

GAGOSIAN



MIKE KELLEY

September 5–28, 2018
456 North Camden Drive, Beverly Hills

Mike Kelley, *Extracurricular Activity Projective Reconstruction #27 (Gospel Rocket)*, 2004–05, mixed media with video projections, 7 feet 6 inches × 16 feet 8 inches × 18 feet 6 inches (228.6 × 508 × 563.9 cm) © Mike Kelley Foundation for the Arts. All rights reserved/Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: Fredrik Nilsen

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Key works by Mike Kelley are on view at Gagosian Beverly Hills during the month of September.

The multimedia installation *Extracurricular Activity Projective Reconstruction #27 (Gospel Rocket)* (2004–05) comprises an illuminated movie sign, projected videos of a gospel choir, and a huge black rocket dressed in a lengthened version of the choir's silky yellow vestments. It is one chapter of Kelley's ambitious project *Day Is Done*, an expansion of the *Extracurricular Activity Projective Reconstructions*: 365 video narratives based on photographs from high school yearbooks. Presented at Gagosian West 24th Street in New York in 2005, *Day Is Done* included twenty-five discrete yet related sculptural installations that incorporated the set pieces and props from the videos. *Gospel Rocket*, with its glowing sign announcing a ceremonial rocket launch, attests to Kelley's interest in the aspects of organized social behavior that merge spectacle, science, and belief.

Two of the nineteen *Lenticular* works are also on view. In the late 1990s, Kelley was invited to participate in a group show at the Kunstmuseum Bonn, Germany, that would focus on the then-upcoming millennial change. The exhibition examined the ways in which people have imagined the future throughout history. Kelley turned to Superman comics, specifically the superhero's birthplace, Kandor. Though Kandor was assumed to have been destroyed, it was actually shrunk and bottled by the villain Brainiac, then later rescued by Superman, who kept it inside a bell jar in his Fortress of Solitude. Fascinated by the tiny futuristic city, a symbol for Superman's feelings of alienation, Kelley collected hundreds of different comic-book images of Kandor and produced large-scale glass and resin sculptures that show hybrid versions of the city, merging Bauhaus or Art Deco styles with simple boxy drawings or ambiguous scribbles. The graphically altered images of Kandor were then blown up to the same scale as the sculptures and placed in lenticular light boxes, so that the viewer's movement could affect the appearance of the city. In *Lenticular 15* (2007), the bell jar and city are visible from one angle, then disappear from another, and in *Lenticular 4* (2007), Kandor can be seen from above, but then seems to vaporize beneath a warm yellow glow.

Mike Kelley was born in 1954 in Detroit, and died in 2012 in Los Angeles. Collections include the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art, New York; Los Angeles County Museum of Art; Museum of Contemporary Art, Chicago; Walker Art Center, Cincinnati; Museum of Fine Arts, Boston; Detroit Institute of Arts; Museo Jumex, Mexico City; Centre Pompidou, Paris; Fundación "la Caixa," Madrid; and Museum Moderner Kunst Stiftung Ludwig Wien, Vienna. Recent institutional exhibitions include *Categorical Imperative and Morgue*, Van Abbemuseum, Eindhoven, Netherlands (2000); *Mike Kelley: The Uncanny*, Tate Liverpool, England (2004, traveled to Museum Moderner Kunst Stiftung Ludwig Wien, Vienna); *Profondeurs vertes*, Musée du Louvre, Paris (2006); *Day Is Done Judson Church Dance*, Judson Memorial Church, New York (2009); *Themes and Variations from 35 Years*, Stedelijk Museum Amsterdam (2012); *Mobile Homestead*, Museum of Contemporary Art Detroit (2013); Centre Pompidou, Paris (2013); *An Homage to Mike Kelley*, MoMA PS1, New York (2012-13); and Museum of Contemporary Art, Los Angeles (2014).

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