ELLEN HARVEY

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Nostalgia

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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 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.

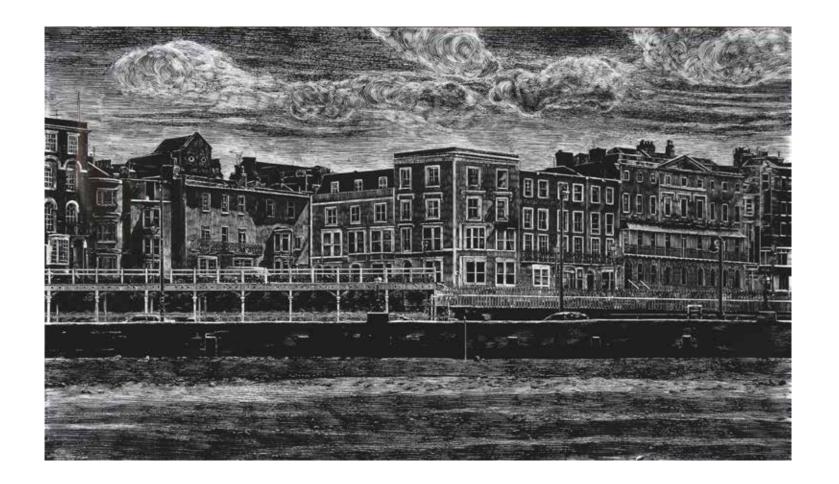
The sign on the outside of the piece references not only Turner's experience of Margate as an Arcadian site of escapist pleasure (where he lived happily in sin with his landlady and raved about the town's light and natural beauties), but also the amusement arcade aesthetic that came to dominate the seaside experience – paradoxically destroying the very natural beauty that initially attracted visitors. Similarly the end-lessly mirroring mirrors inside reference a fun-house experience – viewers finds 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.

