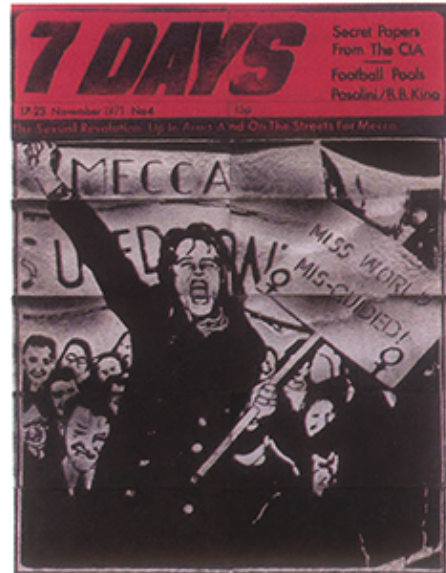


Art LTD
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LOS ANGELES
Mary Kelly: "Circa Trilogy"
at Susanne Vielmetter Los Angeles Projects

Entering into the darkened gallery space, the flickering light illuminating the images in Mary Kelly's "Circa Trilogy" is an immediate draw. Animations of white noise are projected atop wall-sized works made from dryer lint, causing the surface to shimmer. Kelly transforms carefully chosen historical photographs into lint-based images using their formal arrangements and political implications as a point of departure. *Circa 1968* (2004) repurposes Jean-Pierre Rey's photograph of a girl waving a flag during a May 1968 demonstration in Paris, *Circa 1940* (2016) is an image of three men sifting among the ruins of Holland House Library during the 1940 blitz in London and *Circa 2011* (2016) is based on a cell phone photograph of Tahrir Square taken during the 2011 Arab Spring. Each work in *Circa Trilogy* represents an appropriated image; Kelly's intention is not just to create an aestheticized object but to illustrate the cyclical nature of conflict brought to light via photographic documentation. That these works speak to both personal and universal memories is reinforced by a suite of letterpress prints, entitled *Unguided Tour c. 1940, 1960 and 011* (2016) respectively, that complement the larger images while simultaneously serving as keys. They more didactically (albeit also poetically) point to the historical content that drives Kelly's work. Also on view are a seven smaller lint-based reproductions of covers from *7 Days*, a publication Kelly was involved with in the 1970s that chronicled the early days of the woman's liberation movement in London. Seen in contrast to the *Circa Trilogy* these pieces are a more personal journey back in time.



"7 DAYS, 17-23 NOVEMBER, 1971," 2016
Mary Kelly

Kelly's unconventional, and striking, use of lint as a material lends the work both texture and intrigue. Lint suggests impermanence and waste, however it was also once a fabric used for dressing wounds and this seems relevant with respect to Kelly's interest in images of conflict. Kelly has devised a complicated process to create these pieces that involves gridding out the appropriated images into sections that are the size of the lint screen in her dryer, spraying the panels with an adhesive that catches the lint and then reassembling the sections to reconstitute the image: creating permanence from that which was meant to disintegrate and be discarded. These empowering works resurrect images that have iconic as well as personal significance to both Kelly and generations of people who have felt dissatisfaction with their own political situation. Kelly makes the political personal and the personal political, continuously charting new territories both formally and conceptually.

—JODY ZELLEN