



Mike Kelley

Karin Nielsen-Saines



Mike Kelley:

Mike Kelley James Nachtwey, John Welchman, Isabelle Graw, Anthony Vidler, 1999-11-02 In a survey of Californian based artist Mike Kelly the author of this volume discusses with the artist his various aesthetic and symbolic strategies in both the American and In European contexts Kelly s work is considered in the context of his anti art predecessors since Dada and chronicles all of Kelly s work from his earliest performances in the late 1970s to his large sculptural installations in the 1990s

Mike Kelley Mike Kelley, John C. Welchman, 2004 The second volume of writings by Los Angeles artist Mike Kelley focusing on his own work *Mike Kelley* Mike Kelley, Foul Perfection Mike Kelley, 2003-06-20 Critical writings and commentary by the Los Angeles based artist Mike Kelley The work of artist Mike Kelley b 1954 embraces performance installation drawing painting video and sculpture Drawing distinctively on high art and vernacular traditions including historical research popular culture and psychology Kelley came to prominence in the 1980s with a series of sculptures composed of craft materials His recent work offers dialogues with architecture and with repressed memory syndrome and a sustained inquiry into his own aesthetic and social history The subjects on which Kelley has written are as varied as his artistic media They include the work of fellow artists sound caricature the uncanny UFOlogy and gender bending This book offers a diverse collection of Kelley s writings from the last twenty five years It contains major critical texts on art film and the wider culture including his piece on the aesthetic he calls urban Gothic It also contains essays mostly commissioned for exhibition catalogs and journals on the artists and groups David Askevold yvind Fahlstr m Douglas Huebler John Miller Survival Research Laboratories and Paul Thek among others Kelley s voices are passionate analytic and ironic and his critical intelligence is leavened with touches of whimsy *Mike Kelley* Elisabeth Sussman, Mike Kelley, Richard Armstrong, 1993 A raging satirist Kelley uses Conceptual Art to forge a series of enormously inventive works that challenge prevailing notions of taste influence moral authority social responsibility and art s transcendent function Mike Kelley s art addresses the American social and psychological condition with such exquisite precision that it often frightens or bewilders viewers Page 9 **Mike Kelley** John Miller, 2015 Mike Kelley John Miller, 2015-01-30 An illustrated examination of a 1995 work by Mike Kelley that marked a significant change in his work One of the most influential artists of our time Mike Kelley 1954 2012 produced a body of innovative work mining American popular culture as well as modernist and postmodernist art relentless examinations of subjectivity and of society that are both sinister and ecstatic With a wide range of media Kelley s work explores themes as varied as post punk politics religious systems social class and repressed memory Using architectural models to represent schools he attended his 1995 work Educational Complex presents forgotten spaces as frames for private trauma real or imagined The work s implications are at once miniature and massive In this book John Miller offers an illustrated examination of this milestone work that marked a significant change in Kelley s practice A complex can mean an architectural configuration a psychological syndrome or a political apparatus and Miller approaches Educational Complex through

corresponding lines of inquiry considering the making of the work examining it in terms of education and trauma sexual or otherwise and investigating how it tests the ideological horizon of art as an institution Miller shows that in Educational Complex Kelley expands his political and aesthetic focus including not only such artifacts as generic forms of architecture but inspired by the infamous McMartin Preschool case popular fantasies associated with ritual sex abuse and false memory syndrome Through this archaeology of the contemporary Miller argues Kelley examines the mandate for education and the liberal democratic premises underpinning it

Minor Histories Mike Kelley, 2004-02-06 The second volume of writings by Los Angeles artist Mike Kelley focusing on his own work What John C Welchman calls the blazing network of focused confluences from which Mike Kelley's styles are generated is on display in all its diversity in this second volume of the artist's writings The first volume Foul Perfection contained thematic essays and writings about other artists this collection concentrates on Kelley's own work ranging from texts in voices that grew out of scripts for performance pieces to expository critical and autobiographical writings Minor Histories organizes Kelley's writings into five sections Statements consists of twenty pieces produced between 1984 and 2002 most of which were written to accompany exhibitions including Ajax which draws on Homer Colgate Palmolive and Longinus to present its eponymous hero Some Aesthetic High Points an exercise in autobiography that counters the standard artist bio included in catalogs and press releases and a sequence of creative writings that use mass cultural tropes in concert with high art mannerisms approximating in prose the visual styles that characterize Kelley's artwork Video Statements and Proposals are introductions to videos made by Kelley and other artists including Paul McCarthy and Bob Flanagan and Sheree Rose Image Texts offers writings that accompany or are part of artworks and installations This section includes A Stopgap Measure Kelley's zestful millennial essay in social satire and Meet John Doe a collage of appropriated texts Architecture features an discussion of Kelley's Educational Complex 1995 and an interview in which he reflects on the role of architecture in his work Finally Ufology considers the aesthetics and sexuality of space as manifested by UFO sightings and abduction scenarios

