

John C. Welchman is Professor of art history in the Visual Arts department at the University of California, San Diego. His books on art include *Modernism Relocated: Towards a Cultural Studies of Visual Modernity* (Allen & Unwin, 1995), *Invisible Colours: A Visual History of Titles* (Yale UP, 1997) and *Art After Appropriation: Essays on Art in the 1990s* (Routledge, 2001); he is co-author of the *Dada and Surrealist Word Image* (MIT Press, 1987) and of *Mike Kelley* in the Phaidon Contemporary Artists series (1999); and editor of *Rethinking Borders* (Minnesota UP, 1996).

He has written for *Artforum* (where he had a column in the late 1980s and early 90s), *Screen*, the *New York Times*, *International Herald Tribune*, the *Economist* and other newspapers and journals; and contributed catalogue essays for exhibitions at the Tate (London and Liverpool), Reina Sophia (Madrid), Museum of Contemporary Art (Los Angeles), the LA County Museum of Art, the Sydney Biennial, Vienna Museum of Contemporary Art, the Contemporary Art Gallery (Vancouver), the Ludwig Museum (Budapest), and the Haus der Kunst (Munich).

His current and recent book projects include editorship of the collected writings of Mike Kelley (the first vol., *Foul Perfection: Essays and Criticism*, was published with MIT Press in 2003; the second, *Minor Histories*, also, with MIT, arrived Spring 2004; and the third *Mike Kelley: Interviews, Conversations, and Chit-Chat, 1988-2004* with JRP|Ringier, Zurich in 2005; volumes on music and sound culture, and performance scripts are in preparation. A study of the Portuguese artist Vasco Araujo was published with ADIAC, Lisbon, in 2006; and a book on the drawings, paintings and related 2D work of Tony Oursler with JRP|Ringier in 2008. *XX to XXI: Essays on European Art* will be published by Akal, Madrid in Spanish, in 2009; and he is finalizing two books on the relation between art, film and the representation of faces (*The Celluloid Face* and *Faces and Powers*).

Welchman's most recent exhibition projects are: "The Uncanny and Visual Culture" for Mike Kelley's *The Uncanny* (Tate Liverpool/Vienna Museum of Contemporary Art (Spring-Fall, 2004); "First Mate's Blood Flux," for *Paul McCarthy: LaLa Land Parody Paradise*, Haus der Kunst, Munich, Germany, June-July 2005 [text in German and English]; "Relational Equilibrium" a discussion between John Baldessari and John Welchman, for *John Baldessari: Drawn From Life*, Carré d'Art Musée d'Art Contemporain de Nîmes, France, October 2005 to January 2006. [text in French and English]; "Of(f) White," for *Gunter Brus: Nervous Stillness in the Horizon*, Museum of Contemporary Art, Barcelona [MACBA] Spain, October 11, 2005 - January 15, 2006 [text in Catalan and English]; "A Museum of Unnatural History" for *Xavier Veilhan*, Musée d'Art Moderne, Strasbourg, France, Fall 2005. [text in French and English]; "*Fête Accompli: Mike Kelley's Day is Done*" for *Day is Done*, Gagosian Gallery, New York (2005), catalogue published by Yale University Press, 2006. He is currently working on the catalogues for retrospective exhibitions of John Baldessari (Tate Modern, LACMA, Metropolitan, NY) and Mike Kelley (Stedelijk, MOCA, LA, MOMA, NY, Pompidou).

Welchman is founder and chair of the Southern California Consortium of Art Schools [SoCCAS] and editor of its publication series, which includes *Recent Pasts: Art in Southern California from the 90s to Now* (JRP|Ringier, 2005); *Institutional Critique and After* (JRP|Ringier, 2006); *The Aesthetics of Risk* (JRP|Ringier, 2008); and *Black Sphinx: On the Comedic in Modern Art* (JRP|Ringier, 2009).

Welchman also writes on food and culinary history—he co-authored *Please to the Table: The Russian Cookbook* (Workman, 1989) and *Terrific Pacific* (1995) with Anya von Bremzen, and provided the photography for *Fiesta!* (Doubleday 1997)—the first and last won James Beard awards.