

# 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

# MITCHELL-INNES & NASH

- 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  
*Mary Kelly*, Postmasters Gallery, New York, NY  
*Mary Kelly*, Knoll Gallery, Budapest, Hungary
- 1996 *Mary Kelly*, Knoll Gallery, Vienna, Austria  
*Gloria Patri*, Konstmuseet, Malmö, Sweden  
*Mary Kelly*, Postmasters Gallery, New York, NY
- 1994 *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, UK

# MITCHELL-INNES & NASH

## 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 *ReCollect!*, Kunsthaus Zürich, Zürich, Switzerland  
*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  
*Home/Work*, San Luis Obispo Museum of Art, San Luis Obispo, CA
- 2022 *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, NY  
*Of Other Spaces: Where does gesture become event?* Cooper Gallery, University of Dundee, Dundee, Scotland

# MITCHELL-INNES & NASH

- Selections from the Permanent Collection*, curated by Helen Molesworth, MOCA, Los Angeles, CA
- 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  
*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, CA  
*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

# MITCHELL-INNES & NASH

- 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, France
- 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, CA  
*Colorific*, Postmasters Gallery, New York  
*Holding the Grey Card*, The New Hall Art Collection Biennale, Murray Edwards College, Cambridge
- 2010  
*Incognito*, Santa Monica Museum of Art, Los Angeles  
*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  
*IASPIS*, Open House, Stockholm
- 2009  
*Mary Kelly, Christian Capurro, Klaus Mosechtig*, Simon Preston Gallery, New York, NY  
*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  
*Love in the Age of Postponed Democracy, The Critical Crisis*, curated by Lilian Fellman, Kunsthalle Luzern, Switzerland
- 2008  
*Mary Kelly, Christian Capurro, Klaus Mosechtig*, 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*, Bétonsalon

# MITCHELL-INNES & NASH

- 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
- 2006 *Nina in Position*, curated by Jeffery Uslip; Artists Space, New York
- 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
- 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

# MITCHELL-INNES & NASH

- 2003 Postmasters Gallery, Art Basel, Miami Beach  
*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  
*Anteapartum 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  
*Artworkers*, including Carl Andre, Robert Morris, Jim Iserman, Newlyn Art Gallery, Penzance, and Oriel Mostyn Gallery, Llandudno

# MITCHELL-INNES & NASH

- 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  
*Sotheby's 8th Biennial Exhibition and Auction*, Museum of Contemporary Art, Los Angeles
- 1998 *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 Paolo  
*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  
*NowHere*, Louisiana Museum of Modern Art, Denmark  
*Body as Membrane*, Kunsthallen Brandts Klaedefabrik, 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



# MITCHELL-INNES & NASH

- 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  
*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

# MITCHELL-INNES & NASH

- 1987 *Mixed Meaning*, Grossman Gallery, School of the Museum of Fine Art, Boston  
*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  
*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 Kracow Meetings*, Biuro Wystaw Artystycznych, Kracow  
*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*, Hezler, 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

# MITCHELL-INNES & NASH

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

## PUBLISHED WORKS

2024	<i>Mary Kelly's Concentric Pedagogy</i> , Published by Bloomsbury, edited by Juli Carson
2015	<i>A Secret Agreement: An Era Defined by the Events of 1968</i> , Online Discussion, curated, introduced, and edited by Mary Kelly, Permanent Web Archive, Tate Modern, London, published online at: <a href="http://www.tate.org.uk/download/file/fid/50401">http://www.tate.org.uk/download/file/fid/50401</a>
2014	"Imaging Desire," Conceptual Entry, <i>Encyclopedia of Aesthetics, Second Edition</i> , edited by Michael Kelly, Oxford University Press "Post-Partum Document," Poster Insert, <i>Bildpunkt</i> , edited by Sophie Schasiepen, Vienna "Preface' Post-Partum Document" <i>Feminism-Art Theory 1968-2010 Second Edition</i> , edited by H. Robinson, John Wiley & Sons Inc., New Jersey
2012	"The Dialogic Imagination: An Introduction by Mary Kelly", <i>Dialogue – On the Politics of Voice</i> , Iaspis, Stockholm "The Dialogic Imagination: Mary Kelly, Sharon Hayes, Jane Jim Kaisen, Andrea Geyer, and Dont Rhine in conversation at Iaspis, Stockholm, October 29, 2010", <i>Dialogue – On the Politics of Voice</i> , Iaspis, Stockholm "In Conversation: Mary Kelly speaks to Paula McCloskey," <i>Studies in the Maternal</i> , vol. 4 is. 1, Birkbeck University of London
2011	"Excerpts from <i>Post-Partum Document</i> ", <i>The M Word: Real Mothers in Contemporary Art</i> , edited by Myrel Chernick and Jennie Klein, Demeter Press, Canada "Mary Kelly: Post-Partum Document, 1973-79" (excerpts), <i>Education</i> , edited by Felicity Allen, from <i>Documents of Contemporary Art</i> , series edited by Iwona Blazwick, Whitechapel Gallery
2010	"Dossier: Mary Kelly Circa 1968", <i>Digital and Other Virtualities: Renegotiating the Image</i> , edited by Antony Bryant and Griselda Pollock, I.B. Tauris, New York "On Fidelity: Art, Politics, Passion and Event", <i>Digital and Other Virtualities: Renegotiating the Image</i> , edited by Antony Bryant and Griselda Pollock, I.B. Tauris, New York "On Fidelity: Art, Politics, Passion and Event", <i>Feminism is Still Our Name: Seven Essays on Historiography and Curatorial Practices</i> , edited by Malin Hedlin Hayden and Jessica Sjöholm Skrubbe, Cambridge Scholars Publishing, Newcastle

# MITCHELL-INNES & NASH

- 2009 "Circa 1968", *Echo's Book: Department of Reading*, Jan van Eyck Academie, edited by Sonke Hallmann, Berlin
- "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 Tejada 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, Kunstwissenschaftliche Bibliothek, Vol 38, Verlag der Buchhandlung Walther König, Cologne
- "İmgeleri Arzulamak / Arzuyu İmgelemek," (Desiring Images / Imaging Desire, reprint), *Sanat Cinsiyet, Sanat Tarihi ve Feminist Elestiri*, edited by Ahu Antmen, İlestism, Istanbul
- "Reviewing Modernist Criticism," (extract, "Exhibiiton and System"), *The Art of Art History: A Critical Anthology*, edited by Donald Preziosi, Oxford University Press
- "Mary Kelly," *Modern Art Culture: A Reader*, edited by Francis Francina, Routledge, London
- 2007 "Disciplines, Borders and Boundaries," *The 80's: A Virtual Discussion*, edited by Maurice Berger, Issues in Cultural Theory 10, Georgia O'Keeffe Museum Research Center, Santa Fe, and Center for Art and Visual Culture, University of Maryland, D.A.P., New York
- "Kinomuseum: Fallout," *Internationale Kurzfilmtage Oberhausen 3-8 Mai 2007*, Festivalkatalog, Oberhausen
- "Notes on Gesture, Medium and Mediation," *Museums After Modernism*, edited by Griselda Pollock, Blackwell Publishers, Oxford
- 2006 "The Ballad of Kastriot Rexhepi," text by Mary Kelly, music composed, conducted and produced by Michael Nyman, Compact Disc, Chester Music Ltd / Michael Nyman Ltd, London
- "Mary Kelly: Circa 1968" (artist pages) *ACADEMY*, edited by Angelika Nollert, Irit Rogoff, Bart De Baere, Yilmaz Dziewior, Charles Esche, Kerstin Niemann and Dieter Roelstraete, Revolver, Frankfurt
- "The Ballad of Kastriot Rexhepi," (artist pages), *Women Artists at the Millennium*, edited by Carol Armstrong and Catherine de Zegher, MIT Press, Cambridge
- 2005 "Love Songs," (artist pages), *Diacritics*, Review of Contemporary Criticism, Cornell University, John Hopkins Press, Baltimore, Vol 35, Fall, Maryland
- "Reviewing Modernist Criticism," (reprint in Russian), *1970-2000 /Gender, Theory, Art: Anthology, 1970-2000*, edited by Mila Bredikhina and Katy Deepwell, Rosspen Publishing House, Moscow
- "Circa 1968," Artists Project, *InterReview*, Los Angeles
- "Miming the Master," *Malmo Art Academy: The First Ten Years*, Lund University
- "Circa 1968," *Do You Wish To Direct Me?*, LTRR #4, Printed Matter Inc, New York

# MITCHELL-INNES & NASH

- "Mary Kelly," *Museums of Tomorrow: an Internet Discussion*, edited by Maurice Berger, Issues in Cultural Theory 8, Georgia O'Keeffe Museum Research Center, Santa Fe, and Center for Art and Visual Culture, University of Maryland, D.A.P., New York
- "Mea Culpa: On Residual Culture and The Turn to Ethics," *Visual Worlds*, edited by David Hall, Routledge, London and New York
- "Mary Kelly: Post-Partum Document", *No 1 First Works by 362 Artists*, edited by Francesca Richer and Matthew Rosenzweig, D.A.P., New York
- 2004 "Beneath the Paving Stones, the Beach," *Artist's Template, 2004 Biennial*, Museum of American Art, New York, Distributed by Harry N Abrams, New York
- Art of the Twentieth Century*, Course Reader, The Open University, Milton Keynes, England
- 2003 "Something Like A Bridge: A Conversation on the Occasion of 'Gloria: Another Look at Feminist Art in the 1970's'," Participants: Leslie Dick, Sharon Hayes, Mary Kelly, Kerry Tribe, *Xtra*, Vol 5, No 3, Los Angeles
- "Desiring Images/Imaging Desire," *The Feminism and Visual Culture Reader*, edited by Amelia Jones, Routledge, London
- 2002 "Documentation VI: Pre-Writing Alphabet, Exergue and Dairy," *The Everyday Life Reader*, edited by Ben Highmore, Routledge, London and New York
- "Primapara, The Bathing Series, 1974," *Gloria: Another Look at Feminist Art in the 1970's* (catalog), White Columns, New York
- "Notes on Reading Post-Partum Document," *Conceptual Art*, Themes and Movements Series, Phaidon Press Ltd, London
- 2001 "Post-Partum Document, Documentation IV," *Mother Reader*, edited by Moyrn Davey, Seven Stories Press, New York
- "Detour," *The Subject-Encore*, Psychoanalysis Under Construction Series, Minnesota University Press
- "Beyond the Purloined Image" (reprint), *Art and Feminism*, edited by Helena Reckitt, Phaidon Press, London
- 2000 "Mea Culpa," *October*, 93, Summer MIT Press
- "Mea Culpa," *Alphabet City*, No 7, New York
- "Primapara," *Aperture*, issue on Photography and Time, No 158, winter, New York
- "Woman – Image – Desire," *The Artists Body*, edited by Tracey Warr, Phaidon Press, London
- 1999 "Notes on Reading Post-Partum Document," *Conceptual Art: A Critical Anthology*, edited by Alexander Alberro and Blake Stimson, MIT Press, Boston
- "Postscriptum to the Post-Partum Document," *Rereading Post-Partum Document*, edited by Sabine Breitweiser, Generali Foundation, Vienna
- "Marking Time, Imaging Desire: The Other Perspective," *Drawing Across Boundaries*, CD publication, Loughborough University School of Art and Design
- 1998 *Post-Partum Document* (reprint), English edition, University of California Press and Generali Foundation, Vienna
- Post-Partum Dokument*, first German edition, Generali Foundation, Vienna
- "Interim, Part I," *Cream - Contemporary Art in Culture*, Phaidon Press, London
- "Mimer le Maitre: Trucs de Garçon, Mauvaises Filles et Femmes Vitales," *All Star*, exhibition catalog, Curatorial Program, Sous-Sol, Geneva
- "Page 49: On the Subject of History," *Feminist Art Criticism*, edited by Katy Deepwell, Ediciones Catedra, SA, Madrid (Spanish Edition)

