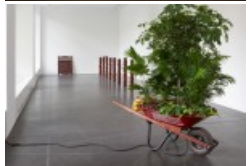


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JOHN MILLER

geboren / born 1954 in Cleveland/Ohio
lebt und arbeitet / lives and works in New York and Berlin

[Website John Miller](#)

AUSBILDUNG / EDUCATION

1979 MFA, California Institute of the Arts, Valencia, California.

1978 Whitney Museum of American Art

Independent Study Program, New York, New York.

1977 BFA, Rhode Island School of Design, Providence, Rhode Island.

EINZELAUSSTELLUNGEN / SOLO EXHIBITIONS

2020

“An Elixir of Immortality”, Schinkel Pavillion, Berlin

“The Collapse of Neoliberalism”, Metro Pictures, New York

2019

“Mannequin Trilogy”, 80 WSE, New York, New York

“Other Subjectivities”, Galerie Barbara Weiss, Meyer Riegger Galerie, Berlin

“A True Mirror” (with Nina Beier), Galerie Hunt Kastner, Prague, Czech Republic

2018

“John Miller”, Museum im Bellpark Kriens, CH

“Mark Dion & John Miller”, [Galerie Nagel Draxler, Berlin](#)

“Wintery Mix” (with Nina Beier), Broadway Windows, 80WSE, New York

“The End of History”, Meliksetian Briggs, Los Angeles

“Plus One” (with Megan Plunkett), Shoot the Lobster, New York

“Aura Rosenberg & John Miller: Almost There”, Teen Party, Brooklyn

2016

“Sex Appeal of the Inorganic”, Galerie Johann Widauer, Innsbruck.

“Hard Hat/Soft Hard Hat”, Mannequin Death (with Richard Hoeck), Galerie Marc Jancou, Geneva.

“Mannequin Death (with Richard Hoeck)”, Metro Pictures, New York; Meliksetian/Briggs, Los Angeles.

“I Stand, I Fall”, ICA – Institute of Contemporary Art, Miami.

“Relations in Public”, Richard Telles Fine Art, Los Angeles.

“Sex Appeal of the Inorganic”, Galerie Johann Widauer, Innsbruck.

“Paintings from the early 80s to the present”, Galerie Meyer Riegger, Karlsruhe.

2015

“John Miller and Dominik Sittig”, [Galerie Nagel Draxler, Cologne](#).

“Here in the Real World”, Metro Pictures and Mary

PERIODIKA / PERIODICALS (Englisch)

Eva Diaz: "Reviews. North America. John Miller. Metro Pictures.", in: Modern Painters. The International Art Magazine., December 2006-January 2007, S. 115.

Bob Nickas: "Portofolio. John Miller", Artforum International, April 2004, S. 132, S.137.

Anton, Saul. "Flower Power". Time Out New York, No. 220, December 9-16, 1999, p. 80. (ill.)

Archick, Kristin. "'18. Oktober 1977' is still timely". The Tufts Daily, January 25, 1991, pp. 5, 11.

Baitz, Jon Robin. "Painting: Urban Recollections". L.A. Reader, June 15, 1984, p. 6. (ill.)

Bankowsky, Jack. "John Miller at Metro Pictures". East Village Eye, June 1984, p. 21.

Bankowsky, Jack. "Summer Show at Metro Pictures". East Village Eye, September 1984.

Bannon, Anthony. "Curator Ends Term With Variety". Buffalo Evening News, September 29, 1983, p. 144.

Bergen, Phillip. "John Miller". Artweek, April 18, 1991, p. 14.

Bovier, Lionel and Cherix, Christophe. "John Miller: 19-29 novembre, par e-mail, New York - Genève". Documents sur l'Art, No. 10, Winter 96/97: 118-122. (ill.)

Bovier, Lionel. "John Miller". Parkett, No. 57, December 1999, pp. 162-172. (ill.)

Boyd, Seren. "Homes for the Soul". Metro Life (January 17, 2001) (ill.)

Brooks, Liz. "Vile Bodies". Artscribe, No. 88, September, 1991: 144.

Burnham, Scott G. "Resistance, Rebellion and Death". The Daily Press, January 24, 1991 (ill.).

Cembalest, Robin. "Much Ado About 'Doodoo'". Art News, September, 1993, p. 27.

Christensen, Judith. "'Tableaux' exhibition examines the concerns of society". The San Diego Union, October 18, 1988.

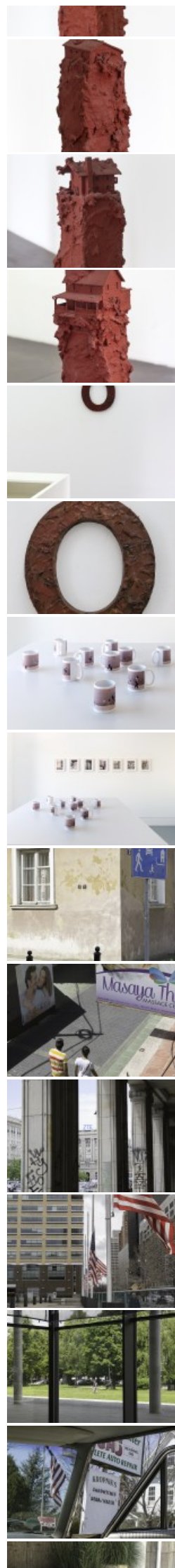
Christov Bakargiev, Carolyn. "Avant 1989". Flash Art, No. 145 (March April, 1989): 124.

Cooper, Dennis. "John Miller: Metro Pictures". Artforum, No. 10 (June 1988): 139. (ill.)

Corris, Michael. "Para-Cities & Paradigms". Art Monthly, No. 244 (March, 2001): pp. 12-13. (ill.)

Cotter, Holland. "Also of Note". New York Times, March 24, 1995: p. C27.

Cotter, Holland. "A Show that Could Travel In Just A Carry-On Bag". New York Times, Arts & Leisure, February 11, 2000: p. 1.



Boone Gallery, New York.

"Mannequin Death [with Richard Hoeck]", Offsite, Rosinierre, Switzerland and Galerie Marc Jancou, Geneva, Switzerland

"Open to All Ages and Ethnicities"[with Takuji Kogo], NBK (Neuer BerlinerKunstverein), Berlin. "Counter Publics", Campoli Presti, London.

2014

"A Moveable Feast – Part XIII", Campoli Presti, Paris.

"Do It Again!", Meliksetian Briggs Gallery, Los Angeles.

