

MARY REID KELLEY: WORKING OBJECTS AND VIDEOS



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Working Objects and Videos

SAMUEL DORSKY MUSEUM OF ART
STATE UNIVERSITY OF NEW YORK AT NEW PALTZ

UNIVERSITY ART MUSEUM
UNIVERSITY AT ALBANY, STATE UNIVERSITY OF NEW YORK





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CONTENTS

Introduction	4
Sara Pasti and Janet Riker	
Unreality Effect:	7
The Working Objects of Mary Reid Kelley	
Daniel Belasco	
Interview with Mary Reid Kelley and Patrick Kelley	51
Corinna Ripps Schaming	
Exhibition Checklist	65
Biography	70
Bibliography	71

INTRODUCTION

We are delighted to present *Mary Reid Kelley: Working Objects and Videos*, an exhibition that brings together a rich trove of objects, paintings, drawings, and costumes along with the videos they inhabit. Through a combination of live action and animation, a barrage of puns and wordplay, and a fusillade of visual and literary references, Mary Reid Kelley examines historical eras of societal upheaval. Her characters grapple with change on a seismic scale, addressing us directly from behind their masks, painted faces, and bug eyes. They share the most intimate details of their lives: their fears, their missteps, and their determination to control their destinies—or, at the very least, sway them just a bit.

This is the first collaboration between the University Art Museum and the Samuel Dorsky Museum of Art, both part of the State University of New York system. We are grateful for the support and encouragement of our institutions, which make it possible for us to produce high quality exhibitions and publications. At the University at Albany, thanks to President Robert J. Jones, Provost and Vice President for Academic Affairs Susan D. Phillips, and Senior Vice Provost and Associate Vice President for Academic Affairs William B. Hedberg; at the State University of New York at New Paltz, thanks to President Donald Christian, Provost Philip Mauceri, and Interim Dean Paul Kassel.

Jessica Fredericks, Andrew Freiser, and the staff of Fredericks & Freiser Gallery have been helpful and supportive throughout the complex process of organizing the exhibition and catalogue. We are grateful for the generous loan of critical works from Leslie Cecil and Creighton Michael, Jennifer Danner, Robert Hobbs and Jean Crutchfield, the Hort Family Collection, and one anonymous lender.

The staffs of both museums worked diligently to make this project a success. At the Dorsky Museum, thanks to Curator of Exhibitions and Programs Daniel Belasco, Curatorial Intern Rachel Beaudoin, Program Manager Janis Benincasa, Graduate Assistant Steven Gordon Holman, Collections Manager/Registrar Wayne Lempka, Visitor Services Coordinator Amy Pickering, and Preparator Bob Wagner, as well as the many SUNY New Paltz faculty and staff who assisted with the media aspects of this project. At the University Art Museum, thanks to Registrar Darcie Abbatiello, Milton and Sally Avery Arts Foundation Intern Nicole Herwig, Exhibition Designer Zheng Hu, Exhibition and Outreach Coordinator Naomi Lewis,

Administrative Assistant Joanne Lue, Collections Production Coordinator Ryan Parr, Associate Director/Curator Corinna Ripps Schaming, and Preparator Jeffrey Wright-Sedam.

Both institutions owe a debt of gratitude to the foundations, corporations, and individuals that support our programs and help us realize our goals. For this exhibition, the Dorsky Museum is grateful to the Office of the President, the Office of the Provost, the School of Fine & Performing Arts, and the SUNY New Paltz Foundation. And from the University Art Museum, thanks to the Office of the President, the Office of the Provost, The University at Albany Foundation, and the Ellsworth Kelly Foundation.

Curator Daniel Belasco has done a masterful job organizing an exhibition that provides a fuller understanding of the flamboyantly artificial world of Mary Reid Kelley's videos; his essay presents the "working objects" in a context that allows for a deeper reading of the work. Corinna Ripps Schaming's interview with Mary Reid Kelley and Patrick Kelley sheds new light on their working methods and unique collaborative practice. Zheng Hu's elegant catalogue design has captured the sense and significance of the objects and the curatorial construct that gives form to the exhibition. Our hope is that there will be much here that is new to readers.

We feel fortunate to have had the opportunity to work with Mary Reid Kelley and Patrick Kelley. They have been unfailingly generous with their time and talents to help us realize the exhibitions and catalogue. They graciously opened their home and their studio to us, and it is now our great privilege to share that experience with others.

Sara Pasti

The Neil C. Trager Director
Samuel Dorsky Museum of Art
State University of New York at New Paltz

Janet Riker

Director
University Art Museum
University at Albany, State University of New York



unreality effect

THE WORKING OBJECTS OF MARY REID KELLEY

By Daniel Belasco

Mary Reid Kelley (b. 1979) works in the vanguard of a generation that blends the digital and the analog to discourse with the millennia. From 2008 to the present, her astonishing videos have fused live performance, animation, drawing, sculpture, and digital design. Her poignant characters—a nurse, a prostitute, a bohemian, the Minotaur—confront the limits of their historical situations in droll verse. Blending Homer and Cindy Sherman by way of Virginia Woolf, Reid Kelley tells finely wrought narrative epics, rife with wordplay and art historical references, set in World War I, nineteenth-century Paris, and classical antiquity. Working with archival sources and a range of collaborators, especially Patrick Kelley, her husband and an accomplished artist, Reid Kelley invents a poetic mongrel media. By creating or manipulating all aspects of language, performance, and mise-en-scène, she rethinks the potential of the inauthentic to heighten our awareness of the real. The various drawings, hats, costumes, jewelry, and other items she uses reveal her comfort with mixing the hyper-real and the fake, the cheap and the lofty, to her own aesthetic ends. Barthes wrote of “the reality effect” as the presence of jarring factual detail in the fictional world of Flaubert.¹ Call Reid Kelley’s practice the “unreality effect,” where intensified artificiality excavates the mythic dimensions of individual integrity and political violence.

