

STEVE ELLIS BIO PRESS

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STEVE ELLIS

SELECT EXHIBITIONS

2016 "1001 NIGHTS OF DADA", CURATED BY ROMAN PRIMITIVO ALBEAR, THE STAND GALLERY, NY
2016 "WE MAY BE THROUGH WITH THE PAST...", GROUP SHOW, GALLERY NINE5, NY
2016 "FRUIT", LALA LAND GALLERY, LA
2016 "NEW YORK, NEW YORK", 212ARTS GALLERY, NY
2016 "LOST & FOUND", CURATED BY MARC LEADER, ARAZO INTERNO GALLERY, NY
2015 "TOPOGRAPHY", A GROUP SHOW, GALLERY NINE5, NY
2015 "CLOSED CIRCUIT", CURATED BY CARLO MCCORMICK, ABRAZO INTERNO GALLERY, NY
2015 "ALL TOGETHER DIFFERENT", CURATED BY LINDA GRIGGS AND YONA VERWER, MANNY CANTOR, NY
2015 "BOWERY MISSION BENEFIT AUCTION", NEW MUSEUM, NY
2014: "CUTLOG ART FAIR", THE CLEMENTE ARTISTS, CURATED BY LINDA GRIGGS AND MARK POWER, NYC
2014: "THE RENT SHOW EXTENDED", ABC No RIO, NYC
2014: "STEVE ELLIS @ CONDE NAST LOBBY SHOW", CURATED JANUSZ JAWORSKI, 4 TIMES SQUARE, NYC (SOLO)
2013: "PONDS, MIRRORS AND KALEIDOSCOPES" CURATED BY THOMAS WOODRUFF, NYC
2013: "SURGE PROTECTION", NEW MUSEUM NEW IDEAS BIENNIAL EVENT, GALLERY NINE5, NY (SOLO)
2013: "FUN HOUSE (PART 1)", TRUTH & BEAUTY GALLERY, LA
2012: "ART SOUTHAMPTON FAIR", GALLERY NINE5 BOOTH, SOUTHAMPTON, NY
2012: "NOSEBLEED", CURATED BY ERIK FOSS, FUSE GALLERY, NYC
2011: "THE ARMORY SHOW", "TOOLS OF THE CRAFT" PAINTINGS IN VIP LOUNGES, NYC
2011: "ART MACHINE" BY ALIFE, THE HOLE GALLERY, NYC
2010: "MANIFEST DESTINY" GALLERY NINE5, NYC (SOLO)
2010: "GUIT-ART" CURATED BY KII ARENS, AMPHETAMINE REPTILE, MINNEAPOLIS, MN
2010: "IN WITH THE NEW" GAWKER ART SHOW, NYC
2010: "NEOINTEGRITY II", CURATED BY KEITH MAYERSON, MUSEUM OF COMIC AND CARTOON ART, NYC
2010: "IMAGING THE APPLE" AC INSTITUTE, NYC
2010: "SCOPE ART FAIR" GALLERY NINE5, NYC
2009: "TALKING TRASH" GALLERY NINE5, NYC (SOLO)
2009: "+2" SLOAN FINE ART, NYC
2009: "ONE NIGHT STAND ANONYMOUS SHOW" ENVOY GALLERY, NYC
2008: "LOUVREFRITOS" CUCHIFRITOS GALLERY, NYC
2008: "GOVERNOR'S ISLAND INDEPENDENT ART FAIR", NYC
2007: "THESE BAGELS ARE GNARLY" CURATED BY RICH JACOBS, CINDERS. BROOKLYN, NY
2007: "AMERICAN CONTEMPORARY" WEBB'S GALLERY, NEW ZEALAND
2007: "TOOLS OF THE CRAFT" BENEFIT FOR THE PAT HEARN & COLIN DE LAND CANCER FOUNDATION, NYC (SOLO)
2007: "WEEK OF WARHOL", GERSHWIN HOTEL, NYC
2006: "A PIECE APART", AIDAN SAVOY GALLERY, NYC
2005: "A POP CULTURE HORROR SHOW MADE SAFE ON CANVAS", B.A.I.R.E. GALLERY, NYC (SOLO)
2005: "TSUNAMI BENEFIT ART SHOW", SOHO HOUSE, NYC
2004: "SURFACE 2 AIR INSTALLATION", TOKYO, JAPAN
2004: "PANTAGONIST SHOW", CLAYTON'S OUTLAW ART GALLERY, NYC
2003: "THE ATROCITY EXHIBITION", CLAMPART, NYC
2003: "WILD NIGHTS: REMEMBERING COLIN DE LAND", CB'S GALLERY, NYC
2002: "THE MEANING OF STYLE", CURATED BY ANNE ELLEGOOD, BROOKLYN FRONT, NYC
2001: "PIETER SCHOOLWERTH / STEVE ELLIS", AMERICAN FINE ARTS, NYC

WORK EXPERIENCE

1997-PRESENT ADJUNCT PROFESSOR, SCHOOL OF VISUAL ARTS, NYC

EDUCATION

1994 SCHOOL OF VISUAL ARTS, BFA

STEVE ELLIS IS A PAINTER AND SCULPTOR WORKING IN NEW YORK CITY'S LOWER EAST SIDE AND THE CATSKILLS, NY. HIS REPRESENTATIONAL TECHNIQUE USES POP CULTURE ICONOGRAPHY TO EXPLORE VARIOUS ISSUES INCLUDING IDOLATRY, CONTEMPORARY CONSUMERISM, AND THE DEATH OF PRINT MEDIA.

HIS SERIES HAVE INVESTIGATED THE TRANSITORY BEAUTY OF AMERICAN POPULAR CULTURE, FEATURING CONSUMER DETRITUS SUCH AS TORN MAGAZINES, BROKEN HIGH-HEELED SHOES, CRASHED CARS AND CIGARETTE LIGHTERS.

STEVE ELLIS HAS WORKED CLOSELY IN HIS LOWER EAST SIDE ART COMMUNITY FOR OVER A DECADE CURATING GROUP SHOWS IN HIS ALTERNATIVE ART SPACES. HE CURRENTLY HAS A STUDIO IN THE CLEMENTE SOTO VELEZ BUILDING. ELLIS IS AN ADJUNCT PROFESSOR AT SCHOOL OF VISUAL ARTS FROM 1997 - PRESENT.

ELLIS HAS EXHIBITED THROUGHOUT THE U.S. AND INTERNATIONALLY AT VENUES INCLUDING AMERICAN FINE ARTS, CLAMPART, WEBB'S CONTEMPORARY IN NEW ZEALAND, TRUTH & BEAUTY GALLERY IN LOS ANGELES AND CONDE NAST'S LOBBY AT 42ND STREET AND BROADWAY.

ELLIS' WORKS ARE HELD IN PRIVATE COLLECTIONS IN TOKYO, ROME, AUSTRALIA, SEOUL, MOSCOW, SINGAPORE, ABUDHABI, LOS ANGELES, CHICAGO, MIAMI, DALLAS, NEW YORK, AND LONDON.

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FEATURES

Rethinking the Walls

An unusual art collection in an unexpected place

Visual Arts



Crashed MGB (2002), by Steve Ellis, Aldrich Hall

Photograph by Jim Harrison

IN THE SECOND-FLOOR LOBBY of Hawes Hall: a large portrait of Mahatma Gandhi by Brett Cook-Dizney, loosely sketched in gold—with a lettered text of Gandhi's "seven deadly sins," including "wealth without work," "knowledge without character," and "commerce without morality." On a wall in the high-ceilinged, neo-Georgian Spangler Center: Radcliffe Bailey's incongruous *Minor*, a mixed-media work of color blocks and one of his familiar, sepia-toned historical photographs, mounted on a high-gloss piano lid. Along Aldrich Hall's long second-floor corridor: Steve Ellis's painstakingly detailed oil rendition of *Crashed MGB*—the very model of a car built for pleasure, abraded and broken, its absent driver perhaps ejected or being treated for similar abrasions. Halfway up the stairwell in Shad Hall: Whitfield Lovell's huge *Strive*, a charcoal figure of an African-American woman on reddened wood, like old barnboard, with suspended boxing gloves attached.

