

MARY KELLY

Represented by
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Mary Kelly
Born in Fort Dodge, Iowa—1941

EDUCATION

1968 - 70 St. Martin's School of Art, London, Postgraduate Diploma
1963 - 65 Pius XII Institute, Florence, Italy, MA
1959 - 63 College of Saint Teresa, Winona, Minnesota, BA

AWARDS

2001 Council on Research Award, University of California, Los Angeles
1998 Council on Research Award, University of California, Los Angeles
1987 National Endowment for the Arts Visual Arts Fellowship
1985 - 86 Artist-in-Residence, New Hall College, Cambridge University
1980 Greater London Arts Association Visual Arts Award
1979 Hans Jorgen Muller Award, Europa 79, Stuttgart
1978 Lina Garnade Memorial Foundation Award
1977 Arts Council of Great Britain Visual Arts Award
1973 Greater London Arts Association Fellowship

MAJOR COLLECTIONS

Kunsthhaus Zurich
Whitney Museum of American Art, New York
Spencer Museum of Art, Kansas
Norton Family Foundation, Santa Monica
Museum of Contemporary Art, Chicago
Arts Council of Great Britain
Victoria and Albert Museum, London
Australian National Gallery
The Tate Britain, London
The Tate Modern, London
New Hall, Cambridge University
Art Gallery of Ontario
Vancouver Art Gallery
New Museum of Contemporary Art, New York City
Mackenzie Art Gallery, Regina
Progressive Corporation
Weil, Gotshal and Manges Collection
Helsinki City Art Museum
Generali Foundation, Vienna
Oak Brook Bank, Illinois
Rachofsky House

EXHIBITIONS - ONE PERSON

2003 Museo Universitario de Ciencias y Arte, Mexico City (catalog)
2002 Rosamund Felsen, Los Angeles
The Arthur A. Houghton Gallery, The Cooper Union, New York City

- 2001 The Ballad of Kastriot Rexhepi, musical score for the installation by Michael Nyman; live performance by Sarah Leonard and The Nyman Quartet, Santa Monica Museum of Art (catalog).
Robert Sandelson, London.
- 2000 Social Process / Collaborative Action: Mary Kelly 1970-75, Norwich Gallery and Leeds City Art Gallery, England (catalog).
- 1999 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, The Generali Foundation, Wien (catalog).
The Edmonton Art Gallery, Edmonton, Alberta, Canada.
- 1997 galerie paula bottcher, Berlin.
Social Process/Collaborative Action: Mary Kelly 1970-75, curated by Judith Mastai, Charles H. Scott Gallery, Vancouver, and Agnes Etherington Art Center, Queen's University, Kingston, Ontario (catalog).
Postmasters Gallery, New York.
Knoll Gallery, Budapest.
- 1996 Knoll Gallery, Vienna.
Konstmuseet, Malmö.
Postmasters Gallery, New York.
- 1994 Helsinki City Art Museum, Finland.
Uppsala Konstmuseum, Sweden.
Mary Kelly, survey 1973-89, curated by Gertrud Sandquist, Galleri F 15, Alby, Norway (catalog).
- 1993 Institute of Contemporary Art, London.
Contemporary Art Gallery, Vancouver.
Milwaukee Art Museum, University of Wisconsin.
Postmasters Gallery, New York.
- 1992 Gloria Patri, Ezra and Cecile Zilkha Gallery, Wesleyan University (catalog).
Herbert F. Johnson Museum of Art, Cornell University.
Mackenzie Art Gallery, Regina.
- 1991 Knoll Gallery, Budapest.
Knoll Gallery, Vienna.
The Powerplant, Toronto.

- 1990 Interim, The Complete Work 1984-89, New Museum of Contemporary Art, New York (catalog).
Vancouver Art Gallery.
- 1989 Postmasters Gallery, New York.
C.E.P.A., Buffalo.
Todd Madigan Gallery, California State University.
- 1988 Henry McNeil, Philadelphia.
LACE, Los Angeles.
Galerie Powerhouse, Montreal.
- 1986 A Space, Toronto.
Kettles Yard, Cambridge University.
Riverside Studios, London.
- 1985 Interim, Part I: Corpus, The Fruitmarket Gallery, Edinburgh (catalog).
- 1982 George Paton Gallery, Melbourne.
University Art Museum, Brisbane.
- 1981 Anna Leonowens Gallery, Halifax.
- 1979 University Gallery, Leeds.
New 57 Gallery, Edinburgh.
- 1977 Post-Partum Document, I-V, Museum of Modern Art, Oxford (catalog).
- 1976 Post-Partum Document, I-III, Institute of Contemporary Art, London (catalog).
- 1975 Women and Work: A Document on the Division of Labor in Industry, South London Art Gallery (catalog).
- 1970 An Earthwork Performed, New Arts Laboratory, London.

