

Harry Gould Harvey IV
(b. 1991)

A Monument To The Families That Have Nothing To Offer The State But Their Children
2021

Partially stripped and charred church doors from Providence, casting wax, candles, lead organ pipes, job-site heaters from Fall River, scrap metal from Whole Foods, steel angel from New Bedford, cast white bronze and colored pencil on Xerox
Courtesy of the artist

In this work, Harvey combines found objects, bronze castings, and wax figures. This sculpture is centered around two charred church doors from Providence, Rhode Island, in dialogue with antique gas-fueled space heaters that were commonly used to warm construction sites before being outlawed for frequently causing building fires. The artist decorates the heaters with cast-metal figures of cherubs, ladders, abstract forms, and drips of red wax, creating sculptural forms reminiscent of Gothic church spires. These formal elements point toward Fall River's 1982 Notre Dame de Lourdes Fire, in which a stray spark from a roofer's torch set the roof's dry timber alight. Through this work an association is drawn between the hazards of wage labor and the infernal iconography of divine punishment. However, the logic of a singular, fiery end is denied by the heaters, which are always threatening another inferno.



From right, clockwise around the room:

Lilith the Immovable Ladder of Ecology

2022

Colored pencil and charcoal on paper, cherry wood, MDF



Prisons of all kinds!

2018–2021

Colored pencil and charcoal on paper, Art in America mailer, wood glue, black walnut from the Newport Mansions, MDF

THE SKIES THE
GOAL

PRISONS!
OF ALL
KINDS!

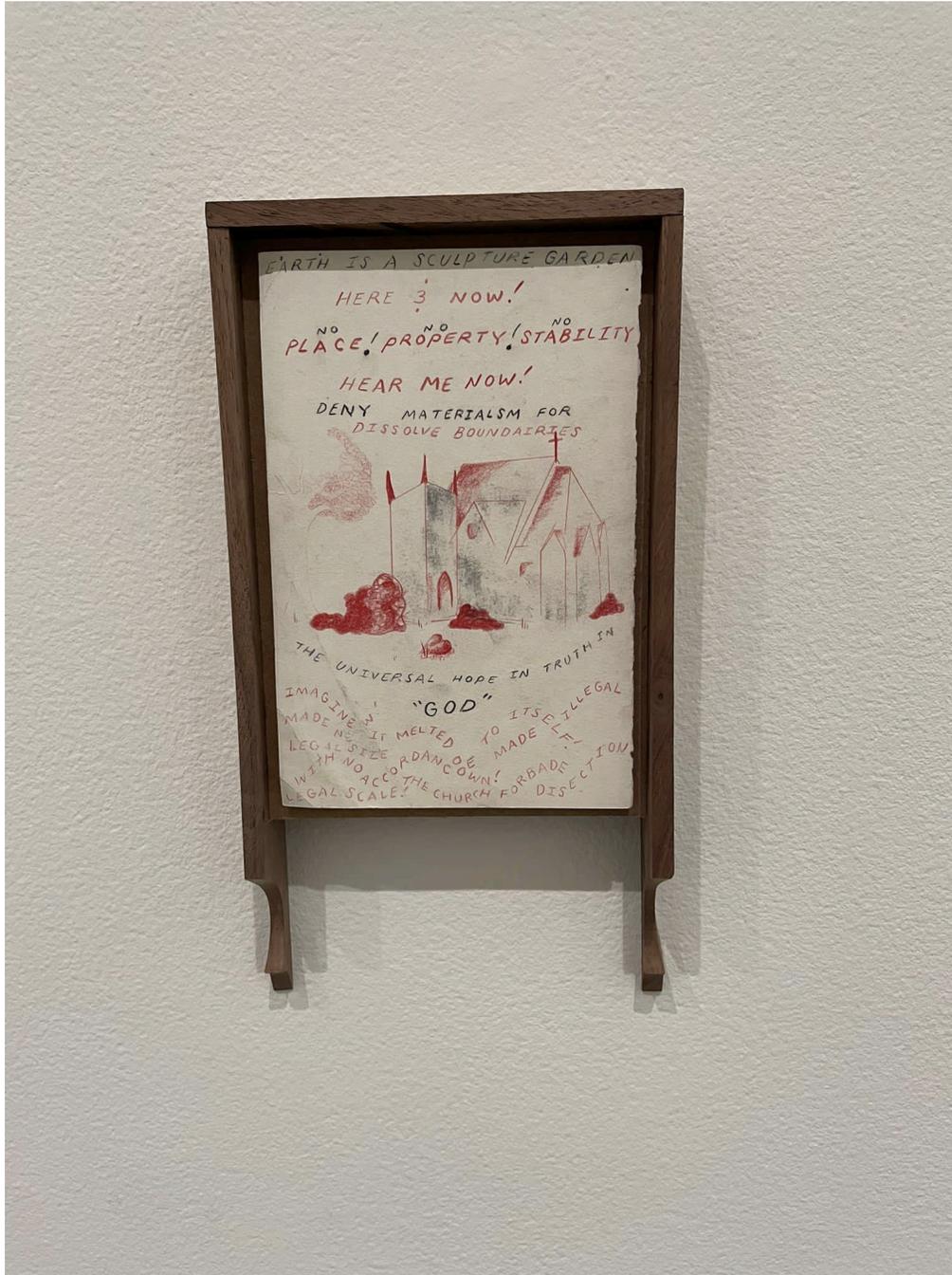
PRISONS!
A SOCIAL
CRIME!
3 FAILURE!



