

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 XII Institute, Florence, Italy, MA, Studio Art and Art History
1959 - 63 College of Saint Teresa, Winona, Minnesota, BA, Art Major, Music Minor

SOLO EXHIBITIONS

- 2020 *Mary Kelly: To Witness the Future*, curated by Alby Miner, Maria & Alberto De La Cruz
-21 Art Gallery, Washington, D.C., October 15, 2020- March 28, 2021
- 2019 *Mary Kelly: Selected Works*, Weatherspoon Art Museum, Greensboro
- 2018 *Face-to-Face*, Pippy Houldsworth Gallery, London, England
- 2017 *The Practical Past*, Mitchell-Innes & Nash, New York
- 2016 *Circa Trilogy*, Susanne Vielmetter Los Angeles Projects, Los Angeles
Mary Kelly: Early Work, 1973-76, Pippy Houldsworth Gallery, London, England
- 2014 *On the Passage of a Few People Through a Rather Brief Period of Time*, Pippy Houldsworth
Gallery, London
Nightcleaners, Berwick Street Collective (Marc Karlin, Mary Kelly, James Scott
and Humphry Trevelyan), Millennium Court Arts Centre, Portadown, Ireland
- 2013 *Women and Work*, Mary Kelly, Margaret Harrison, Kay Hunt, BP Spotlight, Tate
Britain, London, England
- 2012 *Mary Kelly*, Rosamund Felsen, Los Angeles
Mary Kelly, Postmasters Gallery, New York
- 2011 *Mary Kelly: Projects, 1973-2010*, (retrospective) curated by Maria Balshaw, Dominique
Heyse-Moore, catalog with essays by Janet Wolff, Laura Mulvey, Carol Mavor,
interviews by Amelia Jones and Dominique Heyes-Moore; The Whitworth Art
Gallery, Manchester
- 2010 *Mary Kelly: Four Works in Dialogue*, curated by Cecilia Widenheim, Moderna Museet,
Stockholm
Mary Kelly, Christian Capurro, Klaus Mosettig, Simon Preston Gallery, New York
- 2008 *Mary Kelly: Words are Things*, (survey) curated by Milada Slizinska; exhibition and
conference catalogs (Polish/English) with essays by Rosalyn Deutsche, Ruth Noack,
Griselda Pollock, Ewa Lajer-Burcharth, Anda Rottenburg, Agata Jakubowski, Silvia
Eiblmayr; Center for Contemporary Art, Ujazdowski Castle, Warsaw
- 2007 *Circa 1968*, Major Works of Art series, curated by Juli Carson; exhibition pamphlet
with essay by Juli Carson; The UAG Gallery, University of California, Irvine
- 2006 *The Ballad of Kastriot Rexhepi*, curated by Isabel Tejada; catalog (Spanish/English) with
essays by Miguel-Ángel Hernández-Navarro, Griselda Pollock and selected writings
by the artist; ESPACIO AV, Consejería de Educación y cultura, Región de Murcia
Love Songs, Rosamund Felsen Gallery, Santa Monica
- 2005 *Love Songs*, Postmasters Gallery, New York
- 2004 *The Ballad of Kastriot Rexhepi*, Installation, live performance and interactive archive,
curated by Trisha Ziff (catalog), Museo Universitario de Ciencias y Arte, Mexico City

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- 2002 *The Ballad of Kastriot Rexhepi*, musical score for the exhibition by Michael Nyman; live performance by Ethel Quartet; The Arthur A Houghton Gallery, The Cooper Union, New York
Mary Kelly, (survey), Rosamund Felsen Gallery, Santa Monica
- 2001 *The Ballad of Kastriot Rexhepi*, musical score for the exhibition by Michael Nyman, live performance by Sarah Leonard and The Nyman Quartet, (catalog), Santa Monica Museum of Art
Mary Kelly, Robert Sandelson, London
- 2000 *Social Process / Collaborative Action: Mary Kelly 1970-75*, (catalog), Norwich Gallery and Leeds City Art Gallery
- 1999 *Mea Culpa*, Postmasters Gallery, New York
- 1998 *Post-Partum Document, The Complete Work 1973-79*, curated by Sabine Breitweiser, and *The Mary Kelly Archive*, curated by Juli Carson, (catalog); The Generali Foundation, Vienna
- 1997 *Mary Kelly*, Galerie Paula Böttcher, Berlin
Social Process/ Collaborative Action: Mary Kelly 1970-75, curated by Judith Mastai, catalog essay by Judith Mastai, selected writings by the artist; Charles H Scott Gallery, Vancouver, Agnes Etherington Art Center, Queen's University, Kingston, Ontario, and The Edmonton Art Gallery, Edmonton, Alberta (1998)
Mary Kelly, Postmasters Gallery, New York
Mary Kelly, Knoll Gallery, Budapest
- 1996 *Mary Kelly*, Knoll Gallery, Vienna
Gloria Patri, Konstmuseet, Malmö
Mary Kelly, Postmasters Gallery, New York
- 1994 *Mary Kelly, 1973-89*, survey, curated by Gertrud Sandquist, (catalog); Galleri F 15, Alby, Norway, Uppsala Konstmuseum, Sweden, and Helsinki City Art Museum, Finland
- 1993 *Gloria Patri*, Institute of Contemporary Art, London, Contemporary Art Gallery, Vancouver; and Milwaukee Art Museum, University of Wisconsin
Gloria Patri, Postmasters Gallery, New York
- 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

