



Ellen Harvey, *Twins*, 2001, two synchronized 30-min. video projections (one of a self-portrait drawing, the other of the artist's face while drawing the self-portrait) onto 16 x 12 in. (40.6 x 30.5 cm) matte plexiglass panels clipped to metal poles (artwork © Ellen Harvey, cinematography by Jan Baracz)

Ana Finel Honigman: You studied and practiced law. Do you feel this training has influenced your art?

Ellen Harvey: I once thought that my life as an artist was totally separate from the fact that I had studied law, but as I get older, I realize that similar concerns motivate both. I'm interested in questions that are fundamental to both fields, such as: who is allowed to do what, who owns what, and how do we structure our society. I think these apparently legal questions have a lot to do with art because the answers to them determine who is allowed or able to express themselves within our society.

Ana Finel Honigman

Good Artist/Bad Artist: An Interview with Ellen Harvey

Finel Honigman: Why do you feel the relationship between art and law is so often obscured? Art is frequently viewed as a fluid, flexible narrative, while the law is seen as logical, precise, and almost mathematical in nature.

Harvey: Which is actually the opposite of what common law really is. Common law in fact is a flexible, evolving dialogue with its own history. Unlike civil law where everything is codified, common law is built on precedent. I think art functions quite similarly. What interests me is that art always involves a conversation, whether it's a conversation between artists, between artists and critics, between artists and public, or between artists and art history; and then of course, there's always the larger conversation about what art is and what it should be.

Finel Honigman: But it isn't always an open dialogue. What do you think is required to join the conversation?

Harvey: You're right; there are big barriers to entry. It has to be said that the art world doesn't necessarily allow just anyone to participate in the conversation. You have to belong. It's interesting that there are so many people who think of themselves as artists who the art world does not or will not recognize as artists: Sunday painters, graffiti artists, street portrait artists—the list goes on. I think that one barrier that people rarely discuss in relation to art is economics. It's quite a luxurious decision to become an artist. My initial decision was undoubtedly made easier by my having a law degree and hoping that I could return to having a job, if necessary. Of course, no one in his or her right mind would hire me now.

Finel Honigman: Often art-world discourse is less about the object than the vocabulary used to describe it.

Harvey: For example, it's fascinating to look at the importance that the art world places on authorial intent. The only thing that changes with the thrift store paintings collected and reconceptualized by Jim Shaw is the context. Once Shaw is introduced, he becomes the double author whose intent is superimposed on the original artist's work. Actually, perhaps that piece is more about the validating nature of the artist's persona—ultimately it's the fact that Shaw is a "real" artist that makes the work into "real" art. I sometimes think that the fact that we are so fixated on the artist has a lot to do with how collectively unsure we are about art. We decide that it's art because an artist makes it and we all know what artists

are like—or at least we think we do. It's interesting to me that the art world so heavily defends itself against outsiders when art is an inclusive category for most other people. When I make projects in the street, people often come up to me and say, "Oh, I'm an artist too." I like that response. And I'm interested in the reasons people outside of the art world make art—which after all, are often the same slightly embarrassingly romantic reasons that we all ended up making art in the first place.

That's probably why I so often end up inhabiting or reusing clichés of art production. The new installation *Mirror*, for the fantastical Gothic-revival building of the Pennsylvania Academy, for example, takes literally the injunction that art hold up a mirror to nature—only to then smash it. The visitor walks into a nearly 360-degree drawing in light: a nine-by-twelve-foot, hour-long video projection showing the etching on sixteen glass mirrors of a drawing of the building's elaborate entrance hall, which then break once the drawing is completed; the breaking is reflected in the mirrored walls of the room, which are etched and rear-illuminated to depict the same entrance in ruins. So what starts off as a beautiful, walk-in drawing ends in utter disaster.

Finel Honigman: I would be wary about romanticizing the accessibility of nonacademic or outsider art communities. Graffiti, for example, is often seen as the dirty, Dionysian little brother to a slicker, more savvy, art-world Apollo. But in my experience with the graffiti community, I have instead found a stringently defined and defended hierarchy. After all, what is a tag if not a brand name?

Harvey: I agree. A tag certainly is a kind of brand name. Albeit a very personal one and one that isn't about selling a mass-produced product. And the popular cliché of graffiti as this Dionysian space of masculine transgression is not so removed from our larger cultural myths about the world of art. One of my favorite conversations on the street was with a young, white graffiti artist. He asked me when I started painting, and I told him that I'd started with oils when I was about eighteen. He said he was eighteen and that he'd just started to paint. He then asked me what I thought of Picasso and added "He was the man, right? He lived the life." And I thought, well, that says it all.

Finel Honigman: Well, it is interesting how the art world frequently refocuses its attention on graffiti. I believe aside from cultural or political connotations, the art world sees itself mirrored in the social structure of the graffiti community and its often-hermeneutic discourse. It is not an unschooled or isolated art.

Harvey: That's certainly true, although it's difficult to generalize about graffiti because it functions so differently in different communities. When I was working on *The New York Beautification Project* in the South Bronx, there was a much larger percentage of community-oriented or commissioned graffiti murals. People there were very ready to see my paintings as theirs—one of my favorites was an elderly Puerto Rican couple who looked at a copy of a Claude Lorrain and said, "Finally, a good painting of Puerto Rico." That kind of tradition is quite different from tagging.

