

PAUL McCARTHY/MIKE KELLEY

THE IRON

MIDLIFE CRISIS TRAUMA CENTER
AND NEGATIVE MEDIA-ENGRAM
ABREACTION RELEASE ZONE



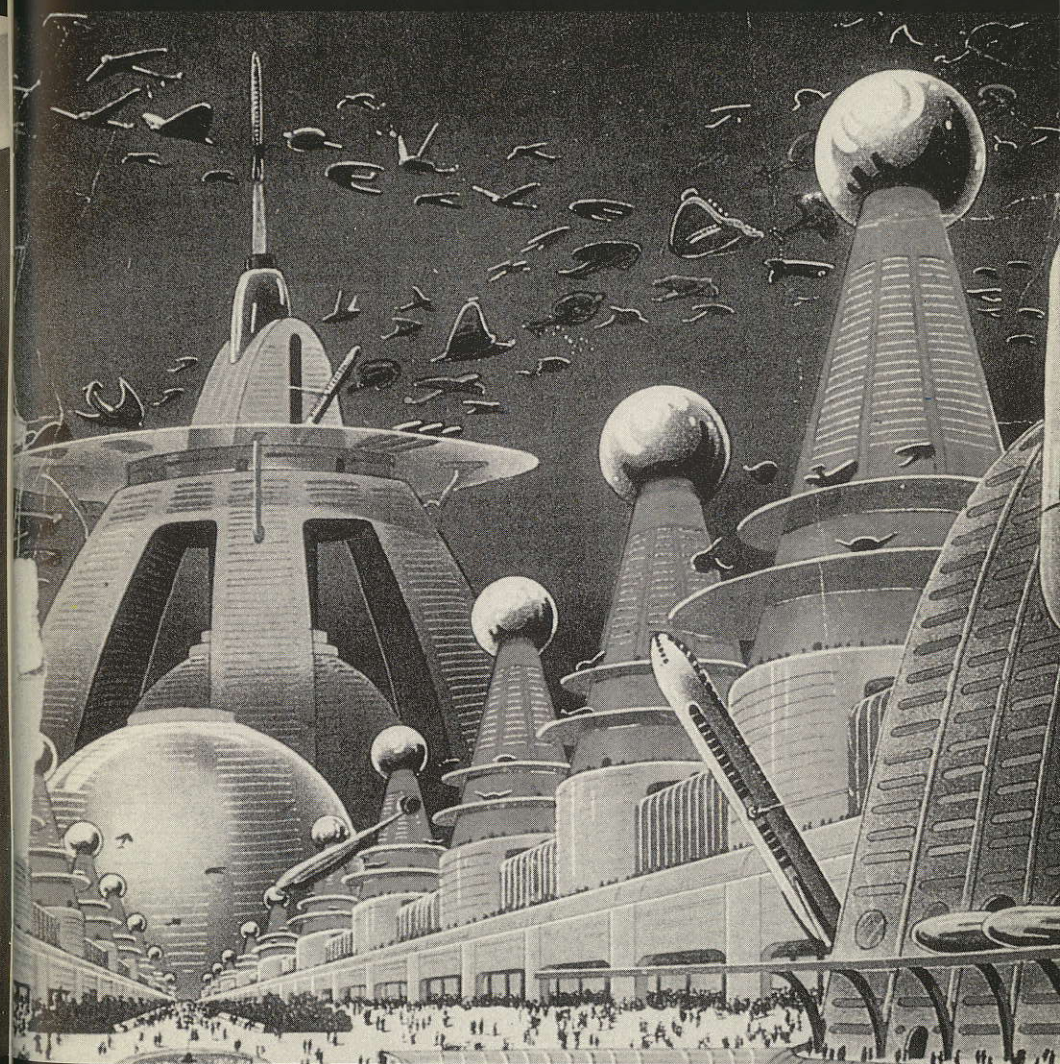
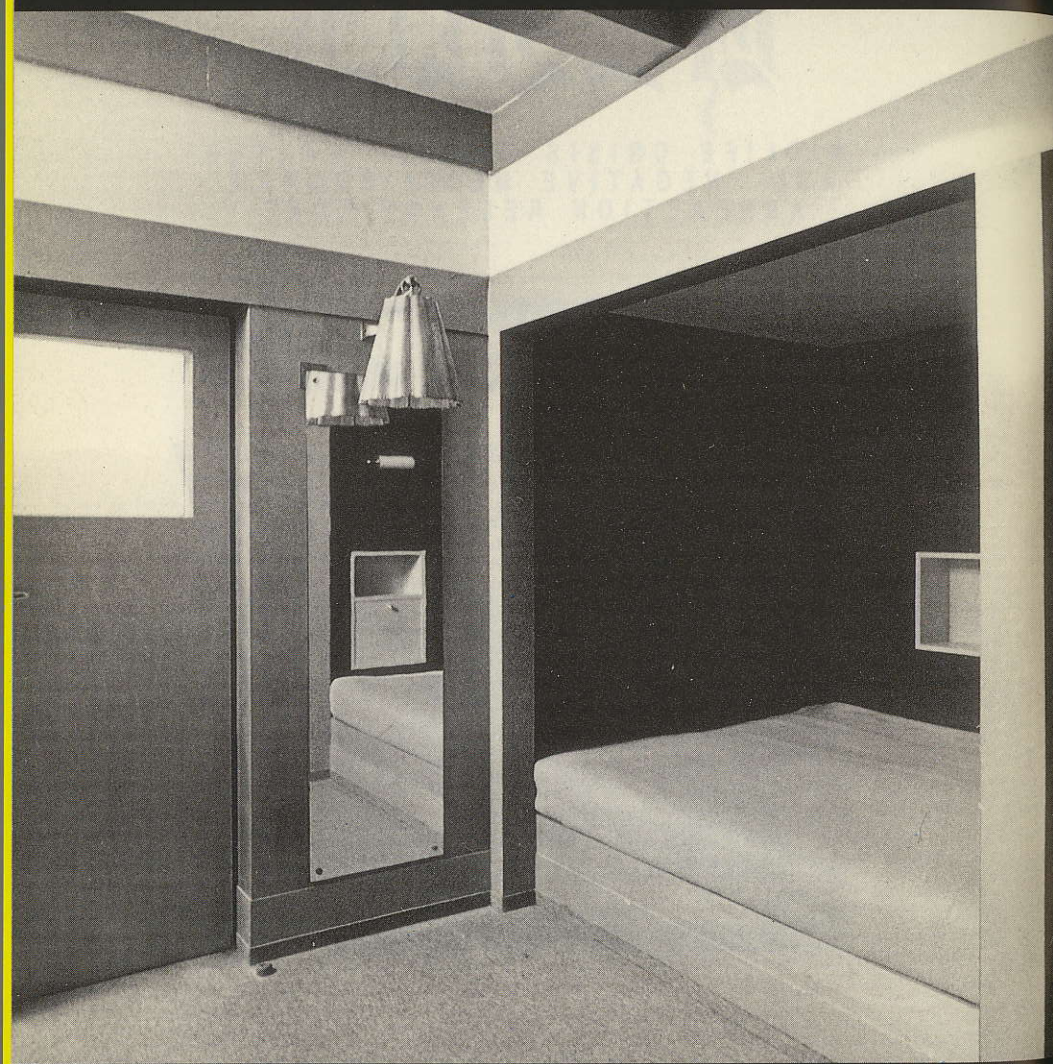
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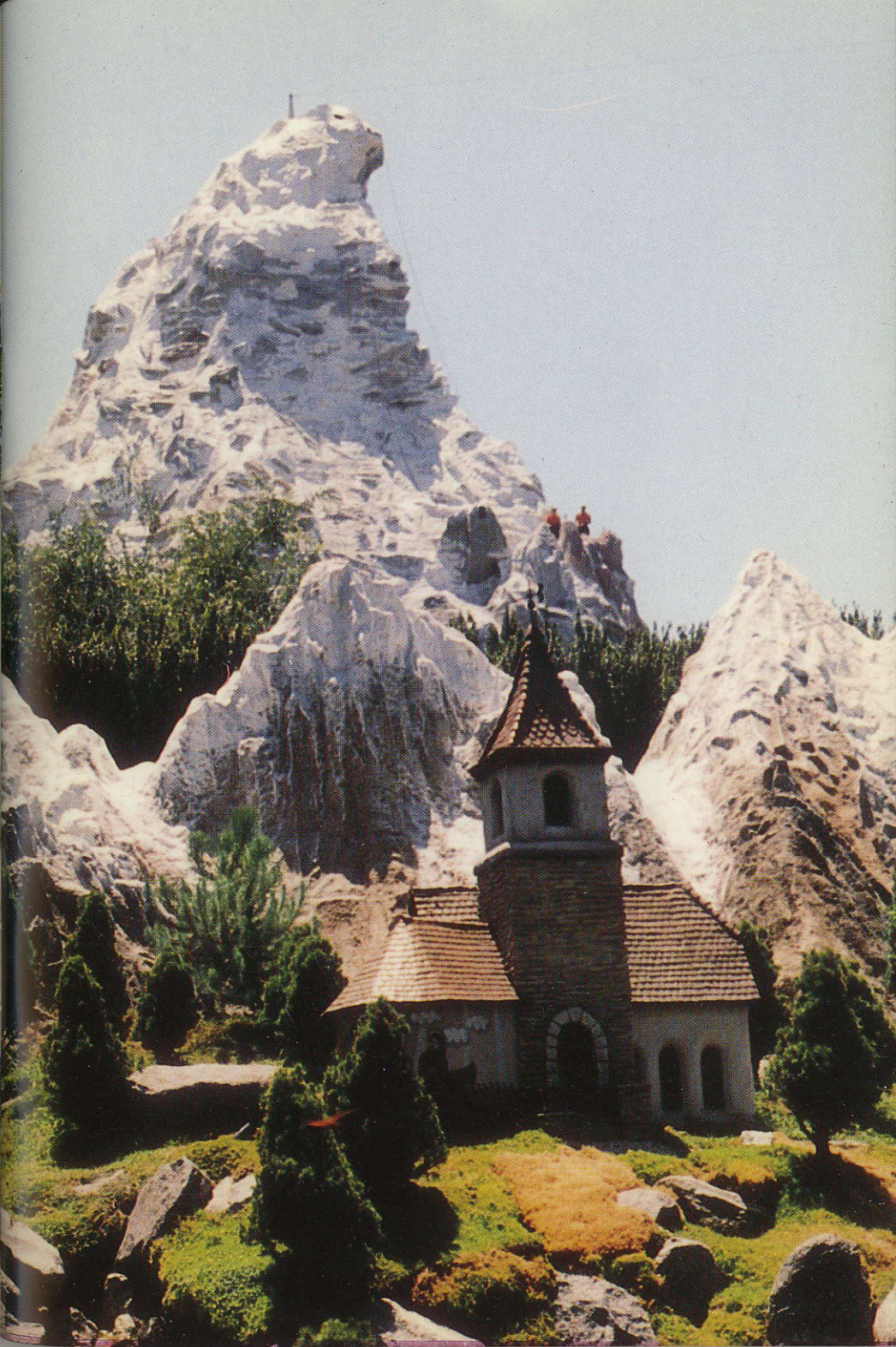
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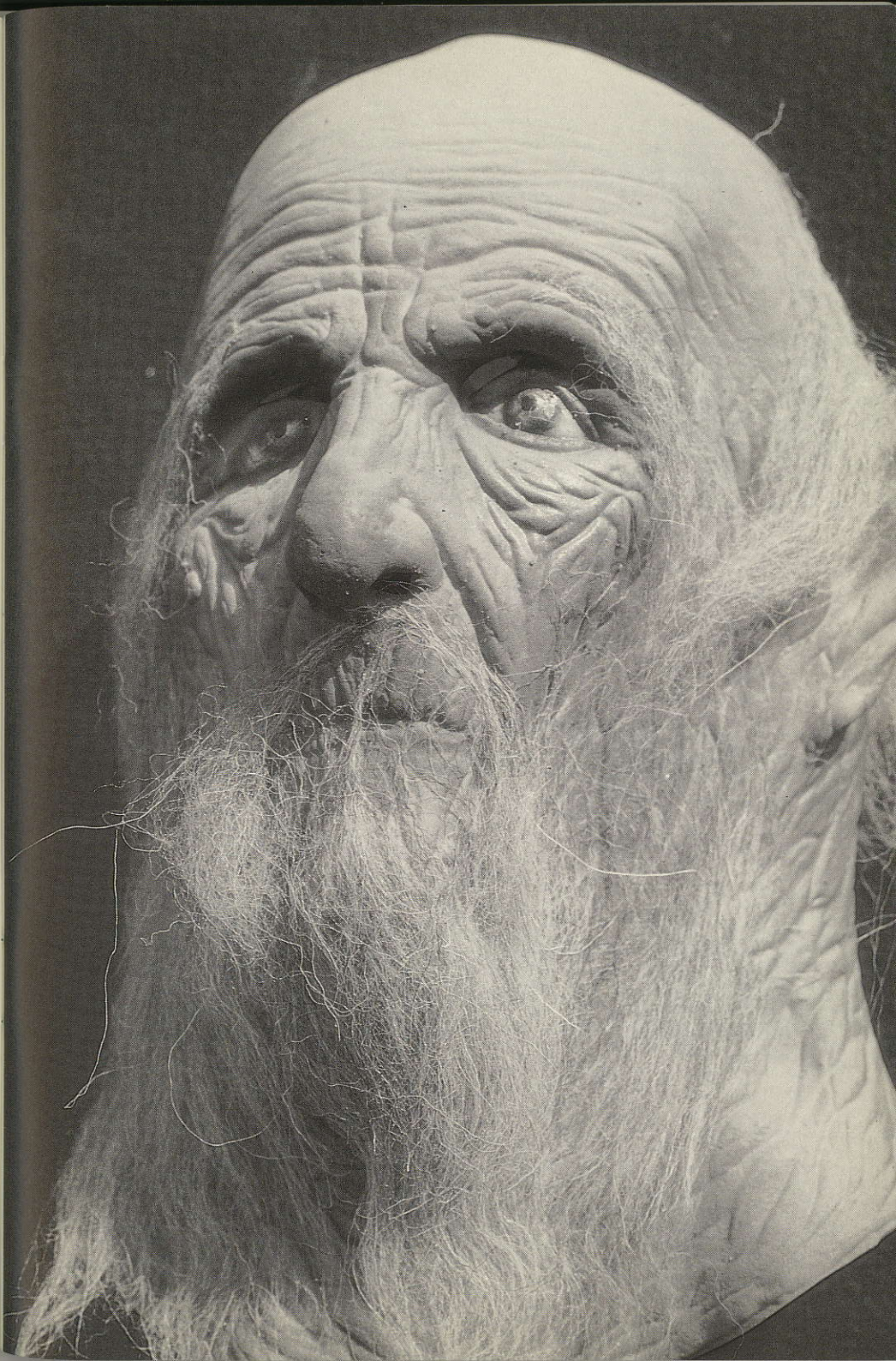
MIDLIFE CRISIS TRAUMA CENTER
AND NEGATIVE MEDIA-ENGRAM
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ON THE OCCASION OF THE EXHIBITION
LAX
GALERIE KRINZINGER, VIENNA, AUSTRIA, 1992