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- 1985 *Interim, Part I: Corpus*, curated by Mark Francis, (catalog); The Fruitmarket Gallery, Edinburgh, and Riverside Studios, London (1986)
- 1982 *Mary Kelly and Ray Barrie*, George Paton Gallery, Melbourne and University Art Museum, Brisbane
- 1981 *Post-Partum Document*, Anna Leonowens Gallery, Halifax, Canada
- 1979 *Post-Partum Document, Documentation V*, University Gallery, Leeds
Post-Partum Document Documentaion IV, New 57 Gallery, Edinburgh
- 1977 *Post-Partum Document, I-V*, curated by Mark Francis, catalog by the artist, *Footnotes and Bibliography*; Museum of Modern Art, Oxford
- 1976 *Post-Partum Document, I-III*, curated by Barry Barker, catalog by the artist, *Footnotes and Bibliography*; Institute of Contemporary Art, London
- 1975 *Women and Work: A Document on the Division of Labor in Industry*, catalog by Mary Kelly, Kay Hunt and Margaret Harrison, South London Art Gallery
- 1970 *An Earthwork Performed*, with Steven Rothenberg, New Arts Laboratory, London

GROUP EXHIBITIONS

- 2021 *MOTHER!*, Louisiana Museum of Modern Art, Humlebæk, Denmark (*forthcoming*)
Wild Childhood. Ideal and Reality from 1900 up to the Present, Lentos Art Museum Linz, Linz, Australia (*forthcoming*)
- 2020 Some Day is Now: Women, Art, & Social Change, New Britain Museum of
-21 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
- 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 *Power and Imagination: Conceptual Art*, National Gallery of Australia,
-19 Canberra
- 2018 *Virginia Woolf: an exhibition inspired by her writings*, The Fitzwilliam Museum, Cambridge, MA
Mother, Leslie Tonkonow Artworks + projects, New York, NY
Nucleus: Mary Kelly's Extase and the birth of a women's art collection, Lower Fountain Court Gallery, New Hall Art Collection, University of Cambridge, Cambridge
- 2017 *An Incomplete History of Protest: Selections from the Whitney's Collection, 1940–2017*, Whitney Museum of American Art, New York
ISelf Collection: Other Faces, Whitechapel Gallery, London
Dit vinda bar (Where the Wind Blows), Lunds Konsthall Art Gallery, Lund
Picturing Love: Photography's Pursuit of Intimacy, Katonah Museum, New York
Of Other Spaces: Where does gesture become event? Cooper Gallery, University of Dundee, Dundee
Selections from the Permanent Collection, curated by Helen Molesworth, MOCA,

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- Los Angeles
- 2016 *Human Interest: Portraits from the Whitney's Collection*, The Whitney Museum of American Art, New York
Conceptual Art in Britain 1964-1979, curated by Andrew Wilson, Tate Britain, London
Women and Work, Inaugural Exhibition, Switch House Gallery, Tate Modern, London
An Earthwork Performed in Monuments to Labour, curated by Lisa Le Feuvre, Henry Moore Institute, Leeds
- 2015 *The Slick & The Sticky*, curated by Vanessa Place, Various Small Fires, Los Angeles
A Voice Remains, with Andrea Bowers, Sam Durant, Hans Haacke, Sharon Hayes, and Mary Kelly, Pippy Houldsworth Gallery, London
Mother of the Year: Between Empowerment and Crisis: Images of Motherhood from 1900 to Today, curated by Sabine Fellner, Elisabeth Nowak-Thaller, and Stella Rollig, Lentos Kunstmuseum, Linz
La Grande Madre, curated by Massimiliano Gioni, Palazzo Reale, Milan
All Men Become Sisters, curated by Joanna Sokolowska, Muzeum Sztuki, Łódź
My Brother is a Liar, curated by Sara Shaoul, 601Artspace, New York
Multi-Story House, work from the collection, Grand Opening, The Whitworth Art Gallery, Manchester
- 2014 *Art Basel Feature, Mary Kelly*, Pippy Houldsworth Gallery, Basel
Take It or Leave It: Institution, Image Ideology, co-curated by Anne Ellegewood and Johanna Burton, The Hammer Museum, Los Angeles
Life Transmissions, curated by Marcus Herse, Guggenheim Gallery, Chapman University, Orange, California
Waterball, curated by Lisa Beauchamp, Birmingham Museum and Art Gallery
Nightcleaners, Staedtische Galerie im Lenbachhaus und Kunstbau, Munich
For the Record, Birmingham Museums and Art Gallery, Birmingham
- 2013 *D'un Discours Qui Ne Serait Pas Du Semblant / Actors, Networks, Theories*, curated by Vincent Bonin, Galerie Leonard & Bina Ellen Art Gallery, Montreal
Against Method, curated by Gertrud Sandqvist, Generali Foundation, Vienna
All you need is Love, Mori Art Museum, Tokyo
The Symbolic Landscape, curated by Jil Carson, The University Art Gallery, Irvine
Incognito, Santa Monica Museum of Art, Santa Monica
Nightcleaners, Milton Keynes Gallery, Milton Keynes, UK
- 2012 *Ends of The Earth: Land Art to 1974*, co-curated by Philipp Kaiser and Miwon Kwon, Museum of Contemporary Art, The Geffen Contemporary, Los Angeles, and Haus der Kunst, Munich
This Will Have Been: Art, Love and Politics in the 1980's, curated by Helen Molesworth, Museum of Contemporary Art, Chicago, Walker Art Center, Minneapolis, and Institute of Contemporary Art, Boston
Breaking In Two: Pacific Standard Time, curated by Bruria Finkel, Arena 1, Los Angeles
Art as Idea, Language and Process in Art, curated by Cecilia Widenheim, Moderna Museet, Stockholm
Tracing the Century: Drawing from the Tate Collection, Liverpool
Left, Right, Center, Gund Gallery, Kenyon College, Gambier
Traffic: Conceptual Art in Canada 1965-1980, Vancouver Art Gallery, Vancouver
Breaking In Two: Pacific Standard Time, curated by Bruria Finkel, Arena 1, Los Angeles
The Hidden Mother, Berthe Morrisot Hotel Particlier