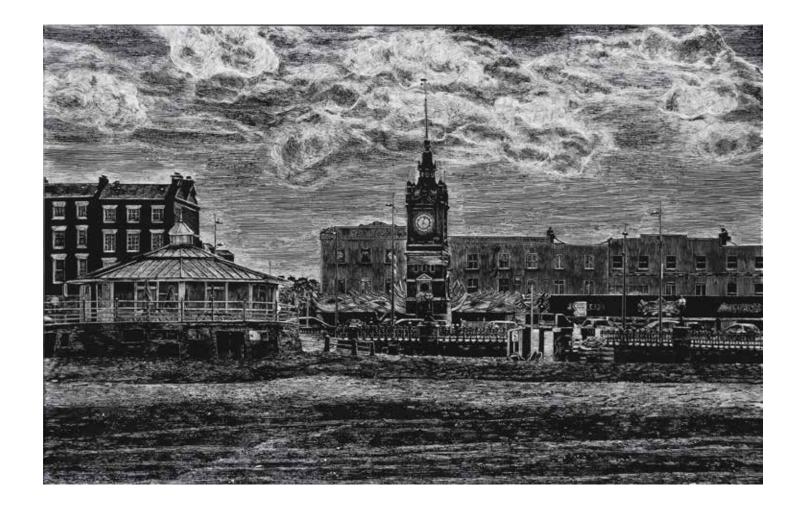




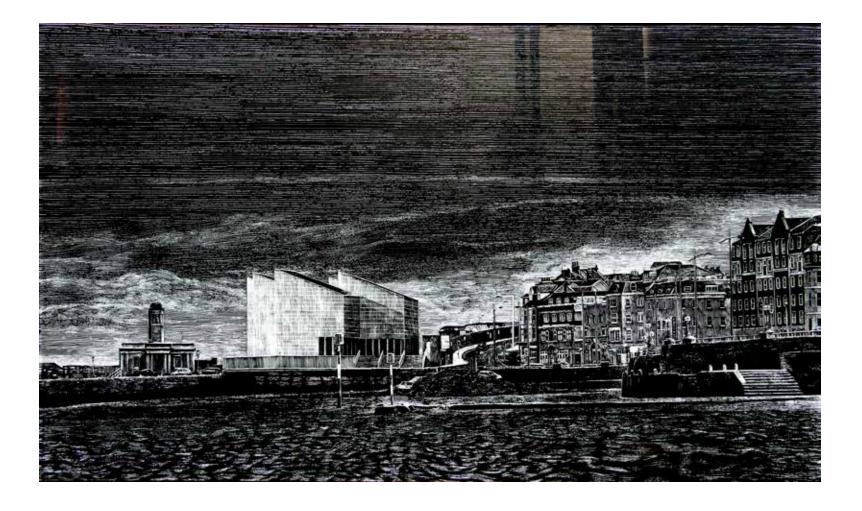
Arcade / Arcadia, 2011-12, interior view

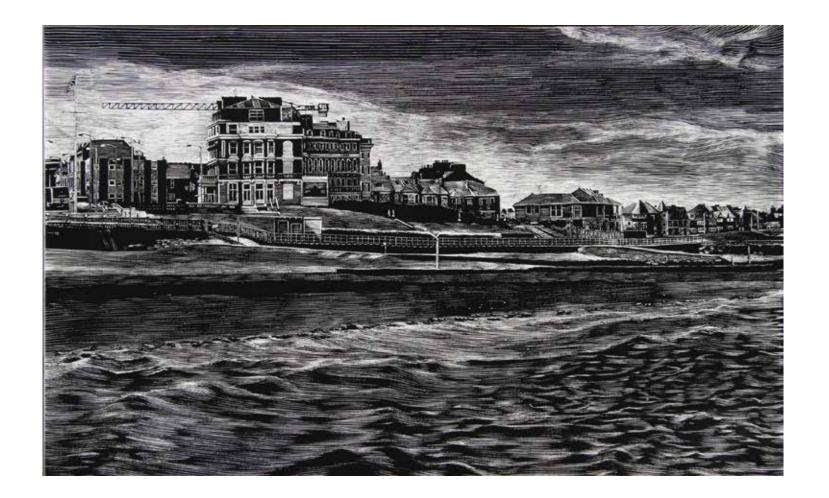














Arcade / Arcadia , 2011-12, panel 24





