

# MITCHELL-INNES & NASH

## MARY KELLY

Born: 1941, Fort Dodge, IA  
Lives and works in Los Angeles, CA

## EDUCATION

1968-70 St. Martin's School of Art, London, Postgraduate Certificate in Painting  
1963-65 Pius XXI Institute, Florence, Italy, MA, Studio Art and Art History  
1959-63 College of Saint Teresa, Winona, MN, BA, Art Major, Music Minor

## SOLO EXHIBITIONS

2022-23 *Mary Kelly: To Witness the Future*, Maria & Alberto De La Cruz Art Gallery at Georgetown University, Washington, D.C; traveled to the Art Gallery of Guelph, Ontario, Canada  
2022 *Mary Kelly: Corpus*, Vielmetter, Los Angeles, CA  
2019 *Mary Kelly: Selected Works*, Weatherspoon Art Museum, Greensboro, NC  
2018 *Face-to-Face*, Pippy Houldsworth Gallery, London, UK  
*Nucleus: Mary Kelly's 'Extase' and the birth of a women's art collection*, New Hall Art Collection, Cambridge, UK  
2017 *The Practical Past*, Mitchell-Innes & Nash, New York, NY  
2016 *Circa Trilogy*, Vielmetter, Los Angeles, CA  
*Mary Kelly: Early Work, 1973-76*, Pippy Houldsworth Gallery, London, UK  
2014 *On the Passage of a Few People Through a Rather Brief Period of Time*, Pippy Houldsworth Gallery, London, UK  
2012 *Mary Kelly*, Rosamund Felsen Gallery, Los Angeles, CA  
*Mary Kelly*, Postmasters Gallery, New York, NY  
2011 *Mary Kelly: Projects, 1973-2010 – Retrospective*, The Whitworth Art Gallery, Manchester, UK  
2010 *Mary Kelly: Four Works in Dialogue*, Moderna Museet, Stockholm, Sweden  
2008 *Mary Kelly: Words are Things*, Center for Contemporary Art, Ujazdowski Castle, Warsaw, Poland  
2007 *Circa 1968 – Major Works of Art series*, Contemporary Arts Center Gallery, University of California, Irvine, CA  
2006 *The Ballad of Kastriot Rexhepi*, ESPACIO AV, Consejería de Educación y cultura, Región de Murcia, Spain  
*Love Songs*, Rosamund Felsen Gallery, Los Angeles, CA  
2005 *Love Songs*, Postmasters Gallery, New York, NY  
2004 *The Ballad of Kastriot Rexhepi*, Museo Universitario de Ciencias y Arte, Mexico City, Mexico  
2002 *The Ballad of Kastriot Rexhepi*, Arthur A. Houghton Gallery, The Cooper Union, New York, NY  
*Mary Kelly – Survey*, Rosamund Felsen Gallery, Los Angeles, CA  
2001 *The Ballad of Kastriot Rexhepi*, Santa Monica Museum of Art, Santa Monica, CA  
*Mary Kelly*, Robert Sandelson, London, UK  
2000 *Social Process / Collaborative Action: Mary Kelly 1970-75*, Norwich Gallery and Leeds City Art Gallery, Leeds, UK  
1999 *Mea Culpa*, Postmasters Gallery, New York, NY  
1998 *Post-Partum Document, The Complete Work, 1973-79*, The Generali Foundation, Vienna, Austria  
*The Mary Kelly Archive*, The Generali Foundation, Vienna, Austria  
1997 *Mary Kelly*, Galerie Paula Böttcher, Berlin, Germany  
*Social Process/ Collaborative Action: Mary Kelly 1970-75*, Charles H. Scott Gallery, Vancouver; Agnes Etherington Art Center, Queen's University, Kingston, Ontario; and the Edmonton Art Gallery, Edmonton, Alberta

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- 1996 *Mary Kelly*, Postmasters Gallery, New York, NY  
*Mary Kelly*, Knoll Gallery, Budapest, Hungary  
*Mary Kelly*, Knoll Gallery, Vienna, Austria  
*Gloria Patri*, Konstmuseet, Malmö, Sweden
- 1994 *Mary Kelly*, Postmasters Gallery, New York, NY  
*Mary Kelly, 1973-89*, Galleri F 15, Alby, Norway; traveled to Uppsala Konstmuseum, Sweden, and Helsinki City Art Museum, Finland
- 1993 *Gloria Patri*, Institute of Contemporary Art, London, UK; traveled to Contemporary Art Gallery, Vancouver, BC, and Milwaukee Art Museum; Postmasters Gallery, New York, NY and University of Wisconsin
- 1992 *Gloria Patri*, curated by Klaus Ottman (catalog); Ezra and Cecile Zilkha Gallery, Wesleyan University and Herbert F Johnson Museum of Art, Cornell University  
*Historia*, Mackenzie Art Gallery, Regina, Saskatchewan
- 1991 *Mary Kelly*, Knoll Gallery, Budapest  
*Mary Kelly*, Knoll Gallery, Vienna
- 1990 *Interim, The Complete Work 1984-89*, catalog with essays by Marcia Tucker, Norman Bryson, Griseelda Pollock, interview with Hal Foster; New Museum of Contemporary Art, New York; Vancouver Art Gallery, and The Powerplant, Toronto
- 1989 *Mary Kelly*, Postmasters Gallery, New York  
*Interim, Part I: Corpus*, CEPA, Buffalo, New York  
*Corpus*, Todd Madigan Gallery, California State University
- 1988 *Interim, Part I: Corpus*, Henry McNeil, Philadelphia  
*Mary Kelly and Connie Hatch*, LACE, Los Angeles
- 1986 *Corpus*, preliminary artwork, A Space, Toronto and Galerie Powerhouse, Montreal (1988)  
*Mary Kelly*, survey, Kettles Yard, Cambridge University
- 1985 *Interim, Part I: Corpus*, curated by Mark Francis, (catalog); The Fruitmarket Gallery, Edinburgh, and Riverside Studios, London (1986)
- 1982 *Mary Kelly and Ray Barrie*, George Paton Gallery, Melbourne and University Art Museum, Brisbane
- 1981 *Post-Partum Document*, Anna Leonowens Gallery, Halifax, Canada
- 1979 *Post-Partum Document*, Documentation V, University Gallery, Leeds  
*Post-Partum Document Documentaion IV*, New 57 Gallery, Edinburgh
- 1977 *Post-Partum Document, I-V*, curated by Mark Francis, catalog by the artist, Footnotes and Bibliography; Museum of Modern Art, Oxford
- 1976 *Post-Partum Document, I-III*, curated by Barry Barker, catalog by the artist, Footnotes and Bibliography; Institute of Contemporary Art, London
- 1975 *Women and Work: A Document on the Division of Labor in Industry*, catalog by Mary Kelly, Kay Hunt and Margaret Harrison, South London Art Gallery
- 1970 *An Earthwork Performed*, with Steven Rothenberg, New Arts Laboratory, London

## GROUP EXHIBITIONS

- 2023-25 *La Répétition (Méthode)*, Centre Pompidou-Metz, Metz, France
- 2024 *Acts of Creation: On Art and Motherhood*, Arnolfini, Bristol, UK  
*On the Passage of a Few People Through a Rather Brief Period of Time*, Contemporary Arts Center Gallery, University of California, Irvine, CA
- 2023-24 *Women in Revolt! Art and Activism in the UK 1970-1990*, Tate Britain, London, UK  
*The Inheritance: Selections from the Whitney's Collection, 1971-2022*, Whitney Museum of American Art, New York, NY
- 2023 *Together in Time: Selections from the Hammer Contemporary Collection*, Hammer Museum, University of California Los Angeles, Los Angeles, CA
- 2022-23 *To Begin Again: Artists and Childhood*, ICA Boston, Boston, MA

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- 2022 *Home/Work*, San Luis Obispo Museum of Art, San Luis Obispo, CA  
*The Condition of Being Addressable*, Institute of Contemporary Art, Los Angeles, CA
- 2021-22 *Picturing Motherhood Now*, The Cleveland Museum of Art, Cleveland, OH
- 2021 *MOTHER!*, Louisiana Museum of Modern Art, Humlebæk, Denmark  
*Wild Childhood. Ideal and Reality from 1900 up to the Present*, Lentos Art Museum Linz, Linz, Australia
- 2020-21 *Some Day is Now: Women, Art, & Social Change*, New Britain Museum of American Art, New Britain, CT  
*Lines of Thought*, Pippy Houldsworth Gallery, London, United Kingdom
- 2020 *American Women: The Infinite Journey*, galerie Valérie Bach, Brussels, Belgium  
*Labor: Motherhood & Art in 2020*, University Art Museum, New Mexico State University, Las Cruces, New Mexico  
*We are Here: Women in Art at Cambridge Colleges*, Heong Gallery, Downing College, University of Cambridge, Cambridge, United Kingdom  
*20 Years*, Vielmetter Los Angeles, Los Angeles, CA
- 2019 *Theater of Operations: The Gulf Wars 1991-2011*, Museum of Modern Art, New York, NY  
*From Theory to Practice: Trajectories of the Whitney*, University Hall Gallery, University of Massachusetts, Boston, MA  
*Peace is the Only Shelter*, Desert X, Coachella Valley, CA
- 2018-19 *Power and Imagination: Conceptual Art*, National Gallery of Australia, Canberra
- 2018 *Virginia Woolf: an exhibition inspired by her writings*, The Fitzwilliam Museum, Cambridge, MA  
*Mother*, Leslie Tonkonow Artworks + projects, New York, NY  
*Nucleus: Mary Kelly's Extase and the birth of a women's art collection*, Lower Fountain Court Gallery, New Hall Art Collection, University of Cambridge, Cambridge
- 2017 *An Incomplete History of Protest: Selections from the Whitney's Collection, 1940–2017*, Whitney Museum of American Art, New York  
*ISelf Collection: Other Faces*, Whitechapel Gallery, London  
*Dit vinda bar (Where the Wind Blows)*, Lunds Konsthall Art Gallery, Lund  
*Picturing Love: Photography's Pursuit of Intimacy*, Katonah Museum, New York  
*Of Other Spaces: Where does gesture become event?* Cooper Gallery, University of Dundee, Dundee  
*Selections from the Permanent Collection*, curated by Helen Molesworth, MOCA, Los Angeles
- 2016 *Human Interest: Portraits from the Whitney's Collection*, The Whitney Museum of American Art, New York  
*Conceptual Art in Britain 1964-1979*, curated by Andrew Wilson, Tate Britain, London  
*Women and Work*, Inaugural Exhibition, Switch House Gallery, Tate Modern, London  
*An Earthwork Performed in Monuments to Labour*, curated by Lisa Le Feuvre, Henry Moore Institute, Leeds
- 2015 *The Slick & The Sticky*, curated by Vanessa Place, Various Small Fires, Los Angeles  
*A Voice Remains*, with Andrea Bowers, Sam Durant, Hans Haacke, Sharon Hayes, and Mary Kelly, Pippy Houldsworth Gallery, London  
*Mother of the Year: Between Empowerment and Crisis: Images of Motherhood from 1900 to Today*, curated by Sabine Fellner, Elisabeth Nowak-Thaller, and Stella Rollig, Lentos Kunstmuseum, Linz  
*La Grande Madre*, curated by Massimiliano Gioni, Palazzo Reale, Milan  
*All Men Become Sisters*, curated by Joanna Sokolowska, Muzeum Sztuki, Łódź  
*My Brother is a Liar*, curated by Sara Shaoul, 601Artspace, New York  
*Multi-Story House*, work from the collection, Grand Opening, The Whitworth Art Gallery, Manchester
- 2014 *Art Basel Feature, Mary Kelly*, Pippy Houldsworth Gallery, Basel  
*Take It or Leave It: Institution, Image Ideology*, co-curated by Anne Ellegewood and Johanna Burton, The Hammer Museum, Los Angeles