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KEYWORDS
collectors and collect
Harvard Business School



Strive (2000), by Whitfield Lovell, Shad Hall

These radically heterogeneous artworks in fact have much in common. All are contemporary (Lovell's, the oldest, dates to 2000). Each is on display, alongside a couple of hundred other recent pieces, in the highly trafficked corridors of Harvard Business School's main classroom buildings (Aldrich, Hawes), student center (Spangler), and gymnasium (Shad)—where students will encounter them every day, if only through peripheral vision. And their presence at the business school reflects the very directed vision of Gerald W. Schwartz, M.B.A. '90, founder and CEO of Onex Corporation, a private-equity and investing firm based in Toronto.

As a law student, Schwartz recalled in a recent conversation, he became acquainted with a senior partner at a law firm who had built a collection of Impressionist paintings. When Schwartz saw them, he "got the bug"—making his own first acquisition, for \$300, and then

pursuing his passion in personal collections at his homes and in the "tons" of artworks he has acquired to display at his company: "Our offices have been enriched and people are responsive to them." He said he loved his business-school experience, and was a regular HBS donor, but found that he wished to have a specific, focused impact on the institution. In discussions with then-dean Kim Clark, his interest in art came up, and a collecting program was born.

When the idea got under way in the mid 1990s, the school was embarking on a campus master plan and subsequently pursued a significant program of renovation (Aldrich) and new construction (Spangler, Hawes)—creating perfect venues to display art. At the same time, said Sharon Black, HBS's director of planning and now the very part-time steward of the collection, the increasingly diverse student body had commented, not favorably, on the portraits of eminent faculty members of yore that were the main decorative element in many public areas.

It was a rare opportunity, she said, to "rethink the walls" in a way that would change how students experienced the school, with its traditional design vocabulary of red brick and ivy. Serendipitously, Black—who in 2000 succeeded Susan A. Rogers (HBS's chief planning officer at the time) and then Angela Q. Crispi (now associate dean for administration and senior executive officer) in overseeing the collection—came to the role with a credential unusual at HBS: an M.F.A. degree. A sculptor seeking a salary to pay off graduate-student loans, she joined the staff in 1987, while continuing to work in her studio (she gave it up seven years later). Now, she shapes space on a much larger scale: HBS's campus. She works closely with Schwartz, who has said that he missed art on campus in his M.B.A. days and was surprised at how many students and business colleagues did not go to museums and had not been exposed to contemporary art—what she termed "a void that needed filling."

That filling has been under way systematically for more than 15 years. Aided by a consultant, Schwartz, Black, and leaders of HBS's student Art Society (founded in 2001 as the Art Appreciation Society) go on annual buying trips to New York City galleries. Because they aim to purchase pieces for an educational institution, Schwartz said, they focus only on work "by very young, emerging artists." Their selections, he explained, are guided by "things that interest us"—by which he means not solely art that satisfies the buyers' personal tastes. A decisive criterion, he indicated, is that the art "evoke some reaction."

Because Schwartz's "real goal was to create a provocative environment," Black said, the collection—now one of the major holdings of contemporary pieces at the University, which is expensively renovating the Harvard Art Museums in Cambridge—is not cloistered in a controlled setting. Rather, it is part of students' routine experience: vending machines, copiers, and study nooks separate works hung in Aldrich; on Spangler's lower level, entrances to the post office, the Coop, and the grill do the same. The art's immediate accessibility advances its intellectual and aesthetic purposes; in Black's fierce phrase, the collection is "not décor."

Nor is it, like some private collections, an investment. According to an *HBS Alumni Bulletin* report, most purchases cost a few to several thousand dollars apiece. A few of the artists, like Carrie Mae Weems, became famous after the Schwartz collection acquired their works (never the other way around). Nothing is to be sold—and no one is calculating an ROI.

But returns there have been. Around the campus and among staff members, Black said, "People are much more aware of art when their surroundings are sparse" and ask for it in or near their offices. (HBS doesn't provide artworks for such personal uses—yet.) There is a pervasive sense, she said, that "art has a predominant place at the school"—and those remaining faculty portraits are now in the care of the library's historical collections. The student Art Society sponsors behind-the-scenes visits to New York galleries and museums, a trip to Art Basel Miami, and a student exhibition.

The Schwartz collection has even come to figure in the M.B.A. curriculum. During this fall's iteration of "The Moral Leader in Literature, Film, and Art"—a course designed to introduce understanding of other people and their ideas—Sandra J. Sucher, MBA Class of 1966 professor of management practice, arranged for the first time to draw on the HBS holdings for her late-October session on visual arts. With the help of professional art educators, students examined and analyzed eight works. As they discussed Doris Salcedo's *Istanbul Project I*—the maquette for a cascade of hundreds of wooden chairs piled high between two modern buildings, evoking victims of violence in her native Colombia and in Turkey—some of the participants drew on their prior viewings of (and questions about) the work as it hung in Aldrich Hall. Sucher observed later that engaging with the art had caused the students to confront ambiguity, assemble elements of meaning, and draw upon each others' diverse perspectives to tease out both factual interpretations and the very real weight of emotion in their responses.

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According to Gerald Schwartz, when one encounters art—as he has done throughout his life—"sometimes you think about a problem differently."

Comments for this thread are now closed.



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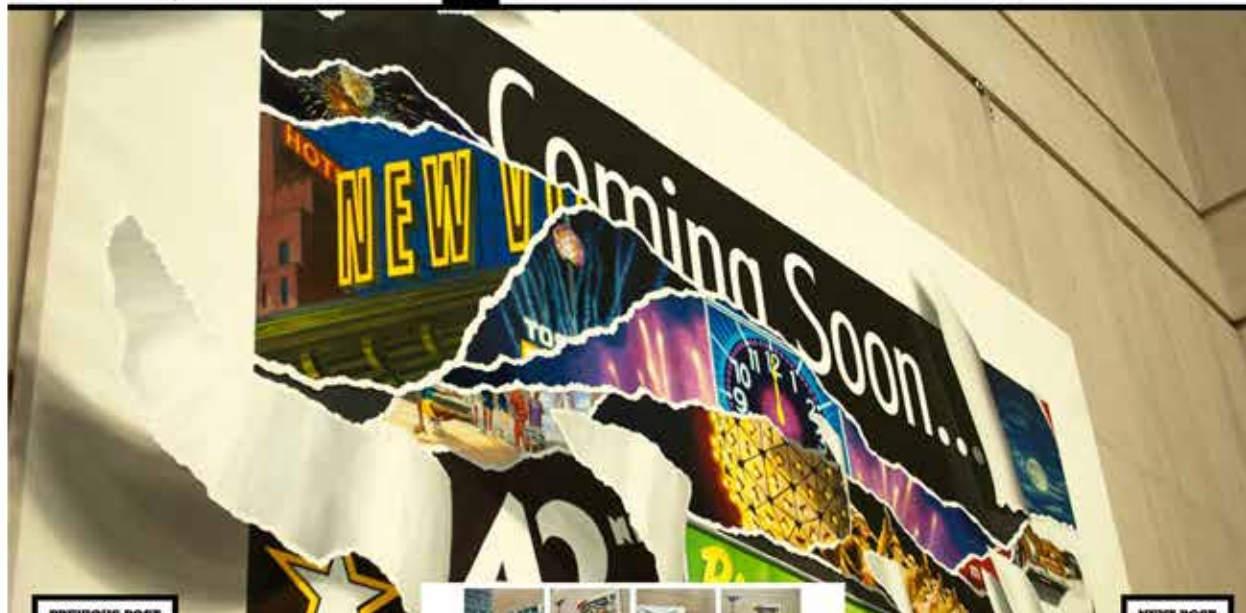
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STEVE ELLIS' "COMING TO TIMES SQUARE"

By [Marina Salmeron](#) | January 30, 2014 - 04:14PM

New York-based pop artist Steve Ellis has installed a public exhibition inside the Condé Nast building. "It's my biggest show yet, hanging in Times Square," Ellis tells ANIMAL. "I made a billboard-sized piece about the gritty and glamorous history of the area."

The center-piece *Coming to Times Square* is a collage compilation in the style of Times Square billboards through the ages. "This painting documents twelve decades of imagery compiled through extensive research of the area's landscape, people, architecture, and signage," Ellis writes. From Ziegfeld Follies to the olde, pre-new crystal Times Square Ball, see the work tonight Jan 30 at the opening reception (6-8pm). "Coming to Times Square," Steve Ellis, Jan 15 - Mar 17, Condé Nast Building Lobby.