Finel Honigman: Yes, but isn't there always an inherent difference between public art and graffiti, even if both exist in the public space? As I see it, a com-

munity mural is art for the public, a George Segal sculpture in Central Park is public art, whereas graffiti is art in the public space. Graffiti needs to transgress in order to function, and by the nature of its transgression, it highlights social and political delineations. On a personal level, graffiti also functions as a public autobiographical performance. It is like an ongoing résumé or a life story told through the history of physical coordinates.

Harvey: Creating work on the street is interesting, because people tend to know your work without knowing anything else about you. Paradoxically, while graffiti tags are often all about declaring “I was here,” they’re also about remaining anonymous except to a select group of fellow practitioners.

In creating *The New York Beautification Project*, I wanted to look at why graffiti is considered offensive—at what separates legitimate public art from graffiti. I suspected that what upset people was not the illegality of the act, but its aesthetic or the perceived demographic of its practitioners. So I was curious to see what would happen if you changed some of those parameters. I’m a white woman in her thirties—a very lucky demographic if you’re planning on breaking the law in broad daylight for over a hundred days. And while my paintings also consisted of unauthorized pigment on walls just like the graffiti over which they were painted, they looked quite different. I wanted to make something that would function as a perfect little noncontroversial art signifier, so I painted small eighteenth- and nineteenth-century oval landscapes in oils. Almost everyone in the city dreams of Arcadia, and oil paintings just are art for most of the public. And most people that I met while doing the project saw the works that way—as art, not as graffiti.

Finel Honigman: Do you feel that is why, despite endless critical coroner’s reports, painting continues to be so popular?

Harvey: Well of course, part of it is just familiarity. Most people have held a paintbrush in their hands at some point in their life. And most people feel very comfortable looking at paintings—especially representational ones. It can be both a curse and an incredible gift. When I was first starting out as an artist, lots of people would approach me and tell me that I should paint their child or some amazing sunset that they’d just seen. I found it hugely embarrassing, but then I started to think about what it was that they were actually saying and why I found it so mortifying. Because, after all, embarrassment is just a sign that you have something at stake, isn’t it? And the question of what people want from art is a pretty important one for an artist. It doesn’t necessarily mean that’s what they should get, of course.

So part of *The New York Beautification Project* was giving people what they want. I painted the beautiful landscape—very Komar and Melamid. But I was also interested in why the genre of landscape is so popular and whether or not that popularity survives when the landscape is no longer an idealized image of nature brought into the bourgeois home. What happens when the landscape takes to the streets? When it starts hanging out on the wrong side of the tracks? Do people still like it as much? What was interesting was that to a surprising degree the beauty or the cuteness or the sheer artiness of the images trumped their illegality. Most passersby felt it was art. And because art can only be produced by artists, a

large part of the project became my performing as an “artist” in a public space. People asked me to sign their magazines. They took photographs with me. People were also really upset that the landscapes were ephemeral. After all, art is valuable. They asked me to go to their homes and paint landscapes on their front doors where they could take care of them. A lot of people wanted to discuss the difference between art and graffiti, or to tell me about their own experiences with art. It was very interesting. If you make something that is aesthetically conservative, you can often seduce people into thinking who might be unwilling to engage with something more unusual. Of course, it can be limiting as a tactic. In this instance, I really wanted to raise the question of who is allowed to make public art. The answer seemed to be that if the aesthetic was conformist enough and the practitioner conformed at least marginally to people’s preconception of what an artist should look like—all objections fell by the wayside. Which is a bit sad. I suppose the up side was that people were made conscious of their decision to anoint one kind of painting as art rather than another.

Finel Honigman: It seems you are claiming that most people feel art ought to be memento mori, to commemorate something ephemeral. Yet graffiti is associated with youth. Do you think it is stigmatized only because the youth it signifies is perceived as threatening?

Harvey: Yes, but the people who produce it also think of it as a threatening aesthetic. Part of its charm is that it pisses people off.

Finel Honigman: Are the aesthetics really shocking anymore? I would say that graffiti is quaintly retro.

Harvey: I don’t know if you’re familiar with *Bad Boy Klimt*, the project that I did for the Secession in Vienna. They originally asked me to redo *The New York Beautification Project* in Vienna for a painting survey show. They offered to find locations where I would be allowed to paint. But then the project would have looked conformist and been conformist. Very dull. And it’s not as though Vienna needs any beautification anyway or has much graffiti. So I suggested that we do it the other way around—that I paint some graffiti on their very pristine, iconic building instead. After a lot of discussion they agreed, and I wrote “Bad Boy Klimt Lives!” in bubble script on the building. It was an intentionally ridiculous artwork. When you got close you could see that inside the letters I’d painted excerpts in oil from the Beethoven frieze by Klimt, which is housed in the museum basement. The frieze is kind of a cash cow for the museum, but it’s one that the museum views with some ambivalence, as the museum defines itself as a contemporary art exhibition space. That being said, I think Klimt makes a pretty good graffiti artist—he’s got a very teenage aesthetic, and let’s face it, the frieze was originally designed to be ephemeral anyway. It only got saved because Klimt was so famous.