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- Life Transmissions*, curated by Marcus Herse, Guggenheim Gallery, Chapman University, Orange, California
- Waterhall*, curated by Lisa Beauchamp, Birmingham Museum and Art Gallery
- Nightcleaners*, Staedtische Galerie im Lenbachhaus und Kunstbau, Munich
- For the Record*, Birmingham Museums and Art Gallery, Birmingham
- 2013 *D'un Discours Qui Ne Serait Pas Du Semblant / Actors, Networks, Theories*, curated by Vincent Bonin, Galerie Leonard & Bina Ellen Art Gallery, Montreal
- Against Method*, curated by Gertrud Sandqvist, Generali Foundation, Vienna
- All you need is Love*, Mori Art Museum, Tokyo
- The Symbolic Landscape*, curated by Jil Carson, The University Art Gallery, Irvine
- Incognito*, Santa Monica Museum of Art, Santa Monica
- Nightcleaners*, Milton Keynes Gallery, Milton Keynes, UK
- Women and Work*, Tate Britain, London, UK
- 2012 *Ends of The Earth: Land Art to 1974*, co-curated by Philipp Kaiser and Miwon Kwon, Museum of Contemporary Art, The Geffen Contemporary, Los Angeles, and Haus der Kunst, Munich
- This Will Have Been: Art, Love and Politics in the 1980's*, curated by Helen Molesworth, Museum of Contemporary Art, Chicago, Walker Art Center, Minneapolis, and Institute of Contemporary Art, Boston
- Breaking In Two: Pacific Standard Time*, curated by Bruria Finkel, Arena 1, Los Angeles
- Art as Idea, Language and Process in Art*, curated by Cecilia Widenheim, Moderna Museet, Stockholm
- Tracing the Century: Drawing from the Tate Collection*, Liverpool
- Left, Right, Center*, Gund Gallery, Kenyon College, Gambier
- Traffic: Conceptual Art in Canada 1965-1980*, Vancouver Art Gallery, Vancouver
- Breaking In Two: Pacific Standard Time*, curated by Bruria Finkel, Arena 1, Los Angeles
- The Hidden Mother*, Berthe Morrisot Hotel Particlier
- Sweethearts: Artist Couples*, curated by Kathy Battista, Pippy Houldsworth Gallery, London
- Family Matters: The Family in British Art*, Tate Britain, London, Laing Art Gallery, Newcastle, Millennium Gallery, Museum Sheffield, and Norwich Castle Museum and Art Gallery
- About Menocchio We Know Many Things*, Bétonsalon: Center for Arts and Research, Paris
- 2011 *The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1992*, co-curated by Nancy Princenthal and Helaine Posner, Nuerberger Museum of Art, New York, Nasher Museum, Dallas (2011), and Contemporary Arts Museum, Houston (2012)
- The Experimental Impulse: Pacific Standard Time*, co-organized by Thomas Lawson and Aram Moshayedi, Redcat: Roy and Edna Disney Hall/Cal Arts Theater, Los Angeles
- Colorific*, Postmasters Gallery, New York
- Holding the Grey Card*, The New Hall Art Collection Biennale, Murray Edwards College, Cambridge
- Incognito*, Santa Monica Museum of Art, Los Angeles
- 2010 *The Artists Museum*, Museum of Contemporary Art, Los Angeles
- Incognito*, Santa Monica Museum of Art, Los Angeles
- Panorama: Los Angeles at ARCOMadrid 2010*, co-curated by Kris Kuramitsu and Christopher Miles, Rosamund Felsen Gallery, Los Angeles
- Is Only the Mind Allowed to Wander?*, Vancouver Art Gallery, Vancouver
- Torrent of Words: Contemporary Art and Language*, John Michael Kohler Arts Center, Sheybogen
- LASPIs*, Open House, Stockholm
- Mary Kelly, Christian Capurro, Klaus Mosettig*, Simon Preston Gallery, New York, NY
- 2009 *British Subjects: Identity and Self Fashioning, 1967-2009*, curated by Louise Yelin, Conversation with Amelia Jones (catalog), Nueberger Museum of Art, New York
- The Moving Image, Scan to Screen, Pixel to Projection*, Orange County Museum of Art, California



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- Love in the Age of Postponed Democracy, The Critical Crisis*, curated by Lilian Fellman, Kunsthalle Luzern, Switzerland
- 2008 *Mary Kelly, Christian Capurro, Klaus Mosettig*, Simon Preston Gallery, New York  
*Biennale of Sydney, Revolutions – Forms That Turn*, curated by Carolyn Christov-Bakargiev; installation with Kelly Barrie, Museum of Contemporary Art, Sydney  
*2008 California Biennial*, curated by Lauri Firstenberg; happening, Orange County Museum of Art, Newport Beach and installation, Queen's Nails Annex, San Francisco  
*Not Quite How I Remember It*, The Power Plant Contemporary Art Gallery, Toronto  
*Mother Cuts: experiments in film and video*, with Mieke Bal, Mona Hatoum, Mary Kelly, Sarah Pucill, The Visual Arts Gallery, Jersey City  
*Coup de Grâce*, with Touhami Ennadre, General Idea, Mary Kelly, Michelle Lopez, Daniel Joseph Martinez, Simon Preston Gallery, New York  
*Reconsidering the Documentary and Contemporary Art*, CCS Bard Hessel Museum of Art, New York
- 2007 *Documenta 12*, Kassel, curated by Roger Buergel and Ruth Noack, installations, *Love Songs*, Neue Galerie, *Primapara*, Aue Pavillion, and *Flashing Nipple Happening*, Betonsalon  
*WACK! Art and the Feminist Revolution*, curated by Cornelia Butler, Museum of Contemporary Art, Los Angeles, National Museum of Women in the Arts, Washington DC, PS1 Contemporary Arts Center, New York (2008), and Vancouver Art Gallery (2008)  
*Past Over*, with Michael Arcega, Sam Durrant, Mary Kelly, Ken Gonzales-Day, Zoe Charlton, Marc Andre Robinson, My Barbarian, Steve Turner Contemporary, Los Angeles  
*A Batallia Dos Xeneros*, curated by Juan Vicente Aliaga; Centro Galego de Arte Contemporanea, Santiago de Compostela  
*Kiss Kiss Bang Bang, Arte Eta Feminismoaren 45 Urte, 45 Anos de Arte y Feminismo/45 Years of Art and Feminism*, curated by Xabier Arakistain, Bilbao Museum of Fine Arts  
*Read Me! Text in Art*, curated by Malik Gaines, Armory Center for the Arts, Pasadena  
*Nina in Position*, curated by Jeffery Uslip; Artists Space, New York
- 2006 *Full House: Video of the Whitney's Collection at 75*, Whitney Museum of American Art, New York  
*Civil Restitutions*, curated by Jeffrey Uslip and Simon Preston; Thomas Dane Gallery, London  
*Academy*, Museum van Hedendaagse Kunst, Antwerpen, Belgium  
*State of Emergency*, Election Night Screening, Alias, New York  
*Concept Has Never Meant Horse*, Generali Foundation, Vienna  
*The Look of the Law*, curated by Simon Leung; University Art Gallery, University of California Irvine  
*Technologized Bodies/ Embodied Technologies*, Art Interactive, College Art Association, Cambridge  
*Sixty Years of Sculpture in the Arts Council Collection*, Longsdale Gallery, Yorkshire Sculpture Park  
*Sixteen Tons*, curated by Michael Darling; New Wight Gallery, Broad Art Center, University of California Los Angeles  
*How To Improve the World: British Art 1946-2006*, Hayward Gallery, London  
*Making History: Art and Documentary in Britain 1929 to Now*, (Berwick Street Film Collective), curator, Tanya Barson, Liverpool Tate
- 2005 *Occupying Space: Generali Foundation Collection*, Haus der Kunst, Munich; Museum Borjmans van Beuningen, Nederlands Fotomuseum and Witte de With, Rotterdam  
*Selected Works from The Collection*, Colorado University Art Museum  
*Work/Labor*, curated by Silvia Eiblmayr; Galerie in Taxipalais, Tirol, and Centroa Andaluz de Arte Contemporanea, Sevilla  
*At the Mercy of Others*, The Art Gallery of The Graduate Center, City University of New York  
*Family*, The Photographers' Gallery, London  
*Mixed-up Childhood*, Auckland City Art Gallery, Toi o Tamaki, New Zealand

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- 2004 *2004 Biennial*, curated by Debra Singer, Shamim Momin, Chrissie Iles, Whitney Museum of American Art, New York  
*100 Artists See God*, curated by John Baldessari and Meg Cranston, Naples Museum of Art, Florida, The Jewish Museum, San Francisco, Laguna Art Museum, Institute of Contemporary Art, London (2005), and Contemporary Art Center of Virginia (2005)  
*A Perfect Day for Bananafish*, Postmasters Gallery, New York  
*Maternal Metaphors*, The Rochester Contemporary, Rochester  
*Dass die Körper sprechen, auch das wissen wir seit*, Generali Foundation, Vienna  
*The Shadow of Production*, Vancouver Art Gallery, Vancouver  
Postmasters Gallery, Art Basel, Miami Beach
- 2003 *Identität schreiben Autobiographie in der Kunst*, curated by Hemma Schmutz, Galerie Für Zeitgenossische, Leipzig  
*Social Strategies: Redefining Social Realism*, curated by Pamela Auchingeloss and Klaus Ottmann; University Art Museum, University of California, Santa Barbara, University Galleries, Illinois State University, Normal, and DePauw University Art Gallery, Greencastle  
*Antepartum in Works from the Permanent Collection*, Whitney Museum of American Art, New York  
*Crimes and Misdemeanors: Politics in US Art of the 1980's*, Contemporary Arts Center, Cincinnati  
*Intimates*, Angles Gallery, Los Angeles  
*A Century of Artists' Film in Britain*, Tate Britain, London
- 2002 *Gloria: Another Look at Feminist Art of the 1970's*, White Columns, New York; The Galleries, Moore College of Art and Design, and Museum of Art, Rhode Island School of Design  
*Self Evident: The Artist as the Subject*, Tate Britain, London  
*On General Release: Artists and Film in Britain, 1968-1972*, curated by Lynda Morris and David Curtis, Norwich Gallery, Norwich School of Art and Design, John Hansard Gallery, The University, Highfield Southampton, George Rodger Gallery, KIAD, Maidstone, and Institute of Visual Culture, Cambridge  
*Fetish: Art and the Word*, UCLA Fowler Museum, Los Angeles
- 2001 *Recent Acquisitions: Photograph Works*, Vancouver Art Gallery, Vancouver  
*Works From the Collection*, with Hans Haacke, Valie Export, Dan Graham, Gordon Matta-Clark, Generali Foundation, Vienna  
*Visual Worlds*, Andrea Fraser, Mary Kelly, Shirin Neshat, ®™ark, Allan Sekula, Richard L Nelson Gallery, University of California, Davis  
*The Presence of Absence*, Ezra and Cecile Zilka Gallery, Wesleyan University, Middletown  
*Camera Women*, curated by Carol Armstrong, Princeton University Art Museum, Princeton
- 2000 *Die verletzte Diva*, curated by Silvia Eiblmayr, Galerie im Taxispalais, Innsbruck, Kunstverein, Munich, Siemens Kulturprogramm, Städtische Galerie, Munich, and Staatliche Kunsthalle, Baden-Baden  
*Tempus Fugit*, curated by Jan Schall, Nelson-Atkins Museum of Art, Kansas City  
*Around 1984*, curated by Carolyn Christov-Bakargiev, PSI Contemporary Art Center, New York  
*Carnival in the Eye of the Storm*, Phillip Feldman Gallery, Pacific Northwest College of Art, Portland  
*Dairy*, Cornerhouse, Manchester, Firstsite, and The Minorities Art Gallery, Colchester  
*Les Semiophores*, curated by Philippe Mouillon, Façade of the Town Hall, Lyon  
*Nude / Body / Action*, curated by Iwona Blazwick, The Tate Modern, London  
*Snapshot*, The Contemporary Museum, Baltimore  
*Minimal Politics*, Hans Haacke, Mary Kelly, (*Mea Culpa: The Complete Work*), Robert Morris, Adrian Piper, Yvonne Rainer, Cleveland Center for Contemporary Art, Cleveland  
*Live in Your Head: Concept and Experiment in Britain 1965-75*, Whitechapel Gallery, London and Museu Do Chiado, Lisbon

