

POSTMASTERS

postmasters 459 w 19 street nyc 10011 212 727 3323

fax 212 229 2829

postmasters@thing.net

MARY KELLY

Mary Kelly is known for her project-based work, addressing questions of sexuality, identity and historical memory in the form of large-scale narrative installations. She studied painting in Florence, Italy, in the sixties, and then taught art in Beirut, Lebanon during a time of intense cultural activity known as the "golden age". In 1968, at the peak of the student movements in Europe, she moved to London, England to continue postgraduate study at St. Martin's School of Art. There, she began her long-term critique of conceptualism, informed by the feminist theory of the early women's movement in which she was actively involved throughout the 1970s. She was also a member of the Berwick Street Film Collective and a founder of the Artists' Union. During this time, she collaborated on the film, *Nightcleaners*, 1970-75, and the installation, *Women & Work: a document on the division of labor in industry*, 1975, as well as producing her iconic work on the mother/child relationship, *Post-Partum Document*, 1973-79. *Documentation I*, the infamous "nappies", caused a scandal in the media when it was first exhibited at the Institute of Contemporary Art in London in 1976.

In 1989 she joined the faculty of the Independent Study Program at the Whitney Museum of American Art in New York. Her four part work interrogating women's relation to the body, money, history and power, *Interim*, 1984-89, was shown in its entirety at the New Museum of Contemporary Art in 1990 and the symposium that was organized in conjunction with it, *On the Subject of History*, marked a highpoint in the feminism and postmodernism debate instigated by the critic, and early supporter of Kelly's work, Craig Owens. During the nineties, she focused on the issue of war: first, spectacle, in *Gloria Patri*, 1992, using components of polished aluminum, then trauma, in *Mea Culpa*, 1999, developing the ephemeral medium of compressed lint to form text in intaglio. This process culminated in a continuous, linear relief of more than 200 feet, *The Ballad of Kastriot Rexhepi*, 2001. The exhibition included an original score for Kelly's *Ballad* by composer, Michael Nyman, and a live performance by soprano, Sarah Leonard, with the Nyman Quartet at the openings in Los Angeles, New York and Mexico City. More recently, she has turned to the theme of collective memory. For *Circa 1968*, first shown in the 2004 Whitney Biennial, she transcribed an emblematic image of Paris on the eve of the general strike into lint and projected light noise, and in *Love Songs*, 2005-07, she collaborated with younger women on the restaging of protest photographs from her archive. *Multi-Story House*, a three dimensional intergenerational narrative reflecting on feminism, was commissioned for Documenta XII. Since 1996, Kelly has been Professor of Art and Critical Theory Art in the School of Art and Architecture at the University of California, Los Angeles where she has established an Interdisciplinary Studio area for graduate students engaged in site-specific, collective and project-based practices.

Selected solo exhibitions: "Words are Things" Ujazdowski Castle, Center for Contemporary Art, Warsaw, Poland 2008, Espacio AV, Murcia 2006; Museo Universitario de Ciencias y Arte, Mexico City, 2004; Santa Monica Museum of Art, 2001; Generali Foundation, Vienna, 1998; Konstmuseet Malmo, 1996; Helsinki City Art Museum, 1994; ; Institute of Contemporary Art, London, 1993; New Museum of Contemporary Art, New York, 1990; Vancouver Art Gallery, 1990; Power Plant, Toronto, 1991; Riverside Studios, London, 1986; Institute of Contemporary Art, London, 1976; Museum of Modern Art, Oxford, 1977.

Selected group exhibitions: Documenta XII, Kassel, 2007; WACK! Art and the Feminist Revolution, Museum of Contemporary Art, Los Angeles, 2007; Academy, Museum van Hedendaagse Kunst, Antwerp, 2006; Occupying Space, Haus der Kunst, Munich, Nederlands fotomuseum/Witte de With and Museum of Contemporary Art Zagreb, 2005; 2004 Biennial Whitney Museum of American Art, New York; Self Evident, Tate Britain, London, 2002; Tempus Fugit, Nelson-Atkins Museum of Art, Kansas City, 2000; *Nude/Body/Action*, Tate Modern, London, 2000; The American Century 1950-2000, Whitney Museum of American Art, New York, 1999; *La Memoire*, Academie de France a Rome, 1999; *Global Conceptualism*, Walker Arts Center, Minneapolis and the Queens Museum of Art, New York, 1999; *NowHere*, Louisiana Museum of Modern Art, Denmark, 1996; *Auf den Leib Geschrieben*, Kunsthalle, Vienna, 1995; 1991 Biennial, Whitney Museum of American Art, New York; *The British Edge*, Institute of Contemporary Art,

Boston; The Critical Eye/1 ,Yale Center for British Art, New Haven, 1984; 4th Biennial of Sydney, Gallery of New South Wales, 1982; Un Certain Art Anglais, Musee d'Art Moderne de la Ville de Paris, 1979; Feministische Kunst Internationaal, Haags Gemeentemuseum, 1979; Hayward Annual 1978, London.