This is a piece that could only work in Vienna. I’m not sure if Klimt would be so instantly recognized here—he’s kind of the Norman Rockwell of Austria—you can’t move for ashtrays with *The Kiss* emblazoned on them. I also don’t think that New Yorkers would have taken this seriously as graffiti. In fact, that was one of my great concerns doing the project. It turned out I needn’t have worried; in Vienna people came up constantly to tell me that they’d called the police. People also kept on calling the museum to tell them that the building was being

Ellen Harvey, *The New York Beautification Project*, 1999–2001, forty 5 x 8 in. (12.7 x 20.3 cm) oval oil landscapes painted without permission onto graffiti sites throughout New York City, free map, and postcards of interventions, detail and installation view of no. 27 (artwork © Ellen Harvey, photograph by Jan Baracz)



Ellen Harvey, *Bad Boy Klimt*, 2002, oil on wall, installation view and detail, Secession, Vienna, Austria (artwork © Ellen Harvey)

The fake graffiti painted in oils on the Secession reads "Bad Boy Klimt Lives!" and incorporates details from Gustav Klimt's *Beethoven Frieze* (which is located in the Secession basement).



vandalized. I was outside the museum, in the winter, for two weeks, painting leisurely with oils . . .

Finel Honigman: Your detractors thought they were the only ones who noticed what you were up to?

Harvey: The woman who was in charge of the Beethoven frieze enjoyed it tremendously. She took over phone duty. Every five minutes or so, someone would ring, and she would very graciously tell them that I had permission. The museum director also got to rescue me from the police, which I suspect he enjoyed.

Finel Honigman: Another compelling aspect of *The New York Beautification Project* is that the landscapes you painted evoke the Hudson River School, a quintessentially American genre. So in both the Klimt and *The New York Beautification Project* you selected references to nationally specific work.

Harvey: Yes. I love Simon Schama's *Landscape and Memory*, in which he talks about the ways in which landscape painting contributed to national identity in America as well as the larger way in which landscape painting goes hand in hand with an aesthetic as opposed to a functional relationship to nature.¹ In the same way that landscape painting prompted a reevaluation of what had been seen as deserted wasteland, I wanted *The New York Beautification Project* to encourage people to think about graffiti sites in a different and perhaps more positive way. You have to realize that this project was performed during the Giuliani years when the city was being cleaned up very aggressively. I wanted people to realize that these were not only sites of transgression but also of possibility, of public ownership . . .

Finel Honigman: Well, under any circumstances, graffiti questions the notion of public versus private space and

highlights concepts of ownership.

Harvey: We're back to the question of who is allowed to be an artist in our society and where . . .

Finel Honigman: Have other artists interacted with your pieces? Do they tag your work?

Harvey: Most of the paintings disappeared when the sites were renovated. I have had people tag me back, but generally they've retaliated in miniature—in scale. Sometimes people write me messages around the image.

Finel Honigman: Did they write encouraging or confrontational messages?

Harvey: No, generally very sweet ones. I think a lot of people saw it very simply as beautification, similar to planting a flower. I had a rule that if anyone objected,



Ellen Harvey, *New Is Old*, 2003, installation view from outside, Ujazdowski Castle/ Center for Contemporary Art, Warsaw, Poland (artwork © Ellen Harvey)

Neoclassical architectural scheme painted onto the inside and outside of genuinely old storage space to make it match the recently reconstructed Ujazdowski Castle opposite. The interior of the space was artificially aged using watercolors and the decoration was completed with a series of seven paintings in faux-old gold frames of Polaroids of modern rooms inside the castle to which the public has no access.

1. Simon Schama, *Landscape and Memory* (New York: Knopf, 1996).



Ellen Harvey, *100 Free Portraits*, 2001, digital prints of 100 scanned drawings and questionnaires, installation view, Müllerdechiara Gallery, Berlin, Germany, 2003 (artwork © Ellen Harvey)