Steve Ellis

STEVE ELLIS

Condé Nast Building
4 Times Square
New York, NY

January 15 - March 17, 2014
Open: Monday - Friday, 8 am - 7 pm

Artist Reception: Thursday, January 30, 6 - 8 pm

Steve Ellis uses pop culture iconography to explore historical and contemporary issues that resurface over the years. From graphically realistic architectural cityscapes to politically heavy metaphors, Ellis addresses society's conglomerate past, present, and potential futures. His intricate details urge viewers to be ever aware of their vivid surroundings.



Previous series have investigated the death of print media and the damaged, transitory beauty of American and New York City culture, by featuring consumer detritus such as torn magazines, cigarette lighters, knives, broken high-heeled shoes, and crashed cars. Ellis investigates the myriad of ways in which societies hoard physical remains of their prior experiences. With his most recent piece, "Coming Soon to Times Square", Ellis examines the historicity of New York City's glittery and gritty center as reflected by the ever-changing advertisements that cover its facades.

"I've created a visual timeline in the form of multiple layers of a peeling billboard that exposes the history of the area and its fast-paced nature. From the future's promise of 'Coming Soon' to Times Square's first theatre in the 1890s, the decades peel away to expose its colorful history and evolution. ... This painting documents twelve decades of imagery compiled through extensive research of the area's landscape, people, architecture, and signage. I embrace its glamorous heyday and its filthiest decades with the same fascination."

Tags: [lobby](#), [solo show](#), [Times Square](#)

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FRIDAY, JANUARY 31, 2014

Steve Ellis Art Reception at Conde Nast



"Broken Snow Globe"



"The Ghost of Easy Rider"



"Big Candy Apple"



"Hit Record"



"City Pigeon (© Playful Urban Label)"



The ambience at the event

The Durst Organization and Chashama held a memorable art reception for Steve Ellis in the lobby of the Conde Nast building in 4 Times Square. His paintings portray vibrant pop culture iconography with meaningful graphics that are very NYC relevant. "His intricate details urge viewers to be ever aware of their vivid surroundings". The work was curated by Janusz Jaworski and the paintings can be seen from Monday- Friday until March 17, 2014.

VIEW ARTISTS BY

+ LAST NAME

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2044 studio visits
currently on display



STUDIO BUILDING



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Artwork

Steve Ellis

Artist's Statement

Steve Ellis uses pop culture iconography to explore historical and contemporary issues that perpetually resurface over time. From graphically realistic architectural cityscapes to politically heavy metaphors, Ellis addresses society's conglomerate past, present, and potential future, urging his viewers with its intricate details to be ever aware of their vivid surroundings.

With his most recent piece, *Coming Soon to Times Square*, installed at The Conde Nast Building, Ellis examines the historicity of New York City's cultural hub as reflected by the ever-changing advertisements that paper its "walls." "I've created a visual timeline in the form of multiple layers of a peeling billboard that exposes the history of the area and its fast-paced nature. I embrace its glamorous heyday and its filthiest decades with the same fascination."

Steve Ellis is currently represented by gallery nine5.

Bio/Resume

Born in Washington D.C., Ellis was raised in various cities within the United States. In 1989, the artist moved to New York City to study at the prestigious School of Visual Arts, where he excelled in realism. Following his graduation, Ellis lived and worked in downtown New York, cultivating his aesthetic by immersing himself in the vibrant subculture of the city's nightlife.

Ellis has exhibited extensively throughout the U.S. in addition to several international shows. These include exhibitions at the AC Institute, the Gershwin Hotel, the Studio @ 620, SoHo House, American Fine Arts and the Lexington Armory. Ellis' works are held in private collections in Tokyo, Paris, Rome, Dublin, Seoul, Moscow, Bucharest, Singapore, Norway, Abu Dhabi, Auckland (New Zealand), Los Angeles, Chicago, Washington DC, Miami, New York, Dallas, and Philadelphia. He is currently a painting instructor at the School of Visual Arts.



A NATION'S SYMBOLS - ARTWORK BY STEVE ELLIS



Article by [Hyathiz](#)



Steve Ellis is a New York-based artist whose work is focused mainly on contemporary consumerism. Using pop culture iconography (broken high-heeled shoes, torn magazines, disposable lighters, and a scuffed motorcycle helmet), he explores the issue with a bluntness seldom seen in most artworks. His art may be a little graphic, but one certainly can't deny its impact. His art has also been exhibited in Australia, Singapore, Moscow, Seoul, Rome, and Tokyo. His latest exhibition is "Surge Protection" which will be shown from May 2-31 at gallery nine5 in New York.



As Seen On "Girls", HBO, 2013



WALL STREET JOURNAL

TUESDAY, OCTOBER 15, 2013

The Plate as Canvas: Chefs Find Inspiration in Fine Art

By REBECCA BRATBURD

From 16th-century Italian painting to modern hyperrealism, the chefs at Friday's James Beard Foundation benefit dinner, aptly named the "Artful Chef," at Tom Colicchio's Riverpark let their inspirations shine through with dishes based on fine art.

Chef Alexandra Guarnaschelli—who majored in art history during college—served beet-cured wild salmon Carpaccio on Thursday evening, an immediate visual tribute to artist Vittore Carpaccio.

"I'm more prone to taste than to visual aspects of foods," Ms. Guarnaschelli said. "It was cool, in all honesty, to depart from that, and to say, 'this is going to look like art.'"

Host chef Sisha Ortúzar handled the hors d'oeuvres, which included oyster tacos; duck liver with chocolate paté, crispy paella and white anchovy; and roasted black mission figs with goat cheese. He said the vivid colors and exciting subjects of artist and long-time friend Steve Ellis inspired him.

"He's an artist of our time," Mr. Ortúzar said.

Chef Daniel Patterson picked a sunchoke soup that was served with chanterelles on the bottom and a simple base poured on top. Artist Cath-



rine Wagner's work lines the walls of his San Francisco restaurant, Coi.

In addition to being one of Mr. Patterson's favorite artists, "she's my boy's godmother," he said.

Chef Andrew Carmellini chose a looser approach with his braised and roasted veal with heirloom polenta and broccoli rabe. The artistic layer was secondary to the dish, he said.

"My relationship with food isn't so visual. It's more soulful and emotional. I take a more rustic approach to food than other people," Mr. Carmellini said. "I find tremendous pleasure in different elements of comfort, but great art isn't always comfortable."

Pastry chef Brooks Headley served butterscotch semmelfreddo with sour melon and sbrisolona for dessert, a dish he made to match a foam sculpture by artist John Chamberlain.

Like food, Mr. Headley said, Mr. Chamberlain's work wasn't durable and instead was intended to be ephemeral. "Food only needs to be beautiful for 45 seconds," Mr. Headley said.

James Beard Foundation President Susan Ungaro said she's seen chefs talk to children in New York City public schools about nutrition and eating well.

About \$20,000 was raised through a silent auction, of that a portion will be donated to Wellness in the Schools.



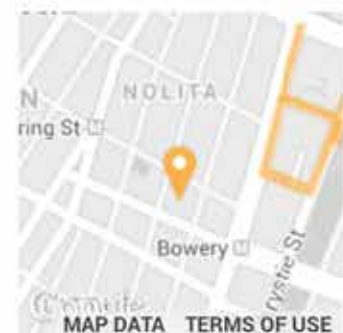
Clockwise from above: Alexandra Guarnaschelli in the kitchen; Sisha Ortúzar's duck liver with chocolate paté; Daniel Patterson prepares his dish; and Susan Ungaro, the president of the James Beard Foundation.



WEDNESDAY
05/01/13
6PM-9PM

PROJECTS

Surge Protection



ADDRESS

gallery nine5
24 Spring Street
New York, NY 10012



DIRECTIONS

RELATED WEBSITES

[gallery nine5](#)



Cover Image: Steve Ellis, City Pigeon (E Pluribus Unum Loisaída)

A new series of paintings by Steve Ellis focuses on the Untapped Capital of artists educating through their art in combination with ideas for renewable energy sources. Transforming the gallery into a space for reflection on the future, Ellis crafts urban fables through depictions of ripped magazines, disposable lighters, nesting birds, and a broken snow globe.