To date, Reid Kelley has produced six videos, or films, as she calls them. She created the first three—*Camel Toe* (2008), *The Queen’s English* (2008), and

Texture (wallpaper),
2011

Sadie, The Saddest Sadist (2009)—as a master’s student at Yale University School of Art. Shot in digital video with the aspect ratio of 4:3, the three can best be described as character studies of World War I actors at risk of emotional or physical disintegration: a combat pilot, nurse, and munitions factory worker, respectively. The fate of each is expressed and imagined through her or his amorous desires and sexual relations during wartime. The videos introduce Reid Kelley’s main themes of self-delusion and hubris, which affect men and women, heroes and subalterns.

The second phase of Reid Kelley’s video work began with *You Make Me Iliad* (2010), her first video shot in full HD with a 16:9 aspect ratio. *Iliad* continues to explore the poetic and sexual economies of World War I. As in *Sadie*, Reid Kelley performs the roles of both military man and fallen woman, but *Iliad* marks the expansion of her practice to include the production of a wide range of drawings, costumes, and props. Others perform for the first time, including her sisters Alice and Juliet and brother-in-law Micah. The theme of self-delusion becomes increasingly fragmented and conditional with the proliferation of characters, drawings, and objects here and in her two most recent videos, *The Syphilis of Sisyphus* (2011) and *Priapus Agonistes* (2013). These videos are more episodic and discursive, full of tangents and vignettes that do not advance a historically determined narrative but rather immerse the viewer in freeform visual and linguistic play.

Reid Kelley takes a painterly and graphical approach to melding a diverse array of two- and three-dimensional media into a cohesive black-and-white palette and flattened space. Like many video artists, she began her career as a painter, migrating to video to take advantage of the medium’s expansive armature for aesthetic and historical inquiry. However, the transformative power of painting and drawing distinguishes Reid Kelley’s videos from similarly capacious multimedia and performance-based videos by Paul McCarthy or Ryan Trecartin. After her videos are finished, Reid Kelley reconsiders them as sources for “character drawings” or portraits of the fully realized personages, such as the soldier in *Iliad* [pl. 1], sometimes set in backgrounds, as seen in *Sisyphus* [pl. 4]. The drawings are the culmination of her lengthy process, from research to writing to costume and prop design to performance to digital sets to editing. “They close the conceptual loop,” she says of the character drawings.² The video’s status as source for the character drawings inspires the interpretation of all of Reid Kelley’s creative output as components of a larger whole. An exhibition of the full range of “working objects” (costumes, adornments, props, drawings, and furniture) she has created and adapted for her videos asserts their status as *gesamtkunstwerk*, or total work of art; every object, from a drawing to a glass bottle, bears her hand. Installed in three dimensions, these elements produce the larger-than-life space of opera or architecture, an experience that engages the senses and fully immerses us in an artist’s unique vision.³

DRAWING AND PAINTING OF OBJECTS

Painting and drawing optically and materially knit together the objects, bodies, and scenery of Reid Kelley’s videos, like graphical camouflage. The palette is black, white, and gray, evoking earlier ages of photography and television. The physical world of her videos, through the flattening effect of the monocular lens of the camera and the illusionistic effects of painting, reads like an animated painting. Reid Kelley takes the same illustrational approach toward the ready-made prop as she does toward sculpted, sewn, or drawn objects. A simple slash of white paint brings a black brush or a wine bottle into her visual universe. Ordinary shoes, hats, and garments are altered with a black or white border, outline, or highlight; contrasting black lines and geometrical shapes painted on the performers’ white-painted skin transform the volumetric human form into a linear cartoon image. She also uses drawings and paintings on paper as visual elements of the videos. They function in three main ways: as backgrounds and scenery, as signs and components, and as textures and patterns.

Drawing as background scenery first appears in *The Queen’s English*. Small drawings are scaled up in the digital sets. Two drawings, in one-point perspective and co-extensive with the video frame, depict the exterior and interior of a field hospital tent [fig. 1]. In *Sadie* and *Iliad*, a larger number of drawings create the four or five interior and exterior scenes. In *Sisyphus*, Reid Kelley produced significantly more drawings of interiors and exteriors for nearly twenty scenes. Some are historically accurate, while others demonstrate the theatricality of the sketched background. The street scenes of Paris, styled after the period photos of Charles Marville and prints of Edmond Texier,⁴ are simplified geometrical shapes forming windows, doors, balconies, and the ubiquitous signage for wine [pl. 5]. Many short skits performed by the *saltimbanques* about Marie Antoinette [pl. 22], Diderot, Napoleon, Robespierre, and Baron Haussmann [pl. 19], among others, appear in front of a single drawn background rendered as a curtain, as if dropped in a vaudeville show.⁵ The most fantastical interjections in *Sisyphus* have abstract or organically patterned backdrops, such as the drawings for the three mushrooms [pl. 28] and Sisyphus’s polyamorous wedding. Notably, there are few comparable background drawings in *Priapus*, with the



fig. 1
The Queen’s English,
2008
Video still



Pl. 3
Sisyphus's Gown, 2011
Cloth, ribbon, tassel, lace, foam, and hoop skirt;
Necklace: polymer clay and acrylic paint