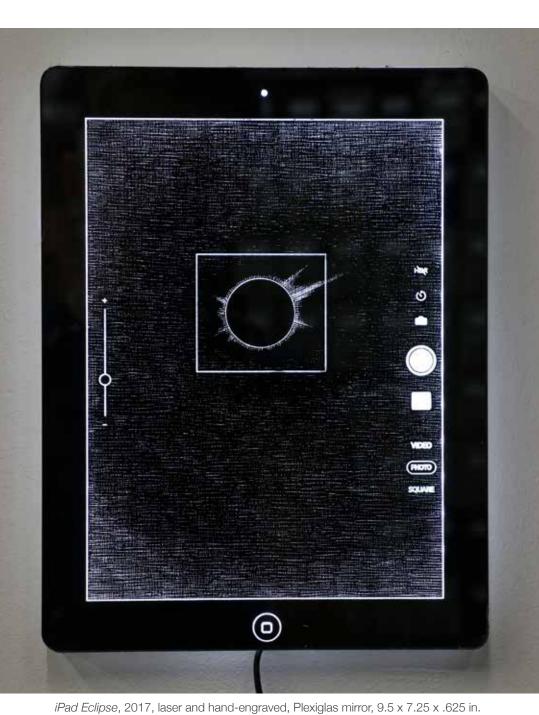
Picture(sque), 2017, antique Claude Glass, float glass mirror, hook, plywood, 23.5 x 21 x 0.5 in

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.