Exhibition will be open May 1 through May 17.

An opening reception will be held on May 1 from 6–9 p.m.

Categories: Exhibition



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PREMONITORY RENDERINGS OF A NATURE- RAVAGED NYC

By [Julia Dawidowicz](#) | April 26, 2013 - 01:30PM

In collaboration with the [New Museum Ideas City Festival](#), [gallery nine5](#) will host "[Surge Protection](#)," a solo exhibition from Pop Realist [Steve Ellis](#). Inspired by "renewable energy sources" and education through art, Ellis' new paintings have a somewhat dystopian feel, depicting urban fables through "ripped magazines, disposable lighters, nesting birds, and a broken snow globe." The goal is to transform the gallery into a space for "reflection on the future," which, the works seem to suggest, is looking pretty grim. Be prepared for some freaky visualizations of the many potential ways that nature may ultimately kick NYC's unsustainable ass. "[Surge Protection](#)," [Steve Ellis](#), May 1- May 31, [gallery nine5](#), SoHo



Preview: Steve Ellis' "Surge Protection" at Gallery Nine5

by Nastia Voynovskaya Posted on April 29, 2013



Opening May 1 at New York's [Gallery Nine5](#), Steve Ellis' solo show, "Surge Protection," examines the future of cities as the detrimental effects of climate change become more apparent. In Ellis' new paintings, invincible-seeming metropolises are faced with their mortality, so to speak, as they stand helpless against the forces of nature. Ellis presents this foreboding vision through a Pop art-inspired palette of saturated colors and layered imagery. The exhibition will be debuted in collaboration with the [New Museum Ideas City Festival](#) (an event focusing on culture's role in the evolution of city planning) and the artist will be speaking about his work at the opening reception. Take a look at a preview of the works in the show below and see the exhibition on view at Gallery Nine5 May 1 – 31.



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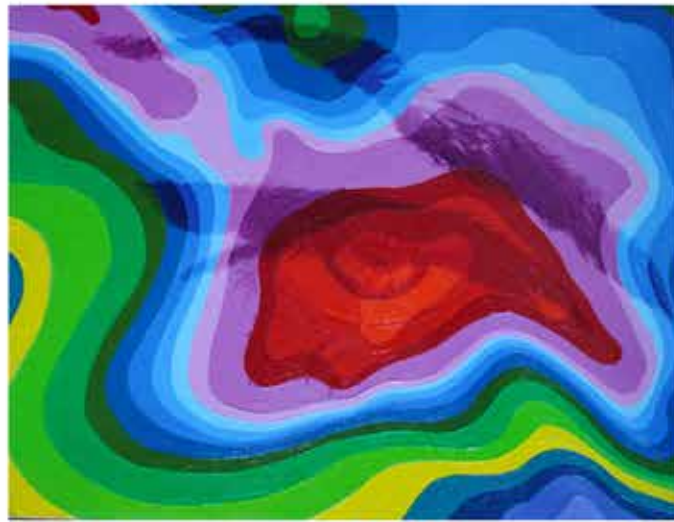
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Surge Protection and Other Works by Steve Ellis

Steve Ellis is an artist working in New York City's Lower East Side. His representational technique uses pop culture iconography to explore various issues including contemporary consumerism.

His latest exhibition "Surge Protection" will be on show from May 2 – 31st at [gallery nine5](#) in New York. The exhibit is presented by the gallery in collaboration with the New Museum Ideas City Festival.

"Surge Protection transforms the gallery into a space for reflection on the future of cities. The New Museum Ideas City Festival focuses on the role of culture in transforming city planning and improving urban landscapes. Ellis builds on this theme of untapped artistic capital by sounding a warning call. The artist applies his Pop Realism style to underscore the profound impact of natural elements on infrastructure built long ago, and offers imaginative solutions to the issues that the global community faces. The works illustrate the ability of artists to incite reactions and facilitate dialogue by presenting powerful images."



Angel Orensanz Foundation

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L.E.S. galleries (part 4)

871

Posted on September 25, 2012

It is time for the **Angel Orensanz Foundation** to show you the best art in the **Lower East Side!**



Finally, northwest on Spring Street you will find *Caves and Nests*, an exploration of personal spaces by **Jasper White** and **Steve Ellis** inside **gallery nine5**. The exhibition puts together two very distinct but related bodies of work, "which explore the spaces that individuals inhabit that serve as a refuge from the rest of the world."

Jasper White captures the intimate spaces with Lambda prints, a process unparalleled in color saturation. The beauty of the photographs are infinite in regards to the variations encountered inside them. White has become a master of sociological studies of common rooms. The second artist – **Steve Ellis** – has **New York** as his muse. He explores the nesting birds with paintings that incorporate materials from the nests they have built. "We see Ellis using his technical virtuosity to look internally and explore his own relationship with his surroundings."

Written in the Stars by Teresita Fernández

"Close to Enough" Mixed Media Paintings by Kyle Nouse

White & Ellis: Man Caves and Angry Birds Oh My!

by ADMIN on 09/25/2012 · [LEAVE A COMMENT](#)

Steve Ellis, artist



Dina Ossin (left), Director of External Affairs for gallery, along



Barnstorming Swallow by Steve Ellis



Steve Ellis in the frame with one of his birds

Home is where the heart is as the old cliché goes. Since the dawn of civilization, men had always staked a place to call their own and so it goes for their fine-feathered friends. Men had caves and birds built nests. Making personal habitat a subject of choice that two artists, Jasper White & Steve Ellis, had their press preview for "Caves and Nests" at gallery nine5 in Nolita (North of Little Italy) last September 13th. It is their first time together in a single exhibition.

Steve Ellis for his part had two paintings inspired by his workspaces and the avian muses that fueled the focal imagery for his oeuvre. Birds build nests and humans when concentrating on making a habitat is said to be nesting. Ellis observed the winged source of inspiration from the windows of his upstate New York home (*Barnstorming Swallow*) and the pigeons seen from his urban studio on the Lower East Side of Manhattan. The central subject in the pieces is rendered very sharply and emphasizing the wingspan coupled with the intensity of the swooping stance gives it an Alfred Hitchcock *The Birds* vibe. Quotidian scraps are being clutched by the birds to such as a Hershey Kiss pull-tab (it alludes to a previous series) and at the background on the front porch is a petition sign from a recent small town political drama. His works function as the magnifying glass on canvas to observe man's relationship with his surroundings. The nuances are all there but it takes a hawk's eye to spot it.

12ozProphet.com News Preview: "Nose Bleed" Curated by Erik Foss at Fuse Gallery

Preview: "Nose Bleed" Curated by Erik Foss at Fuse Gallery

This article was posted by **Senior Editor** 2 years, 1 month, 1 day, 13 hours, 55 minutes ago.



5 / 6 Steve Ellis

In anticipation of the exhibition *Nose Bleed* curated by **Erik Foss** opening tonight at **Fuse Gallery** in the East Village, 12ozProphet got a glimpse of some of the works in the show. With some of our favorite artists in the mix including Haze, Daze, Faust, Aiko, Steve Ellis, Richard Kern, Cheryl Dunn, Ivory and Shelter Serra, and Clayton Patterson, this show is definitely one not to miss! Click through some shots we snuck in of the works before the show was even hung and read the official statement below written by Carlo McCormick.

"Nosebleed takes its name from the prevailing motto of that sensibility, that we wouldn't go up there (up being anything north of 14th Street) because we'd get a nosebleed. It is redolent of all the provincialism that makes New York City so myopically special, where neighborhoods do matter and where the global view remains much the same as Saul Steinberg's classic New Yorker magazine cover, View from 9th Avenue, where the details of the city end at the Hudson River as the west gapes beyond like an insignificant wasteland. Make that drawing looking up from Fuse and you'll see a similar void outside the center of our universe. Downtown may have been colonized by money and gentrified into something way white and polite, but the attitude persists. These are the artists of that particular place of mind." -Carlo McCormick

Check out *Nose Bleed* opening TONIGHT Wednesday March 28th at Fuse Gallery located at 93 Second Avenue between 5th and 6th Street in the East Village. The show is up through April 25th. Check out the **Fuse Gallery website** for more information and stay tuned to 12ozProphet for a full recap.