# MITCHELL-INNES & NASH

- Review of "Penthesilea," *Spare Rib*, number 30, December 1974 reprinted in *Rogue Reels: Oppositional Film in Britain 1945-90*, Margaret Dickinson, British Film Institute Publications, London
- "Re-viewing Modernist Criticism" (excerpt), *Art in Theory: An Anthology of Sources on Art Theory in the 20<sup>th</sup> Century*, edited by Charles Harrison, Paul Wood and Sebastian Zeidler, enlarged edition, German, Hatje Verlag
- 1997 "Artist's Writings," *Mary Kelly*, Contemporary Artists Series, Phaidon Press, London
- "Why Miss World," "Prick's Trip," "National Liberation Movements and Women's Liberation," *Social Process / Collaborative Action: Mary Kelly 1970-1975*, edited by Judith Mastai, Charles H Scott Gallery, Vancouver
- "Desiring Images/Imaging Desire," *Encyclopedia of Aesthetics*, edited by Michael Kelly, Oxford University Press
- "Gloria Patri: A Conversation about Power, Sexuality and War," *In Visible Touch: Modernism and Masculinity*, edited by Terry Smith, Power Publications, Sydney
- 1996 *Imaging Desire: Mary Kelly Selected Writings*, MIT Press, Boston
- "Miming the Master," *Modernist Utopias*, Musée D'Art Contemporain De Montréal
- Gloria Patri*, Paletten, Sweden
- Readings in Feminism Series*, design concept of logo, Oxford University Press, England
- "Preface to the Post-Partum Document," *Theories and Documents of Contemporary Art: A Sourcebook of Artist's Writings*, edited by Kristine Stiles and Paul Selz, University of California Press, Berkeley
- 1995 "Introduction to Post-Partum Document," *Division of Labor* (catalog), The Bronx Museum of the Arts, New York
- "Feminist Issues," Roundtable with Hal Foster, Simon Leung, Mary Kelly, Silvia Kolbowski, Liz Kotz, Mignon Nixon, *October*, 71, winter
- "Page 49: On the Subject of History," *Feminist Art Criticism*, edited by Katy Deepwell, Manchester University Press, England
- "Interim," *Corpus 1984-5*, Museumsquartier, Kunsthalle, Wien
- 1994 "Gloria Patri," *Camera Obscura*, No 31
- "On Display: Not Enough Gees and Gollies to Describe it," *Whitewalls*, 33-34, Chicago
- Voicing Today's Visions: Writings by Contemporary Artists*, edited by Mara R Witzling, University Publishing
- 1993 "Mary Kelly in Conversation with Margaret Iversen," *ICA Video: Talking Art*, ICA London
- "Talking Art I," *ICA Documents 12*, edited by Adrian Searle, Institute of Contemporary Art, London
- "Interim," *Camera Austria International*, 43/44
- "Scatological Ejaculations, or, 'Letting Loose and Hitting 'em with all We've Got,'" *Art Journal*, Vol 52 No 3, New York
- "Gloria Patri: Two Narratives," *Assemblage 20*, MIT Press, Cambridge
- "Artist Contribution: Gloria Patri," *Forum International* Vol IV, No N19, Belgium
- "Not Enough Gees and Gollies," *Women's Art Magazine*, No 542, WSL Publication
- "The Smell of Money," *Fetishism as Cultural Discourse*, edited by Emily Apter, William Prety, Cornell University Press
- "Post-Partum Document, Documentation 6," *Atias de l'Art - La Modenite, (1940-1990 L'autre Moitié de l'art)*, Encyclopaedia Universalis, France
- 1992 "Gloria Patri" *Camera Obscura*, No 31
- "The Spatial Drive, BLAST," *Pocket Dictionary*, New Museum, New York
- Gloria Patri* (catalog), Ezra and Cecile Zilkha Gallery, Wesleyan University

# MITCHELL-INNES & NASH

- "Potestas," *AM LIT*, Neue Literatur aus den USA, Edition Druckhaus III, Berlin
- "Mary Kelly and Griselda Pollock in Conversation," *Vag Document I*, Vancouver Art Gallery, June 1989
- "Interim," *Now Time*, No 2, Art Press, DAP Publications
- "Follow Me" (white t-shirt with black ink, L, XL), Artists Space, New York
- "Reviewing Modernist Criticism," (excerpt), *Art in Theory: An Anthology of Sources on Art Theory in the 20<sup>th</sup> Century*, edited by Charles Harrison and Paul Wood, Blackwell, Oxford and Cambridge, MA
- 1991 "Interim Part I Supplication," *Social Text* No 28 (cover)  
*The Female Body*, an anthology of MQR (Michigan Quarterly Review) publications, The University of Michigan Press
- "Re-presenting the Body" *Psychoanalysis and Cultural Theory*, edited by James Donald, St Martin's Press, New York
- "Magiciens de la Mer(d)," *Art Forum*, New York (artist's project)
- "Pecunia Olet," *Top Stories*, edited by Anne Turyn, City Lights Books, San Francisco
- "Mary Kelly in Conversation with Griselda Pollock," *Parachute*, 62
- 1990 "Pecunia Olet", *Top Stories*, New York, No 29  
*Interim* (catalog), The New Museum of Contemporary Art, New York
- "Desiring Images/Imaging Desire," *instabili*, La Galerie Powerhouse, Centre d'information Arttexte, Montreal
- 1989 "On Interim, Part I," *Whitewalls*, No 23, Chicago, Fall
- "From Corpus," *Taking Our Time*, ed. Frieda Forman, Pergamon Press, Oxford
- Between Signifiers: A Report by the Participants on The Critical Practice of Art*, a summer intensive held at the Simon Fraser University Centre for the Arts
- 1987 "Beyond The Purloined Image," *Framing Feminism*, edited by Parker & Pollock, Pandora Press, London
- "On Sexual Politics of Art," *Framing Feminism*, edited by Parker & Pollock, Pandora Press, London
- "On Difference, Sexuality, and Sameness," *Screen*, Vol 28, No 1, London
- "Invisible Bodies: On Interim," *New Formations*, No 2, London
- 1986 "Interim," (5 part series), *The Guardian*, June, 2, 9, 16, 23, 30, London  
*Interim* (catalog), Fruit Market Gallery, Edinburgh; Riverside Studios, London; Kettles Yard, Cambridge University
- 1985 *Menace*, Talking Back to the Media, Amsterdam
- "Woman-Desire-Image," *ICA Documents*, edited by Lisa Appignanesi, Institute of Contemporary Art, London
- 1984 "Desiring Images/Imaging Desire," *Wedge*, No 6, New York
- "Post-Scriptum," *The Critical Eye/I*, Yale Center for British Art, New Haven
- "Reviewing Modernist Criticism," *Art After Modernism*, edited by Brian Wallis, New Museum of Contemporary Art, New York, DR Godine, Boston
- 1983 "Beyond the Purloined Image," *Block*, No 9, London  
*Post-Partum Document*, Routledge & Kegan Paul, London
- "Jenseites des entwendeten Bildes," *Archithese*, No 5, Zurich
- 1982 "Post-Partum Document," *Sense and Sensibility*, Midland Group Gallery, Nottingham
- 1981 "Re-Viewing Modernist Criticism," *Screen*, Vol 22, No 3, London
- "Feminist Art: Assessing the 70's and Raising Issues for the 80's," *Studio International*, Vol 195, No 991/12 London
- "Documentation VI," *Block*, No 4, London

# MITCHELL-INNES & NASH

- "Documentation IV," *Heresies*, No, 12, New York
- "Documentation VI" *M/F*, Nos 5 & 6, London
- 1980 "Sexual Politics," *Art and Politics*, Winchester School of Art Press
- 1979 "On Femininity" *Control Magazine*, No II, London
- "Post-Partum Document," *Kunstforum*, No 36, Mainz, "Documentation III," Skira Annuel, Skira SA, Geneva
- 1978 "The State of British Art," *Studio International*, No 2, London
- 1977 "Footnotes and Bibliography," *Post-Partum Document*, Museum of Modern Art, Oxford
- "Notes on Reading the Post-Partum Document," *Control Magazine*, No 10, London
- "What is Feminist Art," *Towards Another Picture*, edited by Brighton and Morris, Midland Group, Nottingham
- "Women's Practice in Art," *Audio Arts*, No 2, London
- 1976 "Footnotes and Bibliography," *Post-Partum Document*, Institute of Contemporary Art, London

## SELECTED BIBLIOGRAPHY

- 2023 "Is This the Most Important Collection of Women's Art in Europe?," *Christie's*, October 19, 2023.
- Moon, Kavior, "Research Art is Everywhere. But Some Artists Do It Better Than Others," *Art in America*, March 8, 2023.
- Cooper, Ashton, "Mary Kelly," *Artforum*, January 25, 2023.
- 2022 Haigney, Sophie, "Mary Kelly's Revolution Is Ongoing," *The New York Times Style Magazine*, November 10, 2022.
- Ross, Claudia, "Mary Kelly: The Condition of Women After Motherhood," *ArtReview*, September 29, 2022.
- Nys Dambrot, Shana, "The Work of Art: Arts Calendar September 1-7," *LA Weekly*, August 31, 2022.
- 2020 "Famous artists Share 10 Recipes for the Creative – And Delivious – Dishes that are Getting Them Through Lockdown," *Artnet News*, March 24, 2020.
- 2018 Kelly, Mary, "Women in the Arts: Mary Kelly," *Frieze*, October 2, 2018.
- 2017 Greenberger, Alex, "Getty Research Institute Acquires Mary Kelly Archive," *Artnews*, December 13, 2017.
- "Mary Kelly," *The New Yorker*, November 15, 2017.
- Holmes, Jessica, "Hidden Histories: Mary Kelly: The Practical Past," *BOMB Magazine*, November 15, 2017.
- Kolber, Ramsay, "Mary Kelly," *Osmos*, November 7, 2017.
- Wilson-Goldie, "Mary Kelly at Mitchell-Innes & Nash," *Artforum*, November 2017.
- Welish, Marjorie, "Visualizing Historicism: Mary Kelly's Personal Reckoning," *Artcritical*, October 27, 2017.
- Finkel, Jori, "Art Lurks in an Unlikely Place for Mary Kelly: The Dryer," *The New York Times*, October 21, 2017.
- Kelly, Mary, et al. *Mary Kelly: The Voice Remains, Works in Compressed Lint 1999-2017*. Mitchell-Innes & Nash, 2017.
- 2016 *Mary Kelly: October File*, edited by Mignon Nixon, MIT Press, Cambridge
- 2015 Nochlin, Linda, "Women Artists Then and Now: Painting; Sculpture; and the Image of the Self," *Women Artists: The Linda Nochlin Reader*, edited by Maura Reilly, Thames &



# MITCHELL-INNES & NASH

- Hudson Inc., New York Berman, Avis, "As seen through the work of women: The New Hall Art Collection at Cambridge University," *Antique*, October, New York
- "Mary Kelly | TateShots," *Tate Modern*, London, <http://www.tate.org.uk/context-comment/video/mary-kelly-tateshots>
- Twenty Years of MAKE Magazine*, articles by Simon Ford, "Subject & (Sex) Object," Marilyn Crabtree, "Interim," edited by Maria Walsh & Mo Throp, I.B. Tauris, London
- Wilson, Siona, "Introduction: Sex Politics," "Night Cleaners: The Ambiguities of Activism and the Limits of Production," "The Spectator as Reproducer: Mary Kelly's Early Films," *Art Labor, Sex Politics: Feminist Effects in 1970s British Art and Performance*, University of Minnesota Press, Minneapolis
- Jones, Ann, "Mary Kelly," *New Hall Art Collection*, Murray Edwards College, Cambridge
- Ugelvig, Jeppe, "Children of the Revolution: Activist – Artist Mary Kelly Explains Why the Student Uprisings of 1968 are Still Resonating in Today's Political Landscape— Interview," *Sleek 47: The Visual Contemporary*, Autumn, Berlin
- Fowler, William, "10,000 Revolutions," *The Guardian*, May 19, London
- 2014 Heath, Joanne, "The M Word, Real Mothers In Contemporary Art," *CAA Arts Journal*, Issue 4, New York
- Walsh, Maria, "Mary Kelly interviewed by Maria Walsh, May 2011," *Talking Art 2: Interviews with artists since 2006*, Ridinghouse, London
- "Post Partum Document," *Salud Reproductiva, Legislacion y Opciones De Meternidad*, edited by Maria Isabel Nunes Paz, Trabe, Olvedo
- Castle, Jack, "Review of Mary Kelly: On the passage of a Few People through a Rather Brief Period of Time, Pippy Houldsworth Gallery," *Aesthetica*, October 4, York
- Shaked, Nizan, "Take It or Leave It: Institution, Image, Ideology," *caa.reviews*, College Art Association, October 3, New York, published online at: <http://www.caareviews.org/reviews/2322>
- Mulvey, Laura, "Mary Kelly: An Aesthetics of Temporality," *The Idea Of the Avant Garde*, edited by Marc James Leger, Manchester University Press
- Ross, Kate, "Nappy Stains and Feminist Art: Why Mary Kelly's New Gallery Show is Awesome," *The Vagenda*, September 12, published online: at <http://vagendamagazine.com/2014/09/nappy-stains-and-feminist-art-why-mary-kellys-new-gallery-show-is-awesome/>
- Scull, Andrew, "Review: The Book of Woe: The Making of the DSM and the Unmaking of Psychiatry by Gary Greenberg," *The Los Angeles Book Review*, The Los Angeles Times
- Griffin, Jonathon, "Take it or Leave it," *Art in America*, New York
- Duve, Thierry De, "'This Is Art': Anatomy of a Sentence," *Art Forum*, April, New York
- Bryan-Wilson, Julia, "Miens of Production," *Art Forum*, May, New York
- Yablovsky, Linda, "Fun & Fancy Free," *Artforum*, June, New York
- Harren, Natilee, "Take It or Leave It: Institution, Image, Ideology," *Artforum*, summer, New York
- Nagesh, Ashitha, "Mary Kelly: Pippy Houldsworth Gallery," *Artforum*, October, New York
- Bailey, Stephanie, "Mary Kelly: Pippy Houldsworth Gallery," *Artforum*, December, New York
- Hudson, Suzanne, "From Landscape to Lacan, On "The Symbolic Landscape: Pictures Beyond the Picturesque at UC Irvine University Art Galleries,"" *Texte Zur Kunst*, May, Berlin