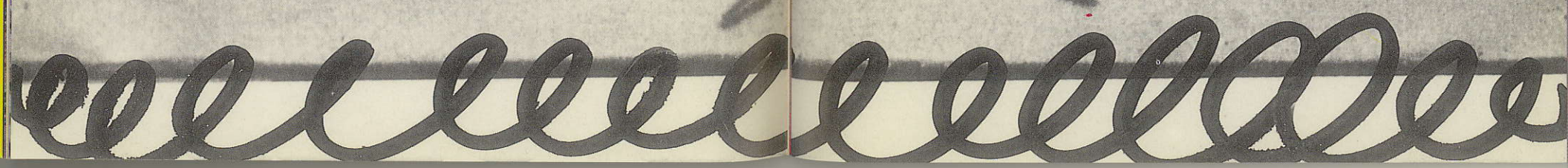




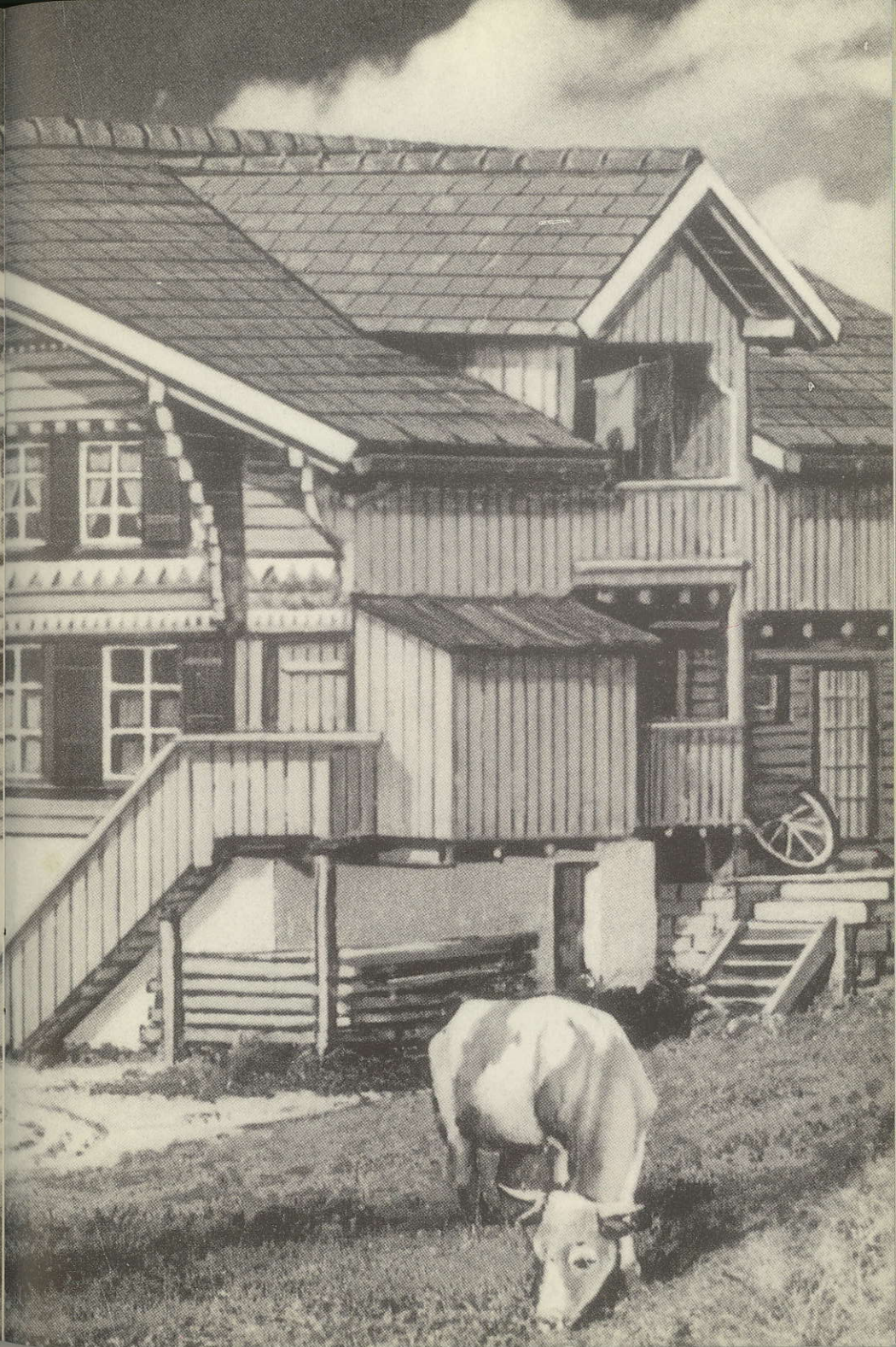
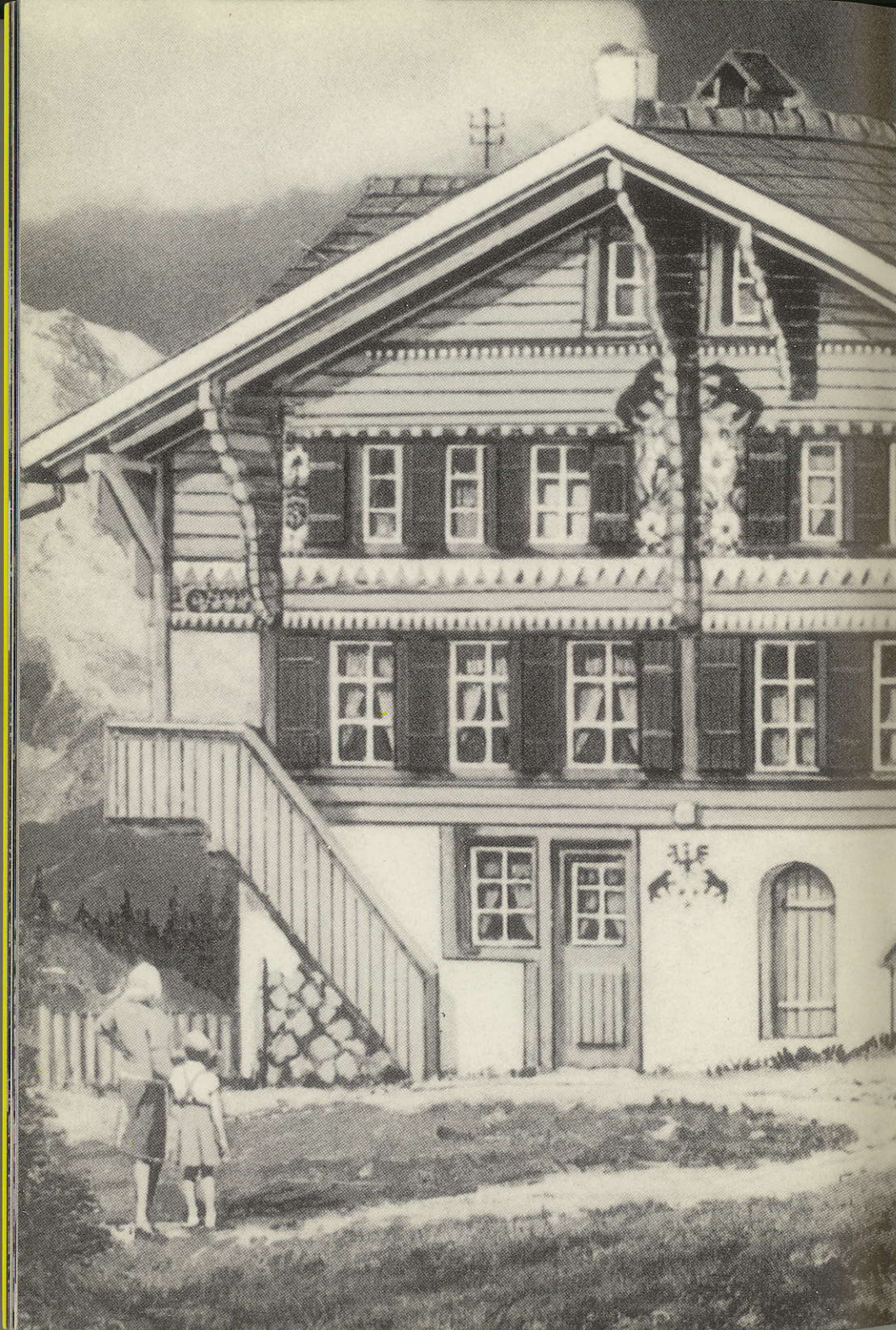
MEIN WATER IST