Tags: **Nose Bleed, Erik Foss, Haze, Daze, Faust, Aiko, Steve Ellis, Richard Kern, Cheryl Dunn, Shelter Serra, Ivory Serra, Clayton Patterson, Carlo McCormick, Fuse Gallery, Lit Lounge, East Village, New York, Nosebleed, Preview,**

© Senior Editor & 12ozProphet - Wednesday March 28, 2012 at 06:08 PM

ARTLOG

ARTLOG IS YOUR CONTEMPORARY ART GUIDE



Steve Ellis, City Pigeon (E Pluribus Unum Loisaída), 2012. Courtesy of Gallery Nine5.

Don't miss ARTLOG's first event of the the fall! This fun-filled arts tour wlll introduce you to seven amazing artists you should know.

Featuring:

Harif Guzman // Trais NY

James J. Williams III // Old School

Jean-Francois Rauzier // Waterhouse & Dodd

Kent Rogowski // Jen Bekman Projects

Nic Rad // GREY AREA

Shelter Serra // Helmut Lang

Steve Ellis // Gallery Nine5

ARTCAT



Steve Ellis, *Crashed Car Wallpaper*. Courtesy of Gallery Nine5.

Steve Ellis: Manifest Destiny

Gallery Nine5
24 Spring Street, 212-965-9995
Soho
December 10 - December 24, 2010
Web Site

gallery nine5 is pleased to present *Manifest Destiny*, an exhibition of new works by Steve Ellis. One of New York's finest Pop Realist painters, Ellis is well known for his technically virtuosic paintings. His dynamic representational technique favors the depiction of single objects rendered with near fetishistic focus, using pop culture iconography to explore various issues emerging from contemporary consumerism.

The centerpiece of the new exhibition is the monumental *Manifest Destiny (You're Either On The Bus Or...?)*, painted to appear as a collage of torn print media pages. The work investigates America's expansion from colonial times through to the present day with a focus on environmental and socio-political issues. The layers create a landscape starting from the base of the canvas extending to a disjointed horizon that continues upwards into outer space. Loosely divided into halves, the natural world on one side is countered by human violence, brazen environmental destruction and religious discord on the other.

"I'm experimenting with the painted collage, blurring the lines between 'high' and 'low', and introducing a modern pop decadence and neo-symbolic approach in the tradition of Rosenquist, Warhol and Lichtenstein". The colorful, satirical works communicate narrative with concision and economy, and frequently feature wordplay. Not immediately apparent, the messages are placed subtly throughout the canvas, compelling the viewer to look more closely in order to piece the sentences together and engage on a deeper level with the work.

The new exhibition demonstrates Ellis' masterful explorations in a wider range of media, including silk screens, wallpaper, light boxes and mixed media installations in addition to collages and paintings. Previous series have investigated the death of print media and the damaged, transitory beauty of American popular culture, featuring consumer detritus such as torn magazines, cigarette lighters, knives, broken high-heeled shoes, and crashed cars.

Born in Washington D.C., Ellis was raised in various cities within the United States. In 1989, the artist moved to New York City to study at the prestigious School of Visual Arts, where he excelled in realism. Following his graduation, Ellis lived and worked in varying neighborhoods in downtown New York, cultivating his aesthetic by immersing himself in the vibrant subculture of the city's nightlife.

Ellis has exhibited extensively throughout the U.S. in addition to several international shows. These include exhibitions at the AC Institute, the Gershwin Hotel, the Studio @ 620, SoHo House, American Fine Arts and the Lexington Armory. He has been featured in such publications as the New York Times. Ellis' works are held in private collections in Rome, Moscow, Abu Dhabi, Tokyo, Seoul, Auckland (New Zealand), New York, Los Angeles, Chicago, and Miami. He is currently a painting instructor at the School of Visual Arts.

Interview: Steve Ellis Explains "Pop Decadence."

1099 words by Brian Willett



Steve Ellis is a painter and sculptor working in New York City's Lower East Side and Claryville, NY. His representational technique uses pop culture iconography to explore various issues emerging from contemporary consumerism, often favoring the depiction of single damaged goods rendered with near fetishistic focus.

His series have investigated the death of print media and the damaged, transitory beauty of American popular culture, featuring consumer detritus such as torn magazines, broken high-heeled shoes, crashed cars and cigarette lighters.

Ellis has exhibited extensively throughout the U.S. and internationally. These include showings at American Fine Arts, Cuchifritos, Clampart, The Hole, The Gershwin Hotel and the Lexington Armory. Ellis' works are held in private collections in Tokyo, Rome, Australia, Seoul, Moscow, Singapore, Abu Dhabi, Los Angeles, Chicago, Miami, Dallas, New York, and London.

Commissions and commercial projects include film titles drawings for Miramax's "The Others", skateboard art for SHUT and Zoo York Limited Edition, snowboard art for Burton, Art Machine product for alife, album covers for Luna, < >, etc., dvd art for the documentary "Hands of Harvest", and "Tools Of The Craft" series for witchcraft.

Daniel: How did you first start with art, and when did it become more than a hobby?

Steve: Drawing was always my favorite activity growing up. My earliest scribbling was of crash up derby's.

I would make noises as I drew and get completely caught up in the world I was creating at the time. A sensation that is still familiar. I did arts and crafts nonstop growing up with the influence from my father (an industrial designer) and an artist / art teacher friend of the family Nina Muys. In my teens I filled notebooks with graffiti and cartooning.

It became more than a hobby when I studied illustration, animation, and painting at the School of Visual Arts. After graduating I worked part time at a toy design company and also as a freelance "jack of all styles" artist. My "painter career" started in 1999 when I moved into a storefront in the East Village, NY. It was a constant open studio and my live in girlfriend at the time and I were inspired to make new art.

Daniel: Were you always passionate about art?

Steve: I'd say I've always been passionate about art, going to museums, making things with my hands, and always passionate about having a sensitive eye to find the art in my everyday surroundings.

Daniel: Who are your major influences, and inspiration in life, and in the art world.

Steve: It was art dealer Colin de Land who hung up some of my lighters in his gallery that inspired a painting career. Before and during that time I was into NY nightlife, showing paintings in clubs. I'm inspired by my family and friends, my wife Christine. The people of Ignited NY.

Artists I admire are Marilyn Minter, Richard Prince, and Sophie Calle to name a few. There's also an obvious conduit to Warhol and Rosenquist. I get inspired by fellow contemporaries like Erika Keck, Eric White, Philly, Infinity Saint Stanton, and the late great Carlucci Bencivenga.

Daniel: You feature a lot of "torn pieces" in your art. What's the idea behind the wrinkled papers, or ripped torn papers, broken heel shoes?

Steve: My work has a continuing theme of damaged goods, dangerous and disposable objects and what I call "pop lecadence". Each object has a story or a few meanings, for example the cracked heel is that of my friend Philly. It works as a portrait made from a still life as it shows one side of Philly's character but to the viewer it can be a hard livin' hooker pump or a dance floor sacrifice. I like to keep that vague as found detritus can leave one questioning it's past.

The torn and crumpled magazines series I've been doing for a few years. Inspired by Walker Evans, and the collage approach of Mimmo Rotella, they are appropriations from an already rashy subject.

By distorting the glossy celebrities, advertising and text, a new ugly truth is unveiled. I'm interested in the story between the lines, making fun of gossip mag cat fights, and creating an eerie portrait from numerous smiling models in "The Sell It Girls." In the giant "Sorry Ma (forgot to take out the trash)" I make an apology to mother nature by mixing natural splendor with man made environmental disasters and adding cryptic commentary formed by collaging text and images.

Daniel: Crashed Firebird – this painting gives me great vibe as if here is a fantastic story behind it. Is there a story? If so could you tell us about it?

Steve: I grew up loving that car. There's no car more bad ass than the fire chicken! To me it's a survival story. Saved by rock and roll! The toylike quality comes from my smashing up Hot Wheels for reference. There was a childlike playfulness to these paintings but I had started with a bit of therapy in mind for a car crash I experienced.

managed to flip my car in the mountains with my mother and sister inside. We all walked away fine but the post stress disorder was there. I choose objects that strike an emotional cord in me.

