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# Mike Kelley

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Mike Kelley: Timeless Painting

Mike Kelley

New Architecture Los Angeles

Mike Kelley

Arenas

Artist File : Mike Kelley : Miscellaneous

Uncataloged Material

International Art & Artists File].

Minor Histories--statements, Conversations,

Proposals

Mike Kelley

Collected by Thea Westreich Wagner and Ethan

Wagner

Mike Kelley

1985 - 1996 ; Museu d'Art Contemporani de

Barcelona, 24 de gener - 31 de març de 1997 ...

The Uncanny

Mike Kelley

Consolation Prize

Mike Kelley

Pay for Your Pleasures

Mike Kelley: Exploded Fortress of Solitude

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Mike Kelley

The Uncanny

Civilization

The Way We Live Now  
A Conversation between Mike Kelley, Jim Shaw,  
and John C. Welchman  
Educational Complex  
Essays and Criticism  
Mike Kelley  
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The Humongous Book of Algebra Problems  
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Mike Kelley, Paul McCarthy, Raymond Pettibon  
Half a Man, From My Institution to Yours, Pay for  
Your Pleasure  
Three Projects  
Mike Kelley

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## **CODY STEVENS**

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*Mike Kelley: Timeless  
Painting* Penguin  
This exhilarating and  
richly illustrated guide  
to Los Angeles's most  
exciting new buildings  
establishes the city as  
a mecca for forward-

thinking and  
environmentally  
conscious architecture.  
Some of the world's  
leading architects are  
making their mark on  
Los Angeles's cityscape  
with exciting and  
innovative projects.  
Fifty of the most  
striking buildings are  
profiled in this book  
that features every

type of architecture - houses, municipal structures, art museums, office buildings, performance spaces, and houses of worship. Some of the world's leading design firms, including Diller Scofidio + Renfro, Eric Owen Moss Architects, Selldorf Architects, and wHY Architecture, have contributed to the city's structural vernacular. While the projects here are as varied as the luminous Walt Disney Concert Hall by Gehry Partners and Bestor Architecture's compact housing development named "Blackbirds," each building embraces an unmistakably Californian aesthetic reimagined for a new century. With original photography, this is the first book to focus

on the surge of creative building that has taken place in Los Angeles in the new millennium. AUTHORS: Mike Kelley has photographed architectural interiors and exteriors all over the world. He lives in Los Angeles. Brooke Hodge is Director of Architecture and Design at the Palm Springs Art Museum. SELLING POINTS: \* LA is becoming a new mecca for creative practitioners from around the world. It is rapidly transforming its architectural footprint with bold new buildings ranging from residential to commercial to cultural institutions. \* The book features new work by the likes of Bjarke Ingels Group, Diller Scofidio & Renfro as well as local firms like

Eric Owen Moss and Michael Maltzan Architecture. \* This book is the next in a series after the successful New Architecture London, ISBN 9783791382784 (2017) and New Architecture New York ISBN 9783791383682 (2017). \* Each spread features newly commissioned photography by Mike Kelley and the book has 200 colour photographs. 200 colour images Phaidon Incorporated Limited

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.

*Mike Kelley* Greenleaf Book Group

"From the mid-1970s, Mike Kelley assembled an incredibly diverse and often controversial body of work. A multidisciplinary impresario, he created works on paper, paintings, sculpture, video, installation, and performance art that managed to be at once shocking yet humorous, complex yet accessible. This companion volume to a much-anticipated exhibition brings a

fresh understanding to the artist's work by seeking to address the more poetic aspects of Kelley's work through Eva Meyer-Hermann's unique curatorial approach. Here she presents individual works in new combinations that cross the boundaries of chronology, bodies of work, and former artistic project groups. Identifying themes such as architecture, language, identity, Informe, power, modernisms, nostalgia, and religion, the book represents ideas that have informed Kelley's work throughout his career. As a result, the overarching lines of his oeuvre become visible and accessible. This book features essays, a fully annotated plate section, and a newly researched and revised

biography and bibliography of Kelley's work. The publication promises to be the definitive work on the artist"--

*New Architecture Los Angeles* Verlag De Buchhandlung Walter

"Published to accompany the exhibition Mike Kelley: Memory Ware November 3-December 23, 2016 Hauser & Wirth New York."

**Mike Kelley** Harry N Abrams Incorporated  
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, Öyvind Fahlström, 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.