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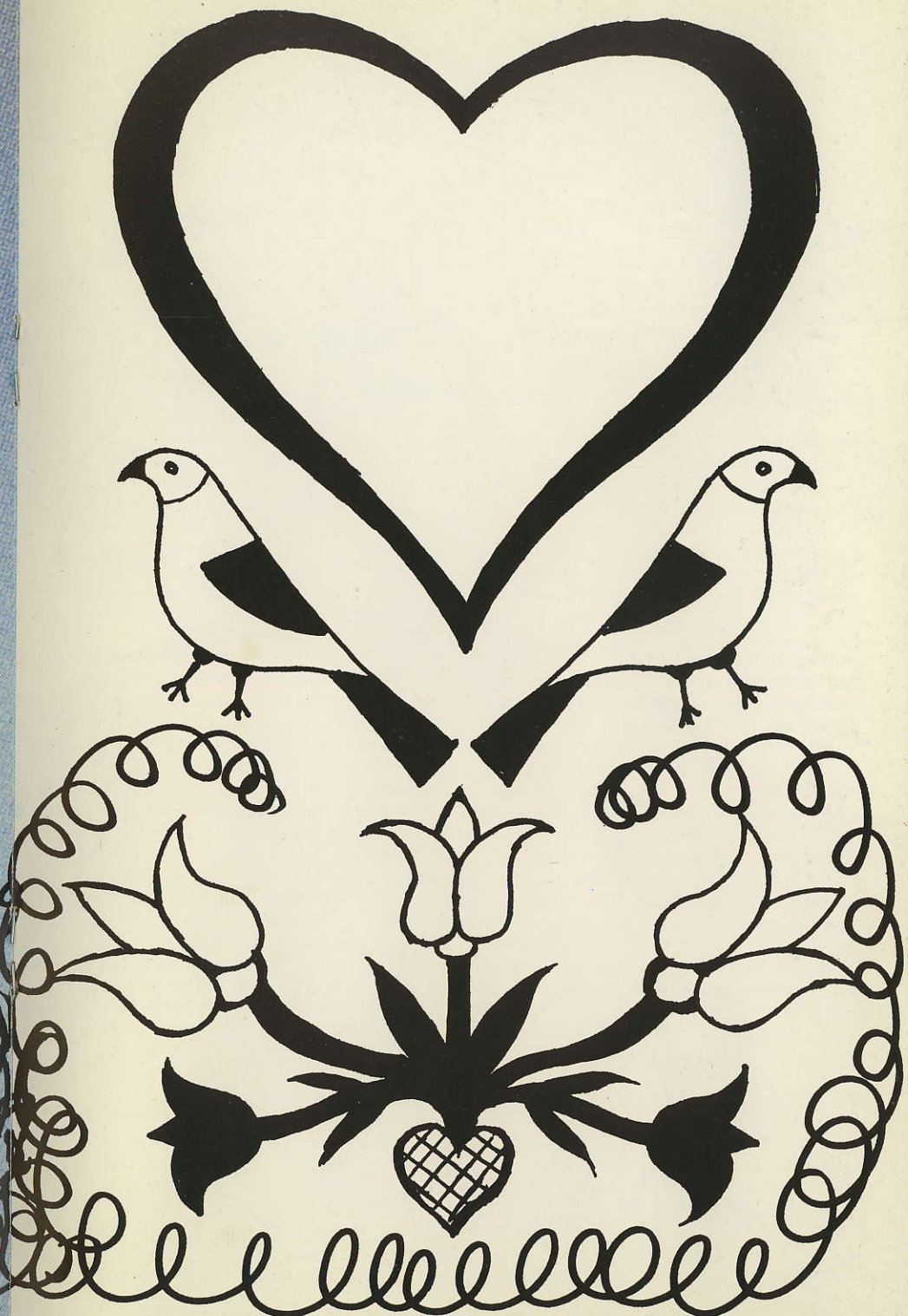
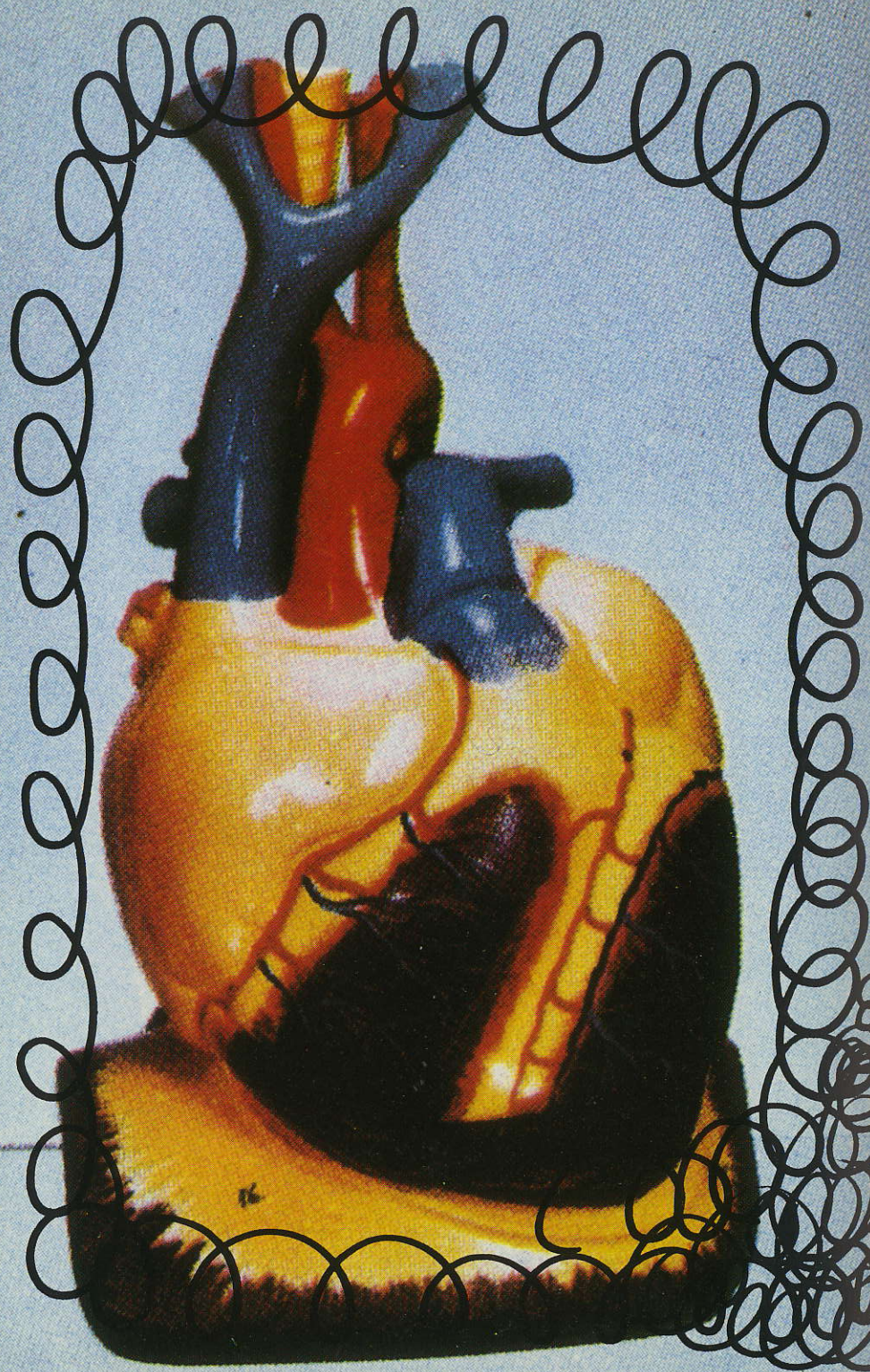


