

NEW RELEASES FROM  
TABLE OF THE ELEMENTS

# THE LANTHANIDE SERIES

TO MARK ITS 10TH ANNIVERSARY, TABLE OF THE ELEMENTS PRESENTS THE LANTHANIDES, A SERIES OF 14 SINGLE-SIDED, LIMITED-EDITION LPS. EACH DISK IS PRESSED ON CLEAR OR TRANSPARENT VINYL, SILK-SCREENED ON THE REVERSE IN GLOW-IN-THE-DARK OR METALLIC INK, AND PACKAGED IN A CLEAR VINYL SLEEVE.

FORMAT: LP  
RELEASE DATE: February 3rd, 2003  
FILE UNDER: Rock/Pop  
CATALOG NO: SWC-LP-64  
UPC: 806501106414

## MIKE KELLEY

### “SILVER BALL (LIGHT AND COLOR, MOSTLY)”

As one of this country's most prominent visual artists, Mike Kelley twists common colloquial forms — like signs, stuffed animals and felt banners — and infuses them with the dark psychologies and hidden undercurrents (sexual, metaphysical, and otherwise) of middle-class American culture, assaulting everything that society holds dear. From his first rambling performances in the early 1980s, he has appealed to a cult audience because his work is too complex, aggressive, and willfully contradictory to be considered mainstream. Yet in the early '90s, his soft sculptures made from filthy thrift store animals garnered international art world attention, landing him a 1993 exhibition at the Whitney Museum (they also appear on the cover of SONIC YOUTH's classic *Dirty* album).

Kelley has an even deeper background as a sound artist: he is co-founder of the seminal trash-noise collective DESTROY ALL MONSTERS, whose anti-aesthetic marauded throughout the 1970s with a membership that included artist JIM SHAW, RON ASHETON (IGGY AND THE STOOGES) and MIKE DAVIS (MC5).

The composition “Silver Ball (Light and Color, Mostly)” is one channel from Kelley's eight channel audio sculpture “Silver Ball” (1994). Kelley writes:

“The first section of this text consists of edited brief descriptions of UFOs, focusing on the color of their illumination and their sound emissions, culled from the immense literature on the subject. These fragments were then rewritten into a kind of first person poetic reportage of a continuously present and endlessly morphing UFO sighting. The second section is made up of full quotations and introduces other common themes in Ufology. I read the first part of the text over the soundtrack (an eight channel overlay of various mechanic drones and ambiguous text clusters) composed for the sculpture “Silver Ball” (1994), with quotations from the second section acting as interruptions inserted throughout the talk. The version released on record by Table of the Elements consists of a partial reading of the text that was used as one of the audio channels in the Silver Ball. This has been mixed with an ambient recording of the sculpture made at the Roseum Center for Contemporary Art, Malmö, Sweden in 1997. The patches of digital distortion audible throughout the piece are on the original tape, which was purposely recorded too hot in order to produce a buzzing effect in the Silver Ball — which is basically a large hollow wad of aluminum foil, with speakers embedded in it, suspended from the ceiling.”

“Kelley has explored every imaginable media, including video, sculpture, performance, writing, and drawing. His charged, psychosexual, humorous work resonates deeply with younger artists... He today ranks among the most influential, genre-exploding folks on the international art scene.”  
—SEATTLE WEEKLY

“Mike Kelley is perhaps the most influential American artist of the 1990s.”

—THE LOS ANGELES TIMES

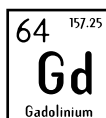


TABLE OF THE ELEMENTS

WWW.TABLEOFTHEELEMENTS.COM  
INFO@TABLEOFTHEELEMENTS.COM

Distributed by SC Distribution, 1021 South Walnut, Bloomington, IN 47401  
ph: 812.335.1572 fx: 812.323.8492 Contact Sarah at sarah@scdistribution.com