Recent Small Exhibitions: Coup De Grace, Simon Preston Gallery, New York 2008, Mother Cuts: Experiments in Film and Video, New Jersey City University, 2008,

Publications by the artist: Post-Partum Document, Routledge & Kegan Paul, 1983, reprint, English and German, Generali Foundation , Vienna and University of California Press, Berkeley, 1998; Imaging Desire, MIT Press, 1996; Pecunia Olet, Top Stories, New York 1989.

Publications on the artist: Mary Kelly: La balada de Kastriot Rexhepi/ Musica original de Michael Nyman, (catalog), Universidad Nacional Autonoma de Mexico, 2004; Rereading Post-Partum Document, Generali Foundation, Vienna, 1999; Mary Kelly, Phaidon Press, London, 1997; Social Process Collaborative Action: Mary Kelly 1970-1975, Charles H. Scott Gallery, Vancouver, 1997; Mary Kelly: Gloria Patri, (catalog) Herbert F. Johnson Museum, Cornell University and Ezra & Cecile Zilkha Gallery, Wesleyan University; Mary Kelly: Interim, (catalog), New Museum of Contemporary Art, New York, 1990.

Ian White, The Body Politic, frieze, May 2007, p. 130-135

Public collections include Tate Modern, Tate Britain, Whitney Museum of American Art, Zurich Museum, Art Gallery of Ontario, National Gallery of Australia, Vancouver Art Gallery, Helsinki City Art Museum, Generali Foundation

CONTENTS:

Education	3
Awards	3
Major Collections	3
Exhibitions - One Person	4
Exhibitions - Group	6
Publications - By the Artist	12
Publications - On the Artist	17
Reviews of Published Works	37
Academic and Professional Service	37
Academic Positions	39
Other Teaching Activities	40
Public Lectures, Conferences, Seminars	40

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

2004 Honorary Doctor of Arts, University of Wolverhampton, England
2001 Council on Research Award, University of California, Los Angeles
1998 Council on Research Award, University of California, Los Angeles
1987 National Endowment for the Arts Visual Arts Fellowship
1985 - 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
Tate Britain, London
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
Peter Norton Family Foundation,
Rachofsky House, Dallas
Marieluise Hessel Collection, Bard College, New York
Colorado University Art Museum
Centre for Contemporary Art, Ujazdowski Castle, Warsaw
Moderna Musset, Stockholm

EXHIBITIONS - ONE PERSON

- 2008 Mary Kelly: Words are Things, (survey), Center for Contemporary Art, Ujazdowski Castle, Warsaw, curator, Milada Slizinska; exhibition and conference catalogs (Polish/English) with essays by Rosalyn Deutsche, Ruth Noack, Griselda Pollock, Ewa Lajer-Burchard, Anda Rottenburg, Agata Jakubowski, Silvia Eiblmayr
- 2007 Circa 1968, The UAG Gallery, University of California, Irvine, Major Works of Art series, curator, Juli Carson; exhibition pamphlet with essay by Juli Carson
- 2006 The Ballad of Kastriot Rexhepi, ESPACIO AV, Consejería de Educación y cultura, Región de Murcia, curator, Isabel Tejada; catalog (Spanish/English) with essays by Miguel-Ángel Hernández-Navarro, Griselda Pollock and selected writings by the artist
- 2006 Love Songs, Rosamund Felsen Gallery, Santa Monica, California
- 2005 Love Songs, Postmasters Gallery, New York
- 2004 Museo Universitario de Ciencias y Arte, Mexico City Installation, live performance and interactive archive, curated by Trisha Ziff (catalog)
- 2002 The Arthur A Houghton Gallery, The Cooper Union, New York City
Rosamund Felsen Gallery, Santa Monica, California
- 2001 The Ballad of Kastriot Rexhepi, musical score for the exhibition 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, (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
CEPA, 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