**Arenas** MIT Press  
Mike Kelley, one of the leading Californian artists of the 1990s, is a proponent of abject or pathetic art, an anti-aesthetic, anti-heroic movement, which criticizes social and artistic issues through base humour and ridiculous banality. This book, a survey of Kelley's career, is the

catalogue of a 1993 exhibition at the Whitney Museum of American Art, New York, with subsequent stops at the Institute of Contemporary Art, Boston and the Los Angeles County Museum of Art, among other venues. The authors in this book examine the diverse influences - contemporary art, rock and roll, social commentary and pop culture - that provide the context for Kelley's art.

*Artist File : Mike Kelley  
: Miscellaneous*

*Uncataloged Material*  
Hatje Cantz

A critical appraisal of Mike Kelley's politics of culture as expressed in his visual art and writings American artist Mike Kelley (1954-2012) was the mastermind behind

some of the most bizarre and instantly recognizable artistic projects of the 1990s. Dedicated as he was to visual art, Kelley was also an insightful theorist who wrote prolifically about his own creations as well as the historical context in which he worked. His writing reveals a matrix of deeply felt theories regarding the aesthetics of the 1980s, '90s and 2000s, and his concern with victim culture and repressed memory syndrome. This book presents a new perspective on the life and work of the artist, assessing his personal philosophy via art as well as writing. Art historian Laura López Paniagua places Kelley's work in conversation with the



theories of thinkers such as Georges Bataille, Walter Benjamin, Pierre Bourdieu, Sigmund Freud, Jacques Lacan and Maurice Merleau-Ponty. Through Paniagua's transdisciplinary approach, Kelley's oeuvre emerges as a stance based in materialist aesthetics.

*International Art & Artists File*. Ingvild Goetz

Der neue Band aus der Reihe „Art and Architecture in Discussion“ präsentiert zwei international bekannte Künstler aus Los Angeles. Die Konversation zwischen Mike Kelley und Jim Shaw ist ausgerichtet am gemeinsamen, starken Interesse am Transzendenten, Spirituellen oder auch am Jenseitigen. Mike

Kelley arbeitet seit den 1970er Jahren an diesen Themen. Jim Shaws Arbeiten dazu begannen 1992 und führten zur Erfindung eines kompletten Religionsystems. Das Gespräch leitet John Welchman, Kunsthistoriker und Kenner der Arbeiten Mike Kelleys und Jim Shaws.

**Minor Histories--statements, Conversations, Proposals** Prestel Publishing

The second volume of writings by Los Angeles artist Mike Kelley, focusing on his own work.

**Mike Kelley** University of Chicago Press  
Mike Kelley's Arenasseries of the late 80s and early 90s mark a shift away from the artist's performance-oriented

activity and towards a new sculptural dexterity, in which cultural resonance is elicited from an eerie reframing of everyday objects. First exhibited in 1990 at Metro Pictures, the Arenas are comprised of stuffed animals arranged around the edges of blankets (or occasionally posed isolate in their center). Ten or twenty such toys in such groupings might convey a cheery childhood picnic scenario, but Kelley rarely selects more than five or six, and places them carefully so that their cuddliness and their capacity to comfort is entirely canceled out. Instead, we encounter the toy as a commodity entity—a mass-manufactured product positioned to enter into play but far

from inviting it. Skarstedt's exhibition of seven of the eleven Arenas here recorded in superb installation shots and with critical commentary.

**Collected by Thea Westreich Wagner and Ethan Wagner**

Springer

"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* Ram

Publications & Dist

When the numbers just

don't add up... Following in the footsteps of the successful The Humongous Books of Calculus Problems, bestselling author Michael Kelley has taken a typical algebra workbook, and made notes in the margins, adding missing steps and simplifying concepts and solutions. Students will learn how to interpret and solve 1000 problems as they are typically presented in algebra courses-and become prepared to solve those problems that were never discussed in class but always seem to find their way onto exams. Annotations throughout the text clarify each problem and fill in missing steps needed to reach the solution, making this book like no other

algebra workbook on the market.

**1985 - 1996 ; Museu d'Art Contemporani de Barcelona, 24 de gener - 31 de març de 1997 ...** Skarstedt Fine Art

Published on the occasion of the major exhibition of the same title, this catalogue is the first to place the practices of artists Mike Kelley (1954-2012) and Jim Shaw (b. 1952) alongside each other in historical context, approaching their work as parallel visual meditations on Midwestern culture in particular and on American culture more broadly. The catalogue begins with their meeting at the University of Michigan in Ann Arbor and early collaborations, branching out to

present major bodies of work from each artist with a specific interest in tracing the lines of influence as rooted in the vernacular visual cultures of Michigan and the Midwest. Illustrations of the artists' source material, their individual works, and installation views from the exhibition feature prominently throughout the publication, and essays by exhibition co-curators Marc-Olivier Wahler, Carla Acevedo-Yates, and Steven L. Bridges also unpack the many narratives layered in the exhibition, including an interview with Jim Shaw.