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- Sweethearts: Artist Couples*, curated by Kathy Battista, Pippy Houldsworth Gallery, London
- Family Matters: The Family in British Art*, Tate Britain, London, Laing Art Gallery, Newcastle, Millennium Gallery, Museum Sheffield, and Norwich Castle Museum and Art Gallery
- About Menocchio We Know Many Things*, Bétonsalon: Center for Arts and Research, Paris
- 2011 *The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1992*, co-curated by Nancy Princenthal and Helaine Posner, Nuerberger Museum of Art, New York, Nasher Museum, Dallas (2011), and Contemporary Arts Museum, Houston (2012)
- The Experimental Impulse: Pacific Standard Time*, co-organized by Thomas Lawson and Aram Moshayedi, Redcat: Roy and Edna Disney Hall/Cal Arts Theater, Los Angeles
- Colorific*, Postmasters Gallery, New York
- Holding the Grey Card*, The New Hall Art Collection Biennale, Murray Edwards College, Cambridge
- Incognito*, Santa Monica Museum of Art, Los Angeles
- 2010 *The Artists Museum*, Museum of Contemporary Art, Los Angeles
- Incognito*, Santa Monica Museum of Art, Los Angeles
- Panorama: Los Angeles at ARCOmadrid 2010*, co-curated by Kris Kuramitsu and Christopher Miles, Rosamund Felsen Gallery, Los Angeles
- Is Only the Mind Allowed to Wander?*, Vancouver Art Gallery, Vancouver
- Torrent of Words: Contemporary Art and Language*, John Michael Kohler Arts Center, Sheybogen
- LASPIs*, Open House, Stockholm
- 2009 *British Subjects: Identity and Self Fashioning, 1967-2009*, curated by Louise Yelin, Conversation with Amelia Jones (catalog), Nueberger Museum of Art, New York
- The Moving Image, Scan to Screen, Pixel to Projection*, Orange County Museum of Art, California
- Love in the Age of Postponed Democracy, The Critical Crisis*, curated by Lilian Fellman, Kunsthalle Luzern, Switzerland
- Mary Kelly, Christian Capurro, Klaus Mosettig*, Simon Preston Gallery, New York
- 2008 *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 Gallerie, *Primapara*, Aue Pavillion, and *Flashing Nipple Happening*, Betonsalon

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- 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

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- Dass die Körper sprechen, auch das wissen wir seit*, Generali Foundation, Vienna
The Shadow of Production, Vancouver Art Gallery, Vancouver
Postmasters Gallery, Art Basel, Miami Beach
- 2003 *Identität schreiben Autobiographie in der Kunst*, curated by Hemma Schmutz, Galerie Für Zeitgenössische, 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
Anteartum 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 Minories 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

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- 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 Oriol Mostyn Gallery, Llandudno
- 1999 *Einbliche 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

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- Laughter Ten Years After*, The Zilkha Gallery, Wesleyan University, Middleton, and Houghton House Gallery, Hobart and William Smith Colleges, Geneva
Auf den Leib Geschrieben, Kunsthalle, Wien
Ciphers of Identity, Art Museum, University of Southern Florida, Tampa
The Masculine Masquerade, MIT List Visual Arts Center, Cambridge
- 1994 *Written/Spoken/Drawn in Lacanian Ink*, Thread Waxing Space, New York
Nine Months, Howard Yezerski Gallery, Boston
Ciphers of Identity, Ronald Feldman Fine Arts, New York
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 Catherines
The Decade Show, Museum of Contemporary Hispanic Art, and The New Museum of Contemporary Art, New York

