

[EDUCATION]

<i>Interdisciplinary PhD in Fine Art: Critical Studies + Artistic Practices</i>	expected 2019
Texas Tech University, Lubbock, TX	
<i>Master of Fine Arts.</i> University of Houston, TX	2006
<i>Bachelor of Science.</i> TX A&M University, College Station, TX	
<i>Associate of Applied Science Degree, Interactive Media and Web Design</i>	
The Art Institute of Houston, TX	

[SOLO EXHIBITIONS]

<i>Archiving the distentions of memory (monsters in the attic).</i>	2015
LHUCA, Lubbock, TX	
<i>The uncontrollable nature of grief and forgiveness (or lack there of).</i>	2013
Art League Houston, TX	
<i>I dissolve my fabricated seatings.</i> College of the Mainland Art Gallery, Texas City, TX	2012
<i>Undisclosed shadows.</i> Blinn College, Sealy, TX	2012
<i>The edge of my unreadiness.</i> Darke Gallery, Houston, TX	2011
<i>Treading where no one hears the echoes of her footfall.</i>	2010
Women & Their Work, Austin, TX	
<i>The grey area, (with Devon Moore),</i> UTSA Satellite Space, San Antonio, TX	2010
<i>I breathe.</i> Kingwood Art Gallery, LoneStar College, Kingwood, TX	2009
<i>Feet of shadows.</i> G Gallery, Houston, TX	2009
<i>In the space of absence.</i> O'Quinn Gallery of Lawndale Art Center, Houston, TX	2009
<i>Modes of conformity: Solo Exhibition.</i> Bunker Hill City Hall, Bunker Hill, TX	2007

[PUBLIC ART]

<i>Color Up/Color Down</i> Russ Pitman Park, Houston, TX	2014
<i>As yet untitled (grief released).</i> I-Park, East Haddam, Connecticut.	2010
<i>Human nature planted.</i> Russ Pitman Park. Houston, TX	2009
<i>Green Valentine: Suckling is continuous.</i> Freed Park, Houston, TX, sponsored by BBAP and Heights Beautification Project and Woodland Heights Civic Associations.	2008
<i>Sculpture Vision XVI: Time marker/Time keeper.</i>	2008
Lone Star College North Harris, Houston, TX	

[COLLABORATIVE PROJECTS]

<i>Objects in the mirror are closer than they seem: first encounters with one's own femininity.</i>	2016
Installation, literary, performative collaboration with Meg Davis, LHUCA, Lubbock, TX	
<i>BOX 13 ArtSpace 501(c)3 founding president</i>	2008-2011
an artist run nonprofit innovative environment for the creation and advancement of experimental contemporary art in Houston. BOX 13 artists create this environment through the offering of affordable workspaces for emerging and established artists, dedicating five interior spaces to the exhibition of artistic explorations, a window gallery for installations and an outdoor courtyard space. BOX 13 promotes dialogue among artists and the art community on current trends affecting the arts. Currently on board as past president.	
<i>BOX 13: The right to assemble.</i> Texas State University Art Gallery, San Marcus, TX	2012
<i>H7: Shredded--reuse refuse :: when waste becomes art.</i> Houston Community College (H7--Collaborative of seven female artists initially from Houston area)	2008
<i>BOX 13: Cohesive discord.</i> space125gallery, Houston Arts Alliance, Houston, TX	2008

[GROUP EXHIBITIONS]