"Our Shadowless Universe" (with Anna Rosen), Malraux's Place, Brooklyn.

2013

"A Little About Me: Four Works by Robot", John Miller and Takuji Kogo, New Museum, New York (online exhibition).

"Social Portraits", Galerie Meyer Riegger, Karlsruhe.

"The Grotesque", Kubus, Vienna.

"Subjective Moments", Marc Jancou Gallery, Geneva.

"The Middle of the Day", Shoot the Lobster, Martos Gallery, New York.

2012

"Suburban Past Time", Metro Pictures, New York.

"New Realities", Patrick Painter Gallery, Los Angeles.

"The Petrified Forest", Praz-Delavallade, Paris.

"Something for Everyone.(with Richard Hoeck)", MJBriggs/Anna Meliksetian Gallery, Los Angeles.

2011

Wolfgang-Hahn-Preis 2011, Museum Ludwig, Köln. Swarowski, Wien.

2010

"A Holiday in Other People's Misery", Galerie Christian Nagel, Köln.

"Richard Hoeck John Miller: Grotesque", Galerie Johann Widauer, Innsbruck.

"Dan Graham, John Miller", Galerie Christine Mayer, München.

"The Totaly of Everything That Actually Exists", Galerie Barbara Weiss, Berlin.

2009

"Robert Longo, David Maljkovic and John Miller", Metro Pictures, New York.

"John Miller", Kunsthalle Zürich, Zürich.

"The Natural Order", Patrick Painter Gallery, Los Angeles.

2008

Sutton Lane, London.

Galerie Meyer-Riegger, Karlsruhe.

"11 Sessions", with Karin Schneider und Matt Keegan, Orchard 47, New York.

2007

"Back to the Garden", Galerie Praz-Delavallade, Paris.

"The New Honeymooners", Metro Pictures & Friedrich Petzel Gallery, New York.

"The Middle of the Day (online)", Jeffrey Charles/Henry Peacock Michael Hall Contemporary Art, Vienna.

2006

December 14, 1994: pp. 44-5.

Cotter, Holland. "The Empire Strikes Back". The New York Times, Arts & Leisure, April 19, 2002: p. E36.

Curtis, Cathy. Los Angeles Times. April 4, 1991, p. F8.

Decter, Joshua. Arts (December 1989): 99 100. (ill.)

Denson, G. Roger. "Wasting It: John Miller and Andre Serrano's 'Bad Boy' Sublimations". Contemporanea, No. 22 (November, 1991): 36 40. (ill.)

Dersin, Julian. "The Shit Reference," 241, No. 1 (Summer 1992): 4 6; reprinted in French in Documents, No. 1.

Drohojowska, Hunter, L.A. Weekly, July 20 26, 1982, p. 39. (ill.)

Drohojowska, Hunter. "John Miller at the Rosamund Felsen Gallery". L.A. Weekly, June 22 28, 1984, p. 39. (ill.)

Dunham, Caroll. "Artists Curate: Road Food," Artforum, Vol. XLI, No. 2 (October 2002), p. 135 (ill.)

Evans, Steven and Michael Jenkins. "John Miller, Gary Mirabelle and Lawrence Weiner: American Fine Arts Co.". Artscribe, No. 79 (January/February 1990): 81. (ill.)

Ferguson, Bruce, interview with Robert Storr. "The Accidental Curator". Artforum, Vol. 33, No. 2 (October 1994): 79.

Foster, Hal with Yve Alain Bois, Benjamin Buchloh, Dennis Hollier, Rosalind Krauss and Helen Molesworth, "The Politics of the Signifier II: A Conversion on the Informe and the Abject," October, No. 67 (Winter 1994): pp. 3 21. (ill.)

Foster, Hal. "Obscene, Abject, Traumatic," October, No. 78 (Fall 1996): p. 119.

Ganahl, Rainer. "Public Art: One-Ways and Others in Public Space". Zing Magazine (Winter/Spring 1996): pp. 37-73. (ill.)

Gardner, Colin. "Critic's Choice: New Paintings by John Miller". L.A. Reader, November 1, 1985, p. 10. (ill.)

Gardner, Colin. "John Miller". Flash Art, No. 125 (December/January 1985): 46. (ill.)

Gillick, Liam. "Horse's Mouth". Bookforum, Volume 8, Issue 1 (Spring 2001): 17.

Gillick, Liam. "Do Ammonia Gas Frozen Fries Go With That Shake?" Art Monthly, No. 249 (September 2001): 56.

Ginsberg, Merle. "This Week: No Dogs Allowed". Soho Weekly News, May 20, 1981, p. 29.

Glueck, Grace. The New York Times, March 2, 1984, p. C20.

Grimes, William. "House Votes a Cut in Money for Arts". The New York Times, July 17, 1993, pp. 9, 14.



"Something for Everyone", with Richard Hoeck, Jeffrey Charles/Henry Peacock, London.
 "Total Transparency", Metro Picture, New York.

2005

"Something for Everyone", with Richard Hoeck, Engholm Engholm Galerie, Wien; Galerie Hans Widauer, Innsbruck; cable tv broadcast (CAC TV), Contemporary Art Center, Vilnius.
 "Plakat", Poster Project with Richard Hoeck, Kunstraum Innsbruck, Innsbruck.
 "The Middle of the Day", Galerie

2004

"Total Transparency", Richard Telles Fine Arts, Los Angeles.
 "Everything Is Painted Brown", Metro Pictures, New York.
 "493 KB From the Administered Word", Jeffrey Charles Gallery, London.

2003

"Everything is You", galerie Praz-Delavallde, Paris.
 "Ich (36/175/74)", Meyer Riegger Galerie, Karlsruhe.
 "A Mutually Beneficial Encounter", Galerie Christian Nagel, Köln, Germany.

2002

"Screen Memories", Einstein Forum, Potsdam, Germany.
 "Topographie für ein Museum (Ohne Wände)", Kunstraum Johann Widauer, Innsbruck, Austria.

2001

"Deliveries in Rear, Kunst.", Tiroler Sparkasse, Innsbruck, Austria.
 "Double Date", Galerie Barbara Weiss.

2000

"Consolation Prize" (with Mike Kelley), the Morris and Helen Belkin Gallery, University of British Columbia, Vancouver, Canada.
 "Pilot", Richard Telles Fine Arts, Los Angeles.
 "The Middle of the Day", Art + Public, Geneva, Switzerland.

