

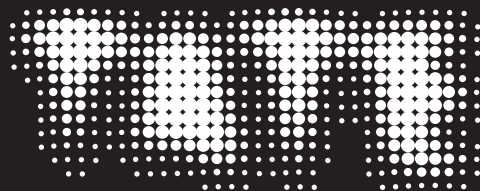
MIKE KELLEY

GHOST AND SPIRIT

3 OCTOBER 2024 – 9 MARCH 2025



Please return after use



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CONCOURSE

Concourse

MIKE KELLEY

GHOST AND SPIRIT

3 OCTOBER 2024 – 9 MARCH 2025

Mike Kelley (1954–2012) created worlds to get lost in. Referencing popular and underground culture, literature, media and conspiracy theories, his work explores how contemporary life is entangled with belief systems and institutional structures.

This exhibition revolves around Kelley's script for the unrealised performance *Under a Sheet/Existence Problems* [sic]. The script explores Kelley's understanding of ghosts and spirits in relation to ideas of selfhood, memory and legacy. A lapsed Catholic, Kelley was interested in the various rituals and systems of belief that we enact and encounter in our daily lives. He used found objects and everyday materials to question modern myths, stereotypes and social taboos, probing the ways in which collective cultural memory is shaped.

Kelley grew up in a working-class Detroit suburb and felt a persistent sense of dislocation:

'I was part of the TV generation. I was mediated ... I was "pop". I didn't feel connected in any way to my family, to my country, or to reality for that matter: the world seemed to me a media façade, and all history a fiction - a pack of lies.'

Kelley came to art through his involvement with anarchist political movements and experimental music scenes. After studying abstract painting at the University of Michigan, in 1976 he enrolled at the influential interdisciplinary art school CalArts. He would remain in California for the rest of his life. Working across a range of media, Kelley resisted the notion that his art was an authentic expression of himself. Instead, he used ambiguity, performance and dark humour to challenge absolute truths, conjuring new forms of meaning to create a kind of 'negative joy'.

This exhibition is a journey into the mind of an artist who wants to draw you in and then lead you astray. The result can be confusing, mysterious and revelatory. In Kelley's work meaning is always in flux, reflecting the complex and contradictory conditions of experience in our contemporary age.

Scan to view the exhibition texts and large print guide



A ghost is someone who disappears
An empty concept
A spirit is a memory
(think: the spirit of something,
it's not there but it is)
is what remains
it has a lingering influence

I AM A GHOST

I HAVE DISAPPEARED

...

I've disappeared but survive in others

Others are reflections ...

There for the purpose of proving my existence.

Mike Kelley

Script for the unrealised performance,

Under a Sheet/Existence Problems by Mike Kelley

Mike Kelley 1954–2012

Jim Shaw born 1952

The Futurist Ballet

1973

Video, black and white, sound, 27 min

Mike Kelley Foundation for the Arts

X81979

ROOM 1

SPIRIT VOICES / EARLY PERFORMANCE

'The earliest performances were just groups of demonstrations of objects; by talking about them, their meanings changed. ...Then they started becoming subsumed by the language and that's how the long performances developed where the language became the controlling factor...'

– Mike Kelley

This room features work Kelley made while studying at the California Institute of the Arts (CalArts). The school was known for its conceptual approach, prioritising art theory over the making of objects. Kelley was also exposed to the experimental live performance and feminist art scenes of 1970s Los Angeles, which inspired him to channel a range of contesting 'voices' or viewpoints in his work.

Kelley first played with language in his **Birdhouse** sculptures (1978), which are accompanied by titles and diagrams that suggest alternate meanings. Describing them as 'working-class minimalism', he began seeing these objects as prompts for conversation and used them to make live performances. He realised that the longer he spoke about the objects, the more their meanings changed. At times he introduced recordings of his own or other voices. Kelley's performances became an important part of the LA art scene, their absurdist

and ritualistic logic described as: 'classroom lectures with the sense taken out of them.'

Kelley's combination of performance and language found another outlet in **The Poltergeist** 1979, which relates to his 'ghost and spirit' concept. **The Poltergeist** plays on photography's association with truth, and the transitional line between the real and imagined.

The Poltergeist

c.1979

Sound, 7 min 52 sec

This is an audio recording of Mike Kelley reading excerpts from his text 'The Poltergeist', double tracked with other writings about spirits and adolescence. It is unclear whether this recording was ever used by Kelley in a public presentation.

Private collection

X82085

The Poltergeist

1979

7 photographs, gelatin silver prints on paper

In this work Kelley poses as a medium communing with spirits. Pieces of cotton wool stream from his nose to mimic 'ectoplasm' – a supernatural substance supposedly produced from the body of a medium during seances. The images mimic early 20th-century photographs of spiritualists contacting the beyond, many of which were faked. Kelley relates this early use of photography to the revelation of supposed 'truths' in conceptual art. He also explores how an artist gives presence to undefined forces or ideas – energy, desire or the idea of art itself.

Ringier Collection, Switzerland

X82373

'The Futurist Ballet was a "guerrilla" noise/junk "Happening" presented, without permission, in a University of Michigan lecture hall. The cast consisted of Jim Shaw, various friends, and me. Posters for ... non-existent events of an "intellectual" or "aesthetic" nature were posted around the college town of Ann Arbor, Michigan. When the audiences ... arrived at the theater, they were confronted by a neo-dada performance consisting of a series of absurd, simultaneous events ... accompanied by lots of noise generated by talentless musicians, vacuum cleaners, and tape loops. Performances such as this led to the formation of Destroy All Monsters – a proto-punk noise band that included Shaw and me.'

Performance Related Objects

1977–9, assembled 1998

Wood, photography, cardboard, aluminium foil, rubber, leather, metal, tape recorder, maracas, sound

Kelley used these objects as props in his early performances **Poetry in Motion** 1978 (which included the suite of short performances **Tube Music, Wind and Crickets** 1978–9, **The Spirit Collector** 1978, **Indianana** 1978, **Two Machines for the Intellect** 1978–9 and **The Base Man** 1979). He would activate the objects through narrative descriptions and actions. In one performance he spoke into the tube of the sculpture **Spirit Collector**, which was connected to a deck recorder playing the phrase 'spirit voices'. White noise supposedly containing spirit voices emanated from Don Krieger's tube (who performed with Kelley). Documentary photographs of the performances are shown on a slideshow nearby. In 1998 the various items were assembled into an installation, as they are displayed here.

Musée national d'art moderne / Centre de création
industrielle
X82168

Mike Kelley Performances at LACE, Los Angeles

1978, compiled 2023

Photographs shown as slideshow, projected

This slide show features photographs taken from two of Kelley's performances. He would include multiple shorter performances within each event making it hard to differentiate between them.

There are no images of the live performances **Wind and Crickets, Unstoppable Force vs. Immovable Object** and **Stomach Reversals**.

Mike Kelley Foundation for the Arts

X85982

Perspectaphone

1977–8

Paint on wood

This piece demonstrates Kelley's tendency to combine two elements in a work: in this case a voice amplifier and a tool to aid sight.

Perspectaphone was used in a narrative performance that explored laws of perspective and the distance between the artist and other people. It took place in 1978 at Los Angeles Contemporary Exhibitions.