Here Me Now

2018–2023

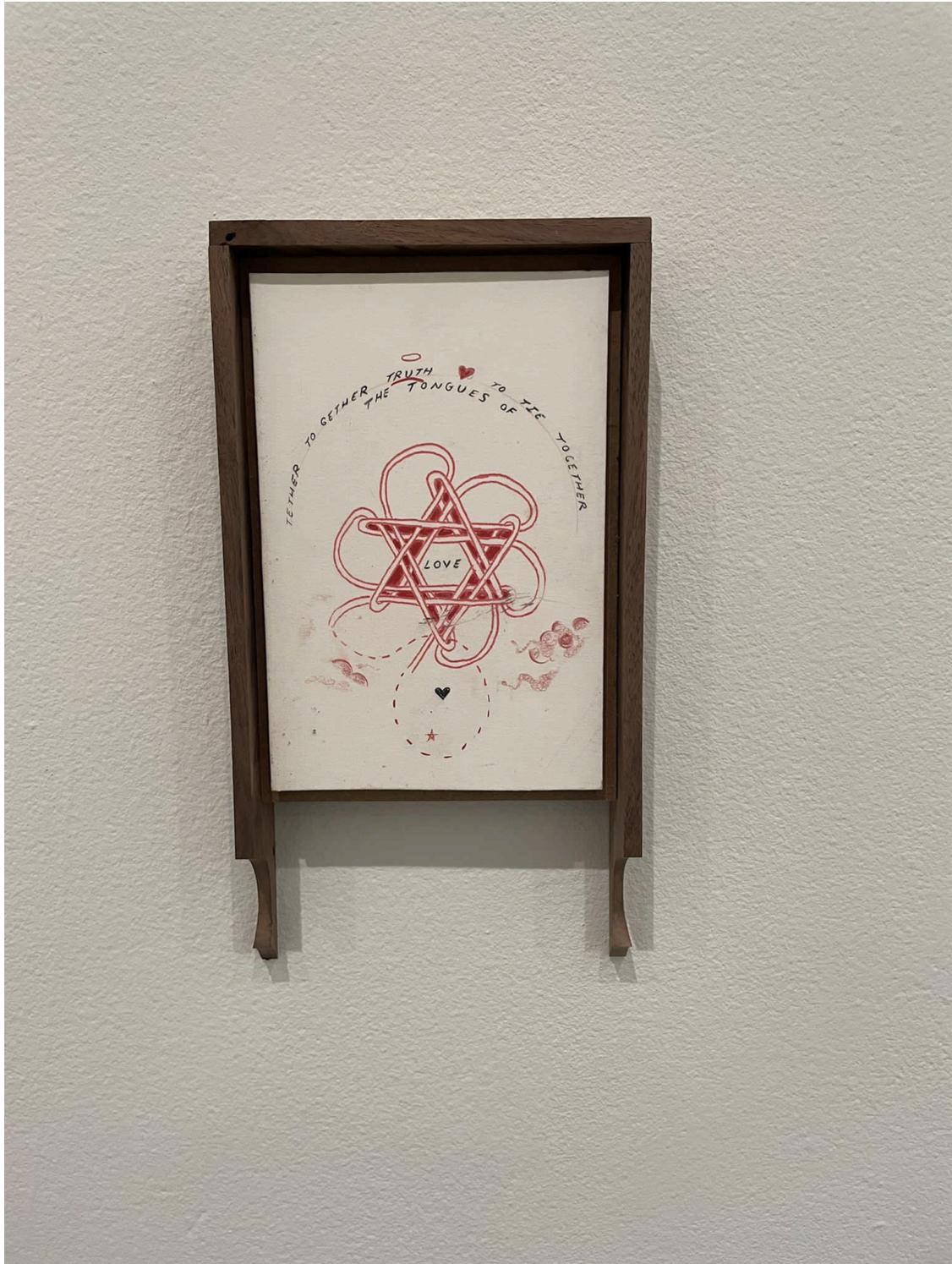
Colored pencil and charcoal on paper, black walnut from the Newport Mansions, MDF