- 2008 Biennale of Sydney, Revolutions – Forms That Turn, curator, Carolyn Christov-Bakargiev; installation, Museum of Contemporary Art, Sydney
- 2008 California Biennial, curator, Lauri Firstenberg; happening, Orange County Museum of Art, Newport Beach; installation, Queen's Nails Annex, San Francisco
- Not Quite How I Remember It, The Power Plant Contemporary Art Gallery, Toronto, Canada
- Mother Cuts: experiments in film and video, (Mieke Bal, Mona Hatoum, Mary Kelly, Sarah Pucill), The Visual Arts Gallery, Jersey City
- Coup de Grâce, (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, curators, Roger Buergel and Ruth Noack; installations, Neue Galerie and Aue Pavillion; happening, Bergpark Wilhelmshöhe
- WACK! Art and the Feminist Revolution, curator, Cornelia Butler; Museum of Contemporary Art, Los Angeles; National Museum of Women in the Arts, Washington DC; PS1 Contemporary Arts Center, New York (2008); Vancouver Art Gallery (2008)
- Past Over, (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, curator, 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, curator, Xabier Arakistain; Bilbao Museum of Fine Arts
- Read Me, Text in Art, curator, Malik Gaines; Armory Center for the Arts, Pasadena
- Nina in Position, curator, Jeffery Uslip; Artists Space, New York
- 2006 Full House: Video of the Whitney's Collection at 75, Whitney Museum of American Art, New York
- Civil Restitutions, curators, Jeffrey Uslip and Simon Preston; Thomas Dane Gallery, London
- Academy, Museum van Hedendaagse Kunst Antwerpen
- State of Emergency, election night screening, Alias, New York
- Concept Has Never Meant Horse, Generali Foundation, Vienna
- The Look of the Law, curator, 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, curator, 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, curator, Silvia Eiblmayr; Galerie in Taxipalais, Tirol, Austria; Centroa Andaluz de Arte Contemporanea, Sevilla, Spain
- 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, California; Laguna Art Museum, California; Institute of Contemporary Art, London (2005); Contemporary Art Center of Virginia (2005)
- A Perfect Day for Bananafish, Postmasters Gallery, New York
- Maternal Metaphors, The Rochester Contemporary
- Dass die Körper sprechen, auch das wissen wir seit, Generali Foundation, Vienna
- The Shadow of Production, Vancouver Art Gallery
- Postmasters Gallery, Art Basel Miami Beach
- 2003 Identität schreiben Autobiographie in der Kunst, curated by Hemma Schmutz, Galerie F r Zeitgenossische, Leipzig
- Social Strategies: Redefining Social Realism, curated by Pamela Auchingeloss and Klaus Ottmann, University Art Museum, University of California, Santa Barbara; University Galleries, Illinois State University, Normal; 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 US Art of the 1980's, Contemporary Arts Center, Cincinnati
- Intimates, Angles Gallery, Los Angeles
- A Century of Artists' Film in Britain, Tate Britain
- 2002 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
- Fetish: Art and the Word, UCLA Fowler Museum

- 2001 Recent Acquisitions: Photograph Works, Vancouver Art Gallery
- 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
- 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, 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; Museu Do Chiado, Lisbon (2001)
- Artworkers (including Carl Andre, Robert Morris, Jim Iserman), Newlyn Art Gallery, Penzance, and Oriol Mostyn Gallery, Llandudno, Wales
- 1999 Einblicke 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, MIT Visual Arts Center, Boston (2000)
- 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, PS1 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, curated by Maurice Berger, University of Maryland
- 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
- 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, NYC
- So Order So Nicht Sein, Forum Stadtpark, Graz, Austria
- Effected Desire, Carnegie Museum of Art
- 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, Heztlar, 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

- 2008 "Textos" (texts by the artist, Spanish translation): Notes on Gesture, Medium and Mediation, 2005, Preface and Notes on Post-Partum Document, 1983, Desiring Images / Imaging Desire, 1984, Representing the Body: On Interim Part I, 1987, Miming the Master, 1996, Mary Kelly: La Ballada de Kastriot Rexhepi, editors, Isabel Tejada and Miguel-Ángel Hernández-Navarro, Espacio AV, Región de Murcia
- "On Fidelity: Art, Politics, Passion and Event", and "Circa 1968 (Artist pages)", Encounters in the Virtual Feminist Museum, editor, Griselda Pollock, Blackwell
- "Moving Pictures at an Exhibition", "The body politic: Mary Kelly" interviewed by Ian White", Kinomuseum: Towards an Artists' Cinema, editors, Mike Sperlinger and Ian White, Kunstwissenschaftliche Bibliothek, Vol. 38, Verlag der Buchhandlung Walther König, Cologne
- "İmgeleri Arzulamak / Arzuyu İmgelemek", (Desiring Images / Imaging Desire, reprint), Sanat Cinsiyet, Sanat Tarihi ve Feminist Elestiri, editor, Ahu Antmen, İlestism, Istanbul
- "Reviewing Modernist Criticism", (extract, "Exhibition and System"), The Art of Art History: A Critical Anthology, editor, Donald Preziosi, Oxford University Press
- "Mary Kelly", Modern Art Culture: A Reader, editor, Francis Francina, Routledge, London
- 2007 "Disciplines, Borders and Boundaries", The 80's: A Virtual Discussion, editor, Maurice Berger, Issues in Cultural Theory 10, Georgia O'Keeffe Museum Research Center, Santa Fe, and Center for Art and Visual Culture, University of Maryland, D.A.P., New York
- "Kinomuseum: Fallout", Internationale Kurzfilmtage Oberhausen 3-8 Mai 2007, Festivalkatalog, Oberhausen
- "Notes on Gesture, Medium and Mediation," Museums After Modernism, editor, Griselda Pollock, Blackwell Publishers, Oxford
- 2006 "The Ballad of Kastriot Rexhepi", text by Mary Kelly, music composed, conducted and produced by Michael Nyman, Compact Disc, Chester Music Ltd / Michael Nyman Ltd, London