- The Trojan BOX [BOX 13 ArtSpace Resident Artists' Group Exhibition]* Art League Houston, Houston 2013
- The barren plains of back turned could have beens (monsters in the attic).* I-Park Artist Enclave open house, East Haddom, Connecticut 2012
- Faculty Exhibition.* Sam Houston State University. Huntsville, TX 2012, 2011, 2010
- The right to assemble* (BOX 13 ArtSpace Resident Artists Collaborative). Texas State University Art Gallery. San Marcus, TX 2012
- The Texas Biennial 2011.* [Juror: Virginia Rutledge].Austin, TX 2011
- 3D - Sculpture Exhibition.* Clear Lake Arts Alliance, Clear Lake 2011
- Exposición colectiva de artistas de Texas.* Museo de Arte Moderno, Trujillo, Peru 2010
- Red Hot Red Dot, Women and Their Work.* Austin, TX 2009
- Texas Biennial 2009* [Juror: Michael Duncan].Austin, TX 2009
- Hasta La Basura Se Separa [artcrush] (english-> Even The Trash Separates Itself).* Centro Cultural de Nuevo Laredo, Mexico. 2008
- unBOXed.* Crazywood Gallery. Huntsville, TX 2008
- BOX 13: Cohesive discord.* space125gallery, Houston Arts Alliance, Houston, TX 2008
- Shredded: Reuse refuse :: when trash becomes art.* As a member of H7. Houston Community College East Campus, Houston, TX 2008
- EXPO 2008 Juried Show* Juror: Terri Thornton. 500x. Dallas, TX 2008
- Oklahoma Centerfold, Seven-State Biennial Exhibition.* [Juror: Paul Medina] Leslie Powell Foundation and Gallery. Lawton, OK. 2008
- ArtCrawl Houston 2007.* CSAW, Houston, TX 2007
- Seven-State Biennial Exhibition.* Selected Best of Show. [Juror: Paul Medina] University Of Science And Arts of OK Art Gallery, Chickasha, OK 2007
- Folds and Stacked: An exercise in restraint.* CSAW, Houston, TX 2007
- Unhinging the distant: a group exhibition, curator.* CSAW, Houston, TX 2006
- ArtCrawl Houston 2006—CSAW curator and artist.* CSAW, Houston, TX 2006
- University Of Houston MFA Thesis Exhibition.* Blaffer Gallery, Houston, TX 2006
- ArtCrawl Annual* [Juror: Jennifer Jankauskas] *University of Houston Sculpture Show* CSAW, Houston, TX 2005
- Show Us Your Feminism.* [Jurors: Terrie Sulton, Michelle Barnes, Lynn Randolph] Vine Street Studios, Houston, TX 2005
- No Parking Exhibition.* Aerosol Warfare Gallery, Houston, TX 2005
- Cultural intonations, Consumptive rhythms, Mechanical ringing, The societal din* Audio performance. Mercy Street, Houston, TX 2005
- Hung: University of Houston Sculpture Show.* CSAW, Houston, TX 2005
- The Big Show.* [Juror: Michael Olijnyk, The Mattress Factory] Lawndale Art Center, Houston, TX 2005
- The Jock Strap: A Group Exhibition.* [Curator: Che] Women's Studies Center, University of Houston, TX 2005

[REVIEWS]

- A Certain Voluntary Association of Artists.* Robert Boyd. www.thegreatgodpanisdead.blogspot.com, August 2013
- Dean Liscum Gets His Hands Dirty.* Robert Boyd. www.thegreatgodpanisdead.blogspot.com, March 2013

<i>Kathryn Kelley Works Through Her Monsters at Art League Houston.</i> Meredith Deliso. Houston Press, Jan.	2013
<i>In the High Seat.</i> Robert Boyd. www.thegreatgodpanisdead.blogspot.com, Feb.	2013
<i>Kathryn Kelley's Anxiety.</i> Robert Boyd. www.thegreatgodpanisdead.blogspot.com	2012
<i>Kathryn Kelley at Darke Gallery.</i> Douglas Britt. Houston Chronicle, Sept.	2011
<i>If you didn't get to Austin to see the Texas Biennial.</i> Kelly Klaasmeyer. Houston Press, Nov.	2011
<i>Pizza, Wine and Rubber, Courtesy of Artist Kathryn Kelley.</i> Abby Koenig. Houston Press, Art Attach, August. www.blogs.houstonpress.com/artattach	2011
<i>"Texas Biennial" at 816 Congress: Office Space.</i> Sarah Fisch. Glasstire.com, May.	2011
<i>Art from Decay: 11 Masters of Trash, Rust & Rot.</i> WebEcoist.com	2010
<i>Houston artist fashions domesticity from urban refuse.</i> Jeanne Claire van Ryzin. Austin American Statesman, March.	2010
<i>Interview: Kathryn Kelley: On treading where no one hears her foot fall.</i> Claire Ruud. Fluent-collaborative, Issue 144, March.	2010
<i>Review: CAMH's No Zoning suffers from, well, zoning.</i> Douglas Britt. Houston Chronicle Fine Arts, September 24, 2009 Edition.	2009
<i>John Chamberlain influence is seen around town.</i> Douglas Britt. Houston Chronicle Zest, June 21, 2009 Edition.	2009
<i>Kathy Kelley Living Arts Interview 90.1 KPFT</i> Michael Woodson, and Marcela Descalzi. Houston, June 12, 2009.	2009
<i>Kathy Kelley finds her niche: discovered sculptures in grad school.</i> Douglas Britt. Houston Chronicle, June 6, 2009 Edition.	2009
<i>New Doors: Green scene, clouds on canvas, and crocheted taxidermy.</i> PaperCity, November 2008 Edition. Houston, TX	2008
<i>ArtSlant: Rackroom--Interview with Kathy Kelley by ArtSlant Team.</i> www.ArtSlant.com/global/artists/rackroom, May 5, 2008 Edition.	2008
<i>MyArtSpace featured artists of the week.</i> www.myartspace.com/weekly/week080621.html June 21, 2008 Edition.	2008
<i>Art goes green in Houston</i> by Tria Wood. ArtsHouston Magazine April 2008 Ed.	2008
<i>Of wallpaper & other repeating patterns</i> by J R Compton. DallasArtsRevue.com.	2008
<i>Seven State Biennial</i> by Kelsey Karper. Art Focus Oklahoma, Volume 23, No. 1	2008
<i>For whom the bell crawls</i> by Bill Davenport. Glasstire.com - Houston Artletter/blog.	2007
<i>Mixed-media wall hanging wins competition.</i> John Brandenburg The Oklahoman November 4, Chickasha, Oklahoma	2007
<i>Local artist gets lost in beauty of found objects</i> by Andrea Sutton Memorial Examiner News Online, Friday, January 19, Houston, TX	2007
<i>Graphic design students challenge trends</i> by Dusti Rhodes The Daily Cougar, Volume 71, Issue 128, Houston, TX	2006
<i>KUHF Front Row review with Dr. Elizabeth Gregory and Alison Young</i> Show Us Your Feminism Exhibition, Oct. 21, 2005, Houston, TX	2005
<i>KUHF Front Row interview with Alison Young</i> The Big Show, Lawndale Art Center, July 18, 2005, Houston, TX	2005