Kouros Larizadeh and Luis Pardo collection

X82155

Birdhouse for a Bird that Is Near and a Bird That Is Far

1978

Acrylic paint on wood, metal

The first birdhouses Kelley made were based on instructions from everyday DIY manuals. He wanted to create a type of minimalist sculpture that reflected working-class culture more so than fine art. Initially regarding the birdhouses as devoid of personal style or biography, Kelley found that

'as soon as I started to make them I realised they did have something to do with me'.

Later versions took on unusual shapes. They were shown alongside notes Kelley called **Title Drawings** which provided alternative ways to create 'double meanings' or 'functions [that] needed explaining'.

Private collection

X82156

Gothic Birdhouse

1978

Paint on wood, Plexiglas

Kourosh Larizadeh and Luis Pardo collection

X87704

From left to right

Title Drawing for Gothic Birdhouse

1978

Ink on lined paper

Title Drawing (A Spirit Collector and a Birdhouse)

1978

Ink on lined paper

Title Drawing (Assuming That a Bird is the Symbol of the Soul)

1981

Ink on lined paper

My Space

1978

Ink and graphite on paper

Mike Kelley Foundation for the Arts

X89016, X89015, X89014, X81977

The Solipsistic Landscape

1982

Acrylic paint on paper

Ringier Collection, Switzerland

X87683

ROOM 2

MONKEY ISLAND

'Monkey Island a warm sweet-smelling wind blows over two hemispheres cut in a pheromone sea...'

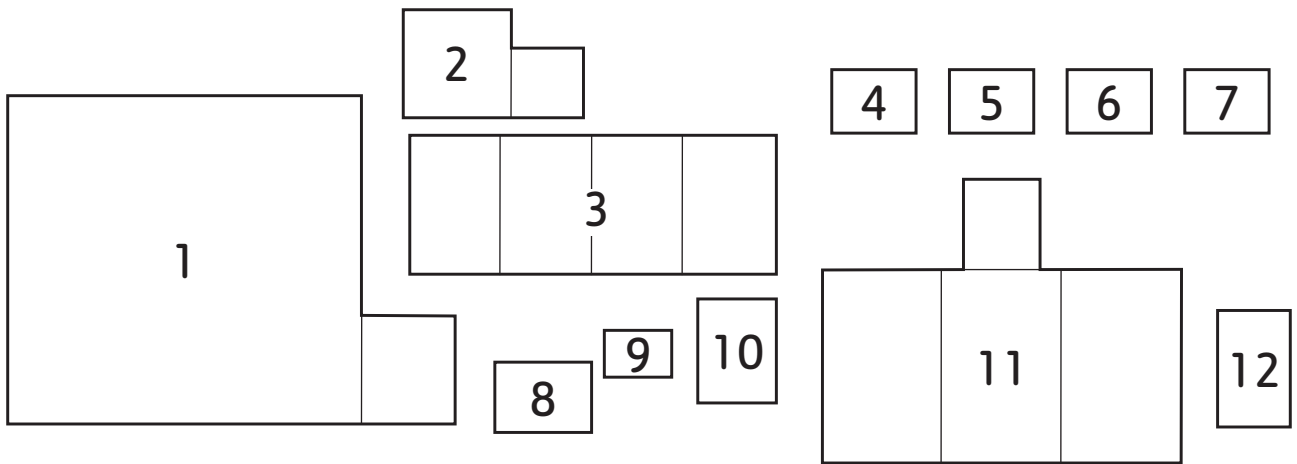
Monkey Island 1982–3 marks an important moment where Kelley began to develop his performances into gallery-based installations. Combining image, text and sculpture in an unconventional manner, Kelley described the work as:

'an epic poem... a sailor's tale. It's a physiognomic landscape travelogue that seems to dwell mostly in the sexual region.'

In this project Kelley attempts to plot out an internal world of artistic imagination. The work is partially informed by North American psychologist Harry Harlow's 1950s experiments into mother-child bonding in primates. Another reference is a photograph of the 'island' populated by monkeys which was an attraction at Los Angeles Zoo. The play with perspective and viewpoint Kelley first explored in his early performances is developed into an expansive, quasi-surrealist project.

The X-shaped motif that recurs throughout the installation relates to the chain-link fence through which Kelley saw the LA 'monkey island'. It explores various forms of division, connection and expansion, acting as a metaphor for the way the mind separates and categorises knowledge, memory

and experience. The apparent simplicity of such a system is interrupted at various points by the primal influence of the monkeys.



Top to bottom, left to right:

1. **Expansions**

1982

2 parts: acrylic paint on brown paper

2. **The Same View Wherever You Look**

1982–3

2 parts: acrylic paint on foam core and masonite

3. **Creationism**

1982–3

4 parts: acrylic paint on posterboard

4. **Cell Dividing**

1982

Acrylic paint on sheet metal over wood

5. **Insect Face**

1981–2

Acrylic paint on sheet metal over wood

6. **Monkey's Ass**

1981–2

Acrylic paint on sheet metal over wood

7. **Two Islands**

1981–2

Acrylic paint on sheet metal over wood

8. **Untitled**

1982–3, printed 1991

Print on paper

9. **Monkey Island (Los Angeles Zoo #1)**

1982–3

Print on paper

10. **Two Alchemical Drawings: Mandrake Root**

1982–3

Sperm and mandrake root on rice paper

11. **Shock**

1982–3

4 parts: acrylic paint and mercurochrome on paper

12. **Two Alchemical Drawings: Sea Monkeys**

1982–3

Sea monkey powder on rice paper

Museum of Contemporary Art, Los Angeles. The El Paso Natural Gas Company Fund for California Art X82102; Collection of Barry Sloane X86886; The Museum of Modern Art, New York. The Judith Rothschild Foundation Contemporary Drawings Collection Gift X82132; The Museum of Contemporary Art, Los Angeles. Gift of Lannan Foundation X82392, X82375, X82390, X82391; Collection of Barry Sloane X86889; Kouros Larizadeh and Luis Pardo collection X82094; Collection of Barry Sloane X86887; Museum of Contemporary Art, Los Angeles. The El Paso Natural Gas Company Fund for California Art X82100; Collection of Barry Sloane X86887

Illustration of 'The Landscape Figure (The Insect Connection)' for a publication of 'Monkey Island' in Cave Canem (New York, Cave Canem Books, 1982)

