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PARKETT

DAVID HAMMONS / MIKE KELLEY

TEXTS ON DAVID HAMMONS/MIKE KELLEY:

ROBERT FARRIS THOMPSON/
IWONA BLAZWICK & EMMA DEXTER/
LYNNE COOKE/JOHN FARRIS/
LOUISE NERI & DAVID HAMMONS/
TREVOR FAIRBROTHER/
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JULIE SYLVESTER & MIKE KELLEY/
JEAN-PIERRE BORDAZ: GENZKEN, KNOEBEL, MERZ/
CLAUDE RITSCHARD: RÉMY ZAUGG/
CUMULUS AUS EUROPA: HANS-ULRICH OBRIST/
CUMULUS FROM AMERICA: DANIELA SALVIONI/
LES INFOS: CAMIEL VAN WINKEL/
BALKON: URSULA PIA JAUCH

INSERT: CANDIDA HÖFER





Front cover/Umschlag: DAVID HAMMONS, HAIRCUT, Barbershop, Harlem, New York, 1992/HAARSCHNITT, Friseur, Harlem, New York, 1992. (PHOTO: CORINNE SIMPSON)

MIKE KELLEY, Detail from ALMOST WHITE, 1990/Detail aus FAST WEISS, 1990.

Back cover/Umschlag-Rückseite: DAVID HAMMONS, ST. LOUIS 1990. (PHOTO: DAWOUD BEY) - MIKE KELLEY, MANIPULATING MASS-PRODUCED,

IDEALIZED OBJECTS, 1990, b/w photograph, 9 1/2 x 6 1/4" / IDEALISIERTE, MASSENPRODUZIERTE OBJEKTE MANIPULIEREND, 1990, s/w Photographie, 24 x 16 cm.

Shit, if I had his cover story I'd give ya the 411 on this muthah-fucka. So wha' d' ya wan'? I seen him comin' towar's me so I prepare to do my thing. It ain' like I'm new to this shit or nothin', so ya know the signs. I goes an lower my shoulder an gets ready for his 'proach, like dis righ' here. Tha's righ'. Jus' as the mutha-fucka's comin' towar's me.

Well it's like, ya know. Kin'nah like how, when they be in commercials. Ya know? How like when Billy Dee be comin' at you towar's the screen. Passion. You know, like wit' passion. An' wha' wit' these extensions I got. Righ'? Only be comin' at me wit' wha' be lookin' like blonde hair an' I be thinkin' to myself tha' I mus' be lookin' real dope if he be comin' at me like tha'. Righ'?

Shit, I done tol' you the mutah fucka was comin' towar's me. I mean, where you from mutha fucka? Shit, wha' I do is my job jus' like this be yo' job. Tha's all, mutah fucka. But, damn, if 'fore I could get a good sight of him they was this othah fucka standin' long side where the mens be sittin' wit' the trees. Ovah there. Yeah, you see 'em. An' this mutha fucka be sellin' snow! Damn if I ain't shittin'. This mutha fucka was sellin' snow an' that beats all my shit. Damn if it don'. Tha's wha' I be talkin' 'bout. Black, man. Tha's talkin' back.

The mutah fucka had on skates. You know them ones with the single wheels. I don' know wha' they be called. But those. Anyway, 'fore I can focus my eyes, I smell this odor man, like if someone been shittin' on themself's or somethin'. I mean like skank shit. I had to duck my head to get that shit out my nose. Of 'course this leaves me not able to see this muthah fucka comin' at me in them skates. Nex' I know, there's this bitch standin' there with these extentions actin' as if he's comin' for her or somethin'. Then she starts to turn from the smell which keep comin' as he keep comin'. Then I say to myself, shit, this is my shit an' this mutha fucka tryin' to come in here an' move me from my shit 'cause if my head is down, shieldin' me from tha' smell, then how else I'm gonna protect my shit. So this become a war. Don' you see? It's me an' my shit again't this mutah fucka wh's tryin' to take my shit while my head is down. So I wrapped this scarf I had done got from this sistah that always be smellin' like sweet potatoe pies an' I wrap this sucka 'round my nose an' mou-fh an' take a good look at this mutah fucka. An' I'll be damn if he didn't have a blonde woman's wig sittin' on top his head like a hat with these scarves tied roun' his arms an' shoulders an neck so's he can't even move hisself 'cept on them skates. Bu' it seem like this here ol' silly girl can't see nothin' 'captin' wha' she want. And then she couldn't see no way cause her head be held down by the smell.

When he fell, I had jus' done grabbed her from out the way. By the time we looked up, wasn't nothin' much left to see. Wha' had once been turned to what looked like ash and it had the smell of cedar. The skates were twisted 'round ice as if that frozen water had the strength of steel. The wig he wore lay on top the scarves where it took on the look of twisted hay and the smell of wet dogs.

Linda Goode Bryant 1992



MIKE KELLEY, *ALMOST WHITE*, 1990/*FAST WEISS*, 1990.

Top right/oben rechts: MIKE KELLEY as *THE BANANA MAN*, 1982.

Top left and bottom left/oben links und unten links: *PROPOSAL FOR THE DECORATION OF AN ISLAND OF CONFERENCE ROOMS (WITH COPY ROOM) FOR AN ADVERTISING AGENCY DESIGNED BY FRANK GEHRY*, two views of the installation in the exhibition *Helter Skelter: L. A. in the 1990s*, MOCA, Los Angeles. / *VORSCHLAG FÜR DIE AUSSTATTUNG EINER INSEL VON KONFERENZRÄUMEN (MIT PHOTOKOPIERRAUM) FÜR EINE VON FRANK GEHRY ENTWORFENE WERBEAGENTUR*, Installation in der Ausstellung *Helter Skelter: L. A. Art in the 1990s*, MOCA, Los Angeles. (PHOTOS: PAULA GOLDMAN)

Middle left/Mitte links: Detail from dance presentation of the scarf series *PANSY METAL/CLOVERED HOOF*, choreographed by Anita Pace / Detail der Tanzaufführung der Tücherserie *PANSY METAL/CLOVERED HOOF*, choreographiert von Anita Pace.

Bottom right/unten rechts: Performance with Sonic Youth and Molly Cleator. Detail from installation. Both from *PLATO'S CAVE, ROTHKO'S CHAPEL, LINCOLN'S PROFILE*, Artist's Space, New York, 1986 / Auftritt mit Sonic Youth und Molly Cleator. Detail der Installation. Beide aus *PLATOS HÖHLE, ROTHKOS KAPELLE, LINCOLNS PROFIL*, Artist's Space, New York, 1986.