Jan.











Childhood Flambé

"You've got to know what you want. If you read books, then you can't climb the Alps. Both together don't work." – Peter, the goat general

"The incapacity . . . to have their own or new thoughts is the consequence of fearing authority, which is probably due less to Kaiser Franz Joseph than to the detrimental influence of the Alps." – Otto Mühl

Orphaned at an early age and taken in by her young aunt, Heidi is soon in the way. The aunt has a new and better job where Heidi is not welcome, so the child is taken to live with her curmudgeon grandfather high on the Alm Mountain in the Swiss Alps. He is known in the village as the Alm-Uncle because he never comes down from the mountain, even in the coldest winter, and he has developed a reputation as an evil, godless old hermit. But Heidi soon finds out that things are not always as others say they are, makes friends with the grandfather, and happily runs wild in the glorious mountains with the goatherd, Peter, and his goats.

Out of the blue, the aunt appears again and takes Heidi to live in Frankfurt in a fashionable house where she is expected to be companion to the invalid Klara. This would be a great opportunity for Heidi, providing her with an education and polish. But, bitterly unhappy away from her grandfather and the outdoor life she has grown to love, Heidi is at last permitted to return to the Alm.

With Heidi's return, all on the mountain are cured of their respective malaise, and so are the Frankfurters when they eventually visit. The invalid Klara learns to walk again and her widower father is relieved of his terrible worry over her illness. In return, they shower generous gifts on all their mountain hosts.

An elemental naturalism distinguished Joanna Spyri's 1881 original from its competition, particularly the fairy-tale and the "moral tale" widely read at the time. The "moral tale" had developed in part as a reaction against the popularity of earlier fairy-tale collections, which were condemned as simply fanciful and the product of superstition. The "moral tale" however became increasingly didactic until it resembled the more primitive cautionary tale, a gory genre filled with dead bodies and criminals parodied by Hilaire Belloc in his *Cautionary Tales for Children*, 1907, about "Matilda, who told Lies, and was Burned to Death." Heidi's unthreatening morality and status as an icon of traditional Swiss life—it's politically neutral, of course—helped it take on a life of its own.

Mainlined into the American vein with their Shirley Temple film version of 1937 and others thereafter, the story became simplified and even more iconic. Like an old shoe, it is now forgotten and rediscovered in the perennial, generational cycle that consumes all "children's" stories once they've taken hold. It ceases to be from anywhere; it's just around in a reduced form of associated images: a sunstruck Alpine landscape, a Swiss chalet, a yodel, the "moooo" of an alphorn, the bleating of a nanny goat . . . an image comes to mind of Heidi, up on the mountain with Schwänli and Bärli, waving, calling, "Oh Grandfather! Peeeter! Oh Sick Grrrrr!" Cooked-down in the mass-culture melting pot, these key images group with others that evoke a feeling of *the old country* and its connotations of origin and source. In this grouping, Heidi is humble and secure in a way that is almost exotic.

It is a confused habit of American nostalgia to make things iconic that are merely charming, and then find uncountable values in them. It is a double-sided habit with icons of European origin, reflecting deep ambivalence. They may become ubiquitous, but remain pathetically simplified; specific, but indeterminate. The condition comes from an ache for but disdain of origins, a national Oedipal complex regarding European traditions and motifs, that is a perfect fit with our commercial culture-machine—architecture, television, movies, etc.—in that we can perpetually market these motifs to ourselves, collect them, discard them, churn'em and burn'em. They are consumed and shelved in a menagerie of origins: looking at us, haunting us; we looking at them, wondering what they were

and what we can use them for now. A tension builds up, an urge. It's time to play with them, rearrange them, take them into bed with us and roll around with them. It's time for a new beginning, yet another. We are addicted to beginnings.

This condition of removal and tension is the point of departure for Paul McCarthy and Mike Kelley's reanimation of *Heidi*, from body parts, as it were. The list of characters is reduced to the minimum: Heidi, the Grandfather, Peter and the Sick Girl. They are identified by masks and various body parts. The Sick-Girl is the only complete figure and is modelled after Otto Dix's 1922 painting "Kleines Mädchen vor Gardine." The story has receded into the background, tacit and unrepeated except in the basic structure of the roles. As seen in the videotape however the roles are not reduced, but confounded in a continual stream of reversals, repetitions and flip flops, never landing themselves into coherent relationship: the good Heidi, the disobedient Peter, the dotting Grandfather, the bad Heidi, the clean Heidi, the dirty Peter, the pathetic Grandfather, and so on, like pretending scenarios with family dolls in a Child Psychologist's office. The scenarios are short and constantly changing with no time for melodrama or psychodrama. The videotape is structured like a machine that burns scenarios for fuel, draining all roles of their determination except to invert themselves and keep moving.

The set, with its props and related materials, becomes the site for the associations that McCarthy and Kelley bring to the otherwise underdetermined content of their *HEIDI*. The centerpiece is a combined structure representing Heidi and Grandfather's cabin on the Alm and the Sick Girl's house in Frankfurt, grafted together. The cabin is a traditional Swiss chalet replete with elaborate decorative flourishes; the house, modern and undecorated, is an Adolf Loos interior, where the Sick Girl lies draped in green chiffon, and an exterior modelled after his American Bar in Vienna. Behind the Loos facade a backdrop of "Frankfurt" can be seen, a enlarged 1930s-era illustration of a futuristic city à la Fritz Lang's *Metropolis*, and behind the chalet, an Alpine landscape. However, from inside the chalet the futuristic city is seen. A string of formal and thematic oppositions unwinds from these choices, picking up from the country/city, nature/culture cycle of the original



story and extending into a churning mass of references where the idea of setting-as-place yields to setting-as-site-of-argument. The argument becomes the "setting" of M&K's *HEIDI* in lieu of a location; the set, a discourse.