Pl. 4
Sisyphus (*Chiffonniers' Vins*), 2011
Collage and watercolor on paper



Pl. 18

LEFT TO RIGHT:

Charlotte Corday's Gown, 2011

Pasiphae's Swimsuit, 2013

Dandy's Coat 1, 2011

Priapus's Costume, 2013

Venus's Bustier, 2013

Dandy's Coat 2, 2011

Volleyball Player (Nude), 2013

Soldier's Uniform, 2010

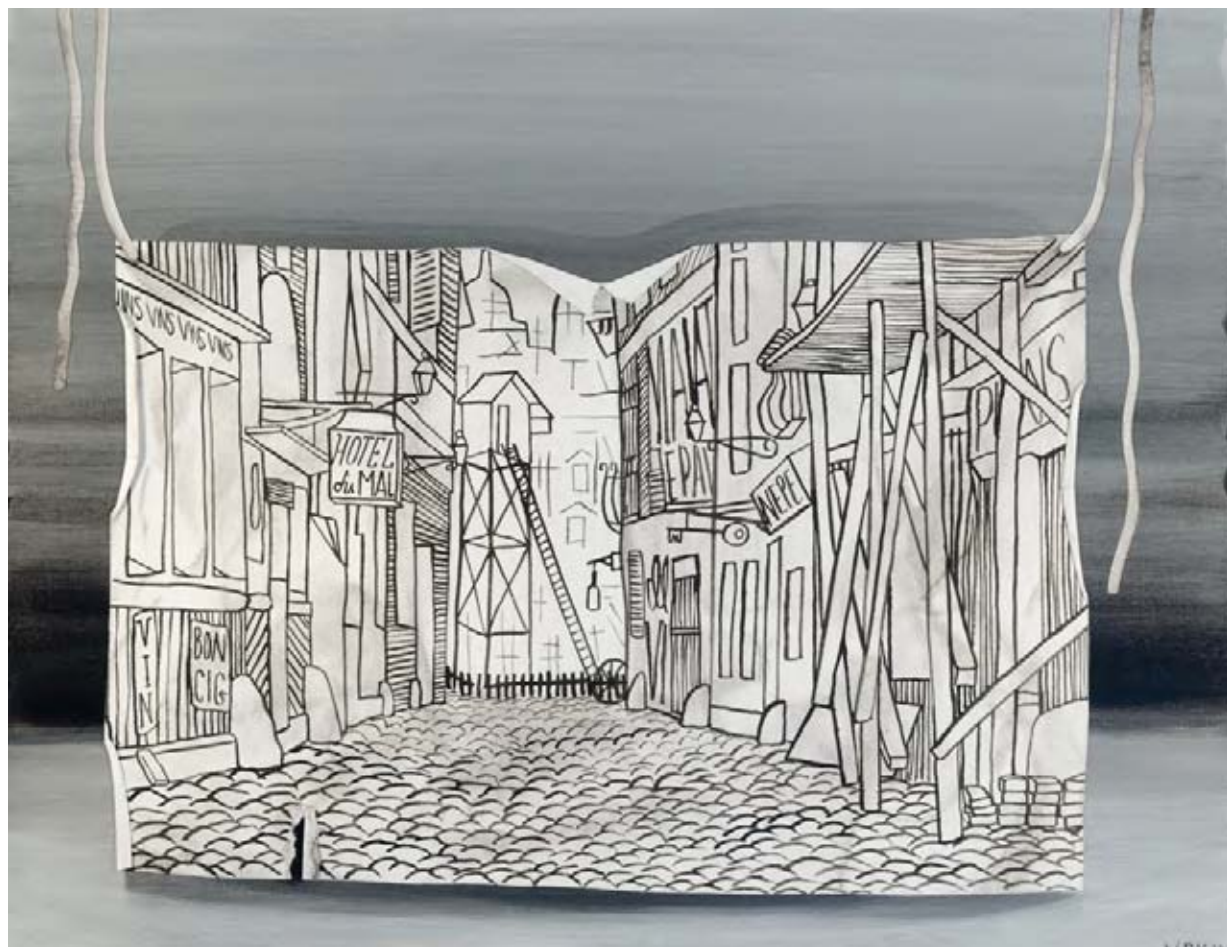
Miss Spelt's Costume, 2013

Dandy's Coat 3, 2011

Sisyphus's Straightjacket, 2011

Installation view, Samuel Dorsky Museum of Art

Mixed media



Pl. 19
Haussmann's Slum, 2011
Collage, acrylic paint, ink, and charcoal on paper



Pl. 20
The Syphilis of Sisyphus, 2011
Video still



Marat's Bath (detail),
2011
Mixed media

EXHIBITION CHECKLIST

All works by and courtesy of Mary Reid
Kelley unless otherwise indicated

Videos

Mary Reid Kelley with Patrick Kelley
You Make Me Iliad, 2010
HD video, 14:49 minutes; sound
Courtesy of the artist and Fredericks
& Freiser Gallery, New York, Susanne
Vielmetter Los Angeles Projects, and
Pilar Corrias Gallery, London

Mary Reid Kelley with Patrick Kelley
The Syphilis of Sisyphus, 2011
HD video, 11:02 minutes; sound
Courtesy of the artist and Fredericks
& Freiser Gallery, New York, Susanne
Vielmetter Los Angeles Projects, and
Pilar Corrias Gallery, London