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- Word as Image-American Art 1960-1990*, Milwaukee Art Museum, Oklahoma City Art Museum, and Contemporary Arts Museum, Houston
In Her Image, Barbara Toll Fine Art, New York
- 1989 *Fashioning Feminine Identities*, University Gallery, Essex
- 1988 *Modes of Address*, Whitney Museum of American Art, New York
Mixed Meaning, Grossman Gallery, School of the Museum of Fine Art, Boston
- 1987 *Conceptual Clothing*, Ikon Gallery, Birmingham, Harris Museum & Art Gallery, Preston, Peterborough City Museum and Art Gallery, Aberdeen Art Gallery; Spacex Gallery Exeter, Camden Arts Center, London, Institute of Contemporary Art, London, State of the Art, and The Laing Art Gallery, Newcastle
The British Edge, Institute of Contemporary Art, Boston
Propositions: Work from the Permanent Collection, Art Gallery of Ontario, Toronto
Aspects of Voyeurism, Whitney Museum of American Art at Phillip Morris, New York
Group show, Postmasters Gallery, New York
State of the Art (exhibition, book, and television series), Institute of Contemporary Art, London
- 1986 *The Fairy Tale: Politics, Desire and Everyday Life*, Artist's Space, New York
Identity/Desire: Representing the Body, Collins Gallery, University of Strathclyde, Glasgow, Crawford Center for the Arts, St Andrews and McLaurin Art Gallery
Electro-media, Public Access Project, Toronto
- 1985 *Difference: on Representation and Sexuality*, curated by Katherine Linker, The New Museum of Contemporary Art, New York, The Renaissance Society, University of Chicago, Massachusetts, Institute of Technology, Boston, and Institute of Contemporary Art, London
- 1984 *The Critical Eye/I*, Yale Center for British Art, New Haven
The British Art Show, City of Birmingham Museum and Art Gallery, Ikon Gallery, Birmingham, Royal Scottish Academy, Edinburgh, Mappin Art Gallery, Sheffield, and Southampton Art Gallery
- 1983 *The Revolutionary Power of Woman's Laughter*, Protetch-McNeil, New York, Art Culture Resource Center, Toronto, and Washington College Art Gallery, Maryland
- 1982 *The 4th Biennale of Sydney, Vision in Disbelief*, curated by William Wright, Sydney
Sense and Sensibility, Midland Group Gallery, Nottingham
- 1981 *Typisch Frau*, Bonner Kunstverein and Gallery Magers, Bonn, Germany
9th Krakow Meetings, Biuro Wystaw Artystycznych, Krakow
Touring Exhibition, Greater London Arts Association, London
- 1980 *Issue*, curated by Lucy Lippard, Institute of Contemporary Art, London
- 1979 *Un Certain Art Anglais*, ARCI, Museum d'Art Moderne de la Ville de Paris
Europa '79, Heztler, Muller & Schurr, Stuttgart
Feministische Kunst Internationaal, Haags Gemeentemuseum, The Hague, de Oosterpoort, Groningen, Nooedbrabants Museum, Den Bosch, de Vleeshal, Middleburgh, Le Vest, Alkmar, de Beyerd, Buda, and Nijmeegs Museum, Nijmegen
Both Sides Now, Artmesia Gallery, Chicago
Verbiage, Kettles Yard, University of Cambridge, Cambridge
Politics, & Ideology, Dartington College of Art, Dartington, England
- 1978 *Art for Society*, Whitechapel Art Gallery, London and Ulster Museum, Belfast
The Hayward Annual, The Hayward Gallery, London
- 1977 *Radical Attitudes to the Gallery*, Art Net, London
- 1975 *Sexuality and Socialization*, Northern Arts Gallery, Newcastle

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- 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

- 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
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1987 National Endowment for the Arts Visual Arts Fellowship
1985 New Hall, Cambridge University, Artist-in-Residence Award
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- Mulvey, Laura, "Impending Time: Mary's Kelly's 'Corpus'," *Lapis*, Milano
- Iversen, Margaret, "Shaped by Discourse, Dispersed by Desire: Masquerade and Mary Kelly's 'Interim'," *Camera Obscura*, No 27
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- Lind, Maria, "Mary Kelly," *Bang Magazine*, Stockholm University
- Sandqvist, Tom, "Material," *Periodical for Art & Art Theory*, Stockholm
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- 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
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- 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
- 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
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- McLerran, Jennifer, "The Lady Vanishes," *Artspace*, Nov-Dec, Seattle
- Cottingham, Laura, "Thoughts are Things," *Contemporanea*, September, New York
- Castelli, Jean-Christophe, "Word Play," *Mirabella*, August, New York
- Grigsby, Darcy Grimaldo, "Dilemmas of Visibility," *Michigan Quarterly*, fall, Ann Arbor, Michigan
- Wolff, Janet, *Feminine Sentences*, University of California Press, Berkeley
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- Edelstein, Susan, "Mary Kelly," *Kinesis*, June, Vancouver
- Ward, Frazer, "Notes on a Year in New York," *Eyeline*, Australia
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- Robinson, Hilary, "The Body of the Mother: Paradoxes and Absences," *Mothers*, Ikon Gallery, Birmingham
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- Hess, Elizabeth, "Herstory," *The Village Voice*, 35, No 11, New York
- Swan, Claudia, "Aesthetic Archive," *Elle*, March, New York
- Sundell, Margaret, "Mary Kelly," *7 Days*, March 28, New York
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- 1989 Kent, Sarah and Morreau, J, *Images of Men*, Pandora
- Hess, Elizabeth, "The Good Mother," *The Village Voice*, 34, No 2, New York
- Fisher, Jennifer, "Interview with Mary Kelly," *Parachute*, No 55, Montreal
- Mulvey, Laura, "Impending Time," *Visual and Other Pleasures*, University of Indiana Press, Bloomington
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Staniszowski, Mary Anne, *Flash Art*, autumn
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Isaak, Jo Anna, "Mapping the Imaginary", *The Event Horizon*, eds Lorne Falk and Barbara Fisher, The Coach House Press and Walter Phillips Gallery, Toronto
1987 Parker, Roszika and Pollock, Griselda, *Framing Feminism*, Pandora's Press, Routledge and Kegan Paul, London
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Sussman, Elizabeth, *The British Edge* (catalog), ICA, Boston
Inselmann, Andrea, et al, *The Viewer as Voyeur* (catalog), The Whitney Museum of American Art, New York
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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," *Nom*, No 28, March, Toronto
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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