1982

Ink on paper

Mike Kelley Foundation for the Arts

X89300

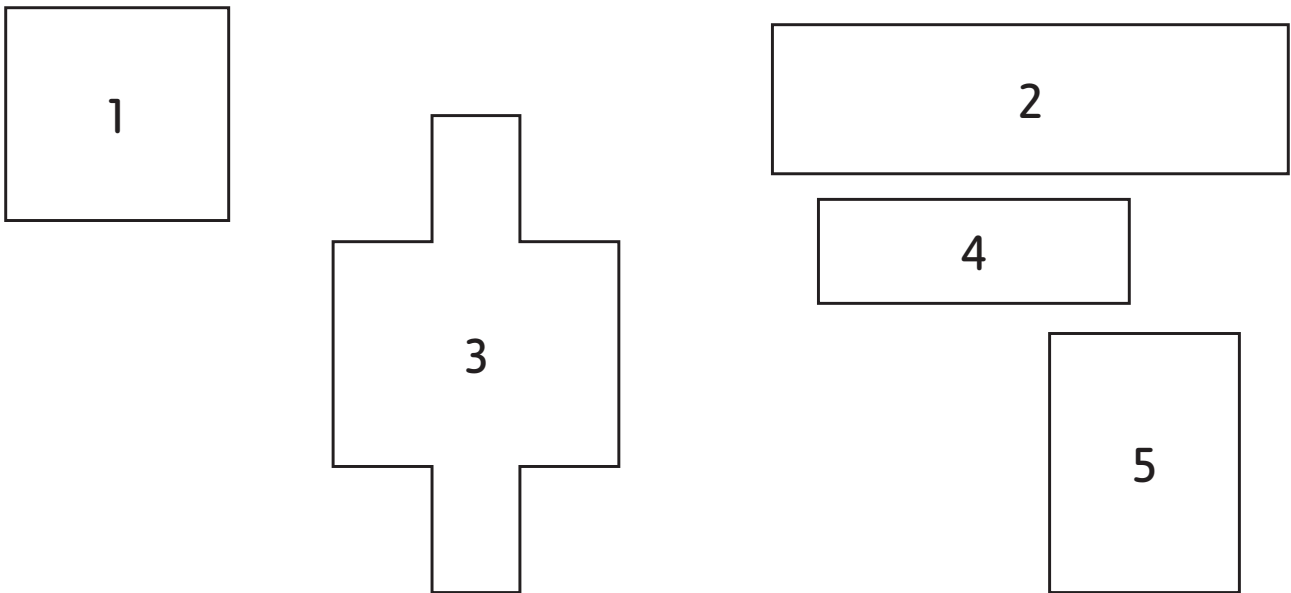
CAVE CANEM Magazine: Monkey Island Script

1982

Printed paper

Pinault Collection, Paris

X89171



Top to bottom, left to right:

1. **Fallopian Tube**

1983

Paint on wood, wire, plastic and yarn

2. **Intestinal Garland**

1982–3

Acrylic paint on cloth

3. **Choreographic Figure**

1982–3

8 parts: acrylic paint on foam core

4. **The Bells**

1982–3

Acrylic paint on paper

5. **The Tiny Insect Magnified Becomes Its Own Farm**

1982–3

Acrylic paint on paper

Floor

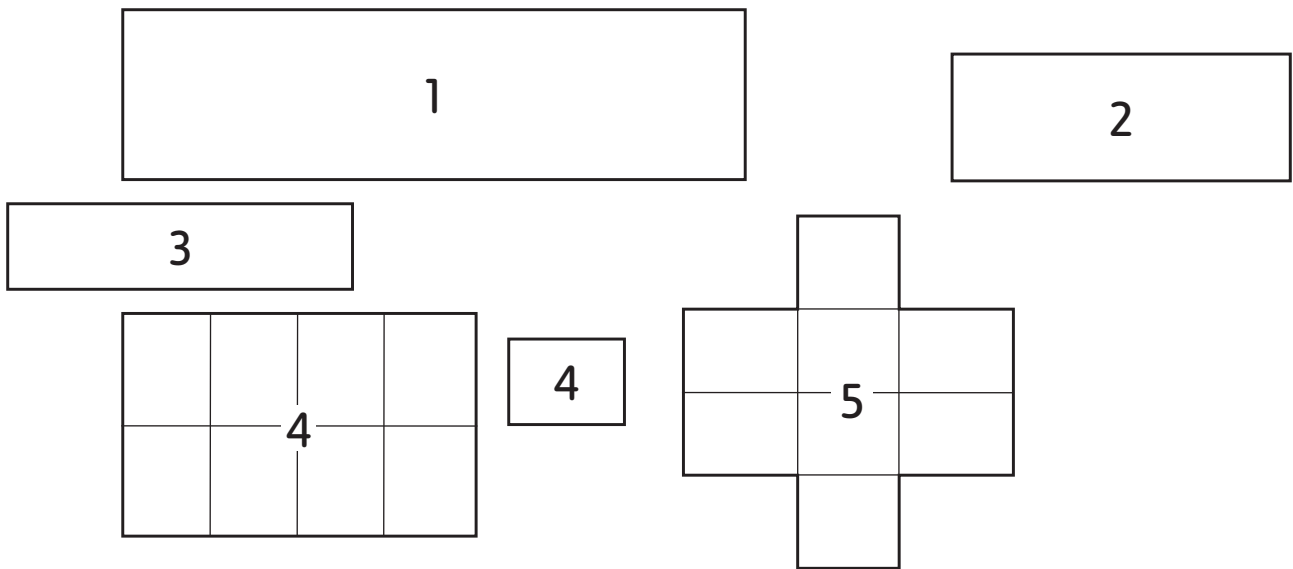
Untitled

1983, reconstructed 2023

Painted cardboard boats, hula hoops, plastic glasses, tape,
two metal cages, electrical light bulbs

(Exhibition copy)

Kourosh Larizadeh and Luis Pardo collection X87705;
Mike Kelley Foundation for the Arts X82197; Museum of
Contemporary Art, Los Angeles. The El Paso Natural Gas
Company Fund for California Art X82103, X82097, X82096;
Mike Kelley Foundation for the Arts X82131



Top to bottom, left to right:

1. Infinite Multiplication

1982–3

Acrylic paint on foam core

2. Landscape, Sine Wave, Bell

1982–3

Acrylic paint on canvases, graphite on paper, painted bell

3. The Bug Eye

1982–3

Acrylic paint on paper

4. Travelogue

1982–3, printed 2023

Ink on paper

(Exhibition copy)

5. Symmetrical Sets: Splitting All, Two Buttocks, Ass Insect, Two Hemispheres, Two Mounds, Compound Eye, Two Tents, Red Reefs

1982–3

8 parts: acrylic paint on paper

The Museum of Contemporary Art, Los Angeles. The El Paso Natural Gas Company Fund for California Art X82098; Kourosh Larizadeh and Luis Pardo collection X87706; The Museum of Contemporary Art, Los Angeles. The El Paso Natural Gas Company Fund for California Art X82101; The Museum of Modern Art, New York X88063; The Museum of Contemporary Art, Los Angeles. The El Paso Natural Gas Company Fund for California Art X82099

ROOM 3

ROLE PLAY

'I'm often working 'in character', so if there is a psychology, it's a fractured, schizophrenic one. The heroic individual is replaced by a kind of multi-individual. I'm in there but I'm trying to make it difficult to tell who this person is. It's important for those looking at the work to remember that it is art - it's about posturing. The viewer must at least suspect that I am not the thing I claim to be.'

Kelley adopts different roles in his work, from teenagers and janitors to the Banana Man, a character from children's TV. He aimed to both resist and invite biographical readings to complicate the idea of a single authorial voice or fixed identity. He was especially interested in the developmental stage of adolescence as a liminal space between childhood and adulthood. The youth subcultures Kelley engaged with also tended to challenge societal expectations through the use of provocative imagery. For Kelley, the world of art represented a similar space where ideas could be tested, deconstructed and reimaged. He explained:

'An adolescent is a dysfunctional adult, and art is a dysfunctional reality, as far as I am concerned.'

Throughout his life, Kelley engaged with radical leftist politics and counter-cultural movements in art and music.

In these works from the 1980s he subverts images, caricatures and symbols of identity from collective US cultural and historical memory, and embraces a politics of failure. Motifs borrowed from heavy metal music iconography are deployed to ironic effect, and schoolchild-style doodles reveal a critical attitude towards US political history and a persistent deflation of symbols of power.