Mary Reid Kelley with Patrick Kelley
Priapus Agonistes, 2013
HD video, 15:09 minutes; sound
Courtesy of the artist and Fredericks
& Freiser Gallery, New York, Susanne
Vielmetter Los Angeles Projects, and
Pilar Corrias Gallery, London

Mary Reid Kelley with Patrick Kelley
Untitled (Set Compositing Demo), 2013
HD video, length variable

Character Drawings and Collages

Medical Officer, 2010
Ink, acrylic paint, and charcoal on paper
12 ⁷/₈ x 9 ³/₄ inches
Hort Family Collection, New York

Prostitute, 2010
Ink, acrylic paint, and charcoal on paper
11 ¹/₂ x 8 ¹/₂ inches
Hort Family Collection, New York

Soldier, 2010
Ink, acrylic paint, and charcoal on paper
12 ³/₈ x 9 ¹/₂ inches
Hort Family Collection, New York

Soldier in Helmet 1, 2010
Ink, acrylic paint, and charcoal on paper
21 ³/₄ x 29 ³/₈ inches
Hort Family Collection, New York

Chiffonniers' Vins, 2011
Collage and watercolor on paper
11 ⁵/₈ x 8 ¹/₄ inches
Courtesy of Fredericks & Freiser Gallery,
New York

Dandy Saltimbanque, 2011
Collage, watercolor, and acrylic paint on
paper
20 ¹/₂ x 12 inches
Collection of Leslie Cecil and Creighton
Michael

Fort! Fort!, 2011
Collage, watercolor, and acrylic paint on
paper
9 ¹/₂ x 13 ⁷/₈ inches
Courtesy of Fredericks & Freiser Gallery,
New York

Haussmann's Slum, 2011
Collage, acrylic paint, ink, and charcoal
on paper
11 x 14 inches
Anonymous