Daniel: There seems to be a unique theme going under all of your paintings. What is the main focus of your art, does it represent a time of your life?

Steve: I'm not sure if there was a main focus initially with my art. I'd heard Henry Ford's statement "Every object tells a story, if read the right way." At the time, artists I was surrounded by were painting busy scenes. I felt it would be a challenge to paint single objects, whose use, and whose tangible presentation and glamorized style would present visual possibilities beyond what's in front of you.

The time in my life when I began was at the turn of the century, after a few major events in my life. The storefront studio gave me a new sense of self. I was out of work, unwed, no kids, and inspired. I also had numerous near death experiences that gave me a new appreciation for someone in my position.

The two in particular that stand out: that car crash in the mountains and my Sept 11th experience flying into NY the same morning. I felt driven to produce iconic imagery that excited me and symbols of disposable pop culture spoke to me.

Daniel: What's on the horizon for Steve Ellis?

Steve: Big Canvases. Group shows, and a solo at the beautiful space of gallery nine5 in December 2010.

FRANK

ART MUSIC PLACES SPORTS STYLE BOOK VIDEOS  STORE  NEWSLETTER

CHOP SHOP X SHUT X STEVE ELLIS

by [FRANK151](#)

March 4, 2008 at 12:43 PM

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Last night's gallery opening at the Chop Shop, featuring [Steve Ellis'](#) magnificent new pieces for Frank and [Shut Skateboards](#), went off in style. Art lovers, skaters and Frank fam converged on [19 Essex](#) to soak up Ellis' minimalist take on the sharp-edged tools of Chop Shop culture -- and the complimentary beverages from Tava and [42 Below](#) (who, coincidentally, just posted on their site that placing razor blades in vodka after shaving will prolong the blades' life)... Take a glance at the shots below:



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Frank151 Chop Shop x Shut Skateboards x Steve Ellis Exhibition

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CONTRIBUTORS



Cover artist **Steve Ellis** is a New York painter known for his Disposable Lighters and Crashed Car series. A "Jack of all Trades Artist," his commissions range from Zoo York skateboards, *The Others* movie title illustrations, album covers, and teaching at the School of Visual Arts. In 2003, he ran the Art Hause on the Lower East Side, opening his studio to the public and curating group shows. In 2004, Ellis takes the studio off the street to begin large oil on canvas works. Check www.stevellis.com for available paintings, prints, and collaborations.

Noah Becker's

WHITEHOT MAGAZINE

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May 2007, WM issue #3: Heaps talks with David Kesting of Capla Kesting Fine Art



Steve Ellis, Danger: Terrorist Weapon, Oil and acrylic on Canvas, 11" x 8" Image courtesy Capla Kesting Fine Art

JHN: I am here in Williamsburg, Brooklyn, the epicenter of the new art world, with David Kesting, the man behind CKFA. Dave, tell us about yourself and your gallery.

DK: It's good to see you man, it's been a little while. Things are going well. We are riding pretty high. We just had the thing in Chicago that was really good and a thing in Miami that was really good... Things are really sharp right now.

JHN: Tell me a little bit about the history of your gallery. When did it open up?

DK: October 2003. It started when Lincoln Capla found the spot, and he convinced me to come out and open up a space. We called it Capla-Kesting Fine Art, CKFA. Ever since then it's done pretty well. We also pioneered the Fountain Art Fair, and we have been helping a lot of people out. So, Lincoln found the spot in October. We had been checking a lot of places out, to find a venue to do these exhibitions. We had done a couple of them. We were hanging out with Zito, did a thing at the Williamsburg Art & Historical Society, and the Outlaw Art Museum. We were spending so much time looking for venues that we were losing all of our time in the studio. So we decided to open up our own spot, and he showed up one day with a little garage in Williamsburg, (at North 5th and Roebling) right around the corner from McCaig-Welles, Front Room, Jack the Pelican, Jessica Murray Projects. It was in the heart of everything! We lasted like that for a couple of years, and did a handful of shows, one really good one, with Lesly Deschler Canossi.

JHN: Tell me about Lincoln, and then tell me about some of the artists you are showing that you are excited about.

DK: Lincoln was a cool guy. He passed away a little over a year ago, from cancer. And... it's... you know. He made some nice artwork. We just did a show for him recently, and it got a really good review in the Brooklyn Rail, a writer named Ben LaRocca. I was really happy about it. I thought it went really well.

JHN: I thought it was a great show, and well curated as well. Tell me about the artists you show.

DK: We are working with Travis Lindquist, Daniel Edwards, Brian Leo, Steve Ellis, Johnny Fenix, Martina Kubinyi, Jason Douglas Griffin...

JHN: So you have a big show coming up with Steve Ellis and Johnny Fenix. What is that going to be like?

DK: It's going to kick ass, man. We just finished the 24 page, full color catalog, with a forward by Emily Gallagher, from the Tate Modern's annex here in New York. I'm amazed we convinced her to do the forward. Thank you very much, Emily! Johnny Fenix and Steve Ellis, I love those kids, they're on top. Super graphic, intensely detailed, very iconic. Love 'em, love 'em.

JHN: Describe Steve Ellis, and what's so great about him?

DK: He works on the Lower East Side... he's an East Village painter. He's a professor over at the School of Visual Arts. Very graphic style. He has a photorealist approach, but not overdone, it's not blown out.

JHN: I remember Steve's work first came to my attention, he was working on a series of cigarette lighters.

DK: Yeah, he's still doing those. We got a really cool one for the show coming up June 1st. It's called Danger this is a Terrorist Weapon. It's absolutely gorgeous. There's a warning sticker on the side of the lighter, that normally you would tear off, this text runs: Danger, terrorist weapon, be very afraid, the end is near, run for your lives, head for the hills, save yourself before it's too late.... the lighter is a translucent orange and the warning label has been partially peeled off, so you can't quite read all of it. You want to touch it, but even more, when you see it you think about all the times you've gone through the airport, or dealt with all the bullshit that's gone on...

JHN: All the lighters you had to give up!

DK: Yeah! Just the random shit you have to put up with.

JHN: You know the guys who work at the airport are selling those lighters.

DK: Yeah, probably, man.

JHN: What about Johnny Fenix?

DK: Johnny complements Steve Ellis in a lot of ways. Fenix is based out of L.A., whereas Ellis is based in New York, and even though they haven't really spent a whole lot of time with each other before this, we got them talking with each other when we planned this show a year ago, and they have had a dialogue regarding this work for the whole 12 months. It's amazing because Fenix's style is not a realist approach, it's much more expressive and charismatic than a photograph ever could be, or a hyperreal painting ever could be. Not that Steve's are like that! But he has the same polish that Ellis does, in the sense that it's not overdone or blown out, but it is something you can really relate to when you see it. I think it's really cool.

whitehot gallery images, click a thumbnail.



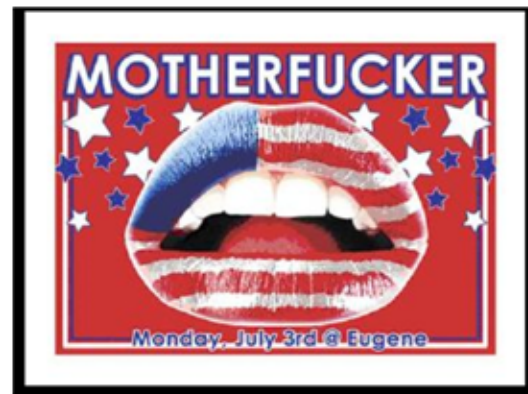
Joe Heaps Nelson is an artist and writer in New York City.
<http://www.joeheaps.com>

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FRIDAY, 30 JUNE 2006



Hey Guys,

Well it turns out it's possible to love your cunt-tree while despising the people who run it! Just remember that our founding fathers were **REVOLUTIONARIES**, kids! Come celebrate **YOUR** independence with us at the **MOTHERFUCKER Pre-Independence Day FreakOut** on Monday, July 3rd.