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- Artworkers*, including Carl Andre, Robert Morris, Jim Iserman, Newlyn Art Gallery, Penzance, and Oriel Mostyn Gallery, Llandudno
- 1999 *Einblische in Die Sammlung*, Generali Foundation, Vienna  
*Pencils of Nature: A Dialogue*, Leslie Tonkonow Artworks + Projects, New York  
*The American Century: Arts & Culture 1900-2000 Part II, 1950-2000*, Whitney Museum of American Art, New York  
*Global Conceptualism: Points of Origin 1950s - 1980s*, Queens Museum of Art, New York, The Walker Art Center, Minneapolis, and MIT Visual Arts Center, Boston  
*La Mémoire*, curated by Carolyn Christov-Bakargiev, Hans Ulrich Obrist, Laurence Bossé, Academie de France, Rome  
*Xmas Xhibition*, curated by Andrea Frank, Kent Gallery, New York
- 1998 *Sotheby's 8th Biennial Exhibition and Auction*, Museum of Contemporary Art, Los Angeles  
*Addressing the Century: 100 Years of Art and Fashion*, curated by Peter Wollen, Hayward Gallery, London  
*Works from the Permanent Collection*, curated by John Pultz, The Spencer Museum, Kansas University, Kansas  
*Works from the Permanent Collection*, curated by Elizabeth Sussman and Eugene Tsai, Whitney Museum of American Art, New York  
*1950 Gallery*, Independent Curators Incorporated Biennial, New York  
*Sculpture Urbaine*, Grenoble, Pacaembu Stadium Facade Project, Sao Paulo  
*The Older Body*, Santa Barbara Contemporary Arts Forum, Santa Barbara  
*Heaven - Private View*, PS1 Contemporary Art Center, Long Island City
- 1997 *Critical Images*, Leslie Tonkonow Artworks + Projects, New York  
*Minimal Politics: Hans Haacke, Mary Kelly, Robert Morris, Adrian Piper, Yvonne Rainer*, curated by Maurice Berger, Fine Arts Gallery, University of Maryland  
*A Gift for India*, Safdar Hashmi Memorial Trust, New Delhi  
*Ten Years of Collecting: 1987 - 1997*, MacKenzie Art Gallery, Regina, Canada
- 1996 *Making Pictures: Women and Photography, Part II*, Nicole Klagsbrun Gallery, New York  
*Baby Exhibition, Part I*, 1708 Gallery, Virginia Beach Center for the Arts, Florida, and Hand Workshop Art Center, Richmond  
*Now/Here*, Louisiana Museum of Modern Art, Denmark  
*Body as Membrane*, Kunsthallen Brandts Kladefabrik, Denmark  
*Documents*, Louisiana Museum of Modern Art, Denmark  
*Sexual Politics*, Armand Hammer Museum of Art and Cultural Center, Los Angeles  
*Laughter Ten Years After*, Fine Arts Gallery, University of Maryland, Baltimore County, and Institute of Contemporary Art, Philadelphia
- 1995 *Temporarily Possessed*, The New Museum of Contemporary Art, New York  
*The Division of Labour: Women and Work*, Museum of Contemporary of Art, Los Angeles and The Bronx Museum, New York  
*Social Strategies in the 1970's*, The Tate Gallery, London  
*Desiring Authors, Enveloping Myths*, Bernard Toale Gallery, Boston  
*Works by Artists in the New Museum Semi-Permanent Collection*, Salon of Rebecca Cooper, New York  
*Anti-Slogans*, Cairn Gallery, Nailsworth  
*Laughter Ten Years After*, The Zilkha Gallery, Wesleyan University, Middleton, and Houghton House Gallery, Hobart and William Smith Colleges, Geneva  
*Auf den Leib Geschrieben*, Kunsthalle, Wien  
*Ciphers of Identity*, Art Museum, University of Southern Florida, Tampa  
*The Masculine Masquerade*, MIT List Visual Arts Center, Cambridge
- 1994 *Written/Spoken/Drawn in Lacanian Ink*, Thread Waxing Space, New York  
*Nine Months*, Howard Yezerski Gallery, Boston  
*Ciphers of Identity*, Ronald Feldman Fine Arts, New York

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- Mistaken Identities*, Western Gallery, Western Washington University, Bellingham  
*Voicing Today's Visions*, Mary Delahoyd Gallery, New York  
*One Hundred Hearts Benefit*, The Contemporary, New York  
 1993 *Camera Politic*, curated by Carlo Frua and Joyce Nereaux, New York, The Pittsburgh Center for the Arts, Pittsburgh, La Sala Mendoza, Caracas, Venezuela, The Contemporary Arts Center, Cincinnati, and Mendel Art Gallery, Saskatoon  
*\*\*Empty Dress*, Independent Curators Incorporated, New York, Neuberger Museum, Purchase, New York, Virginia Beach Center for the Arts, University Gallery, University of North Texas, Mackenzie Art Gallery, Regina, and The Selby Gallery, Ringling School of Art & Design, Sarasota  
*I am the Enunciator*, Threadwaxing Space, New York  
*Songs of Retribution*, Richard Anderson Gallery, New York  
*Abjection in American Art*, Whitney Museum of American Art, New York  
*Summer Exhibition*, invited artist, Royal Academy, London  
*Contacts/Proofs*, Jersey City Museum, New Jersey  
*Ciphers of Identity*, Fine Arts Gallery, University of Maryland, Baltimore County  
*Benefit Exhibition*, New Museum of Contemporary Art, New York  
*Benefit Exhibition*, Blast Magazine, New York  
*Benefit Exhibition*, Contemporary Art Gallery, Vancouver  
 1992 *Mis/taken Identities*, University Art Museum, Santa Barbara, Museum Folkwang, Essen, Germany, Forum Stadtpark, Graz, Austria, Neues Museum Weserburgh Bremen im Forum Langenstrasse, Germany, and Louisiana Museum of Modern Art  
*The Spatial Drive*, Blast, Contributor, New Museum of Contemporary Art, New York  
*Cross Section*, The World Financial Center, New York  
*So Order So Nicht Sein*, Forum Stadtpark, Graz, Austria  
*Effected Desire*, Carnegie Museum of Art, Pittsburgh  
*Women's Art at New Hall*, New Hall, University of Cambridge, Cambridge  
 1991 *Works from the Permanent Collection*, Vancouver Art Gallery, Vancouver  
*1991 Biennial*, Whitney Museum of American Art, New York  
*The Realm of the Coin*, Hofstra University, Hempstead, New York  
*Gender and Representation*, Zoller Gallery, Pennsylvania University, Philadelphia  
*Shocks to the System*, The South Bank Centre, London, Northern Centre for Contemporary Art, Switzerland, Towner Art Gallery, Eastbourne, Royal Albert Memorial Museum, Exeter, Ikon Gallery, Birmingham, City Museum Plymouth, and Maclaurin Art Gallery, Ayre  
 1990 *Inquiries-Language in Art*, Art Gallery of Ontario, Toronto, McMaster University Art Gallery, Hamilton, Thunder Bay Art Gallery, Thunder Bay, Laurentian University Museum and Arts Center, Sudbury, and Rodman Hall Arts Center, St Catherine's  
*The Decade Show*, Museum of Contemporary Hispanic Art, and The New Museum of Contemporary Art, New York  
*Word as Image-American Art 1960-1990*, Milwaukee Art Museum, Oklahoma City Art Museum, and Contemporary Arts Museum, Houston  
*In Her Image*, Barbara Toll Fine Art, New York  
 1989 *Fashioning Feminine Identities*, University Gallery, Essex  
 1988 *Modes of Address*, Whitney Museum of American Art, New York  
*Mixed Meaning*, Grossman Gallery, School of the Museum of Fine Art, Boston  
 1987 *Conceptual Clothing*, Ikon Gallery, Birmingham, Harris Museum & Art Gallery, Preston, Peterborough City Museum and Art Gallery, Aberdeen Art Gallery; Spacex Gallery Exeter, Camden Arts Center, London, Institute of Contemporary Art, London, State of the Art, and The Laing Art Gallery, Newcastle  
*The British Edge*, Institute of Contemporary Art, Boston  
*Propositions: Work from the Permanent Collection*, Art Gallery of Ontario, Toronto  
*Aspects of Voyeurism*, Whitney Museum of American Art at Phillip Morris, New York



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- Group show*, Postmasters Gallery, New York  
*State of the Art* (exhibition, book, and television series), Institute of Contemporary Art, London
- 1986 *The Fairy Tale: Politics, Desire and Everyday Life*, Artist's Space, New York  
*Identity/Desire: Representing the Body*, Collins Gallery, University of Strathclyde, Glasgow, Crawford Center for the Arts, St Andrews and McLaurin Art Gallery  
*Electro-media*, Public Access Project, Toronto
- 1985 *Difference: on Representation and Sexuality*, curated by Katherine Linker, The New Museum of Contemporary Art, New York, The Renaissance Society, University of Chicago, Massachusetts Institute of Technology, Boston, and Institute of Contemporary Art, London
- 1984 *The Critical Eye/I*, Yale Center for British Art, New Haven  
*The British Art Show*, City of Birmingham Museum and Art Gallery, Ikon Gallery, Birmingham, Royal Scottish Academy, Edinburgh, Mappin Art Gallery, Sheffield, and Southampton Art Gallery
- 1983 *The Revolutionary Power of Woman's Laughter*, Protetch-McNeil, New York, Art Culture Resource Center, Toronto, and Washington College Art Gallery, Maryland
- 1982 *The 4th Biennale of Sydney, Vision in Disbelief*, curated by William Wright, Sydney  
*Sense and Sensibility*, Midland Group Gallery, Nottingham
- 1981 *Typisch Frau*, Bonner Kunstverein and Gallery Magers, Bonn, Germany  
*9th Krakow Meetings*, Biuro Wystaw Artystycznych, Krakow  
*Touring Exhibition*, Greater London Arts Association, London
- 1980 *Issue*, curated by Lucy Lippard, Institute of Contemporary Art, London
- 1979 *Un Certain Art Anglais*, ARCI, Museum d'Art Moderne de la Ville de Paris  
*Europa '79*, Heztler, Muller & Schurr, Stuttgart  
*Feministische Kunst Internationaal*, Haags Gemeentemuseum, The Hague, de Oosterpoort, Groningen, Nooedbrabants Museum, Den Bosch, de Vleeshal, Middleburgh, Le Vest, Alkmar, de Beyerd, Buda, and Nijmeegs Museum, Nijmegen  
*Both Sides Now*, Artmesia Gallery, Chicago  
*Verbiage*, Kettles Yard, University of Cambridge, Cambridge  
*Politics, & Ideology*, Dartington College of Art, Dartington, England
- 1978 *Art for Society*, Whitechapel Art Gallery, London and Ulster Museum, Belfast  
*The Hayward Annual*, The Hayward Gallery, London
- 1977 *Radical Attitudes to the Gallery*, Art Net, London
- 1975 *Sexuality and Socialization*, Northern Arts Gallery, Newcastle  
*Independent Filmmakers Festival*, Arnolfini Gallery, Bristol
- 1974 *Women's Workshop/ Artists Union*, Arts Meeting Place, London
- 1970 *Group Exhibition*, St Martin's School of Art Gallery, London

## AWARDS

- 2024 Creative Capital Award, New York, NY
- 2017 Honorary Doctorate, Faculty of Fine and Performing Arts, Lund University, Sweden
- 2015 John Simon Guggenheim Memorial Foundation Fellowship
- 2012 Anonymous Was a Woman Award  
The Distinguished Artists' Interviews, College Art Association
- 2004 Honorary Doctor of Arts, University of Wolverhampton, England
- 2001 Council on Research Award, University of California, Los Angeles
- 1998 Council on Research Award, University of California, Los Angeles
- 1987 National Endowment for the Arts Visual Arts Fellowship
- 1985 New Hall, Cambridge University, Artist-in-Residence Award
- 1980 Greater London Arts Association Visual Arts Award
- 1979 Hans Jorgen Muller Award, Europa 79, Stuttgart