The Sick Girl is stigmatized by traditionalism with the label "degenerate" (Dix was included in the infamous "Degenerate Art" exhibition), but, she in turn stigmatizes Loos's modernism with her sickness, making it seem sanatorium-like, "sterile," the stock low-brow critique of modernist architecture. In the logic of Grandfather and Heidi, modernity, like hospitals, makes you sick. The accusation implied by Loos's modernism, from his famous essay "Ornament and Crime," is that the Grandfather's milieu, defined by his ornate chalet, is worse than primitive; it's criminal. Loos equates the decorating of utilitarian objects with tattooing and tattoos with criminals: "... tattooed men who are not in prison are either latent criminals or degenerate aristocrats. When a tattooed man dies at liberty, it simply means that he hasn't had time to commit his crime." He also connects decoration with infantile eroticism, scribbling. The equation resonates in a sculpture that is part of M&K's *HEIDI*, where Heidi and the Sick Girl lay in bed together with their feet resting on two hand-decorated breadboards. The one under the naked figure, being entirely covered with markings, eroticizes the figure all the more. Loos's characterization sticks and casts an erotic/transgressive shadow over everything, particularly Grandfather's role as purveyor of tradition.

The modernist conceits are inverted, however. The futuristic "Frankfurt" behind the American Bar is highly stylized and fanciful, non-essentialist, a illustrated spit in the eye of the International Style. Conversely, the Alpine peaks outside the chalet are primal forms representing purity and power, a kind of folk essentialism that is the "old religion" of Heidi and the Grandfather. The "old religion" isn't hung up on aesthetic reduction and is too self-promotional to worry that its magnificence also inspires the quaint decorations of the chalet. It is elemental but not reductive, while Loos's modernism is reductive, but not elemental (or something like that). Neither remains untainted by the presence of the other; the aesthetic battle lines just get more and more confused. And it's well that they do, because it turns the problem into one of deciphering images, the profusion of





images that keeps spilling into the equation. The confusion keeps sending us back to the basic indeterminacy of icons at root of M&K's *HEIDI*. Whose are they; what are they; where are they from?

There are three bulletin boards on the wall covered with collections of small images that flesh out both the plurality of origins and range of associations with the motifs of *HEIDI*. One is all buildings and mountains: a Hofbräu in Los Angeles, traditional Swiss houses, an International Style skyscraper, the Matterhorn in the Alps, the Matterhorn in Disneyland, an Alpine village, the Alpine village theme park . . . Loos's modernism is present in L. A., but has slid into obscurity. Richard Neutra, Loos's student, built prodigiously, but the rigorous style now seems quaint and unthreateningly *old country*. The buildings are testaments to the loss of the modernist childhood. And Americans know where the Matterhorn is. It can be seen from the freeway, its dopey head peeking above the sweltering flats of Anaheim, California; it's the only "geological" feature around. At its base is a little Swiss village where people in traditional garb scurry about. It is clean and safe like all of Disneyland, but don't misbehave. An "Alm-Uncle" will take you behind the nearest snow-drift and *plop!*, you're in the parking lot. It is the ultimate punishment: they force you to break proscenium.

This is the bright and oppressive side of Alpine America recapitulated in ski resorts, neat country inns and real estate. The image is about perfection and the imitation of perfection and it's pure kitsch. The claustrophobia of its tidiness is offset by a background of geological grandeur and sublimity, highly familiar in the American self-image, but never so coupled with signs of cultural order as in the Alpine image. The dingy side of Alpine America is the Hofbräu, loud and unruly, human; you can drink beer from a boot and sing. The folksy motifs are there, but no image of perfection; it is freed from the detrimental influence of the Alps. Less sanitized, less authoritarian than the bright side, it is decidedly more erotic, even transgressive. One can pay extra for the back room and drink from an SS helmet—shades of biker bars, swastikas and tattooed drunks—putting a new twist on Loosian criminality. But, tellingly, all this only makes the Hofbräu seem more domesticated, more American.

The second bulletin board presses the point harder. The images of perfection are of innocence, children: the traditional Swiss children, the Hummel figures, the various Heidis. The naked but realistic fairy, the Otto Dix girl and the swatch of skin with a rose tattoo grant innocence a body. But the presence of Leatherface, the son from "Texas Chain Saw Massacre," breaks the connection so firmly made in the Alpine images that childhood innocence is at home in the landscape. Leatherface is a "child," a loved one, the youngest in the family, but he is inbred and insane. He is a country boy—a more virulent version of the traditional hillbilly theme—with odd wiles and talents; he too is linked to the land. The landscape can crush the innocence of childhood, as the histories of poor Americas can attest. It can produce monstrous childhoods that appear natural on the surface. A human body, it seems, can be made out of anything. This is the subtext of the third bulletin board with its images of uncanny bodies and body parts, all disturbingly lifelike in one way or another, but derived from such a mind-boggling multiplicity of processes that the idea of an essential element to all life is rendered platitudinous. So perhaps the children in the Alpine images are well-groomed, inbred hillbillies. Or fiends. Or secretly living in terror. We don't know, but are certain that it is not an elemental connection with the land that precludes this. Although, part of the fascination is, after all, that they may indeed have something there, and *that* is the spiritual hook of the Alpine image: a latent belief in a cure.

In M&K's *HEIDI*, the ambivalence about European origins is only part of a deeper ambivalence about innocence and childhood, American childhood. It is not something given and you can't get right; it must be perpetually revisited. This surfaces in the identity confusion and sexuality of the character roles. Heidi is represented by a Madonna mask (the pop star) with a Heidi wig, the connotation being premature and theatricalized sexuality, arrested childhood. The Grandfather is potentially dangerous, put particularly so because he is a provider. Providers always do the most damage in families. While goatherd Peter is clearly damaged and appears inbred, the nanny goat, the most lifelike of all the constructions, is beautiful and udderless and built for bugging. Between

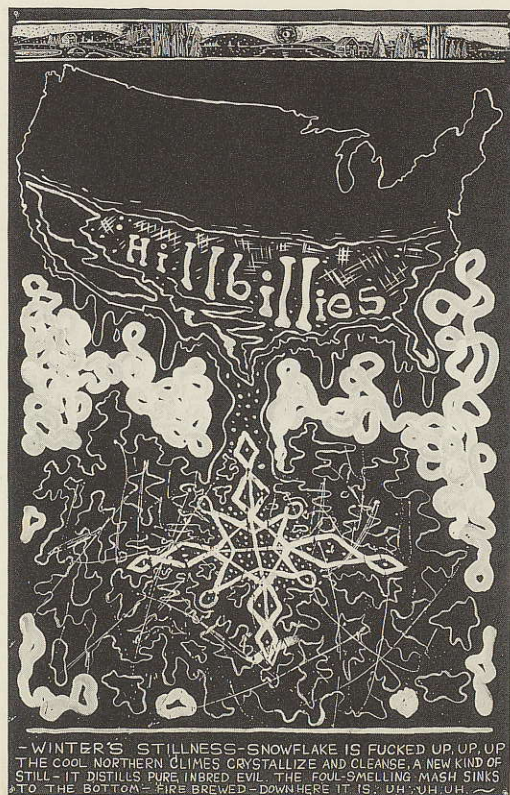


these two (you can picture it) the wick of the hillbilly connection is lit and casts its developmentally dysfunctional light. Even Loos's modernism and the Grandfather's traditionalism are seen as having a childlike character that's eminently corruptible. Ironically, it is the Sick Girl who has a naturalistic child's body. It acts as the psychological anchor for an idea of "body" that changes from figure to figure. The Sick Girl's body maintains its innocence, as if her physical illness were a force that redeems or renews it. Even this "natural" body can only be justified in terms of inversions.

The best way to describe M&K's method of engaging their characters and props is as playing with dolls. A doll is something to act through without being embodied in, and without it becoming the subject. The subtitle of *HEIDI, MIDLIFE CRISIS TRAUMA CENTER AND NEGATIVE MEDIA ENGRAM ABREACTION RELEASE ZONE*, proposes that the subject unfolds completely from M&K. The fact that it comprises objectified forms from another society just underscores the degree of removal of the exercise's meaning from its materials, its status as imaginal. On the second bulletin board, there is a photograph of Frankenstein's monster (Boris Karloff version, 1931) kneeling with the little village girl by the lake. Rather than typifying any of a number of political or social clichés about the German *old country* which is the usual reading of "Frankenstein" in America, it appears as a simple portrait: two irreconcilable images of childhood. The monster as a kind of child (he is new), or if you prefer, a forcibly regressed adult. . . and the girl. The two are antithetical, biologically and thematically, like *HEIDI* and Heidi. We see them just before he throws her in the lake, mistaking her gesture to throw a flower. But in this moment, before the mistake, their innocence is equal.

He doesn't mean to kill her. He just gets confused.