- "Mary Kelly: Circa 1968" (artist pages) ACADEMY, editors, Angelika Nollert, Irit Rogoff, Bart De Baere, Yilmaz Dziewior, Charles Esche, Kerstin Niemann and Dieter Roelstraete, Revolver, Frankfurt
- "The Ballad of Kastriot Rexhepi," (artist pages), Women Artists at the Millennium, editors, Carol Armstrong and Catherine de Zegher, MIT Press, Cambridge
- 2005 "Love Songs" (artist pages), Diacritics, Review of Contemporary Criticism, Cornell University, John Hopkins Press, Baltimore, Vol 35, Fall, Maryland
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- Laura Mulvey, "Impending Time," Visual and Other Pleasures, University of Indiana Press, Bloomington
- Mira Schor, "From Liberty to Lack," Heresies 6, No 4, issue 24, New York
- 1988 Linda Nochlin, Women, Art, and Power, Harper and Row
- Linda Nochlin, "Women, Art and Power," Visual Theory, Painting and Interpretation, Norman Bryson, Michael Ann Holly, Keith Moxey, eds, Harper Collins
- Ingrid Pery, Modes of Address (catalog), The Whitney Museum of American Art, New York
- Griselda Pollock, Vision and Difference, Routledge and Kegan Paul, London
- Margaret Iversen, "Fashioning Feminine Identity," Art International, Spring, Paris
- Elaine Wintman, "In the Interim," Articles, Vol 4, No 1, Cal Arts, Los Angeles
- Edward Soganski, "In Galleries," The Philadelphia Inquirer, March 31
- Paula Marincola, "Mary Kelly," Artforum, Summer, New York
- Mary Anne Staniszowski, Flash Art, Autumn
- Elenore Welles, "Exhibitions" Artweek, Vol 19, No 25, Los Angeles
- Jo Anna Isaak, "Mapping the Imaginary", The Event Horizon, eds Lorne Falk and Barbara Fisher, The Coach House Press and Walter Phillips Gallery, Toronto
- 1987 Rozika Parker and Griselda Pollock, Framing Feminism, Pandora's Press, Routledge and Kegan Paul, London
- Barbara Fisher and Lorne Falk, The Event Horizon, Walter Philips Gallery and The Coach House Press, Toronto
- Roszika Parker and Griselda Pollock, Framing Feminism, Pandora Press, Routledge and Kegan Paul, London
- "Mary Kelly," interview by Terrence Maloon, (1978 Artscribe); "Post-Partum Document by Mary Kelly," Laura Mulvey (1976 SR); "Mystifying Theory," Margot Waddell and Michelene Wandor (1977 SR); "Using Psychoanalytic Theory," Parveen Adams, Rosalind Delmar and Sue Lipshitz, reprinted in Visibly Female, Hilary Robinson, ed, Camden Press, London
- Rosemary Betterton, "Looking on Images of Femininity in the Visual Arts and Media," Pandora, London
- Elizabeth Sussman, The British Edge (catalog), ICA, Boston
- Andrea Inselmann et al, The Viewer as Voyeur (catalog), The Whitney Museum of American Art, New York
- Simon Watney, "Mary Kelly," Artscribe, March/April, No 62, London
- Andrea Rehberg, "The Deconstructing Difference Issue of Screen," Independent Media, No, 65, May, London
- Sandy Nairne, State of the Art, Chatto and Windus, London
- Norman Bryson, "Invisible Bodies III," New Formations, No 2, London
- Elizabeth Cowie, "Invisible Bodies II," New Formations, No 2, London
- Paul Smith, "Terminal Culture? The British Edge," Art in America, September, New York

- 1986 "Mary Kelly in Conversation with Laura Mulvey," Afterimage, No 8, March, Rochester
 Hal Foster, "The Future of an Illusion," Endgame (catalog), MIT and ICA, Boston
 Carol Corbeil, "Exhibition Encourages Laughter and Distance," The Globe and Mail, March 20, Toronto
 Diedre Hanna, "Kelly's Questioning Images," Now, No 28, March, Toronto
 Richard Gott, "Interim Reflections," The Guardian, June 2, London
 Andrea Fraser, "On the Post-Partum Document," Afterimage, No 8, March, Rochester
 Margaret Iversen, "Difference on Representation and Sexuality," M/F, Nos 11 & 12, London
 Sarah Kent, "Kelly's Eye," Time Out, October, No 19, London
 Griselda Pollock, "What's the Difference," Aspects, No 32, Spring, Newcastle
- 1985 Diane Neumaier, "Post-Partum Document," Exposure, Albuquerque, Winter
 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/I (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, EP 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/F, 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

- 1999 Amelia Jones, "Imaging Desire by Mary Kelly," Signs, Autumn
- 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 PRW, "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 (UK), volume 20, number 4, December, Imaging Desire, MIT Press, 1996
 Maria Walsh, "In the Face of Patriarchy," Art Monthly, (UK), November, Mary Kelly, Contemporary Artists Series, London, Phaidon Press, 1997 and Imaging Desire, MIT Press, 1996
 Katy Deepwell, N Paradoxa, Mary Kelly, <http://www.nparadoxacom>, (on line publication), (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