1999

"Parallel Economies", Le Magasin, Centre National d'Art Contemporain de Grenoble, France.
 travelled to the Kunstverein in Hamburg, Germany.
 "Pillars of Salt", Galerie Barbara Weiss.
 "Hard Hat" (with Richard Hoeck), Kunst-Werke Berlin, Germany.
 "No Place to Hang Your Hat" (with Richard Hoeck), Kunstraum Hans Widauer, Innsbruck.
 Turin Biennale, Turin, Italy.
 "The Lugubrious Game", Meyer Reigger Galerie, Karlsruhe.
 "Opposite Day", Metro Picture.

1998

"For the Good Times", Richard Telles Fine Arts.
 "Low Noon", Galerie & Edition Atelier, Graz, Austria (with Richard Hoeck).
 "Kunst ohne Unikat", steirischer herbst, Neue Galerie Graz.
 Foundation Calouste Gulbenkian, Lisbon.
 "White Studies", Kunsthalle Wein, Vienna, Austria (with Richard Hoeck).
 Vorarlberger Kunstverein, Bregenz, Austria.
 "Alive with Pleasure" (digital projections), Candy Factory, Yokohama, Japan.

Hainley, Bruce. "Fecal Matters," Artforum (Summer 2001): 42. (ill.)

Halle, Howard. "Four on the Floor". Time Out, April 17-24, 1997, No. 82, p. 41.

Halle, Howard. "John Miller, Opposite Day". Time Out, No. 226, January 20-27, 2000, p. 87. (ill.)

Hixson, Kathryn. "John Miller: Not Just Another Teenager Defecating on Tradition". Flash Art, No. 166 (September/October 1992): 92.

Hoffberg, Judith. Umbrella, (March, 1981).

Iannaccone, Carmine. "John Miller at Richard Telles". Art Issues, No. 43 (Summer 1996): 44. (ill.)

Indiana, Gary. "Soho Sketches". Village Voice, April 22, 1986, p. 93.

Jevans, Rich. "Preview: Homes for the Soul". The Leeds Guide (January 2001). (ill.)

Johnson, Ken. "John Miller at Metro Pictures". Art in America, No. 2 (February 1990): 149. (ill.)

Johnson, Ken. "Generational Saga". Art in America, No. 6 (June 1991): 44 51. (ill.)

Johnson, Ken. "John Miller". The New York Times, January 7, 2000, p. E43.

Kandel, Susan. "John Miller at Roy Boyd". Art Issues, 1991: 29. (ill.)

Kandel, Susan. "A Spectacular Brown Colors the Message," Los Angeles Times, February 18, 1994, p. F19.

Kaplan, Steven. "John Miller, but the flesh is weak, Metro Pictures". Etc. Montreal (Spring 1991): 56 68. (ill.)

Kelley, Mike. "Foul Perfection: Thoughts on Caricature," Artforum, No. 5 (January 1989): 92 99. (ill.)

Kendrick, Neil. "Art Against Entropy". The Daily Aztec, October 5, 1988, p. 1, 8.

Knight, Christopher. "Focusing on the hidden meaning of 'Untitled' works". Los Angeles Herald Examiner, February 7, 1988, p. E2.

Knight, Christopher. "The Pathetic Esthetic: Making Do With What Is". Los Angeles Times, August 14, 1990, p. F8.

Koether, Jutta. "John Miller: Metro Pictures". Artforum, No. 2 (October 1992): 119. (ill.)

Koether, Jutta. "Good and Ugly". Artforum, Vol. 36, No. 6 (February 1998): 27.

Kuspit, Donald. "John Miller at Metro Pictures". Artscribe International No. 58 (June July 1986): 78 79. (ill.)

Kuspit, Donald. "The Modern Fetish". Artforum, No. 2 (October 1988): 132 140. (ill.)

Levin, Kim. "Choices". Village Voice, March 13, 1984, p. 62.

Levin, Kim. "Choices". Village Voice, September 19, 1989, p. 108.

Levin, Kim. "Choices". Village Voice, May 11, 1993, p. 75



1998
 "John Miller: Painting and Sculpture", P.S. 1, Long Island City, New York.

1997
 "A Trail of Ambiguous Picture Postcards", Center for Contemporary Art, Kitakyushu, Japan.

1996
 Richard Telles Fine Arts.
 "The Middle of the Day", Kunstburo, Museum fur Literatur am Oberrhein, Karlsruhe, Germany.
 "Field Manual for a Tautology", Galerie Thomas Riegger, Karlsruhe, Germany.
 "Homage an Karl May", Galerie Barbara Weiss.

1995
 "The Middle of the Day", Metro Pictures.
 "The Middle of the Day", Galerie Barbara Weiss, Berlin.
 Galerie Rizzo.

1994
 Richard Telles Fine Arts, Los Angeles.

1993
 "The Long March", the Narrow Road, Metro Pictures.
 Art & Public, Geneva.
 Galerie Rizzo, Paris (with Michael Jenkins).
 Museum Robert Walser, Hotel Krone, Gais, Switzerland.

1992
 "Rock Sucks/Disko Sucks", daadgalerie, Berlin.
 Bruno Brunnet Fine Arts, Berlin.
 Laboratorium Gallery, Centre for Contemporary Art, Ujazdowski Castle, Warsaw.
 Jablonka Galerie, Köln.

1991
 Roy Boyd Gallery, Los Angeles.
 Andrea Rosen Gallery, New York.

1990
 Standard Graphik, Köln.
 Galerie Isabella Kacprzak, Köln.
 "..But the Flesh is Weak", Metro Pictures.

1988
 Metro Pictures.
 Galerie Sophia Ungers, Köln (with Jennifer Bolande).

1987
 American Fine Arts, New York.

1986
 Metro Pictures.

1985
 Metro Pictures (with Mike Kelley).
 Rosamund Felsen Gallery.

1984
 Metro Pictures, New York.
 Rosamund Felsen Gallery, Los Angeles.

1983
 The Kitchen, New York.

1982
 White Columns, New York.

GRUPPENAUSSTELLUNGEN / GROUP EXHIBITIONS

Levin, Kim. "The Joy of Curating". Village Voice, February 22, 1995, p. 78.

Levin, Kim. "Choices". Village Voice, March 21, 1995, p. 8.

Levin, Kim. "Choices". Village Voice, February 9, 1999, p. 85.

Levin, Kim. "Choices". Village Voice, January 15, 2002, p. 84.

Levin, Kim. "Choices." Village Voice, April 9, 2002, p. 74.