Tethered Together

2021

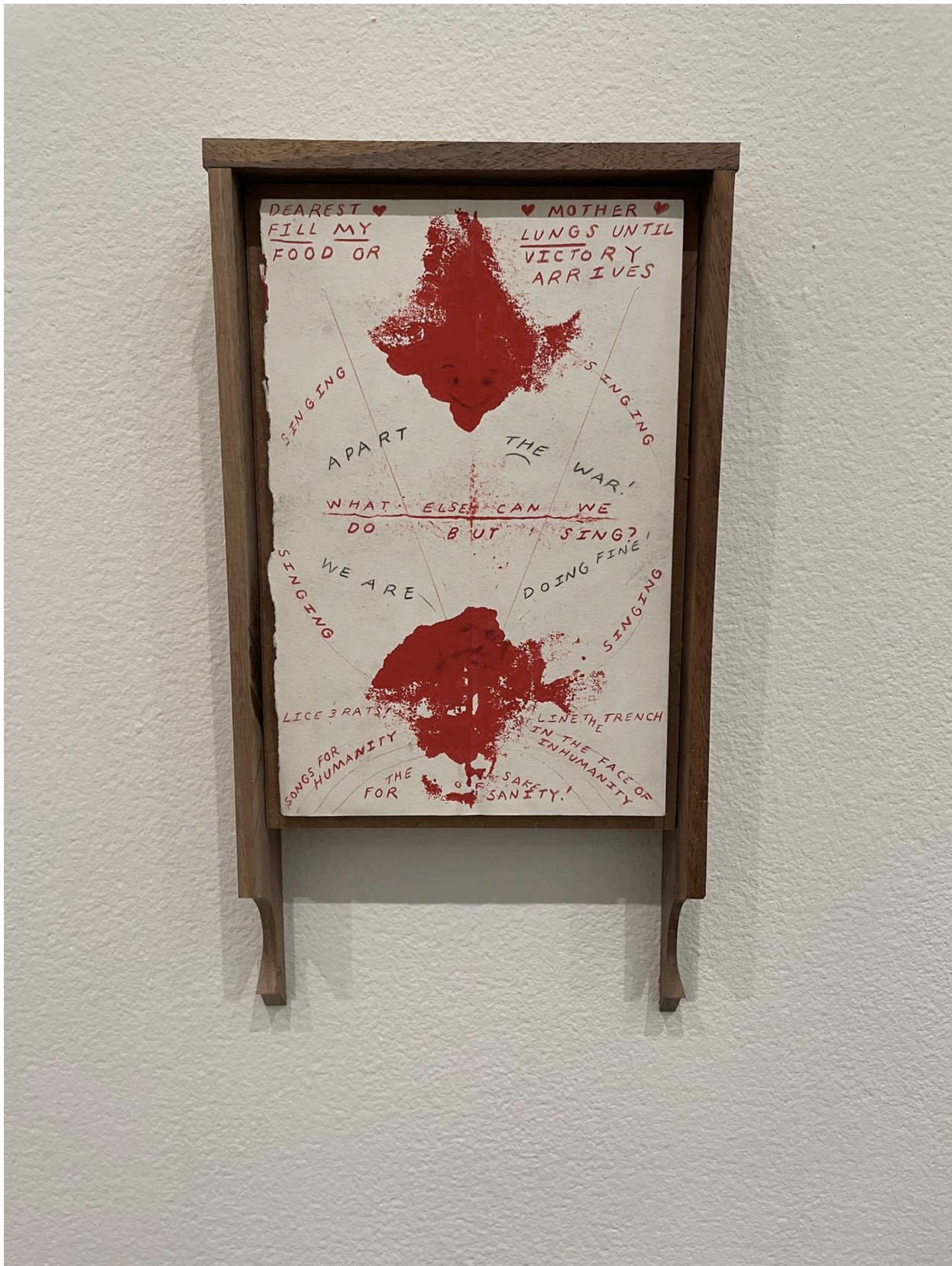
Colored pencil and charcoal on paper, black walnut from the Newport Mansions, MDF



Singing, Singing Apart the War We Are Doing Fine!

2018–2021

Colored pencil, charcoal and ink on paper, black walnut from the Newport Mansions, MDF