**The Uncanny** Yale University Press  
 Artwork by Mike Kelley.  
 Contributions by Timothy Martin, Jose

Lebrero Stals. Text by Anthony Vidler, Elisabeth Sussman.

**Mike Kelley** A R T Press

"In 1995, Mike Kelley devised the Educational Complex, an amalgam of every school he attended and of the house he grew up in, "with all the parts I couldn't remember left out"--a total environment, "sort of like the model of a Modernist community college." The blind spots in this model represent forgotten ("repressed") zones, and so are reconceived by Kelley as sites of institutional abuse, for which specific traumas were devised (each having their own video and sculptural component). For Kelley, this work marks the beginning of a series of projects in

which pseudo-autobiography, repressed-memory syndrome and the reinterpretation of previous pieces become the tools for a poetic deconstruction of such complexes and the way we interact with and narrate them. Educational Complex Onwards, 1995-2008 is the first book to collect these works. Each project within the series is extensively documented by artist's texts and reference material, while essays by Diederich Diederichsen, Howard Singerman and Anne Pontegnie examine the place of this body of work within Kelley's oeuvre."--Publisher description.

Consolation Prize

Renaissance Society  
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 Juliano-Villani, Mary Reid Kelley, Christina Quarles and Laurie Simmons. *Mike Kelley* Jrp Ringier Kunstverlag Ag Published on the occasion of an exhibition celebrating

the Wagners' promised gift of more than 850 works of art to the Whitney Museum of American Art, New York, and the Musae national d'art moderne, Centre Pompidou, Paris, held at the Whitney Museum of American Art, November 20, 2015-March 6, 2016, and at the Centre Pompidou, June 16, 2016-January 2017.

### **Pay for Your**

**Pleasures** MIT Press Embark on a thrilling international quest to unlock the mysteries of the universe. Sean McQueen is a staid, middle-aged NYU literature professor leading an uneventful life, until he receives a cryptic letter from his intellectually and poetically gifted best friend, Dylan Byrne. Following years of

extensive research, Dylan claims that he has discovered "the theory of everything": a revelation that promises to alter man's view of existence by reconciling science with spirituality. The two men arrange a meeting to discuss the paradigm-shifting theory, but after Dylan never shows, Sean discovers his friend has died under mysterious circumstances and the theory has gone missing. Sean teams up with Dylan's scientific collaborator, quantum cosmologist Emily Edens, to find the lost theory. Together they embark on the adventure of a lifetime—traveling from the busy streets of New York City to the mystical corners of Kathmandu where

Dylan realized his groundbreaking theory. On their quest, they encounter extraordinary allies and fearsome adversaries, including a covert government operative code-named "Guru," who is hell-bent on finding the theory first and preventing Sean and Emily from sharing it with the world. The *Lost Theory* is an exhilarating adventure of self-discovery, full of magical realism, mystery, and romance, all wrapped up in a story overflowing with wit, intrigue, and a sense of ultimate redemption. Mike Kelley: Exploded Fortress of Solitude MIT Press (MA) A tour of the iconoclastic Los-Angeles-based artist's often outlandish work.

sublevel, dim  
recollection illuminated  
by multicolored swamp  
gas : deodorized  
central mass with  
satellites Jrp Ringier  
Kunstverlag Ag  
Harald Falckenberg,  
one of the most  
important collectors of  
Mike Kelley's works,  
gives in his essay a  
detailed overview over  
the various periods in  
the development of  
this artist. In detail  
Falckenberg  
investigates the  
influences of the art-  
market on Kelley's  
production and the  
reasons for the suicide  
of the artist in January,  
2012. Beside  
documentary  
photographs of  
important exhibitions

of Mike Kelley between  
1982 and 2011, and  
reproductions of  
seminal works from  
various periods the  
book offers numerous  
stills from the  
legendary videos by  
and/or with Mike  
Kelley, such as Banana  
Man (1983), Heidi  
(1992) in collaboration  
with Paul McCarthy,  
EVOL (1984) by Tony  
Oursler, and Sir Drone  
(1989) by Raymond  
Pettibon. This book is  
published on the  
occasion of a tribute  
exhibition to Mike  
Kelley in collaboration  
with the LUMA  
Foundation at the 19th  
Annual Watermill  
Centre Summer  
Benefit, Long Island,  
New York, 28 July - 16  
September 2012.

Related with Mike Kelley:

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