[HONORS/AWARDS]

<i>The CH Foundation Graduate Fellowship</i> [Five Years]. Texas Tech University, Lubbock, TX	2014-18
<i>Helen DeVitt Jones Artistic Merit Scholarship</i> [Annually] Texas Tech University, Lubbock, TX	2014-18
<i>Teaching Fellow</i> Texas Tech University, Lubbock, TX	2014-18
<i>Texas Tech Graduate Conference, Panel Judge.</i> Lubbock, TX	2014
<i>Vermont Studio Center Fully Funded Fellowship, Artist Residency.</i> Vermont.	2013
<i>Integrative Teaching Internation Educator Showcase: Kathryn Kelley</i> http://itt.squarespace.com/news/2012/8/28/september-2012-educators-showcase-kathrynkelly.html	2012
<i>ThinkTank 7: Foundations Now, participant and white paper Future Forward Now</i> http://integrativeteaching.org/future-forward School of the Art Institute of Chicago	2012
<i>I-Park Artist Enclave</i> One Month Funded Artist Residency. Connecticut.	2012
<i>Public Art Panelist for selection of works for Lady Bird Boardwalk,</i> Austin Art in Public Places, Austin, TX	2011
<i>Darke Gallery</i> Artist Residency. Houston, TX	2011
<i>ThinkTank 6,</i> participant [focused on expanding theory and improve the practice of teaching art in the 21st century], Athens, GA.	2011
<i>Texas Biennial 2009+2011.</i> [Jurors: Michael Duncan/Virginia Rutledge] Austin, TX	2011+2009
<i>I-Park Artist Enclave</i> One Month Funded Artist Residency. Connecticut.	2010
<i>Emerging Artist Fellowship.</i> Houston Arts Alliance [Grant]	2008
<i>Best of Show. Seven-State Biennial Exhibition.</i> Juror: Paul Medina. University Of Science And Arts of OK Art Gallery, Chickasha, OK	2007
<i>Honors Associated with Master of Fine Arts:</i> Graduate Teaching Fellow, University of Houston, College of Art	2003–2006
Bunker Graduate Fellowship in Art	2003–2006
<i>Spring 2003 Portfolio Best of Show.</i> The Art Institute of Houston, TX	2003
<i>Ebby Award</i> Campaign Artwork for Sermon Series	2003
<i>National Association of Photoshop Professionals, NAPP</i> Guru Award Finalist for General Photoshop and Web Design	2001

[PAPERS/PUBLICATIONS]

<i>On CERTAINTY – The practice of language of female visual artists' in social positioning – I THINK.</i> [A computer-based text analysis of language use in female and male artist writings and normative number issues]. Texas Tech's Art and Practice Conference.	2015
<i>On CERTAINTY – The practice of language of female visual artists' in social.</i> Texas Tech's Women's Conference.	2014

[EXPERIENCE]

<i>Teaching Fellow.</i> Drawing 1, Art in Technology, Design 1 Texas Tech University, Lubbock, TX	2014-18
<i>Listening in the Gaps: Writing Workshop.</i> Facilitator. Houston, TX	2014
<i>Graduate Field Advisor</i> Goucher College, MD	2013
<i>Visiting Assistant Professor of Art WASH [Workshop in Art Studio+History Foundations Program]</i> Sam Houston State University, Huntsville, TX	2010-2013