Free Atmospheric Painting IV

2018–2023

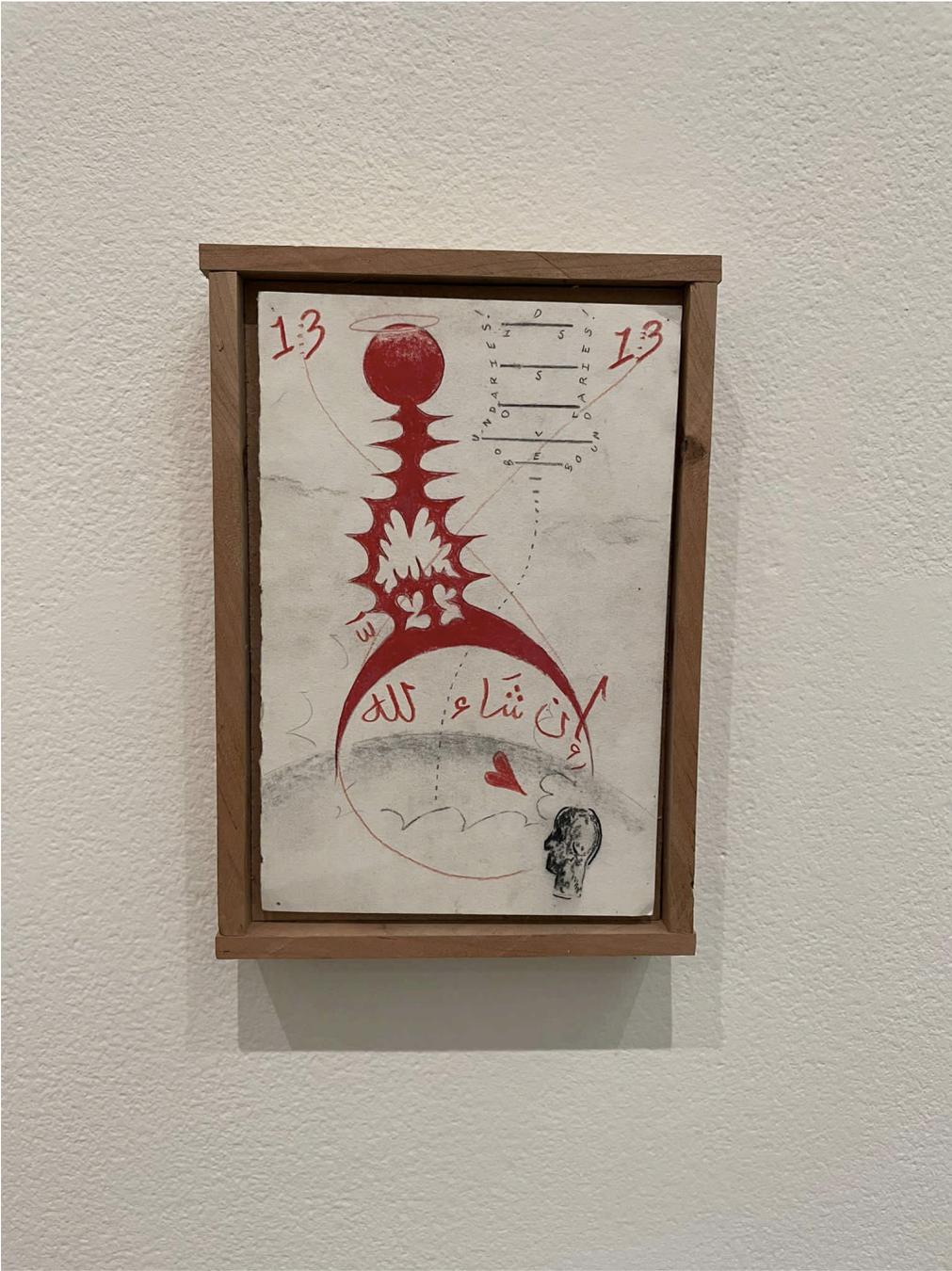
Colored pencil and charcoal on paper, black walnut from the Newport Mansions, MDF



Eternal Psalm of the Prunus

2021

Colored pencil and charcoal on paper, black cherry, MDF



Workm?n 4 Workm?n

2019

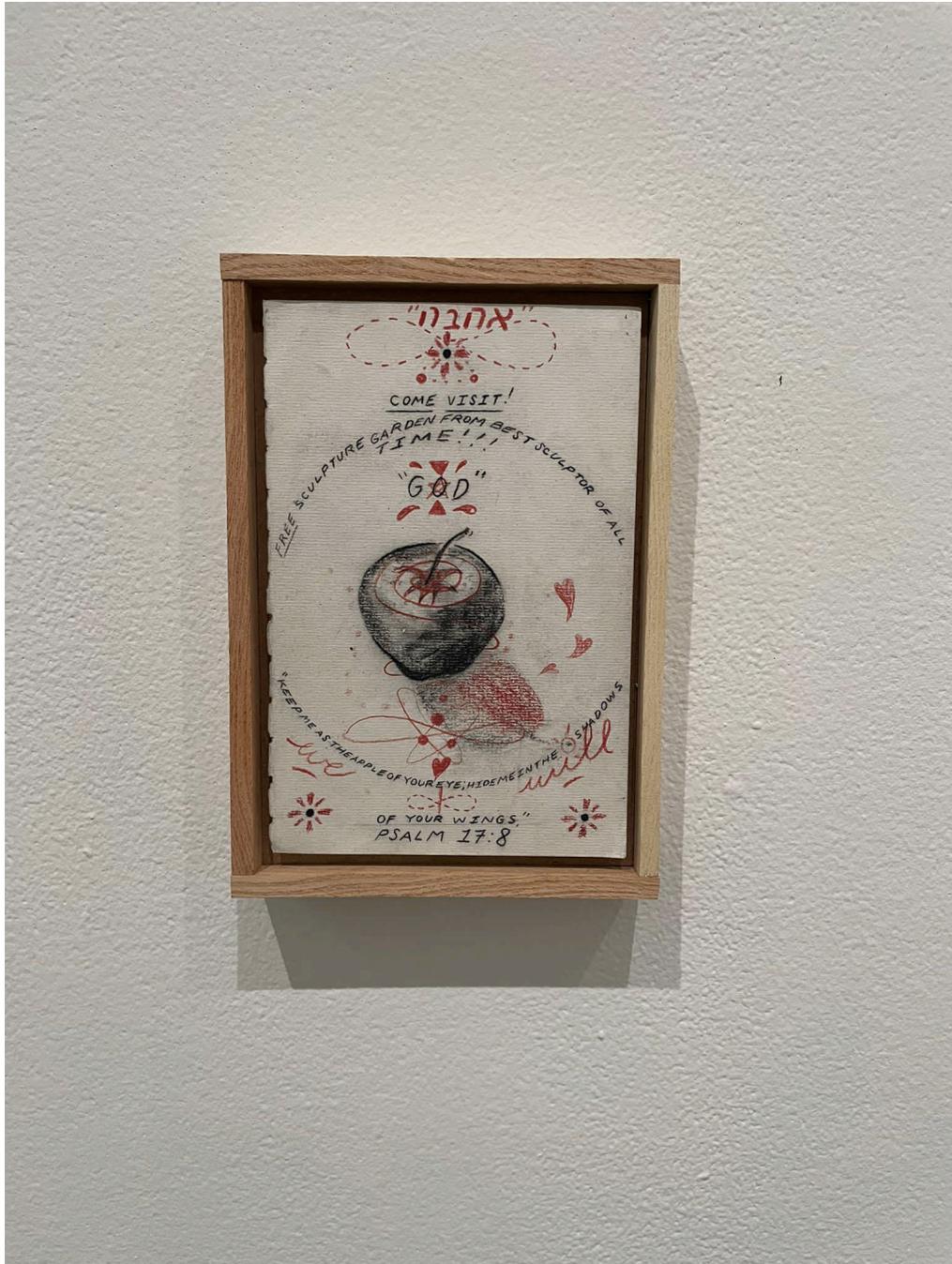
Colored pencil and charcoal on paper, black walnut from the Newport Mansions, MDF