EXHIBITIONS - GROUP

- 2003 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; DePauw University Art Gallery, Greencastle, Indiana
- Mary Kelly, "Antepartum," Works from the Permanent Collection, Whitney Museum of American Art, New York
- Crimes and Misdemeanors: Politics in U.S. Art of the 1980's, Contemporary Arts Center, Cincinnati
- Intimates, Angles Gallery, Los Angeles
- Writing Identity: on Autobiography in Art, Galerie für Zeitgenössische Kunst, Leipzig

- Artist See God, Naples Museum of Art, Florida; The Jewish Museum, San Francisco, California, Laguna Art Museum, California
- 2002 Fetish: Art and the Word, UCLA Fowler Museum
- Gloria: Another Look at Feminist Art of the 1970's, White Columns, New York; The Galleries, Moore College of Art and Design; 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; Institute of Visual Culture, Cambridge
- 2001 Recent Acquisitions: Photograph Works, Vancouver Art Gallery
- Live in Your Head: Concept and Experiment in Britain 1965-75, Museu Do Chiado, Lisbon
- Works From the Collection (including 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
- Camera Women, curated by Carol Armstrong, Princeton University Art Museum.
- 2000 Die verletzte Diva, curated by Silvia Eiblmayr, Galerie im Taxispalais, Innsbruck, Kunstverein, Munich, Siemens Kulturprogramm, Städtische Galerie, Munich, Staatliche Kunsthalle, Baden-Baden
- Global Conceptualism. Points of Origin 1950's-1980's, MIT List Visual Art Center, Boston
- Tempus Fugit, curated by Jan Schall, Nelson-Atkins Museum of Art, Kansas City.
- Around 1984, curated by Carolyn Christov-Bakargiev, P.S.I. Contemporary Art Center, New York.
- Carnival in the Eye of the Storm, Phillip Feldman Gallery, Pacific Northwest College of Art, Portland
- Dairy, Cornerhouse, Manchester, Firstsite and The Minorities Art Gallery, Colchester
- Les Semiophores, curated by Philippe Mouillon, Façade of the Town Hall, Lyon, France
- 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.
- Live in Your Head: Concept and Experiment in Britain 1965-75, Whitechapel Gallery, London.
- Artworkers (including Carl Andre, Robert Morris, Jim Iserman), Newlyn Art Gallery, Penzance, and Oriol Mostyn Gallery, Llandudno, Wales.

- 1999 Einblische in Die Sammlung, Generali Foundation, Vienna
- Pencils of Nature: A Dialogue, Leslie Tonkonow Artworks + Projects, New York
- The American Century: Arts & Culture 1900-2000 Part II, 1950-2000, Whitney Museum of American Art, New York
- Global Conceptualism: Points of Origin 1950s - 1980s, Queens Museum of Art, New York, and The Walker Art Center, Minneapolis.
- La Mémoire, curated by Carolyn Christov-Bakargiev, Hans Ulrich Obrist, Laurence Bossé, Academie de France, Rome.
- Xmas Xhibition, curated by Andrea Frank, New York, Kent Gallery.
- 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.
- Works from the Permanent Collection, curated by Elizabeth Sussman and Eugene Tsai, Whitney Museum of American Art, .
- 1950 Gallery, Independent Curators Incorporated Biennial, New York.
- Sculpture Urbaine, Grenoble, Pacaembu Stadium Facade Project, Sao Paulo, Brazil.
- The Older Body, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA.
- Heaven - Private View, P.S.1 Contemporary Art Center, Long Island City, NY.
- 1997 Critical Images, Leslie Tonkonow Artworks + Projects, New York.
- Minimal Politics: Hans Haacke, Mary Kelly, Robert Morris, Adrian Piper, Yvonne Rainer, Fine Arts Gallery, University of Maryland, curated by Maurice Berger (catalog).
- A Gift for India, Safdar Hashmi Memorial Trust, New Delhi, India.
- Ten Years of Collecting: 1987 – 1997, MacKenzie Art Gallery, Manitoba, 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, Virginia.
- NowHere, Louisiana Museum of Modern Art, Denmark.
- Body as Membrane, Kunsthallen Brandts Klaedefabrik, Odense.
- 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, Gloucestershire.
- 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, Tour: The Pittsburgh Center for the Arts, Pittsburgh, Pennsylvania, La Sala Mendoza, Caracas, Venezuela, The Contemporary Arts Center, Cincinnati, Ohio, Mendel Art Gallery, Saskatoon, Saskatchewan.
- Empty Dress, Independent Curators Incorporated, New York. Tour: Neuberger Museum, Purchase, New York, Virginia Beach Center for the Arts, University Gallery, University of North Texas, Mackenzie Art Gallery, Ontario, Canada, The Gallery/Stratford, Ontario, Canada, Selby Gallery, Ringling School of Art & Design.
- I am the Enunciator, Threadwaxing Space, New York.
- Songs of Retribution, Richard Anderson Gallery, New York, N.Y.
- Abjection in American Art, Whitney Museum of American Art.
- Summer Exhibition, invited artist, Royal Academy, London.
- Contacts/Proofs, Jersey City Museum.
- Ciphers of Identity, Fine Arts Gallery, University of Maryland, Baltimore County.
- Benefit Exhibition, New Museum of Contemporary Art.