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1978 Lina Garnade Memorial Foundation Award  
 1977 Arts Council of Great Britain Visual Arts Award  
 1973 Greater London Arts Association Fellowship

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- 2024 *Mary Kelly's Concentric Pedagogy*, Published by Bloomsbury, edited by Juli Carson
- 2015 *A Secret Agreement: An Era Defined by the Events of 1968*, Online Discussion, curated, introduced, and edited by Mary Kelly, Permanent Web Archive, Tate Modern, London, published online at: <http://www.tate.org.uk/download/file/fid/50401>
- 2014 "Imaging Desire," Conceptual Entry, *Encyclopedia of Aesthetics, Second Edition*, edited by Michael Kelly, Oxford University Press
- "Post-Partum Document," Poster Insert, *Bildpunkt*, edited by Sophie Schasiepen, Vienna
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- 2012 "The Dialogic Imagination: An Introduction by Mary Kelly", *Dialogue – On the Politics of Voice*, Iaspis, Stockholm
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- 2011 "Excerpts from Post-Partum Document", *The M Word: Real Mothers in Contemporary Art*, edited by Myrel Chernick and Jennie Klein, Demeter Press, Canada
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- 2010 "Dossier: Mary Kelly Circa 1968", *Digital and Other Virtualities: Renegotiating the Image*, edited by Antony Bryant and Griselda Pollock, I.B. Tauris, New York
- "On Fidelity: Art, Politics, Passion and Event", *Digital and Other Virtualities: Renegotiating the Image*, edited by Antony Bryant and Griselda Pollock, I.B. Tauris, New York
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- "Circa 1968", *Echo's Book: Department of Reading*, Jan van Eyck Academie, edited by Sonke Hallmann, Berlin
- 2009 "Excerpts from: Gender Hybrids – Miming the Master: Boy-Things, Bad Girls, and Femmes Vitales", *Fake or Feint*, argobooks, Berlin
- "Andrea Geyer, Sharon Hayes, Wu Tsang, and Mary Kelly in Conversation", *Göteborgs Konsthall*, Schweden
- 2008 "Textos" (texts by the artist, Spanish translation): "Notes on Gesture," "Medium and Mediation," 2005, "Preface and Notes on Post-Partum Document," 1983, "Desiring Images/Imaging Desire," 1984, "Representing the Body: On Interim Part I," 1987, "Miming the Master," 1996, *Mary Kelly: La Ballada de Kastriot Rexhepi*, edited by Isabel Tejeda and Miguel-Ángel Hernández-Navarro, Espacio AV, Región de Murcia
- "Mary Kelly", *Revolutions-Forms That Turn: 2008 Biennale of Sydney*, artistic director, Carolyn Christov-Bakargiev, Thames and Hudson, Australia
- "On Fidelity: Art, Politics, Passion and Event," and "Circa 1968 (Artist pages)", *Encounters in the Virtual Feminist Museum*, edited by Griselda Pollock, Blackwell
- "Moving Pictures at an Exhibition," "The body politic: Mary Kelly" interviewed by Ian White," *Kinomuseum: Towards an Artists' Cinema*, edited by Mike Sperlinger and Ian White,

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 "Woman – Image – Desire," *The Artists Body*, edited by Tracey Warr, Phaidon Press, London
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- Niegelhell, Franz, "Fotografiesymposion: Fragen zur Identitat," *NZ*, October 8, Austria
- Nievol, Maria, "Herbst-Symposium: Hafsllichkeit der Fersenhaut," *Standard*, October 19, Graz
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- Odom, Michael, "Art," *In Pittsburgh*, October
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- Solomon-Godeau, Abigail, *Mis-taken Identities*, University Art Museum, Santa Barbara
- Murray, Tim and Egger, Rebecca, "Montage, Mastery and Masquerade," *Bookpress*, Vol 2, No 3, Cornell University
- Mulvey, Laura, "Impending Time: Mary's Kelly's 'Corpus'," *Lapis*, Milano
- Iversen, Margaret, "Shaped by Discourse, Dispersed by Desire: Masquerade and Mary Kelly's 'Interim'," *Camera Obscura*, No 27
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- Lind, Maria, "Mary Kelly," *Bang Magazine*, Stockholm University
- Sandqvist, Tom, "Material," *Periodical for Art & Art Theory*, Stockholm
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- Isaak, Jo Anna, "What's love got to do, got to do with it?: Woman as the Glitch in the Postmodernist Record," *American Imago*, Vol 48, No 3, Johns Hopkins University Press
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 Baert, Renee, *Fast Forward*, Toronto  
 Perry, Art, "Kelly Plugs into Power Loss," *Province*, May 31, Vancouver  
 Lacey, Liam, "A Window on Women's Experience," *The Globe and Mail*, May 31, Toronto  
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 Bleiberg, Larry, "Pop Images of Abstract Art," *The Edmonton Journal*, May 19  
 Rosenberg, Ann, "Visualizing the Female Voice," *The Saturday Review*, Vancouver  
 Laurence, Robin, "Female Form Rethought," *The Georgia Straight*, June 21, Vancouver  
 Askey, Ruth, "A Brief Moment of Women," *Artweek*, 18, Seattle  
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 McLerran, Jennifer, "The Lady Vanishes," *Artspace*, Nov-Dec, Seattle  
 Cottingham, Laura, "Thoughts are Things," *Contemporanea*, September, New York  
 Castelli, Jean-Christophe, "Word Play," *Mirabella*, August, New York  
 Grigsby, Darcy Grimaldo, "Dilemmas of Visibility," *Michigan Quarterly*, fall, Ann Arbor, Michigan  
 Wolff, Janet, *Feminine Sentences*, University of California Press, Berkeley  
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 Shottenkirk, Dena, "Mary Kelly," *Art Forum*, May, New York  
 Hess, Elizabeth, "Herstory," *The Village Voice*, 35, No 11, New York  
 Swan, Claudia, "Aesthetic Archive," *Elle*, March, New York  
 Sundell, Margaret, "Mary Kelly," *7 Days*, March 28, New York  
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 1989 Kent, Sarah and Morreau, J, *Images of Men*, Pandora  
 Hess, Elizabeth, "The Good Mother," *The Village Voice*, 34, No 2, New York  
 Fisher, Jennifer, "Interview with Mary Kelly," *Parachute*, No 55, Montreal  
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 Staniszowski, Mary Anne, *Flash Art*, autumn  
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 1987 Parker, Roszika and Pollock, Griselda, *Framing Feminism*, Pandora's Press, Routledge and Kegan Paul, London

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- "Mary Kelly," interview by Terrence Maloon, (1978 *Artscribe*); "Post-Partum Document by Mary Kelly," Laura Mulvey (1976 *SR*); "Mystifying Theory," Margot Waddell and Michelene Wandor (1977 *SR*); "Using Psychoanalytic Theory," Parveen Adams, Rosalind Delmar and Sue Lipshitz, reprinted in *Visibly Female*, edited by Hilary Robinson, Camden Press, London
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- Sussman, Elizabeth, *The British Edge* (catalog), ICA, Boston
- Inselmann, Andrea, et al, *The Viewer as Voyeur* (catalog), The Whitney Museum of American Art, New York
- Watney, Simon, "Mary Kelly," *Artscribe*, No 62, March-April, London
- Rehberg, Andrea, "The Deconstructing Difference Issue of Screen," *Independent Media*, No, 65, May, London
- Nairne, Sandy, *State of the Art*, Chatto and Windus, London
- Bryson, Norman, "Invisible Bodies III," *New Formations*, No 2, London
- Cowie, Elizabeth, "Invisible Bodies II," *New Formations*, No 2, London
- Smith, Paul, "Terminal Culture? The British Edge," *Art in America*, September, New York
- 1986 "Mary Kelly in Conversation with Laura Mulvey," *Afterimage*, No 8, March, Rochester
- Foster, Hal, "The Future of an Illusion," *Endgame* (catalog), MIT and ICA, Boston
- Corbeil, Carol, "Exhibition Encourages Laughter and Distance," *The Globe and Mail*, March 20, Toronto
- Hanna, Diedre, "Kelly's Questioning Images," *Now*, No 28, March, Toronto
- Gott, Richard, "Interim Reflections," *The Guardian*, June 2, London
- Fraser, Andrea, "On the Post-Partum Document," *Afterimage*, No 8, March, Rochester
- Iversen, Margaret, "Difference on Representation and Sexuality," *M/F*, Nos 11 & 12, London
- Kent, Sarah, "Kelly's Eye," *Time Out*, No 19, October, London
- Pollock, Griselda, "What's the Difference," *Aspects*, No 32, spring, Newcastle
- 1985 Neumaier, Diane, "Post-Partum Document," *Exposure*, winter, Albuquerque
- Mulvey, Laura, "Impending Time," *Interim*, Fruitmarket Gallery et al, Edinburgh, Cambridge, London
- Kent, Sara and Morreau, Jacqueline, "Images of Men," *Readers and Writers*, London
- Lewis, Mark, "Concerning the Question of the Post-Cultural," *C*, winter, Toronto
- Gagnon, Monika, "Mary Kelly," *C*, summer, Toronto
- Pollock, Griselda, "History and Position of the Contemporary Woman Artist," *Aspects*, No 28, Newcastle
- Smith, Paul, "Difference in America," *Art in America*, April, New York
- Isaak, Joanna, "Women: The Ruin of Representation," *Afterimage*, No 9, April, Rochester, New York
- Smith, Roberta, "Beyond Gender," *The Village Voice*, No 9, Jan 22, New York
- Welchman, John, "Art or Society: Must We Choose?" *The Village Voice*, March 26, New York
- Paoletti, John, "Mary Kelly's Interim," *Arts*, October, New York
- Wienstock, Jane, "A Post-Partum Document," *Camera Obscura*, No 13 & 14, Los Angeles
- Bain, Alice, "Reflective Images," *The List*, December, Edinburgh
- Gage, Edward, "Feminist View of Perennial Theme," *The Scotsman*, December, Edinburgh
- 1984 Appignanesi, Lisa, ed, *Desire*, Institute of Contemporary Art, London
- Owens, Craig, "Posing," *Difference* (catalog), The New Museum of Contemporary Art, New York