Psalm 17:8

2021

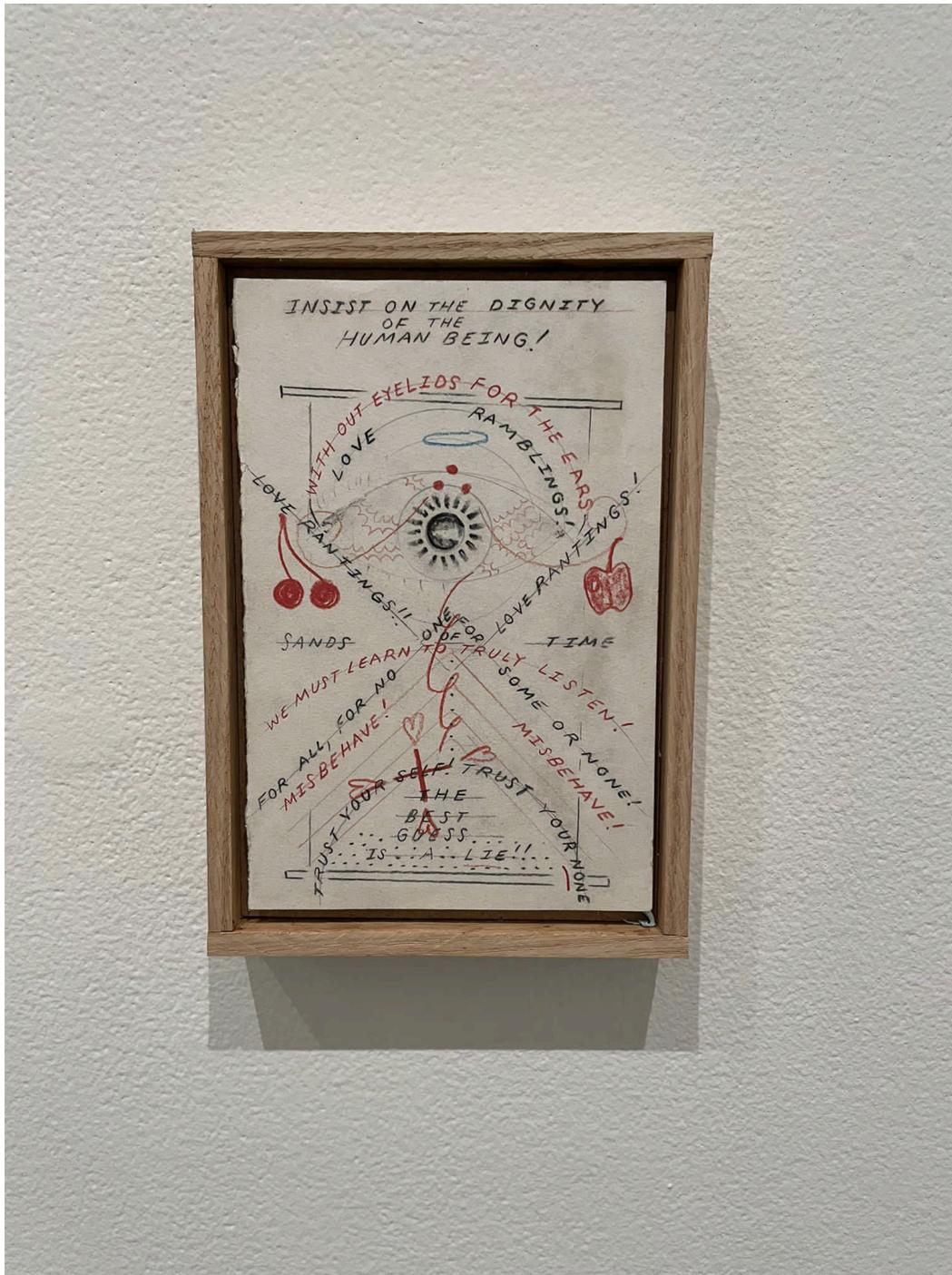
Colored pencil and charcoal on paper, red oak from North Park, MDF



