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Alien Souvenir Stand, 2013. Oil on aluminum, watercolor, and latex paint on clayboard, wood, aluminum sheeting, propane tanks, and velcro. 10 feet by 17 feet by 5 feet.

Ellen Harvey

The Museum of Ornamental Leaves & Other Monochromatic Collections

November 6 - December 12, 2015

Reception: Friday, November 6, 5:30–7:30 pm

Gallery hours: Tuesday–Saturday: 10 am–6 pm

Locks Gallery is pleased to present Ellen Harvey's *The Museum of Ornamental Leaves and Other Monochromatic Collections*, a solo exhibition coinciding with Harvey's *Metal Painting* installation at the Barnes Foundation on view through January 4, 2016. There will be a reception for the artist on Friday, November 6 from 5:30-7:30pm.

This year Harvey was the subject of a major 302-page monograph, *The Museum of Failure*, with new scholarship by curator Henriette Huldish and an interview between the artist and curator Adam Budak. The publication sheds light on how Harvey has continuously worked with methods employed by museums and within art history to open up questions about our value systems regarding art, architecture, and cultural history.

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On view at Locks will be her latest works alongside other major monochromatic pieces featured in her mid-career survey publication. Harvey's new *The Forest of Obsolete Ornaments* is a playful taxonomy that juxtaposes sculptural casts of the leaf molds for ornamental architectural detailing with Harvey's own 2d rendering of forest trees, evoking a late 18th century picturesque motif. This shadowboxed piece is paired with *Shadow Ornaments*, a sister painting where the ornamental leaves are rendered in silhouette akin to her installation at the Barnes Foundation, *Metal Painting*.

Harvey has revisited forest iconography and art historical modes of landscape representation throughout her career, blurring the line between the natural and unnatural in our perception and systems of representation. Some of Harvey's major works have also used natural imagery in the context of ecologic succession, an extension of her ongoing exploration of real and imagined ruins. These threads find themselves together in her painting *New Forest/The Internal Revenue Service Reforested*, where plant life overgrows her imagined abandonment of the massive Andover, Massachusetts IRS complex; Harvey was commissioned to make a large-scale sandblasted mirror piece for the lobby of the actual Andover office and a sculptural installation of technologic "fossils" for the exterior.

The artist's fascination with ruins was best explored in an acclaimed 2013 installation at the now-shuttered Corcoran Gallery of Art in Washington DC entitled *The Alien's Guide to the Ruins of Washington D.C.*. The installation presents a fictionalized future where extraterrestrials have discovered an abandoned planet Earth, and the contents of the exhibit are the alien's anthropological attempt to archive and understand architectural neoclassicism and why the former residents of the planet erected so many white, pillared buildings. One of Harvey's large sculptural elements of this installation, *Alien Souvenir Stand* is a re-imagined replica of one of the ubiquitous D.C. hotdog stands that instead of food, proffers fake maps and guides to the alien exhibition. This work is on view at Locks for the first time since her Corcoran installation.

Ellen Harvey was born in the United Kingdom and lives and works in Brooklyn, NY. She is a graduate of the Whitney Independent Study Program and took part in the P.S.1 National Studio Program. She has exhibited extensively in the U.S. and internationally and was included in the 2008 Whitney Biennial. Her notable museum solo exhibitions include *The Unloved* at the Groeningemuseum in Brussels, Belgium; *The Alien's Guide to the Ruins of Washington, D.C.* at the Corcoran Gallery of Art in Washington D.C., *Arcadia* at the Turner Contemporary in Margate, UK; *The Nudist Museum* at the Bass Museum, Miami Beach, FL; *Ruins are More Beautiful* at the Center for Contemporary Art, Warsaw, Poland; *Mirror* at the Pennsylvania Academy; and *A Whitney for the Whitney at Philip Morris* at the Whitney Museum at Altria. She has completed public projects for the New York and Chicago Transit Authorities, the IRS Office in Andover, MA, the Philadelphia International Airport, the town of Bossuit, Belgium, and Marcy Plaza in Brooklyn, NY among others. Her book, *The New York Beautification Project*, was published by Gregory Miller in 2005 and *Ellen Harvey: Mirror* was published by the Pennsylvania Academy in 2006. *Ellen Harvey: The Museum of Failure*, a 20-year survey monograph was released this year by Gregory Miller & Co. This is Harvey's third solo exhibition at Locks Gallery.

Locks Gallery is located at 600 Washington Square South in Philadelphia, PA. Gallery hours are Tuesday through Saturday, 10am to 6pm. For additional information, please contact Locks Gallery at 215-629-1000, fax 215-629-3868, or email info@locksgallery.com.

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