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- Linker, Kate, "Eluding Definition," *Artforum*, December, New York
- Gourlay, Sheena, "The Discourse of the Mother," *Fuse*, summer, Toronto
- Osbourne, Caroline, "The Post-Partum Document," *Feminist Review*, winter, London
- Bershad, Deborah, "The Post-Partum Document," *Critical Texts*, Columbia University
- Lippard, Lucy, *Get the Message*, EP Dutton, New York
- Tickner, Lisa, "Five British Artists," *Difference* (catalog), The New Museum of Contemporary Art, New York
- Owens, Craig, "The Discourse of the Others: Feminists and Post-Modernism," *The Anti-Aesthetic*, Hal Foster, ed, Bay Press, Washington
- 1983 Freiberg, Freda, "The Post-Partum Document: Maternal Archeology," *Lip*, No 7 Melbourne
- Lip Collective, "Dialogue," *Lip*, No 7, Melbourne
- Wienstock, Jane, "A Laugh, A Lass, and A Lad," *Art In America*, Summer, New York
- Linker, Kate, "Representation and Sexuality," *Parachute*, No 32, Montreal
- Fisher, Jean, "London Review," *Artforum*, December, New York
- Iversen, Margaret, "Post-Partum Document und die Lageder Post-Moderne," *Archithese*, No 5, Zurich
- 1982 Tulloch, Lee, "Biennale of Sydney," *Art Forum*, October, New York
- Isaak, Jo Anna, "Out Mother Tongue," *Vanguard*, Vol 2, No 3, Vancouver
- Smith, Paul, "Mother as the Site of Her Proceedings," *Parachute*, No 26, Montreal
- 1981 Cowie, Elizabeth, "Introduction to the Post-Partum Document," *M/F*, No, 5 & 6, London
- Inversen, Margaret, "The Bride Stripped Bare by Her Own Desire," *Discourse*, No 4, Berkeley
- Parker, Rozsika, and Pollock, Griselda, *Old Mistresses: Women Art, and Ideology*, Routledge and Kegan Paul, London
- Kostolowski, Andrew, "Interview," Kracow Television, Poland
- Grace, Helen, "From the Margins: A Feminist Essay on Women Artists," *Lip*, No 2, Melbourne
- 1980 Cork, Richard, "Collaboration without Compromise," *Studio International*, No 990, London
- Barry, Judith, and Flitterman, Sandy, "The Politics of Art Making," *Screen*, Vol 21, No 2, London
- Lippard, Lucy, "Issue and Tabu," *Issue* (catalog), Institute of Contemporary Art, London
- Hunter, Alexis, "Feminist Perceptions," *Artscribe*, No 25, London
- 1979 Nash, Mark, "Mary Kelly," *Un Certain Art Anglais* (catalog), Arc II, Musee d'Art Moderne de la Ville de Paris
- Coutourier, Michel, *Un Certain Art Anglais*, French Program, BBC Radio
- Pieters, Din, "Mary Kelly," *Feministische Kunst International*, The Hague Gemeentemuseum
- 1978 Kent, Sarah, "Mary Kelly," *Time Out*, No 404
- Kent, Sarah, "Mary Kelly," *Hayward Annual '78*, (catalog), Arts Council of Great Britain
- Maloon, Terrance, "Mary Kelly," *Artscribe*, No 13, London
- Kelly, Jane, "Mary Kelly" *Studio International*, No 3, London
- Nash, Mark, "Mary Kelly at the Museum of Modern Art," *Artscribe*, No 10, London
- 1977 Kelly, Jane, "Mary Kelly" *Studio International*, No 1, London
- 1976 Cork, Richard, "Big Brother-and Mary Kelly's Baby," *The Evening Standard*, October 14
- Tisdall, Caroline, "Mary Kelly," *The Guardian*, October 16
- Mulvey, Laura, "Post-Partum Document," *Spare Rib*, No 53, London
- 1975 Delmar, Rosalind, "Women and Work," *Spare Rib*, No 40, London

## REVIEWS OF PUBLISHED WORKS

- 1999 Jones, Amelia, "Imaging Desire by Mary Kelly," *Signs*, Autumn

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- 1998 Grace, Helen, "The Impulse to Remember," *UTS Review* (Australia) volume 4, number 1, *Imaging Desire*, MIT Press, 1996  
Molesworth, Helen "Reassessing Feminist Theory," *Art Journal*, volume 57, number 1, *Imaging Desire*, MIT Press, 1996
- 1997 PRW, "Monographies/Monographs," *Parachute* 88, Oct/Nov/Dec, *Imaging Desire*, MIT Press, 1996  
Nesbit, Molly, *Art Forum*, Book Forum, winter, *Imaging Desire*, MIT Press, 1996  
Wrennall, Sue, *Art History* (UK), volume 20, number 4, December, *Imaging Desire*, MIT Press  
Walsh, Maria, "In the Face of Patriarchy," *Art Monthly*, (UK), November, *Mary Kelly*, Contemporary Artists Series, London, Phaidon Press, 1997 and *Imaging Desire*, MIT Press, 1996  
Deepwell, Katy, *N Paradoxa*, Mary Kelly, published online at: <http://www.nparadoxacom>, (UK), third issue, May, *Imaging Desire Mary Kelly: Selected Writings*, MIT Press  
*Seattle Times*, Sunday, November 30, *Mary Kelly*, Contemporary Artists Series, London, Phaidon Press, 1997

## PUBLIC LECTURES & CONFERENCES

- 2017 *Feminism's Practical Past*, roundtable discussion with Emily Apter, Renee Green, Sonia Davis, Aliza Shvarts, Trista Mallory, moderated by Courtney Willis Blair, Mitchell-Innes & Nash, New York  
*INTELLECTUAL PUBLICS, The Consequence of Conceptual Art: Terry Smith and Mary Kelly in Conversation with Robert Bailey*, convened by Ken Wissoker, The Graduate Center, City University of New York, New York  
*Mary Kelly in conversation with Eve Meltzer*, Malmo Konsthall/Malmo Konstmuseum, Sweden
- 2016 *Mary Kelly in conversation with Rosalyn Deutsche*, Whitney Museum of American Art, New York  
*Gleaning from Mary Kelly*, panel with Catherine Grant, Margaret Iverson, Griselda Pollock, moderated by Mignon Nixon, Institute of Contemporary Art, London  
*Catherine Opie Portraits, with Mary Kelly*, Hammer Museum, Los Angeles  
*Mary Kelly and James Scott in Conversation*, screening of *Nightcleaners*, LACE, Los Angeles
- 2015 *Mary Kelly in conversation with Hans-Ulrich Obrist*, Starr Auditorium, Tate Modern, London  
*Motherhood and Creative Practice*, conversation with Valerie Walkerdine at Pippy Houldsworth Gallery, Livestream event, London South Bank University  
*New Hall Collection: Catalog Launch*, conversation with Kathy Battista, hosted by Murray Edwards College, Cambridge University at Sotheby's, New York
- 2014 *The Future of Institutional Critique*, panel with Judith Barry, Dara Birnbaum, and Andrea Fraser, Moderated by Johanna Burton and Anne Ellegood, The Hammer Museum, Los Angeles  
Key Note Speaker, *Complicated Labors: Feminism, Maternity, and Creative Practice*, University of California Santa Cruz  
Distinguished Faculty Lecture, *Mary Kelly: Dialogic Space*, Gallatin School of Individualized Study, New York University  
Performer, *Working Mother*, Film by My Barbarian, The Whitney Biennial, Whitney Museum of American Art, New York
- 2013 Screening of *Nightcleaners*, *Work like this: a public discussion around precarious labour, visibility and domestic work*, Tate Modern, London  
Screening of *Nightcleaners*, *Pravo Ljudski*, Film Festival, Sarajevo  
*Mary Kelly Presents: Nightcleaners*, Introduced by Laura Mulvey, Discussants; Elizabeth Cowie, Kusa Baraitser, Rosie Cox, Sasha Roseneil, Birkbeck Institution for Social Research in collaboration with Birkbeck Institute for the Moving Image, London  
Respondent to Key Note Speaker Douglas Crimp, *Symposium: Dancing With the Art World*, The Hammer Museum, Los Angeles



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- Against Method*, Mary Kelly, artist and Gertrude Sandqvist, curator in Conversation, Generali Foundation, Vienna
- Mary Kelly: Projects: 1973-2010*, Lecture Series, Department of Art History and Criticism, Stony Brook University Manhatte
- 2012 *Mary Kelly: Dialogic Space*, Architectural Association Lecture Series Organized by Parveen Adams, Architectural Association School of Architecture, London
- Mary Kelly in Conversation with Jobanna Burton*, The Distinguished Artists' Interviews, College Art Association Annual Conference, Los Angeles Convention Center
- Kathy Battista in conversation with Mary Kelly, Ray Barrie, Richard Wentworth, Neo Rauch, Rosa Loy at Pippy Houldsworth Gallery, London
- Revisiting Feminism*, panel discussion with Leslie Dick, Kerry Tribe, Mary Kelly, Shana Lutker, X-TRA: Celebrating 15 Years, For Your Art, Los Angeles
- 2011 *Artist Lecture: Mary Kelly*, UC Irvine Department of Studio Art, California
- Mary Kelly: Circa 1968*, UCLA Program in Experimental Critical Theory, Los Angeles
- Dialogic Space: Mary Kelly at the Whitworth Art Gallery*, chaired by Janet Wolff, Centre for Interdisciplinary Research in the Arts, Art History, Visual Studies and Cultural Theory Unit, The University of Manchester, UK, panel discussion with Juli Carson, Carol Mavor, Laura Mulvey, Griselda Pollock
- Introduction for Allan Sekulla *Can Art and Politics be Thought*, UCLA Program in Experimental Critical Theory and The Hammer Museum, Los Angeles
- 2010 *When Feminist Art Went Public*, curated by Manuela Ammer, Mary Kelly and Sanja Ivekovic in conversation, Lower Austria Contemporary, Kunstrayn Niederoesterreich, Vienna
- The Dialogic Imagination*, convened by Mary Kelly, Iaspis, Konstarnamnden, Stockholm, Dont Rhine, Andrea Geyer, Sharon Hayes, Jane Jin Kaisen
- Hammer Lectures: Mary Kelly*, UCLA Hammer Museum, Los Angeles
- Talking Art: Guggenheim Abu Dhabi: Representing History Now*, curated by Syzanne Cotter for Abu Dhabi Art, panel with Lara Baladi, Akraam Zaatari, Iftikar Dadi
- Four Works in Dialogue*, Department of Art, Stockholm University, Stockholm
- Visiting Artist Lecture: Mary Kelly*, Royal Institute of Art, Stockholm
- Heldag om Feministiska Stategeir och Metoder*, organized by Gertrud Sandqvist, with panelists Petra Bauer, Annica Karlsson Rixon, Anna Viola Hallberg, Sara Jorden and Mary Kelly, Moderna Museet, Stockholm
- 2009 *Visiting Artist Lecture: Mary Kelly*, Pratt Institute, New York
- Visiting Artist Seminar: Mary Kelly*, Art Center, Pasadena
- 2008 *On Fidelity: Art, Politics, Passion and Event*, conference in conjunction with exhibition, *Mary Kelly: Words are Things*, Centre for Contemporary Art, Ujazdowski Castle, Warsaw; Mary Kelly, Silvia Eiblmayr, Agata Jakubowska, Ewa Lajer-Burcharth, Ruth Noack, Griselda Pollock, Anda Rottenberg
- Experimental Film Program based on The Berlin Film Festival, 1971*, curated by Ian White, Kino Arsenal, Berlin
- Distinguished Visiting Artist Program*, Public Lecture and Graduate Seminar, Department of Art History, Visual Art and Theory, University of British Columbia
- Revolutionaries: A Conference*, (in conjunction with WACK!), "Mary Kelly in conversation with Griselda Pollock"; discussion panel, "Materials and Processes", Mary Kelly, Martha Wilson, Faith Wilding, Harmony Hammond, Carole Itter, Vancouver Art Gallery
- Spheres of interest, experiments in thinking and action*, organized by Rene Green, San Francisco Art Institute
- Keynote Speaker, *Feminisms, Historiography and Curatorial Practices*, Moderna Museet, Stockholm
- Graduate Lecture Series*, USC Roski School of Fine Arts, Los Angeles
- Visiting Artists Lecture Series*, California Institute of the Arts, Valenci