# MITCHELL-INNES & NASH

Burton, Johanna and Ellegood, Anne, "Introduction," *Take It or Leave It – Institution, Image, Ideology*, Hammer Museum, Los Angeles

Burton, Johanna, "Cultural Inference: The Reunion of Appropriation and Institutional Critique," *Take It or Leave It – Institution, Image, Ideology*, Hammer Museum, Los Angeles

Ellegood, Anne, "Mourning in America," *Take It or Leave It – Institution, Image, Ideology*, Hammer Museum, Los Angeles

Knight, Christopher, "'Review: Take It or Leave It' reflects time of choice in the '80s'" *Culture Monster The Los Angeles Times*, February 24

Kalb, Peter R., *Art Since 1980: Charting the Contemporary*, Pearson Education Inc., New Jersey

2013 Sandquest, Gertrud, "Against Method," *Ein Buch über das Sammeln und Ausstellen konzeptueller Kunst nach der Konzeptkunst*, Generalli Foundation and Verlag der Buchhandlung Walther König, Wien and Köln

Solomon-Godeau, Abigail, "Mistaken Identities," *Le Magazine Jeu De Paume*, Paris

Battista, Kathy, "Chapter 1: Feminism and Conceptual Practice," *Renegotiating the Body*, I.B. Tauris, London

"Recent Acquisition, *Mary Kelly: MIMUS, Act I (Posner)*," *Hammer: Fall 2013 Calendar*, Los Angeles

Kalb, Peter, "Post-Partum Document," *Art Since 1980: Charting the Contemporary*, Laurence King Publishing, London

Mesch, Claudia, "Post-Partum Document," *Art and Politics: A Small History of Art for Social Change Since 1945*, I.B. Tauris, London

"Mary Kelly," *Commerce by Artists*, edited by Luis Jacob, Art Metropole, Toronto, Ram Distributions, Santa Monica

Bright, Susan, "The Maternal Return," *Home Truths: Photography and Motherhood*, The Photographers Gallery, London

Sperber, David, "Review: Gendered Art And Feminist Theory by Tal Dekel," *HUHU Journal*, Haifa

*Art Turning Left: How Values Changed Making 1789-2013*, edited by Francesco Manacorda, Lynn Wray, and Eleanor Clayton, Tate Liverpool

Meltzer, Eve, "Antepartum," "The Expanded Field and Other More Fragile States of Mind," *Systems We Have Loved: Conceptual Art, Affect, and the Antihumanist Turn*, The University of Chicago Press, Chicago and London

Carson, Juli, "Mary Kelly," *The Symbolic Landscape: Pictures Beyond the Picturesque*, UC Irvine

Tumlr, Jan, "Mary Kelly, Rosamund Felsen Gallery," *Artforum*, February, New York

Malik, Anna, "Page 52," *Situation Absolute Beach Man Rubble*, by Sarah Lucas, Whitechapel Gallery, London

Ajji, Tejpal S., "Mary Kelly, Rosamund Felsen Gallery," *Modern Painters*, New York

Worth, Susannah, "Recipes for Reform," *Art & Music: The Saatchi Gallery Magazine*, winter 2013, London

"Family and Love," *All You Need is Love From Chagall to Kusama and Hatsune Miku*, edited by Sasaki Hitomi, Araki Natsumi, Hirose Mami, Sekiguchi Hidenori, Kanisawa Itaru, Kuma Chinatsu, Mori Art Museum, Tokyo

Walsh, Maria, "Chapter 4, Female Fetishism in the Expanded Field of Narcissism," *Art and Psychoanalysis*, I.B. Tauris Co Ltd., New York

# MITCHELL-INNES & NASH

- 2012
- Byran-Wilson, Julia, "Ends of the Earth: Land Art to 1974," *Artforum*, November, New York
- Rattee, Kathryn, "Women and Work: A Document on the Division of Labour in Industry 1973-75," *Tate*, London
- Krcma, Ed, "Lightning and Rain: Phenomenology, Psychoanalysis, and Matisse's Hand," *Tate Papers*, Issue 18, Autumn 2012, London
- Nisbet, James, "Review of Ends of The Earth: The Museum of Contemporary Art, Los Angeles," *Artforum*, July, New York
- Cohn, Teri, "Post-Partum Document," *Pairing of Polarities: The Art and Life of Sonya Rapoport*, Heyday, Berkley
- "Féministes en tous genres—Exposition Roman Psychanalytique The Hidden Mother À L'atelier Rouart, 12 Octobre-17 Novembre 2012," *Le Nouvel Observateur*, October 22, published online at: <http://feministesentousgenres.blogs.nouvelobs.com/the-hidden-mother/>
- "Féministes en tous genres—Retour Sur The Hidden Mother – Un Roman Exposition Psychanalytique," *Le Nouvel Observateur*, November 13, published online at: <http://feministesentousgenres.blogs.nouvelobs.com/the-hidden-mother/>
- Bishop, Claire and Bryan-Wilson, Julia, "Intelligent Discomfort," *Mousse Magazine*, Issue 35, October, Milan
- Mondloch, Kate, "The Difference Problem: Art History and the Critical Legacy of 1980's Theoretical Feminism," *Art Journal*, Vol 71, No 2, Summer, New York
- Dekel, Tal, "Part II Test Case: Chapter One: The *Post-Partum Document*, The Exception that Proves the Rule," *Gendered Art And Feminist Theory*, Cambridge Scholars Publishing, Newcastle
- Needham, Alex, "Artist sweethearts team up to create labour of love," *The Guardian*, March 21, London
- Yuen-Yi, Lo, "(Artist Pages)," *Drawing the Writing*, Kubrick, Hong Kong
- Richard, Frances, "Mary Kelly: Postmasters Gallery," *Artforum*, May, New York
- Lookofsky, Sarah, "Mary Kelly, Postmasters Gallery," *Artforum*, March, New York
- Finkel, Bruria, "(Artist Pages)," *Breaking in Two: A Provocative Vision of Motherhood*, Santa Monica
- Winant, Carmen, "Mary Kelly: Postmasters Gallery," *Frieze*, Issue 148, June, London
- Bird, Michael, "A Form of Witness, Idea No 80, Documentary," *100 Ideas That Changed ART*, Laurence King Publishing Inc., London
- Myers, Holly, "Review: Mary Kelly illuminates the individual in the face of war," *Culture Monster*, Los Angeles Times, Decemeber 7
- Wyma, Chloe, "23 Questions for Conceptual Artist Mary Kelly," *BLOUIN Artinfo*, March 5, published online at: <http://www.artinfo.com>
- McCloskey, Paula, "A Conversation with Mary Kelly," *Studies in the Maternal*, Volume 4, Issue 1, July, Birbeck University, London
- Ollman, Leah, "Art Review: 'Breaking in Two,' Visions of Motherhood at Arena 1," *Culture Monster: Los Angeles Times*, March 1
- Ollman, Leah, "Ever-Attentive Mothers of Art," *Los Angeles Times*, March 2
- Thornton, Sarah, "Stalking Distinction," *Artforum*, February, New York
- Widenheim, Cecilia, "On the Politics of Voice," *Dialogue – On the Politics of Voice*, Iaspis, Stockholm
- Noack, Ruth, "From Inhibition to Love," *Dialogue – On the Politics of Voice*, Iaspis, Stockholm

# MITCHELL-INNES & NASH

2011

- Mesch, Claudia, *Art and Politics: A Small History of Art for Social Change after 1945*, I.B. Tauris, London
- Smith, Terry, "Late Modern Art Becomes Contemporary," *Contemporary Art: World Currents*, Laurence King Publishing and Pearson Prentice Hall, New Jersey
- Yuen-Yi, Lo, *Drawing the Writing*, (Published in Chinese) Kubrick, Hong Kong
- Mary Kelly: *Projects, 1973-2010*, (catalog), essays by Juli Carson, "Post-Partum Document: an Introduction," Carol Mavor, "Reigning women's voices: listening to Mary Kelly's Corpus," Laura Mulvey, "Mary Kelly: an aesthetic of temporality," "No right to speak without *les enquetes*: Mary Kelly in dialogue with Dominique Heyse-Moore," and Amelia Jones, "The dispersed body of Desire," Manchester University Press
- O'Neill-Butler, Lauren, "Interview with Mary Kelly," *Artforum*, February, New York
- "WLM Demo Remix," *With Reference to Hans Haacke*, edited by Hans Dickel and Oliver Schwarz, Published by Walter Konig, Koln
- Rance, Victoria, "Mary Kelly: Projects, 1973-2010," *N. Paradoxa International Feminist Art Journal*, Vol 28, KT Press, London
- Delmar, Rosalind, "The Hysteria Capital of the World", *Women's Review of Books*, Vol 28, Issue 6, November-December, Philadelphia
- Dekel, Tal, *Gendered: Art and Feminist Theory*, (Published in Hebrew), Ha'kibbutz Ha'meuhad/Kav-Adom, Tel Aviv
- Carson, Juli, "Legacies of Resistance," *Los Limites de la Representacion: Psicoanalisis y Estetica Critica*, Letra Viva, Buenos Aires
- Jones, Ronald, "Mary Kelly: Moderna Museet," *Artforum*, January, New York
- McCambley, Jennifer and Burchill, Janet, "Interview with Mary Kelly, May 1982 (in absentia)," *A Different Temporality: Aspects of Australian Feminist Art Practice 1975-85*, Monash University Museum of Art, Victoria
- Slavick, Susanne, "Out of Rubble," *Out of Rubble*, Charta Books Ltd., New York
- Grant, Catherine, "Fans of Feminism: Re-writing Histories of Second-wave Feminism in Contemporary Art," *Oxford Art Journal*, Oxford University Press., Vol 34, Number 2
- Noble, Kathy, "Mary Kelly," *Frieze*, Issue 140, June-August, London
- Walsh, Maria, "Corpus," *Art Monthly*, May, No 346, London
- McNay, Anna, "Mary Kelly: Projects, 1973-2010," *Studio International*, April, New York
- Sheerin, Mark, "Artist's Statement: Mary Kelly on Post-Partum Document", *Culture 24*, published online at <http://www.culture24.org.uk> March 7, Brighton
- Mark Sheerin, "Mary Kelly's Projects puts writing on the wall in Manchester Whitworth Art Gallery installations," *Culture 24*, February 23, published online at <http://www.culture24.org.uk>, Brighton
- Henry, David, "Lifetime of artistic laundry," *Manchester Evening News*, City Life Arts, February 18
- Pollock, Griselda, "What Women Want: Psychoanalysis and Cultural Critique," *The Deconstructive Impulse: Women Artist Reconfigure the Signs of Power 1973-1991*, edited by Nancy Princenthal, Nueberger Museum of Art & DelMonico Books, New York
- Elizabeth, Cowie, "Recording Reality, Desiring the Real," *Specters of the Real: Documentary Time and Art*, University of Minnesota Press, Minneapolis
- Morgan, Margaret, "On Love, Politics, and Fallen Shoes: Margaret Morgan in Conversation with Mary Kelly," *The M Word: Real Mothers in Contemporary Art*, edited by Myrel Chernick and Jennie Klein, Demeter Press, Canada

# MITCHELL-INNES & NASH

Skilbeck, Ruth, "Ruth Stilbeck in Conversation with Mary Kelly and Kelly Barrie," *The M Word: Real Mothers in Contemporary Art*, edited by Myrel Chernick and Jennie Klein, Demeter Press, Canada

Griffin, Christopher, "Mary Kelly," *The Burlington Magazine*, May, Manchester

Campbell-Johnston, Rachel, "Wake up, girls, the battle isn't over yet.," *The Times*, Arts, February 17, London

Balden, Diana, "Scripting Walls: Uber Mary Kelly Im Moderna Museet, Stockholm," *TEXTE ZUR KUNST*, Issue No. 81., March, Berlin

1997 Iversen, Margaret, et al. *Mary Kelly*. Phaidon Press, 1997

## FILM, TELEVISION AND RADIO

2011 Durant, Nancy, "Mary Kelly," *Culture Show*, BBC Television, London, Director: Clare Travernor

"New Hall Art Collection," *Women's Hour*, BBC Radio, London May 5

2010 KT, "Feministiska Tankar & Psykologiska Porträtt," *Konsttidningen*, Nr 5, sidan 6, Stockholm

Karlstam, Christina, "Feministiska Rum Med Visuell Barighet," *CORA*, #23, Stockholm

Noack, Ruth, "Crisis, Art, Feminism: Thinking about the Work of Mary Kelly," *Atlantis: Hidden Histories – New Identities: European Art 20 Years After the Iron Curtain*, edited by Inka Thuncke, Argobooks, Berlin

Burton, Johanna, "Fundamental to the Image: Feminism and Art in the 1980's," *Modern Women: Women Artists at the Museum of Modern Art*, edited by Cornelia Butler and Alexandra Schwartz, Museum of Modern Art, New York

Widenheim, Cecilia, "Mary Kelly," *Detandra Onskemuseet The Second Museum of Our Wishes*, Moderna Museet, Steidl, London