<i>Ideal Vins</i> , 2011 Ink and charcoal on paper 11 x 8 ½ inches Courtesy of Fredericks & Freiser Gallery, New York	Soldier's Helmet, 2010 Plastic, buttons, polymer clay, and acrylic paint 6 x 11 ¼ x 9 ¼ inches	Dandy's Coat 2, 2011 Cloth, felt, polymer clay, and acrylic paint 39 ¼ x 25 inches Courtesy of Fredericks & Freiser Gallery, New York	Mushroom Background, 2011 Acrylic paint on paper 9 ½ x 13 inches	Sisyphus's Shoes, 2011 Leather, tape, cardboard, and acrylic paint 4 ½ x 11 ½ x 3 7/8 inches each Courtesy of Fredericks & Freiser Gallery, New York	Small Makeup Pot (black), 2011 Ceramic and acrylic paint 1 x 3 inches
<i>Marie Antoinette's Bed</i> , 2011 Collage and acrylic paint on paper 11 x 14 inches Collection of Robert Hobbs and Jean Crutchfield	Soldier's Uniform, 2010 Wool, polymer clay, and acrylic paint; "Gott Mit Uns" buckle and belt: foam, cardboard, and acrylic paint 46 x 19 inches	Dandy's Coat 3, 2011 Cloth, ribbon, felt, polymer clay, and acrylic paint; Vest: linen, ribbon, and acrylic paint 37 x 24 inches Courtesy of Fredericks & Freiser Gallery, New York	Mushroom Hat, 2011 Styrofoam, papier-mâché, and acrylic paint 8 ½ x 12 inches	Sisyphus's Straitjacket, 2011 Cotton, thread, ribbon, and acrylic paint 26 ½ x 19 inches	Small Bottle (square), 2011 Glass and acrylic paint 5 1/8 x 1 5/8 x 1 5/8 inches
<i>Mogadora</i> , 2011 Collage, watercolor, and acrylic paint on paper 16 3/8 x 9 ½ inches Courtesy of Fredericks & Freiser Gallery, New York	<i>Bismarck</i> , 2010 8 ½ x 5 ½ inches <i>Corset Girls</i> , 2010 9 ¾ x 6 ¾ inches <i>Goethe</i> , 2010 8 5/8 x 6 ¾ inches <i>Hat Girl</i> , 2010 10 ¾ x 5 ¾ inches <i>Homer</i> , 2010 6 3/8 x 4 5/8 inches <i>Kaiser</i> , 2010 8 ½ x 7 5/8 inches <i>Kant</i> , 2010 6 ¾ x 5 ¾ inches <i>Leibniz</i> , 2010 8 1/8 x 6 ¾ inches <i>Lessing</i> , 2010 8 x 5 ¾ inches <i>Nietzsche</i> , 2010 6 1/8 x 6 inches <i>Shakespeare</i> , 2010 6 ¾ x 5 5/8 inches <i>Ski Girl</i> , 2010 8 1/8 x 6 ¾ inches <i>Wagner</i> , 2010 4 7/8 x 4 ¼ inches	Dandy's Top Hat, 2011 Felt, plastic, ribbon, and oil stick 7 7/8 x 11 x 9 inches	Nature Background, 2011 Acrylic paint on paper 9 3/8 x 13 inches	Sisyphus's Table, 2011 Table: wood and acrylic paint, 22 ½ x 19 ¾ inches Wine Bottle: glass and acrylic paint, 13 5/8 x 4 1/8 inches Baguette: foam and spray paint, 22 ½ x 3 inches	Stethoscope, 2011 Plastic and rubber 23 ½ x 9 ¼ x 2 5/8 inches
<i>Robespierre</i> , 2011 Collage, acrylic paint, ink, and charcoal on paper 11 x 14 inches Collection of Jennifer Danner	<i>Homer</i> , 2010 6 3/8 x 4 5/8 inches <i>Kaiser</i> , 2010 8 ½ x 7 5/8 inches <i>Kant</i> , 2010 6 ¾ x 5 ¾ inches <i>Leibniz</i> , 2010 8 1/8 x 6 ¾ inches <i>Lessing</i> , 2010 8 x 5 ¾ inches <i>Nietzsche</i> , 2010 6 1/8 x 6 inches <i>Shakespeare</i> , 2010 6 ¾ x 5 5/8 inches <i>Ski Girl</i> , 2010 8 1/8 x 6 ¾ inches <i>Wagner</i> , 2010 4 7/8 x 4 ¼ inches	Diderot's Globe, 2011 Cardboard, metal, and acrylic paint 14 ½ x 9 x 8 inches	Pear, 2011 Plastic and acrylic paint 4 x 3 ½ inches	Sisyphus's Vanity, 2011 Vanity: wood, mirror, metal, and acrylic paint, 50 ¼ x 28 x 16 inches Stool: wood, upholstery, and acrylic paint, 17 x 18 x 15 inches Lime: plastic and acrylic paint, 1 3/8 x 3 ½ x 1 ¾ inches Lace: black lace, 5 ½ inches diameter Brush: wood, bristles, and acrylic paint, 1 ¾ x 5 ¼ x 3 1/8 inches Chalice: plastic and acrylic paint, 7 3/8 x 3 ½ inches	Texture (Cobblestones), 2011 Oil and acrylic paint on Stonehenge paper, two sheets 29 5/8 x 44 ¼ inches
<i>Sisyphus (Chiffonniers' Vins)</i> , 2011 Collage and watercolor on paper 20 x 16 inches Collection of Robert Hobbs and Jean Crutchfield	<i>Nietzsche</i> , 2010 6 1/8 x 6 inches <i>Shakespeare</i> , 2010 6 ¾ x 5 5/8 inches <i>Ski Girl</i> , 2010 8 1/8 x 6 ¾ inches <i>Wagner</i> , 2010 4 7/8 x 4 ¼ inches	Flowers, 2011 Plastic and acrylic paint Two objects: 27 x 6 and 24 x 5 ½ inches each	Saltimbanques' Costumes, 2011 Cotton, Styrofoam, thread, ribbon, and acrylic paint Four costumes: 52 ½ x 23 inches each	Sisyphus's Column Fragments, 2011 Plaster and acrylic paint Dimensions variable	Texture (Marble), 2011 Acrylic paint on paper 8 ¼ x 10 inches
Working Objects for <i>You Make Me Iliad</i>	<i>Shakespeare</i> , 2010 6 ¾ x 5 5/8 inches <i>Ski Girl</i> , 2010 8 1/8 x 6 ¾ inches <i>Wagner</i> , 2010 4 7/8 x 4 ¼ inches	Listening Tube, 2011 Cardboard, tape, and acrylic paint 11 x 2 ¼ inches	Samson's Chains, 2011 Paper, glue, and acrylic paint Two objects: 14 x 2 ½ x 2 ½ inches each	Sisyphus's Apple, 2011 Plastic, polymer clay, and acrylic paint 4 ½ x 3 inches	Texture (Stripe 1), 2011 Acrylic paint on paper 10 x 11 ¼ inches