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

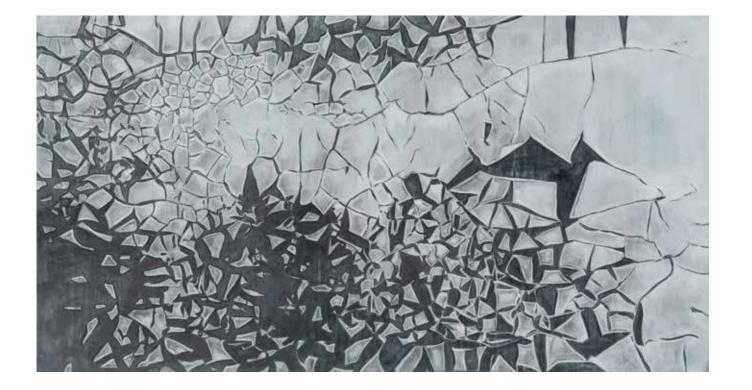




TV Rock, 2017, oil on wood panel, Plexiglas, ulexite, 14 x 18 x 1.5 in.

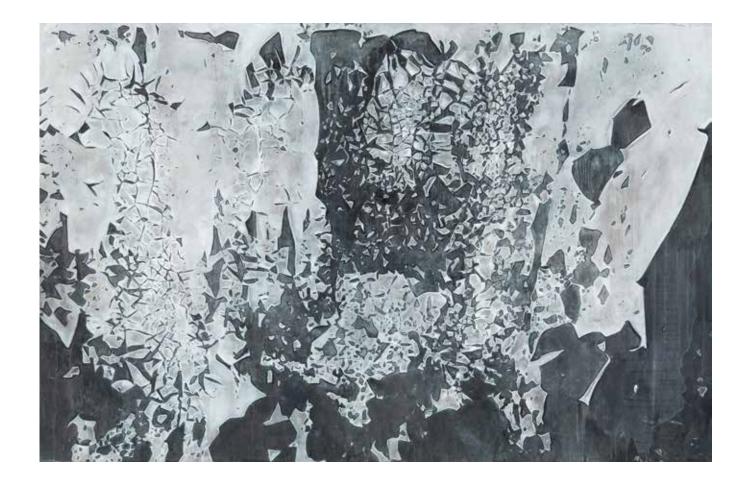


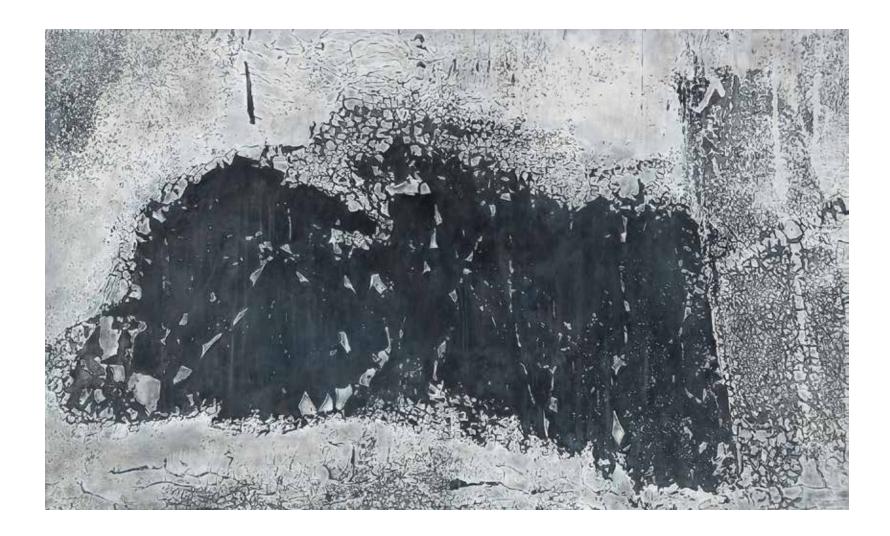
Ghost of Penn Station, 2017, oil on wood panel, 36 x 24 x 1 in.