Lewis, James. "John Miller: Metro Pictures". Artforum, No. 6 (February 1991): 124. (ill.)

Liss, Andrea. "Confronting Modern Art History: the Analytical Paintings of John Miller". Artweek, November 9, 1985, p. 5. (ill.)

Liu, Catherine. "Just Pathetic at American Fine Arts". Artforum, No. 8 (April 1992): 95-96.

Mahoney, Robert. "John Miller". Arts, No. 1 (February, 1991): 98. (ill.)

Masheck, Joseph. "Judy Rifka and 'Postmodernism' in Architecture". Art in America, No. 11 (December, 1984): 148-163. (ill.)

McCoy, Pat. "(of ever ever land i speak". Artscribe, No. 67 (January/February): 73-74.

Messler, Norbert. "Jennifer Bolande, John Miller: Sophia Ungers". Artscribe No. 75 (May 1989): 89. (ill.)

Morgan, Robert. "Anti Style, or the Installation as a Pleasurable Text". Arts Magazine (June 1988): 45-48. (ill.)

Morgan, Robert. "The Whitney Biennale and Other Delights". Cover, May 1995: p. 57.

Nesbitt, Lois. "Cologne, Germany". Sculpture (January/February, 1993): 18-19.

Nickas, Robert. "John Miller: Shit Happens". Flash Art, Vol. 26, No. 173 (November/December 1993): pp. 94-5. (ill.)

Paseles, Chris. "John Miller's Art: Studying the Mental Process," CalArts Today, Vol. 4, No. 6 (February 1979): centerfold.

Pincus, Robert L. "Three Artists in Drawing Exhibit". Los Angeles Times, August 10, 1982, p. 6.

Price, Joyce. "Art turns heads, stomachs: 'Repulsive' show revives NEA flap". Washington Times, July 6, 1993, pp. A 1, A 6.

Rabinowitz, Cay-Sophie. "John Miller: Confronting Kitsch," Sculpture (July/August, 1999): pp. 12-13. (ill.)

Reissman, David. "John Miller: Metro Pictures". Artscribe, No. 86 (April 1991): 69. (ill.)

Reissman, David. "The Other Side". Tema Celeste, No. 39 (Winter 1993): 72. (ill.)

Reissman, David. "John Miller: The Middle of the Day". Texte zur Kunst, Vol. 5, No. 18: pp. 177-9. (ill.)

EXHIBITIONS

2020

"Ride off like a cowboy into the sunset", Aguirre, Mexico City, Mexico

2019

"Artists Use Photography", Galerie Praz-Delavallade, Los Angeles
"Terms and Conditions: a Sonata for Two Women", Prosjektrom Romanns, Stavanger, Norway
"Thresholds", Galerie Francesca Pia, Zurich
"Total", Stadt Galerie Schwaz, Schwaz, Austria
"Mercury", Talinn Art Hall, Talinn, Estonia
"Where Art Can Happen: the Early Years at CalArts", Kestner Gesellschaft, Hannover, Germany; travelled to the Grazer Kunstverein, Graz, Austria
"Le Magasin", Unit 5, Galerie Praz-Delavallade, Los Angeles
"Installationen aus 25 Jahren Sammlung Falckenberg", Deichtorhallen, Hamburg, Germany
"Desconcierto", San Lorenzo, Argentina

2018

"The Conditions Of Being Art: Pat Hearn Gallery And American Fine Arts, Co. (1983-2004)", Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY.
Einstein Forum, Potsdam, DE
"UNKLARHEIT IST DIE NEUE GEWISSHEIT, UNENTSCHIEDENHEIT DAS NEUE URTEIL", (with Richard Hoeck), Spike, Berlin, DE
"Kein Schmerz, kein Gedanke!", Galerie Christine Mayer, Munich, DE
"AT THE LOOSE ENDS OF THE LOSS", Till Megerle, John Miller, Dominik Sittig and Amelie von Wulffen – organisiert by Dominik Sittig, Nagel Draxler Kabinett, Berlin.

"Nina Beier, Judith Hopf, John Miller, Trevor Paglen, Halsey McKay Gallery, East Hampton, New York
"Affective Affinities" 33rd Bienal de São Paulo
"Everything Is Connected: Art and Conspiracy", Met Breuer, Metropolitan Museum, New York
"The Conditions of Being Art", CCS Bard Hessel Museum, Annandale-on-Hudson, New York
"Art & Entertainment", MAMCO Musée d'art moderne et contemporain, Genève

2017

"Zeitgeist", Musée d'art moderne et contemporain, Geneva
"After the Fact. Propaganda im 21. Jahrhundert", Lenbachhaus, München.
"Strange Attractors. The Anthology of Interplanetary Folk Art – Vol. 1 Life on Earth", Redling Fine Art, Los Angeles.
"In Relation to a Spectator", Kestner Gesellschaft, Hanover

2016

"Récit d'un temps court", mamco – Museum of Modern and Contemporary Art, Geneva
"The Dark Ages", Studio for Propositional Cinema, Düsseldorf.
"The Power and the Glory", Charles Riva Collection, Brussels, Belgium.
"Montage", Off Vendome, New York.
"KKK Nr. 7, Paraphrase", Konzett Galerie, Vienna, Austria.
"Painting 2.0: Expression in the Information Age",

Rian, Jeff. "John Miller at American Fine Arts". Art in America, No. 5 (May 1988): 186-187. (ill.)

Rian, Jeff. "Staying in the Game: Jim Isermann, Mike Kelley, John Miller," Flash Art, Vol. 32, No. 211 (March-April, 2000): 82-83. (ill.)

Rostovsky, Peter. Untitled, New York. sidewalk.com.

Russell, John, "Sculpture," The New York Times, October 22, 1982, p. C20.

Salz, Jerry. "The I-Don't-Get-It Aesthetic: Coming to Terms with Art That Won't Let Us In," The Village Voice, January 25, 2000, Vol. XLIV, No. 3, p. 57. (ill.)

Schjeldahl, Peter. "Shit and Fan," The Village Voice, December 11, 1990, p. 103. (ill.)

Slonim, Jeffrey. "In With the Out Crowd," Artforum, Vol. 33, No. 7 (March 1995): 13.

Slyce, John. "John Miller: Parallel Economies," Flash Art, No. 209 (November-December 1999): 125. (ill.)

Smith, Roberta. "Screen," The New York Times, February 2, 1996, p. C26.

Smith, Roberta. "From the Observatory". The New York Times, April 12, 2002, p. E36.