Timothy Martin



Paul McCarthy

Biography

- 1969 B.F.A., San Francisco Art Institute; painting
1973 M.F.A., University of Southern California; intermedia: film, video, and art

Grants

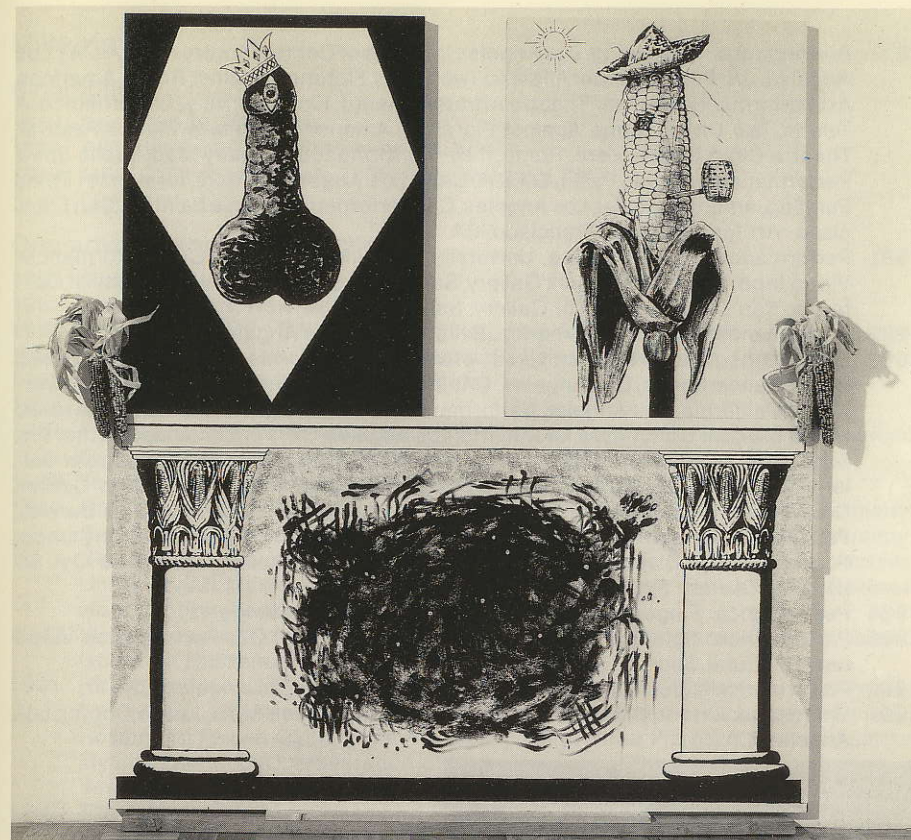
- 1977 National Endowment for the Arts, Individual Artist's Grant
1978 National Endowment for the Arts, Organizational Grant for Artist Programming, received in conjunction with Close Radio and KPFF, Los Angeles, CA
1987 Long Beach Museum, Open Channels Video Grant Fellowship Grant
1990 Art Matters, Fellowship Grant
1991 California Arts Council, In Residence Program, Pasadena Cable Community Television.

One-artist exhibitions

- 1979 Video installation for showing tapes, "Contemporary Cure All" and "Deadening", Los Angeles Institute of Contemporary Exhibitions (LAICA), Los Angeles, CA.
1982 "Human Object", Los Angeles Contemporary Exhibitions (LACE), Los Angeles, CA.
1985 AAA Art, Los Angeles, CA.
1986 Rosamund Felsen Gallery, Los Angeles, CA.
1987 Rosamund Felsen Gallery, Los Angeles, CA.

Selected group exhibitions

- 1973 "Festival of the Arts", University of Southern California, Los Angeles, CA.
1974 Newspace Gallery, Los Angeles, CA.
1975 "Southern California Video Anthology", Long Beach Museum, Long Beach, CA; Newspace Gallery, Los Angeles, CA; "Commissioned Video", University Art Museum, Berkeley, CA.
1980 "Video 80", The Public Eye, San Francisco, CA; "Audio Works, Sixto Notes, Milano, Italy.
1981 "Lately in LA", Washington Project for the Arts, Washington, D.C. "Objects by Paul McCarthy & Barbara Smith", Espace Gallery, Los Angeles, CA.
1982 "Works by Richard Newton & Paul McCarthy", Exile Gallery, Los Angeles, CA.
1983 "13/14 Artist-Out of Line", paintings, Gallery 8336, Los Angeles, CA; "Video by Performance Artists", Terry Allen, Tony Labat, Paul McCarthy; Hallwalls, Buffalo, NY.
1984 "Contemporary Eccentrics", drawings; Edge Gallery, Fullerton, CA; "Crap", Orwell Memorial Gallery, Los Angeles, CA; "Assault Video", Anti Club, Los Angeles, CA.
1985 "B&W Drawings", Los Angeles Institute of Contemporary Art (LAICA), Los Angeles, CA.
1988 "Open Channels Video, Long Beach Museum, Long Beach, CA; "New Works on Paper", Rosamund Felsen Gallery, Los Angeles, CA.
1989 "L.A. Freewaves" American Film Institute Video Festival and area-wide screenings, Los Angeles, CA.
1990 "Past and Present-Selected Works by Gallery Artists", Rosamund Felsen Gallery, Los Angeles, CA.
1991 "Ovarian Warriors vs. Knights of Crissum", Parker Zanic Gallery, Sue Spaid Fine Arts, Los Angeles, CA; "The Body (2)" A videotape program, The Renaissance Society at the University of Chicago, Chicago, IL.; "The Body" A videotape program, Simon Watson, New York, NY.; "Someone or Somebody", Meyers/Bloom Gallery, Santa Monica, CA; "The Family Romance", videotape program, Simon Watson, New York, NY.; "Video Violence", Ars Electronica, Linz, Austria; "Quick Coagulation Forms the August Corpse", Rosamund Felsen Gallery, Los Angeles, CA; "Presenting Rearwards", Rosamund Felsen Gallery, Los Angeles, CA; "HaHa", Roy Boyd Gallery, Santa Monica, CA.
1992 "Helter Skelter L.A. Art in the 1990's", The Museum of Contemporary Art, Los



Angeles, curated by Paul Schimmel (catalogue); "Roy Dowell paintings, collages Paul McCarthy drawings Renée Petropoulos studies", Rosamund Felsen Gallery, Los Angeles, CA; "Rosamund Felsen Clinic and Recovery Center", curated by Ralph Rugoff, Rosamund Felsen Gallery, Los Angeles, CA; "Strange Developments", curated by Jeffrey Deitch, Anthony d'Offay Gallery, London, England. "Viaggio a Los Angeles", Castello di Rivara, Torino, Italy; "LAX", Galerie Krinzinger, Vienna.

Selected performance, video tapes and films

- 1967 Film: Boys, Salt Lake City, UT.; Performance: Saw, Little Theater, University of Utah, Salt Lake City, UT.
1971 Video Tape: Spit Face, Los Angeles, CA.
1972 Performance: Too Steep, too Fast, Hollywood Hills, CA; Performance: T.V., Univ. of Southern California, Art Dept., Los Angeles, CA; Video Tape, Finger Windows, Los Angeles, CA; Video Tape: Spit Lens, Los Angeles, CA; Video Tape: Thirty-Minute Moon, Los Angeles, CA.
1974 Performance-Video tape: Meat Cake, #2; Performance-Video tape: Meat Cake, #3 Newspace Gallery, Los Angeles, CA.
1975 Performance-Video tape: Tubbing, Pasadena, CA.
1976 Performance: Paid Stranger, Close Radio, KPFF FM Radio, Los Angeles, CA; Performance-Video tape: Class Fool, University of California at San Diego, La Jolla, CA.
1977 Performance-Video tape: Grand Pop #2, University of California, Medical Center, Los Angeles, CA.
1978 Performance: U.N., Close Radio, KPFF FM, Los Angeles, CA.

- 1979 Performance: Deadening, Los Angeles Institute of Contemporary Art (LAICA), Los Angeles, CA; Performance: A Tale to Two Cities, Florence Against Rome, American Art Performance Festival, Theatre Affratellamento; Florence, Italy; Performance: A Tale to Two Cities, Rome Against Florence, American Art Performance Festival, Theatre Circo Spazio Zero, Rome, Italy; Performance: Monkey Man, Public Spirit Performance Festival, Part I, D.T.L.A. Club, Los Angeles, CA; Performance: Penis Painting, American Hotel, Los Angeles, CA; Performance: Penis Painting, San Francisco Art Institute, San Francisco, CA.
- 1981 Performance: Penis Painting, University of California, Irvine, CA; Performance-Video tape: Death Ship, Sushi Gallery, San Diego, sponsored by University of California, San Diego and Sushi Gallery, San Diego, CA.
- 1982 Performance: God Bless America, Exile Gallery, Los Angeles, CA.
- 1983 Performance: Death Ship, University of Southern California, Fine Arts Department, Performance Series, Los Angeles, CA; Performance: Gardener of Death, University of California, Los Angeles performance series, Caught in the Act, sponsored by the Student Committee for the Arts, Los Angeles, CA; Performance: Mother Pig, Sushi Gallery, sponsored by the University of California, San Diego and Sushi Gallery, San Diego, CA. Performance: Popeye's Driving School, Trisker Arts Center, Cork, Ireland; Performance: Two P's and a Bean - Collaboration with Paul Burwell, Paul McCarthy, and Anne Bean, 146 Knapp Rd., London, England; Performance: Popeye, Cirque Divers; Liege, Belgium; Performance: Inside Out, Olive Oyl, 80 Langton St., San Francisco, CA.
- 1984 Performance: Fingers, Olive Oyl, Orwell Memorial, Los Angeles, CA.
- 1985 Performance: Science, filmed in 16 mm, Los Angeles, CA; Performance-Video tape: Cultural Soup, Los Angeles, CA.
- 1989 Performance-Video tape: Fun with Money - In Mine, Los Angeles, CA.
- 1991 Video tape: A Hoot, Los Angeles, CA; Performance-Video tape: Jungle Doctor, Los Angeles, CA.



Titles of the works in the order of appearance:

- Paul McCarthy, Mike Kelley, Family Tyranny, 1987
 Paul McCarthy, Alpine Man, 1991 - 92
 Paul McCarthy, The Garden, 1991 - 92
 Mike Kelley, Eviscerated Corpse, 1989
 Paul McCarthy, Bossy Burger, 1991
 Paul McCarthy, Mask of Bossy Burger, 1991
 Mike Kelley, Kneading Board, 1992
 Mike Kelley, Devil Bush, 1988
 Mike Kelley, Winter's Stillness II, 1985
 Paul McCarthy, Bavarian Kick, 1987
 Mike Kelley, Pagan Altar, 1989
 Paul McCarthy, Death Ship, 1983

Mike Kelley

Biography

- 1954 Born Detroit, Michigan.
 1976 BFA, University of Michigan, Ann Arbor.
 1978 MFA, California Institute of the Arts, Valencia, CA.
 Lives in Los Angeles.