Basin, 2010 Metal and acrylic paint 8 5/8 x 17 ¾ inches	<i>Hort Family Collection</i> , New York	Marat's Bath, 2011 Platform: wood and acrylic paint, 53 7/8 x 17 ¾ x 1 ½ inches Chairs (two): wood, canvas, and acrylic paint, 43 1/8 x 19 7/8 x 16 inches each Tub: metal and acrylic paint, 8 ¾ x 24 5/8 x 14 inches Knife: wood and acrylic paint, 16 x 1 ¾ x ¾ inches	Samson's Column Fragments, 2011 Plaster and acrylic paint Dimensions variable	Sisyphus's Bouquet, 2011 Plastic and acrylic paint 13 x 14 inches	Texture (Stripe 2), 2011 Acrylic paint on paper 8 ¾ x 13 7/8 inches
Douchebag, 2010 Rubber, plastic, and acrylic paint 12 x 7 x 1 ¼ inches	Working Objects for <i>The Syphilis of Sisyphus (2011)</i>	Milk Bottle, 2011 Plastic and acrylic paint 9 x 3 ¼ inches	Sisyphus's Gown, 2011 Cloth, ribbon, tassel, lace, foam, and hoop skirt; Necklace: polymer clay and acrylic paint 53 x 45 inches Courtesy of Fredericks & Freiser Gallery, New York	Sisyphus's Eyes, 2011 Polymer clay and acrylic paint 1 ½ x 1 3/8 x ¾ inches	Texture (Wallpaper), 2011 Acrylic paint on paper 11 ¼ x 9 5/8 inches
"Gott Mit Uns" Mittens, 2010 Wool and yarn Three objects: 10 ½ x 4 inches each	Charlotte Corday's Gown, 2011 Cloth 55 x 29 inches Courtesy of Fredericks & Freiser Gallery, New York	Morel, 2011 Polymer clay and acrylic paint 6 1/8 x 1 5/8 inches	Sisyphus's Hand Mirror, 2011 Plastic, glass, and acrylic paint 10 x 5 7/8 x ½ inches	Sisyphus's Gown, 2011 Cloth, ribbon, tassel, lace, foam, and hoop skirt; Necklace: polymer clay and acrylic paint 53 x 45 inches Courtesy of Fredericks & Freiser Gallery, New York	Texture (Wood 1), 2011 Oil stick on paper 7 7/8 x 10 inches
Medical Officer's Eyes, 2010 Polymer clay and acrylic paint 2 1/8 x 1 5/8 x 1 inches	Dandy's Coat 1, 2011 Cloth, felt, polymer clay, and acrylic paint 31 x 25 inches Courtesy of Fredericks & Freiser Gallery, New York	Morel Hat, 2011 Insulating foam sealant, wire, papier- mâché, and acrylic paint 19 3/8 x 12 x 11 inches	Sisyphus's Gown, 2011 Cloth, ribbon, tassel, lace, foam, and hoop skirt; Necklace: polymer clay and acrylic paint 53 x 45 inches Courtesy of Fredericks & Freiser Gallery, New York	Sisyphus's Eyes, 2011 Polymer clay and acrylic paint 1 ½ x 1 3/8 x ¾ inches	Texture (Wood 2), 2011 Oil stick on paper 8 ¼ x 11 inches
Medical Officer's Mercury Chloride Bottle, 2010 Glass, paper, and ink 8 ½ x 3 ¼ x 1 ¾ inches	Dandy's Coat 1, 2011 Cloth, felt, polymer clay, and acrylic paint 31 x 25 inches Courtesy of Fredericks & Freiser Gallery, New York	Morel Hat, 2011 Insulating foam sealant, wire, papier- mâché, and acrylic paint 19 3/8 x 12 x 11 inches	Sisyphus's Gown, 2011 Cloth, ribbon, tassel, lace, foam, and hoop skirt; Necklace: polymer clay and acrylic paint 53 x 45 inches Courtesy of Fredericks & Freiser Gallery, New York	Sisyphus's Eyes, 2011 Polymer clay and acrylic paint 1 ½ x 1 3/8 x ¾ inches	Wine Bottle, 2011 Glass and acrylic paint 11 ½ x 2 ¾ inches
Medical Officer's Pickelhaube, 2010 Plastic, polymer clay, Styrofoam, and acrylic paint 8 x 9 ½ x 7 ¾ inches	Dandy's Coat 1, 2011 Cloth, felt, polymer clay, and acrylic paint 31 x 25 inches Courtesy of Fredericks & Freiser Gallery, New York	Morel Hat, 2011 Insulating foam sealant, wire, papier- mâché, and acrylic paint 19 3/8 x 12 x 11 inches	Sisyphus's Gown, 2011 Cloth, ribbon, tassel, lace, foam, and hoop skirt; Necklace: polymer clay and acrylic paint 53 x 45 inches Courtesy of Fredericks & Freiser Gallery, New York	Sisyphus's Eyes, 2011 Polymer clay and acrylic paint 1 ½ x 1 3/8 x ¾ inches	Wine Bottles, 2011 Glass and acrylic paint Three objects: 11 ¾ x 3 inches each
	Dandy's Coat 1, 2011 Cloth, felt, polymer clay, and acrylic paint 31 x 25 inches Courtesy of Fredericks & Freiser Gallery, New York	Morel Hat, 2011 Insulating foam sealant, wire, papier- mâché, and acrylic paint 19 3/8 x 12 x 11 inches	Sisyphus's Gown, 2011 Cloth, ribbon, tassel, lace, foam, and hoop skirt; Necklace: polymer clay and acrylic paint 53 x 45 inches Courtesy of Fredericks & Freiser Gallery, New York	Sisyphus's Eyes, 2011 Polymer clay and acrylic paint 1 ½ x 1 3/8 x ¾ inches	Wine Glasses, 2011 Glass and acrylic paint Two objects: 6 x 1 7/8 inches each