Carson, Juli, "Legacies of Resistance," *Digital and Other Virtualities: Renegotiating the Image*, edited by Antony Bryant and Griselda Pollock, I.B. Tauris, New York

Pollock, Griselda, "Mary Kelly's Ballad of Kastriot Rexhepi: Virtual Trauma and Indexical Witness in the Age of Mediatic Spectacle," *Digital and Other Virtualities: Renegotiating the Image*, edited by Antony Bryant and Griselda Pollock, I.B. Tauris, New York

Place, Vanessa, "UCLA Department of Art Lectures: Mary Kelly," *X-TRA*, Vol 13, No 1, Newport Beach

Erixan, Annika, "Feminism i Backspegeln," *Soderhamnskuriren*, December 17 Stockholm

Richmond, Susan, "From stone to cloud: Mary Kelly's Love Songs and feminist intergenerationality," *Feminist Theory*, April 2010, 11: 57-78, doi: 1

Kahn, Kristina, "Synligt samtal med Mary Kelly pa Moderna," *Malarnas Facktidning*, Nr 9-10, sidan 30, Stockholm

Erixan, Annika, "Forbluffande feminist," *Arbetarbladet*, Del 1, sidan 30,31, Stockholm

Alstermark, Cecilia, "Filmen som skulle fa kvinnor att ta fajten," *KOMMUNAL-ARBETAREN*, I DAG, Stockholm

Ravini, Sinziana, "Kontrollsokande anteckningar fran kallarhalet," *Kunskritikk*, 4-11, Stockholm

Nordstrom, Charlotta, "Historiskt minne, sprak och kon: feministisk konstpionjar pa Moderna museet," *Stockholm Fria Tidning*, Del 1, sidan 9, Stockholm

MacLeod, Katarina Wadstein, "Intellektuell och omsint konstmoder," *UNDER STRECKET*, SvD fredag 22 Oktober, Stockholm

"Gangbang pa galleri," *Nojesguiden Stockholm*, Nr 10, sidan 36, Stockholm

# MITCHELL-INNES & NASH

- Johans, Sebastian, "Moderna knastrar mellan tanderna," *Upsala Nya Tidning*, sidan 5, Upsala
- Swedenmark, John, "En fin facklig rora pa Moderna Museet," *LO-Tidningen*, Del 1, sidan 24, Stockholm
- Safvelin, Ylva, "Kellys konst gar utanfor ramarna," *Stockholms tidningen*, Del 1, sidan 10, Stockholm
- "Mary Kelly: Four Works in Dialogue 1973-2010 at Moderna Museet in Stockholm," *artdaily.org*, October 18, published online at: [http://www.artdaily.org/index.asp?int\\_sec=11&int\\_new=41878](http://www.artdaily.org/index.asp?int_sec=11&int_new=41878)
- Kempe, Jessica, "Sorgkant. Mary Kelly trangdmellan att gora ratt och gora motstand.," *Oagens Nyheter*, October 21, Stockholm
- Boda, Lisa, "Varkdeb via vardagen," *NYHETER*, October 16, Stockholm
- Skordemarknad, "Historik lifestyle: Konst: Mary Kelly," *Stockholm City*, Del 1, sidan 15, Stockholm
- Daligk, Thomas, "Storskaliga installationer som staller fragor," *Miljomagasinet*, Upplaga 2300, Stockholm
- Rubin, Birgitta, "Birgitta Rubin Valjer Tre," *Dagens Nyheter*, sidan 37, Stockholm
- Rosemari, "Det personliga ar politiskt—fran pressvisning av Mary Kellys Fyra verk i dialog pa Moderna Museet," *Kulturebloggen*, October 14, published online at: <http://kulturebloggen.com/?p=25152>
- "Mary Kelly at Moderna Museet (Stockholm, Sweden)," *Art, Artists, and Artworks News*, September 27, published online at: <http://www.artartworks.com/exhibition/mary-kelly/>
- Rubin, Birgitta, "Gubbtjock museihost. Harskarkonst, manliga mastare och Angelagna Undantag.," *Dagens Nyheter*, September 5, sidan 8, Stockholm
- BM, "Mary Kellys Klassiska 'Post-Partum Document' till Moderna Museet," *STILL HOST*, Stockholm
- Kempe, Jessica, "Mary Kelly pa Moderna museet, Stockholm," *DN.se*, October 21, Stockholm
- Macleod, Katarina Wadstein, "Intellektuell och omsint konstmoder," *Svd*, October 22, Stockholm
- Baldon, Diana, "Diana Baldon Uber Mary Kelly Im Moderna Museet, Stockholm," *TEXTE ZUR KUNST*, Number 20, January, Berlin
- "Mary Kelly: Fyra Verk I Dialog 1973-2010," Moderna Museet, Stockholm, Film, 20:32 min, Interview: Ulf Ericksson, Photography: Ulf Ericksson, Prallan Allsten, Marius Dybwad Branderud, Editing: Erik Rosshagen, Music: Lise-Lotte Norelius
- Mona Pahle Bjarke, "Kultur og underholdning", *Relikvierfra hukommelsens skattkammer*, Norwegian Radio (NRK P2), Oslo
- Kulturnyheterna*, SVT ABC, Stockholm
- 2009 Place, Vanessa and Fitterman, Robert, "Notes on Concetualisms," *Ugly Duckling Presse.*, 2009
- Berger, Maurice, "Center of Gravity: A Project in Honor of David Yager," *CADVC*, published online at: [www.umbc.edu/cadvc/gravity/](http://www.umbc.edu/cadvc/gravity/), Baltimore
- Jones, Amelia, "Interview with Mary Kelly," *British Subjects: Identity and Self Fashioning 1965-2009*, curated and edited by Louise Yelin, online catalogue published at: [www.nueberger.org](http://www.nueberger.org)
- Liss, Andrea, "Intersubjectivities," *Feminist Art and the Maternal*, University of Minnesota Press, Minneapolis, London

# MITCHELL-INNES & NASH

- Guasch, Anna Maria, "Visual Autobiographies," *Siruela*, Madrid
- Rodrigues, Sergio Fazenda, "Cover: Multi-Story House," *A Casa Dos Sentidos: Cronicas de Arquitecure*, Rolo & Fihos II, S.A. Portugal
- Ritter, Kathleen, "Revolt! The Performance Aesthetic of Protest," *Switch*, Issue 1.2, Summer, Toronto
- Carter, Charlotte Bonham and Hodge, David, "Mary Kelly," *The Contemporary Art Book*, Goodman, London
- Cowie, Elizabeth, "Specters of the Real: Documentary Time and Art," *A Journal Feminist Cultural Studies*, Brown University, Volume 48, Number 1, Providence
- Johnson, Ken, "The Lower East Side: Home to the Young and Emerging," *New York Times*, December
- Ziperstein, Bari, "Shop Talk #7 Mary Kelly," *Side Street Projects*, podcast originally aired October 2
- 2008 *Mary Kelly: Words Are Things*, (catalog), Ewa Lajer-Burcharth, "The Archeologist of the Self: A Conversation with Mary Kelly," and Rosalyn Deutsche, "Not-Forgetting: Mary Kelly's Love Songs," Centre for Contemporary Art, Ujazdowski Castle, Warsaw
- Richmond, Susan, "Stop Frame, Rewind, Push Forward: Mary Kelly's Love Songs," *Art Papers*, July-August, Atlanta
- Mary Kelly: La Ballada de Kastriot Rexhepi*, Miguel-Ángel Hernández-Navarro, "La Ballada de la Antivisión," and Griselda Pollock, "Mary Kelly's Ballad of Kastriot Rexhepi: Virtual Trauma and Indexical Witness in the Age of Mediatic Spectacle," edited by Isabel Tejada and Miguel-Ángel Hernández-Navarro, Espacio AV, Región de Murcia
- Ralickas, Vivian, "Not Quite How I Rememer It," *The Power Plant*, Jun 7-Sept 1, Toronto
- Oseka, Andrzej, "Płeć władzy i wojny," *DZIENNIK, Kultura*, z dn 90508
- Werno, Johanne, "Kjon Kunst," *D2*, August 29, Oslo
- Armin, Janine, "Not Quite How I Remember It," Critics picks, *Artforum.com*, June
- Tomczuk, Jacek, "najlepsze wystawy w mieście wybiera," *DZIENNIK*, 7 dni, z dn 160508, *DZIENNIK, Kultura*, z dn 60608
- Kowalska, Agnieszka, "Poleca," *GAZETA WYBORCZA*, z dn 20408
- Jarecka, Dorota, "Zapisane przy suszeniu ubrań," *GAZETA WYBORCZA*, z dn 20408
- Kowalska, Agnieszka, "Lekcja feminizmu," *GAZETA WYBORCZA*, Co jest grane, z dn 40408
- "Zaproszenia na wystawę do wygrania," *GAZETA WYBORCZA*, Co jest grane, z dn 40408
- Jareckiej, Doroty, "sprostowanie Milady Ślizińskiej dotyczące podpisu zdjęcia w artykule," *GAZETA WYBORCZA*, z dn 40408, z dn 2040
- Jarecka, Dorota, "Kobiety powinny się śmiać, wywiad z Mary Kelly," *GAZETA WYBORCZA*, Wysokie Obcasy, nr 20 z dn 240508
- Sowula, Grzegorz, "rubryka galeria, ocenia (3 gwiazdki)," *RZECZPOSPOLITA*, wir, z dn 23-290508
- Wystawy, Rubryka, *RZECZPOSPOLITA*, wir, z dn 28-30408
- Seider, Igor, "Szklane domy feministek," *ŻYCIE WARSZAWY*, z dn 31030
- Seider, Igor, "rubryka sztuka," *ŻYCIE WARSZAWY*, z dn 80308
- "Feminist Icon," *NEW WARSAW EXPRESS*, z dn 280308
- Kalis, Natalia i Kamecki, Jerzy, "fragmenty wywiadu Mary Kelly dla," *A4WARSAW BUSINESS JOURNAL*, z dn 280408
- Radwan, Łukasz, "Puste słowa," *WPROST*, nr z dn 7040
- Wystawy, Rubryka, "Feminizująca conceptualistka," *AKTIVIST*, nr 105 (marzec)
- Czajkowska, Sabina, "Aktualia," *ARTEON*, nr 3

# MITCHELL-INNES & NASH

- Wirpszo, Dagmara, "kalendarz kulturalny," *GLAMOUR*, nr 4
- Suchecki, Delphine, "Mary Kelly, pour un art militant," *LES ECHOS DE POLOGNE*, nr 5, ELLE
- Kosowska, Anna, "Czubaj, rubryka kultura," *EU MAGAZINE*, nr 4
- "Trudna sztuka feminizmu," *EXKLUSIV*, nr 4
- Brukwicki, Jerzy, "Mary Kelly," *KALEIDOSCOPE*, nr 4
- Burchard, Anna, "Mary Kelly," *KLIMATY WARSZAWY*, nr 1 z dn 310308
- Leszczyńska, Beata, "o tym się mówi," *SALON I SYPIALNIA*, nr 3, SLAJD, nr 5
- Janisławska, Elżbieta, "kultura – galeria, teatr," *SUKCES*, nr 3
- Urbańska, Katarzyna, "Feministka na zamku – Mary Kelly," *SZTUKAPL*, nr 4
- Czerniawska, Kamila, "Mary Kelly," *TOTAL FUN*, NR 2/33008
- Nart, Agnieszka Le, "Mary Kelly," *WARSAW INSIDER*, nr
- Tatar, Ewa, "Mary Kelly," *Ha!Art*, Warsaw
- Cotter, Holland, "Nina in Position," *The New York Times*, February 15
- Uslip, Jeffrey, "Nina in Position; Reasons For Secrets," *Nina in Position* (catalog essay), Artists Space, New York
- Wilson, Fiona, "From Women's Work to the Umbilical Lens: Mary Kelly's Early Films," *Art History*, Vol 31, No 1, February, Blackwell, Oxford
- Thornton, Sarah, *Seven Days in the Artworld*, Granta and Serpentine Gallery, London
- Mary Kelly: Post-Partum Dokument Das komplette Werk (1973-79)*, edited by Sabine Breitwieser, Ausstellungen Generali Foundation Exhibitions 1989-2008, Vienna
- When You Think About Art*, edited by Helen Vivian, George Paton Gallery 1971-2006, Pam MacMillion, Melbourne
- Clarke, Michael, *Verbalising the Visual*, AVA Academia, June
- Chang, Richard, "O.C. Museum of Art draws crowds for biennial reception," *Orange County Register*, October 27
- Smith, Terry, "The World, from Europe," *XTRA*, Vol. 10, No. 10, Spring, Los Angeles
- Kawałek, Aldona, "rozmowa z Miladą Ślizińską i Mary Kelly," *POLSKIE RADIO PR 2*, nagranie 280308
- Nogaś, Michał, "rozmowa z Miladą Ślizińską," *POLSKIE RADIO PR 3*, nagranie 270308, emisja 280308
- Kożuchowska, Małgorzata, *POLSKIE RADIO BIS*
- Jenc, Dominika, *POLSKIE RADIO BIS, Informacje kulturalne*, nagranie 260308
- Szydłowska, Katarzyna, *TVP 1, Teleexpress*, nagranie 280308
- "rozmowa z Miladą Ślizińską i Mary Kelly," *TVP 1, Kawa czy herbata*, nagranie 260308
- Makowska, Joanna, "rozmowa z Miladą Ślizińską, rozmawiał Piotr Szygalski," *TVP 1, Ulice kultury*, nagranie 310308, emisja 60408,
- Mencina, Monika, "rozmowa z Miladą Ślizińską i Mary Kelly," *TVP KULTURA, Informacje*, nagranie 280308
- Raźny, Magda, "o wystawie rozmawiają: Magdalena Sendicka, Joanna Derkaczew," Grzegorz Brzozowicz, Zdzisław Pietrasik, Aleksander Kaczorowski, Bogusław Deptuła
- Prowadzenie: Michał Chaciński, *TVP KULTURA, Tygodnik kulturalny*
- Jabłońska, Anna, "Rozmowa z Miladą Ślizińską i Mary Kelly," *TVP INFO, Qadrans Qlury*, nagranie 2803, emisja 2803 i 2903
- Jabłońska, Anna, "Nocy Muzeów, migawka z wystawy Mary Kelly," *TVP INFO, Qadrans Qlury*, nagranie 1705
- Wąsiel, Beata, *TV BIZNES, Błękitna kropka*, nagranie 280308, emisja: 120408