Scarlet Syringe, Scarlet Vault

2018

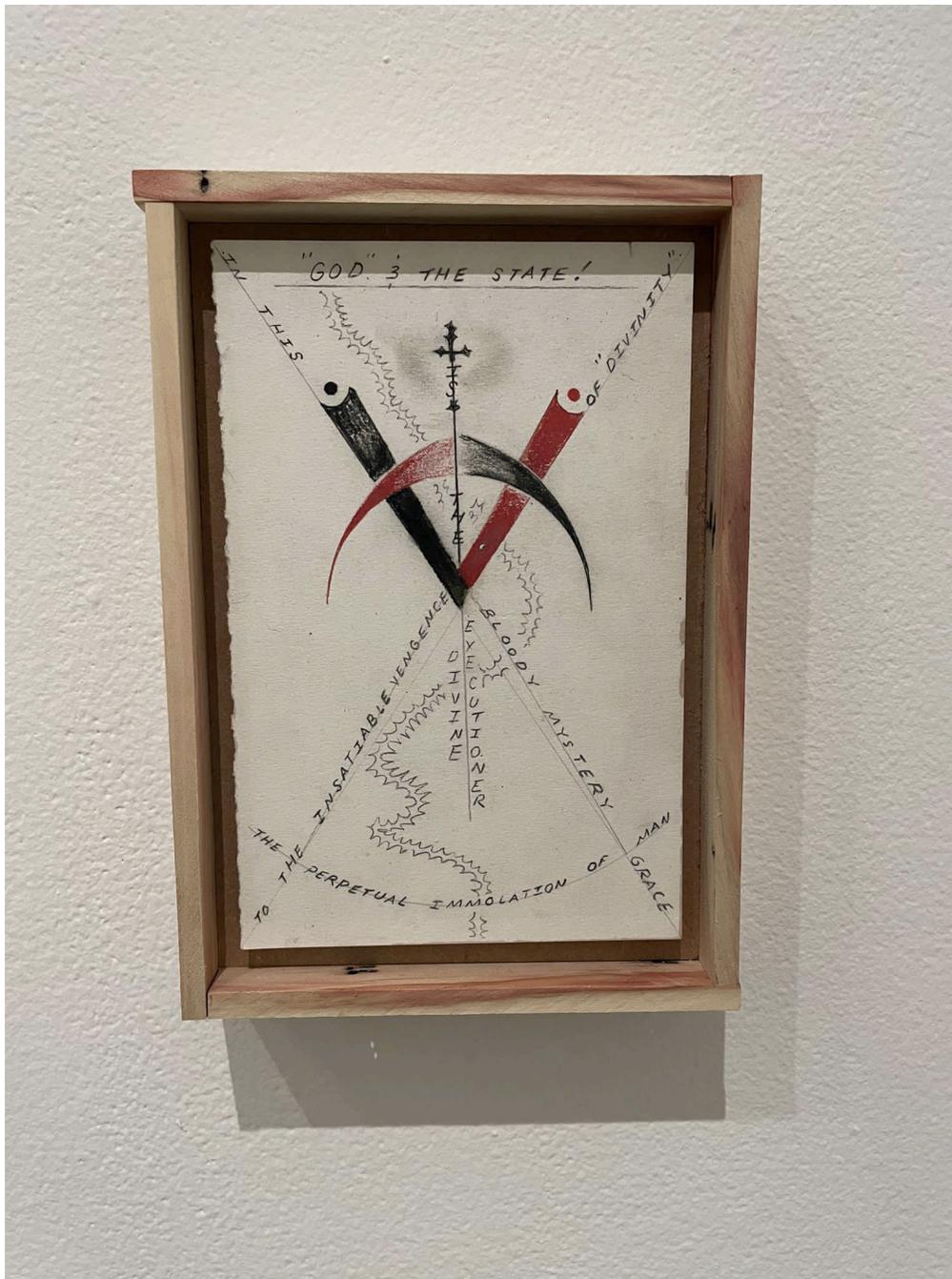
Colored pencil and charcoal on paper, white oak from Prudence Island, MDF



The Perpetual Immolation of All

2019–2021

Colored pencil and charcoal on paper, box elder from Fall River, MDF



Collective Individuation

2020

Colored pencil and charcoal on paper, carved acrylic, black walnut from the Newport Mansions, MDF