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- 1985 Neumaier, Diane, "Post-Partum Document," *Exposure*, winter, Albuquerque
- Mulvey, Laura, "Impending Time," *Interim*, Fruitmarket Gallery et al, Edinburgh, Cambridge, London
- Kent, Sara and Morreau, Jacqueline, "Images of Men," *Readers and Writers*, London
- Lewis, Mark, "Concerning the Question of the Post-Cultural," *C*, winter, Toronto
- Gagnon, Monika, "Mary Kelly," *C*, summer, Toronto
- Pollock, Griselda, "History and Position of the Contemporary Woman Artist," *Aspects*, No 28, Newcastle
- Smith, Paul, "Difference in America," *Art in America*, April, New York
- Isaak, Joanna, "Women: The Ruin of Representation," *Afterimage*, No 9, April, Rochester, New York
- Smith, Roberta, "Beyond Gender," *The Village Voice*, No 9, Jan 22, New York
- Welchman, John, "Art or Society: Must We Choose?" *The Village Voice*, March 26, New York
- Paoletti, John, "Mary Kelly's Interim," *Arts*, October, New York
- Wienstock, Jane, "A Post-Partum Document," *Camera Obscura*, No 13 & 14, Los Angeles
- Bain, Alice, "Reflective Images," *The List*, December, Edinburgh
- Gage, Edward, "Feminist View of Perennial Theme," *The Scotsman*, December, Edinburgh
- 1984 Appignanesi, Lisa, ed, *Desire*, Institute of Contemporary Art, London
- Owens, Craig, "Posing," *Difference* (catalog), The New Museum of Contemporary Art, New York
- 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 Lager der 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

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- 1981 Cowie, Elizabeth, "Introduction to the Post-Partum Document," *M/F*, No, 5 & 6, London
Inversen, Margaret, "The Bride Stripped Bare by Her Own Desire," *Discourse*, No 4, Berkeley
Parker, Rozsika, and Pollock, Griselda, *Old Mistresses: Women Art, and Ideology*, Routledge and Kegan Paul, London
Kostolowski, Andrew, "Interview," Kracow Television, Poland
Grace, Helen, "From the Margins: A Feminist Essay on Women Artists," *Lip*, No 2, Melbourne
- 1980 Cork, Richard, "Collaboration without Compromise," *Studio International*, No 990, London
Barry, Judith, and Flitterman, Sandy, "The Politics of Art Making," *Screen*, Vol 21, No 2, London
Lippard, Lucy, "Issue and Tabu," *Issue* (catalog), Institute of Contemporary Art, London
Hunter, Alexis, "Feminist Perceptions," *Artscribe*, No 25, London
- 1979 Nash, Mark, "Mary Kelly," *Un Certain Art Anglais* (catalog), Arc II, Musee d'Art Moderne de la Ville de Paris
Coutourier, Michel, *Un Certain Art Anglais*, French Program, BBC Radio
Pieters, Din, "Mary Kelly," *Feministische Kunst International*, The Hague Gemeentemuseum
- 1978 Kent, Sarah, "Mary Kelly," *Time Out*, No 404
Kent, Sarah, "Mary Kelly," *Hayward Annual '78*, (catalog), Arts Council of Great Britain
Maloon, Terrance, "Mary Kelly," *Artscribe*, No 13, London
Kelly, Jane, "Mary Kelly" *Studio International*, No 3, London
Nash, Mark, "Mary Kelly at the Museum of Modern Art," *Artscribe*, No 10, London
- 1977 Kelly, Jane, "Mary Kelly" *Studio International*, No 1, London
- 1976 Cork, Richard, "Big Brother-and Mary Kelly's Baby," *The Evening Standard*, October 14
Tisdall, Caroline, "Mary Kelly," *The Guardian*, October 16
Mulvey, Laura, "Post-Partum Document," *Spare Rib*, No 53, London
- 1975 Delmar, Rosalind, "Women and Work," *Spare Rib*, No 40, London

REVIEWS OF PUBLISHED WORKS

- 1999 Jones, Amelia, "Imaging Desire by Mary Kelly," *Signs*, Autumn
- 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, 1996

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Walsh, Maria, "In the Face of Patriarchy," *Art Monthly*, (UK), November, *Mary Kelly*, Contemporary Artists Series, London, Phaidon Press, 1997 and *Imaging Desire*, MIT Press, 1996

Deepwell, Katy, *N Paradoxa*, Mary Kelly, published online at:

<http://www.nparadoxacom>, (UK), third issue, May, *Imaging Desire Mary Kelly: Selected Writings*, MIT Press

Seattle Times, Sunday, November 30, *Mary Kelly*, Contemporary Artists Series, London, Phaidon Press, 1997