# MITCHELL-INNES & NASH

- Stepein, Aleksander, *NEOSTRADATV*, published online at:  
<http://www.kooklypl/dziom/dziejesiewmv>
- 2007 Knight, Christopher, "Abundance of Insights," *Los Angeles Times*, April 29
- Buller, Rachel, "Representing Motherhood: Reading the Maternal Body in Contemporary Art," *Mothering in the Third Wave: Contemporary Feminist Journeys*, edited by Amber Kinser, Demeter Press
- ArtForum*, Tom Holert, "Failure of Will," and Okwui Enwezor, "History Lessons" in "The Grand Tour", September, New York
- Duval, Danielle, "The Look of Law," *ArtUS*, March 1, Los Angeles
- Heiser, Jorg, "Documenta," *Frieze*, September, London
- Leung, Simon, "The Look of the Law," *Art Journal*, Fall, New York
- Chang, Helen, "German Exhibition Gives Early Look at What's Coming for Contemporary Art," *Wall Street Journal*, June 23
- Shaked, Nizan, "F is for Family," *XTRA*, Vol 9, No 4, Spring, Los Angeles
- White, Ian, "Mary Kelly in Conversation," *Frieze*, 167, May, London
- Carson, Juli, "Legacies of Resistance," *Mary Kelly, Circa 1968*, (pamphlet essay), UAG Gallery, University of California, Irvine; also published in *Encounters in the Virtual Feminist Museum*, edited by Griselda Pollock, Blackwell (2008)
- Documenta 12*, Ruth Noack, "Mary Kelly, Bathing Series," and Rike Frank, "Mary Kelly, Love Songs", (catalog essays), Kassel
- Wagner, Anne, "Mary Kelly," *Kiss Kiss, Bang Bang: Arte eta Feminismoaren 45 Urte* (catalog essay), Museo de Bella Artes de Bilbao
- Jones, Amelia, "'1970/2007: The Legacy of Feminist Art,'" *Gender Battles*, Centro Galego de Arte Contemporanea, Xunta de Galicia
- Allaga, Juan Vicente, "The Benefit of Discord. Apropos of Gender Battle," *Gender Battles*, Centro Galego de Arte Contemporanea, Xunta de Galicia
- Iverson, Margaret, "After Camera Lucida," (chapter 8), *Beyond Pleasure*, Pennsylvania State University Press
- Miles, Christopher, "No form, no function", *Los Angeles Times*, June 27
- Kruuger-Lenz, Peter, "Kunst aus Fünf Kontinenten, aber nur ein großer Name," *Gottinger Tageblatt*, June 14
- "Si apre domain a Kassel Documenta," *la Repubblica*, June 15
- Rocheboulet, Beatrice de, "La Documenta fait réfléchir l'art à Cassel," *Le Figaro*, June 25
- "En sang om Kærlighed I tre dimensioner," *Infomedia*, June 22, published online at: [www.informediadk](http://www.informediadk)
- Koch, Marianne, "Documenta er Sprunget Ud," *Fyens Stiftstidende*, June 21
- Strecker, Manfred, "Wenig Glanz, wenig Magie," *Freitag*, nr 136, June 15
- Munoz, Marta, "La Primera Exposicion De Arte Y Feminismo," *Suplemento Mugalari*, June
- Hoven, Gerrit van den, "Documenta is dit jaar minder sterk," *Brabants Dagblad*, June 18
- "Documenta 12 präsentiert Kunst aus aller Welt und auch aus der Vergangenheit," *Dolomiten Tagblatt der Sudtiroler*, nr 135, June 15
- "Romantisches feministisches Glashauschen," *dieStandardat*, June 18
- "How many times do I have to tell you, I love you?," *MX Brisbane, MX Melbourne and MX Sydney*, June 15
- Czöppan, Gabi, "Exotische Augenkitzel," *FOCUS*, June 18
- Miles, Christopher, "Despite some gems, Germany's Documenta lacks theme," *Latimes.com*, June 27

# MITCHELL-INNES & NASH

- 2006
- Wagner, Thomas, "Die Befreiung aus der Gerfangenschaft des Marktes," *Frankfurter Allgemeine Zeitung*, June 16
- Shieh, Rosalyne, "Circa 1968: Taking Stock of Feminism," *When Attitudes Become Norms*, Pidgin 4, fall, Princeton
- Viegner, Matias, "All you need is love," *XTRA*, Vol 9, No 3, Spring, Los Angeles
- Rauterberg, Hanno, "Christine Meffert," *Die Zeit*, May 10
- Bockhorst, Elke, "Mary Kelly," *Hessischer Rundfunk*, May 13
- Tan, SA du, "WACK AND WOW! The Feminist Tide Has Come In, Let's go for a swim!," *Coagula*, Vol 85, April
- Buckley, Annie, "Hear Them Roar," *Artillery*, Vol 1, No 5, May, Los Angeles
- Cotter, Holland, "The Art of Femisim As It First Took Shape," *The New York Times*, March 9 published online at: [nytimes.com](http://nytimes.com)
- Muchnic, Suzanne, "WACK! Art and the Feminist revolution is signature MOCA, an ambitious attempt to rethink the history of contemporary art," *Los Angeles Times*, March 4 published online at: [www.calendarlive.com](http://www.calendarlive.com)
- McDowell, Carol, "WACK! Art and the Feminist Revolution," *College Art Association*, September published online at: [www.caareviews.org](http://www.caareviews.org)
- Princenthal, Nancy, "Feminism Unbound," *Art in America*, June-July, New York
- Wertheim, Christine, "Showing Our Roots: Has Femisim Become Just Another 'Ism'?", *CALARTS, The Magazine of California Institute of the Arts*, summer-fall
- Deutsche, Rosalyn, "Not-Forgetting," *Mary Kelly's Love Songs*, Grey Room, 24, MIT Press, Cambridge
- Cooper, Emmanuel, "Cultural signs of our times offer sharp insights," *Tribune*, March 24
- Gardiner, Juliet, "Candid Culture," *History Today*, April, London
- Burton, Johanna, "Mary Kelly," *Art Forum*, January, New York
- Sperlinger, Mike, "Making History: Art and Documentary in Britain from 1929 to Now," *Art Forum*, January, New York
- Thronton, Sarah, "Untitled LA," *Art Review*, West Coast issue, May, London
- Cripps, Charlotte, "These are the Days of Our Lives: Making History, Tate, Liverpool," *The Independent*, January 17, UK
- Roberts, Russel, "Stranger Than Fiction," *Source 46*, Spring
- A Companion to Contemporary Art Since 1945*, Carol Mavor, "The Writerly Artist," and Sam Gathercole, "Art in the 1970's", edited by Amelia Jones, Blackwell Publishing, Oxford
- Apter, Emily, "Maternal Fetishism," *Perversion: Psychoanalytic Perspectives*, edited by Lisa Downing and Dany Nobus, Karnac Books, London
- Mollsworth, Helen, "House Work and Art Work," *Art After Conceptual Art*, edited by Alexander Alberro and Sabeth Buchmann, Generali Foundation Collection Series, MIT Press, Cambridge, London
- Medina, Pedro, "Mary Kelly: The Ballad of Kastriot Rexhepi," *ArteContexto*, Madrid
- Arco, Antonio, "Los españoles dieron una lección de cordura con su 'no' a la guerra de Irak," *La Verdad*, June 13
- "La artista norteamericana Mary Kelly expone en el Espacio AV de Murcia," *Nueva Linea*, June 13
- Guardiola, A., "Alegoría de la supervivencia," *La Opinión*, June 1
- Martinez-Lozano, Luis, "La balada de Mary Kelly," *El Faro*, June 13
- Pont, José Luis Pérez, "Mary Kelly," *Exit Express*, summer, London / Madrid

# MITCHELL-INNES & NASH

- Weibull, Nina, "Blick & spjegling, mask & grains," chapter 4, *Spegling och skapande*, Fälvh & Hässler, Värnamo
- Duval, Danielle, "The Look of Law," *artUS*, fall, Los Angeles
- Schneider, Anette, *NDR – KUCTUR*, June 1
- 2005 Bois, Yves Alain; Foster, Hal; Buchloh, Benjamin; and Krauss, Rosalind, "1970-1979," *Art Since 1900*, Thames & Hudson, London
- Bessemer, Linda, "Abstraction: Politics and Possibilities," *XTRA*, Vol. 7, No 3, spring, Los Angeles
- Crimp, Douglas, "Mary Kelly," *Press Play: Contemporary Artists in Conversation*, Phaidon Press Ltd, London
- Foster, Hal, "Portrait de le'Artiste en Ethnologue," *Le Retour de Reel*, La Lettre Volée, Bruxelles
- Kraus, Chris; Tumlin, Jan; and McFadden, Jane, *LA Artland: Contemporary Art from Los Angeles*, Black Dog Publishing, London
- Baldwin, Cara, "Interview with Mary Kelly," *InterReview*, No 3, Los Angeles
- Archibald, Sasha, "Care and the Psyche, an Interview with Mary Kelly," *At the Mercy of Others*, Whitney Museum of American Art, New York
- Eiblmayer, Silvia; Gfader, Verina; and Kotyk, Teresa, *Arbeit\**, (catalog), Galerie im Taxispalais, Innsbruck
- Smith, Roberta, "Performance Art Gets It's Own Biennial," *The New York Times*, Nov 4
- Cornell, Lauren, "Mary Kelly: Love Songs," *Time Out New York*, November 17-23
- "Mary Kelly," *The New Yorker*, November 28
- Pepe, Sheila, "Sisterhood Then and Now," *Gay City News*, Vol 4 No 46, Nov 17-23, New York
- Walters, Margaret, "Notes on the photographs," *Family*, Phaidon Press
- Nixon, Mignon, "On the Couch," *October*, No 113, MIT Press, Boston
- Bishop, Claire, "Mary Kelly," *Installation Art*, Tate Publishing, London
- Righl, Roberta De, "Einige Versuche über des Menschen Hundigkeit," *Abendzeitung*, München, March 9
- Buhr, Von Elke, "Die Subtilste Pietsche der Welt," *Frankfurter Rundschau*, March 11
- Braun, Reinhard, *Camera Austria*, Graz, No. 92, 2005, p 75-76
- Topic, Leila, "Prostori umjetnicke slobode," *Vjesnik*, Zagreb, October 25
- Jendric, Krotea, "Novo Umjetnicko Osvajanje Prostora," *Vecernji*, Zagreb, October 29
- Peretz, Romina, "Razumijemo Li," *Fokus*, Zagreb, October 29
- Pedro, Jose, director "Tendencias" *InfoTV*, June 3, Murcia, Spain
- 2004 Medina, Cuauhtémoc, "La sedimentación del trauma," *Reforma*, May 26
- Masters, Merry Mac, "Muestra en México de Mary Kelly contra la guerra," *La Jornada*, May 11
- Bucio, Erika, "Una instalación música y poesía," *Reforma*, May 10
- "Instalación Musical," *Milenio*, May 7
- Quirati, Xavier, "Arte contra el horror de la guerra," *Milenio*, May 2
- "MUCA se exhibirá por primera vez el de Mary Kelly," *Laberintos*, April
- Mary Kelly: La balada de Kastriot Rexhepi* (catalog), Graciela de la Torre, "La balada de Kastriot Rexhepi," Maurice Berger, "Mea Culpa: el arte de Mary Kelly," Jorge Reynoso, "La balada y el tiempo mitico," and Mary Kelly y Trisha Ziff, "Una conversación informal," Museo Universitario de Ciencias y Arte, Ciudad Universidad, Mexico City
- Jennison, Rebecca, "Between Media, Art and War: Contemporary Art in America and the Shaping of 'Public Memory,'" *Journal of Kyoto Seika University*, No 27, Japan