ART SAVES <3 IV

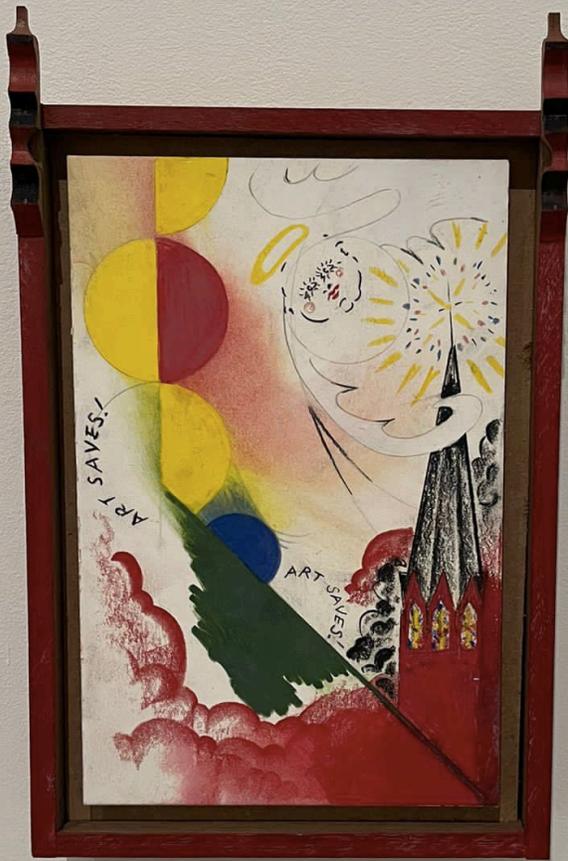
2021

Colored pencil, charcoal and colored pencil on archival matboard, charcoal and colored pencil on black walnut from the Newport Mansions, MDF



ART SAVES <3 III
2021

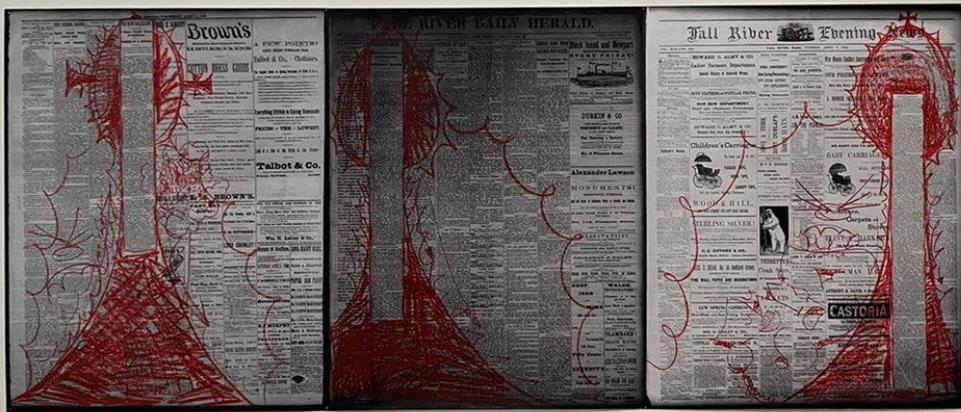
Colored pencil, charcoal and colored pencil on archival matboard, charcoal and colored pencil on black walnut from the Newport Mansions, MDF



In these works, imagery reminiscent of poet William Blake is displayed within Harvey's hand-carved frames, many of which are made out of wood salvaged from the Newport Mansions, a row of Rhode Island estates that acts as monument to the wealth extracted during the gilded age of American production. Found throughout these works are mixtures of poetic verse from the artist and quotations pulled from anarchist thinkers. Their formal qualities evoke a sort of divinely inflected architectural diagram populated by fantastical forms and language itself. These works follow from historical points of contact between radical politics and spirituality—from Blake's heterodox personal faith, to the early-twentieth-century leftist Christian sermons that Fall River ministers delivered. Ultimately, these are speculative images, pointing to a place formerly in the midst of becoming—an idiosyncratic mix of theological thought and radical politics that once was, but is no longer.

Harry Gould Harvey IV and Leo Cocar
An Intervention into Theo-Politico Histories
2023
Red crayon on archival newspaper reproductions
Courtesy of the artist

This work consists of reproductions of Fall River area newspapers from the late 19th and early 20th century that were covering sermons advocating for Christian socialism or communism, which are then highlighted, and troubled, by the artist's formal interventions.



Feral Furnace/Spectral Reality

2021-2023

Industrial space heaters, casting wax, cast white bronze, street sweeper bristles, lead pipe organ pipes, scrap metal from Whole Foods, candles, black walnut

Courtesy of the artist

Littered throughout the room are works from one of Harvey's main series, which take the form of found-object sculptures formed from space heaters. These heaters, which are fueled by kerosene, propane, or natural gas, are illegal in numerous states, including Massachusetts, largely banned in the 1980s due to them being serious fire hazards. Historically, they were used to keep workers warm during harsh Northeastern winters, while always threatening to cause raging fires. These devices gesture toward the Great Fall River Fire of 1928, caused when a harsh gale tipped over a heater while workers were repairing a shuttered mill. Five city blocks were promptly incinerated. The objects on view are adorned with talisman- or charm-like cast-metal figures and dripped in red wax, which is applied within the exhibition space, indexing the artist's presence and labor.







Fire Photographs

Found photographs and wood

2023

Courtesy of the artist

This suite of works consists of photographs taken of the 1982 Notre Dame de Lourdes Fire, which began when a soldering spark ignited dry wood in the building's structure, immolating not only the church but nearby tenement buildings as well, displacing hundreds. The photographs, which were purchased at Fall River's Globe Flea, mark another example of Harvey's use of found objects. However, in this series, they bare relatively little reworking by the artist's hand. Rather, the artist takes these works as art in and of themselves—an appropriate approach considering the legible formal intentionality in these images: objects of interest are well framed, and the photographer seems to have sought out moments of dynamism, such as the breaking of the church's tower. Furthermore, some of these images are photographs of photographs, suggesting the photos may act as exchange objects, pointing to a communally held interest in the visual language of inferno.