PUBLIC LECTURES & CONFERENCES

- 2017 *Feminism's Practical Past*, roundtable discussion with Emily Apter, Renee Green, Sonia Davis, Aliza Shvarts, Trista Mallory, moderated by Courtney Willis Blair, Mitchell-Innes & Nash, New York
INTELLECTUAL PUBLICS, The Consequence of Conceptual Art: Terry Smith and Mary Kelly in Conversation with Robert Bailey, convened by Ken Wissoker, The Graduate Center, City University of New York, New York
Mary Kelly in conversation with Eve Meltzer, Malmo Konsthall/Malmo Konstmuseum, Sweden
- 2016 *Mary Kelly in conversation with Rosalyn Deutsche*, Whitney Museum of American Art, New York
Gleaning from Mary Kelly, panel with Catherine Grant, Margaret Iverson, Griselda Pollock, moderated by Mignon Nixon, Institute of Contemporary Art, London
Catherine Opie Portraits, with Mary Kelly, Hammer Museum, Los Angeles
Mary Kelly and James Scott in Conversation, screening of *Nightcleaners*, LACE, Los Angeles
- 2015 *Mary Kelly in conversation with Hans-Ulrich Obrist*, Starr Auditorium, Tate Modern, London, <http://www.tate.org.uk/whats-on/tate-modern/talks-and-lectures/mary-kelly-conversation-hans-ulrich-obrist>
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

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- 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
- 2010 *When Feminist Art Went Public*, curated by Manuela Ammer, Mary Kelly and Sanja Ivekovic in conversation, Lower Austria Contemporary, Kunstrayn Niederoesterreich, Vienna,
The Dialogic Imagination, convened by Mary Kelly, Iaspis, Konstarnamnden, Stockholm, Dont Rhine, Andrea Geyer, Sharon Hayes, Jane Jin Kaisen
Hammer Lectures: Mary Kelly, UCLA Hammer Museum, Los Angeles
Talking Art: Guggenheim Abu Dhabi: Representing History Now, curated by Syzanne Cotter for Abu Dhabi Art, panel with Lara Baladi, Akraam Zaatari, Iftikar Dadi
Four Works in Dialogue, Department of Art, Stockholm University, Stockholm
Visiting Artist Lecture: Mary Kelly, Royal Institute of Art, Stockholm
Heldag om Feministiska Stategier och Metoder, organized by Gertrud Sandqvist, with panelists Petra Bauer, Annica Karlsson Rixon, Anna Viola Hallberg, Sara Jordeno and Mary Kelly, Moderna Muset, Stockholm
- 2009 *Visiting Artist Lecture: Mary Kelly*, Pratt Institute, New York
Visiting Artist Seminar: Mary Kelly, Art Center, Pasadena
- 2008 *On Fidelity: Art, Politics, Passion and Event*, conference in conjunction with exhibition, *Mary Kelly: Words are Things*, Centre for Contemporary Art, Ujazdowski Castle, Warsaw; Mary Kelly, Silvia Eiblmayr, Agata Jakubowska, Ewa Lajer-Burcharth, Ruth Noack, Griselda Pollock, Anda Rottenberg
Experimental Film Program based on The Berlin Film Festival, 1971, curated by Ian White, Kino Arsenal, Berlin
Distinguished Visiting Artist Program, Public Lecture and Graduate Seminar, Department of Art History, Visual Art and Theory, University of British Columbia
Revolutionaries: A Conference, (in conjunction with WACK!), "Mary Kelly in conversation with Griselda Pollock"; discussion panel, "Materials and Processes",

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- 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 Buergel, 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 für künstlerische Forschung Berlin
Exquisite Acts & Everyday Rebellions: Strategies for Contemporary Feminisms, Mary Kelly,
Andrea Fraser, Catherine Lord, moderator Elana Mann, CALARTS Feminist Art
Project, California Institute of the Arts, Valencia
KUNO, Teachers Seminar: Tools for Teaching, keynote speaker, organized by Gertrud
Sandqvist, Bergen National Academy of the Arts
- 2006 *Feminism: Legacies and Re-inventions*, Mary Kelly, Yvonne Rainer, Suzanne Lacy, Andrea
Bowers, Emily Roysdon, Taisha Paggett, Rosamund Felsen Gallery, Santa Monica
WACK! Art and the Feminist Revolution, Catherine Lord, Jennifer Doyle, moderators;
exhibition tour dialogue, Museum of Contemporary Art, Los Angeles
Necessary Positions: An Intergenerational Conversation, organized by Suzanne Lacy,
REDCAT, Los Angeles
- 2005 *InterReview*, Launch Panel with Michael Asher, Mary Kelly, Annette Lemieux,
Mountain Bar, Los Angeles
Indexicality and Virtuality, Mary Kelly, Laura Mulvey, Trinh Minh-ha, Elizabeth
Cowrie, Mark Nash; organized by Griselda Pollock, AHRB, Centre for Cultural
Analysis, Theory and History, University of Leeds
Mary Kelly: Notes on Gesture, Medium and Mediation, CENDEAC (Center for
Documentation and Advanced Studies in Contemporary Art), Murcia, Spain
Visiting Artist Lecture Series, San Francisco Fine Art Institute
Visiting Artist Lecture Series, Visual Culture, Goldsmiths College, University of
London
Practice-based research: a new culture in Doctoral Fine Art, Victor Burgin, Mary Kelly,
Elizabeth Cowie, Royal College of Art, London
- 2004 *Mary Kelly: La Ballada de Kastriot Rexhepi* (20 minute television interview), TV UNAM,
Dirección General, Coordinación de Difusión Cultural, Ciudad Universitaria, Mexico
City
La 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