# MITCHELL-INNES & NASH

- Lomas, Eduardo, "Mary Kelly en MUCA-CU," *Arte Visuales*, May 30
- Mayer, Monica, "Mary Kelly: la balada de Kastriot Rexhepi," *El Universal*, May 21
- Ruiz, Blanca, "Una balada por los desplazados," *Reforma*, May 14
- "Se exhibe por primera vez la obra de Mary Kelly," *Gaceta*, May 13
- Masters, Merry Mac, "La balada de Kastriot Rexhepi, instalación visual y musical," *La Jornada*, May 13
- "Inauguró Mary Kelly su Muestra La Balada de Kastriot Rexhepi," *Excelsior*, May 12
- Benkowsky, Jack, "This is History," *Art Forum*, May
- Lee, Pamela M., "Crystal Lite," *Art Forum*, May
- Singerman, Howard, "In Theory & Practice: a History of the Whitney Independent Study Program," *Art Forum*, February
- Bell, Susan E., "Intensive Performances of Mothering: a Sociological Perspective," *Qualitative Research*, Sage Publications, London and New Delhi
- Pollock, Griselda, "Mary Kelly's Ballad of Kastriot Rexhepi: Virtual Trauma and Indexical Witness in the Age of Mediatic Spectacle," *Parallax*, Vol 10, No 1, 100-112, Routledge Taylor & Francis Group, London
- Singer, Debra, "The Way Things Never Were, Nostalgia's Possibilities and The Unpredictable Past," *2004 Biennial*, Whitney Museum of American Art, New York, Distributed by Harry N Abrams, New York
- Susemichel, Lea, "Körperreden," *an Schläge*, Nr 3, S 36/37, Vienna
- Schwanberg, Johanna, "Was uns die Körper erzählen," *Die Furche*, Nr 9, Feb 26, Vienna
- Benzer, Christa, and Hirner, Nicola, "Villgestaltige Versprechungen," *Springerin*, Heft X, Band 1, S 58-61
- Wollen, Peter, *Paris Manhattan: Writings on Art*, Verso, London and New York
- Liniker, Kate, "Représentation et Sexualité," *Parachute: essays choisis 1975-1984 sous la direction de Chantal Pontbriand*, La Lettre Volée, Bruxelles and Editions Parachute, Montréal
- O'Ryan, Lydia, "Mary Kelly" (8 hour recorded interview), *Artists' Lives*, National Life Story Collection, British Library Sound Archive in Association with The Tate Archive, London
- Joselit, David, *American Art Since 1945*, Thames & Hudson, London
- Schmutz, Hemma, and Widmann, Tanja, eds, "Manöver," *Dass die Körper Sprechen, auch das wissen wir seit langem*, Generali Foundation, Vienna
- Iversen, Margaret, "Readymade, Found Object, Photograph," *Art Journal*, Summer
- Kimmelman, Michael, "The Whitneys' Heavy Lifters Look Back," Interview with Curators Debra Singer, Shamim Momin, Chrissie Iles, *New York Times*, May 29
- 2003 Meyer, James, "Outside the Box: Unpacking Craig Owens' Slide Library," *Art Forum*, 40<sup>th</sup> Anniversary Issue, March, New York
- Vogel, Carol, "More Eyes on the Mix for the Whitney Biennial," *New York Times*, Oct 27
- Petherbridge, Deanna, "Reframing the Collection," *Women's Art at New Hall*, Catalogue, 3<sup>rd</sup> edition, University of Cambridge
- Duncan, Andrea, "The Alchemy of Inversion: Charlotte Bronte's *Jane Eyre* and Mary Kelly's *Menacé*," *The Feminine Case*, edited by Tessa Adams, Andrea Duncan, Karnac Books Ltd, London
- Steiner, Barbara, and Yang, Jun, *Writing Identity: on Autobiography in Art*, Thames & Hudson, London
- Cardiff, Janet, and Christov-Bakagiev, Carolyn, *Memory*, Thames & Hudson, London

# MITCHELL-INNES & NASH

- Cork, Richard, "Mary Kelly and David Dye," *Everything Seemed Possible: Art in the 1970's*, Yale University Press
- Morley, Simon, "Post-Partum Document," *Writing on the Wall*, Thames & Hudson, London
- Occupying Space*, Sammlung Generali Foundation Collection, ed Sabine Breitwieser, Generali Foundation, Vienna, Verlag der Buchhandlung, Walter König, Cologne
- Tate Women Artists*, Tate Gallery Publishing, London
- 2002 Larsen, Ernest, "About a Boy: on Mary Kelly's newest installation," *Art in America*, December, New York
- Morley, Simon, *Writing on the Wall*, Thames & Hudson, London
- Arnason, WH, *A History of Modern Art*, Laurence King Publishing, London
- Albertini, Rosanna, "il riso della luna piena," *La Gazzetta*, September, Pisa
- Carson, Juli, "On Discourse as Monument: Institutional Spaces and Feminist Problematics," *Alternative Art New York, 1965-1985*, edited by Julie Ault, University of Minnesota Press, Minneapolis
- Watson, Julia, and Smith, Sidonie, "Mapping Women's Self-Representation at Visual/Textual Interfaces," *Interfaces*, edited by Julia Watson, Sidonie Smith, The University of Michigan Press, Ann Arbor
- Miles, Christopher, "Mary Kelly: Santa Monica Museum of Art," *Art Forum*, March
- Frank, Peter, "Mary Kelly," Art Pick of the Week, *LA Weekly*, January 17
- Eiblmayr, Silvia, "Die Ekstase der Moderne Hysterie Körper und der Technik in der Kunst," *Vorträge Aus Dem Warburg-Haus*, Band 6, Akademie Verlag, Berlin
- Ivey, Bill, et al, *A Creative Legacy: A History of The National Endowment for The Arts, Visual Artists' Fellowship Program*, NEA and Harry Abrams, Inc, Publishers, New York
- Wood, Paul, *Conceptual Art*, Movements in Modern Art Series, Tate Modern, London; publisher Delano Greenridge Editions, New York
- Salvioni, Daniela, and Fuller, Diana Burgess, "Burning Down the House, Feminist Art in California" An Interview with Amelia Jones, *Art/Women/California 1950-2000*, UC Press
- Apter, Emily, "Critical Habitats," *October*, 99, Winter
- 2001 *Art and Feminism*, Craig Owens, "The Discourse of The Other," and Emily Apter, "Essentialism's Period" (reprints), edited by Helena Reckitt, Phaidon Press, London
- Knight, Christopher, "On Lint, a Tale of an Orphan's Rescue," *Los Angeles Times*, December 15
- Armstrong, Carol, "Camera Women: A Partial History," *Camera Women* (catalog), Princeton University Art Museum
- Mary Kelly: The Ballad of Kastriot Rexhepi* (catalog), Maurice Berger, "Mea Culpa: The Art of Mary Kelly," and Elsa Longhauser, "Mary Kelly in Conversation," Santa Monica Museum of Art
- Phelan, Peggy, and Reckitt, Helena, eds, "Survey," *Art and Feminism*, Phaidon Press, London
- Heartney, Eleanor, *Postmodernism*, Movements in Modern Art Series; Tate Publishing, London
- Keepwell, Katy, "Mary Kelly on Mea Culpa," *n. paradoxa*, Vol 8, London
- Putnam, James, *Museum as Art / Art as Museum*, Thames & Hudson, London
- Borzello, Frances, *A World of Our Own*, Thames & Hudson, London
- Coomer, Martin, "Mary Kelly," *Time Out*, May 23-30, London
- Cork, Richard, "Mary Kelly," *The Times*, May 26, London
- Battista, Kathy, "Mary Kelly – Mea Culpa," *Third Text*, 56, Autumn

# MITCHELL-INNES & NASH

- 2000 Nakagawa, Motoko, "The Originator of Life," (in Japanese), *Katachi*, No 8, Tokyo  
Alberro, Alexander, "Time and Conceptual Art," *Tempus Fugis*, (catalog), Nelson-Atkins Museum of Art, Kansas City  
Jones, Leslie C., "Transgressive Feminists, Art and Gender in the 1960's and 1970's," *The Artists Body*, edited by Tracey Warr, Phaidon Press, London  
Blazwick, Iwona, "Mary Kelly," *Tate Modern, The Handbook*, Tate Gallery Publishing, London  
BBC (British Broadcasting Corporation), *Introduction to Modern and Contemporary Art*, Television Series and Publication, London  
Hopkins, David, "Chapter 6, The Death of the Object: The Move to Conceptualism," *After Modern Art*, Oxford History of Art Series, Oxford University of Press  
Guasch, Anna Maria, "De la diferencia sexual al transgénero," *El arte último del siglo XX, Del posminimalismo a lo multicultural*, Alianza Forma, Madrid
- 1999 *Rereading Post-Partum Document*, edited by Sabine Breitweiser, essays (in German and English) by Griselda Pollock, "Still Working on the Subject: Feminist Politics and its Avant-Garde Moment," Isabelle Graw, "On Fascination: Some Thoughts on Textuality and Materiality in the Work of Mary Kelly," "Excavating Post-Partum Document: Mary Kelly in Conversation with Juli Carson," statements by Don Graham, Renee Green, Simon Leung, Susanne Lummerding, Dorit Margreiter, Generali Foundation, Vienna  
Phillips, Lisa, *The American Century, Art & Culture 1950-2000*, Whitney Museum of American Art, WW Norton & Co, New York, London  
The Gallery Channelcom, "Social Process/Collaborative Action: Mary Kelly 1970-1975," interview and virtual exhibition walk-through, Leeds City Art Gallery, published online at: <http://www.wart@work>  
Christov-Barkargiev, Carolyn, *La Mémoire* (catalog essay, Academie de France a Rome, Paris Musée  
Willis, Holly, "Mary Kelly Interview," *Artweek*, Los Angeles  
Welish, Marjorie, "Narrating the Hand: Cy Twombly, Mary Kelly and The Story of Writing," *Annals of Scholarship*, Vol 13, No 1 & 2, Philadelphia  
Molesworth, Helen, "Cleaning Up in the 1970s: The Work of Judy Chicago, Mary Kelly and Mierle Laderman Ukeles," *Rewriting Conceptual Art*, edited by Michael Newman, John Bird, Reaktion Books, London  
Noack, Ruth, "Premapara: Über pas Ambwa esente Verhältnis Zwischen Bild und Betroch terin, Mutter und Kind," *Kursiv*, 6-1, Austria  
Bragg, Melvyn, and Harrison, Martin, "1970s," *Visions: 50 Years of British Creativity*, Thames & Hudson, London  
Carson, Juli, "Interview with Mary Kelly," *Art Journal*, Winter  
Alberro, Alexander, "Mary Kelly," *Artforum*, September  
Valdez, Sarah, "Mary Kelly at Postmasters," *Art in America*, September  
Wollen, Peter, "Global Conceptualization and North American Conceptual Art," *Global Conceptualism: Points of Origin, 1950s-1980s* (catalog), Queens Museum of Art, New York  
Schwendener, Martha, "Mary Kelly," *Time Out New York*, April 29  
Cotter, Holland, "Mary Kelly," *The New York Times*, April  
Graw, Isabelle, "Silverblick," *Texte zu Kunst und Politik*, Koln  
Walker, John A., *Art and Outrage*, Pluto Press, London  
Olkowski, Dorothea, *The Ruin of the Representation: Gilles Deleuze and Feminist Aesthetics*, University of California Press, Berkeley