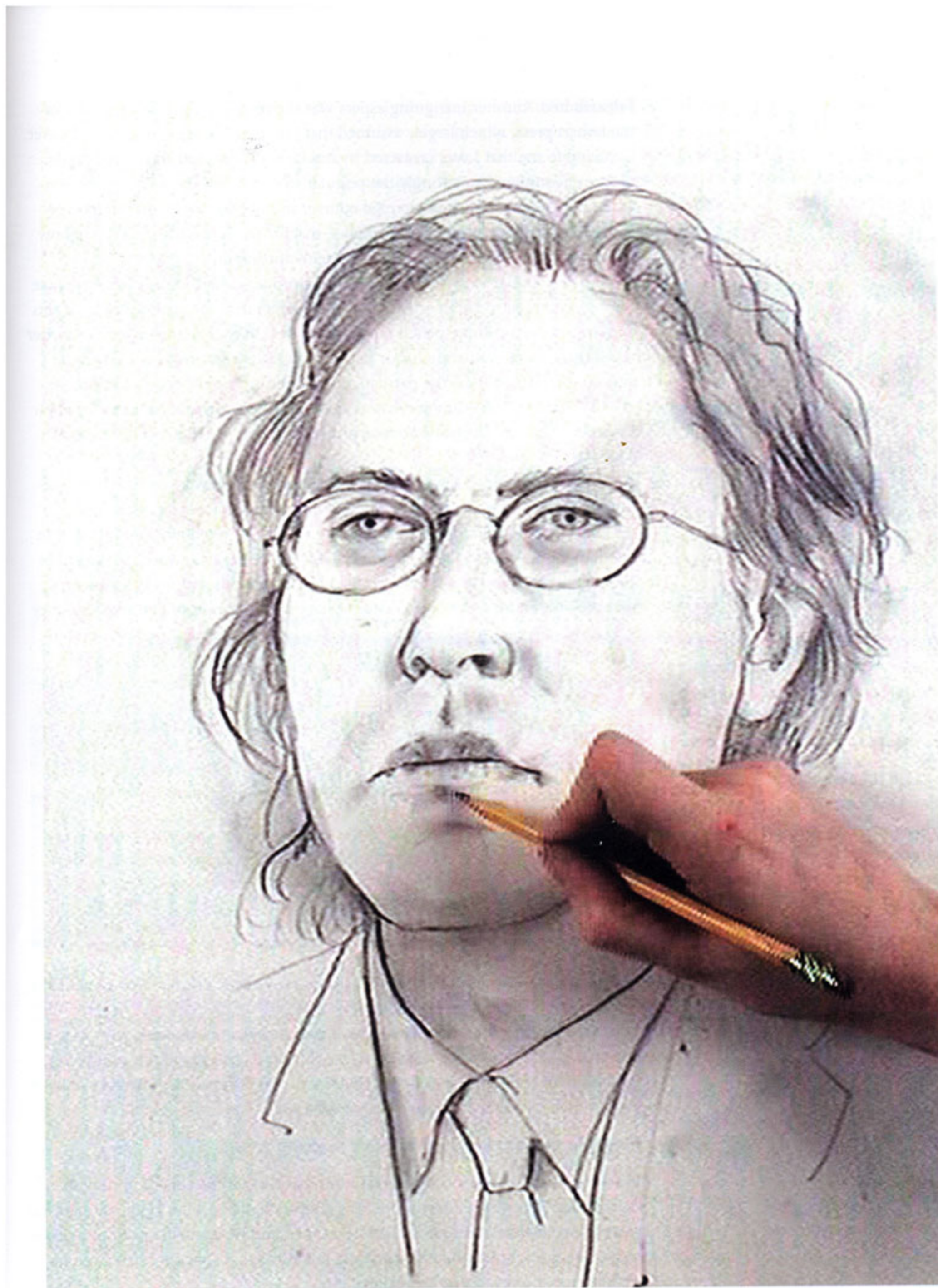
Ellen Harvey, still from *I Am a Bad Camera*, 2001, video, at min. 25 of 30 (artwork © Ellen Harvey, cinematography by Jan Baracz)

I would just remove the painting, but it never happened except once, when I had a journalist in tow and I hadn't really started painting. Once the paintings were intelligible, almost everyone liked them. And it's not as if these were sites that were heavily defended or they wouldn't have had so much graffiti in the first place. The response from graffiti artists was generally supportive, although they thought that I was pretty seriously misguided: the paintings were too small—you couldn't see them from a car—and took far too long to make. They were also very concerned about the fact that I had no crew—a lot of them asked me where it was.

Finel Honigman: You mean they assumed that all over the city there was a gang of nice ladies painting darling little painting on the walls? The absurdity of it makes sense since these landscapes recall something childishly magical.

Harvey: I think it was more that they were worried about my personal safety, which I can understand after my encounters with the police. I had a pretty rough time when they mistook me for a homeless person.

You're right about people thinking the project was childlike or maybe child-appropriate. I met public-school teachers who had actually taken their classes on trips to find the paintings after seeing the free map or postcards which



I distributed. Another intriguing aspect was the response the work received in the nonart press, which largely assumed that I was a naive actor—that it had never occurred to me that I was protected by my race, gender, and class. I had never before encountered so strongly the popular stereotype of the artist as an essentially innocent or foolish person. Of course, an integral part of that stereotype is that the artist is essentially powerless—that artistic transgression is somehow protected, like a child's, because it's not truly threatening.

I had a similar experience when I did a project called *100 Free Portraits* where I posed as a street-portrait artist. I sat on the street near art institutions or events and drew fifteen-minute pencil portraits for free. In exchange, I asked each sitter to fill out a form evaluating his or her portrait. I then scanned the drawings and sent the originals to the participants. Interestingly enough, almost no one asked me why I was doing it—it was as though I was invisible. Once they knew I was an artist, my motivation was a priori irrelevant. For the sitters, it was all about them.

I did a related project called *I Am a Bad Camera*, where you see a video projection onto a pad of paper of a portrait drawing with a voice-over of the sitter's response to being shown the final drawing and being asked whether he thought the drawing looked like him. Of course he wasn't entirely satisfied, so the entire audio consists of his very polite complaints. This piece is sort of the evil artist's revenge on the sitter—people clamor to have their portraits drawn, yet once they see the results, they're never satisfied. They want longer eyelashes, they want to be thinner, essentially they want to look like themselves, only better, and yet oddly enough, the criticism is always couched in terms of verisimilitude. People complain that the artist is a bad camera, but ultimately they don't want a camera at all.

