FROM MY INSTITUTION TO YOURS: A VIDEO TRIBUTE TO MIKE KELLEY
As a tribute to the influential American artist, Mike Kelley (1954–2012), Tate Modern hosts a two-day survey of videos by and with Kelley, to coincide with the opening of a new display in two-day survey of videos by and with Kelley, to Mike Kelley (1954–2012), Tate Modern hosts a tribute to the influential American artist,

Saturday 1 September 12.00–22.00

Friday 31 August 12.00–21.00

MIKE KELLEY
Extracurricular Activity Projective Reconstruction #36 (Vice Anglais), 2011, colour, sound, 25.14 min

Part of the multi-faceted project Extracurricular Activity Projective Reconstructions, in which trauma, abuse and repressed memory are refracted through personal and mass-cultural experience. Vice Anglais is a bizarre conflation of British clichés played as a crossover between a sadomasochistic pantomime and a Hammer horror film.

MIKE KELLEY
Extracurricular Activity Projective Reconstruction #36b (Made in England), 2011, colour, sound, 27.58 min

The script for Vice Anglais, loosely based on Dante Gabriel Rossetti’s writings as interpreted by critic Robert M. Cooper, is re-enacted by an ensemble of British pottery items, taking Kelley’s humorous intent to even more absurd and dead-pan extremes.

MIKE KELLEY
The Judson Church Horse Dance, 2011, colour, sound, 70 min

Film documenting an evening of performance and music by Mike Kelley presented at the Judson Memorial Church in New York City in 2009. It also includes The Horse Dance of the False Virgin, and The Offer (Extracurricular Activity Projective Reconstruction #33), a composition for 12 horns and vocalist.

MIKE KELLEY AND MICHAEL SMITH
A Voyage of Growth and Discovery, 2010, colour, sound, 90 min

This feature-length video follows the existential journey of Baby IKKI (Michael Smith) as he travels through Burning Man, a festival of ‘radical self-expression’ held in the Nevada Desert, where he is faced with primal experiences and life-changing encounters.

MIKE KELLEY
Day is Done, 2005–2006, colour, sound, 169 min

This epic stage musical, mostly set in a school gym, comprises parts 2 – 32 of Kelley’s Extracurricular Activity Projective Reconstruction plays, derived from high school yearbook photographs of ‘extracurricular activities’ representing what Kelley termed ‘socially accepted rituals of deviance.’

MIKE KELLEY
The Bridge Visitor (Legend-Trip), 2004, colour, sound, 1735 min

Made for the exhibition One Hundred Artists See Satan, held at California State University in 2004, ‘Bridge Visitor draws upon ‘legend trip’ activities of my youth. Legend trips are adolescent group ritualistic activities, often in response to local folk tales [which] act as instigators for shared, potentially dangerous or frightening, experiences.’ Mike Kelley

MIKE KELLEY
Extracurricular Activity Projective Reconstruction #1 (Domestic Scene), 2000, b&Sw, sound, 29.44 min

The first work in the Extracurricular Activity Projective Reconstruction series. Kelley takes a still from a school play depicting two young men in a shabby apartment, and re-stages his version as a domestic psychodrama centred on a tormented relationship.

MIKE KELLEY
Runway for Interactive DJ Event, 2000, colour, sound, 48.23 min

This video documents a performance staged during the opening of Kelley’s solo show at the Kunstverein Braunschweig, an improvised fashion show using doll clothes left over from one of Kelley’s stuffed toy pieces, with an ‘interpretive DJ’ describing the performers’ actions to the DJ spinning records in the marquee outside to create a responsive feedback loop.

MIKE KELLEY
Superman Recites Selections from ‘The Bell Jar’ and Other Works by Sylvia Plath, 1999, colour, sound, 719 min

‘In a dark no-place evocative of Superman’s own psychic ‘Fortress of Solitude’ the alienated Man of Steel recites those sections of Plath’s writings that utilize the image of the bell jar. Superman directs these lines to Kandor, the bell jar city that represents his own traumatic past.’ Mike Kelley

MIKE KELLEY AND PAUL MCCARTHY
Sad and Sodie Sock (Vienna Cut), 1999, colour, sound, 1738 min

Set within the installation Sad and Sodie Sock Camp O.S.O. (1998), a large military camp with tunnels and a shower room, this video concocts a narrative through improvised vignettes referencing sources as varied as task-oriented performance, military humour, critical theory, alien abduction testimonies and teen comedy.
MIKE KELLEY
Cross Gender/Cross Genre Part 1, 1999, colour, sound, 61 min

MIKE KELLEY
Cross Gender/Cross Genre Part 2, 1999, colour, sound, 58.22 min

These montages of interviews and films documenting 1960s-70s queer and cross-gender culture, including footage of the legendary Cockettes, were originally created for the multimedia installation UniseX Love Nest (1999). It is a visual counterpart to Kelley’s essay of the same title, outlining a network of influences on performance that has often been neglected by mainstream historical accounts.

MIKE KELLEY AND PAUL MCCARTHY
Out O’ Actions, 1998, colour, sound, leading by Catherine Sullivan, 4.25 min

Out O’ Actions follows Kelley and McCarthy as they organise a project for the exhibition Out of Actions: Between Performance and the Object 1949–1979 (MOCA Los Angeles, 1998). Curating itself is presented as performative activity, as the video’s editing mimics the documentation of Otto Muehl’s 1964 action Mama und Papa.

