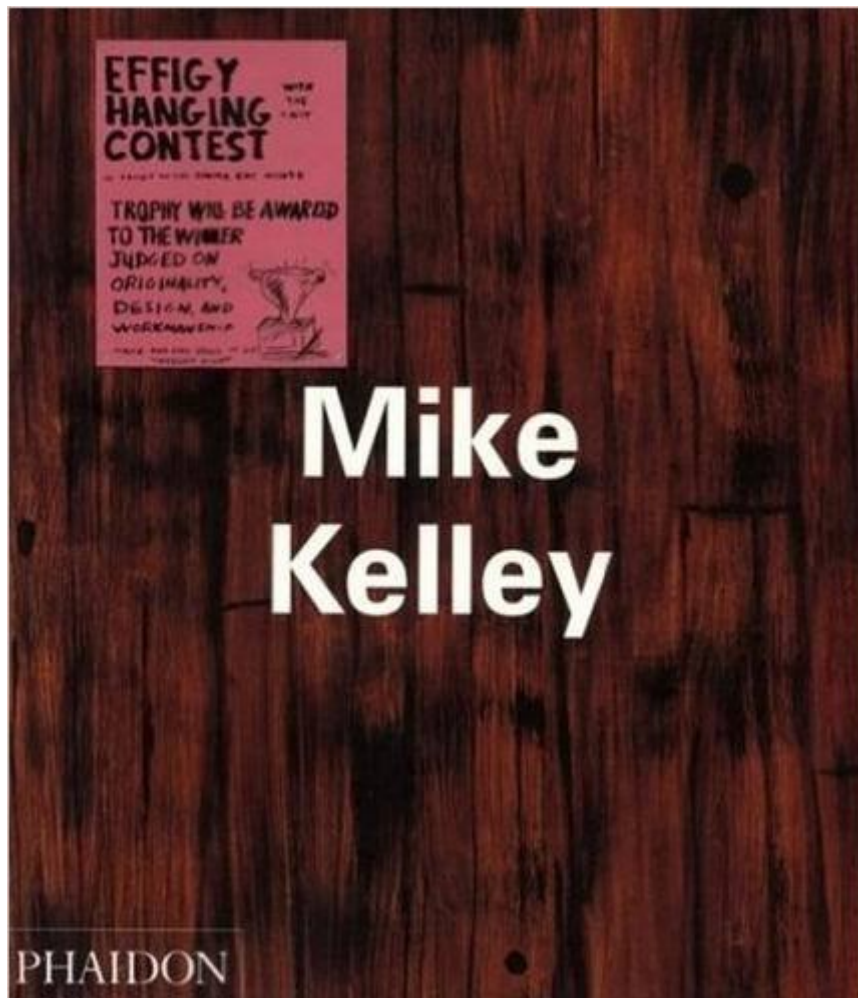


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# Mike Kelley



## Synopsis

In a survey of Californian-based artist Mike Kelly, the author of this volume discusses with the artist his various aesthetic and symbolic strategies in both the American and In European contexts. Kelly's work is considered in the context of his anti-art predecessors since Dada and chronicles all of Kelly's work, from his earliest performances in the late 1970s to his large sculptural installations in the 1990s.

## Book Information

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## Customer Reviews

This was one of the first and best monographs of this most important of West Coast artists who is now enjoying a slight renaissance. For years this was the only book available on Mike Kelley, other than thin catalogues of european shows. Luckily, with the advent of more writing on Kelley, we have come to find that indeed it was and is the best introduction to his work. We are introduced to Kelley's work via tons of lovely color photos, b & w personal photos of kelleys, lengthy interviews, and essays. Nothing is to hard to understand and the psychological subtexts of his work easily filters into the writing without confusion. His earliest collegiate work recieves just as good attention as his later sonic youth-era works, although I would have appreciated more discussion of his side project the influential noise band Destroy All Monsters. This book is essential reading for anyone interested in the west coast art scene, and should probably be required reading for anyone taking a class on the subject.

I have nothing but praise for Phaidon's publications. Each of their artist's books contain great documentations of the artwork, plus detailed writings by the artist and critics. If you are going to read a description of an artist's work, who better to explain it to you than the artist. This is especially true with Mike Kelley. He is well known for the writings he does for each of his works and he pulls no punches in his delivery.

Mike Kelley's excellent catalog from Phaidon may be the most definitive work to date concerning the merging of Elite and Popular culture. Kelley's use of his own astute observations about the world in which we live to "debunk belief systems" and deflate popular pretensions is nothing short of revelatory. His pathetic stance in sculpture, drawing, performance, sound, and banner-making constitute total war on austerity. All modes of his work are well-documented here with color photography of installations and descriptions and criticism by some of the best in their fields.

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