Spector, Nancy. "Smart Art". Contemporanea, No. 4 (June 1989): 94-97. (ill.)

Spector, Nancy and Steven Evans. "Doppel Angst/Double Fear". Parkett, No. 22 (December 1989): 129-135.

Spino, Marco. "I.C.A. Hosts Two Eclectic Exhibits". The Justice, Brandeis University, January 28, 1991, p. ____.

Stapen, Nancy. "Mellow 'Currents' May Be ICA's Last". Boston Globe, January 24, 1991, p. 57, 62.

Ward, Frazer. "Abject Lessons." Art and Text, 1994. (ill.)

Wilson, William. Los Angeles Times, June 8, 1984, p. 6.

Zellen, Jody. "John Miller." Art and Text, 1994. (ill.)
_____. "John Miller". The New Yorker (October 28, 1991).

_____. Now Time, No. 1 (1992): 12-13.

_____. Real Life Magazine, No. 20: 9. (ill.)

_____. M/E/A/N/I/N/G, Nos. 19 & 20 (May 1996), p. 73. (ill.)

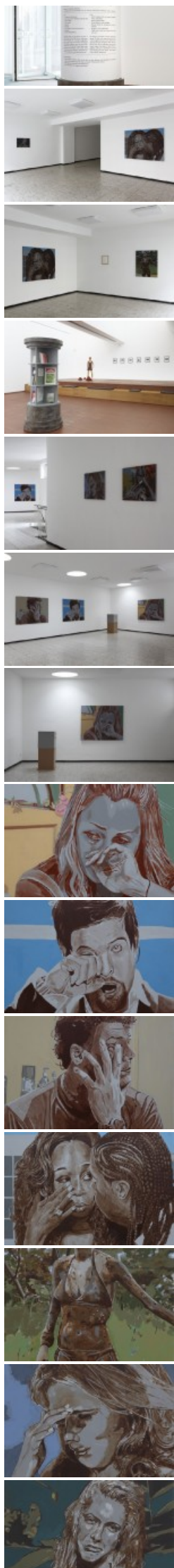
_____. Grand Street, No. 69: 84. (ill.)

_____. "John Miller". The New Yorker (January 24, 2000): p. 14.

_____. "John Miller/Pae White/Fred Wilson," The New Yorker (January 14, 2002): p. 17.

Periodika (Deutsch)

Doris Krumpel: "Der Herr K. im Proseminar. Body Display: Die Wiener Secession als Black Box", Der Standard, 22. Februar 2004.





MUMOK, Museum Moderner Kunst Stiftung

Ludwig, Vienna.

"Pièces-Meublées", Galerie Patrick Seguin, Paris.

"Golden Eggs", Team Gallery, New York.

"Co-thinkers", Garage Museum of Contemporary Art, Moscow, Russia.

"Cause the Grass Don't Grow and the Sky Ain't Blue", Galerie Praz-Delavallade.

"Collection(s) et nouveaux ensembles monographiques", Musée d'art modern et contemporain (MAMCO), Geneva.

"TransArt Triennial Berlin: Processed Being: an Exploration of Intersubjectivity Authorship and Geography", Berlin.

"The Next Level", Off Is, Vienna.

"Insolite", Art + Public, Geneva.

2015

"Painting 2.0: Expression in the Information Age", Museum Brandhorst, München.

"do it (adelaide)", University of South Australia / Anne & Gordon Samstag Museum of Art, Adelaide.

"Imaginary Audience Scale & Suck. A sceptical approach to exhibition making", Artspace, Auckland.

"1989", Galerie Barbara Weiss

"Mary, Miller, Mosset, Overton", Triple V, Paris

"Call and Response", Gavin Brown's Enterprise, New York, New York

"Commercial Break", official office: Final Quarter: Konstanet, Talinn, Estonia; Recess, New York, New York; SOMA, Mexico City; STORE, Dresden, Germany

"Inside/Outside", Quadart Dornbirn, Dornbirn, Austria

"Rum 203", Jönköpings Läns Museum, Jönköpings, Sweden

"The Written Trace", Paul Kasmin Gallery, New York, New York

"Freedom Culture", Journal Gallery, Brooklyn, New York

"Body Bildung", Galerie Max Mayer, Düsseldorf

"Gjon Mili International Photography Exhibition", the National Gallery of Kosovo, Kosovo

"Boogie Woogie Wonderland", Kalmar

Konstmuseum, Kalmar, Sweden

"B&W", Center for the Arts, Eagle Rock, California

"MOMMA", Southold, Long Island

"Collecting Lines: Drawings from the Ringier

Collection", Villa Flora, Winterthur, Switzerland

"Sylvia Bataille", Joan, Los Angeles

"You Never Know, wellwellwell", Vienna, Austria

2014

"GOLD", Bass Museum of Art, Miami.

"My Demise", 95 Avenue B, New York, New York

"Olaf Breuning, Tony Matelli, John Miller", Gary Tatintsian Gallery, Moscow

"DAS – Zwischen Raum Zeit", Pitch Projects, Milwaukee, Wisconsin

"Grey Flags", Backslash Gallery, Paris

"In der Wohnung", Altefabrik, Rapperswil-Jona, Switzerland

"Aura Rosenberg/John Miller, New York/Berlin", St. Petri Church, Lubeck, Germany

"Another, Once Again, Many Times More", Martos Gallery Summer Location, East Marion, New York

"Lost Monuments, Studio for Propositional Cinema", Düsseldorf

"Walk-ins Welcome", Marlborough Gallery, New York

Almuth Spiegler: "Total tolles Theater. Performative Installationen, Teil vier: "Body Display" in der Secession. Klingt sperrig ist aber zum Niederknien unreal und mitmachen darf man auch", Die Presse, 20. Februar 2004.

Aufferman, Verena. "Dokumente einer überdrehten Realität". Frankfurter Rundschau, No. 132, June 11, 1993, p. 10. (ill.)

Avgikos, Jan. "Sommer in New York." Texte zur Kunst, Jahrgang 8, Heft 31: 183-186.

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Babias, Marius. "Blumenkinder Die Konstruktion des Wirklichen: Fotos von Aura Rosenberg und John Miller". Zitty Stadtzeitung, No. 16, August 4 17, 1994, p. 54. (ill.)