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- 2007 *Documenta XII*, press conference, Lord Major Bertram Hilgen, Udo Corts, Alexander Farenholtz, Roger Buerge, Ruth Noack, Mary Kelly, Juan Divila, Alejandra Riera, Romuald Hazoum, Ahlam Shibili, Kassel  
*Mary Kelly in conversation with Juli Carson*, The UAG Gallery, University of California, Irvine  
*Life of the Mind, Life of the Market, A Re-evaluation of Theory and Feminist Art*, with Mira Schor, Johanna Burton, College Art Association, New York  
*Symposium for Reader*, organized by Sonke Hallmann with Jan van Eyck Academy, Maastricht, December 1-2, Gesellschaft fur kunstlerische Forschung Berlin  
*Exquisite Acts & Everyday Rebellions: Strategies for Contemporary Feminisms*, Mary Kelly, Andrea Fraser, Catherine Lord, moderator Elana Mann, CALARTS Feminist Art Project, California Institute of the Arts, Valencia  
*KUNO, Teachers Seminar: Tools for Teaching*, keynote speaker, organized by Gertrud Sandqvist, Bergen National Academy of the Arts
- 2006 *Feminism: Legacies and Re-inventions*, Mary Kelly, Yvonne Rainer, Suzanne Lacy, Andrea Bowers, Emily Roysdon, Taisha Paggett, Rosamund Felsen Gallery, Santa Monica  
*WACK! Art and the Feminist Revolution*, Catherine Lord, Jennifer Doyle, moderators; exhibition tour dialogue, Museum of Contemporary Art, Los Angeles  
*Necessary Positions: An Intergenerational Conversation*, organized by Suzanne Lacy, REDCAT, Los Angeles
- 2005 *InterReview*, Launch Panel with Michael Asher, Mary Kelly, Annette Lemieux, Mountain Bar, Los Angeles  
*Indexicality and Virtuality*, Mary Kelly, Laura Mulvey, Trinh Minh-ha, Elizabeth Cowrie, Mark Nash; organized by Griselda Pollock, AHRB, Centre for Cultural Analysis, Theory and History, University of Leeds  
*Mary Kelly: Notes on Gesture, Medium and Mediation*, CENDEAC (Center for Documentation and Advanced Studies in Contemporary Art), Murcia, Spain  
Visiting Artist Lecture Series, San Francisco Fine Art Institute  
Visiting Artist Lecture Series, Visual Culture, Goldsmiths College, University of London  
*Practice-based research: a new culture in Doctoral Fine Art*, Victor Burgin, Mary Kelly, Elizabeth Cowie, Royal College of Art, London
- 2004 *Mary Kelly: La Ballada de Kastriot Rexhepi* (20 minute television interview), TV UNAM, Dirección General, Coordinación de Difusión Cultural, Ciudad Universitaria, Mexico City  
*La Ballada de Kastriot Rexhepi*, Mary Kelly in conversation with Cuauhtémoc Medina, Jorge Reynoso, and Trisha Ziff at the Galera Central del MUCA, Mexico City  
*Mary Kelly; Circa 1968 and After*, Works in Progress Series, Getty Research Institute, Museum Lecture Hall, Getty Center, Los Angeles  
*Mary Kelly Discusses Recent Work*, Rose Hills Theater, Pomona College, Riverside  
*Mary Kelly in conversation with Griselda Pollock*, Centre for Cultural Analysis, Theory and History, University of Leeds, England  
Biennial Roundtable, with Samuel Delaney, Kurt Andersen, Jonas Mekas and Adam Weinberg, Whitney Museum of American Art, New York  
Otis College of Art and Design, Los Angeles  
Royal College of Art, London  
San Francisco Art Institute, Visiting Artist
- 2003 *Theory as Practice*, with Jon Wagner, Suzanne Lacy, Juli Carson, Otis College of Art and Design, Los Angeles  
*Mary Kelly on The Ballad of Kastriot Rexhepi*, School of Architecture and Allied Arts, Public Lecture Series, University of Oregon, Eugene  
*Theory as Object: an exploration into the legacy and future use of poststructuralism and psychoanalysis*, Session on Psychoanalysis and Art, Mary Kelly, Juliet Mitchell, Peter Hallward, Liam Gillick, Courtauld Institute of Art, London

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- Museums of Tomorrow*, online symposium sponsored by The Georgia O'Keeffe Museum Research Center; organized and moderated by Maurice Berger  
Fine Arts Department, University of Southern California, Los Angeles  
Lecture Series, *Women and Violence*, Center for the Study of Women, UCLA  
Visiting Artist Lecture Series, University of Southern California, Los Angeles  
Visiting Artist, Royal College of Art, London
- 2002 *Seminar with the Artist*, Mary Kelly in conversation with Anthony Vidler, Walid Road, Roselee Goldberg, Emily Apter, presented by The Irwin S Chanin School of Architecture of The Cooper Union, New York City  
*Vermeer in Bosnia: Thoughts on Art and Carnage Occasioned by the Work of Mary Kelly*, lecture by Lawrence Weschler, followed by discussion with Mary Kelly, Santa Monica Museum of Art  
*Museums After Modernism: Strategies of Engagement*, keynote speaker, conference sponsored by York University in conjunction with The Art Gallery of Ontario  
Book discussion series, *Art, Architecture and Anxiety in Modern Culture*, with Anthony Vidler, UCLA Center for European and Russian Studies  
Fine Art Graduate Seminar, Art Center College of Design, Pasadena  
Visiting Artist Lecture Series, California Institute of the Arts, Santa Clarita  
Otis College of Art and Design, Los Angeles
- 2001 *Mary Kelly and Arianna Huffington*, Members' Seminar, Santa Monica Museum of Art  
*Millennium Public Lecture Series*, organized by the Public Institute of Technology, Ireland, in conjunction with *The Irish Times*  
*Battlebag*, RTE, National Radio Station, Dublin  
*Mary Kelly and Elsa Longhauser in Conversation*, Santa Monica Museum of Art  
*Visual Worlds*, interdisciplinary conference organized by the Center for History, Society and Culture, University of California, Davis  
*Women Artists at the Millennium*, conference sponsored by The Program in the Study of Women and Gender and the Department of Art and Archaeology, Princeton University  
*Mary Kelly in Conversation with Tamar Garb*, Artists Talk Series, Tate Britain, London  
*Tableau Vivant*, panel with Steina, Valie Export, Paul McCarthy, John Welchman, Santa Monica Museum of Art, Los Angeles  
Royal College of Art, London
- 2000 *Magic Slate*, readings by Stephen Berens, David Bunn, Leslie Dick, Larry Rickels, Aimee Bender, Lynné Tillman, Mary Kelly, Museum of Contemporary Art, Los Angeles  
*Images and Inspirations: Martha Rosler and Mary Kelly*, in conjunction with the exhibition *Defining Eye: Women Photographers of the Twentieth Century*, UCLA Hammer Museum of Art and Cultural Center  
*Lectures in Contemporary Art and Criticism*, including Faith Wilding, Anne Wagner, Mignon Nixon, Griselda Pollock, Mary Kelly, Department of Art History, UCLA  
*Investigating Time: Ancient to Modern*, symposium in conjunction with the millennium exhibition, *Tempus Fugit*, The Nelson-Atkins Museum of Art, Kansas City
- 1999 *Practical Criticism: Art and Theory in the '90s*, panel I, "Inseparable: Art and Critical Thought," with Victor Burgin, Howard Singerman, Gennifer Gonzalez, Charles Gaines, organized by California Institute of the Arts, The Pacific Design Center, Los Angeles  
*American Lacanian Link Conference*, session IV, "On the Subject of Art," with Parveen Adams, Frances L Restuccia, Graham Hammill, Kryszttof Ziarek, University of California, Los Angeles  
*Fast Forward* symposium, Kunstverein, Hamburg  
*Art @ Work*, symposium in conjunction with exhibition *Social Process/Collaborative Action: Mary Kelly 1970-75*, Leeds City Art Gallery  
School of Fine Arts, University of Southern California  
School of Fine Arts, Art History and Cultural Theory, Leeds University  
Otis College of Art and Design, Los Angeles

# MITCHELL-INNES & NASH

- 1998 *Vortrage zur Konzeption, zum Kontext und zur Historischen und Aktuellen Rezeption Von Post-Partum Document* conference with Griselda Pollack, Silvia Eibelmeyer, Juli Carson, Isabelle Graw, Generali Foundation, Wien  
*Women, Art and Activism*, with Griselda Pollock and Sara Diamond, Edmonton Art Gallery  
*New Millennium, New Humanities* conference in celebration of the Humanities Institute's Tenth Anniversary and Stoneybrook's Fortieth Anniversary, The Humanities Institute, State University of New York, Stoneybrook  
*Dialogues on Art*, UCLA at the Armand Hammer Museum of Art and Cultural Center, Los Angeles  
*Drawing Across Boundaries* Symposium, Loughborough University School of Art and Design, Loughborough, England  
 Artist's Talk Series, Whitney Museum of American Art  
*The Body Politic: What Happened to the Women Artists Movement?* Panel, with Marcia Tucker, Nancy Spero, Mary Kelly, Venessa Beecroft, Renee Cox, Art Table, Inc, The New Museum of American Art, New York  
 University of Alberta, Canada  
 Department of Art History, University of California, Berkeley  
 Fine Art Graduate Seminar hosted by Mike Kelley, Art Center College of Design, Pasadena
- 1997 *Social Process/ Collaborative Action 1970-75*, Agnes Etherington Art Center, Queen's University, Kingston, Ontario  
*Subject to Desire: Refiguring the Body*, 1997 Arts Now, State University of New York, New Paltz  
*Thinking Art Series*, Institute of Contemporary Art, London  
 Anniversary 150, Architectural Association, School of Architecture  
*French Theory in America*, symposium, with Richard Forman, Laura Cottingham, Sylvere Lotringer, The Drawing Center, New York  
*Imaging Desire*, Ban Righ Foundation, Queen's University, Kingston, Ontario  
 Saturday Newswest, 6:00 & 10:00 PM, Canada  
 Monday "Wired" Arts and Entertainment Show, 10:30 PM Channel 7(cable), Channel 5 (non-cable), Canada  
*Miming the Master: Boy-Things, Bad Girls and Femmes Fatales*, Center for the Study of Women, University of California, Los Angeles  
*Feminist Art Practices*, San Francisco Museum of Modern Art  
 Centennial Lecture Series, Institute of Contemporary Art, London  
 Emily Carr Institute of Art, Vancouver, British Columbia  
 Architectural Association, London  
 Academy of Fine Arts, Munich
- 1996 *Body as Membrane, International Seminar on Body Art*, Keynote Speaker, Kunsthallen Brandts Klædefabrik, OdenseC, Denmark  
*The Picture of the Earth-Body and Image/ Bild der Erde-Leib und Bild*, Internationales Forschungszentrum Kulturwissenschaften, Vienna, Symposium  
*Collecting and Desire*, Panel, College Art Association, Boston  
 Artists Lecture Series, Konsthall, Malmö  
*Beyond the Rule* symposium with Hal Foster, Slavoj Žižek, Thomas Laqueur, University of Lund, Malmö Art Academy  
*The Body as Membrane*, Interview, Danmarks Radio, Odense, Hanne Moller, Week-End RedakP1  
 Yale University, New Haven, Department of Art  
 The Graduate School and University Center, City University of New York, Department of Art History  
 Rutgers, The State University of New Jersey, Department of Visual Arts Graduate Program, Visiting Artist Series  
 Lünd University, Department of Art History, Sweden