ACADEMIC AND PROFESSIONAL SERVICE

- 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- Steering committee, Project in Experimental Critical Theory, UCLA
- 2006 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- LA><ART Advisory Board, Los Angeles
- 2006-2008 UCLA Committee on Committees
- 2005-2007 Visual Arts Sub-committee, Center for the Study of Women
- 2005 External examiner in PhD Thesis, Department of Photography, Royal College of Art, London
- 2005 Committee to Visit the Department of Visual and Environmental Studies, Harvard University, Cambridge
- 2003 - 2005 Broad Art Center Committee, School of the Arts and Architecture, UCLA
- 2003 - 2005 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 Selector, East International, Norwich Gallery, Norwich School of Art and Design, England (previous Selectors include Rudi Fuchs, Guisepe 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, PhD 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, 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
- 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, 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

- 2004 – Present Honorary Visiting Professor of Fine Art and Theory, The School of Fine Arts, Art History and Cultural Analysis, University of Leeds, England
- 1997 - Present Visiting Faculty, Independent Studio Program, Whitney Museum of American Art, New York
- 1996 - Present Professor of Art and Critical Theory, Department of Art, UCLA
- 1996 - Present Professor, Department of Art History, UCLA, Joint Appointment
- 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

- 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
- 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
- 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, SEMINARS

- 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-Burchard, Ruth Noack, Griselda Pollock, Anda Rottenberg
- Experimental Film Program based on The Berlin Film Festival, 1971, curated by Ian White, Kino Arsenal, Berlin
- Distinguished Visiting Artist Program, Public Lecture and Graduate Seminar, Department of Art History, Visual Art and Theory, University of British Columbia
- Revolutionaries: A Conference, (in conjunction with WACK!), "Mary Kelly in conversation with Griselda Pollock"; discussion panel, "Materials and Processes", Mary Kelly, Martha Wilson, Faith Wilding, Harmony Hammond, Carole Itter, Vancouver Art Gallery
- Spheres of interest, experiments in thinking and action, organized by Rene Green, San Francisco Art Institute
- Feminisms, Historiography and Curatorial Practices, keynote speaker, 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
- 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, Whitney Museum of American Art, New York, with Samuel Delaney, Kurt Andersen, Jonas Mekas and Adam Weinberg
- Otis College of Art and Design, Los Angeles
- Royal College of Art, London
- San Francisco Art Institute, Visiting Artist

- 2003 Theory as Practice, Otis College of Art and Design, Los Angeles, with Jon Wagner, Suzanne Lacy, Juli Carson
- "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, 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
- Royal College of Art, London

- 2000 Magic Slate, readings by Stephen Berens, David Bunn, Leslie Dick, Larry Rickels, Aimee Bender, Lynné Tillman, Mary Kelly, Museum of Contemporary Art, Los Angeles
- Images and Inspirations: Martha Rosler and Mary Kelly, in conjunction with the exhibition Defining Eye: Women Photographers of the Twentieth Century, UCLA Hammer Museum of Art and Cultural Center
- Lectures in Contemporary Art and Criticism, including Faith Wilding, Anne Wagner, Mignon Nixon, Griselda Pollock, Mary Kelly, Department of Art History, UCLA
- Investigating Time: Ancient to Modern, symposium in conjunction with the millennium exhibition, Tempus Fugit, The Nelson-Atkins Museum of Art, Kansas City
- 1999 Practical Criticism: Art and Theory in the '90s, panel I, "Inseparable: Art and Critical Thought," with Victor Burgin, Howard Singerman, 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 Vortrage zur Konzeption, zum Kontakt und zur Historischen und Aktuellen Rezeption Von Post-Partum Document conference with Griselda Pollock, 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
- 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 Social Process/Collaborative Action 1970-75, Agnes Etherington Art Center, Queen's University, Kingston, Ontario
- Subject to Desire: Refiguring the Body, 1997 Arts Now, State University of New York, New Paltz
- Thinking Art Series, Institute of Contemporary Art, London