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





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





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



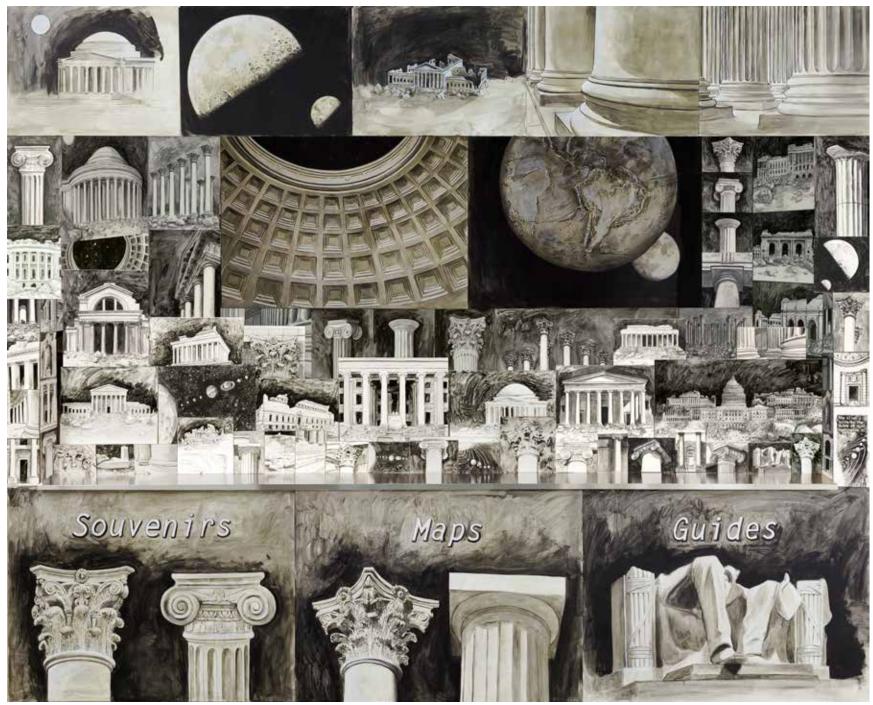
Alien Souvenir Stand

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	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		
	4.57 x 10.06 m) Photograph: Clay Center for the Arts and Sciences	Page 21	Nostalgia, 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		
Page 3	Arcade / Arcadia (front outside view), 2011-12				
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)		
Pages 6-7	<i>Arcade / Arcadia</i> (inside side view), 2011-12 Photograph: Locks Gallery	Page 25	Photograph: Etienne Frossard Ghost of Penn Station, 2017, oil on wood panel, 36 x 24 x		
Page 8	<i>Arcade / Arcadia</i> (Panel 15), 2011-12, hand-engraved Plexiglas mirror over Lumisheet, 41 x 66.5 in. (104 x 169		1 in. (91.4 x 60.9 x 2.5 cm) Photograph: Etienne Frossard		
	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)		
Page 9	Arcade / Arcadia (Panel 19), 2011-12, hand-engraved		Photograph: Etienne Frossard		
	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		
Page 10	<i>Arcade / Arcadia</i> (Panel 23), 2011-12, hand-engraved Plexiglas mirror over Lumisheet, 47 x 66 in. (120 x 167 cm) Photograph: Ellen Harvey Studio	Page 28	<i>Crack Craquelure (C),</i> 2017, oil on wood panel, 46 x 30 x 2 in. (115 x 76.2 x 5 cm)		
Page 11	<i>Arcade / Arcadia</i> (Panel 9), 2011-12, hand-engraved Plexiglas mirror over Lumisheet, 17 x 65 in. (100 x 165 cm) Photograph: Ellen Harvey Studio	Page 29	Photograph: Etienne Frossard <i>Crack Craquelure D</i> , 2017, oil on wood panel, 60 x 36 x 1.5 in. 152.4 x 91.4 x 3.8 cm)		
Page 12	Arcade / Arcadia (Panel 27), 2011-12, hand-engraved	D 00	Photograph: Etienne Frossard		
	Plexiglas mirror over Lumisheet, 31.5 x 48 in. (80 x 122 cm) Photograph: Ellen Harvey Studio	Page 30	<i>Reforestation</i> , 2013, mouth-blown glass, sandblasted and filled with opaque ceramic melting colors, laminated to		
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		industrial float glass mirrors, 161 x 316 in. (409 x 803 cm) (installation: Internal Revenue Office, Andover, MA), Fabrication: Mayer of Munich. Installation: Kurtitzky Glass		
Page 14	<i>Picture(sque)</i> , 2017, antique Claude Glass, float glass mir- ror, hook, plywood, 23.5 x 21 x .5 in. (59.7 x 53.3 x 1.3 cm) Photograph: Etienne Frossard	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 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	Page 33	Alien Souvenir Stand, 2013, oil on aluminum, watercolor on gessoboard, propane tanks, $10 \times 17 \times 5$ ft. ($3 \times 5 \times 1.5$ m) Fabrication KBC-Design/Build NYC. Photograph: Etienne Frossard		
Page 17	<i>On the Impossibility of Capturing a Sunset</i> , 2017, 16 hand- engraved Plexiglas mirrors, 16 Lumisheets, plywood, over- all: 37 x 58 x 1 in. (94 x 147.3 x 2.5 cm) Photograph: Etienne Frossard				
		Pages 36-37	Ellen Harvey in her studio with <i>The Unloved</i> (in progress), 2014		
Page 18	IPhone Eclipse, 2017, laser and hand-engraved rear-lit	Dogo 16	Photograph: Etienne Frossard		
	Plexiglas mirror, 6.125 x 3 x .625 in. (15.6 x 7.6 x 1.6 cm) Photograph: Ellen Harvey Studio	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.		