# MITCHELL-INNES & NASH

- Adorf, Sigrid, *Mary Kelly*, Generali Foundation, Wien, Noema, Janner-Marz  
Goldberg, Rosalee, *Performance: Live Art Since 1960*, Harry N Abrams, Inc, New York  
Willis, Holly, "A Conversation with Mary Kelly," *Artweek*, Vol 30, No 3, San Jose  
Milholland, Charlotte, *Resources for Girls*, girlpage@interportnet, Resources for Girls,  
Inc, New York  
Smith, Terry, "Conversation about Conceptual Art, Subjectivity and The Post-Partum  
Document," *Conceptual Art: A Critical Anthology*, edited by Blake Stimson and Alex  
Alberro, MIT Press, Cambridge
- 1998  
Wolf, Reva, "The Uses of Foucault's History of Sexuality in the Visual Arts," *Philosophy  
Today*, No 42, spring  
Parpart, Lee, "Reconceiving Kelly," *International Contemporary Art*, Issue 57, February –  
April, Toronto  
Solomon-Goddeau, Abigail, "Signs of Age at the Contemporary Arts Forum," *Art in  
America*, July, New York  
Carson, Juli, "Re-Viewing Mary Kelly's Post-Partum Document," *Documents*, fall New  
York  
Parpart, Lee, "Social Process/Collaborative Action: Mary Kelly 1970-75," *International  
Contemporary Art*, No 57, Canada  
Borzello, Frances, *Seeing Ourselves, A History of Women's Self-Portraiture*, Thames &  
Hudson, London  
Pollock, Griselda, *Vision and Difference*, Chinese Edition, Yuan-Liou Publishing Company,  
Ltd Taipei, Taiwan  
Duplessis, Rachel Blau, "Haibun: Draw your/Draft," *Sulfur*, 42, a literary bi-annual of The  
Whole Art, Eastern Michigan University, spring  
"Schmutzige Windeln Aber ist das Kunst, Mary Kelly in der Generali Foundation," *Der  
Standard*, Wien, Donnerstag, August 2  
*Post-Partum Dokument Das Komplette Werk (1973-79)*, Generali Foundation, Portfolio  
Newsletter Wien, Vienna  
Schaufenster, Verdrangte Romantik, "Die Erfahrungen einer Mutter sind Ausgangspunkt  
für Mary Kelly's mittlerweile historisches 'Post-Partum Dokument' es steht im  
Mittelpunkt ihrer One-Woman-Show in der Generali Foundation," *Die Presse*,  
Schaufenster  
"American Artist Mary Kelly presents 'Post-Partum Document' at Vienna's Generali  
Foundation," *Austria Today*, September 30  
Mittringer, Markus, "'Post-Partum Dokument' in der Generali Foundation," *Der  
Standard*, Wien October 2  
Horny, Henriette, "Mutter & Kind aus der Sicht einer Mutter, Die Generali Foundation  
zeigt Mary Kelly's Werkblock 'Post-Partum,'" *Kurier*, Wien, October 2  
Schmidt-Gleim, Meike, "Volle Windeln und Tabellen," *Falter*, Wien, October 7  
Christov-Bakargiev, Carolyn, "Diario visivo di una madre," *Il Sole*, Italy, November 1  
Melchart, Von Erwin, "Generali Foundation: Mary Kelly's 'Post-Partum Dokument,' Eine  
Mutter 'spricht' mit ihrem Kind," *Neue Kronen Zeitung* Wien, October 8  
Gorsen, Peter, "Die Kunst der Frage, Erfahrungen als Mutter: Die Künstlerin Mary Kelly  
in Wien," *Frankfurter Allgemeine Zeitung*, November 26  
Kravagna, Christian, "Mary Kelly's Post-Partum Dokument," *Kunst-Bulletin*, Zurich,  
December 12  
Hofleitner, Von Johanna, "Ausgestellt in Wien, Generali Foundation," *De Presse*, Wien,  
December 12

## MITCHELL-INNES & NASH

- Lubbke, Von Maren, "'Post-Partum Dokument,' Das Komplette Werk (1973-79)," Generali Foundation, Wien, *Camera Austria*, No 64, winter, Graz
- Noack, Ruth, "Das 'Post-Partum Dokument,' Mary Kelly in der Generali Foundation," *Neue Bildende Kunst*, No 6, December, Berlin
- 1997 *Mary Kelly*, Contemporary Artists Series: ed Iwona Blazwick, essays by; Douglas Crimp, "Douglas Crimp in conversation with Mary Kelly," Margaret Iversen, "Visualizing the Unconscious: Mary Kelly's Installations," Homi K Bhabha, "Mary, Mary, Quite Contrary: On Gloria Patri," Phaidon Press, London
- Parpart, Lee, "Challenging Work - Worth Seeing," *Artspaces, The Kingston Whig-Standard*, Kingston, Ontario
- Murray, Timothy, *Drama Trauma: Specters of Race and Sexuality in Performance, Video and Art*, Routledge, London and New York
- Holler, Christian, *Wiederkehrende Wendugen*, springer Band III, Wien
- Sinclair, Jim, "In Person: Mary Kelly," *Pacific Cinematheque*, January-February, Vancouver
- Rupp Shannon and Hanington, Ian, "Postmodern Pioneer," *Art Notes, The Georgia Straight*, January 23
- Scott, Michael, "Turning Outrage into Art," *The Vancouver Sun*, March 1
- Lowry, Joanna, "Intimate Distance: Art in a Confessional Culture," *Contemporary Visual Arts*, Issue 18, London
- "Poised Between Activism and Art", *The Globe and Mail*, November 13, Kingston, Ontario
- Steen, Jennifer, *A Woman's World: the Feminist Art of Mary Kelly*, PIC Press, Kingston, Ontario
- Elliott, Lianne, "Multimedia exhibit at Agnes Etherington Art Works works for social change," *The Queen's Journal*, 17, October 14, Kingston, Ontario
- Murray, Tim, *Drama Trauma: Specters of Race and Sexuality in Performance, Video and Art*, including chapter on Gloria Patri entitled "Televised Fears and Warrior Myths: Mary Kelly Meets Dawn Dedeaux" Routledge, London
- "Mary Kelly 1994-95," *Helsinki City Art Museum*, internet page
- Kelly, Jane, *Picturing Women: Women Artists and Self-representation 1970-95*, Kingston University Press, England
- Preziosi, Donald, *The Art of Art History: A Critical Anthology*, edited by Donald Preziosi, Oxford University Press, includes Mary Kelly and Paul Smith, "No Essential Femininity: A Conversation with Mary Kelly and Paul Smith" (*Parachute* Vol 37, No 26, Spring 1982, Pages: 29-35; all of Post-Partum Document)
- Jones, Amelia, *Body Part/Performing the Subject*, University of Minnesota Press
- Werneburg, Brigitte, "Kunst in Berlin: Mary Kelly," *Wand und Boden*, Berlin
- MacKenzie Art Gallery, *Ten Years of Collecting: 1987-1997* (Catalog), Manitoba
- Burcharth, Awa Lejer, "Post-Partum Document, Section 4," *Gender Magazine*
- Berger, Maurice, "Performativity and Minimalism in Recent American Art," *Minimal Politics*, (catalog) Fine Arts Gallery, University of Maryland, Baltimore
- Social Process/Collaborative Action: Mary Kelly 1970-75* (catalog): essays by; Judith Mastai, "Portrait of an Artist After Choice: Mary Kelly and the Historicization of Conceptual Art," Griselda Pollock, "Histories," Peter Wollen, "Thirteen Paragraphs," Charles H Scott and Emily Carr Institute, Vancouver, British Columbia
- 1996 Archer, Michael, *Art Since 1960*, (World Art) Thames & Hudson, United Kingdom



# MITCHELL-INNES & NASH

- Jones, Amelia, *Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History*, UC Press, Berkeley, Los Angeles, London
- Wagner, Anne Middleton, *Three Artists*, UC Press, Berkeley, Los Angeles, London
- Walker, John, *Art in Britain Since 1950*, Manchester University Press
- Iversen, Margaret, *Dictionary of Women Artists*, Mary Kelly entry, Fitzroy Dearborn, London
- Mehra, Shaila, "Re-Visioning Motherhood: Mary Kelly's Post-Partum Document 1973-78," *Confluence: A Journal of the Humanities and Social Sciences*, Rhodes College Press
- Betherton, Rosemary, *Intimate Distance*, Routledge, New York and London
- Isaak, Jo Anne, *Feminism and Contemporary Art; The Revolutionary Power of Women's Laughter*, Routledge, New York and London
- Foster, Hal, *The Return of the Real*, MIT Press
- Roos, Rita, "Interview with Mary Kelly," *Paletten*, Sweden
- Graw, Isabelle, "Privatsachen: Modelle des Peisolichen im Werk von Mary Kelly, Barbara Kruger and den V-Girls," *Texte Zur Kunst*, No 24
- Sandler, Irving, *Art of the Postmodern Era: From the Late 1960s to the Early 1990s*, HarperCollins, New York
- "WAL," *Art Diary*, Thames and Hudson, London
- Brigstocke, Hugh and Turner, Jane Shoaf, *The Dictionary of Art*, Macmillan Publishers, London
- Warr, Tracey, *The Artists Body*, Phaidon Press, London
- Adams, Parveen, *The Emptiness of the Image: Psychoanalysis and Sexual Difference*, Routledge, London
- 1995
- Wheale, Nigel, ed, *Postmodern Arts*, Routledge, New York and London
- Lord, MG, "Women's Work Is (Sometimes) Done," *The New York Times*, February 19
- Cotter, Holland, "Feminist Art, 1962 Until Tomorrow Morning and International," *The New York Times*, March 17
- Israel, Nico, "The Masculine Masquerade," *Art Forum*, October, No 2
- Neumaier, Diane, *Reframings: New American Feminist Photographies*, Temple University Press
- Lucie-Smith, Edward, *Visual Arts in the Twentieth Century*, Calmann and King, London
- Larner, Melissa, *The Twentieth Century Art Book*, Phaidon Press Limited, London
- Sandak, *Visual Documents of the Arts*, Macmillan Publishing Company, New York
- Staniszewski, Mary Anne, *Believing is Seeing: Creating the Culture of Art*, Penguin Books, New York
- Lippard, Lucy R, *Moving Targets*, The New Press, New York
- Lucie-Smith, Edward, *Art Today*, Phaidon, London
- Isaak, Jo-Anna, *Laughter Ten Years After* (Catalog), Hobart and William Smith Colleges Press
- Taylor, Brandon, "Avant-Garde and After: Rethinking Art Now," *Perspectives*, Harry N Abrams, New York
- 3 minutes of Culture, interview, "Division of Labour: Women and Work," *WNYC TV*, Bronx, Museum, NY
- Lippard, Lucy R, *The Pink Glass Swan: Selected Essays on Feminist Art*, The New Press, New York
- Posner, Helaine, "The Masculine Masquerade: Masculinity Represented in Recent Art," *The Masculine Masquerade*, MIT Press
- Taylor, Brandon, *Art of Today*, Abrams, Orion, Dumont, Verlag

# MITCHELL-INNES & NASH

- Murray, Tim, "Televisual Fears and Warrior Myths: Mary Kelly Meets Dawn Dedeaux," *Camera Obscura*, No 32
- Furlong, William, *Discourse and Practice in Contemporary Art*, Audio Arts, Academy Edition, London
- 1994 Worden, Suzette, *Multimedia in Education*, Academic Press, England
- Periz, Ingrid, "Marking Time: Mary Kelly and Interim," *Dissonance*, edited by Catriona Moore, Allen and Unwin, Australia
- Lummerding, Susanne, "Weibliche Asthetik?" *Passagen Philosophie*, Frscheinungstermin Wien
- Ayerza, Josefina, "Mary Kelly," *Flash Art*, 68-69
- Lupton, Catherine, "Circuit-breaking Desires: Critiquing the Work of Mary Kelly," *Art Has No History*, edited by John Roberts, Verso
- Lunde, Hege, "En Modern Kvinnes Rost," *Kultur*, Arbeiderbladet, April 13, Oslo
- Av Lars Elton, "Allmenn intimitet?" *Klassekampen*, April 20, Norway
- Anne Lise Stafne, "En Kvinne stemme pa Galleri F 15," *Aftenposten*, April 11, Oslo
- Hal Foster, "Beqjaerets obskure subjekt Kvinnen?," oversatt, Bente M Dahl, *Billedkunstneren*, May
- Blom, Ina, "Mary Kelly og Feminismen," *Aften Posten*, April 27
- Kildahl, Merete, "Kivinne for sin utstilling," *Moss Dagblad*, April 9
- Bentzrud, Inger, "Kvinnekunst fra bleier til krig," *Dagbladet*, April 8
- Kivirinta, Marja-Terttu, "Euroopan sielu, Amerikan ruumis feministitaiteen pioneerin Mary Kelly taidette ensi kertaa Helsingissa," *Helsingin Sanomat*, torstaina 8 joulukuuta 94
- Grahn-Hinnfors, Gunilla, "Ein kvinna med makt, Mary Kelly untmanar sociala monster," *Gotenborgs-Posten*, October 8
- Auer, James, "War brings out creativity for installation artist Kelly," *Milwaukee Journal*, Sunday, January 9
- Stapen, Nancy, "Nine Months: when motherhood's the muse," Living Arts, *The Boston Globe*, July 21
- Marger, Mary Ann, "A Lesson in Values," Art Review, *Times*, Tampa, September 9
- Nguyen, Phuong, "Who do you think you are?" *Times*, Tampa, September 9
- Milan, Joanne, "Look way past skin deep through eyes of artists," Art Review, *Tribune*, Tampa, September
- Warberg-Knoll, Helge, "Tankekunstner," *Moss Avis*, April 8
- Silver, Joanna, "Visual Arts," *Boston Herald*, July 21
- Wachtmeister, Marika, "Mary Kelly-ett konstnarskap om kvinnligt ochmanligt," *Femina*, Dec 12
- Lee, James-Jason, "Mary Kelly," Contemporary Art Gallery, Vancouver, *Parachute 73*
- Broude, Norma & Garrard, Mary, *The Power of Feminist Art*, Harry N Abrams, New York
- Pacteau, Francette, *The Symptoms of Beauty*, Reaktion Books, London
- Milani, Joanne, "Show's Art Shatters an Array of Stereotypes," *Tribune*, Tampa, September 20
- Archer, Michael, *Installation Art*, Thames and Hudson, London
- Apter, Emily, "Essentialism's Period," *October*, 71, Winter
- Apter, Emily, "Out of the Closet," *Art Journal*, Vol 52, No 4
- Castonguay, James; Hastie, Amelie; Lane, Chris; Joyrich, Lynne; Woodward, Kathleen, "Interview with Mary Kelly," *Discourse*, No 17, *Journal for Theoretical Studies in Media and Culture*, 20th Century Studies, University of Wisconsin, Indiana University Press