- Anniversary 150, Architectural Association, School of Architecture
- French Theory in America Symposium, with Richard Forman, Laura Cottingham, Sylvere Lotringer, The Drawing Center, New York
- Imaging Desire, Ban Righ Foundation, Queen's University, Kingston, Ontario
- Saturday Newswest, 6:00 & 10:00 PM, Canada
- Monday "Wired" Arts and Entertainment Show, 10:30 PM Channel 7(cable), Channel 5 (non-cable), Canada
- Miming the Master: Boy-Things, Bad Girls and Femmes Fatales, Center for the Study of Women, University of California, Los Angeles
- Feminist Art Practices, San Francisco Museum of Modern Art
- Centennial Lecture Series, Institute of Contemporary Art, London
- Emily Carr Institute of Art, Vancouver, British Columbia
- Architectural Association, London
- Academy of Fine Arts, Munich
- 1996 Body as Membrane, International Seminar on Body Art, Keynote Speaker, Kunsthallen Brandts Klædefabrik, OdenseC, Denmark
- The Picture of the Earth-Body and Image/Bild der Erde-Leib und Bild, Internationales Forschungszentrum Kulturwissenschaften, Vienna, Symposium
- Collecting and Desire, Panel, College Art Association, Boston
- Artists Lecture Series, Konsthall, Malmö
- Beyond the Rule symposium with Hal Foster, Slavoj Žižek, Thomas Laqueur, University of Lund, Malmö Art Academy
- The Body as Membrane, Interview, Danmarks Radio, Odense, Hanne Moller, Week-End RedakP1
- Yale University, New Haven, Department of Art
- The Graduate School and University Center, City University of New York, Department of Art History
- Rutgers, The State University of New Jersey, Department of Visual Arts Graduate Program, Visiting Artist Series
- Lünd University, Department of Art History, Sweden
- 1995 Mary Kelly On the Subjects of History, UCLA Department of Art History, Regents' Lecturer
- Public Spheres and The Traffic in Media: Commodities, Bodies, and Globalization, "Gloria Patri: War, Masculinity, Women," Chicago Humanities Institute, University of Chicago
- Pedagogical Ethics and the Supervisory Encounter, Keynote Speaker, University of Western Sydney
- Public Education Program, Art Gallery of New South Wales, Power Institute of Fine Arts, Sydney
- Trustees Seminar, New Museum, New York
- Definitions of Visual Culture II: Modernist Utopias, Symposium with WJT Mitchell, Rosalind Krauss, Benjamen Buchloh, Thierry De Duve, Musée D'Art Contemporain De Montréal

University of California, Los Angeles, Department of Art and Art History

Parsons School of Design, New York City, Department of Fine Arts, MPA Sculpture Program

California Institute of the Arts, Valencia, School of Art, Visiting Artist Program

Hobart and Williams Smith College, New York, Department of Art and Art History

Empire State College, New York

School of Visual Arts, New York City

New York University, MFA Visiting Artist Program

University of Southern California, Visiting Artist Program

University of Western Sydney, Fine Arts Program

1994 Kulturnytt interview by Karsten Thurfjell, News from the Arts, Swedish National Radio-Channel P1

Masculinity on Display, symposium featuring Mary Kelly and an interdisciplinary panel of USF scholars, Contemporary Art Museum, University of Southern Florida

Interim, lecture in conjunction with exhibition, Uppsala Konstmuseum, Sweden

Mary Kelly: 1973-89, symposium in conjunction with exhibition, Galleri F15 Alby, Norway

Un-Fixing Representation, a conference featuring Donna Haraway, Mary Kelly, Adam Frank, Eve Kosofsky Sedgwick, Peter Stallybrass, Timothy Mitchell and Patrick Brantlinger, University of North Carolina, Chapel Hill, (UN)

Psychoanalysis, Spectatorship and Visuality, W Hawkins Ferry Symposium, with Nancy Locke, Ewa Lajer-Burcharth, Mary Kelly, Emily Apter, Donald Kuspit, Joan Copjec, Michael Fried, Wayne State University, Michigan

Interim, with introductions by Depot Mayor of the City of Helsinki, Mr antti viinikka, US Cultural Attache, Mr Leslie Mcbee and Tuula Karjalainen, Director, Helsinki City Art Museum

Valopilkkü, Tuulikki Islander, Director, TV-1, Helsinki (March)

Statens Kunstakedmi, Oslo, Norway

Department of Photography, Goeteborgs Universitet, Sweden

The State University of New York at Stonybrook, College of Arts and Sciences, Department of Art with the Center for the Humanities

University California, Los Angeles, Department of Art History

University of California, Los Angeles, Department of Art

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
- Fantasy and Desire, conference organized by Simon Watson, The New School, New York City
- Art and the Left: a Critique of Power, BBC British Open University's education television program
- Bryn Mawr College, Department of History of Art
- Massachusetts Institute of Technology, Department of Architecture
- Columbia University, New York City, Department of English and Comparative Literature
- Hunter College, City University of New York, Graduate Center
- The University of Vermont, Department of Art
- University of Maryland, Baltimore County, Visual Arts Department
- Rutgers, The State University of New Jersey, Department of Visual Art
- University of Wisconsin, Milwaukee, Center for Twentieth Century Studies, the Department of Art and Art History, and the Milwaukee Art Museum
- The City University of New York, Queens College, Department of Art
- Columbia University, New York City, School of the Arts, Visual Arts
- Empire State College, New York City, Department of Art
- Hobart and William Smith College, New York Program, Visual Arts
- The School of Visual Arts, New York City, Graduate Fine Arts
- California Institute of the Arts, Valencia, Department of Critical Studies and Fine Art Studio
- University of California, Irvine, Department of Fine Art
- 1992 Interim, Mackenzie Art Gallery, Saskatchewan, Canada
- Visual Feminist Discourse, Symposium, Cornell University
- Why Are We Still Using the Nude?, Symposium, Brown University
- Keynote speaker, WASL Tenth Anniversary Conference, London
- Symposion uber Fotografie XIII, Forum Stadtpark, Graz, Austria
- Makstätt tolka Verkligheten, Moderna Museet, Stockholm, Congress