Mike Kelley Mike Kelley, 2008 Seminal Los Angeles based artist and writer Mike Kelley has said looking back on his career I didn't want to be a rock musician I wanted to be an artist And I think the reason I chose it was that at that time it was the most despicable thing you could be in American culture I came from a milieu in which artists were despised whereas rock musicians and drug dealers were you know hipster culture heroes Along with a selection of essays including several by Kelley on his individual works an extensive checklist and a glossary this volume compiles 40 of the artist's key pieces from the last three decades from the discriminating and influential collection of Ingvild Goetz who opened her first gallery in 1969 with groundbreaking exhibitions of leading Arte Povera artists as well as Andy Warhol Arakawa Bruce Nauman Jurgen Klauke Jochen Gerz and Cy Twombly

Mike Kelley Mike Kelley, 2012

Mike Kelley Mike Kelley, John Miller, 1992 This catalogue presents Mike Kelley's most important work produced over the last ten years and is a vital look at one of the most active international artists Transporting household

kitsch and mass visual media from their normal contexts into purposefully confusing configurations Kelley confronts our assumed notions of popular culture Often incorporating text his pieces use contradictions between content typography and composition to uncover volatile topics Ranging from performance and video to textile sculpture painting and installation Kelley has adopted various styles that allow him to constantly shift personas and to expose a wide range of prejudices and myths

Mike Kelley Mike Kelley,1997 Artwork by Mike Kelley Contributions by Timothy Martin Jose Lebrero Stals Text by Anthony Vidler Elisabeth Sussman *Mike Kelley* Mike Kelley,1984 **Mike Kelley Photographs Sculptures** Mike Kelley,2009-10 **Mike Kelley** Catherine Wood,2024-03 The first properly posthumous retrospective this book highlights the significance of Kelley s influential four decade career on the development of art since the 1970s Mike Kelley 1954 2012 liked to play with how an artist appears exists and inhabits a role and how an artwork communes with a viewer Central to his ambitious explorations of memory history and the future is his consideration of how one s individual subjectivity is shaped by familial and institutional power structures within society Ghost and Spirit highlights the significant and prescient questions about the role of art and of the artist and about gender and class in terms that stem from Kelley s own position as a white heterosexual man in postmodern capitalist America Featuring a diverse range of voices it explores the major works and themes of Kelley s career while drawing attention to aspects of his practice associated with performance activism and collaboration to emphasize his continual deflation of his own authority and his willingness to invent and inhabit several identities Covering over four decades of Kelley s work spanning performance sculpture video and installation and articulating challenges to power gender class and sexuality this book is a pertinent presentation of the breadth complexity and significance of Kelley s influential practice

Mike Kelley Mike Kelley,1996 Mike Kelley: Exploded Fortress of Solitude Jeffrey Sconce,2012-04-17 A catalogue documenting the last two exhibitions of new work by American artist Mike Kelley held in 2011 at Gagosian Gallery in Los Angeles and London Mike Kelley made nostalgia memory and repression in everyday life the topics of his idiosyncratic sculptures performances paintings and installations which conflate vernacular sources and high modernist aesthetics A veteran of the Los Angeles conceptual art scene Kelley used deconstructive strategies in order to challenge the established norms of contemporary culture both high and low

Artist File : Mike Kelley : Miscellaneous Uncataloged Material Mike Kelley, **Mike Kelley: Timeless Painting** Jenelle Porter,2019-12-17 The first thorough look at Mike Kelley s riotous irreverent and colorful paintings Featuring paintings from series that span a 15 year period 1994 through 2009 this volume traces Mike Kelley s 1954 2012 engagement with the medium through bodies of work including The Thirteen Seasons Heavy on the Winter a series of oval shaped paintings on wood Timeless Painting which marked Kelley s distinct return to painting in color and which he described as mannerist take offs on Hans Hofmann s compositional theory of push and pull the Horizontal Tracking Shots series as well as works made under the umbrella of his expansive and ambitious Extracurricular Activity Projective Reconstructions a series related to the Educational Complex artwork Kelley s

seminal mixed media installation *Profondeurs Vertes* his ode to the influential paintings in the collection of the Detroit Institute of Arts that captivated him as a young person is also featured The publication includes texts by various contemporary visual artists responding to Kelley's art Edgar Arceneaux Carroll Dunham Daniel Guzmán Richard Hawkins Jay Heikes Jamian Julianio Villani Mary Reid Kelley Christina Quarles and Laurie Simmons *Mike Kelley: Day is Done*, 2007

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Mike Kelley Introduction

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