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 Doppleganger 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

2005	Mirror, Pennsylvania Academy of the Fine Arts, Philadelphia,		Summer of 2016, Locks Gallery, Philadelphia, PA		Middlebrook, Dodge Gallery, New York, NY		Singular, Galerie SE, Bergen, Norway
2005	PA	2015	Anthropocene, Meessen De Clercq, Brussels, Belgium		Bewahrung und Verfall, Deutsches Technikmuseum, Berlin,	2005	Next Next Art, Brooklyn Academy of Music, Brooklyn, NY
2003	New Is Old, Centre for Contemporary Art Ujazdowski Castle,	2010	The Museum Imagined, Danese/Corey, New York, NY		Germany	2000	Home, Crawford Municipal Gallery, Cork, Ireland
	Warsaw, Poland		The Return of City Maze, Wallworks NY, New York, NY		Objects Are Like They Appear, Meessen De Clercq, Brussels		It's Not About Sex, Luxe Gallery, New York, NY
	Context Is Everything, Müllerdechiara Gallery, Berlin, Germany		A Weekend in the Country, Magnan Metz Gallery, New York,		Self and Family, Charlotte Jackson Fine Art, Santa Fe, NM		759 Running Feet, Gwangju Art Museum, Gwangju, South
	A Whitney for the Whitney at Philip Morris, Whitney Museum		NY		The Fifth Genre, Galerie Lelong, New York, NY		Korea
2001	at Philip Morris, New York, NY <i>I See Myself in You</i> , De Chiara Gallery, New York, NY		<i>Et in Arcadia Ego–Weltchaos & Idylle</i> , Museum Kurhaus Kleve, Germany		Pastiche: When a Tree Falls in the Forest, Sølyst Sculpture Park, Jyderup, Denmark		<i>Polaroid als Geste</i> , Museum für Photographie, Braunschweig, Germany
	Low-Tech Special Effects, Marella Arte Contemporanea,		When You Cut into the Future, the Present Leaks Out, No		Calling Beauty, Bureau for Open Culture, Columbus, OH		Freespace Limburg, Z33, Hasselt, Belgium
	Milan, Italy		Longer Empty: Old Bronx Courthouse, Bronx, NY	2009	The Picturesque Reconsidered, MARTA, Herford, Germany	2004	Screen Spirit, Städische Galerie, Bremen, Germany
2000	Painting Is a Low-Tech Special Effect, De Chiara/Stewart Gallery, New York NY		Sight Unseen: Ellen Harvey & Ena Swansea, Locks Gallery,		The Picturesque Reconsidered, S.M.A.K., Ghent, Belgium		Interventions, Fine Arts Center, Bowling Green, OH
1999	Some Polaroid Paintings, Stefan Stux Gallery, New York, NY	0014	Philadelphia, PA		Alive, Luxe Gallery, New York, NY		Viewing Images of Peculiar Origins, Kunstmühle, Mürsbach,
1998	<i>Ellen Harvey</i> , Alexandre de Folin Gallery, New York, NY	2014	Pierogi XX, Pierogi, Brooklyn, NY	2008	Two Places at One Time, Museo de Arte de Ponce, Puerto		Germany
1000			An Unfalsified Lie, Emergent, Veurne, Belgium		Rico		Young Americans, Galerie SE, Bergen, Norway
PUBLIC	COMMISSIONS		Sargent's Daughters, Sargent's Daughters, New York, NY		Thoreau Reconsidered, Concord Art Association, Concord, MA		Health and Safety, Wyspa Institute of Art, Gdansk, Poland
2018	Atlantis, Miami Beach Convention Center, Miami Beach, FL		Thank You, Dodge Gallery, New York, NY Once Upon a Time, There Was the End, Center for Book Arts,	2000	<i>Biennial</i> , Whitney Museum of American Art, New York, NY		Dreamland Artist Club, Creative Time: Coney Island, Brooklyn, NY
	(upcoming)		New York, NY	2008	Something from Nothing, Contemporary Art Center, New		NY <i>A araneia. A coleccion</i> , Centro Galego de Arte
	Network, South Station, Boston, MA (upcoming)	2013	Time Will Tell (part 2), Meadowarts: Croft Castle, Yarpole, UK		Orleans. LA		Contemporanea, Santiago de Compostela, Spain
2013	Repeat, St. Amelberga Church, Bossuit, Belgium	2012	Imaginary Travels, ArtPod, Berlin, Germany	2007	Delicatessen, Schmidt Gallery, Florida Atlantic University,		One in a Million, Austrian Cultural Forum, New York, NY