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- 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
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
Mary Kelly and Arianna Huffington, Members' Seminar, Santa Monica Museum of Art
- 2001 *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

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- 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, Jennifer 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 *Vortrag zur Konzeption, zum Kontakt und zur Historischen und Aktuellen Rezeption Von Post-Partum Document* conference with Griselda Pollack, Silvia Eibelmeyer, Juli Carson, Isabelle Graw, Generali Foundation, Wien
Women, Art and Activism, with Griselda Pollock and Sara Diamond, Edmonton Art Gallery
New Millennium, New Humanities conference in celebration of the Humanities Institute's Tenth Anniversary and Stonybrook's Fortieth Anniversary, The Humanities Institute, State University of New York, Stonybrook
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 Becroft, 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

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- Thinking Art Series*, Institute of Contemporary Art, London
Anniversary 150, Architectural Association, School of Architecture
French Theory in America, symposium, with Richard Forman, Laura Cottingham, Sylvere Lotringer, The Drawing Center, New York
Imaging Desire, Ban Righ Foundation, Queen's University, Kingston, Ontario
Saturday Newswest, 6:00 & 10:00 PM, Canada
Monday "Wired" Arts and Entertainment Show, 10:30 PM Channel 7(cable), Channel 5 (non-cable), Canada
Miming the Master: Boy-Things, Bad Girls and Femmes Fatales, Center for the Study of Women, University of California, Los Angeles
Feminist Art Practices, San Francisco Museum of Modern Art
Centennial Lecture Series, Institute of Contemporary Art, London
Emily Carr Institute of Art, Vancouver, British Columbia
Architectural Association, London
Academy of Fine Arts, Munich
- 1996 *Body as Membrane, International Seminar on Body Art*, Keynote Speaker, Kunsthallen Brandts Klædefabrik, OdenseC, Denmark
The Picture of the Earth-Body and Image/ Bild der Erde-Leib und Bild, Internationales Forschungszentrum Kulturwissenschaften, Vienna, Symposium
Collecting and Desire, Panel, College Art Association, Boston
Artists Lecture Series, Konsthall, Malmö
Beyond the Rule symposium with Hal Foster, Slavoj Žižek, Thomas Laqueur, University of Lund, Malmö Art Academy
The Body as Membrane, Interview, Danmarks Radio, Odense, Hanne Moller, Week-End RedakP1
Yale University, New Haven, Department of Art
The Graduate School and University Center, City University of New York, Department of Art History
Rutgers, The State University of New Jersey, Department of Visual Arts Graduate Program, Visiting Artist Series
Lünd University, Department of Art History, Sweden
- 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

MITCHELL-INNES & NASH

- Hobart and Williams Smith College, New York, Department of Art and Art History
Empire State College, New York
School of Visual Arts, New York City
New York University, MFA Visiting Artist Program
University of Southern California, Visiting Artist Program
University of Western Sydney, Fine Arts Program
- 1994 *Kulturnytt* interview by Karsten Thurfjell, News from the Arts, Swedish National Radio-Channel P1
Masculinity on Display, symposium featuring Mary Kelly and an interdisciplinary panel of USF scholars, Contemporary Art Museum, University of Southern Florida
Interim, lecture in conjunction with exhibition, Uppsala Konstmuseum, Sweden
Mary Kelly: 1973-89, symposium in conjunction with exhibition, Galleri F15 Alby, Norway
Un-Fixing Representation, a conference featuring Donna Haraway, Mary Kelly, Adam Frank, Eve Kosofsky Sedgwick, Peter Stallybrass, Timothy Mitchell and Patrick Brantlinger, University of North Carolina, Chapel Hill, (UN)
Psychoanalysis, Spectatorship and Visuality, W Hawkins Ferry Symposium, with Nancy Locke, Ewa Lajer-Burcharth, Mary Kelly, Emily Apter, Donald Kuspit, Joan Copjec, Michael Fried, Wayne State University, Michigan
Interim, with introductions by Depot Mayor of the City of Helsinki, Mr antti viinikka, US Cultural Attache, Mr Leslie Mcbee and Tuula Karjalainen, Director, Helsinki City Art Museum
Valopilkku, Tuulikki Islander, Director, TV-1, Helsinki (March)
Statens Kunststakedmi, Oslo, Norway
Department of Photography, Goeteborgs Universitet, Sweden
The State University of New York at Stonybrook, College of Arts and Sciences, Department of Art with the Center for the Humanities
University California, Los Angeles, Department of Art History
University of California, Los Angeles, Department of Art
Empire State College, New York City, Department of Art
University of Pennsylvania, Graduate School of Fine Arts
The Radcliffe Union of Students and Harvard University, Cambridge, Fine Arts Department
University of California, Irvine, Department of Fine Art
The School of Visual Arts, New York City, Graduate Fine Arts
University of Helsinki and the Christina Institute of Women's Studies
- 1993 *Gloria Patri*, The Center for 20th Century Studies and Milwaukee Art Museum, University of Wisconsin
National Graduate Seminar, American Photography Institute, Tisch School of the Arts, New York University
Nightline, BBC Radio, April 5
Arts Report, by Jill Pollock, Canadian Broadcasting Corporation, CBC Radio, September 11
Gloria Patri, Vancouver Art Gallery
Identity and Display, Association of Art Historians 19th, Annual Conference, Tate Gallery, London
Talking Art (Mary Kelly in conversation with Margaret Iversen), Institute of Contemporary Art, London