Finel Honigman: What is compelling about these pieces is how they debunk the often-held notion that a portrait is a collaboration between painter and sitter.

Harvey: Traditionally that's what it was. If the artist was more important than the sitter, then the artist had creative control, but where that wasn't the case, it was the sitter's call.

Finel Honigman: In *I Am a Bad Camera*, are you claiming that a subjective response is inherently more realistic than the myth of an objective depiction?

Harvey: I wouldn't say that a drawing is more realistic. I think that's obviously not true. But people do secretly and not so secretly hope that you can show the "real" them—that you can show those intangibles that make them who they are. Of course most people also hope that this "real" image will be a bit better looking than reality. There's also an element of fear. After all, a portrait is a rare opportunity to see how another person sees you.

Finel Honigman: Did your sitters try to charm you?

Harvey: I think there was the assumption that I would be able to portray them better once I knew who they were. They almost all talked. One Egyptian man was getting engaged to a woman he had never met, and he wanted a portrait to send to her. He thought it would be romantic but also less distracting than a photograph since she was taking her exams.

I think people's attitudes also had a lot to do with the fact that I was doing it for free. After people got over their initial skepticism about whether or not the service really was for free, they acted as if I was their servant, like a masseur or something. It was an intimate service but always about them. Nobody asked me a single question about myself. They all just sat down and started telling me their life stories. Maybe it says something about how starved for attention people are.

Finel Honigman: If they knew nothing about you, then were they unaware of your art background or the nature of your project? Was this another situation where you were anonymous? If so, would you say that in all these projects you were almost spying on other areas of art production, because you are well versed in an art dialogue that values the notion of the artist's intent over appearance of the work?

Harvey: I don't think it would have changed much if they had known anything about me since they were largely unfamiliar with the art world. It would have been meaningless.

Finel Honigman: You were describing earlier the difference between work made outside the art-world dialogue and work made from within it, as a split

between cerebral and sensual understanding. You were implying that art made outside the art discourse focuses on beauty and pleasure, whereas art made for an art context is more concerned with ideas and motivation. Why do you think beauty is stigmatized in contemporary art discourse?

Harvey: It is a question of how people consume art. For example, I drew an oriental carpet in chalk outside this very drab, modernist building in Amsterdam—I was being a pavement artist for a change—and all these little old ladies came out and said, "Well, finally someone is trying to improve

the building." They were very distressed when they realized that it was only a temporary carpet. Outside of the art world, people often look at art primarily in terms of beauty or decoration. It's not what motivates me primarily, but the pieces that I make are often read that way.

Finel Honigman: So they perceived art as having a social service, as if art's function was to decorate. In popular discourse, it seems that art is often seen as either a threat or a charity.

Harvey: I suppose at some bizarre level, a lot of my work is about the artist as public servant. And yet I look at all the functions art is popularly supposed to fulfill and I can't really take them seriously. Painting, in particular, does a really poor job of fulfilling them. If you want to record something or someone, take a photograph. If you want to see the impossible, to see a fantasy, go the movies. The



Ellen Harvey, *Flat Sculpture*, 2003, oil on wall, preexisting electrical outlet, installation view, Sculpture Center, Long Island City, New York (artwork © Ellen Harvey)

The painting is of a statue of a sleeping hermaphrodite.



Ellen Harvey, *A Whitney for the Whitney at Philip Morris*, 2003, twenty 10 by 4 ft. (304.8 x 121.9 cm) plywood panels painted with copies of all the images in the 2002 catalogue of the Whitney Museum's permanent collection installed to form a room, reconstituted catalogue from which the copies were made, dropped ceiling, gold frame, bench, installation view from outside (artwork © Ellen Harvey, photographs by Jan Baracz)

opposite, clockwise from upper left:

Detail of installation

Detail of copy of Alice Neel's portrait of Andy Warhol

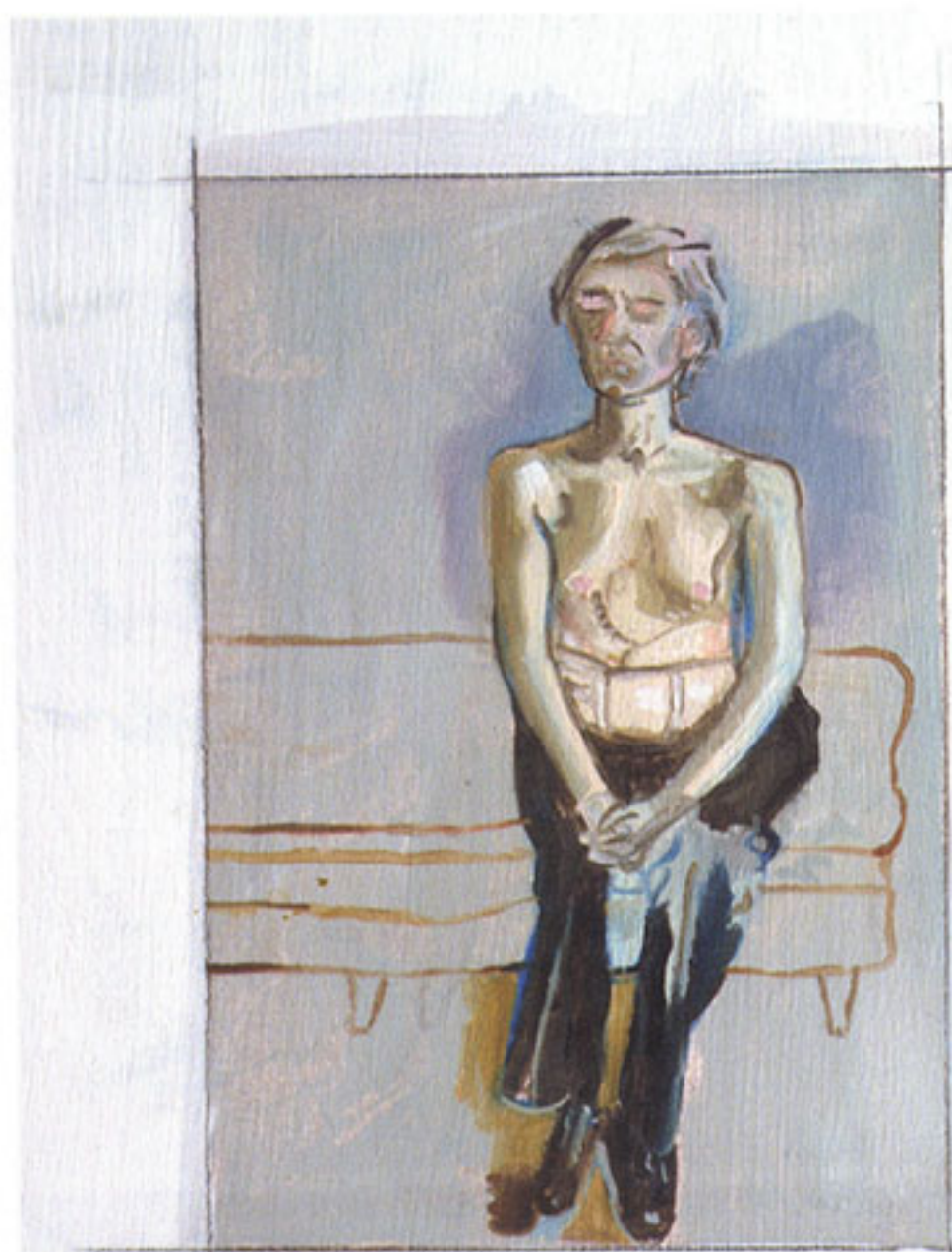
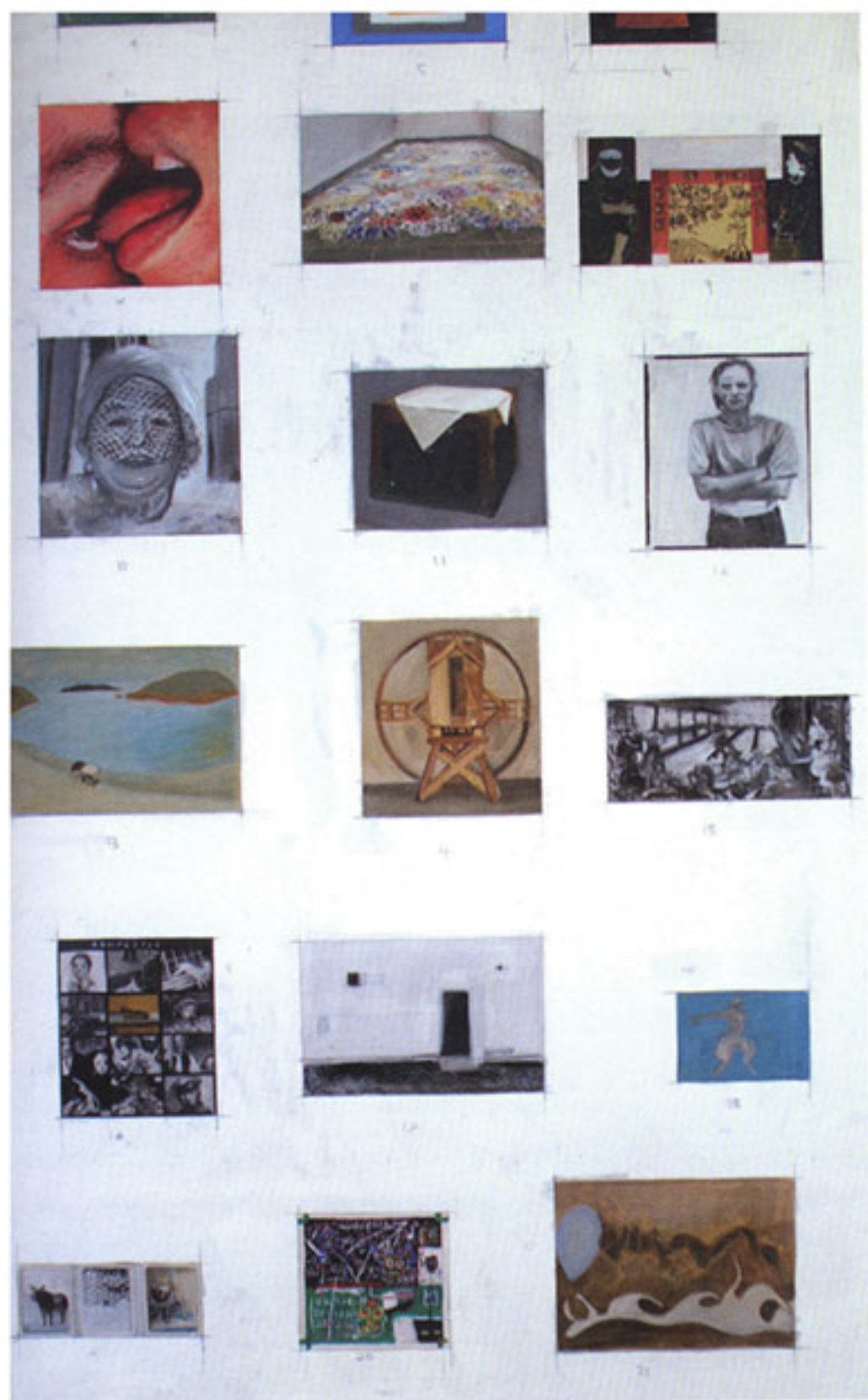
Detail showing reconstituted catalogue