# MITCHELL-INNES & NASH

- 1995 *Mary Kelly On the Subjects of History*, UCLA Department of Art History, Regents' Lecturer  
*Public Spheres and The Traffic in Media: Commodities, Bodies, and Globalization*, "Gloria Patri: War, Masculinity, Women," Chicago Humanities Institute, University of Chicago  
*Pedagogical Ethics and the Supervisory Encounter*, Keynote Speaker, University of Western Sydney  
 Public Education Program, Art Gallery of New South Wales, Power Institute of Fine Arts, Sydney  
 Trustees Seminar, New Museum, New York  
*Definitions of Visual Culture II: Modernist Utopias*, Symposium with WJT Mitchell, Rosalind Krauss, Benjamen Buchloh, Thierry De Duve, Musée D'Art Contemporain De Montréal  
 University of California, Los Angeles, Department of Art and Art History  
 Parsons School of Design, New York City, Department of Fine Arts, MPA Sculpture Program  
 California Institute of the Arts, Valencia, School of Art, Visiting Artist Program  
 Hobart and Williams Smith College, New York, Department of Art and Art History  
 Empire State College, New York  
 School of Visual Arts, New York City  
 New York University, MFA Visiting Artist Program  
 University of Southern California, Visiting Artist Program  
 University of Western Sydney, Fine Arts Program
- 1994 *Kulturnytt* interview by Karsten Thurfjell, News from the Arts, Swedish National Radio-Channel P1  
*Masculinity on Display*, symposium featuring Mary Kelly and an interdisciplinary panel of USF scholars, Contemporary Art Museum, University of Southern Florida  
*Interim*, lecture in conjunction with exhibition, Uppsala Konstmuseum, Sweden  
*Mary Kelly: 1973-89*, symposium in conjunction with exhibition, Galleri F15 Alby, Norway  
*Un-Fixing Representation*, a conference featuring Donna Haraway, Mary Kelly, Adam Frank, Eve Kosofsky Sedgwick, Peter Stallybrass, Timothy Mitchell and Patrick Brantlinger, University of North Carolina, Chapel Hill, (UN)  
*Psychoanalysis, Spectatorship and Visuality*, W Hawkins Ferry Symposium, with Nancy Locke, Ewa Lajer-Burcharth, Mary Kelly, Emily Apter, Donald Kuspit, Joan Copjec, Michael Fried, Wayne State University, Michigan  
*Interim*, with introductions by Depot Mayor of the City of Helsinki, Mr antti viinikka, US Cultural Attache, Mr Leslie Mcbee and Tuula Karjalainen, Director, Helsinki City Art Museum  
*Valopilkku*, Tuulikki Islander, Director, TV-1, Helsinki (March)  
 Statens Kunstakademi, Oslo, Norway  
 Department of Photography, Goeteborgs Universitet, Sweden  
 The State University of New York at Stonybrook, College of Arts and Sciences,  
 Department of Art with the Center for the Humanities  
 University California, Los Angeles, Department of Art History  
 University of California, Los Angeles, Department of Art  
 Empire State College, New York City, Department of Art  
 University of Pennsylvania, Graduate School of Fine Arts  
 The Radcliffe Union of Students and Harvard University, Cambridge, Fine Arts Department  
 University of California, Irvine, Department of Fine Art  
 The School of Visual Arts, New York City, Graduate Fine Arts  
 University of Helsinki and the Christina Institute of Women's Studies
- 1993 *Gloria Patri*, The Center for 20th Century Studies and Milwaukee Art Museum, University of Wisconsin  
*National Graduate Seminar*, American Photography Institute, Tisch School of the Arts, New York University

# MITCHELL-INNES & NASH

*Nightline*, BBC Radio, April 5

*Arts Report*, by Jill Pollock, Canadian Broadcasting Corporation, CBC Radio, September 11

*Gloria Patri*, Vancouver Art Gallery

*Identity and Display*, Association of Art Historians 19th, Annual Conference, Tate Gallery, London

*Talking Art* (Mary Kelly in conversation with Margaret Iversen), Institute of Contemporary Art, London

*Fantasy and Desire*, conference organized by Simon Watson, The New School, New York City

*Art and the Left: a Critique of Power*, BBC British Open University's education television program

Bryn Mawr College, Department of History of Art

Massachusetts Institute of Technology, Department of Architecture

Columbia University, New York City, Department of English and Comparative Literature

Hunter College, City University of New York, Graduate Center

The University of Vermont, Department of Art

University of Maryland, Baltimore County, Visual Arts Department

Rutgers, The State University of New Jersey, Department of Visual Art

University of Wisconsin, Milwaukee, Center for Twentieth Century Studies, the Department of Art and Art History, and the Milwaukee Art Museum

The City University of New York, Queens College, Department of Art

Columbia University, New York City, School of the Arts, Visual Arts

Empire State College, New York City, Department of Art

Hobart and William Smith College, New York Program, Visual Arts

The School of Visual Arts, New York City, Graduate Fine Arts

California Institute of the Arts, Valencia, Department of Critical Studies and Fine Art Studio

University of California, Irvine, Department of Fine Art

1992

*Interim*, Mackenzie Art Gallery, Saskatchewan, Canada

*Visual Feminist Discourse*, symposium, Cornell University

*Why Are We Still Using the Nude?*, symposium, Brown University

Keynote speaker, *WASL Tenth Anniversary Conference*, London

*Symposion uber Fotografie XIII*, Forum Stadtpark, Graz, Austria

*Makstatt tolka Verkligheten*, Moderna Museet, Stockholm, Congress

*News from the Arts*, Swedish National Radio - Channel P1, for Kulturnytt interview, by Karsten Thurfjell

*OBS Kultur Kvarten*, interview by Annika Nordin, OBS-15 min of Culture, Channel P1

*Voices*, City University of New York, TV 14

*Re-Presenting the Body*, Konsthogskolan (The Academy of Art), arrangement by The Center for Women's Studies, The Association and Forum for Woman Studies and Woman Scholars, and the Institute for Art-History, Stockholm University

Rhode Island School of Design, Providence, Department of Photography

The School of Visual Arts, New York City, Graduate Fine Arts Visiting Artist Program

Columbia University, New York City, Department of Art History, Lunchtime Colloquium

Hunter College, City University of New York, Graduate Center

Leeds University, Department of Fine Art

1991

Inaugural Speaker for the series *Creating Woman*, Rutgers, The State University of New Jersey, IRW

*On the Coprophilic Imaginary*, Nancy Duke Lewis Chair Series, Brown University

*About Contemporary Photography*, symposium, Whitney Museum of American Art

# MITCHELL-INNES & NASH

- Modern Art Practices and Debates: Art and Engagement Since the Second World War*, British Broadcasting Corporation, BBC New York Open University Production, Producer Nick Levinson
- 1991 *Biennial*, Panel Discussion, Whitney Museum of American Art, New York
- Mary Kelly in Conversation with Vera Frankel*, Powerplant, Toronto
- Readings from Top Stories*, The Kitchen, New York
- The Politics of Images*, The Tate Gallery, London
- Princeton University, School of Architecture
- The School of Visual Arts, New York, Graduate Fine Arts
- University of North Carolina, Chapel Hill, Department of Art & Art History
- University of Rochester, Comparative Literature and Art
- Institut Fur Gegenwartskunst, Academie Der Bildensen, Vienna
- 1990 Public Dialogue with Anne Ramsden, Vancouver Art Gallery
- "Interim," Arts Report, by Jill Pollock, Canadian Broadcasting Corporation, CBC Radio
- Heresies*, symposium, The Cooper Union, New York
- Subjects of History*, symposium in conjunction with the exhibition, *Mary Kelly: Interim*, participants: Hal Foster, Griselda Pollock, Emily Apter, Issac Julian, Laura Mulvey, Parveen Adams, New Museum of Contemporary Art, New York
- Mary Kelly: Interim*, Vancouver Art Gallery
- Pecunia Olet*, Ear Inn, New York
- Interim*, Museum of Modern Art, New York
- Meredith College, Department of Art, North Carolina
- Hobart & William Smith College, New York, Department of Art
- Rhode Island School of Design, Providence
- The State University of New York, Stonybrook, Humanities Institute
- Independent Art Schools Alliance, New York
- 1989 *Interim*, Vancouver Art Gallery
- Mary Kelly in Conversation with Griselda Pollock*, Vancouver Art Gallery
- Interim*, CEPA Buffalo
- Interim*, Camerwork, San Francisco
- Hunter College, City University of New York, Department of Art
- The School of the Art Institute of Chicago, Visiting Artist Program
- The Cooper Union School of Art and Architecture, New York
- University of California, Santa Cruz, Department of Art History
- University of California, Los Angeles, Department of Art History
- Hobart & William Smith Colleges, New York, Department of Art
- New York University, Department of Art
- 1988 *Criticism for the 90's: Theory/Practice*, University of California, Los Angeles
- Feminism and Post-Modernism*, Society for Photographic Education, Houston
- British Feminism*, Susan B Anthony Center, University of Rochester
- Art Talk Art*, Foundation for Art Resources, Los Angeles
- The Critical Eye*, Banff Centre, Alberta
- Interim*, Concordia University, Montreal
- Yale University, New Haven, Department of Art and Art History
- Mason Gross School of the Arts, Rutgers, The State University of New Jersey
- Banff Centre, Fine Art Department
- School of the Museum of Fine Arts, Boston
- 1987 *Psychoanalysis and Cultural Theory*, Institute of Contemporary Art, London
- Interim*, Ontario College of the Arts
- Interim*, The Photo Co-op, London
- State of the Art*, Channel Four Television, London
- State of the Art*, The Tate Gallery, London

# MITCHELL-INNES & NASH

- Why Psychoanalytic Criticism Now*, Donald Kuspit, Chair, The Whitney Museum of American Art, New York  
 University of Colorado, Boulder, Department of Fine Art  
 University of California, San Diego, Department of Fine Art  
 Art Center College of Design, Pasadena  
 Byam Shaw School of Drawing & Painting, London
- 1986 *Psychoanalysis, Feminism and the Female Spectator*, A Space, Toronto  
*Interim*, The Art Gallery of Ontario, Toronto  
*Art at Issue*, The Air Gallery, London  
*Interim*, Riverside Studios, London  
*Interim*, in conjunction with the exhibition, *Mary Kelly, Interim*, participants: Norman Bryson, Margaret Iversen, Elizabeth Cowie, Kettles Yard, Cambridge University  
 School of Fine Art, Chelsea College, London  
 Cambridge College of Art and Technology, Cambridge  
 Christies Fine Art Program, London  
 University of Ottawa, Ontario, Canada, Department of Fine Art  
 Brighton Polytechnic, School of Art and Design
- 1985 *The Interpretation of Abstraction*, Robert Herbert, Chair, with Rosalind Krauss, Yves-Alain Bois, Anna Chave, Allen Sekula, College Art Association of America, Los Angeles  
*Post-Partum Document*, Kettles Yard, Cambridge University  
*Interim*, The Fruitmarket Gallery, Edinburgh  
 California Institute of the Arts, Valencia  
 Brown University, Center for Modern Culture & Media  
 Yale University, New Haven, Department of American Literature  
 University of Chicago, Department of Critical Studies  
 The School of Visual Arts, New York  
 York University, Toronto, Department of Fine Art
- 1984 *The Sophie Kerr Lecture*, Washington College, Maryland  
 Graduation Address, Nova Scotia College of Art and Design, Halifax  
*Sexuality, Representation, Power*, College Art Association of America, Toronto  
*Women's Position in Language*, Air Gallery, New York  
*Post-Partum Document*, A Space, Toronto  
*The Critical Eye*, Yale Center for British Art, New Haven  
*The Business of Making Art*, Institute of Contemporary Art, London  
*Sexual Identity*, New School for Social Research, New York  
 Ontario College of the Arts, Toronto  
 The Graduate Center, City University of New York  
 Wesleyan University, Department of Fine Art  
 Nova Scotia College of Art and Design, Halifax  
 California Institute of the Arts, Valencia  
 School of Fine Art, Chelsea College, London  
 The Royal College of Art, London  
 The Cooper Union School of Art and Architecture, New York  
 Whitney Museum of American Art Independent Study Program, New York  
 Mason Gross School of the Arts, Rutgers, The State University of New Jersey  
 York University, Toronto, Department of Sociology  
 Yale University, New Haven, Department of Art History  
 The Slade School of Fine Art, London
- 1983 *The Future of Film in Art Education*, Middlesex Polytechnic, London  
*Culture and Feminism*, Voices, Channel 4 Television, London  
*Readers and Writers Seminars*, Institute of Contemporary Art, London  
*Desire and the Image*, Institute of Contemporary Art, London