One-artist exhibitions (selection)

- 1981 Mizuno Gallery, Los Angeles.
 1982 Metro Pictures, New York, NY.
 1983 Rosamund Felsen Gallery, Los Angeles; Hall Walls, Buffalo, NY.
 1984 Metro Pictures, New York, NY; Rosamund Felsen Gallery, Los Angeles.
 1985 Rosamund Felsen Gallery, Los Angeles.
 1986 Metro Pictures, New York, NY.
 1987 "Vintage Works: 1979-1986", Rosamund Felsen Gallery, Los Angeles; Rosamund Felsen Gallery, Los Angeles.
 1988 The Renaissance Society, Chicago, IL; Metro Pictures, New York, NY.
 1989 Rosamund Felsen Gallery, Los Angeles; Jablonka Galerie, Cologne, W. Germany; Galerie Peter Pakesch, Vienna, Austria; Jablonka Galerie, Cologne, W. Germany; "Pansy Metal/Clovered Hoof", Metro Pictures, New York, NY; Pacific Film Archive, University Art Museum, University of California, Berkeley; "Pansy Metal/Clovered Hoof", Robbin Lockett Gallery, Chicago.
 1990 Metro Pictures, New York, NY; Rosamund Felsen Gallery, Los Angeles; Galerie Ghislaine Hussenot, Paris.
 1991 Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C.; Juana de Aizpuru, Madrid, Spain; Jablonka Galerie, Cologne, Germany; Rosamund Felsen Gallery, Los Angeles; Galerie Peter Pakesch, Vienna, Austria; My Life and Media, presentation of films, Broadway Cinema, Cologne, Germany; Vereniging voor het Museum van Hedendaagse Kunst te Ghent.
 1992 The Fabric workshop, Rosamund Felsen Gallery, Los Angeles; Kunsthalle Basel, Basel; Portikus Frankfurt, Frankfurt; Institute of Contemporary Arts, London; Cap c Musée d'art contemporain, Bordeaux; American Video Presentation of Films, Städelschule, Frankfurt.

Selected group exhibitions

- 1979 "Manifesto Show", 5 Bleeker Street, New York, NY; "The Poltergeist", Foundation for Art Resources, Los Angeles, collaboration with David Askevold; "Sound", Los Angeles Institute of Contemporary Art & Institute for Art and Urban Resources, P.S. 1, New York, NY (catalogue).
 1980 "By-Products", Los Angeles Contemporary Exhibitions, Los Angeles; Group Exhibition, Anina Nosei Gallery, New York, NY.
 1981 "Contemporary Drawings", University Art Museum, University of California, Santa Barbara (catalogue); "Beware of the Dog", Mudd Club, New York, NY; Group Exhibition, White Columns, New York, NY; "Exhibition", California Institute of the Arts, Valencia, CA (catalogue).
 1982 "5 From L.A.", University of California, San Diego, Mandeville Art Gallery, La Jolla, CA; "John Miller, Michael Kelley, JoAnn Verburg", Minneapolis College of Art & Design, Minneapolis, MN.
 1983 "Head Hunters", Los Angeles Contemporary Exhibitions, Los Angeles, CA (catalogue); "Wordworks", Minneapolis College of Art & Design & Walker Art Center, Minneapolis, MN; Group Exhibition, Newport Harbor Art Museum, Newport Beach, CA; "The First Show", Museum of Contemporary Art, Los Angeles, CA (catalogue); "Art on Paper", Weatherspoon Gallery, University of North Carolina at Greensboro.
 1984 "The Fifth Biennale of Sydney - Private Symbol: Social Metaphor", The Gallery of New South Wales, Sydney, Australia (catalogue); "Performance On/And Video",

- Hall Walls, Buffalo, NY; "Video Pool", Winnipeg, Canada; "Contemporary Eccentrics", Edge Gallery, Fullerton, CA; "The First Biennial 1984: Los Angeles Today", Newport Harbor Art Museum, Newport Beach, CA (catalogue).
- 1985 "Mike Kelley and John Miller", Metro Pictures, New York, NY; "1985 Biennial Exhibition", Whitney Museum of American Art, New York, NY (catalogue); "Signal Approach", The Funnel, Toronto, Canada (catalogue); "Art in the Anchorage", The Brooklyn Bridge Anchorage, New York, NY, sponsored by Creative Time; "Best of the West", Zero One Gallery, Los Angeles, CA; "B&W", Los Angeles Institute of Contemporary Art, Los Angeles, CA (curator); "Funny Art", Concord Gallery, New York, NY; "Currents-7: Words in Action", Milwaukee Art Museum, Milwaukee, WI; "Auto/Genetic/Photopsia", Christminster Gallery, New York, NY.
- 1986 "Natural Settings", Corcoran Gallery of Art, Washington D.C.; "Baaa Baaa Ba'bel", The Alexandria Hotel, Los Angeles; "Poetic Resemblance", Hall Walls, Buffalo, New York, NY & Loughelton Gallery, New York, NY (catalogue); "Meanwhile, Back at the Ranch . . .", Kuhlenschmidt/Simon Gallery, Los Angeles, CA; "Individuals: A Selected History of Contemporary Art, 1945-1986", Museum of Contemporary Art, Los Angeles (catalogue); "A New Abstraction", New City, Venice, CA.
- 1987 "Schema", Baskerville & Watson Gallery, New York, NY; Group Exhibition, Saxon-Lee Gallery, Los Angeles (video tape: "Kappa" in collaboration with Bruce & Norman Yonemoto); "Avant-Garde in the Eighties", Los Angeles County Museum of Art, Los Angeles (catalogue); "Toyama Now '87", Museum of Modern Art, Toyama, Japan (catalogue); "Cal Arts; Skeptical Belief(s)", The Renaissance Society at the University of Chicago, IL & Newport Harbor Art Museum, Newport Beach, CA (catalogue); "1987 Phoenix Biennial", Phoenix Art Museum, Phoenix, AZ; "Contemporary Diptychs: Divided Visions", Whitney Museum of American Art, New York, NY; "Head Sex", Feature, Chicago, IL; "Nothing Sacred", Margo Leavin Gallery, Los Angeles; "L.A. Hot and Cool", M.I.T. List Visual Arts Center, Cambridge, MA (catalogue).
- 1988 "Striking Distance", Museum of Contemporary Art, Los Angeles; Triton Museum of Art, Santa Clara, CA; Fresno Arts Center & Museum, Fresno, CA; University Art Gallery, Sonoma State University, Rohnert Park, CA; "Awards in the Visual Arts 7", Los Angeles County Museum of Art; Carnegie-Mellon University Art Gallery, Pittsburgh, PA; Virginia Museum of Fine Arts, Richmond, VA (catalogue); "Recent Drawings", Whitney Museum of American Art, New York, NY; "Monster with Three Heads", Don Soker Contemporary Art, San Francisco, CA; "43rd Biennale of Venice, Aperto '88", Venice, Italy (catalogue); "Lost and Found in California: Four Decades of Assemblage Art", James Corcoran Gallery, Santa Monica; Shoshana Wayne Gallery, Santa Monica, CA; Pence Gallery, Santa Monica, CA (catalogue); "Graz 1988", Grazer Kunstverein, Stadtmuseum Graz, Austria (catalogue); "Binational: Art of the Late Eighties", Museum of Fine Arts & The Institute of Contemporary Art, Boston, MA; Städtische Kunsthalle, Kunstsammlung Nordrhein-Westfalen, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, W. Germany; Kunsthalle Bremen, Bremen, W. Germany; Württembergischer Kunstverein, Stuttgart, W. Germany (catalogue); "Cultural Participation", a Group Material installation, DIA Art Foundation, New York.
- 1989 "A Forest of Signs: Art in the Crisis of Representation", Museum of Contemporary Art, Los Angeles (catalogue); "1989 Biennial Exhibition", Whitney Museum of American Art, New York, NY (catalogue); "What is Contemporary Art?", Rooseum, Malmö, Sweden (catalogue); "Prospect 89", Frankfurter Kunstverein, Schirn Kunsthalle, Frankfurt, Germany (catalogue); "A Decade of American Drawing 1980-1989", Daniel Weinberg Gallery, Los Angeles; "Mike Kelley, Judy Pfaff, Keith Sonnier", Susanne Hilberry Gallery, Birmingham, MI; "Jennifer Bolande, Tim Ebner, Mike Kelley, Ken Lum", Robbin Lockett Gallery, Chicago, IL; "They See god", Pat Hearn Gallery, New York; "The Images of American Pop Culture Today III", organized by U.S.S.O. Co. Ltd. for La Foret Art Museum, Tokyo; "Filling in the Gap", Feigen & Co., Chicago; "Künstlerische Fotografie der 70er und 80er Jahre", Galerie Schurr, Stuttgart; "Erotophobia", Simon Watson, New York; "No Stomach", Installa-