- Benefit Exhibition, Blast Magazine, New York.
- Benefit Exhibition, Contemporary Art Gallery, Vancouver.
- 1992 Mis/taken Identities, University Art Museum, Santa Barbara. Tour: Museum Folkwang, Essen, Germany, Forum Stadtpark, Graz, Austria, Neues Museum Weserburgh Bremen im Forum Langenstrasse, Bremen, Germany, Louisiana Museum of Modern Art, Humblebaek, Denmark.
- The Spatial Drive, Blast, Contributor, New Museum of Contemporary Art.
- Cross Section, The World Financial Center, N.Y.C.
- So Order So Nicht Sein, Forum Stadtpark, Graz, Austria.
- Effected Desire, Carnegie Museum of Art.
- Women's Art at New Hall, Cambridge University.
- Women's Art at New Hall, New Hall University of Cambridge.
- 1991 Works from the Permanent Collection, Vancouver Art Gallery.
- 1991 Biennial, Whitney Museum of American Art.
- The Realm of the Coin, Hofstra University.
- Gender and Representation, Zoller Gallery, Pennsylvania University.
- Shocks to the System, The South Bank Centre, London. Tour: Northern Centre for Contemporary Art, Switzerland; Towner Art Gallery, Eastbourne; Royal Albert Memorial Museum, Exeter; Ikon Gallery, Birmingham; City Museum Plymouth; Maclaurin Art Gallery, Ayre.
- 1990 Inquiries-Language in Art, Art Gallery of Ontario, Toronto, Canada. Tour: McMaster University Art Gallery, Hamilton, Thunder Bay Art Gallery, Thunder Bay, Laurentian University Museum and Arts Center, Sudbury, Rodman Hall Arts Center, St. Catherines.
- The Decade Show, Museum of Contemporary Hispanic Art, and The New Museum of Contemporary Art, New York.
- Word as Image-American Art 1960-1990, Milwaukee Art Museum. Tour: Oklahoma City Art Museum; 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 Downtown, New York.
- Mixed Meaning, Grossman Gallery, School of the Museum of Fine Art, Boston.
- 1987 Conceptual Clothing, Ikon Gallery, Birmingham. Tour: 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, Tour: 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. Tour: Crawford Center for the Arts, St. Andrews; McLaurin Art Gallery.
- Electro-media, Public Access Project, Toronto.
- 1985 Difference, curated by Katherine Linker, The New Museum of Contemporary Art, New York. Tour: The Renaissance Society; University of Chicago, Massachusetts Institute of Technology, Boston; Institute of Contemporary Art, London.
- 1984 The Critical Eye/I, Yale Center for British Art, New Haven (Mary Kelly, the complete Post-Partum Document), Victor Burgin, Richard Long, Bruce McLean, David Tremlet.
- The British Art Show, City of Birmingham Museum and Art Gallery . Tour: Ikon Gallery, Birmingham; Royal Scottish Academy, Edinburgh; Mappin Art Gallery, Sheffield; Southampton Art Gallery.
- 1983 The Revolutionary Power of Woman's Laughter, Protetch-McNeil, New York. Tour: Art Culture Resource Center, Toronto; Washington College Art Gallery, Maryland.
- 1982 The 4th Biennale of Sydney, Gallery of New South Wales, Sydney.
- Sense and Sensibility, Midland Group Gallery, Nottingham.
- 1981 Typisch Frau, Bonner Kunstverein and Gallery Magers, Bonn, Germany.
- 9th Kracow Meetings, Biuro Wystaw Artystycznych, Kracow.
- Touring Exhibition, Greater London Arts Association.
- 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. Tour: de Oosterpoort, Groningen; Nooedbrabants Museum, Den Bosch; de Vleeshal, Middleburgh; Le Vest, Alkmar; de Beyerd, Buda; Nijmeegs Museum, Nijmegen.
- Both Sides Now, Artmesia Gallery, Chicago.
- Verbiage, Kettles Yard, University of Cambridge.
- Politics. & Ideology, Dartington College of Art, Art.
- 1978 Art for Society, Whitechapel Art Gallery, London and Ulster Museum, Belfast.
- The Hayward Annual, The Hayward Gallery, London.
- 1977 Radical Attitudes to the Gallery, Art Net, London.

- 1975 Sexuality and Socialization, Northern Arts Gallery, Newcastle.
Independent Filmmakers Festival, Arnolfini Gallery, Bristol.
- 1974 Women's Workshop/Artists Union, Arts Meeting Place, London
- 1970 Group Exhibition, St. Martin's School of Art Gallery, London.

PUBLICATIONS - BY THE ARTIST

- 2003 Something Like a Bridge: A Conversation on the Occasion of "Gloria: Another Look at Feminist Art in the 1970's," Participants: Leslie Dick, Sharon Hayes, Mary Kelly, Kerry Tribe, Xtra, Vol. 5, No. 3, Los Angeles
- "Desiring Images/Imaging Desire," The Feminism and Visual Culture Reader, Amelia Jones, ed., Routledge, London
- 2002 "Documentation VI: Pre-Writing Alphabet, Exergue and Dairy," The Everyday Life Reader, ed. Ben Highmore, Routledge, London and New York
- "Primapara, The Bathing Series, 1974," Gloria: Another Look at Feminist Art in the 1970's (catalog), White Columns, New York City
- "Notes on Reading Post-Partum Document," Conceptual Art, Themes and Movements Series, Phaidon Press Ltd., London
- 2001 "Post-Partum Document, Documentation IV," Mother Reader, ed. Moym Davey, Seven Stories Press, New York
- "Detour," The Subject-Encore, Psychoanalysis Under Construction Series, Minnesota University Press.
- "Beyond the Purloined Image" (reprint), Art and Feminism, Helena Reckitt, ed., Phaidon Press, London
- 2000 "Mea Culpa," October 93, Summer MIT Press
- "Mea Culpa," Alphabet City, No. 7, New York
- "Primapara," Aperture, issue on Photography and Time, No. 158, Winter, New York
- "Woman – Image – Desire," The Artists Body, ed. Tracey Warr, Phaidon Press, London
- 1999 Notes on Reading Post-Partum Document," Conceptual Art: A Critical Anthology, eds. Alexander Alberro and Blake Stimson, MIT Press, Boston.
- "Postscriptum to the Post-Partum Document," Rereading Post-Partum Document, ed. Sabine Breitweiser, Generali Foundation, Vienna
- "Marking Time, Imaging Desire: The Other Perspective," Drawing Across Boundaries, CD publication, Loughborough University School of Art and Design
- 1998 Post Partum Document (reprint), English edition, University of California Press and Generali Foundation, Vienna
- Post-Partum Dokument, first German edition, Generali Foundation, Vienna