# MITCHELL-INNES & NASH

- Camberwell School of Art and Craft, London  
 Nova Scotia College of Art and Design, Halifax  
 Whitney Museum of American Art Independent Study Program, New York  
 The Cooper Union School of Art and Architecture, New York  
 The Royal College of Art, London  
 Central London Polytechnic, School of Communications  
 The Slade School of Fine Art, London  
 Brighton Polytechnic, School of Art and Design  
 1982 *Biennale of Sydney Forums*, The Power Institute of Fine Art, University of Sydney  
*Post-Partum Document*, National Art Gallery, Wellington  
*Modernist Criticism*, 80 Langton Street, San Francisco  
*Sense and Sensibility*, Midland Group Gallery, England  
 The Royal College of Art, London  
 San Francisco State University  
 San Francisco Art Institute  
 California Institute of the Arts, Valencia  
 The Power Institute of Fine Art, University of Sydney  
 Sydney College of the Arts  
 Melbourne State University, Department of Art History  
 University of Newcastle, School of Fine Art  
 University of Tasmania, Hobart, School of Fine Art  
 University of Christchurch, School of Fine Art  
 University of Auckland, School of Fine Art  
 Nova Scotia College of Art and Design, Halifax  
 The Slade School of Fine Art, London  
 1981 9th Krakow Meetings, BYW, Krakow, Poland  
*Post-Partum Document*, Anna Leonowens Gallery, Halifax  
 The Royal College of Art, London  
 The Slade School of Fine Art, London  
 1980 *Issue*, Institute of Contemporary Art, London  
 Portsmouth Polytechnic, Department of Fine Art  
 UCLA Programme, Cambridge University  
 The Slade School of Fine Art, London  
 1979 *Art, Politics, Ideology*, Dartington College of Arts, Totnes  
*Post-Partum Document*, University Gallery, Leeds  
*Post-Partum Document*, New 57 Gallery, Edinburgh  
 Reading University, Department of Fine Art  
 Leeds University, Department of Fine Art  
 Ruskin School of Drawing and Painting, Oxford  
 The Slade School of Fine Art, London  
 Byam Shaw School of Drawing & Painting, London  
 1978 *Culture*, BSA Conference, Sussex University  
*The State of British Art*, Institute of Contemporary Art, London  
*Post-Partum Document*, Hayward Annual Symposium, Hayward Gallery, London  
 Trent Polytechnic, Department of Fine Art  
 West Surrey College of Art and Design  
 Art and Design Center, Northern Ireland Polytechnic, Belfast  
 Reading University, Department of Fine Art  
 Norwich College of Art  
 The Slade School of Fine Art, London  
 1977 *Art and Politics*, Air Gallery, London  
*Post-Partum Document*, Museum of Modern Art, Oxford

# MITCHELL-INNES & NASH

- The Royal College of Art, London  
 Ruskin School of Drawing and Painting, Oxford  
 West Surrey College of Art and Design  
 Central London Polytechnic, School of Communications  
 Reading University, Department of Fine Art  
 The Slade School of Fine Art, London
- 1976 *Psychoanalysis and Feminism*, symposium in conjunction with the exhibition, *Mary Kelly: Post-Partum Document*, participants: Laura Mulvey, Parveen Adams, Institute of Contemporary Art, London  
 Dartington College of Art, Totnes  
 The Slade School of Fine Art, London
- 1975 Kingston Polytechnic, Department of Fine Art  
*Sexuality and Socialization*, Newcastle University  
 The Slade School of Fine Art, London  
 Portsmouth Polytechnic, Department of Fine Art  
 Maidstone College of Art, Kent
- 1974 *Art, Theory, Politics, Practice*, The Royal College of Art, London

## ACADEMIC & PROFESSIONAL SERVICE

- 2013-14 Faculty Executive Committee, UCLA School of the Arts and Architecture  
 2010 Exhibition Curator, *Michelle Dizon: Civil Society*, CUE Art Foundation, New York  
 2008 Curator, *KINO Museum: Fallout*, film program with Sherry Millner/Ernie Larsen, Greg Bordowitz, Julia Meltzer / David Thorne, 53<sup>rd</sup> International Short Film Festival, Oberhausen
- 2006-07 Steering committee, Project in Experimental Critical Theory, UCLA  
 Symposium organizer, *On the subject of Violence: representation and resistance in the field of vision*, with Parveen Adama, Kaja Silverman, Orlan, Jacqueline Rose, Alfredo Jaar, UCLA Department of Art
- 2006-present LA><ART Advisory Board, Los Angeles  
 2006-08 UCLA Committee on Committees  
 2005-07 Visual Arts Sub-committee, Center for the Study of Women  
 2005 External examiner in PhD Thesis, Department of Photography, Royal College of Art, London
- 2005 Committee to Visit the Department of Visual and Environmental Studies, Harvard University, Cambridge
- 2003-05 Broad Art Center Committee, School of the Arts and Architecture, UCLA  
 2003-05 Legislative Assembly  
 2003 LACMA Lab, expert panel to assess Michael Asher's Student reinstallation project  
 2003 Symposium organizer, *On Fidelity: Art, Politics, Passion, Event*, with Judith Butler, Griselda Pollock, Peter Wollen, Mona Hatoum, Walid Raad, UCLA Department of Art and The Hammer Museum
- 2002 Symposium organizer, *Ethics/Aesthetics*, with Hans Haacke, Rosalind Deutsche, Gayatri Spivak, Giorgio Agamben, Alain Badiou, Slavoj Žižek, Department of Art, UCLA Arts, in conjunction with Department of Comparative Literature and Department of Germanic Languages, College of Letters and Science
- 2002 Visual Arts Subcommittee, School of the Arts and Architecture  
 2001-present Selection Committee, PhD Programme in Fine Arts, Malmö Art Academy, Lund University, Sweden
- 2001-present New Wight Gallery Committee  
 2001 Selector, *East International*, Norwich Gallery, Norwich School of Art and Design, England (previous Selectors include Rudi Fuchs, Guiseppe Penone, Richard Long, Keith Piper)

# MITCHELL-INNES & NASH

2001	Symposium organizer, <i>Geopoetics</i> , with Fredric Jameson, Stan Douglas, Emily Apter, Isaac Julien, Victor Burgin, Department of Art, UCLA Arts & Architecture
2000-present	Advisory Group, Independent Study Program, Whitney Museum of American Art, New York
2000	Search Committee, Professor, Photography, Department of Art, UCLA
2000	Symposium co-organizer with Victoria Vesna, <i>Dematerialized Utopias</i> , all-school millennium symposium, with Allucquere Rosanne Stone, George Lewis, Elizabeth Diller, Matt Mullican and Constance Penley
1999-present	Coordinator, Critical and Curatorial Studies
1999	Symposium organizer, <i>Image Trauma</i> , with Parveen Adams, Barbara Kruger, Slavoj Zizek, Renée Green and Douglas Crimp, Department of Art, UCLA Arts & Architecture
1999	Advisory Board, American Lacanian Link, University of California
1998	Symposium organizer, <i>What do pictures want?</i> , with Laura Mulvey, Dan Graham, Catherine Opie, WJT Mitchell and Homi K Bhabha, UCLA Department of Art
1998	Co-organizer with Paul Schimmel, <i>Out of Actions: The Symposium</i> , UCLA Department of Art and the Museum of Contemporary Art, Los Angeles
1998	Search Committee, Chair, Department of Design, UCLA
1998	Search Committee, Director, UCLA at the Armand Hammer Museum of Art and Cultural Center
1998-2003	Board of Governors, Humanities Research Institute, University of California
1997	Symposium organizer, <i>On the Ugly</i> , with Mark Cousins, Yvonne Rainer, Rosalind Krauss, Fred Wilson and Hal Foster, UCLA Department of Art
1997-present	Advisory Board, Center for Modern and Contemporary Studies, UCLA
1997-present	Advisory Board, Center for the Study of Women, UCLA
1997	Review Committee, Department of Fine Arts, University of British Columbia
1997	Search Committee, Professor, Contemporary Art, Department of Art History, College of Letters and Sciences, UCLA
1996-2000	Chair, Department of Art, UCLA
1996-2000	Advisory Board, UCLA Arts & Architecture newsletter
1994-95	Regents Lecturer, Department of Art History, UCLA
1994	New Museum of Contemporary Art, Co-Curator, <i>Who Chooses Who</i> , Benefit Exhibition, Auction and Gala
1994	Awards Juror, 1994 Annual Fellowship Competition, The Art Institute of Chicago
1994	Editorial Council, The X Art Foundation, Blast, New York
1993-95	Artists Advisory Board, New Museum of Contemporary Art, New York
1992	Projects Juror, Graduate Program, School of Architecture, Princeton University
1991-95	Benefactor, WAL, London
1984-87	CNNA External Examiner, Brighton Polytechnic
1983	Curator, Beyond The Purloined Image, Riverside Studios, London
1982-86	Advisory Board, M/F Magazine, London
1982	Selector, New Contemporaries, Institute of Contemporary Art, London
1981-83	External Examiner, Royal College of Art
1980-84	External Examiner, Slade School of Fine Art
1979-81	Editorial Board, <i>Screen</i> Magazine
1977-79	Visual Arts Panel, Greater London Arts Association
1972-74	Chairman, Artists Union, London

## ACADEMIC POSITIONS

2017-present	Judge Widney Professor, Roski School of Art and Design, USC
1996-2017	Professor of Art and Critical Theory, Department of Art, UCLA
1996-2017	Professor, Department of Art History, UCLA, Joint Appointment

# MITCHELL-INNES & NASH

1989-96	Director of Studios, Independent Studio Program, Whitney Museum of American Art, New York
1987-89	Visiting Professor, Post-Studio, California Institute of the Arts, Valencia
1978-87	Lecturer in Fine Art, Goldsmith's College, University of London
1974-78	Lecturer in Art and Art History, Camberwell School of Art and Craft, London Institute
1972-74	Lecturer, Visual Research, London College of Furniture & Interior Design
1965-68	Lecturer in Fine Art, Beirut College for Women, now American Lebanese University

## TEACHING APPOINTMENTS/RESIDENCES

2010	Artist-in-Residence, IASPIS, Stockholm
2004	Honorary Visiting Professor of Fine Art and Theory, The School of Fine Arts, Art History and Cultural Analysis, University of Leeds, England
2002	Visiting Artist, Maine College of Art, Summer Intensive
2002	Guest Professor, Malmö Art Academy, Lund University, Sweden
1994	Visiting Scholar, Department of Art History, UCLA
1998	Susan B Anthony Visiting Scholar in Gender and Women's Studies, University of Rochester
1998	Vasari Professor, Academy of Fine Arts, University of Helsinki
1997	Scholar-in-Residence, Queens University, Kingston, Ontario
1997-present	Visiting Faculty, Independent Studio Program, Whitney Museum of American Art, New York
1996	Guest Professor in Fine Art, Lund University, Malmö Art Academy, Sweden
1992	Guest Artist, Department of Sculpture, Cooper Union School of Art and Architecture, New York
1991	Visiting Artist, Department of Sculpture, Rhode Island School of Design, Providence
1989-90	Director, Visual Art Intensive, Summer School, Simon Fraser University, Vancouver
1985-89	Visiting Artists Seminar, The Whitney Museum Independent Study Program, New York
1985-86	Artist-in-Residence, New Hall College, Cambridge University
1981	Visiting Artist, Intermedia, Nova Scotia College of Art and Design, Halifax

## MAJOR COLLECTIONS

Tate Britain, London  
Tate Modern, London  
Victoria and Albert Museum, London  
Poju and Anita Zabłudowicz Collection, London  
Arts Council of Great Britain, England  
New Hall, Cambridge University, Cambridge  
Burger Collection, Zürich  
Kunsthaus Zürich, Zürich  
Whitney Museum of American Art, New York  
New Museum of Contemporary Art, New York  
Weil, Gotshal and Manges Collection, New York  
Marieluise Hessel Collection, Bard College, New York  
Spencer Museum of Art, Lawrence, Kansas  
Museum of Contemporary Art, Chicago  
Australian National Gallery, Australia  
Art Gallery of Ontario, Vancouver  
Vancouver Art Gallery, Vancouver  
Mackenzie Art Gallery, Regina  
Progressive Corporation, Ohio  
Helsinki City Art Museum, Helsinki



# MITCHELL-INNES & NASH

Generali Foundation, Vienna  
Rachofsky House, Dallas  
Colorado University Art Museum, Colorado  
Centre for Contemporary Art, Ujazdowski Castle, Warsaw  
Moderna Museet, Stockholm  
Orange County Museum of Art, Newport Beach  
Museum of Contemporary Art, Los Angeles  
Hammer Museum, Los Angeles  
Peter Norton Family Foundation, Santa Monica  
Norton Family Foundation, Santa Monica