

**BUSY BOX**  
**HANNAH GREELY**  
**September 8 – October 19, 2019**

Parker Gallery is proud to present a solo exhibition of new work by Hannah Greely, the artist's second at the gallery since her debut presentation in 2017.

Known for her imaginative sculptures of commonplace objects that teeter on the edge of the absurd, the artist's works are simultaneously imbued with a sense of ambiguity and humor, fantasy and reality. At turns uncanny and surreal, Greely's subjects are both of and outside of this world.

For this exhibition, the artist has created a colorful environment in which distinct works can be read in a loose narrative. Among the works on view are a standalone door, whose knobs, hinges, nails, and accessories are inlaid into the surface, denying the structure its traditional functionality. Elsewhere, suggestions of the home and built environment are echoed in a tabletop vase with flowers and wilted tools. Here, the vase becomes a domestic toolbox in which all elements playfully conform to the logic of plant life.

A second tabletop sculpture personifies the phrase "alphabet soup." Derived from the form of a typewriter, the keys melt down into a pool of letters, approaching language but ultimately denying semantic content.

The sole figure in the exhibition is represented by a life-size bust outfitted in a baseball cap. The artist has positioned binoculars in the place of eyes, allowing the viewer to assume the figure's point of view, while simultaneously looking through him. This duality confuses the distinction between self and other, while also lending the piece an active presence: what we see through his "eyes" is subject to the activities taking place outside.

Greely creates an alternate world below ground in *The Colony*. Delicately rendered ants meander through curvilinear passageways of their own making, stopping to have a drink here, a bath there, or simply to socialize on their way to or from the world above, which is represented by two standalone buildings, one a DMV, and the other a hair salon. Their diverse activities and the structures they engage with suggest the dynamic social systems inherent to ant colonies, while also providing a window into an alien culture whose networks are not easily decoded. Through material experimentation and the use of vivid tableaux, Greely points to the objects and events that characterize our everyday experiences, rendering them somewhere between fiction and reality.

Hannah Greely (b. 1979 in Dickson, TN) lives and works in Los Angeles, CA. Recent solo exhibitions include those held at Parker Gallery, Los Angeles (2017); Cleopatra's, New York (2016); Dryad Gallery, Los Angeles (2016); Bob Van Orsouw Gallery, Zurich (2012); and Andrea Rosen Gallery, New York (2004). Her work has also been included in significant group exhibitions at numerous museums, including *Los Angeles - A Fiction*, Astrup Fearnley Museet, Oslo (2016); *Sculpture from the Hammer Contemporary Collection*, UCLA Hammer Museum, Los Angeles (2016); *No Man's Land*, The Rubell Family Collection, Miami (2016); *American Exuberance*, The Rubell Family Collection, Miami (2011); *2010: Whitney Biennial*, Whitney Museum of American Art, New York (2010); *Close to Home: Recent Acquisitions of Los Angeles Art*, Museum of Contemporary Art, Los Angeles (2007); *Whitney Biennial 2006: Day for Night*, Whitney Museum of American Art, New York (2006); and *Uncertain States of America*, Astrup Fearnley Museet, Oslo (2005-2008; traveled to Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York; Serpentine Gallery, London; Reykjavik Art Museum, Iceland; Herning Art Museum, Denmark; Center for Contemporary Art Warsaw, Poland; and Rudolphium Gallery Prague, Czech Republic)