We're gonna have a surprise performance for you guys - and we're announcing it on June 30th in another email so hold on tight for now! What we **CAN** tell you is that **Mistress Formika** and **Peppermint Gummybear** will be your MCs and your hosts will be the gorgeous **Amanda Lepore** and the mistress of the airbrush **Miranda Moondust!**

In the main room, DJs Michael T (Rated X), **Justine D** (Night Time), and **Audrey Melody Nelson** (calling all kids) spin Rock n' Roll, Glam, Punk, and New Wave. **Tim Sweeney** (DFA/Beats in Space) and **Dave P** (Making Time, Philly) in the B-Side Lounge spin Electronic Party Jams, classic and new! Downstairs in the Makeout Room special guest Soulpusher DJs TK Omri, DJ Baron and June D spin Funk and Garage with a special James Brown Hour from 12 - 1AM !

The night is **EXTRA-SPECIAL** for us because it's the official release party for cool book - Confessions from the Velvet Ropes: **The Glamorous, Grueling Thomas Onorato, New York's Top Club Doorman** by Glenn Belverio. Of we are very proud of our door cunt **Thomas** - so be there to help us ce bitches! You may even get an autograph (if you're lucky)! You'll definitely freebie if you're one of the first 50 to arrive!

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We've also got giveaways of a special previously unreleased **Editors EP "The Back Room"** - available in record stores now. Come and see some **VEI** art from East Village painter **Steve Ellis** - check out his site, too (link below) don't know about art but we know we **LOVE** what **Steve** does - the Burnt American.

Eugene

27 W. 24th St. b/n. 5th & 6th aves 212 462 0999!



The New York Times

Fashion & Style

Looking for a Way to Keep Rome Burning

By MELENA RYZIK
Published: August 20, 2006

AROUND midnight, the three popes stepped outside for a cigarette. In their flowing white robes, they stood in front of the Roxy, an old-school nightclub in the westernmost reaches of Chelsea, surrounded by women in garter belts and feathers and men with sparkly eye makeup and short shorts. Back inside, they gave out "communion wafers" — thin wasabi-flavored crackers — to the faithful, many of them clad in elaborate masks or just underwear. Nearby, a man in a jockstrap and a sailor cap, with "Navy Boy" painted on his chest, gyrated wildly.

All of them — the popes, the scantily clad and hundreds more like them, from drag queens in ball gowns to go-go dancers in much less — had gathered on the Sunday before Memorial Day to celebrate the anniversary of a winkingly, knowingly debauched party.

For six years, this party, whose full name is not fit for mainstream publication (the first part is Mother; the gist is Oedipal), has existed as a roving bacchanal, held on the eve of major holidays at various clubs around the city and attracting up to 3,000 people. (The next party is set for Sept. 3 at Avalon). Its hallmarks are intricate, often X-rated costumes and a door policy designed to weed out the dull of spirit and hairstyle. Its fans are ardent. "Nothing lasts six years," said Steve Lewis, the Limelight-era kingpin turned club designer. The party, he said, "is relevant at a time when very little is in night life."

But what began as an underground freakfest has become one of the most successful events in contemporary New York night life. It has a publicist. It hires trendy D.J.'s and is now a regular pit stop for legendary or hit-making musicians like the New York Dolls and the Rapture. A documentary film about the party is to be released next year. Even the party's doorman is famous: last month, St. Martin's Griffin published his biography, "Confessions From the Velvet Ropes: The Glamorous, Grueling Life of Thomas Onorato, New York's Top Club Doorman."

Its outsider status has been challenged by changes in the culture, too: The newest generation of clubgoers has been primed by the self-exposure on Web sites like MySpace and LastNightsParty.com, so the frank nudity is no big deal. "It's not so edgy," said Raomej Caro, 21, who went to the pre-July 4 party. "It's hipsters getting drunk and naked."

So a party that began as a celebration of New York misfits is now at a crossroads, and its choices seem to have boiled down to extinction or expansion. Even its organizers admit as much. "We've had a great track record, but none of us ever thought it would grow to this extent," said Michael T., the D.J. and promoter who created it. "Six years later, what do you do to keep a party relevant?"

The party began in 2000, as the glimmer in the mascara-coated eye of Mr. T., who does not use and would not reveal his real last name. "Everything that we did in the 90's was very segregated — you had the rock crowd, the pop crowd, the goth crowd," he recalled in a rare daylight interview. "Nobody was really like in the same sort of party, just hanging out and going crazy, like we did in the early 80's."

He enlisted the help of three downtown night-life fixtures. Georgie Seville, now 39, a promoter, represented the "old crusty rockers," the leather-and-black-denim crowd. Johnny Yerington (a.k.a. Johnny T.), 35, an East Village bar owner and musician, led the hard-drinking locals; Justine Delaney, a D.J. known as Justine D., at 29 the youngest of the group, brought the newly arrived hipsters and mod kids, while Mr. T., 39, supplied the gay, glam and fabulous. Together, they were like a group of night life superheroes, united to fight the scourge of late-night boredom with music, dancing and sexy outfits.



Robert Caplin for The New York Times

The party is run by, from left, Georgie Seville, Johnny T., Justine D. and Michael T.



Robert Caplin for The New York Times

The decision to schedule parties only before major holidays was key. "We wanted to make it an event," Mr. Yerington said. And, he added, their crowd was not the type to go away on three-day weekends. "They're broke," Ms. Delaney said. (Ticket prices are kept low, \$10 to \$25, and bottle service is nonexistent.)

With that we're-all-losers-in-this-together ethos, the first party, at the meatpacking district club Mother, was a success. Though the club closed unexpectedly a few weeks later, "It was a gathering of tribes," said an owner of the club, Chi Chi Valenti. "It would get sex workers, dominatrices — real extremists." In those early years, Ms. Delaney fondly recalled, she would often witness people openly having oral sex — "guy on guy, girl on girl, guy on girl, you know, crazy stuff," she said. Then, as now, the party never had much trouble with the law. "Our crowd is not violent," Mr. T. said.

"They don't want to mess their hair up," Mr. Seville added.

To underscore their brand of suggestive flashiness, the organizers aggressively market the freakiness of their guests. Amanda Lepore, the downtown promoter whose regular attire is none, makes frequent appearances. And the organizers themselves vamp it up, especially Mr. T., whose professionally applied makeup and custom-made outfits often give him a David Bowie-does-Elvira look.

Yet veterans of the scene say the party is not as wild as it used to be. "The crowd changed," said Steve Ellis, 35, an East Village artist who has been involved since the first party. Now, "there's a little less flavor and a little more blandness."

Janny Perez, 27, a fashion designer from Queens, agreed. She spent three days making her corseted black vinyl Marie Antoinette gown for her first Mother party, the anniversary event. "I was very intimidated," she said. "But now that I'm here, I feel like people need to step it up."

As Mr. Onorato, 29, matter-of-factly admits, "It's just a bunch of cool people getting together, dancing to rock 'n' roll." And those cool people are no longer outsiders. Mr. Seville said he had invited two women to the anniversary, where they befriended a pair of investment bankers who were regulars. "And I was like, wow," he said. "I've always thrown parties for freaky rock 'n' rollers, but never stuff that appeals to normal people."

Normality, of course, is Kryptonite to these superheroes, who began contemplating obsolescence almost as soon as they made it big, around their third year in business. Then about a year ago, David Casey, a young Kansas transplant, approached them about doing a documentary, and they saw an opportunity.

"It's a great vehicle for us," Ms. Delaney said, referring to the party. "People know us as Johnny T. or Michael T.," from the party, she said, "and we should use that to our advantage."

Plus, Mr. Seville added, "Being famous would be really cool."

After a premiere at the New Year's Eve party, the film will tour colleges, with each of the organizers making an appearance. The tour will wind up in April in Austin, Tex., at the South by Southwest festival, where Mr. Casey is hoping to secure distribution. While it might play well with the hipsters there, its appeal at, say, Southern Methodist University remains to be seen.

But the organizers hope for big things. "I think the possibility of the tour and the film and hopefully a CD and all of that, certainly branches out to areas that we are nowhere near," Mr. T. said, adding only half-jokingly, "makeup."

For Mr. Casey, 28, it is about capturing a mythic part of city life. "When I was just trying to get my head around what New York is, I had a real hard time grappling with it," he said. "because there were so many people like me — middle-class kids, Midwestern kids."

"I didn't find what New York was about," he said, until he went to a Mother party. "I don't think there's any better example," he said, of what New York is like in 2006.

Or as Mr. T. put it: "We're not past tense, yet."