Top row from left :

Unknown, *Kewpie mold*, early 20th century.

This mold, which originates from the Durfee Union Mill, was originally used for casting lead children's toys in the form of a confused or saluting "kewpie" figure. Since coming into possession of the mold, Harvey's has put it to frequent use, with kewpie figures populating many of his sculptures, including those on view. As a poetic device, they evoke histories of child labor in Fall River's mills. From a formal standpoint, the mold indicates the ways in which Harvey's practice is indelibly shaped by the visual and material culture of the city.

Unknown, *Last Supper mold*, industrial rubber spin casting mold from Fall River area mill, early 20th century.

Middle row from left:

Unknown, *unfinished sword tchotchke*, wood from Jerusalem.

Unknown, *cross mold*, chocolate mold, used for wax casting, mid 20th century

Unknown, *sword tchotchke*, olive wood from Jerusalem.

This object was procured from a flea-market vendor at Globe Flea Market. The vendor is a descendant of the French Canadian Dionne quintuplets, who were the first quintuplets to survive infancy. French Canadians were one of the first major communities to move to Fall River following its industrialization, and, at times, found themselves at odds with the Irish community, primarily due to differing attitudes toward faith as well as labor organizing. Occasionally, these debates intersected, with pastors playing an important role in galvanizing their communities toward varying political ends.

Bottom row from left:

Wood shavings from the Newport Mansions.

Harvey's work often employs salvaged wood from the New England Newport Mansions, which were the former residences of wealthy American industrialists. Here, scraps are presented within a box, akin to a reliquary.

Unknown, *anarchist pin*, metal, velvet box.

This object is a gift from Harvey's friend, artist, and collaborator Faith Wilding, who was given the pin by fellow anarchists after being arrested for participating in a protest in England. Harvey and Wilding initially bonded over a mutual love for Emma Goldman, a Victorian anarchist, activist, and poet. Wilding gave Harvey the pin in 2021 at Al Mac's Diner, after reciting William Blake's "Jerusalem."

Unknown

Image clipped from history book of the 1928 Pocasset Mill fire

Unknown, *"we'll try" patch.*

This constable's patch is emblazoned with Fall River's old city motto—"We'll try"—which was conceived of after the disastrous Great Fire of 1928. The use of "try" suggests the idea of effort, or struggle, without guaranteed end or closure.

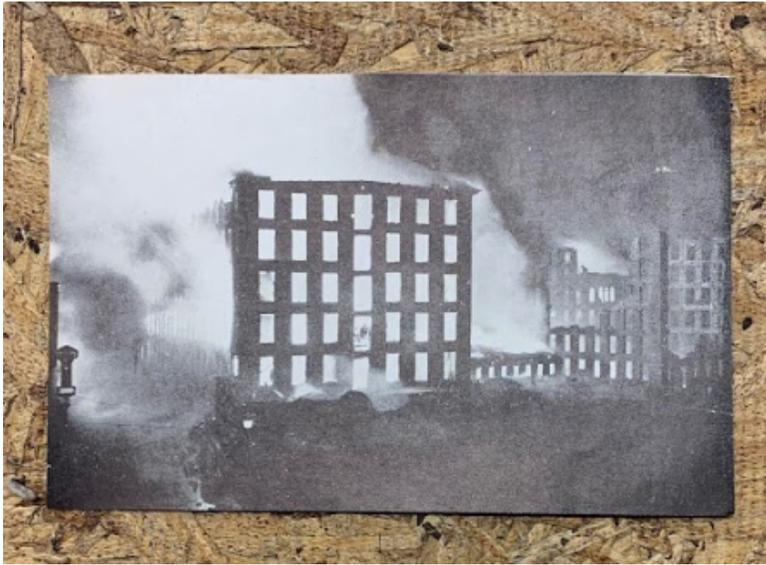
Unknown

Image cut from history book of the 1928 Pocasset Mill fire

Unknown

Red osier dogwood rescued from North Park and propagated in the artist's garden





Right monitor:

Magnetic Waltz

Single channel video with sound

Run time: 8:55

2022

Courtesy of the artist

This video emerged from a near-fatal accident in which Harvey nearly struck a fallen ladder while driving in Fall River, which is coincidentally a recurring motif in his work, as well as the symbol of the narrative of Jacob's Ladder found in Abrahamic religions. This work speaks to Harvey's interest in chance encounters as the demonstration of the interconnectedness of things, as well as his interest in the vernacular qualities of Fall River. An original musical score is overlaid onto footage of the city before giving way to a phone call between one of the artist's

relatives and a bill collector. As is often the case with Harvey's practice, the ladder is later taken home in order to put it toward future use.

Left monitor:

Found Objects

Single channel video with sound

Run time: 5:20

2023

Here, a video of a teenager describing the 1981 Arlan's Fire is spliced with a folk song written in response to the 1874 Granite Mill Fire. These two videos act as examples of vernacular documentation of historical fires—as enacted through folk music and expressed by the teenager's oral testimony, which is inflected by a heavy working-class New England accent.