Pansy Metal / Clovered Hoof

1989

Bottom row from left to right

Satan's Nostrils

Blood and Soil (Potato Print)

Emerald Eyehole

Country Cousin

1989

Screenprints on silk

Mike Kelley Foundation for the Arts

X90392-9, X90402-3

Pansy Metal / Clovered Hoof

1989

Top row from left to right

Hangin' - Heavy - Hairy - Horny

The Orange and Green Unlucky Clover

Peat Spade

1989

Screenprints on silk

Mike Kelley Foundation for the Arts

X90373–5, X90379, X90381, X90385, X90388, X90390

The Power of The Unconscious

1985

Acrylic paint on canvas

This painting explores how representation relates to memory and the unconscious. The uncertainty of unconscious thought becomes a metaphor for the elusive nature of art and its resistance to scientific knowledge.

Scepticism about psychoanalytic theory played a large part in Kelley's work. Psychoanalysis was developed by Sigmund Freud in the 1890s, who introduced the concept of psychic drives and the unconscious mind influencing human thought and behaviour. Psychoanalytic theory and therapy became increasingly popular in the US throughout the 20th century.

Collection of Beth Rudin DeWoody

X82170

Hierarchical Figure

1989

Acrylic paint on 3 panels, acrylic paint on canvas, synthetic ribbon and velvet bow

Tate. Presented as part of the D. Daskalopoulos Collection
Gift 2023

T16057

The Banana Man Costume

1981–2

Cotton, linen and plastic rings

Mike Kelley Foundation for the Arts

X81949

Janitorial Banner

1984

Felt on felt and wood

This banner formed part of a larger performance and project called **The Sublime** 1984. Kelley and his father had both worked as janitors, and Kelley also role played a janitor figure in one of his performances. The artist noted that the mundanity of the job led him to fixate on dirt, and that in the process it became 'more and more important and aestheticised'. By attaching a simple felt flag to an upended broom Kelley turns it into a kind of protest or heraldic banner.

The Museum of Contemporary Art, Los Angeles. Gift of Councilman Joel Wachs, in honor of Ann Goldstein and Philippe Vergne
X82370

The Fabric of Life

1985

Acrylic paint on board

Ringier Collection, Switzerland

X82169

The Banana Man

1983

Video, colour, sound, 28 min 15 sec

Courtesy Electronic Arts Intermix and Mike Kelley Foundation
for the Arts

X82091

Kelley was interested in how the medium of edited video lends itself to the depiction of psychologically fractured characters. The Banana Man character originated from a TV show Kelley had heard friends talking about at school but had never seen himself. He created his version of the character based on this limited information, playing with the relationship between video and memory.

The video is structured as a disconcerting flow of scenes and associations. Kelley role plays the Banana Man as a pitiful, infantile, indecisive character at the mercy of children, who tease him and pull things out of his pockets. Playing on tensions around identity, gender, race and class, at times Kelley appropriates US cultural stereotypes including depictions of Native Americans and cowboys. He does this to present himself and the Banana Man as similarly artificial, constructed from US cultural history.

From left to right

Reconstructed History: The Gateway to Freedom

Reconstructed History: China Relief Expedition

Reconstructed History: Already

**Reconstructed History: Magellan Taking Possession of
The Philippines**

1989

Photographs on paper

Marciano Art Foundation, Los Angeles

X89392, X89321, X89324, X89328

From left to right (continued)

Reconstructed History: Jackson Tells a Group of Southern Congressmen that He will not Accept the Nullification Idea

Reconstructed History: The Lincoln Memorial

Reconstructed History: Expansion

Reconstructed History: The Capitol Building

1989

Photographs on paper

Marciano Art Foundation, Los Angeles

X89323, X89329, X89326–7

Last Tool in Use

1977

Enamel paint on metal and wood

Mike Kelley Foundation for the Arts

X85916

Reconstructed History

1989

Artist books, ink on paper

New York: Thea Westreich & Galerie Gisela Capitain, 1990.

Cover design: Patti Podesta and Mike Kelley

Mike Kelley Foundation for the Arts

X89335–7

ROOM 4

HALF A MAN / CRAFT

‘What I was trying to do was to have something that you looked at and said, “That’s normal – that’s me.” ... I wanted people to fall into it first, and then go, “Something’s wrong.” But it’s too late, you’re already in there.’

The title of Kelley’s breakthrough project **Half a Man** 1987–91 refers to his notion of the adolescent as a ‘failed’ or as-yet unformed adult. Using found objects and low-cost materials often associated with craft, Kelley explores how art can be a container for systems of belief and ideology. The earliest works are felt banners similar to those seen in churches and schools, but with slogans that subvert their usually uplifting messages. The **Garbage Drawing** series (1988) isolates comic book illustrations of waste, pointing out how society usually tries to eliminate dirt. In 1987 Kelley had begun to use old stuffed toys, found in thrift shops, as a material. Interested in these objects’ status as hand-made gifts, Kelley questions if children are obligated to love those that labour over the toys: the exchange of labour for love.

Craft had been reclaimed by feminist artists in the 1970s as an important means of artistic expression. Kelley engaged with craft to resist the dominance of modernist art, which he saw as inherently masculine in its fixation with order

and cleanliness. He also disrupted the austere order of the gallery environment by introducing objects that referenced bodily functions, dirt and childhood. Kelley became interested in how certain cultural forms are either 'allowed' or 'repressed'. The theme of repression would come to influence his later projects.

From left to right

Estral Star #3

1989

Textile, found stuffed toy animals

Manly Craft #2

1989

Yarn toy animals

Eviscerated Corpse

1989

Found stuffed animals

Ringier Collection, Switzerland

X87685

Collection of Barry Sloane

X81999

The Art Institute of Chicago, Gift of Lannan Foundation,

1997

X81996

Floor

From left to right

Dialogue 5

1991

Stuffed animal, audio cassette player and blanket

Arena #4 (Zen Garden)

1990

Stuffed toy animals under afghan

Arena #10 (Dogs)

1990

Stuffed toy animals on afghan

Ouija

1990

Afghan, kitty litter tray, double cat food dish and three cat toys

Mooner

1990

Afghan, pillow, double cat food dish and three cat toys

Museum Abteiberg Monchengladbach, donation Sammlung
Hoffmann

X82175

Ringier Collection, Switzerland

X89291

Janelle Reiring and Helene Winer

X82000

The Museum of Contemporary Art, Los Angeles. Gift of the
artist

X86891, X86893

In 1990 Kelley produced a series of floor-based sculptures featuring found toys and blankets, which he titled 'Arenas', 'Afghans' and 'Dialogues'. The blankets function as theatre sets for the stuffed animals, which are arranged in relation to each other, hidden under rugs, or sometimes absent altogether. Their formations recall children's games, but Kelley distorts such nostalgic associations by highlighting the dirtiness, uncanny presence and elusive nature of the toys.

Janelle Reiring and Helene Winer

X82000

Museum Abteiberg Monchengladbach, donation Sammlung Hoffmann

X82175

Ringier Collection, Switzerland

X89291

The Museum of Contemporary Art, Los Angeles.

Gift of the artist

X86891

The Museum of Contemporary Art, Los Angeles.

