary

Heidemann, Christine, et al. *Belvedere*. Bielefeld, Germany: Kerber Verlag

Howells, Richard, and Joaquim Negreiros. *Visual Culture*. Cambridge, UK: Polity Press

Husselein-Arco, Agnes, and William Stover. *Alpine Desire*. Vienna: Ferdinand Berger & Sohne

Laenen, Katrien, et al. *Cahier 3: Open baarheid*. Brussels: Vlaams Bouwmeester

2010

Alonzo, Pedro, and Alex Baker. *Viva la Revolución*, Berkeley: Gingko Press; San Diego: Museum of Contemporary Art

Seno, Ethel, ed. *Trespass: Uncommissioned Public Art*. Cologne: Taschen

Voorhies, James. *Calling Beauty*. Columbus: Bureau for Open Culture and Columbus College of Art and Design

Willis, Deborah, et al. *Harlem: A Century in Images*. New York: Skira Rizzoli International and Studio Museum in Harlem

2009

Finkelpearl, Tom, and Valerie Smith. *Generation 1.5*. Queens, NY: Queens Museum of Art

Harvey, Ellen. *Observations Relative Chiefly to Picturesque Beauty*. Ghent: S.M.A.K.

Jacobs, Steven, and Frank Maes. *Pittoresk*. Herford, Germany: MARTa Herford

Jacobs, Steven, and Frank Maes. *Beyond the Picturesque*. Ghent, Belgium: S.M.A.K.

2008

Huldisch, Henriette, and Shamim Momin. *Whitney Biennial 2008*. New York: Whitney Museum of American Art

Independent Study Program: 40 Years. New York: Whitney Museum of American Art

Momin, Shamim, and Adam Weinberg. *Whitney Museum of American Art at Altria*. New Haven, Conn.: Yale University Press

Ruiz, Rosa Torres. *Naturaleza Intervenida*. Seville: Junta de Adalucia

2007

Pasternak, Anne and Lucy Lippard. *Creative Time: The Book*. New York: Princeton Architectural Press

Price, Renee, ed. *Gustav Klimt: The Ronald S. Lauder and Serge Sabarsky Collection*. London/New York: Prestel Publishing

Szylak, Aneta. *You Won’t Feel a Thing*. Berlin: Verbrecher Verlag

West, Paige. *The Art of Buying Art*. New York: Harper Collins

2006

Baker, Alex, and Shamim Momin. *Ellen Harvey: Mirror*. Philadelphia: Pennsylvania Academy of Fine Arts

Bloodworth, Sandra, and William Ayres. *Along the Way: MTA Arts for Transit*. New York: Monacelli Press

2005

Finkelpearl, Tom, et al. *759 Running Feet*. Queens, New York: Queens Museum of Art; Gwangju, South Korea: Gwangju Art Museum

Harvey, Ellen. *New York Beautification Project*. New York: G. R. Miller & Co.

Kröncke, Meike, et al. *Polaroid als Geste*. Ostfildern-Ruit, Germany: Hatje Cantz Verlag

2004

Burns, Kelly. *I NY: New York Street Art*. Berlin: Die Gestalten Verlag

Clausen, Barbara, et al. *One in a Million*. New York: Austrian Cultural Forum

2003

Firstenberg, Lauri. *Supereal*. Milan: Marella Arte Contemporanea

Prague Biennale 1: Peripheries Become the Center. Milan: Politi

Tsai, Eugene. *Shuffling the Deck: The Collection Reconsidered*. Princeton, N.J.: Princeton University Art Museum

2002

Atwan, Robert. *Convergences*. Boston/London: Bedford/St. Martin’s

Firstenberg, Lauri. *Painting as Paradox*. New York: Artists Space

Herkenhoff, Paulo. *Strangers/Étrangers: P.S.1 National and International Studio Program 2001*. New York: MoMA P.S.1

Howells, Richard. *Visual Culture: An Introduction*. Cambridge, UK: Polity Press

Pohlen, Annelie. *Hier ist Dort 2*. Vienna: Secession

2001

Sandler, Irving. *Art Transplant: British Artists in New York*. Hong Kong: CA Design

2000

Man + Space: Kwangju Biennale 2000. Kwangju, South Korea: Kwangju Biennale Foundation

SELECTED PUBLICATIONS

2017

Diaz, Eva. “Bubbles, Fabric and the Common People,” *Harvard Design Magazine*, October

Kunitz, Daniel. “Fresh Direct,” *Cultured*, August

2016

Wood, Sura. “Repositories of Memory,” *Bay Area Reporter*, December 8

Schwob, Olivia. “Art is a Dark Mirror,” *Harvard Magazine*, May - June

	<p>Hunter, Becky Huff. "Ellen Harvey: Barnes Foundation & Locks Gallery," <i>Frieze</i>, March</p> <p>Buell, Spencer. "Boston women, geography inspired South Station project's artist," <i>Metro</i>, February 25</p> <p>Lewis, Susan. "Albert Barnes' Attraction to Metal Works," <i>WRTI.com</i>, December 28</p> <p>Cohen, David. "Ellen Harvey at the Barnes Foundation," <i>Artcritical.com</i>, December 13</p> <p>"Six Artists Picked to Show Works at Renovated Miami Beach Convention Center," <i>Miami Herald</i>, December 2</p> <p>Idrisek, Scott. "Bum Curves & Hinges." <i>Modern Painters</i>, September</p> <p>Hine, Thomas. "Barnes Goes Elemental with Iron," <i>Philadelphia Inquirer</i>, October 18</p> <p>Hamer, Katy Diamond. "Ellen Harvey at the Barnes Foundation," <i>EyesTowardsTheDove.com</i>, September 28</p> <p>Nagle, Aubrey. "Heavy Metal," <i>Philly Voice</i>, September 16</p> <p>Crimmins, Peter. "What hath Barnes wrought," <i>Newsworks</i>, September 16</p> <p>"Watch as Ellen Harvey goes Heavy Metal at the Barnes Foundation," <i>Artnet.com</i>, August 28</p> <p>Castro, Jan Garden. "In the Studio with Ellen Harvey," <i>Sculpture Magazine</i>, August 5</p> <p>Idrisek, Scott. "Ellen Harvey Irons out the Barnes Foundation." <i>Blouinartinfo.com</i>, June 18</p> <p>"12 Must-See Museum Shows of 2015." <i>Modern Painters</i>, January</p>																																																																
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