traditional art medium's real function now is as an art signifier. It doesn't have any other real role.

Finel Honigman: Yet part of what makes a painting unique and intriguing is tracing the artist's pleasure in producing it. In that way, painting is half product and half performance.

Harvey: That's why I like using video to look at painting. It's a really great way of unpackaging the time-based aspect of traditional media. It can reveal that intense, solitary studio part of being an artist, which is normally hidden from the viewer. After all, as a viewer, I don't care what a great time the artist had. I'm the viewer and I expect the work to be made for me. That's what *Twins* was all about—by showing two videos, one of my face while I was making a self-portrait and the other of the drawing, I allow the viewer into that space that traditionally belongs to the artist alone. Of course, it's a lot less exciting than people might think.

Finel Honigman: What do you think about the significance of identity in art? For example, would you say that your project *A Whitney for the Whitney at Altria*, where you copied every piece from the Whitney catalogue in miniature, qualifies as feminist appropriation?



Ellen Harvey, *Mirror*, 2005, installation, four mirrored, hand-engraved plexiglass panels, each 9 x 12 ft. (2.7 x 3.7 m), detail showing one quarter of one panel (artwork © Ellen Harvey)

Harvey: I'm not sure that I'd classify that project as purely feminist, though it obviously would have been impossible without Sherrie Levine. It also owes quite a bit to Louise Lawler. But it wasn't intended as a simple piece of institutional critique. I think that our current culture of sampling removes some of the original political meaning from appropriation. And I really prefer my work to resist a unitary interpretation. I liked the lady who came in and said, "Well, this is not very original, is it?" I also liked the people who read the piece as a searing indictment of corporate sponsorship. They're all good responses. It was also meant to be funny.

As for identity politics, I'm incredibly grateful that there was an identity discourse. I'm also glad that the burden of representation has lightened a bit.

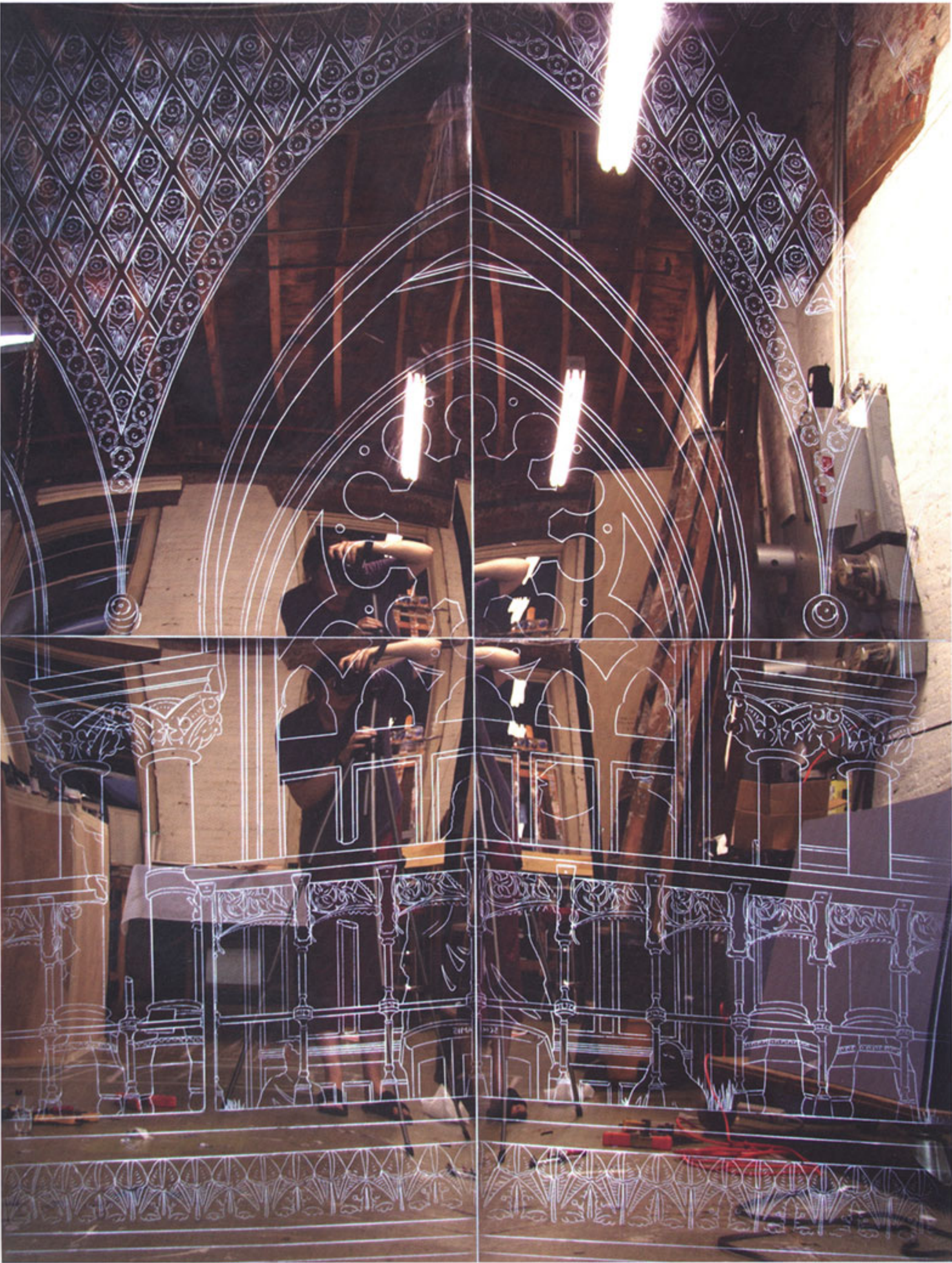
Finel Honigman: Were there certain artists whose work you appreciated more after you copied it for the *AWhitney for the Whitney* at Altria? Through that project, did you feel that you gained an empathetic understanding of their process which enabled you to view their work differently?