# MITCHELL-INNES & NASH

- 1993 Laurence, Robin, "Going to the wall with complex concepts," *Visual Arts, The Weekend Sun*, September 25, Tauranga
- Sobieszek, Robert A., "Photographic Contingencies," *The Camera Politic* (catalog), Carlo Frua, Joyce Nereaux, New York and Veron
- Randolph, Adrian and Rosenthal, Angela, "Die Inszenierung einer Pathologie der Mannlichkeit: Mary Kelly's 'Gloria Patri'," *Fragen Kunst Wissenschaft*, 6 Jahrgang, Heft 16, Mannheim
- Jones, Leslie C., "Transgressive Femininity: Gender in the Sixties and Seventies," *Abject Art* (catalog), Whitney Museum of American Art
- Maurice Berger, "Displacements," *Ciphers of Identity* (catalog), Fine Arts Gallery, University of Maryland, Baltimore County
- Felshin, Nina, "Empty Dress: Clothing as Surrogate in Recent Art," *Empty Dress* (catalog), Independent Curators Incorporated, New York
- Spires, Randi, "Mary Kelly," *Matriart*, Vol 3, Number 4, Canada
- Higonnet, Anne, "Mary Kelly at the Zilkha Gallery," *Art in America*, No 6
- Bruyn, Eric de, "Mary Kelly: 'Gloria Patri,' Postmasters, New York," *Forum International*, No 17, Belgium
- JA, "Mary Kelly, Postmasters," *Artforum*, May, New York
- Januszczak, Waldemar, *The Guardian*, May 10, London
- Greenstreet, Rosanna, "Mary Kelly," *The Guardian Weekend*, May 22, London
- Jaundice, K., "Mary Kelly," *Sunday Telegraph*, April 4
- Olsen, Redell, "New Art at New Hall," *Varsity*, February 19
- Pollock, Griselda, "Trouble in the Archives," *Womens Art Magazine*, No 54, WSL
- Cotter, Holland, *New York Times*, Feb 5
- Levin, Kim, *Village Voice*, Jan 26
- Laurence, Robin, *The Vancouver Sun*, September 25
- Pollack, Jill, *The Vancouver Courier*, October 3
- Harrison, Charles and Wood, Paul, "Modernism in Dispute-Art Since the Forties," *The Open University*, Yale University Press
- Fer, Briony, "Modernity and Modernism-French Painting in the Nineteenth Century," *The Open University*, Yale University Press
- Lucie-Smith, Edward, *Race, Sex and Gender in Contemporary Art*, Abrams, Harry N. Inc., New York
- Weillbull, Nina, "Mary Kelly's Corpus," *Divan*, Quarterly for Psychoanalysis and Culture, Stockholm
- "U207 Issues in Women's Studies," *The Open University*, Polity Press
- 1992 Owens, Craig, *Beyond Recognition*, edited by Scott Bryson, Barbara Kruger, Lynne Tillman and Jane Wienstock, introduction by Simon Watney, University of California Press
- Campbell, Kate, *Critical Feminism: Argument in the Disciplines*, Open University Press, England
- Ottmann, Klaus, *Mary Kelly: Gloria Patri* (catalog), Herbert F Johnson Museum, Ezra & Cecile Zilkha Gallery
- Minato, Chihiro, "Symposion Ober Fotografie VIII," *Nippon Camera*, Societe Camera, 1992
- Wright, Elizabeth, ed, "Art, Fetishism, Image, Motherhood," *Feminism and Psychoanalysis, A Critical Dictionary*, Blackwell, London, 1992
- Rendell, Clare, "Fine Arts Special," *The Spectator*, October 24

# MITCHELL-INNES & NASH

- Bartens, Von Gisela, "Aufgeblatterte Fiktionen," *Kultur*, Oktober 18, Graz
- Minato, Chihiro, "Symposium ober Fotografie," *Societe Camera*, November 24, Austria
- Niegelhell, Franz, "Fotografiesymposion: Fragen zur Identitat," *NZ*, October 8, Austria
- Nievoll, Maria, "Herbst-Symposium: Hafsllichkeit der Fersenhaut," *Standard*, October 19, Graz
- Odom, Michael, "Effectuated Desire," *New Art Examiner*, March
- Odom, Michael, "Art," *In Pittsburgh*, October
- Kemp, Sandra & Squires, Judith, *Sexual Signatures*, Routledge, London
- Ottmann, Klaus, "Mary Kelly," *Journal of Contemporary Art*, fall, New York
- Raczka, Robert, *Effectuated Desire*, Carnegie Museum of Art, Pittsburgh
- 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
- Hallin, Eva and Ohrner, Annika, *Aftonbladet*, Stockholm
- Lind, Maria, "Mary Kelly," *Bang Magazine*, Stockholm University
- Sandqvist, Tom, "Material," *Periodical for Art & Art Theory*, Stockholm
- Glasgow, Faith, "Artists Brighten up New Hall Cambridge," *Financial Times*, London
- 1991 Fraisse, Geneviève, "Storia Contemporanea," *XIX secolo*, Gius Laterza & Figli, Italy
- Vista, Mackenzie Art Gallery
- Apter, Emily, "Eroticism and the Body Politic," *Splitting Hairs: Female Fetishism and Post-Partum Sentimentality in the Fin de Siecle*, Lynn Hunt, ed, Johns Hopkins UP
- 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
- Iversen, Margaret, "The Deflationary Impulse: Postmodernism, Feminism and the Anti-Aesthetic," *ICA Document 10*, London
- Iversen, Margaret, "Post Modernism & the Re-readings of Modernity," *Angelus Novus*, University of Essex Symposium Anthology
- Rollig, Stella, "Mary Kelly at Knoll Gallerie," *Kunstpresse*, Wien
- Braun, Kerstin, "Embleme der Sehnsucht," (Between madness and laughter), *Camera Austria*, 37
- "Galerienspiegel," *Der Standard*, 16 Mai, Austria
- Taylor, Kate, "Interim, a text heavy probe into the female identity," *The Globe and Mail*, March 16, Toronto
- Adams, Parveen, "The Art of Analysis," *October*, 58, fall, New York
- Apter, Emily, "Fetishism, Visual Seduction and Mary Kelly's Interim" *October*, 58, fall, New York
- 1990 Ritchie, Christina, *Inquiries: Language in Art* (catalog), Art Gallery of Ontario, Toronto
- Suleiman, Susan Rubin, *Subversive Intent*, Harvard University Press
- Chadwick, Whitney, *Women, Art and Society*, Thames and Hudson, New York
- Friedman, Ann, "Mary Kelly at Vancouver Art Gallery," *Reflex*, Sept-Oct, Seattle
- Choquette, Linda, "Artspeaking in Tongues," *Noise*, June, Vancouver
- 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

# MITCHELL-INNES & NASH

- Laurence, Robin, "Best of 1990 Visual Art," *The Georgia Straight*, Dec-Jan, Vancouver  
Sweet, David, "Mary Kelly - New Museum," *Artscribe*, summer, London  
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  
Reinthal, Sylvia, "Kulturspiegel," *Kanada Kuriere*, July, Vancouver  
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  
Stephanson, Anders, "Interview with Craig Owens," *Social Text* 27, New York  
Edelstein, Susan, "Mary Kelly," *Kinesis*, June, Vancouver  
Ward, Frazer, "Notes on a Year in New York," *Eyeline*, Australia  
Pollock, Griselda, "Interventions in History," *WASL Journal*, 33, London  
Robinson, Hilary, "The Body of the Mother: Paradoxes and Absences," *Mothers*, Ikon Gallery, Birmingham  
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  
*Mary Kelly: Interim* (catalog): essays by Norman Bryson, "Interim and Identification," Hal Foster, "That Obscure Subject of Desire," Griselda Pollock, "Interventions in History: On the Historical, the Subjective and the Textual", Marcia Tucker, "Picture This: An introduction to Interim," New Museum of Contemporary Art, New York
- 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  
Mulvey, Laura, "Impending Time," *Visual and Other Pleasures*, University of Indiana Press, Bloomington
- 1988  
Schor, Mira, "From Liberty to Lack," *Heresies* 6, No 4, Issue 24, New York  
Nochlin, Linda, *Women, Art, and Power*, Harper and Row  
Nochlin, Linda, "Women, Art and Power," *Visual Theory, Painting and Interpretation*, edited by Norman Bryson, Michael Ann Holly, Keith Moxey, Harper Collins  
Pery, Ingrid, *Modes of Address* (catalog), The Whitney Museum of American Art, New York  
Pollock, Griselda, *Vision and Difference*, Routledge and Kegan Paul, London  
Iversen, Margaret, "Fashioning Feminine Identity," *Art International*, spring, Paris  
Wintman, Elaine, "In the Interim," *Articles*, Vol 4, No 1, Cal Arts, Los Angeles  
Soganski, Edward, "In Galleries," *The Philadelphia Inquirer*, March 31  
Marincola, Paula, "Mary Kelly," *Artforum*, summer, New York  
Staniszowski, Mary Anne, *Flash Art*, autumn  
Welles, Elenore, "Exhibitions" *Artweek*, Vol 19, No 25, Los Angeles  
Isaak, Jo Anna, "Mapping the Imaginary", *The Event Horizon*, eds Lorne Falk and Barbara Fisher, The Coach House Press and Walter Phillips Gallery, Toronto

# MITCHELL-INNES & NASH

- 1987 Parker, Roszika and Pollock, Griselda, *Framing Feminism*, Pandora's Press, Routledge and Kegan Paul, London  
Fisher, Barbara and Falk, Lorne, *The Event Horizon*, Walter Philips Gallery and The Coach House Press, Toronto  
Parker, Roszika and Pollock, Griselda, *Framing Feminism*, Pandora Press, Routledge and Kegan Paul, London  
"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  
Betterton, Rosemary, "Looking on Images of Femininity in the Visual Arts and Media," *Pandora*, London  
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
- 1985 Pollock, Griselda, "What's the Difference," *Aspects*, No 32, spring, Newcastle  
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

# MITCHELL-INNES & NASH

- 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  
Paoletti, John, "Mary Kelly," *The Critical Eye/I* (catalog), Yale Center for British Art, New Haven  
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

# MITCHELL-INNES & NASH

- 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
- 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



# MITCHELL-INNES & NASH

- 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  
*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 Johanna 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

# MITCHELL-INNES & NASH

- 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, Konstansnamnden, 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 Suzanne 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 Stategier och Metoder*, organized by Gertrud Sandqvist, with panelists Petra Bauer, Annica Karlsson Rixon, Anna Viola Hallberg, Sara Jordeno 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-Burchardth, 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, Valencia
- 2007 *Documenta XII*, press conference, Lord Major Bertram Hilgen, Udo Corts, Alexander Farenholtz, Roger Buerge, Ruth Noack, Mary Kelly, Juan Divila, Alejandra Riera, Romuald Hazoumé, 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

# MITCHELL-INNES & NASH

- 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 Suzzane 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 Balada 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  
*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

# MITCHELL-INNES & NASH

- 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, Krzysztof 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
- 1998 *Vortrage zur Konzeption, zum Kontext und zur Historischen und Aktuellen Rezeption Von Post-Partum Dokument* 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

# MITCHELL-INNES & NASH

*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, Sylvère 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 Klaedefabrik, 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

# MITCHELL-INNES & NASH

- Rutgers, The State University of New Jersey, Department of Visual Arts Graduate Program, Visiting Artist Series
- Lünd University, Department of Art History, Sweden
- 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
- Valopilkkku*, Tuulikki Islander, Director, TV-1, Helsinki (March)
- Statens Kunstakedmi, 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

# MITCHELL-INNES & NASH

- 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  
*Nightline*, BBC Radio, April 5  
*Arts Report*, by Jill Pollock, Canadian Broadcasting Corporation, CBC Radio, September  
*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 + 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

# MITCHELL-INNES & NASH

- 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  
*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



# MITCHELL-INNES & NASH

- 1988 New York University, Department of Art  
*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  
*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

# MITCHELL-INNES & NASH

- 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  
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

# MITCHELL-INNES & NASH

- 1980 The Slade School of Fine Art, London  
*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  
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  
Kingston Polytechnic, Department of Fine Art
- 1975 *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

# MITCHELL-INNES & NASH

- 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)
- 2001 Symposium organizer, *Geopoetics*, 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, *Dematerialized Utopias*, 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, *Image Trauma*, 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, *What do pictures want?*, with Laura Mulvey, Dan Graham, Catherine Opie, WJT Mitchell and Homi K Bhabha, UCLA Department of Art
- 1998 Co-organizer with Paul Schimmel, *Out of Actions: The Symposium*, UCLA Department of Art and the Museum of Contemporary Art, Los Angeles
- 1998 Search Committee, Chair, Department of Design, UCLA

# MITCHELL-INNES & NASH

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
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, Valenci
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

# MITCHELL-INNES & NASH

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 Zabudowicz 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  
Marielouise 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  
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

# MITCHELL-INNES & NASH

Peter Norton Family Foundation, Santa Monica  
Norton Family Foundation, Santa Monica