St. Petersburg Times

Voyage of a new vision

A show by a traveling group of artists called the Fanatic Voyage will debut this weekend in St. Petersburg.

By FRANKIE HOWLEY
Published January 25, 2006

Mixing it up between performance art and multimedia artwork the Fanatic Voyage show will debut its traveling art collective this weekend in downtown St. Petersburg with the hope to inspire reaction from inquiring minds.

From New York's Lower East Side, the seven artists, including Stephen Ellis, Philly/Kondor 8, Carlucci, Dave Vulcan, Daniel Pittman, Jack Robinson and Infinity SS will exhibit their work at the Studio@620 from Saturday through Feb. 18.

On opening night Infinity SS, a live noise band, will use objects to create art and noise throughout the performance.

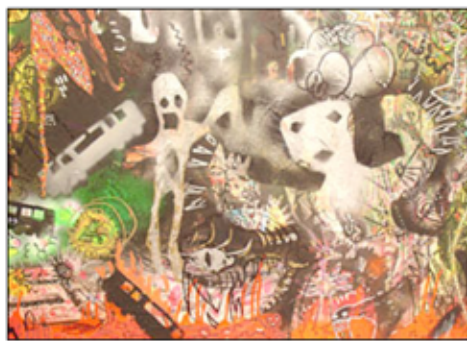
Using a variety of mediums from painting, sculpting, collage, photography, digital prints and sounds, Fanatic Voyage incorporates their visions, dreams and reaction to current events within their art.

"It is the idea of us acting like an antenna," said Steve Ellis, co-founder and painter of the Fanatic Voyage.

"There is so much going on in our work, it is the idea of appropriating the chaos in the air and filtering it. It is our report from the now - our transition."

Drawing from influences in pop culture, urban punk and surrealism, the Fanatic Voyage is often compared to Salvador Dali. Though the group maintains a similar tone and atmosphere, their intent is far different.

"We might take off where Dali left off. I feel that he was an innovator with experimentation," said Carlucci, co-founder and artist of Fanatic Voyage.



Fanatic Voyage No. 1, 2005, by Philly/Kondor 8, Stephen Ellis, Carlucci, Dave Vulcan. Fanatic Voyage draws from influences in pop culture, urban punk and surrealism.

"Our goal and expectation is mainly experimentation. To exercise the variable of experimentation you must have the conventional and unconventional wisdom to express all variables. (An artist) should be surprised with the results without being result-oriented."

Surprised by the result of their recent success, the group was founded in mid 2004 with an offer to perform a show in Brooklyn. It wasn't until things began taking shape that the group decided to travel through Texas, and now Florida, with their message about global disasters and "echoes of chaos."

"We were looking to get everyone involved and blow the roof off," said Ellis. "We found inspiration through working together. (The idea) is to share our visions and take it out of New York to create an eye-opening experience."

For the artists, interpreting these visions and dreams is full of emerging possibilities to be translated through the creativity of others. Carlucci describes the experience as "autobiographic with collaboration, a degree of honesty, and a certain amount of vulnerability."

Mirroring images and art in tune with the past, such as pop culture, he says, should not define what's good and bad art. Rather it's about learning to think differently and appreciating the messy aesthetic for what it is.

"It's a solitary walk to express abstractly," said Carlucci. "You can't fake the funk when you do it," he said.

With the opening of a new exhibit this weekend, the members of Fanatic Voyage say they hope to entice their audience to consider the possibilities and question the unimaginable.

"Get beyond the skin and see what's really going on," said Philly/Kondor 8, co-founder and visionary artist of Fanatic Voyage.

"Think, feel, act, and do something. We want to make people think about our work. It's about moving through ideas and discovering," she said.

FLAUNT



written by Greg Garry photographed by Chris Fanning

One never knows what is going to fire up the imagination. Painter Steve Ellis finds inspiration in the cheap pop iconography of the cigarette lighter. "The packaging and graphics on them tell stories and the variety is endless," he says. Ellis immortalizes his favorites into large-scale oil paintings from his storefront studio in New York's East Village. Everything from snake tattoos and '70s porn vixens to cheesy airbrushed tropical sunsets and Mexican Virgin Marys are rendered in trashy splendor.

Appropriately enough, Ellis had his first shows on the walls of legendary New York nightclubs like Squeezebox and Kitsch Inn—his sexy, rocker style ideally suited for a smoky nightclub. Logically, Ellis was soon asked to design album covers for indie rockers Luna and Rinôçérôse. The work is so photo-real, it seems airbrushed, like beautifully detailed surfboards. In fact, Ellis

designed a line of skateboards emblazoned with crashed cars for Zoo York. Eventually Hollywood came calling and Ellis was commissioned to do striking pen and ink drawings for the opening credits sequence of Nicole Kidman's *The Others*, perfect for setting the creepy storybook tone of the gothic thriller. Ellis is quite the busy man these days. He is the art director of *Ignited New York*—a collaborative photo book project immortalizing New York's creative underbelly of rockers, freaks, and artists. It is a loving tribute to a dying breed (before the East Village is just one big boring NYU frat house). Ellis is also working on a few continuing series of paintings—developing nude Polaroids of his muse Michelle Kaminer and three different stripteasing pens that gradually unclothe a woman, a man, and transsexual du jour, Amanda Lepore. A little something for everyone.

Visit www.stevellis.com for more information.

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Live in a shop? Why not, say these East Village residents

By SADIE NARDINI

No matter what's for sale, New Yorkers love to peek into shop windows.

But on one East Village block, curious passersby will get an unusual view: neighbors relaxing at home.

That's because East 10th Street between First Avenue and Avenue A is lined with storefronts that have been converted to living spaces.

Customers, cash registers and merchandise have been replaced by lamps, sofas and desks.

"I tend to work late at night and people are always stopping by and talking to me about the work or just watching," said painter Steve Ellis, who lives and labors in his street-level studio — and doesn't mind being stared at by passing pedestrians.

"It's fun to get into artistic dialogues with total strangers."

Why is he living in a store? He said he wanted to save money and liked the cramped studio, despite its lack of space.

"When I moved in, it was really raw in here, so I altered it to look like a little house, complete with a screen door, and everything you see here," said Ellis, whose illustrations appeared in the Nicole Kidman thriller "The Others."

But talk about living in a fishbowl. When Ellis gets tired of the high-visibility, he pulls a thick black curtain over the large front window, shutting out prying eyes until the next time he paints.

Next door to Ellis are Olga Krigman and Basia Grocholski, whom sidewalk gawkers can watch hard at work on their computers.

The duo own the hip graphics design firm 280: design. When they moved into the storefront two years ago, "our parents thought it was a tragedy — way too bohemian," said Grocholski.

Krigman lived in the back of the space while the business got off the ground.

"It was a totally different experience, to



Steve Ellis has "artistic dialogues" with passersby.

sit in here and watch TV, while everything was happening outside," Krigman said. "It got to the point where watching people outside the window was more interesting than anything on television."

Storefront living is not for everyone, she cautioned.

"It's the weirdest experience," she said. "It's the only time in New York you can live this close to the street without actually living on the street."

"Open your front door, you're there."

Artist, musician and documentary filmmaker Bret Mosley recently traded a spacious two-bedroom house in Weehawken, N.J., for a 200-square foot studio on East 10th, where he lives and edits his films.

"It was a real leap of faith to come here and pare down my living situation to the point I could live in a space this small, but my intention was to get into the thick of things," said Mosley, who put many of his belongings into storage to prepare for studio living.

"There's such a neighborhood feel here. Now, I wouldn't want to live anywhere else," he said.



STEVE ELLIS

Steveのカークラッシュのシリーズは、友だちの家に行く途中の10丁目の通りすがりにたまたま見たんだ。大きな窓に彼の絵が飾ってあって外から見かけたんだけど、一目で気に入っちゃってさ。スタジオの扉が開いていたからそのままずかずか入って行って話しかけたんだ。彼の車の絵は、アメリカの力強さと、若さを象徴していて、また車が傷だらけなところが、買ったばかりの新車を若気のいたりで事故ってめっちゃめっちゃにしちゃったってな感じのストーリーを想像させていいよね。この絵を見ているとパワーとエナジーを感じてわくわくするんだ。まさにたまたまって感じで出会った作品だったんだけど、偶然を生かすことができたっていういい例かな。