Working Objects for Priapus Agonistes (2013)

Ariadne's Costume, 2013
Fabric, ribbon, and acrylic paint;
Necklace: polymer clay, and acrylic
paint
55 x 24 x 10 inches

Ariadne's Mask, 2013
Neoprene, gesso, polymer clay, and
acrylic paint; Wig: synthetic hair and
tape
20 x 10 x 5 inches

Ariadne's Spindle, 2013
Wood, polymer clay, acrylic paint, yarn,
and thread
12 ½ x 2 1/8 inches

Baby Minotaur, 2013
Plastic, polymer clay, and acrylic paint
13 x 6 ½ x 5 ½ inches

Bananas
Plastic and acrylic paint
Three objects: 7 x 1 ½ x 2 ½ inches each

Chicken Feet, 2013
Rubber and acrylic paint
Two objects: 7 ¾ x 1 5/8 x 7/8 inches each

Daedalus's Hammer, 2013
Metal, wood, and acrylic paint
12 ½ x 4 ½ x 1 inches

Daedalus's Mask, 2013
Neoprene, gesso, polymer clay, and
acrylic paint; Wig: synthetic hair;
Visor: foam
11 ½ x 9 ½ x 7 ¾ inches

Hades's Mask, 2013
Rubber and acrylic paint
1 ¾ x 2 ½ x 2 ¾ inches

Labyrinth Graffiti (Abomination), 2013
Ink on paper
7 ¾ x 10 7/8 inches

Labyrinth Graffiti (Ariadne), 2013
Ink on paper
10 7/8 x 8 ¾ inches

Labyrinth Graffiti (Come Redeemer),
2013
Ink on paper
7 ½ x 10 7/8 inches

Labyrinth Graffiti (Hall-Shitter), 2013
Ink on paper
7 ¾ x 11 inches

Labyrinth Graffiti (Hand), 2013
Acrylic paint on paper
10 ¾ x 8 ¾ inches

Labyrinth Graffiti (Help), 2013
Acrylic paint on paper
10 7/8 x 8 ¾ inches

Labyrinth Graffiti (Malcontent), 2013
Ink on paper
7 ½ x 11 inches

Labyrinth Graffiti (Moooooo), 2013
Ink on paper
11 x 8 ½ inches

Labyrinth Graffiti (Murderer), 2013
Ink on paper
7 ¾ x 10 7/8 inches

Labyrinth Graffiti (Pasiphae), 2013
Ink on paper
10 7/8 x 8 ½ inches

Labyrinth Graffiti (Priapus Agonistes),
2013
Ink on paper
6 ¼ x 11 inches

Labyrinth Graffiti (This Way), 2013
Ink on paper
7 ½ x 11 inches

Labyrinth Graffiti (Your End), 2013
Ink on paper
7 ¼ x 11 inches

Midwife's Mask, 2013
Neoprene, gesso, polymer clay, and
acrylic paint; Wig: synthetic hair;
Snood: cotton and ribbon
9 x 6 ¾ x 4 ¾ inches

Minoan Frescoes, 2013
Ink, oil stick, and acrylic paint on paper
Dimensions variable

Minotaur's Costume, 2013
Garment: fabric, acrylic paint, and yarn;
Mask: neoprene, gesso, polymer clay,
Stonehenge paper, rubber, felt, and
acrylic paint; Watch: elastic band,
polymer clay, and acrylic paint
66 x 18 x 14 inches

Minotaur Victim's Skeleton, 2013
Plastic and acrylic paint
Dimensions variable

Minotaur Victim's Skeleton Hand with
Watch, 2013
Plastic, elastic band, polymer clay, and
acrylic paint
14 ¾ x 4 ½ x 1 5/8 inches

Minotaur Victim's Skull, 2013
Foam and acrylic paint
5 5/8 x 5 ½ x 6 ½ inches

Minotaur Victim's Sneakers (Hightop),
2013
Sneakers and acrylic paint
5 5/8 x 11 ½ x 4 1/8 inches each

Minotaur Victim's Sneakers (Velcro),
2013
Sneakers and acrylic paint
5 ¼ x 12 ¾ x 4 ½ inches each

Minotaur Victim's Watch, 2013
Elastic band, polymer clay, and acrylic
paint
2 ¼ x 1 ¼ x 1 3/8 inches

Miss Barley's Mask, 2013
Neoprene, gesso, headband, polymer
clay, and acrylic paint; Wig: synthetic
hair
26 ¾ x 9 x 5 ¼ inches

Miss Millet's Mask, 2013
Neoprene, gesso, headband, polymer
clay, and acrylic paint; Wig: synthetic
hair
36 x 10 ½ x 5 ¼ inches

Miss Spelt's Costume, 2013
Fabric, ribbon, decal, and acrylic paint
56 x 25 inches

Miss Spelt's Mask, 2013
Neoprene, gesso, polymer clay,
and acrylic paint; Wig:
synthetic hair
22 x 11 x 5 inches

Pasiphae's Shoes, 2013
Leather and acrylic paint
6 ¼ x 10 5/8 x 3 ½ inches each

Pasiphae's Sunglasses, 2013
Plastic and acrylic paint
5 ¾ x 2 x 6 inches

Pasiphae's Swimsuit, 2013
Lycra, yarn, and acrylic paint
26 ½ x 13 ½ inches

Pasiphae's Tissue Box, 2013
Cardboard, tissues, and acrylic
paint
2 ¼ x 9 x 4 ¾ inches

Pasiphae's Towel, n.d.
Cotton
Folded: 3 x 14 ½ x 14 ½ inches

Pasiphae's Wig, 2013
Synthetic hair and tape
17 x 9 ½ inches

Persephone's Mask, 2013
Rubber and acrylic paint
1 3/8 x 2 ½ x 2 3/8 inches

Priapus's Banana, 2013
Plastic and acrylic paint
7 x 1 ½ x 2 ½ inches

Priapus's Costume, 2013
Spandex, suspenders, cotton,
plastic, decal, and acrylic paint
52 x 11 ½ inches

Priapus's Fish, 2013
Polymer clay and acrylic paint
6 1/8 x 2 ¼ x ½ inches

Priapus's Peppers, 2013
Plastic and acrylic paint
Two objects: 6 ¾ x 1 ½ x 1 1/8
inches each

Priapus's Rooster Head, 2013
Rubber, polymer clay, and acrylic
paint
7 x 4 ½ x 1 ½ inches

Puppet "Dick", 2013
Felt, ribbon, and wood
6 ½ x 3 inches

Puppet "Hairy", 2013
Felt, ribbon, and wood
6 ¼ x 5 3/8 inches

Referee's Shirt, 2013
Polyester
31 ½ x 25 ½ inches

Venus's Bracelet (Large), 2013
Plastic, polymer clay, and acrylic
paint
1 3/8 x 3 ½ inches

Venus's Bracelet (Small), 2013
Plastic and acrylic paint
½ x 3 ½ x 2 7/8 inches

Venus's Bustier, 2013
Cloth, ribbon, and acrylic paint
23 ¼ x 12 inches

Venus's Lotion, 2013
Plastic and acrylic paint
5 ¾ x 1 ¾ x 1 inches

Venus's Mask, 2013
Neoprene, gesso, polymer clay,
and acrylic paint; Wig:
synthetic hair
13 ¾ x 15 ½ x 6 inches