- News from the Arts, Swedish National Radio - Channel P1, for Kulturnytt interview, by Karsten Thurfjell
- OBS Kultur Kvarten, interview by Annika Nordin, OBS-15 min of Culture, Channel P1
- Voices, City University of New York, TV 14
- Re-Presenting the Body, Konsthogskolan (The Academy of Art), arrangement by The Center for Women's Studies, The Association and Forum for Woman Studies and Woman Scholars, and the Institute for Art-History, Stockholm University
- Rhode Island School of Design, Providence, Department of Photography
- The School of Visual Arts, New York City, Graduate Fine Arts Visiting Artist Program
- Columbia University, New York City, Department of Art History, Lunchtime Colloquium
- Hunter College, City University of New York, Graduate Center
- Leeds University, Department of Fine Art
- 1991 Inaugural Speaker for the series Creating Woman, Rutgers, The State University of New Jersey, IRW
- On the Coprophilic Imaginary, Nancy Duke Lewis Chair Series, Brown University
- About Contemporary Photography, Symposium, Whitney Museum of American Art
- 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, BBC New York Open University Production, Producer Nick Levinson
- 1991 Biennial, Panel Discussion, Whitney Museum of American Art, New York
- Mary Kelly in Conversation with Vera Frankel, Powerplant, Toronto
- Readings from Top Stories, The Kitchen, New York
- The Politics of Images, The Tate Gallery, London
- Princeton University, School of Architecture
- The School of Visual Arts, New York, Graduate Fine Arts
- University of North Carolina, Chapel Hill, Department of Art & Art History
- University of Rochester, Comparative Literature and Art
- Institut Fur Gegenwartskunst, Academie Der Bildensen, Vienna
- 1990 Public Dialogue with Anne Ramsden, Vancouver Art Gallery
- "Interim," Arts Report, by Jill Pollock, Canadian Broadcasting Corporation, CBC Radio
- Heresies Symposium, The Cooper Union, New York
- Subjects of History, symposium in conjunction with the exhibition, Mary Kelly: Interim, participants: Hal Foster, Griselda Pollock, Emily Apter, Issac Julian, Laura Mulvey, Parveen Adams, New Museum of Contemporary Art, New York
- Mary Kelly: Interim, Vancouver Art Gallery

- Pecunia Olet, Ear Inn, New York
- Interim, Museum of Modern Art, New York
- Meredith College, Department of Art, North Carolina
- Hobart & William Smith College, New York, Department of Art
- Rhode Island School of Design, Providence
- The State University of New York, Stonybrook, Humanities Institute
- Independent Art Schools Alliance, New York
- 1989 Interim, Vancouver Art Gallery
- Mary Kelly in Conversation with Griselda Pollock, Vancouver Art Gallery
- Interim, CEPA Buffalo
- Interim, Camerwork, San Francisco
- Hunter College, City University of New York, Department of Art
- The School of the Art Institute of Chicago, Visiting Artist Program
- The Cooper Union School of Art and Architecture, New York
- University of California, Santa Cruz, Department of Art History
- University of California, Los Angeles, Department of Art History
- Hobart & William Smith Colleges, New York, Department of Art
- New York University, Department of Art
- 1988 Criticism for the 90's: Theory/Practice, University of California, Los Angeles
- Feminism and Post-Modernism, Society for Photographic Education, Houston
- British Feminism, Susan B Anthony Center, University of Rochester
- Art Talk Art, Foundation for Art Resources, Los Angeles
- The Critical Eye, Banff Centre, Alberta
- Interim, Concordia University, Montreal
- Yale University, New Haven, Department of Art and Art History
- Mason Gross School of the Arts, Rutgers, The State University of New Jersey
- Banff Centre, Fine Art Department
- School of the Museum of Fine Arts, Boston
- 1987 Psychoanalysis and Cultural Theory, Institute of Contemporary Art, London
- Interim, Ontario College of the Arts
- Interim, The Photo Co-op, London