- tion, San Diego, CA; "Jessica Diamond, Allen Ruppersberg, Mike Kelley", Christine Burgin Gallery, New York.
- 1990 "Stained Sheets/Holy Shroud", Krygier/Landau Contemporary Art, Santa Monica, CA (catalogue); "The Thing Itself", Feature, New York, NY; "Prints and Multiples", Lühring, Augustine, Hetzler, Los Angeles, CA; Drawings: Werner Buttner, Mike Kelley, Martin Kippenberger, Robert Longo, John Miller, Metro Pictures, New York, NY; "Jessica Diamond, Mike Kelley", Interim Art, London; "Editionen", Galerie Gisela Capitain, Cologne; "Mike Kelley, Tim Rollins + K.O.S., Meyer Vaisman", Jay Gorney Modern Art, New York, NY; "Re: Framing Cartoons", Loughelton Gallery, New York, NY; "Je viens de chez le charcuterie", Galerie Ghislaine Hussenot, Paris; "Word as Image", Milwaukee Art Museum, Milwaukee, Wisconsin; Oklahoma City Art Museum, Oklahoma; Contemporary Arts Museum, Houston, Texas (catalogue); "Le Désenchantement Du Monde", Villa Arson, Nice, France (catalogue); "Figuring the Body", Museum of Fine Arts, Boston; "Viewpoints towards the 90's: Three Artists from Metro Pictures", Seibu Contemporary Art Gallery, Tokyo; "Sculpture", Daniel Weinberg Gallery, Los Angeles, CA; "Semi-Objects", John Good Gallery, New York, NY; "Just Pathetic", Rosamund Felsen Gallery, Los Angeles, curated by Ralph Rugoff (catalogue); "Heart and Mouth", Fahey/Klein Gallery, Los Angeles, CA; "Lotte or the Transformation of the Object", Grazer Kunstverein, Graz, Austria; travels to Akademie der Bildenden Kunst, Vienna (catalogue); "Total Metal", Simon Watson, New York, NY; "Spirit of Our Time", Contemporary Arts Forum, Santa Barbara, CA (catalogue); "Stuttering", Stux Gallery, New York, NY.
- 1991 "Telekinesis", Mincher/Wilcox Gallery, San Francisco, CA; "Idiosyncrasies in the Expanded Field", Postmasters, New York, NY; "Savage Garden", Fundacion Caja de Pensiones, Madrid, Spain; "California Artists: William T. Wiley, Mike Kelley, Brad Dunning", Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (brochure with essay); "Carroll Dunham, Mike Kelley, Cindy Sherman", Metro Pictures, New York, NY; "Enclosure", Los Angeles Municipal Art Gallery, Los Angeles, CA; "FluxAttitudes", Hallwalls, Buffalo, New York, NY; "Something Pithier and More Psychological", Simon Watson, New York, NY; "Poets/Painters Collaborations", Brooke Alexander Editions, New York, NY; "1991 Whitney Biennial", Whitney Museum of American Art, New York, NY (catalogue); "Metropolis", Martin-Gropius Bau, Berlin, Germany (catalogue); "Individual Realities", Sezon Museum of Art, Tokyo; Tsukashin Hall, Osaka, Japan (catalogue); "Someone or Somebody", Meyers/Bloom Gallery, Santa Monica, CA; "The Kelly Family", Esther Schipper, Cologne, Germany; "Body/Language", Lannan Foundation, Los Angeles, CA; "The Lick of the Eye", Shoshana Wayne Gallery, Santa Monica, CA; "Presenting Rearwards", Rosamund Felsen Gallery, Los Angeles, curated by Ralph Rugoff (catalogue); "Louder", Gallery 400, University of Illinois at Chicago; "The Carnegie International 1991", Carnegie Museum of Art, Pittsburgh, PA; "Lieux Communs - Figures Singulieres", Musee d'Art Moderne de la Ville de Paris, Paris; "Devil On The Stairs: Looking Back On The Eighties", Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA; "Knowledge: Aspects of Conceptual Art", University Art Museum, University of California, Santa Barbara. Objects for the Ideal Home: The Legacy of Pop Art, Serpentine Gallery, London; My History/Real Artways, Hartford; An Exhibition to Benefit Act up, Paula Cooper, Matthew Marks, New York; Just What Is It What Makes Today's Homes so Different so Appealing, The Hyde Collection, Glen Falls NY (Catalogue); Larry Clark, Robert Gober, Mike Kelley, Jeff Koons, Lady Noland, Richard Prince, Cindy Sherman, Christopher Wool, Lühring Augustine Hetzler, Santa Monica; Drawing Acquisitions 1980-91, Whitney Museum of American Art at Philip Morris, New York.
- 1992 "Helter Skelter L.A. Art In The 1990's", The Museum of Contemporary Art, Los Angeles, curated by Paul Schimmel (catalogue); "Doubletake Collective Memory & Current Art", Hayward Gallery, London, installation designed by Aldo Rossi (catalogue); "Allegories of Modernism", The Museum of Modern Art, New York, NY, organized by Bernice Rose (catalogue); "Post Human", Musee d'Art Contemporain Fondation Asher Edelman, Lausanne, Switzerland. Travels to: Castello di

Rivoli, Turin, Deste Foundation, Athens, Deichtorhallen, Hamburg; "LAX", Galerie Krinzinger, Vienna; Documenta IX, Kassel; Désordres, Galerie National du Jeu de Paume, Paris; Robert Gober, On Kawara, Mike Kelley, Martin Kippenberger, Jeff Koons, Albert Oehlen, Julian Schnabel, Cindy Sherman, Thomas Struth, Philip Taaffe, Christopher Wool, Galerie Max Hetzler, Köln (catalogue); Dirty Data, Ludwig Forum für internationale Kunst, Köln (catalogue); Ars pro Domo, Museum Ludwig, Köln (catalogue); Allegories of Modernism: Contemporary Drawing, the Museum of Modern Art, New York (catalogue); Re: Framing Cartoons, Wexner Center for the Arts, Columbus (catalogue); Recent Publications and Acquisitions, Brooke, Alexander Editions, New York; Songs of Innocence; Songs of Experience; Whitney Museum of American Art at Equitable Center, New York.

Performances, readings & other events

- 1978 "Poetry in Motion", Los Angeles Contemporary Exhibitions, Los Angeles, CA; "Dream Lover", audio tape; The Poetics, C.L.O.S.E. Radio Art Series, KPFF, Los Angeles, CA (Mike Kelley, Tony Oursler, Don Krieger); "Indiana", Los Angeles Contemporary Exhibitions, Los Angeles, CA; "My Space", La Jolla Museum of Contemporary Art, La Jolla, CA; "A Big Question", California State University, Los Angeles, CA.
- 1979 "The Monitor and the Merrimac", Foundation for Art Resources, Los Angeles, in conjunction with the collaborative exhibition with David Askevold: "The Poltergeist": Los Angeles Institute of Contemporary Art, Los Angeles, in conjunction with the exhibition "Sound" (catalogue).
- 1980 "Three Valleys", Foundation for Art Resources, Los Angeles, CA; "The Parasite Lily", performed at Los Angeles Contemporary Exhibitions, Los Angeles as part of the performance festival: "Public Spirit: Live Art L.A.: California Institute of the Arts, Valencia, CA; University of California, San Diego, CA; The Kitchen, Center for Video, Music and Dance, New York, NY; University of Michigan, Ann Arbor, MI.
- 1981 "The Monitor and the Merrimac", Hallwalls, Buffalo, NY; "Meditation on a Can of Vernors", Los Angeles Contemporary Exhibitions, Los Angeles, CA.
- 1982 "Confusion", University of California, San Diego, CA; Film in the Cities, Minneapolis, MN; "The Artist in Television", Telesatellite Conference held at the University of California, Los Angeles, CA: live interactive performance with Michael Smith Los Angeles/New York; "Monkey Island", Beyond Baroque Literary/Arts Center, Venice, CA; "X-C", Beyond Baroque Literary/Arts Center, Venice, CA, collaboration with Tony Oursler; Reading, Hall Walls, Buffalo, NY.
- 1984 "The Sublime", Museum of Contemporary Art, Los Angeles, CA; "Godzilla on the Beach", Beyond Baroque Literary/Arts Center, Venice, CA, collaboration with Bruce and Norman Yonemoto; Reading, Anti Club, Los Angeles.
- 1985 Reading, The Permanent Contemporary Gallery, Los Angeles, CA; Reading, Artists Space, New York, NY; "Monkey Island Part Two", Los Angeles Municipal Art Gallery Theater, part of "Artificial Intelligence in the Art, #1 Brainworks", a symposium in conjunction with the exhibition "Los Angeles Summer/Styrian Autumn", Los Angeles Municipal Art Gallery, Los Angeles and Steirischer Herbst, Graz, Austria (catalogue).
- 1986 "The Peristaltic Airwaves", live radio performance, KPFF, Los Angeles, CA; co-produced by High Performance Magazine & KPFF; "Plato's Cave, Rothko's Chapel, Lincoln's Profile", Artists Space, New York, NY.
- 1989 "Theory, Garbage, Stuffed Animals, Christ", Beyond Baroque, Venice, CA; "Pansy Metal/Clovered Hoof", a dance presentation of silk scarf series in collaboration with Anita Pace. Sponsored by Rosamund Felsen Gallery at private residence in Los Angeles.
- 1991 "Theory, Garbage, Stuffed Animals, Christ #2", part of 3 Blowhards and A Little Lady", Beyond Baroque, Venice, CA.
- 1992 "Beat of the Traps", collaboration with Stephen Prina and Anita Pace, the Remise, Vienna, Gindi Auditorium, Los Angeles.

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