Harvey: Some were certainly more interesting to paint than others. But I have to admit that by the end, my favorites were definitely the monochromes, because they were so deliciously easy. After all, I copied almost four hundred images—it was a terrifying amount of labor. There were pieces that I truly love that I hated copying because they were so labor-intensive. The process also made me see work quite differently because I was forced to see all the works on a purely aesthetic level. In the art to which I'm usually the most drawn, the aesthetics are often subservient to the idea. So it was odd seeing some of my favorites in a way which inevitably negated much of their meaning. In some ways, the whole piece creates a superreactionary version of the Whitney Museum—everything is a painting. The Tony Oursler is a painting; the Nam June Paik is a painting; the whole collection is a painting. You could say that the piece is quite aggressive toward the art works that I copied. They're not copied very exactly. The scale is also totally destroyed, since the size of the copies was based on the catalogue. Although all of these issues are also true for the catalogue.

Finel Honigman: Was that the reason you chose to paint the images from the catalogue and not from the collection itself?

Harvey: The project was originally about the sheer, odd physical fact of the Whitney's exhibition space at Philip Morris—sorry, at Altria.² I was curious about why it was there—particularly after seeing all the poor, lost tourists wondering why the Whitney Museum was so small. So I thought that I'd make the enormous sign outside announcing the presence of the Whitney Museum inside come true. I also thought that Philip Morris would probably much prefer to have the actual Whitney Museum, rather than all the emerging artists that Shamim Momin has been curating there, and I thought that after having supported the space for twenty-five years, they deserved to get precisely that. There's also a long tradition of painters painting the museum—often for people who couldn't get to see the original. That's why my museum was in a gold frame—I wanted the public to be able to literally step into the painting. So you could see the painted Whitney if you didn't want to go uptown or didn't want to pay. That was the secret advantage of my Whitney Museum—it was free.

2. The building changed names during the course of Harvey's exhibition there.



I ended up using the catalogue of the collection because I felt that the Whitney really is a museum that is defined by its collection rather than by its building, as would be the case with some contemporary museums. The Whitney really does stand for a kind of American canon. And fortunately they'd just put out a catalogue of the collection, so I had the institution's vision of itself to hand.

I have to admit that I also loved some of the idiosyncrasies of the catalogue. It was interesting to me that the Whitney chose to organize its catalogue in alphabetical order. It's a strangely leveling decision. I love the idea of ahistorical genius. I was also interested in the fact that the catalogue was called *American Visionaries*. As an immigrant, I felt the secret subtitle to my piece should be *I'm an American Visionary, Too!*

Ellen Harvey lives and works in Brooklyn. She is a graduate of the Whitney Independent Study Program and has exhibited extensively worldwide. Her book *New York Beautification Project* was published this summer by Gregory R. Miller & Co. Her new solo exhibition *Mirror*, funded by the Philadelphia Exhibitions Initiative, opens on October 15 at the Pennsylvania Academy of Fine Arts in Philadelphia. A catalogue of the exhibition and selected other projects with texts by Alex Baker and Shamim Momin will be available in December.

Ana Finel Honigman is a New York- and London-based critic. Her writing has appeared in *Art Review*, *Time Out* (New York and London), *Artnet*, *I-D* magazine, *ArtNews*, *Tema Celeste*, and *Modern Painters*, among others. She is currently reading at Oxford University, History of Art department, for a DPhil on Gothic narratives, the artist as fan, and the legacy of 1990s in contemporary art.