	You Are Here (with Jan Baracz), Philadelphia International		Bad for You, Shizaru Gallery, London, UK		Boca Raton, FL		Notes on Renewed Appropriationisms, The Project, Los
	Airport, Philadelphia, PA		Peekskill Project 2012, Hudson Valley Center for Contem-		Places, Luxe Gallery, New York, NY		Angeles, CA
	Reforestation, Internal Revenue Service, Andover, MA		porary Art, Hudson, NY		Generation 1.5, Queens Museum of Art, Queens, NY	2003	Supereal, Marella Arte Contemporanea, Milan Flix, Rubicon
0010	Mathematical Star, Marcy Plaza, Brooklyn, NY		The Picture of Dorian Grey, Ana Cristea Gallery and Second		Thoreau Reconsidered, Wave Hill, Bronx, NY		Gallery, Dublin, Ireland
2012	Fossils, Internal Revenue Service, Andover, MA		Guest, New York, NY		You Won't Feel a Thing, Wyspa Institute of Art, Gdansk,		Harlem Postcards, Studio Museum in Harlem, New York, NY
2011	<i>The Forest of Parnassus</i> , University of California, San Francisco, CA		Time Will Tell (part 1), Meadowarts: Croft Castle, Yarpole, UK		Poland		In Practice, Sculpture Center, Long Island City, NY
2009	Home of the Stars, Yankee Stadium Metro-North Station,		Arcadian Boxes, Siakos-Hanappe Gallery, Athens, Greece		Unsung, Nicole Klagsbrun Gallery, New York, NY		<i>Prague Biennial: Supereal,</i> National Museum, Prague, Czech Republic
2000	Bronx, NY		Perpetual Conceptual: Echoes of Eugenia Butler, LAND, West Hollywood, CA	2006	You Won't Feel a Thing, Kunsthaus Dresden, Dresden, Germany	2002	Juegos de Escala, Centro Galego de Arte Contemporanea,
2007	Commuter Carpet, Francisco Station, Chicago, IL		Mirror, Mirror, Airplane Gallery, Brooklyn, NY		What a Great Space You Have, Luxe Gallery, New York, NY	2002	Santiago de Compostela, Spain
2005	Look Up Not Down, Queens Plaza MTA Station, Long Island	2011	SuperVision, Locks Gallery, Philadelphia, PA		Flaming June, Space Four Have, Luxe Gallery, New York, NY		Shuffling the Deck, Princeton University Art Museum,
	City, NY	2011	Museum Show (part 1), Arnolfini, Bristol, UK		<i>Pixel Visions,</i> The Visual Arts Gallery, University of Alabama,		Princeton, NJ
SELECTED GROUP EXHIBITIONS			Belvedere, Hans Arp Museum, Remagen, Germany		Birmingham, AL		After Matisse/Picasso, MoMA P.S.1, Long Island City, NY
			ShakeDown, Dodge Gallery, New York, NY		Berlin/New York, ArtMbassy, Berlin, Germany		Moving Faces, Outline, Amsterdam, The Netherlands
2017	Really, Wilding Cran, Los Angeles, CA		Magical Consciousness, Arnolfini, Bristol, UK		Places Real & Imagined, Al-Hamra Arts Council, Lahore,		637 Running Feet: Black-and-White Wall Drawings by 14
	Haus-Warming Settling In, De Chiara Projects, Stone Ridge, NY		Dust to Settle, Cuchifritos, New York, NY		Pakistan		Artists, Queens Museum of Art, Queens, NY
	Post-Election, September, Hudson, NY		Revealed, Turner Contemporary, Margate, UK		Picturing Florida: Ellen Harvey & Marc Dean Veca, Schmidt		Freespace 4, Z33, Hasselt, Belgium
2016	From Generation to Generation, The Contemporary Jewish		Alpine Desire, Austrian Cultural Forum, New York, NY		Gallery, Florida Atlantic University, Boca Raton, FL		Painting as Paradox, Artists Space, New York
	Museum, San Francisco, CA	2010	The Bourgeois Interior, Roger Raveel Museum, Machelen aan		Eigenheim, Kunstverein, Göttingen, Germany		Thresholding, SMART Project Space, Amsterdam, The Netherlands
	Palimpsest, 6MonthSpace, New York, NY		de Leie, Belgium		Heile Welt, Kupferstich-Kabinett, Dresden, Germany		Hier ist Dort 2, Secession, Vienna, Austria
	<i>Art Prospect,</i> A.S. Popov Museum of Communications, St. Petersburg, Russia		The Natural Order of Things: Ellen Harvey & Jason		Sublime, Luxe Gallery, New York, NY		

