

## Mary Kelly

Remarkable both in its ambition and in its radicalness, Mary Kelly's gallery-size installation *Interim* is divided into four parts: *Corpus*, *Pecunia*, *Historia* and *Potestas*. The first section, *Corpus* (Body, 1984-85), consists of a series of coupled panels. One half of each pair features white handwritten text on a black background with occasional red highlighting. Phrases like "a presence much like hers" or "Look at my body" highlight an individual woman's physical transformation over the years...

...*Historia* (History, 1987) is a humorous play on the grand narrative. Very large stainless-steel pages, positioned on pedestals, are opened like the village bible; one can almost hear the graveled tenor-bass intonations of Authority, a voice that brooks no possibility of disagreement. Upon closer inspection, however, the texts are actually conversations between women discussing their shifting societal positions, and relative powerlessness resulting from their aging. It is the kind of anecdotal approach that reminds of fiction writers who focus on the encapsulated profundity of the incidental conversation: writers like Henry James or Marguerite Duras who never formulate the final conclusion, but instead spin a roulette wheel of intersecting perspectives. Kelly's project is antiauthoritarian in its very structure.