Venus's Necklace, 2013
Polymer clay and acrylic paint
10 x 7 inches

Venus's Rings, 2013
Metal, polymer clay, and acrylic
paint
Four objects: largest 1 ½ inches
diameter

Volleyball (Ba'al), 2013
Volleyball and acrylic paint
7 ½ inches diameter

Volleyball Clipboard, 2013
Particleboard, metal, paper,
inkjet print, tape, acrylic paint,
and marker
9 x 12 ½ x 1 5/8 inches

Volleyball Player (Nude), 2013
Lycra, foam, and acrylic paint
51 ½ x 23 inches

Volleyball Player's Mask, 2013
Neoprene, gesso, polymer clay,
and acrylic paint; Wig:
synthetic hair
13 x 12 x 5 ½ inches

Volleyball Player's Socks, 2013
Cotton and acrylic paint
Two objects: 14 x 3 ¼ inches
each

Volleyball Player's Uniform
(Athens Tank Top), 2013
Cotton, decal, and acrylic paint
29 x 10 inches

Volleyball Player's Uniform
(Athens Tee Shirt), 2013
Cotton, ribbon, decal, and acrylic
paint
30 ½ x 16 ½ inches

Volleyball Player's Uniform
(Knossos Tank Top), 2013
Cotton, ribbon, decal, and acrylic
paint
25 x 14 inches

Volleyball Player's Uniform
(Knossos Tee Shirt), 2013
Cotton, ribbon, decal, and acrylic
paint
28 ¼ x 23 inches

Volleyball Player's Uniform
(Polo Shirt), 2013
Cotton, acrylic paint, and ribbon
31 ½ x 23 inches

BIOGRAPHY

Born in Greenville, South Carolina in 1979
Lives and works in Olivebridge, New York

Education

- 2009 M.F.A. Yale University, New Haven, Connecticut
2001 B.A. St. Olaf College, Northfield, Minnesota

Solo Exhibitions

- 2013 *Sadie, The Saddest Sadist and Priapus Agonistes*, Yale University Art Gallery, New Haven, Connecticut
Mary Reid Kelley, Institute of Contemporary Art, Boston
The Syphilis of Sisyphus, The Contemporary Austin, Austin, Texas
Priapus Agonistes, Susanne Vielmetter Los Angeles Projects, Los Angeles
- 2012 *The Syphilis of Sisyphus*, The Box at Wexner Center for the Arts, Columbus, Ohio
H/Qu: Mary Reid Kelley with Patrick Kelley, Bard Center for Curatorial Studies, Annandale-on-Hudson, New York
Performing Histories: Mary Reid Kelley, Salina Art Center, Salina, Kansas
- 2011 *The Syphilis of Sisyphus*, Fredericks & Freiser Gallery, New York
- 2010 *You Make Me Iliad*, Pilar Corrias Gallery, London
Sadie, The Saddest Sadist, Susanne Vielmetter Los Angeles Projects, Los Angeles
- 2009 *Sadie, The Saddest Sadist*, Fredericks & Freiser Gallery, New York
- 2007 *Bring Superior Forces To Bear*, Rochester Art Center, Rochester, New York
- 2006 *Paper Union*, Christensen Center Art Gallery, Augsburg College, Minneapolis, Minnesota
- ## Group Exhibitions
- 2014 *Pale Fire*, LeRoy Neiman Gallery, Columbia University, New York
Rose Video 03: Maria Lassnig and Mary Reid Kelly, Rose Art Museum, Brandeis University, Waltham, Massachusetts

- 2013 *Through the Eyes of Texas: Masterworks from the Alumni Collections*, Blanton Museum of Art, University of Texas at Austin, Austin, Texas
- 2012 *Pencil Pushed*, Ewing Gallery of Art & Architecture, University of Tennessee, Knoxville, Tennessee
Re-generation, MACRO Testaccio, Rome
Buy My Bananas, Kate Werble Gallery, New York
Rear View Mirror, Space B Gallery, New York
Weighted Words, Zabłudowicz Collection, London
- 2011 *Words*, Brand 10 Art Space, Fort Worth, Texas
Doublespeak, Utah Museum of Contemporary Art, Salt Lake City, Utah
Stagecraft, Contemporary Art Museum, University of Southern Florida, Tampa, Florida
Images from a Floating World, Fredericks & Freiser Gallery, New York
Texture.txt, Regina Rex, Brooklyn, New York
- 2010 *Mash-Up: Splicing Life*, UConn Contemporary Art Galleries, University of Connecticut, Storrs, Connecticut
The Dissolve: Eighth International Biennial Exhibition, SITE Santa Fe, Santa Fe, New Mexico
Fast Forward 2: The Power of Motion, ZKM Center for Art and Media, Karlsruhe, Germany
Ludicrous!, Institute of Contemporary Art, Philadelphia
- 2008 *Will Happiness Find Me?*, Marvelli Gallery, New York
Interval(le)s, Journal, University of Liege Publications
- 2006 *Uncle Tom to Peeping Tom*, Wisconsin African American Women's Center, Milwaukee, Wisconsin
- 2005 *Pinko Commies*, Altered Esthetics Gallery, Minneapolis, Minnesota
- 2004 *Draw*, Soo Visual Arts Center, Minneapolis, Minnesota

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