- "Interim, Part I," Cream - Contemporary Art in Culture, Phaidon Press, London.
- "Miming the Master: Boy-Things, Bad Girls and Femmes Fatales", Longing for Heroes, exhibition catalog, Curatorial Program, Sous-Sol, Geneva.
- "(P)age 49: On the Subject of History," Feminist Art Criticism, ed. Katy Deepwell, Ediciones Catedra, S.A., Madrid (Spanish Edition).
- Review of "Penthesilea," Spare Rib, number 30, December 1974 reprinted in Rogue Reels: Oppositional Film in Britain 1945-90, Margaret Dickinson, publisher, British Film Institute.
- "Re-viewing Modernist Criticism" (excerpt), Art in Theory: An Anthology of Sources on Art Theory in the 20th Century, eds. Charles Harrison, Paul Wood and Sebastian Zeidler, enlarged edition, German, Hatje Verlag.
- 1997 "Artist's Writings," Mary Kelly, Contemporary Artists Series, Phaidon Press, London.
- "Why Miss World," "Prick's Trip," "National Liberation Movements and Women's Liberation," Social Process / Collaborative Action: Mary Kelly 1970-1975, ed. Judith Mastai, Charles H. Scott Gallery, Vancouver.
- "Desiring Images/Imaging Desire", Encyclopedia of Aesthetics, ed. Michael Kelly, Oxford University Press.
- "Gloria Patri: A Conversation about Power, Sexuality and War," In Visible Touch: Modernism and Masculinity, ed. Terry Smith, Power Publications, Sydney.
- 1996 Imaging Desire: Mary Kelly Selected Writings, MIT Press, Boston.
- "Miming the Master," Modernist Utopias, Musée D'Art Contemporain De Montréal.
- Gloria Patri, Paletten, Sweden.
- Readings in Feminism Series, design concept of logo, Oxford University Press, England.
- "Preface to the Post-Partum Document," Theories and Documents of Contemporary Art: A Sourcebook of Artist's Writings, eds. Kristine Stiles, Paul Selz, University of California Press, Berkeley.
- 1995 "Introduction to Post-Partum Document," Division of Labor (catalog), The Bronx Museum of the Arts, New York.
- "Feminist Issues," Roundtable with Hal Foster, Simon Leung, Mary Kelly, Silvia Kolbowski, Liz Kotz, Mignon Nixon, October 71, winter.
- "(P)age 49: On the Subject of History," Feminist Art Criticism, ed. K. Deepwell, Manchester University Press, England.
- "Interim," Corpus 1984-5, Museumsquartier, Kunsthalle, Wien.
- 1994 "Gloria Patri," Camera Obscura No. 31.
- "On Display: Not Enough Gees and Gollies to Describe it," Whitewalls, No. 33-34, Chicago.
- Voicing Today's Visions: Writings by Contemporary Artists, ed. Mara R. Witzling, University Publishing.
- 1993 "Mary Kelly in Conversation with Margaret Iversen," I.C.A. Video: Talking Art. I.C.A. London.

- "Talking Art I," I.C.A. Documents 12, ed. Adrian Searle, Institute of Contemporary Art, London.
- "Interim," Camera Austria International 43/44.
- "Scatological Ejaculations, or, 'Letting Loose and Hitting 'em with all We've Got,'" Art Journal, Vol. 52 No. 3, New York.
- "Gloria Patri: Two Narratives," Assemblage 20, MIT Press, Cambridge.
- "Artist Contribution: Gloria Patri," Forum International Vol. IV, No. N19, Belgium.
- "Not Enough Gees and Gollies," Women's Art Magazine, No. 542, WSL Publication.
- "The Smell of Money," Fetishism as Cultural Discourse, eds. Emily Apter, William Pretz, Cornell University Press.
- "Post-Partum Document, Documentation 6," Atlas de l'Art - La Modenite, (1940-1990 L'autre Moitié de l'art), Encyclopaedia Universalis, France.
- 1992 "Gloria Patri" Camera Obscura, No.31.
- "The Spatial Drive, BLAST," Pocket Dictionary, New Museum, New York.
- Gloria Patri (catalog), Ezra and Cecile Zilkha Gallery, Wesleyan University.
- "Potestas," AM LIT, Neue Literatur aus den USA, Edition Druckhaus III, Berlin.
- "Mary Kelly and Griselda Pollock in Conversation," Vag Document I, Vancouver Art Gallery, June 1989.
- "Interim," Now Time No. 2, Art Press, D.A.P. Publications.
- "Follow Me" (white t-shirt with black ink, L, XL), Artists Space, New York.
- "Reviewing Modernist Criticism," (excerpt), Art in Theory: An Anthology of Sources on Art Theory in the 20th Century, eds. Charles Harrison and Paul Wood, Blackwell, Oxford and Cambridge, MA.
- 1991 "Interim. Part I. Supplication," Social Text No. 28 (cover)
- The Female Body, an anthology of M.Q.R. (Michigan Quarterly Review) publications, The University of Michigan Press.
- "Re-presenting the Body." Psychoanalysis and Cultural Theory, ed. James Donald, St. Martin's Press, New York.
- "Magiciens de la Mer(d)," Art Forum, New York (artist's project).
- "Pecunia Olet," Top Stories, ed. Anne Turyn, City Lights Books, San Francisco.
- "Mary Kelly in Conversation with Griselda Pollock," Parachute, 62.
- 1990 "Pecunia Olet", Top Stories, New York, No. 29.
- Interim (catalog), The New Museum of Contemporary Art, New York.
- "Desiring Images/Imaging Desire," instabili, La Galerie Powerhouse, Centre d'information Arttexte, Montreal.