MITCHELL-INNES & NASH

- Fantasy and Desire*, conference organized by Simon Watson, The New School, New York City
- Art and the Left: a Critique of Power*, BBC British Open University's education television program
- Bryn Mawr College, Department of History of Art
- Massachusetts Institute of Technology, Department of Architecture
- Columbia University, New York City, Department of English and Comparative Literature
- Hunter College, City University of New York, Graduate Center
- The University of Vermont, Department of Art
- University of Maryland, Baltimore County, Visual Arts Department
- Rutgers, The State University of New Jersey, Department of Visual Art
- University of Wisconsin, Milwaukee, Center for Twentieth Century Studies, the Department of Art and Art History, and the Milwaukee Art Museum
- The City University of New York, Queens College, Department of Art
- Columbia University, New York City, School of the Arts, Visual Arts
- Empire State College, New York City, Department of Art
- Hobart and William Smith College, New York Program, Visual Arts
- The School of Visual Arts, New York City, Graduate Fine Arts
- California Institute of the Arts, Valencia, Department of Critical Studies and Fine Art Studio
- University of California, Irvine, Department of Fine Art
- 1992 *Interim*, Mackenzie Art Gallery, Saskatchewan, Canada
- Visual Feminist Discourse*, symposium, Cornell University
- Why Are We Still Using the Nude?*, symposium, Brown University
- Keynote speaker, *WASL Tenth Anniversary Conference*, London
- Symposium uber Fotografie XIII*, Forum Stadtpark, Graz, Austria
- Makstatt tolka Verkligheten*, Moderna Museet, Stockholm, Congress
- News from the Arts*, Swedish National Radio - Channel P1, for Kulturmytt interview, by Karsten Thurfjell
- OBS Kultur Kvarten*, interview by Annika Nordin, OBS-15 min of Culture, Channel P1
- Voices*, City University of New York, TV 14
- Re-Presenting the Body*, Konsthogskolan (The Academy of Art), arrangement by The Center for Women's Studies, The Association and Forum for Woman Studies and Woman Scholars, and the Institute for Art-History, Stockholm University
- Rhode Island School of Design, Providence, Department of Photography
- The School of Visual Arts, New York City, Graduate Fine Arts Visiting Artist Program
- Columbia University, New York City, Department of Art History, Lunchtime Colloquium
- Hunter College, City University of New York, Graduate Center
- Leeds University, Department of Fine Art
- 1991 Inaugural Speaker for the series *Creating Woman*, Rutgers, The State University of New Jersey, IRW
- On the Coprophilic Imaginary*, Nancy Duke Lewis Chair Series, Brown University
- About Contemporary Photography*, symposium, Whitney Museum of American Art

MITCHELL-INNES & NASH

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

MITCHELL-INNES & NASH

- 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
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

MITCHELL-INNES & NASH

- 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
The Slade School of Fine Art, London
- 1980 *Issue*, Institute of Contemporary Art, London
Portsmouth Polytechnic, Department of Fine Art
UCLA Programme, Cambridge University
The Slade School of Fine Art, London
- 1979 *Art, Politics, Ideology*, Dartington College of Arts, Totnes
Post-Partum Document, University Gallery, Leeds
Post-Partum Document, New 57 Gallery, Edinburgh
Reading University, Department of Fine Art
Leeds University, Department of Fine Art

MITCHELL-INNES & NASH

- 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 AND PROFESSIONAL SERVICE

- 2013 – 14 Faculty Executive Committee, UCLA School of the Arts and Architecture
- 2010 Exhibition Curator, *Michelle Dixon: Civil Society*, CUE Art Foundation, New York
- 2008 Curator, *KINO Museum: Fallout*, film program with Sherry Millner / Ernie Larsen, Greg Bordowitz, Julia Meltzer / David Thorne, 53rd International Short Film Festival, Oberhausen
- 2007-2006 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

MITCHELL-INNES & NASH

- 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 Žižek, 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
- 1998 Search Committee, Director, UCLA at the Armand Hammer Museum of Art and Cultural Center

MITCHELL-INNES & NASH

- 1998 – 03 Board of Governors, Humanities Research Institute, University of California
- 1997 Symposium organizer, *On the Ugly*, 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 – 00 Chair, Department of Art, UCLA
- 1996 – 00 Advisory Board, UCLA Arts & Architecture newsletter
- 1994 – 95 Regents Lecturer, Department of Art History, UCLA
- 1994 New Museum of Contemporary Art, Co-Curator, *Who Chooses Who*, 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, *Screen 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 – 1996 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

MITCHELL-INNES & NASH

- 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/ RESIDENCIES

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

MAJOR COLLECTIONS

- Tate Britain, London
Tate Modern, London
Victoria and Albert Museum, London
Poju and Anita Zabłudowicz Collection, London
Arts Council of Great Britain, England
New Hall, Cambridge University, Cambridge
Burger Collection, Zürich
Kunsthaus Zürich, Zürich
Whitney Museum of American Art, New York
New Museum of Contemporary Art, New York
Weil, Gotshal and Manges Collection, New York
Marielouise Hessel Collection, Bard College, New York

MITCHELL-INNES & NASH

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