Gift of the artist

X86893

From left to right

Winner

1987

Felt on felt

Tears of a Clown

1987

Acrylic paint on cotton, tassels

Symbiotic Relationships

1991

Felt on fabric

Trash Picker

1987

Felt on felt

Collection Brooks Adams, New York

X90284

Private collection, Munich

X82172

Ringier Collection, Switzerland
X87684

Collection Museum Boijmans Van Beuningen, Rotterdam
X91042

Manipulating Mass-Produced Idealized Objects

Nostalgic Depiction of the Innocence of Childhood

1990, printed 2008
Photographs, prints on paper

These photographs feature artists Bob Flanagan (1952–1996) and Sheree Rose (born 1941), who were part of the performance art scene in Los Angeles. They were interested in BDSM practices (bondage, discipline, dominance, submission, sadomasochism). Here Kelley has photographed Flanagan and Rose while they perform naked with stuffed toys against a white gallery backdrop. Paint is used to simulate bodily waste.

Mike Kelley Foundation for the Arts
X81981–2

Three Point Program / Four Eyes

1987

Felt on felt

Collection of Eileen and Michael Cohen

X82002

Timothy Leary's Family Counseling Center

Options of Coupledness

1995

Paper on paper

These works form part of a series where Kelley repurposed photographs from catalogues selling various household items. Using his trademark subversive sense of humour, Kelley critiques how advertising can promote certain ideals about family life. Timothy Leary was a US psychologist and public advocate for the regular use of psychedelic drugs such as LSD.

Collection of Keegan McHargue and Carol Nhan

X82394

Mike Kelley Foundation

X81985

Ahh...Youth!

1991, printed 2022

Set of 8 pigment prints (Exhibition copy)

The noise rock band Sonic Youth used this work for the cover of their album **Dirty** 1992. Music played an influential role in Kelley's work and life. He was known to have an encyclopaedic knowledge of music history, from obscure psychedelia to experimental jazz and modern composers. Throughout his life he participated in experimental noise and art bands including Destroy All Monsters, The Poetics, and Gobbler. Recordings from these projects were often released on Kelley's own Compound Annex record label.

Mike Kelley Foundation for the Arts

X81980

More Love Hours than Can Ever Be Repaid and The Wages of Sin

1987

Found handmade stuffed toy animals and afghans on canvas with dried corn; wax candles on wood and metal base (**The Wages of Sin** exhibition copy 2019)

Whitney Museum of American Art, New York. Purchase, with funds from the Painting and Sculpture Committee
X82013

'In this piece, composed of a large number of handmade stuffed animals and fibre-craft items, the toy is seen in the context of a system of exchange. Each gift given to a child carries with it the unspoken expectation of repayment. But nothing material can be given back since nothing is owned by the child. What must be given in repayment is "love" itself. Love, however, has no fixed worth, so the rate of exchange can never be set. Thus, the child is put in the position of being a perpetually indentured servant, forever unable to pay back his or her debt.'

The accompanying work **The Wages of Sin** emphasises the connection of labour to gift giving and feelings of guilt. Kelley said the melted candles were like 'the kind of a sculpture a teenager would make in their pot-smoking room'.

Clockwise from top left

Garbage Drawing #34

Garbage Drawing #14

Garbage Drawing #5

Garbage Drawing #58

1988

Acrylic paint on pap

The Museum of Contemporary Art, Los Angeles. Gift of Alan N. Kleinman from the Estate of Marsha Kleinman

X82403

The Museum of Modern Art, New York. The Judith Rothschild Foundation Contemporary Drawings Collection Gift

X82401

Mike Kelley Foundation for the Arts

X81986

Collection of Mandy and Cliff Einstein

X88385

ROOM 5

EDUCATIONAL COMPLEX

Kelley's use of stuffed toys in his artworks led some critics to assume that they were about an unhappy childhood. Despite stating this was not his intention, Kelley did not share his real autobiography and said:

'There was simply nothing I could do to counter the pervasive psycho-autobiographic interpretation of these materials. I decided, instead, to embrace the social role projected on me, to become what people wanted me to be: a victim. Since I am an artist, it seemed natural to look to my own aesthetic training as the root of my secret indoctrination in perversity, and possibly as the site of my own abuse.'

In 1995 Kelley created a large architectural model he called **Educational Complex**, which explores the role that institutions have in shaping identity and behaviour. The original work is not on display but images are shown on a slideshow. Using architecture plans, photos and site visits, Kelley recreated the buildings where he had been educated, including his family home. The areas he had forgotten were represented as blank blocks with no architectural detail, which he said represented sites of both repression and imagination.

The work is related to Kelley's interest in publication fascination with 'repressed memory syndrome'.

This theory suggested any neurosis or gap in memory could be the result of a traumatic event that requires therapy to uncover. However the therapy was criticised for using leading questions that created false memories. Since then, modern neuroscience has enabled more work to be done on how memory operates in the body.

The mobiles and drawings from the **Repressed Spatial Relationships Rendered as Fluid** series explore similar themes, as does **Sublevel** 1998 in the next space.

Jesse Helms Protest Sign

1990

Acrylic paint on poster board

This work points to the conservative political and cultural environment of the US in the late 1980s and early 90s. It depicts the Republican senator Jesse Helms with a swastika on his forehead. Helms had campaigned against LGBTQ rights and the national funding of so-called 'obscene art', including protesting against gay photographer Robert Mapplethorpe's exhibition at the ICA in Boston. These campaigns led to the ICA losing a grant for an exhibition of Kelley's work, to which the artist responded with this protest of his own. The swastika is used to draw a comparison to the Nazi Party's own censorship of so-called 'degenerate art'.

The Museum of Modern Art, New York

X85922

Educational Complex 1995 photographic documentation
slideshow

Compiled 2024

Photographs, projected

Mike Kelley Foundation for the Arts

X89812

Ceiling

**Repressed Spatial Relationships Rendered as Fluid #3:
Reconfiguration of Wayne High School into the Ritual
Presentation Arena of the Educational Complex**

2002

Aluminium, steel, ceramic and cloth

**Repressed Spatial Relationships Rendered as Fluid #1:
Martian School (Work Site)**

2002

Aluminium, steel, and lead

Maurice Marciano / Maurice and Paul Marciano Art
Foundation

X89285

Mike Kelley Foundation for the Arts

X89173

Heidi's Four Basket Dances

1992, edited 2001

Video, colour, sound, 43 min 21 sec

This video is from a collaborative work by Kelley and the artist Paul McCarthy (b.1945). It focuses on Heidi (played by Kelley), a popular character from 19th-century Swiss children's literature. Wearing a mask of pop icon Madonna and different coloured suits, Kelley uses dance movements to create a formal relationship between the colours of the costumes and baskets. The project is based on Johanna Spyri's **Heidi** 1880, a children's story that deals with oppositions between rural and city life. McCarthy and Kelley's version subverts the familiar tale into a dialogue between US and European cultural history.

Mike Kelley Foundation for the Arts

X90021

Torture Table

1992

Wood, buckets, knife and plastic pillow

This work relates to Kelley's **Half a Man** project (1987–91). He used materials associated with woodwork to explore the stereotype of 'male' craft and its presence within popular crime novels and Hollywood horror movies. Kelley's use of raw plywood and found objects also references his performance objects and birdhouse sculptures of the late 1970s, and what he called the 'ghosts' of minimalist art. He had previously described his birdhouse sculptures as 'blue collar minimalism', alluding to their simple, homespun materials and design.