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"Made in New York, Charles Riva Collection", Brussels, Belgium
"Art in Pop", Magasin – CNAC, Grenoble.
"Wurst Wust West", Büro Weltausstellung, Vienna.
"The Promise", Arnolfini, Bristol.
"B1/A40": Die Schoenheit der Grossen Strasse, Urbane Kunst Ruhr, Dortmund.
"Rockaway!", Rockaway Beach Surf Club, Queens, New York.
"The St. Petersburg Paradox", Swiss Institute of Contemporary Art, New York.
"The Human Factor", Hayward Gallery, London.
"Take it or Leave it", Hammer Museum, Los Angeles.
"Gold", Bass Museum of Art, Miami.
"No Games Inside the Labyrinth", Galerie Barbara Weiss, Berlin.

2013

"**Neue Ware**", **Galerie Christian Nagel, Köln**.
"NYC 1993: Experimental Jet Set Trash and No Star", the New Museum, New York, New York.
"Winter Scenario", cneai=, Paris.
"Empire State: Art in New York Today", Palazzo delle Esposizioni, Rome.
Expo 1, New York: Dark Optimism, MoMA PS 1, Long Island City.
"Call of the Mall", Hoog Catharjine and Utrecht Central Station, Utrecht.
"White Petals Surround Your Yellow Heart", The Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania.
"Endless Bummer II, Still Bummin'", Marlborough Chelsea, New York.
"A Little About Me: Four Works By Robot [John Miller and Takuji Kogo]", First Look: New Art Online, The New Museum of Contemporary Art, New York.
"LAT. 41 ° 7' N., LONG. 72 ° 19' W", Martos Gallery, East Marion, New York.
"Painting Forever", Kunst-Werke Berlin, Berlin, Germany.
"Take It or Leave It", The Armand Hammer Museum of Contemporary Art and Cultural Center at UCLA, Los Angeles.
"Open Systems: Works in MOCA's Permanent Collection", Museum of Contemporary Art, North Miami.
"Stage for a Journey", ReMap 4, Athens, Greece.
"Holes in the Walls: Early Works 1948-2013", Fri Art, Centre d'Art Fribourg/Kunsthalle Freiburg, Switzerland.
"The Angel of History", Gallery 3A, New York, New York.
The Kitakyushu Biennial World Tour 2013, Zentrum für Kunst und Urbanistik, Berlin; TOTATOGA Archive Center "Space DOT," Busan; Gallery Soap, Kitakyushu; Tokyo San'ya Welfare Center for Day Laborers Association, Tokyo; The Private Museum, Singapore.

2012

"**Bilderladen Dumont-Carré**", **Galerie Christian Nagel, Köln**.
Sound Quality, Grey Area, New York, New York
Panegyric, Forde Gallerie, Geneva
Creature from the Blue Lagoon, Martos Gallery (summer location), Bridgehampton, New York

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- Drawing show, Galerie Micheline Sz wajcer, Antwerp, Belgium
- Standard Operating Procedure, Blum & Poe, Los Angeles
- KEINE ZEIT, Erschöpftes Selbst/Entgrenztes Können, Österreichische Galerie Belvedere, 21er Haus, Vienna Screening, Real Fine Arts, Brooklyn, New York
- These Transitional Spaces, Franklin Street Works, Stamford, Connecticut
- Imaginez l'Imaginaire, Palais de Tokyo
- The Mirror of Narcissus: From Mythological Demigod to Mass Phenomenon, Galerie im Taxispalais, Innsbruck, Austria
- Flying, Künstlerhaus Bethanien, Berlin
- Recalled: Art By Telephone, Centre National Edition Art Image, Chatou, France; Ecole Supérieur Des Beaux-Arts TALM, Angers, France; Centre d'Arts Plastiques Contemporains, Bordeaux, France; The Emily Harvey Foundation, New York; the San Francisco Art Institute, San Francisco
- Choreografie einer Landschaft: 12 Projekte für den Bergpark Lohberg, Museum Voswinkelshof, Dinslaken, Germany
- Lost and Found: Anonymous Photography in Reflection, Ambach & Rice, Los Angeles
- Shake and Bake, Galerie Praz-Delavallade
- Candy Factory Projects: Kitakyushu Biennial World Tour 1, The Private Museum, Singapore
- 2011
- process, time, Galerie Meyer Riegger, Berlin.
- Regard sur nos productions – Part I, mfc-michèle didier, Brussels.
- Road Atlas. Straßenfotografie aus der DZ Bank Kunstsammlung. Opelvillen Rüsselsheim.
- Über die Metapher des Wachstums. Kunstverein Frankfurt, Frankfurt.
- We Regret To Inform You... Martos Gallery New York.
- After Images. Musée Juif de Belgique. Brüssel.
- 2010
- Gwangju Biennale 2010, Gwangju, Korea.
11. Triennale Kleinplastik. Larger than Life – Stranger than Fiction, Triennale Kleinplastik, Fellbach.
- "Michael Beutler & Friends", Galerie Christian Nagel, Antwerpen.**
- curated by_vienna 2010: Albert Oehlen, Galerie Mezzanin, Wien.
- Sonic Youth etc.: Sensational Fix, Centro de Arte Dos de Mayo, Madrid, Spain/ Life, Saint-Nazaire (Frankreich) / Museidon, Bolzano, Italien / Malmö Konsthall, Malmö, Sweden
- Middle Man, Three's Company, New York / Galerie Max Hans Daniels, Berlin.
- Nachleben, Goethe Institut, New York.
- Filmschönheit, Galerie Mezzanin, Vienna / Galerie Gisela Capitain, Cologne / Greene Naftali Gallery, New York.
- Mixed Use, Manhattan: Photography and Related Practices 1970s to the present, Museo Nacional Centro de Arte Reina Sofia, Madrid.
- Larger Than Life, Stranger Than Fiction, 11th Triennale Kleinplastik Fellbach, Stadt Fellbach Kulturamt, Germany.
- Portugal Arte 10, Lisbon, Portugal.
- Wait for Me at the Bottom of the Pool, Bridgehampton, New York.
- Manifest O. Concrete Utopia. Brooklyn
- Texte zur Kunst, Vol. __, No. __: pp. 224-226. (ill.)
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maniest-U, Concrete Utopia, Brooklyn.
bigminis, Le CAPC musée d'art contemporain de
Bordeaux, Bordeaux, France
Tutti Frutti Summer Love, Hard Hat, Geneva.
Sent By Mail, Galerie Barbara Weiss, Berlin.
Channel TV, Halle für Kunst, Lüneburg / Cneai,
Paris / Kunstverein Hamburger Bahnhof.
Happy End. Kunsthalle Göppingen.
Filmschönheit curated by Albert Oehlen, Galerie
Gisela Capitain, Köln.
Alles Berliner. Niels Borch Jensen, Berlin.