- 1989 "On Interim, Part I," Whitewalls, No. 23, Chicago, Fall.
 "From Corpus," Taking Our Time, ed. Frieda Forman, Pergamon Press, Oxford.
Between Signifiers: A Report by the Participants on The Critical Practice of Art, a summer intensive held at the Simon Fraser University Centre for the Arts.
- 1987 "Beyond The Purloined Image," Framing Feminism, eds. Parker & Pollock, Pandora Press, London.
 "On Sexual Politics of Art," Framing Feminism, eds. Parker & Pollock, Pandora Press, London.
 "On Difference, Sexuality, and Sameness," Screen, Vol. 28, No. 1, London.
 "Invisible Bodies: On Interim," New Formations, No. 2, London.
- 1986 "Interim," (5 part series), The Guardian, June, 2, 9, 16, 23, 30, London.
Interim (catalog), Fruit Market Gallery, Edinburgh; Riverside Studios, London; Kettles Yard, Cambridge University.
- 1985 Menace, Talking Back to the Media, Amsterdam.
 "Woman-Desire-Image," ICA Documents, ed. Lisa Appignanesi, Institute of Contemporary Art, London.
- 1984 "Desiring Images/Imaging Desire," Wedge, No. 6, New York.
 "Post-Scriptum," The Critical Eye/I, Yale Center for British Art, New Haven.
 "Reviewing Modernist Criticism," Art After Modernism, ed. Brian Wallis, New Museum of Contemporary Art, New York, D.R. Godine, Boston.
- 1983 "Beyond the Purloined Image," Block, No. 9, London.
Post-Partum Document, Routledge & Kegan Paul, London.
 "Jenseites des entwendeten Bildes," Archithese, No. 5, Zurich.
- 1982 "Post-Partum Document," Sense and Sensibility, Midland Group Gallery, Nottingham.
- 1981 "Re-Viewing Modernist Criticism," Screen, Vol. 22, No.3, London.
 "Feminist Art: Assessing the 70's and Raising Issues for the 80's," Studio International, Vol 195, No. 991/12. London.
 "Documentation VI," Block, No. 4, London.
 "Documentation IV," Heresies, No, 12, New York.
 "Documentation VI" M/E, Nos. 5 & 6, London.
- 1980 "Sexual Politics," Art and Politics, Winchester School of Art Press.
- 1979 "On Femininity" Control Magazine, No. II, London.
 "Post-Partum Document," Kunstforum, No. 36, Mainz, "Documentation III," Skira Annuel, Skira S.A., Geneva.
- 1978 "The State of British Art," Studio International, No. 2, London.

- 1977 "Footnotes and Bibliography," Post-Partum Document, Museum of Modern Art, Oxford.
- "Notes on Reading the Post-Partum Document," Control Magazine, No. 10, London.
- "What is Feminist Art," Towards Another Picture, eds. Brighton and Morris, Midland Group, Nottingham.
- "Women's Practice in Art," Audio Arts, No. 2, London.
- 1976 "Footnotes and Bibliography," Post-Partum Document, Institute of Contemporary Art, London.

PUBLICATIONS - ON THE ARTIST

- 2003 James Meyer, "Outside the Box: Unpacking Craig Owens' Slide Library," Art Forum, 40th Anniversary issue, March, New York
- Deanna Petherbridge, "Reframing the Collection," Women's Art at New Hall, Catalogue, 3rd edition, University of Cambridge
- Andrea Duncan, "The Alchemy of Inversion: Charlotte Bronte's Jane Eyre and Mary Kelly's "Menacé," The Feminine Case, eds. Tessa Adams, Andrea Duncan, Karnac Books Ltd., London
- Barbara Steiner, Jun Yang, Writing Identity: on Autobiography in Art, Thames & Hudson, London
- Janet Cardiff, Carolyn Christov-Bakagiev, Memory, Thames & Hudson, London
- Richard Cork, "Mary Kelly and David Dye," Everything Seemed Possible: Art in the 1970's, Yale University Press
- Simon Morley, "Post-Partum Document," Writing on the Wall, Thames & Hudson, London
- 2002 Christopher Miles, "Mary Kelly: Santa Monica Museum of Art," Art Forum, March
- Peter Frank, "Mary Kelly," Art Pick of the Week, L.A. Weekly, January 17
- Paul Wood, Conceptual Art, Movements in Modern Art Series, Tate Modern, London; publisher Delano Greenridge Editions, New York
- Emily Apter, "Critical Habitats," October, 99, Winter
- Rosanna Albertini, "il riso della luna piena," La Gazzetta, September, Pisa
- Juli Carson, "On Discourse as Monument: Institutional Spaces and Feminist Problematics," Alternative Art New York, 1965-1985, ed. Julie Ault, University of Minnesota Press, Minneapolis
- Julia Watson, Sidonie Smith, "Mapping Women's Self-Representation at Visual/Textual Interfaces," Interfaces, Julia Watson, Sidonie Smith, eds., The University of Michigan Press, Ann Arbor
- Ernest Larsen, "About a Boy: on Mary Kelly's newest installation," Art in America, December, New York
- 2001 Craig Owens, "The Discourse of The Other," and Emily Apter, "Essentialism's Period" (reprints), Art and Feminism, ed. Helena Reckitt, Phaidon Press, London
- Christopher Knight, "On Lint, a Tale of an Orphan's Rescue," Los Angeles Times, December 15