Los Angeles County Museum of Art. Gift of Per J. Skarstedt
X82210

Untitled (Pasolini)

1990

Felt on felt

This work is copied from a flyer posted on a college bulletin board. Kelley has used a blank square to replace the image of a person, presumably the film director Pier Paolo Pasolini. This relates to Kelley's interest in blank spaces and voids. Kelley began making works from flyers after some interpreted his colourful banners as nostalgic for 1960s US high school aesthetics. He was interested in how these everyday student flyers would never usually be appreciated for their design and appearance in a fine art context.

Collection of Professor Rena Conti and Gregory Cowhey
X85923

ROOM 6

SUBLEVEL

‘The sublevel is the basement of CalArts ... The sublevel must have been an incredibly torturous arena to engender such a wide blanket of forgetfulness. But one spot seems especially ominous, more terrible than the rest: the ultimate zone of unspeakable horror.’

In this room, Kelley explores how the mapping of a territory connects to memory. The central work **Sublevel** 1998 is a model of the basement of CalArts, where he had studied in the 1970s. The spaces that Kelley couldn't recall from memory are lined with pink crystal resin. Surrounding the model is a 'sub-sublevel' tunnel that audiences could originally crawl into. Based on a room depicted on the CalArts floorplan with no obvious entryway, Kelley describes the tunnel as 'a place of nonexistence'. Symbolically, **Sublevel** represents a subversive antidote to the above-ground activities of the arts institution.

While it's no longer possible to access the tunnel, a photo nearby gives an idea of the interior space. A metal room contains various phallic objects arranged on a shelving unit, referencing UFO abduction stories in which aliens probe humans with similar devices. The work stages a site of hidden memories and repressed desires, underscored by the symbolism of the pink coloured crystals, as Kelley explained:

'Why pink crystal? Because, as everyone knows, regardless of meaningless, exterior coloration, it's all pink inside.'

Sublevel

1998

Plywood, resin, car jacks, steel

Collection of Eric Decelle, Brussels

X82019

Timeless Painting #9

1995

Acrylic paint on paper mounted on matboard

Andrew Goffe and Jeffrey Lewin

X85929

Color and Form

1999

Photographs, prints on paper

Ringier Collection, Switzerland

X89019

Timeless / Authorless

1995

6 photographs, mounted to museum board
Exhibition copies

Mike Kelley Foundation for the Arts
X81984

This work was first exhibited alongside **Educational Complex** at Metro Pictures in New York. It features photos showing extra-curricular activities Kelley found in school yearbooks, alongside writing by Kelley, and found articles. A selection from the series is included here. Kelley used a newspaper format because of its supposed association with truthful reporting. However his texts are intentionally written in style that makes viewers question their authenticity. The others are real restaurant reviews, with the exception of one print that features an inter-view with Madonna. The work continues Kelley's exploration of how the media and popular types of entertainment inform the way we construct and understand personal narratives.

Balanced by Mass and Personification

2001

Mixed media

'... A large bottle, profusely covered with colorful items, is paired with a smaller container for inexpensive household cleaning liquid that has simply been decorated with a minimal, face-like pattern. Despite the complexity and size of the larger container, it cannot compete with the empathic response provoked in the viewer by the personification of the more humble jug.'

Collection of Margaret and Daniel S. Loeb

X85938

Memory Ware Flat #17

2001

Plastic, wood, metal, shells, glass marbles in synthetic clay on wood

In his series **Memory Ware**, Kelley appropriates the folk art tradition of decorating everyday household items with various small items such as buttons, beads and jewellery. The practice is usually associated with early 20th-century African American funerary art in the Southern US. Kelley first encountered 'memory ware' objects at a Toronto antiques fair in 2000. The original practice memorialises the dead, and uses items associated with a person to evoke their memory. Kelley uses 'memory ware' to reanimate found objects which are often ignored or discarded.

Pinault Collection, Paris

X85939

Silver Ball

1994

Aluminium foil, polyurethane foam, wood, chicken wire, speakers, 4 boom boxes, space blanket, 3 baskets, artificial fruit, audio

This assemblage consists of a tape recorder, handmade silver object and picnic baskets. A recording of Kelley reading texts associated with UFO studies and sightings is playing. He focuses particularly on their form and colour. Equating the extraterrestrial to the paranormal and spiritual, Kelley shows his ongoing interest in the way spiritual and supernatural effects are 'produced'. He builds on themes of artifice and ritual established in **The Poltergeist** 1979, displayed in room 1, relating to his fascination with conspiracy theories.

The Museum of Contemporary Art, Los Angeles.

Gift of Blake Byrne

X85924

Photo Show Portrays the Familiar

2001

Photographs, gelatin silver prints on paper

Kelley took the title of this work from a newspaper advert for an exhibition. The photographs explore familiar sites and objects from his hometown of Detroit. While the images might appear banal, they have significance for Kelley, who was interested in their subjective nature. He also plays with the meaning of 'familiar' in the artwork title, which is sometimes used to describe a type of uncanny ghost or spirit. Viewers are left to speculate over what potential meanings the photographs might hold.

Pinault Collection, Paris

X85936

ROOM 7
KANDORS (LEFT SIDE)

KANDORS

‘To tell you the truth, I’m not interested in the story; I’m not a fan of Superman comics. I just like the idea of being burdened with one’s past. Superman, as a baby, is sent away from his home planet, which blows up; and then, later in life, he’s saddled with the responsibility to watch over his hometown forever. What a horrible scenario - but everyone is stuck with their past.’

Kelley continued to explore the relationship between memory and architecture in his **Kandor** series (1999–2011). The works feature different depictions of the city of Kandor, the capital city of Superman’s home planet Krypton. Kandor survives the destruction of Krypton by being shrunk and preserved under a glass bell jar by the supervillain Brainiac. Superman eventually discovers the shrunken city and transports it to his secret base but is unable to restore it to its original size. The resulting alienation from his home introduces a melancholic side to his character.

Kelley was interested in how cartoonists over the decades depicted Kandor in different ways. This made it impossible to accurately reconstruct, which Kelley described as ‘an appropriate model of memory’s elusive nature’. He recreated a select group of 20 illustrations of Kandor from his research, using drawing, lenticular light boxes, sculpture and video.

As an inaccessible reminder of an earlier life, Kandor speaks to the fascination of memory about one's past, but the impossibility of returning.

From left to right

City 13

2011

Tinted urethane resin on illuminated base

Lenticular 1

2007

Lenticular panel, light box

Kandor 17

2007

Mixed media with video projection, sound

Kandor Projections

2007

Projected video

Lenticular 18

2007

Lenticular panel, light box

**The Ruby - Hot Cistern of Glistening Hellish Orgasmic
Pulsations 2007**

Video, colour, sound, single channel, on monitor, looped

City 5

2008

Tinted urethane resin on illuminated base

Kandor 16B

2010

Mixed media

Mike Kelley Foundation for the Arts

X85977, X89176, X81991, X89290, X89175, X89811, X89020

Pinault Collection

X85978

ROOM 7
KANDORS (RIGHT SIDE)

The Swelling Seafoam and Mint Swamps of Mushroom Promontory

2007

Video, colour, sound, single channel, on monitor, looped

Mike Kelley Foundation for the Arts

X89287

Lenticular 14

2007

Lenticular panel, light box Edition 1 of 5

Mike Kelley Foundation for the Arts

X89174

Superman Recites Selections from 'The Bell Jar' and Other Works by Sylvia Plath

1999

Video, colour, sound, 7 min 19 sec

'In a dark no-place evocative of Superman's own psychic 'Fortress of Solitude', the alienated Man of Steel recites those sections of Plath's writings that utilise the image of the bell jar. Superman directs these lines to Kandor, the bell jar city that represents his own traumatic past, for he is the only surviving member of a planet that has been destroyed Kandor now sits, frozen in time, a perpetual reminder of his inability to escape that past, and his alienated relationship to his present world. For us, Kandor is an image of a time that never was – the utopian city of the future that never came to be.'

