CONTENTS

Preface	xii
Introduction by John C. Welchman	xiv

STATEMENTS

Ajax (1984)	2
Three Projects: Half a Man, From My Institution to Yours, Pay for Your Pleasure (1988)	12
Quotations on Art and Crime for Pay for Your Pleasure (1988)	22
Introduction to Reconstructed History (1990)	28
Alma Pater (Wolverine Den) (1991)	32
Some Aesthetic High Points (1991)	40
In the Image of Man (1991)	50
Radical Scavengers (Letter) (1993)	56
Missing Time: Works on Paper 1974–1976, Reconsidered (1995)	60
Goin' Home, Goin' Home (1995)	72
Land O' Lakes/Land O' Snakes (1996)	82

The Poetry of Form (1996)	94
Sublevel: Dim Recollection Illuminated by Multicolored Swamp Gas (1998)	102
Statement for the Visitor's Gallery: <i>Out of Actions</i> at the Museum of Contemporary Art, Los Angeles (1998) (with Paul McCarthy)	112
The Meaning Is Confused Spatiality, Framed (1999)	118
A Minor History: Categorical Imperative and Morgue (1999)	138
On Folk Art (2001)	144
Memory Ware (2000–01)	150
Black Out (2001)	156
On Some Figurative Artists of the Late 1960s: Responses to Questions for <i>Eye Infection</i> (2001–02)	164

VIDEO STATEMENTS AND PROPOSALS

The Futurist Ballet (Mike Kelley, 1973)	176
Beholden to Victory (Tony Conrad, 1980–83)	180
The Banana Man (Mike Kelley, 1983)	184
EVOL (Tony Oursler, 1984)	188
Kappa (Bruce and Norman Yonemoto and Mike Kelley, 1986)	190
Family Tyranny and Cultural Soup (Paul McCarthy, 1987)	194
Sir Drone (Raymond Pettibon, 1988)	196

Blind Country (Ericka Beckman and Mike Kelley, 1989)	200
One Hundred Reasons (Bob Flanagan, Sheree Rose, and Mike Kelley, 1991)	204
Heidi: Midlife Crisis Trauma Center and Negative Media-Engram Abreaction Release Zone (Mike Kelley and Paul McCarthy, 1992)	208
Heidi's Four Basket Dances (Mike Kelley and Paul McCarthy, 1992)	212
Three Proposals for Zoo TV (Mike Kelley, 1996)	214
Fresh Acconci (Mike Kelley and Paul McCarthy, 1996)	220
<i>The Pole Dance</i> (Mike Kelley and Tony Oursler in collaboration with Anita Pace, 1997)	224
Out O' Actions (Mike Kelley and Paul McCarthy, 1998)	226
Test Room Containing Multiple Stimuli Known to Elicit Curiosity and Manipulatory Responses (Mike Kelley, 1999) and A Dance Incorporating Movements Derived from Experiments by Harry F. Harlow and Choreographed in the Manner of Martha Graham (Mike Kelley, 1999)	230
Superman Recites Selections from The Bell Jar and Other Works by Sylvia Plath (with Reference to Kandor-Con 2000) (Mike Kelley, 1999)	234
Extracurricular Activity Projective Reconstruction #1 (A Domestic Scene) (Mike Kelley, 2000)	238
Runway for Interactive DJ Event (Mike Kelley, 2000)	244
Sod and Sodie Sock (Mike Kelley and Paul McCarthy, 1999–2002)	248

IMAGE-TEXTS

The Poltergeist (1979)	252
We Communicate Only through Our Shared Dismissal of the Pre-linguistic: Fourteen Analyses (1995)	258
Timeless/Authorless: Four Recovered Memories (1995)	274
A Stopgap Measure (1999)	292
Meet John Doe (1999)	296

ARCHITECTURE

Proposal for the Decoration of an Island of Conference Rooms (with Copy Room) for an Advertising Agency Designed by Frank Gehry (1990)	312
Architectural Non-Memory Replaced with Psychic Reality (1996)	316
Missing Space/Time: A Conversation between Mike Kelley, Kim Colin, and Mark Skiles (1996)	324
An Architecture Composed of the Paintings of Richard Powers and Francis Picabia (1997) (with Paul McCarthy)	340

UFOLOGY

Light and Color, Mostly (1993)

Weaned on Conspiracy: A Dialogue between Chris Wilder and Mike Kelley (1998) 384

The Aesthetics of Ufology (1997/2002)

Index

414

400

348