2001	<i>Against the Wall,</i> 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
	<i>Brooklyn Zoo</i> , 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	<i>Portrait</i> , AU Base Gallery, New York American Living, Hereart, NY
	13, Alexandre de Folin Gallery, New York, NY
1997	Water, Hereart, New York, NY
	<i>Current Undercurrent: Working in Brooklyn</i> , Brooklyn Museum of Art, Brooklyn, NY
AWARD	S / 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
SELECTE	D BIBLIOGRAPHY
2016	Galpin, Pierre-Francois & Siegel, Lily, et al., <i>From Generation to Generation</i> . Contemporary Jewish Museum: San Francisco
2015	Huldisch, Henriette & Budak, Adam. <i>Ellen Harvey: The Museum of Failure</i> . 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
	Philadelphia: City of Philadelphia Office of Arts Figner, Susanne and Kunde, Harald, ed. <i>Et in Arcadia Ego– Weltchaos & Idylle</i> . Kleve, Germany: Museum Kurhaus Kleve
2014	Figner, Susanne and Kunde, Harald, ed. Et in Arcadia Ego-
2014	Figner, Susanne and Kunde, Harald, ed. <i>Et in Arcadia Ego-Weltchaos & Idylle</i> . Kleve, Germany: Museum Kurhaus Kleve Bloodworth, Sandra, and William Ayres. <i>New York's</i>
2014 2013	Figner, Susanne and Kunde, Harald, ed. <i>Et in Arcadia Ego-Weltchaos & Idylle</i> . Kleve, Germany: Museum Kurhaus Kleve Bloodworth, Sandra, and William Ayres. <i>New York's Underground Art Museum</i> . New York: MTA Arts for Transit Rosebrock, Tessa et al. <i>Ellen Harvey: The Unloved</i> . Veurne,
	Figner, Susanne and Kunde, Harald, ed. <i>Et in Arcadia Ego-Weltchaos & Idylle</i> . Kleve, Germany: Museum Kurhaus Kleve Bloodworth, Sandra, and William Ayres. <i>New York's Underground Art Museum</i> . New York: MTA Arts for Transit Rosebrock, Tessa et al. <i>Ellen Harvey: The Unloved</i> . Veurne, Belgium: Hannibal Laenen, Katrien et. al. ed., <i>Art by Commission: 2006 – 2013</i> .
	Figner, Susanne and Kunde, Harald, ed. <i>Et in Arcadia Ego-Weltchaos & Idylle</i> . Kleve, Germany: Museum Kurhaus Kleve Bloodworth, Sandra, and William Ayres. <i>New York's Underground Art Museum</i> . New York: MTA Arts for Transit Rosebrock, Tessa et al. <i>Ellen Harvey: The Unloved</i> . Veurne, Belgium: Hannibal Laenen, Katrien et. al. ed., <i>Art by Commission: 2006 – 2013</i> . Brussels: Vlams Bouwmeester Louden, Sharon, ed. <i>Living and Sustaining a Creative Life</i> .
	Figner, Susanne and Kunde, Harald, ed. <i>Et in Arcadia Ego-Weltchaos & Idylle</i> . Kleve, Germany: Museum Kurhaus Kleve Bloodworth, Sandra, and William Ayres. <i>New York's Underground Art Museum</i> . New York: MTA Arts for Transit Rosebrock, Tessa et al. <i>Ellen Harvey: The Unloved</i> . Veurne, Belgium: Hannibal Laenen, Katrien et. al. ed., <i>Art by Commission: 2006 – 2013</i> . Brussels: Vlams Bouwmeester Louden, Sharon, ed. <i>Living and Sustaining a Creative Life</i> . Bristol, U.K. and Chicago: Intellect Mayer, Gabriel et al. <i>Architecture, Glass, Art—Franz Mayer of</i>

	2011	Ede, Siân, et al., <i>Revealed: Turner Contemporary Opens.</i> Margate, U.K.: Turner Contemporary	2006	Baker, Alex, and Shamim Momin. <i>Ellen Harvey: Mirror.</i> Philadelphia: Pennsylvania Academy of Fine Arts	
		Heidemann, Christine, et al. <i>Belveder</i> e. Bielefeld, Germany: Kerber Verlag		Bloodworth, Sandra, and William Ayres. <i>Along the Way: MTA</i> Arts for Transit. New York: Monacelli Press	
		Howells, Richard, and Joaquim Negreiros. <i>Visual Culture</i> . Cambridge, UK: Polity Press	2005	Finkelpearl, Tom, et al. 759 <i>Running Feet</i> . Queens, New York: Queens Museum of Art; Gwangju, South Korea: Gwangju Art	
		Husselein-Arco, Agnes, and William Stover. <i>Alpine Desire.</i> Vienna: Ferdinand Berger & Sohne		Museum Harvey, Ellen. New York Beautification Project. New York: G.	
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