- Carol Armstrong, "Camera Women: A Partial History," Camera Women (catalog), Princeton University Art Museum
- Maurice Berger, "Mea Culpa: The Art of Mary Kelly"; and Elsa Longhauser, "Mary Kelly in Conversation": Mary Kelly: The Ballad of Kastriot Rexhepi (catalog), Santa Monica Museum of Art
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- Laura Mulvey, "Impending Time," Interim, Fruitmarket Gallery et al, Edinburgh, Cambridge, London.
- Sara Kent and Jacqueline Morreau, "Images of Men," Readers and Writers, London.
- Mark Lewis, "Concerning the Question of the Post-Cultural," C, Winter, Toronto.
- Monika Gagnon, "Mary Kelly," C, Summer, Toronto.
- Griselda Pollock, "History and Position of the Contemporary Woman Artist," Aspects, No. 28, Newcastle.
- Paul Smith, "Difference in America," Art in America, April, New York.
- Joanna Isaak, "Women: The Ruin of Representation," Afterimage, No. 9, April, Rochester, New York.
- Roberta Smith, "Beyond Gender," The Village Voice, Jan. 22, No. 9. New York.
- John Welchman, "Art or Society: Must We Choose?" The Village Voice, March 26, New York.
- John Paoletti, "Mary Kelly's Interim," Arts, October, New York.
- Jane Wienstock, "A Post-Partum Document," Camera Obscura, Nos. 13 & 14, Los Angeles.
- Alice Bain, "Reflective Images," The List, Dec. Edinburgh.
- Edward Gage, "Feminist View of Perennial Theme," The Scotsman, Dec, Edinburgh.
- 1984 Lisa Appignanesi, ed., Desire, Institute of Contemporary Art, London.
- Craig Owens, "Posing," Difference (catalog), The New Museum of Contemporary Art, New York.
- John Paoletti, "Mary Kelly," The Critical Eye/1 (catalog), Yale Center for British Art, New Haven.
- Kate Linker, "Eluding Definition" Artforum, December, New York.
- Sheena Gourlay, "The Discourse of the Mother," Fuse, Summer, Toronto.
- Caroline Osbourne, "The Post-Partum Document," Feminist Review, Winter, London.
- Deborah Bershad, "The Post-Partum Document," Critical Texts, Columbia University.

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

- Jane Kelly, "Mary Kelly" Studio International, No. 3, London.
- Mark Nash, "Mary Kelly at the Museum of Modern Art," Artscribe, No. 10, London.
- 1977 Jane Kelly, "Mary Kelly" Studio International, No. 1, London.
- 1976 Richard Cork, "Big Brother-and Mary Kelly's Baby," The Evening Standard, October 14.
- Caroline Tisdall, "Mary Kelly," The Guardian, October 16.
- Laura Mulvey, "Post-Partum Document," Spare Rib, No. 53, London.
- 1975 Rosalind Delmar, "Women and Work," Spare Rib, No. 40, London.

REVIEWS OF PUBLISHED WORKS

- 1998 Helen Grace, "The Impulse to Remember," UTS Review (Australia) volume 4, number 1, Imaging Desire, MIT Press, 1996.
- Helen Molesworth, "Reassessing Feminist Theory," Art Journal, volume 57, number 1, Imaging Desire, MIT Press, 1996.
- 1997 P.R.W., "Monographies/Monographs," Parachute 88, Oct/Nov/Dec, Imaging Desire, MIT Press, 1996.
- Molly Nesbit, Art Forum, Book Forum, winter, Imaging Desire, MIT Press, 1996.
- Sue Wrennall, Art History (U.K.), volume 20, number 4, December, Imaging Desire, MIT Press, 1996.
- Maria Walsh, "In the Face of Patriarchy," Art Monthly, (U.K.), November, Mary Kelly, Contemporary Artists Series, London, Phaidon Press, 1997 and Imaging Desire, MIT Press, 1996.
- Katy Deepwell, N. Paradoxa, Mary Kelly, <http://www.nparadoxa.com>, (on line publication), (U.K.), 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.

ACADEMIC AND PROFESSIONAL SERVICE

- 2003 - 2005 Broad Art Center Committee, School of the Arts and Architecture, UCLA
- 2003 - 2005 Legislative Assembly
- 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 Interdisciplinary Lecture Series 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 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
- 2001 - Present Selection Committee, Ph.D. Programme in Fine Arts, Malmö Art Academy, Lund University, Sweden
- 2001 - Present New Wight Gallery Committee
- 2000 - Present Advisory Group, Independent Study Program, Whitney Museum of American Art, New York
- 2000 Search Committee, Professor, Photography, Department of Art, UCLA
- 2000 Symposium co-organizer with Victoria Vesna, Dematerialized Utopias, all-school millennium symposium, with Allucquere Rosanne Stone, George Lewis, Elizabeth Diller, Matt Mullican and Constance Penley.
- 1999 - Present Coordinator, Critical and Curatorial Studies
- 1999 Symposium organizer, Image Trauma, with Parveen Adams, Barbara Kruger, Slavoj Zizek, Renée Green and Douglas Crimp, Department of Art, UCLA Arts & Architecture.
- 1999 Advisory Board, American Lacanian Link, University of California.
- 1998 Symposium organizer, What do pictures want?, with Laura Mulvey, Dan Graham, Catherine Opie, W.J.T. 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.
- 1998 - 2003 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 Review Committee, Department of Fine Arts, University of British Columbia.
- 1997 - Present Advisory Board, Center for Modern and Contemporary Studies, UCLA.
- 1997 - Present Advisory Board, Center for the Study of Women, UCLA.
- 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 Visiting Scholar, Department of Art History, UCLA.
- 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, W.A.L., 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