Courtesy of Electronic Arts Intermix and Mike Kelley

Foundation for the Arts

X85979

ROOM 8

EXTRACURRICULAR ACTIVITY PROJECTIVE RECONSTRUCTION

'The folk entertainments I represent are true in the sense that most people have done or experienced such things themselves during their lifetime. I don't see them as simply shallow any more than I see 'false memories' as shallow. They are truly felt experiences. Movies and pop songs are similarly real on the emotional level. I'm playing with the equivalence of art and true recollection.'

Kelley's interest in working-class culture, popular entertainments, subcultural traditions, and socially accepted practices of 'deviance', such as Halloween, led to his most ambitious project: the **Extracurricular Activity Projective Reconstruction** series (2000–11). Consisting of multiple video installations, each part was meant to represent 'screen memories' – a psychoanalytic concept where unpleasant memories are repressed or hidden by seemingly benign recollections. The ideas emerge from the 'blank' architectural spaces of his **Educational Complex** and **Sublevel** projects.

To create the works, Kelley restaged US high school yearbook photos depicting extracurricular activities into performances for video. Some of the scenarios are playful, while others explore violence and childhood trauma. Kelley wrote and worked across every aspect of the productions, collaborating

on the music with Scott Benzel (b.1968). The videos were then presented as installations that featured the stage-set, costumes and props alongside the original yearbook photo.

The first large presentation of the project was as the exhibition **Day Is Done** at Gagosian Gallery, New York, in 2005. He described it as a 'fractured' musical, an experience similar to channel-surfing while watching TV. He would continue to work on the project until his passing in 2012.

Street Sign

2004

Two colour silkscreen on white baked aluminium panel with
3 puncture holes AP 1 of 10

Mike Kelley Foundation for the Arts

X90072

Extracurricular Activity Projective Reconstruction #9 (Fresno)

2004–5

Mixed media with video monitor, projected video
and photographs

Rubell Museum, Miami and Washington DC

X85973

**Extracurricular Activity Projective Reconstruction #31
(Mary Processional)**

2004–5

Photographs, C-print and Piezo print on paper
(Exhibition copy)

Mike Kelley Foundation for the Arts
X85970

**Extracurricular Activity Projective Reconstruction #7
(Woods Group)**

2004–5

Photographs, C-print and Piezo print on paper
(Exhibition copy)

Mike Kelley Foundation for the Arts
X85946

**Extracurricular Activity Projective Reconstruction #11
(Catholic Girl)**

2004–5

Photographs, C-print and Piezo print on paper
(Exhibition copy)

Mike Kelley Foundation for the Arts
X85950

**Extracurricular Activity Projective Reconstruction #19
(Shy Satanist)**

2004–5

Photographs, C-print and Piezo print on paper
(Exhibition copy)

Mike Kelley Foundation for the Arts
X85958

**Extracurricular Activity Projective Reconstruction #10
(Group Portrait)**

2004–5

Photographs, C-print and Piezo print on paper
(Exhibition copy)

Mike Kelley Foundation for the Arts
X85949

**Extracurricular Activity Projective Reconstruction #32
(Horse Dance of the False Virgin)**

2004–5

Photographs, C-print and Piezo print on paper
(Exhibition copy)

Mike Kelley Foundation for the Arts
X85971

**Extracurricular Activity Projective Reconstruction #8
(Singles' Mixer)**

2004–5

Mixed media with video projection and photographs

The Brant Foundation, Greenwich, Connecticut, USA

X90606

**Extracurricular Activity Projective Reconstruction #14
(Modern Dance)**

2004–5

Photographs, C-print and Piezo print on paper
(Exhibition copy)

Mike Kelley Foundation for the Arts

X85953

**Extracurricular Activity Projective Reconstruction #16
(Structuralist Mimes)**

2004–5

Mixed media with video projection and photographs

Jablonka Collection

X85976

**Extracurricular Activity Projective Reconstruction #21
(Chicken Dance)**

2004–5

Photographs, C-print and Piezo print on paper
(Exhibition copy)

Mike Kelley Foundation for the Arts

X85960

**Extracurricular Activity Projective Reconstruction #25
(Devil: Master of Ceremonies)**

2004–5

Photographs, C-print and Piezo print on paper
(Exhibition copy)

Mike Kelley Foundation for the Arts
X85964

**Extracurricular Activity Projective Reconstruction #23
(Joseph Supplicates)**

2004–5

Photographs, C-print and Piezo print on paper
(Exhibition copy)

Mike Kelley Foundation for the Arts
X85962

Switching Marys

2004–5

Mixed media with 3 video projections

'I was in a May Crowning ceremony once. I think I was picked because I was the smallest boy in class. [This] videotape comes out of that experience ... May Crownings are still being performed... it's so pagan!'

In this work Kelley reimagines the Biblical character of the Virgin Mary as an abusive figure in a scenario that plays on horror film motifs. The work reflects indirectly on Kelley's own Catholic upbringing. May Crowning ceremonies are a Roman Catholic tradition with roots in Paganism in which a statue or image of Mary is wreathed with flowers during the month of May.

Stedelijk Museum Amsterdam

X85972

**Extracurricular Activity Projective Reconstruction #24
(May Maenad)**

2004–5

Photographs, C-print and Piezo print on paper
(Exhibition copy)

Mike Kelley Foundation for the Arts
X85963

**Extracurricular Activity Projective Reconstruction #28
(Nativity Play)**

2004–5

Photographs, C-print and Piezo print on paper
(Exhibition copy)

Mike Kelley Foundation for the Arts
X85967

**Extracurricular Activity Projective Reconstruction #26A
(Pink Curtain)**

2004–5

Mixed media with video projection and photographs

Pinault Collection, Paris

X82018

**Extracurricular Activity Projective Reconstruction #26B
(Transmission)**

2004–5

Mixed media with video projection

Collection of Hervé Mikaelof

X85975

**Extracurricular Activity Projective Reconstruction #22
(Picking A Mary)**

2004–5

Photographs, C-print and Piezo print on paper
(Exhibition copy)

Mike Kelley Foundation for the Arts
X85961

**Extracurricular Activity Projective Reconstruction #5
(Sick Vampire)**

2004–5

Photographs, C-print and Piezo print on paper
(Exhibition copy)

Mike Kelley Foundation for the Arts
X85944

**Extracurricular Activity Projective Reconstruction #2
(Train Dance)**

2004–5

Photographs, C-print and Piezo print on paper (Exhibition
copy)

Mike Kelley Foundation for the Arts
X85941

ROOM 9

GHOSTS AND SPIRITS

The video piece **Empty Gym** 2004–5 records the concluding scene of Kelley's **Day Is Done** project. The all-seeing eye of the camera pans over the space where many of the extracurricular activities have taken place.