2009

"Amerikana", NGBK – Neue Gesellschaft für
Bildende Kunst e.V., Berlin.
"I Am By Birth A Genevese", Vegas Gallery,
London.
"Regift", Swiss Institute – Contemporary Art, New
York.
"N'importe quoi", Musée d'Art Contemporain, Lyon.
"The Invisible Fourth Wall", Sutton Lane London,
London.
"Miete Strom Gas oder Brasilien Wax",
quartier21.freiraum, Wien.
"Crotla Presents", lothringer13/laden, München.
"The Porn Identity. Expeditionen in die
Dunkelzone", Kunsthalle Wien, Wien.
"Sonic Youth etc.: Sensational Fix", KIT Kunst im
Tunnel, Düsseldorf.
"Sonic Youth etc.: Sensational Fix ", Kunsthalle
Düsseldorf, Düsseldorf.

2008

"Paul Thek. Werkschau im Kontext
zeitgenössischer Kunst",
Sammlung Falckenberg Hamburg-Harburg, ZKM
Karlsruhe.
"Go West. Von Cowboys und Indianern",
Kunsthalle Krems/Galerie, Krems.
"The Skat Players", Vilma Gold Gallery, London.
"Bad Planet", Gary Tatintian Gallery, Moscow.
"Sculpture Trail", GriederContemporary, Küssnacht.
"The Forces of Nature Will Rise Up to Defeat the
Madman", Monya Rowe Gallery, New York.
"Tales of the Grotesque", Karma International,
Zürich.

2007

"The Dating Show", 3rd Ward Gallery, Brooklyn,
New York.
"The Happiness of Objects", The Sculpture Center,
Long Island City, New York.
"Between the Two Deaths", ZKM, Zentrum für
Kunst und Medientechnologies, Karlsruhe,
Germany.
"Forrest Dump, Shark (ex-fuel)", Geneva,
Switzerland.
"Kitakyushu Biennial", Moji, Japan.
"Body PoliticX, Witte de With", Rotterdam, Holland.
"Neointegrity!", Derek Eller Gallery, New York.
"Every Revolution is A Roll of the Dice", Ballroom
Marfa, Marfa, Texas.
"Q&A, video screening", Elizabeth Dee Gallery,
New York, New York.
"Wolfgang von Kempelen. Mensch-Maschine",
ZKM, Zentrum für Kunst und Medientechnologies,
Karlsruhe.
"Abbondanza", Salvatore Ferragamo Gallery, New
York, New York.
"Black Noise: Every Day is Saturday", Cumberto
Space, Tblisi, Georgia; MAMCO, Geneva,

Kunstmarkt, April 25, 1998, No. 96, p. 42. (ill.)
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www.artmagazine.at, November, 29, 2002 (ill.)

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Aggregatzustände von Sprache: Miller, Graham
und Lum," Der Tagesspiegel, July 21, 2001: 24.

Niegelhell, Franz. "Der Wilde Westen und seine
Mythen". Neue Zeit, Kultur, April 3, 1998, p. 51. (ill.)

Nievoll, Maria. "Von Cowboys und Ringelblumen".
Der Standard, April 26-27, 1998, p. __. (ill)

Nobis, Beatrix. "Sudelei mit Eigengift".
Süddeutsche Zeitung, No. 168, July 24 25, 1993, p.
18.

Pabinger, Daniele. "Ewig lockt die Perfektion".
Salzburger V. Zeitung, April 21, 1994, p. 21. (ill.)

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December 1994. (ill.)

Pape, Dieter and Valentin Rothmaler.
"Sommerausstellung im Schloss Plon".
Ascheberger Nachrichten, July 2, 1992, p. __.

Pfeiffer, Götz J. "Sonnenfinsternis zur Mittagszeit".
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2002.

Prill, Sandra. "Der Künstler als Busfahrer: Eine tour
de Kultur durch das Labyrinth der Moderne".
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(ill.)

Puvogel, Renate. "Sammlerporträts: Wilhelm
Schürmann Dauer im Wechsel". Artis (June
1992): 40 45 (ill.)

Puvogel, Renate. "Kein Platz in Bremen".
Kunstforum International, Vol. 126, March June
1994: pp. 434 5.

Puvogel, Renate. "John Miller – 'Pillars of Salt'",
Kunstforum International, Vol. 147, September-
October 1999: pp. 359-360. (ill.)

Quappe, Andreas. "'Queer' Avantgarde engagiert
sich für viele," Märkische Oderzeitung, December
30, 1992, p. __.

Reissner, Katja. "Gutaussehende Viehzüchter". Der
Tagesspiegel, September 14, 1996, p. 28.

Reski, Gunnar. "Wo War Kunst?". De: Bug,
Elektronische Lebensaspekte, No. 50, August
2001: p. 33.

Schock, Axel. "Kultur Schock". Siegesaule,
January, 1993, p. 14.

Schlocker, Edith. "Sehr amerikanisch: Richard
Hoek und John Miller bei Johann Widauer". Tiroler
Tageszeitung, September 10, 1999, p. 8. (ill.)

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Vogue, No. __ (February 1990): __. (ill.)

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Schiff, Hajo. "Kloburstenkatzen un Konzept, ". Die
Tageszeitung, May 5, 1998, p. 26. (ill.)

