



Qualities, Being Hidden:
John C. Welchman
Interviews Mike Kelley
About Interviewing

with a certain CD. Mike, we're not going to be of the in-
terested here, to conversations with a whole range of peo-
ple going back to 1986, when you talked with Michael Ball,
through to the latest interview with Richard Prince in the
summer close to 2005. Well, as mentioned, I don't think what
the interview process does to you. Most of those are inter-
views in which you take the lead as the interviewer and
you're really encouraging various aspects of the interview
with of those other people. What does that feel like, being
cut at (that, or is that) and how has that experience changed
for you over the last decade or so?

well, it's a little bit different. I don't see the world as that
there are a lot of different techniques for reading that to
interview in which I want to talk to someone to get some in-
formation about their, to understand to others I was picked up
with somebody, like Richard Prince. Just as that can be some-
one together with (interviewing) happens. It was the same
with the John Waters talk. In the other lead, there are several
interviews I was asked to conduct because I know the artists
very well, like them and they're friends. Obviously, with the interview
this time to write for a monograph, and that was also (though
I was asked to do this project I don't know as well). Maybe
in other thought I would have an interesting piece of time.

Mike Kelley Interviews, Conversations, and Chit-Chat (1986–2004)

Program
Positions Series

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Kelley in conversation with other artists

This publication reunites Mike Kelley's major interviews with artists and cultural figures such as AA Bronson, Larry Clark, Kim Gordon, Thurston Moore, Jutta Koether, Harmony Korine, Tony Oursler, Richard Prince, Jim Shaw, Michael Smith, Jeffrey Sconce, and John Waters, outlining, in the same manner as his critical essays, an artistic genealogy that draws its references from American popular culture, scientific and historical research, and the inhibitions of Western society.

The volume is introduced by a new interview between the editor, John C. Welchman, and Mike Kelley.

Mike Kelley (*1954) is an artist and writer based in Los Angeles. He is the curator of the exhibition The Uncanny (1993/2004), and his writings, edited by John C. Welchman, were published in two volumes by MIT Press in 2004.

The book is part of the Positions series, co-published with Les Presses du réel and dedicated to artists' writings.

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