<i>Lecturer</i> Sam Houston State University, Huntsville, TX Drawing I, 2-D Basic Design I & II (Foundations)	2009-2010
<i>BOX 13 ArtSpace founding member and president.</i> Houston, TX	2008-2011
<i>CSAW Main Gallery Coordinator.</i> Houston, TX	2006-2007
<i>Affiliate Artist (2007), Teaching Fellow (2003-2006) University of Houston,</i> College of Art, Houston, TX Fundamentals of Design, Drawing for Graphics Intermediate Graphics, Software for Graphic Design.	2003-2007
<i>Interactive Media Instructor.</i> The Art Institute of Houston, TX 2-D Animation [Flash], Interactive Web Design [Flash], Presentation Authoring	2003-2007
<i>Freelance Design and Interactive Media.</i> Houston, TX	2002-2006
<i>Art Director & Designer.</i> Chapelwood UMC, Houston, TX	2000-2001
<i>Director of Communication.</i> Chapelwood UMC, Houston, TX	1995-2000
<i>Artist Talk/Lectures</i>	
LHUCA. Lubbock, TX	2015
Boyscouts. Lubbock, TX	2014
Student Critiques. College of the Mainland, Texas City, TX	2013
Trojan BOX. Art League Houston, TX	2013
The uncontrollable nature of grief and forgiveness. Art League Houston, TX	2013
The healing arts. Art League Houston, TX	2013
Speakeasy: Grand Theft Art-O, Contemporary Art Museum Houston, TX	2012
Dark Gallery, Houston, TX	2011
Looking at Art (3 lectures), Dark Gallery, Houston, TX	2011
Gaddis Geeslin Gallery SHSU, Huntsville, TX	2011
Clear Lake Arts Alliance, Clear Lake, TX	2011
Women & Their Work, Austin, TX	2010
LoneStar College, Kingwood Campus, Kingwood, TX	2009
The Artist SPEAKeasy, sponsored by SpaceTaker.org. Houston, TX	2009
Looking at Art, Lawndale Art Center, Houston, TX	2009
In the space of absence, Lawndale Art Center, Houston, TX	2009
Cohesive Discord, Houston Arts Alliance, Houston, TX	2008
North Harris College, Houston, TX	2008
The Big Show, Lawndale Art Center, Houston, TX	2005
<i>Paper Presentation, Design in the Community</i> AIGA Design Educators Conference, Schools of Thoughts 2. Art Center College of Design, Pasadena, California	2005
<i>Integrative Teaching International: ThinkTank 6 Learning Partnerships: Distributive Leadership in the Foundation Classroom</i> team. University of Georgia.	2011
Personal Essay Workshop participant [upcoming]. Inprint Henk Rossouw	2014
Poetry Writing Workshop participant. Inprint Justine Post	2013

[TEACHING PHILOSOPHY]

Mania of making, mania of the mind, that excessive compulsion to question, push, make, and create, is worth harvesting, expanding, directing and releasing. As artist educator within foundations, my role in this process is to cultivate a sensitivity to listening. I see this listening as rather all encompassing and enabling of an awareness of self, others, materialities, processes and practice, traditions, physical, social and historical contexts, passions, subject matter, methodologies, and so on. This kind of perceptiveness requires me to equip students with a capacity to dwell inside and alongside of things and thinking so that making becomes a reflection of their listening. Access to the rhythms that come from deep listening allows what might otherwise remain submerged and unseen to manifest in ways that become meaningful. I have taught in the sciences, faith and the arts—each a creative endeavor and fundamentally parallel in the need for this sensitivity to listening, connecting, and acting upon.

Deep listening, connecting and making actually requires a high degree of risk taking, openness to critical feedback and dialog, as well as, exposure to failure. This artistic risky behavior, openness, and exposure are cultivated through a series of communal and curricular factors.

Beginning in the very first studio, it is critical to build in forms of interaction that emotionally tether the students to one another and to their sense of belonging within the program. A resiliency that allows the studio experience of experimentation, tight timelines, heavy workloads and critical dialogue to be pushed further than when students' function as isolated agents is fostered by the development of strong studio peer attachments. Attachments are initially accelerated when classroom norms are disrupted through a series of non-graded tasks that bring the students into opinionated mini monologues about the arts, extremely close physical proximity via a small team task, team performance of task, and laughter, followed with a larger group critical dialogue exploring the discrepancies between team intent and viewer perception. These forms of connections, teams, tasks, and dialogues set the stage to implement an intense curriculum and work practice that peaks curiosity, promotes artistic risk taking, critical dialogue, and physical engagement.

Built into the scope and sequence of the curriculum are the practices of successful artistic deep listening, connecting and making—research, idea development, capacity to harvest from personal passions, critical reflection and discourse, collaborative unpacking of discrepancies between intent and outcome, deconstruction and adaptation of working processes, work ethic, time management, opportunities for multiple iterations of a single concept or materiality, attention to craftsmanship, and professional presentation of work. Traditional attention to design elements and principles and craft are attended to but in ways that supports and emphasizes the habits of perceptiveness and process.

These deep listening, connecting, and making habits are not only the key to successful art careers but they are highly portable and will transfer to other potential job/life activities that the artist may embrace to support their artistic practice.