This final section of this exhibition also presents the trace of Kelley's hand through a selection of notes, sketches and scripts from his various projects. It provides an insight into his working process as he developed movements for his performances and designs for artworks and costumes. It culminates with the original script for the unrealised performance **Under A Sheet/Existence Problems**, which features Kelley's text about 'ghosts and spirits'.

A spiritual connection also haunts the two videos **Bridge Visitor (Legend-Trip)** 2004 and **Judson Church Horse Dance** 2010, the latter on display in the concourse space outside. **Bridge Visitor** is an experimental video based around a local legend in Kelley's hometown where a spirit is invoked by fire-bombing a bridge. He said:

' **Bridge Visitor** draws upon 'legend trip' activities of my youth. Legend trips are adolescent group ritualistic activities, often in response to local folk tales [which] act as instigators for shared, potentially dangerous or frightening, experiences.'

Empty Gym

2004–5

Projected video, colour, sound, 2 min 11 sec

Mike Kelley Foundation for the Arts

X89289

Sketch related to the 'Half a Man' project 1987–93

c.1980s

Ink on paper

Mike Kelley Foundation for the Arts

X89308

Notes related to the 'Half a Man' project 1987–93

c.1980s–90s

Ink on paper

Mike Kelley Foundation for the Arts

X89309

Notes related to the artwork 'More Love Hours Than Can Ever Be Repaid and The Wages of Sin' 1987

Undated

Ink on paper

Mike Kelley Foundation for the Arts

X89310

Notes related to 'Lumpenprole' 1991

Undated

Ink on paper

Mike Kelley Foundation for the Arts

X89312

Notes related to the 'Half a Man' project 1987–93

c.1980s–90s

Ink on paper

Mike Kelley Foundation for the Arts

X89313

Notes related to the artwork 'Educational Complex' 1995

Undated

Ink on paper

Mike Kelley Foundation for the Arts

X89317

Notes related to the artwork 'Educational Complex'
1995

Undated

Graphite on paper

Mike Kelley Foundation for the Arts

X89813

Why I Got into Art (Vaseline Muses)

1989

Artist book

Kelley produced this anonymous artist book, which features a text by the writer Diedrich Diederichsen, and found photographs of performances by women artists naked, including Carolee Schneemann, Lynda Benglis and Hannah Wilke. Kelley covered his camera lens with Vaseline and rephotographed the images. He exposes the complex reality of his implicated position as a heterosexual male artist, presenting his interest in radical performance, and for Diederichsen his interest in leftist politics, as directly influenced by their own sexual desire.

Mike Kelley Foundation for the Arts

X99312

**Annotated script for 'Under a Sheet/Existence Problems',
an unrealised performance**

c.1970s

Ink on paper

Mike Kelley Foundation for the Arts

X89299

Notebook

c.1970s

Ink on paper

Mike Kelley Foundation for the Arts

X89298

Notebook

c.1970s

Ink on paper

Mike Kelley Foundation for the Arts

X89294

Notebook

c.1970s

Ink on paper

Mike Kelley Foundation for the Arts

X89297

Notebook

c.1970s

Ink on paper

Mike Kelley Foundation for the Arts

X89292

Notes from Kelley's early performances

Undated

Ink on paper

Mike Kelley Foundation for the Arts

X89293

Copy of 'My Space' drawing

Undated

Photocopy on paper

Mike Kelley Foundation for the Arts

X82086

Annotated script for 'My Space' performance

c.1970s

Ink on paper

Mike Kelley Foundation for the Arts

X89295

Notes related to the 'Half a Man' project 1987–93

c.1980s–90s

Ink on paper

Mike Kelley Foundation for the Arts

X89311

Costume sketches for the 'Extracurricular Activity Projective Reconstruction #36 (Vice Anglais)' video 2011

Undated

5 photocopies with marker and coloured pencil on paper

Mike Kelley Foundation for the Arts
X91559

Bridge Visitor (Legend-Trip)

2004

Video, colour, sound, 18 min 30 sec

Courtesy Electronic Arts Intermix and Mike Kelley Foundation
for the Arts
X90607

EXIT FOYER

**THE JUDSON CHURCH HORSE DANCE:
SELECTIONS FROM DAY IS DONE AND THE OFFER
(EXTRACURRICULAR ACTIVITY PROJECTIVE
RECONSTRUCTION #33)**

Judson Church Horse Dance 2011 documents Mike Kelley's last live performance. It is made up of three scenes from the **Extracurricular Activity Projective Reconstruction** series. The title references the Judson Church in New York where the performance took place. In the 1960s the space was used for experimental dance performances that emphasised everyday gestures like walking and running. Kelley plays with this legacy, as well as his own roots in performance.

The video features pantomime horses, basketball games and Christian religious pageantry, including the 'May Queen', to create a modern-day folk ritual, devoid of hierarchy and with hope for renewal. It is a moment of culmination in Kelley's work, as an artist who continually sought to reconstruct cultural narratives into alternative artistic rituals.

The Judson Church Horse Dance: Selections From Day Is Done and The Offer (Extracurricular Activity Projective Reconstruction #33)

2011

Video, HD, colour, sound, 70 min

The Judson Church Horse Dance documents Mike Kelley's last live performance. It is made up of three scenes from the **Extracurricular Activity Projective Reconstruction** series. The Judson Church in New York where the performance took place was used in the 1960s for experimental dance performances that emphasised everyday gestures like walking and running. Kelley plays with this legacy, as well as his own roots in performance. The video features pantomime horses, basketball games and Christian religious pageantry, to create a modern-day folk ritual, devoid of hierarchy and with hope for renewal. It is a moment of culmination in Kelley's work, as an artist who continually sought to reconstruct cultural narratives into alternative artistic rituals.

Courtesy of Electronic Arts Intermix and Mike Kelley

Foundation for the Arts

X85980

Team credits

Art Handing and Installation

Hannah Crowley, Paul Duncan, Emma Hosking, Tom Matthews, David Miles, Sanchez Lee Nelson, Stephen Newsome, Tim Offredi, Maja Quille, Jack Severn, Scott Sowerby, Julian Stocks, Joao Trindade, Kaitlyn Walker-Stewart, Isla Wickham, Adam Wozniak

Curatorial

Beatriz García-Velasco, Hannah Gorlizki, Fiontán Moran, Catherine Wood

Exhibition Design

Phil Monk

Exhibition Registrars

Máté Hegedus, Travis Miles

Interpretation

Elliott Higgs, Gillian Wilson

Graphic Design

Alessia Arcuri, Keziah Barrett, Bethan Bowers, Paul Neicho and Tate Design Studio

Painting Conservation

Anna Cooper, Luz Vanasco

Paper Conservation

Charity Fox, Sydney Heath, Will Kentish, Emma Le Cornu, Elsa Money, Jacqueline Moon and other members of the Conservation team

Sculpture Conservation

Elisabeth Andersson, Pilar Caballe Valls, Deborah Cane, Sasa Kosinova, Elizabeth McDonald, Chris Sebestik

Time-based Media Conservation

Natalia Bianchi, Pierre Bouvier Patron, Henry Bradley, Francesca Colussi, Rob Kennedy, Cheryl Lynn, Marco Testa-Ryan, Jake van Dugteren, Benjamin Webb

Popular culture's really invisible' people are oblivious to it' but that's the culture I live in and that's the culture people speak. My interest in popular forms wasn't to glorify them' because I really dislike them in most of the cases. All you can really do now is work with the dominant culture' flay it' rip it apart' reconfigure it!

Mike Kelley