CARY LOREN
Strange Fruit: Rock Apocrypha, 1998, colour, sound, 60 min

A celebration of Detroit’s florid underground music scene and radical subcultures, with a soundtrack by Destroy All Monsters, the noise punk band founded by Loren with Mike Kelley. Jim Shaw and Niagara (Lynn Rovner). In addition to interviews with some of Detroit’s underground heroes, the tape also contains archival television footage [...]. reenactments of period rock-oriented urban myths (and) the annual Ann Arbor Hash Bash.” Mike Kelley

MIKE KELLEY AND PAUL MCCARTHY
Fresh Accorci, 1995, colour, sound, 45 min

McCarthy and Kelley re-stage classic 1970s performance pieces by Vito Acconci as Hollywood soft porn. States McCarthy: ‘In Fresh Accorci, the New York art scene is sandwiched with Hollywood [...]. The tape itself crosses lines of what is politically correct, exploitation and softening or obscuring the meaning.’

MIKE KELLEY
Tony Oursler and Anita Pace, Pole Dance, 1997, 1997, colour, sound, 31.18 min

A recreation of an early collaborative piece between Mike Kelly and Tony Oursler, choreographed by Anita Pace as a progression of synchronized movements for two actors interacting with long wooden poles. The interplay of the performers becomes a blank slate onto which a viewer might inscribe allegories of difference.

MIKE KELLEY AND PAUL MCCARTHY
Heidi: Midlife Crisis Trauma Center and Negative Media-Engram Abreaction Release Zone, 1992, colour, sound, 62.40 min

This collaborative video, based on Joanna Spyri’s novel Heidi, was originally part of an immersive installation that was also used as the video’s set. ‘We were interested in addressing the fractured nature of filmic language [...]. In Heidi we toyed with this illusionary nature by treating the doubles and stand-ins for the actors as obvious sculpture, more in the manner of a puppet show than traditional film.’ Mike Kelley

MIKE KELLEY AND PAUL MCCARTHY
Heidi’s Four Basket Dances, 1992–2001, colour, sound, 15 min

Originally shot for Heidi: Midlife Crisis Trauma Center and Negative Media-Engram Abreaction Release Zone, the four dances were described by Kelley as ‘attempts at interpretive representations of the formal relationships between the color of each costume and the form of the basket paired with it.’

MIKE KELLEY
Tony Oursler and Anita Pace, 100 Reasons, 1991, colour, sound, 6.41 min

‘This tape grew out of an event [for which] Bob and Sheree asked me specifically to read a section of my book Plato’s Cave, Rothko’s Chapel, Lincoln’s Profile. [...] a list of one hundred appropriate names for a paddle. Bob was surprised at the event when ‘Mistress Rose’ chose to spank him once for each name — one hundred times. [...] The result was so popular that we decided to recreate it for video.’ Mike Kelley

RAYMOND PETTIBON
Sir Drone, 1989, colour, sound (featuring Mike Kelley and Mike Watt), 55.37 min

‘Mike Watt l0f the Minutemen and IRREHOSE famel and I play two teenage punks trying to start a band in the 1970s. We struggle with various ethical and aesthetic questions raised by this endeavor. [...] All of the dialogue was read off cue cards. Despite their crudeness, Raymond’s tapes are strangely moving; he is a brilliant script writer.’ Mike Kelley

MIKE KELLEY AND PAUL MCCARTHY
Family Tyranny (Modeling and Molding), 1987, colour, sound, 6.55 min

‘Paul built a rough set approximating the type seen in television situation comedies. He called me in to help him out. When I asked what I was supposed to do he said, ‘I’m the father, and you’re the son.’ That was it. When I arrived at the studio the cameras were turned on and [...] at least six hours of tape was shot. [These] two tapes are just short sections of this mass of material.’ Mike Kelley

MIKE KELLEY AND NORMAN YONEMOTO
Kappa, 1986, colour, sound, 26 min

The classical myth of Oedipus is reinterpreted by the Yonemoto brothers through an ancient Japanese folk story, where Kelley plays the character of the Kappa, a water imp, whilst Jocasta is interpreted by actress Mary Woronov as a Hollywood vamp. A provocative fusion of Freudian psychosexual theory, references to Western art and Eastern fairytales.
TONY OURSLER

*EVOL*, 1984, colour, sound (featuring Mike Kelley), 28.58 min

Kelley plays a young man experiencing love and its opposite in a delirious dream landscape, created by Oursler through his characteristically makeshift, brightly painted theatrical props and a meandering narrative of erotic metaphors and stereotypes.

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TONY CONRAD WITH MIKE KELLEY

*BEHOLDEN TO VICTORY*, 1980–83, colour, sound, 26 min

‘BEHOLDEN TO VICTORY is an edited video version of [Conrad’s] full-length super-8 film *Hail the Fallen*. […] The actors were required to play as in a game - to follow certain rules, or to be more precise, to follow certain restrictions […] Thus the film consists of a series of scenes, of examples of correct behavior.’ Mike Kelley

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MIKE KELLEY

*The Banana Man*, 1983, colour, sound, 28.15 min

Kelley’s first completed video project, in which he interprets a kids’ TV character he had never actually seen. ‘In my own performance work, character was a function of language. As ideas shifted, so did one’s understanding of who was talking […] and it is up to the viewer to come to terms with what this character is.’ Mike Kelley