- State of the Art, Channel Four Television, London
- State of the Art, The Tate Gallery, London
- Why Psychoanalytic Criticism Now, Donald Kuspit, Chair, The Whitney Museum of American Art, New York
- University of Colorado, Boulder, Department of Fine Art
- University of California, San Diego, Department of Fine Art
- Art Center College of Design, Pasadena
- Byam Shaw School of Drawing & Painting, London
- 1986 Psychoanalysis, Feminism and the Female Spectator, A Space, Toronto
- Interim, The Art Gallery of Ontario, Toronto
- Art at Issue, The Air Gallery, London
- Interim, Riverside Studios, London
- Interim, in conjunction with the exhibition, Mary Kelly, Interim, participants: Norman Bryson, Margaret Iversen, Elizabeth Cowie, Kettles Yard, Cambridge University
- School of Fine Art, Chelsea College, London
- Cambridge College of Art and Technology, Cambridge
- Christies Fine Art Program, London
- University of Ottawa, Ontario, Canada, Department of Fine Art
- Brighton Polytechnic, School of Art and Design
- 1985 The Interpretation of Abstraction, Robert Herbert, Chair, with Rosalind Krauss, Yves-Alain Bois, Anna Chave, Allen Sekula, College Art Association of America, Los Angeles
- Post-Partum Document, Kettles Yard, Cambridge University
- Interim, The Fruitmarket Gallery, Edinburgh
- California Institute of the Arts, Valencia
- Brown University, Center for Modern Culture & Media
- Yale University, New Haven, Department of American Literature
- University of Chicago, Department of Critical Studies
- The School of Visual Arts, New York
- York University, Toronto, Department of Fine Art
- 1984 The Sophie Kerr Lecture, Washington College, Maryland
- Graduation Address, Nova Scotia College of Art and Design, Halifax
- Sexuality, Representation, Power, College Art Association of America, Toronto
- Women's Position in Language, Air Gallery, New York

- Post-Partum Document, A Space, Toronto
- The Critical Eye, Yale Center for British Art, New Haven
- The Business of Making Art, Institute of Contemporary Art, London
- Sexual Identity, New School for Social Research, New York
- Ontario College of the Arts, Toronto
- The Graduate Center, City University of New York
- Wesleyan University, Department of Fine Art
- Nova Scotia College of Art and Design, Halifax
- California Institute of the Arts, Valencia
- School of Fine Art, Chelsea College, London
- The Royal College of Art, London
- The Cooper Union School of Art and Architecture, New York
- Whitney Museum of American Art Independent Study Program, New York
- Mason Gross School of the Arts, Rutgers, The State University of New Jersey
- York University, Toronto, Department of Sociology
- Yale University, New Haven, Department of Art History
- The Slade School of Fine Art, London
- 1983 The Future of Film in Art Education, Middlesex Polytechnic, London
- Culture and Feminism, Voices, Channel 4 Television, London
- Readers and Writers Seminars, Institute of Contemporary Art, London
- Desire and the Image, Institute of Contemporary Art, London
- Camberwell School of Art and Craft, London
- Nova Scotia College of Art and Design, Halifax
- Whitney Museum of American Art Independent Study Program, New York
- The Cooper Union School of Art and Architecture, New York
- The Royal College of Art, London
- Central London Polytechnic, School of Communications
- The Slade School of Fine Art, London
- Brighton Polytechnic, School of Art and Design
- 1982 Biennale of Sydney Forums, The Power Institute of Fine Art, University of Sydney
- Post-Partum Document, National Art Gallery, Wellington
- Modernist Criticism, 80 Langton Street, San Francisco

- Sense and Sensibility, Midland Group Gallery, England
 The Royal College of Art, London
 San Francisco State University
 San Francisco Art Institute
 California Institute of the Arts, Valencia
 The Power Institute of Fine Art, University of Sydney
 Sydney College of the Arts
 Melbourne State University, Department of Art History
 University of Newcastle, School of Fine Art
 University of Tasmania, Hobart, School of Fine Art
 University of Christchurch, School of Fine Art
 University of Auckland, School of Fine Art
 Nova Scotia College of Art and Design, Halifax
 The Slade School of Fine Art, London
- 1981 9th Krakow Meetings, BYW, Krakow, Poland
Post-Partum Document, Anna Leonowens Gallery, Halifax
 The Royal College of Art, London
 The Slade School of Fine Art, London
- 1980 Issue, Institute of Contemporary Art, London
 Portsmouth Polytechnic, Department of Fine Art
 UCLA Programme, Cambridge University
 The Slade School of Fine Art, London
- 1979 Art, Politics, Ideology, Dartington College of Arts, Totnes
Post-Partum Document, University Gallery, Leeds
Post-Partum Document, New 57 Gallery, Edinburgh
 Reading University, Department of Fine Art
 Leeds University, Department of Fine Art
 Ruskin School of Drawing and Painting, Oxford
 The Slade School of Fine Art, London
 Byam Shaw School of Drawing & Painting, London
- 1978 Culture, BSA Conference, Sussex University

- The State of British Art, Institute of Contemporary Art, London
- Post-Partum Document, Hayward Annual Symposium, Hayward Gallery, London
- Trent Polytechnic, Department of Fine Art
- West Surrey College of Art and Design
- Art and Design Center, Northern Ireland Polytechnic, Belfast
- Reading University, Department of Fine Art
- Norwich College of Art
- The Slade School of Fine Art, London
- 1977 Art and Politics, Air Gallery, London
- Post-Partum Document, Museum of Modern Art, Oxford
- 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