- 1996 - Present Professor of Art and Critical Theory, Department of Art, UCLA
- 1996 - Present Professor, Department of Art History, UCLA, Joint Appointment.
- 1989 - 96 Director of Studio, Independent Study Program, The Whitney Museum of American Art, New York.
- 1987 - 89 Visiting Professor, Post-Studio, California Institute of the Arts, Valencia.
- 1978 - 87 Lecturer in Fine Art, Goldsmith's College, University of London.
- 1974 - 78 Lecturer in Art and Art History, Camberwell School of Art and Craft, London Institute.
- 1972 - 74 Lecturer, Visual Research, London College of Furniture & Interior Design.
- 1965 - 68 Lecturer in Fine Art, College for Women, American University of Beirut.

OTHER TEACHING ACTIVITIES

- 2002 Visiting Artist, Maine College of Art, Summer Intensive

- 2002 Guest Professor, Malmö Art Academy, Lund University, Sweden
- 2001 - 04 Honorary Visiting Professor of Fine Art and Theory in The Centre for Cultural Analysis, Theory and History in The School of Fine Arts, Art History and Cultural Analysis, University of Leeds, England
- 1999 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.
- 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.
- 1981 Visiting Artist, Intermedia, Nova Scotia College of Art and Design, Halifax.

PUBLIC LECTURES, CONFERENCES, SYMPOSIA

- 2003 "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 and Mignon Nixon, 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
- 2002 Verneer 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 Beyond Modernism: Strategies of Engagement, keynote speaker, organized by York University in conjunction with The Art Gallery of Ontario.
- Mary Kelly and Arianna Huffington, Members' Seminar, Santa Monica Museum of Art
- Seminar with the Artist, Mary Kelly and Anthony Vidler, Walid Road, Roselee Goldberg, Emily Apter, presented by The Irwin S. Chanin School of Architecture of The Cooper Union, New York City
- 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, Los Angeles.

- 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.
- 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 Hamill, Krysztof 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.
- 1998 Vortrage zur Konzeption, zum Kontext und zur Historischen und Aktuellen Rezeption Von Post-Partum Document conference with Griselda Pollack, Silvia Eibelmeyer, Juli Carson, Isabelle Graw, Generali Foundation, Wien.
- Women, Art and Activism, with Griselda Pollock and Sara Diamond, Edmonton Art Gallery.
- New Millennium, New Humanities conference in celebration of the Humanities Institute's Tenth Anniversary and 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 Beecroft, Renee Cox, Art Table, Inc., The New Museum of American Art, New York.
- 1997 Social Process/Collaborative Action 1970-75, Agnes Etherington Art Center, Queen's University, Kingston, Ontario.

- Subject to Desire: Refiguring the Body, 1997 Arts Now, State University of New York, New Paltz.
- Thinking Art Series, Institute of Contemporary Art, London.
Anniversary 150, Architectural Association, School of Architecture.
- French Theory in America Symposium, with Richard Forman, Laura Cottingham, Sylvere Lotringer, The Drawing Center, New York.
- Imaging Desire, Ban Righ Foundation, Queen's University, Kingston, Ontario.
Saturday Newswest, 6:00 & 10:00 PM, Canada.
Monday "Wired" Arts and Entertainment Show, 10:30 PM Channel 7(cable), Channel 5 (non-cable), Canada.
- Miming the Master: Boy-Things, Bad Girls and Femmes Fatales, Center for the Study of Women, University of California, Los Angeles.
- Feminist Art Practices, San Francisco Museum of Modern Art.
Centennial Lecture Series, Institute of Contemporary Art, London.
- 1996 Body as Membrane. International Seminar on Body Art, Keynote Speaker, Kunsthallen Brandts Klædefabrik, Odense.C., 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 Redak.P1.
- 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 W.J.T. Mitchell, Rosalind Krauss, Benjamin Buchloh, Thierry De Duve, Musée D'Art Contemporain De Montréal.
- 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).
- 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, B.B.C. Radio, April 5.
- Arts Report, by Jill Pollock, Canadian Broadcasting Corporation, C.B.C. Radio, September 11.
- Gloria Patri, Vancouver Art Gallery.
- Identity and Display, Association of Art Historians 19th, Annual Conference, Tate Gallery, London.
- Talking Art (Mary Kelly in conversation with Margaret Iversen), Institute of Contemporary Art, London.
- Fantasy and Desire, conference organized by Simon Watson, The New School, New York City.
- Art and the Left: a Critique of Power, B.B.C. British Open University's education television program.
- 1992 Interim, Mackenzie Art Gallery, Saskatchewan, Canada.
- Visual Feminist Discourse, Symposium, Cornell University.
- Why Are We Still Using the Nude?, Symposium, Brown University.
- Keynote speaker, WASL Tenth Anniversary Conference, London.
- Symposion uber Fotografie XIII, Forum Stadtpark, Graz, Austria.
- Makstatt tolka Verkligheten, Moderna Museet, Stockholm, Congress.
- News from the Arts, Swedish National Radio - Channel P1, for Kulturnytt interview, by Karsten Thurfjell.
- OBS Kultur Kvarten, interview by Annika Nordin, OBS-15 min. of Culture, Channel P1.
- Voices, City University of New York, T.V. 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.
- 1991 Inaugural Speaker for the series Creating Woman, Rutgers, The State University of New Jersey, I.R.W.
- On the Coprophilic Imaginary, Nancy Duke Lewis Chair Series, Brown University.
- About Contemporary Photography, Symposium, Whitney Museum of American Art.
- Seminars with Artists Program, Whitney Museum of American Art.
- American Life and American Art: Selections from the Permanent Collection, Whitney Museum of American Art.
- Modern Art Practices and Debates: Art and Engagement Since the Second World War, British Broadcasting Corporation, B.B.C. 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.
- 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.
- 1989 Interim, Vancouver Art Gallery.
- Mary Kelly in Conversation with Griselda Pollock, Vancouver Art Gallery.
- Interim, C.E.P.A. Buffalo.
- Interim, Camerwork, San Francisco.
- 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.
- 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.
- 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 Iverson, Elizabeth Cowie, Kettles Yard, Cambridge University.
- 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.
- 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.
- 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.

- 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
- 1981 9th Krakow Meetings, BYW, Krakow, Poland.
Post-Partum Document, Anna Leonowens Gallery, Halifax.
- 1980 Issue, Institute of Contemporary Art, London/
- 1979 Art, Politics, Ideology, Dartington College of Arts, Totnes.
Post-Partum Document, University Gallery, Leeds.
Post-Partum Document, New 57 Gallery, Edinburgh.
- 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.
- 1977 Art and Politics, Air Gallery, London.
Post-Partum Document, Museum of Modern Art, Oxford.
- 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.
- 1975 Sexuality and Socialization, Newcastle University.
- 1974 Art, Theory, Politics, Practice, The Royal College of Art, London.

ARTIST'S TALKS, SEMINARS

- 2003 Fine Arts Department, University of Southern California
Center for the Study of Women, UCLA
- 2002 Fine Art Graduate Seminar, Art Center College of Design, Pasadena
Visiting Artist Lecture Series, California Institute of the Arts, Santa Clarita.
Otis College of Art and Design, Los Angeles.
- 2001 Royal College of Art, London
- 2000 School of Fine Arts, University of Southern California.
- 1999 School of Fine Arts, Art History and Cultural Theory, Leeds University.
Otis College of Art and Design, Los Angeles

- 1998 University of Alberta, Canada.
 Department of Art History, University of California, Berkeley.
 Art Center College of Design, Pasadena, Fine Art Graduate Seminar hosted by Mike Kelley.
- 1997 Emily Carr Institute of Art, Vancouver, British Columbia.
 Architectural Association, London.
 Academy of Fine Arts, Munich.
- 1996 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 University of California, Los Angeles, Department of Art and Art History.
 Parsons School of Design, New York City, Department of Fine Arts, MPA Sculpture Program.
 California Institute of the Arts, Valencia, School of Art, Visiting Artist Program.
 Hobart and Williams Smith College, New York, Department of Art and Art History.
 Empire State College, New York.
 School of Visual Arts, New York City.
 New York University, MFA Visiting Artist Program.
 University of Southern California, Visiting Artist Program.
 University of Western Sydney, Fine Arts Program.
- 1994 Statens Kunstakademi, Oslo, Norway.
 Department of Photography, Goeteborgs Universitet, Sweden.
 The State University of New York at Stonybrook, College of Arts and Sciences, Department of Art with the Center for the Humanities.
 University California, Los Angeles, Department of Art History.
 University of California, Los Angeles, Department of Art.
 Empire State College, New York City, Department of Art.
 University of Pennsylvania, Graduate School of Fine Arts.
 The Radcliffe Union of Students and Harvard University, Cambridge, Fine Arts Department.
 University of California, Irvine, Department of Fine Art.
 The School of Visual Arts, New York City, Graduate Fine Arts.

- University of Helsinki and the Christina Institute of Women's Studies.
- 1993 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 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 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 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 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 Yale University, New Haven, Department of Art and Art History.
Mason Gross School of the Arts, Rutgers, The State University of New Jersey.
Banff Centre, Fine Art Department.
School of the Museum of Fine Arts, Boston.
- 1987 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 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 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 Ontario College of the Arts, Toronto.

The Graduate Center, City University of New York.

Wesleyan University, Department of Fine Art.

Nova Scotia College of Art and Design, Halifax.

California Institute of the Arts, Valencia.

School of Fine Art, Chelsea College, London.

The Royal College of Art, London.

The Cooper Union School of Art and Architecture, New York.

Whitney Museum of American Art Independent Study Program, New York.

Mason Gross School of the Arts, Rutgers, The State University of New Jersey.

York University, Toronto, Department of Sociology.

Yale University, New Haven, Department of Art History.

The Slade School of Fine Art, London.

1983 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 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 Auchland, School of Fine Art.
Nova Scotia College of Art and Design, Halifax.
The Slade School of Fine Art, London.
- 1981 The Royal College of Art, London.
The Slade School of Fine Art, London.
- 1980 Portsmouth Polytechnic, Department of Fine Art.
UCLA Programme, Cambridge University.
The Slade School of Fine Art, London.
- 1979 Reading University, Department of Fine Art.
Leeds University, Department of Fine Art.
Ruskin School of Drawing and Painting, Oxford.
The Slade School of Fine Art, London.
Byam Shaw School of Drawing & Painting, London.
- 1978 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 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 Dartington College of Art, Totnes.
The Slade School of Fine Art, London.
Kingston Polytechnic, Department of Fine Art.

1975 The Slade School of Fine Art, London.

Portsmouth Polytechnic, Department of Fine Art.

Maidstone College of Art, Kent.