Sedlarz, Claudia. "John Miller und die wilde

- Switzerland;
CNEAI (Centre National de L'Estampe et de l'Imprimé), Chatou, France.
- "Radio Danièle", GAM/Bologna, Italy; Kunsthalle Zurich, Switzerland.
- "In Pursuit: Art on Dating", Ise Cultural Foundation, New York, New York.
- "Paul Thek: Werkschau im Kontext Zeitgenössischer Kunst", ZKM/Museum für Neue Kunst; Sammlung Falckenberg, Hamburg.
- 2006
"Dark Places", Santa Monica Museum of Art, Santa Monica, California.
- 2005/06
"Visionäre Sammlung Vol. 1", Haus Konstruktiv, Zürich.
- 2005
"Roy Arden, Michael Kriebler, John Miller", Richard Telles Fine Art, Los Angeles.
- 2004
"body display. performative installation #4*", Secession, Wien.
Global Consulting, New York, NY.
"The Middle of the Day", MAMCO, Genf.
"Performative Installation", Secession, Wien.
"Before the End", Le Consortium, Dijon.
- 2003
"Messe in der Galerie", Galerie Christian Nagel, Köln.
"there is no land but the land", Meyer Riegger Galerie, Karlsruhe.
"Falking Real", Leroy Nieman Gallery, Columbia University, New York.
"Drawings", Metro Pictures, New York.
"Perfect Models", Galerie Remont, Belgrad.
"Artists' Gifts", The Museum of Contemporary Art, Los Angeles.
"Candy Factory Projects: Boogie-Woogie Wonderland", Akiyoshidai International Art Village, Yamaguchi, Japan.
"There like them so long as they're on a stage", performance with Richard Hoeck, Transmitter Musikfestival, Hohenems, Vorarlberg, Österreich.
"Sandwiched", Public Art Fund and the Wrong Gallery, Brooklyn, New York.
"3-2-1", Gallery M, New York, NY.
"Jessica Stockholder: Table Top Sculpture", Gorney Bravin + Lee, New York, NY.
"Art Focus 4", Jerusalem Museum, Jerusalem.
"The Next Documenta Should be Curated By An Artist", e-flux project, John Miller, Martha Rosler u.a.; kuratiert von Jens Hoffmann, www.e-flux.com.
- 2002
From the Observatory, Paula Cooper Gallery, New York.
The Empire Strikes Back, the ATM Gallery, New York.
Schuermann Sammlung, K21, Düsseldorf.
Flash Two: JRP Editions, Galerie Martin Janda, Vienna.
Travelled to Chouakri.
Brahms Berlin.
In portraiture irrelevance is ugliness, Galerie Reinhard Hauff, Stuttgart and the Museum Schloß Hardenberg, Velbert.
A Country Lane, Galerie Kerstin Engholm, Vienna.
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- Suhr, Constanze. "Die Kunst, einen Hut zu tragen: avantgarde mit brauner Farbe: John Miller macht nicht nur Kunst, er schreibt auch drüber," Der Tagesspiegel, No. 16,800, September 1, 1999.
- Stals, Jose Lebrero. "John Miller". Lapiz, No. 66 (March 1990): 65. (ill.)
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- Wulffen, Thomas. "Kunst in der Mittagspause," Zitty Illustrierte Stadtzeitung, Vol. 18, No. 12: p. 27.
- Ziegler, Ulf Erdmann. "Etwas von holer Lustigkeit". der Tageszeitung, December 24, 1992, pp. 14 15.
- _____. "Eine der bedeutendsten Ausstellungen im Lande". Ostholsteiner Anzeiger, June 23, 1992, p. ____
- _____. "Eine Konzentrat der Gegenwart". Hamburger Abendblatt, December 10, 1994. (ill.)
- _____. "Klassische Verdrängung". Der Spiegel, No. 34, October 22, 1994: p. 169.
- _____. "Kunst der Gegenwart' im Ploner Schloss". Schaufenster Aktuell, July 2, 1992, p. _____. (ill.)

2001

Homes for the Soul: Micro-architecture in Medieval and Contemporary Art, the Henry Moore.

Foundation, Leeds, England.

Tele(visions): Kunst Sieht Fern, Kunsthalle Wien, Vienna, Austria.

Superman in Bed, Das Museum am Ostwall, Dortmund, Germany.

Trade, Fotomuseum Winterthur, Switzerland; travelled to Nederlands Foto Instituut, Rotterdam, Holland.

Ziviler Ungehorsam: Sammlung Falckenberg, Kestner Gesellschaft, Hannover, Germany.

Drawings, Galerie Biedermann, Munich, Germany. John Miller, Fred Wilson, Pae White, Metro Pictures.

2000

Wider Bild Gegen Wart – Positions to a political discourse, Raum aktueller Kunst Martin Janda, Wien.

Nieuw Internationaal Cultureel Centrum (NICC), Antwerp, Belgium.

Extraordinary Realities, Columbus Museum of Art, Columbus, Ohio.

All You Can Eat, Galerie für Zeitgenössische Kunst, Leipzig.

Essensbilder/Bilder zum Essen, Manzini Mitte, Berlin.

American Art Today: Fantasies & Curiosities, The Art Museum at Florida International.

University, Miami, Florida.

Kunstraum Hans Widauer, Innsbruck, Austria.

1999

PI@ytimes, Magasin – L'Ecole, Centre National d'Art Contemporain de Grenoble, France.

Wir leben zwischen Wänden, Kunstamt Kreuzberg, Berlin.

Metro Pictures.

Bad Bad: That's a Good Excuse, Staatliche Kunsthalle Baden-Baden, Germany.

Transmute, Museum of Contemporary Art, Chicago.

Art in the Age of the Consumer: Works from the collection of The Museum of Contemporary Art. Feldman Gallery, Pacific Design Center, Los Angeles.

Galerie Asbæk, Copenhagen.

Le Capital (Inscriptions, Tableaux, Diagrammes & Bureaux d' Études), Contemporary Art Center Sete, France.

Stadtluft: der Urbane Raum als Medium von Macht, Kunstverein in Hamburg.

Get Together: Art as Teamwork, Kunsthalle Wien.

1999

Malerei, INIT Kunst-Halle Berlin.

Years Secession, Secession Museum, Vienna, Austria.

Travelled to Helsinki City Museum, Helsinki, Finland.

Tell Me a Story: Narration in Contemporary Painting and Photography, Magasin, Centre National d'Art Contemporain, Grenoble, Switzerland Raum Aktueller Kunst Martin Janda, Vienna, Austria.

Figurative Sculpture, Patrick Painter Gallery, Los Angeles.

Galerie Rizzo.

Fast Forward: Trademarks Kunstverein in

_____. "Kunst mit Beziehung zum Schloss". Kieler Nachrichten, June 29, 1992, p. 27. (ill.)

_____. "Kunst-Tip". Prinz Berlin, September 1996, p. 106 (ill.)

_____. "Kunst mit Widerhaken". Kieler Nachrichten, June 1, 1992, p. ____.

_____. "Plon Standort moderner Kunst". Ostholsteiner Anzeiger, June 29, 1992, p. 5. (ill.)

_____. Rogue, No. 20 (June 1993): 19. (ill.)

_____. "temporary translation(s): Die Sammlung Schurmann in den Deichtorhallen". Hamburger Abendblatt, December 10, 1994. (ill.)

_____. (H.L.) "Vollkommenheit". Salzburg Krone, May 30, 1994. (ill.)

_____. (O.C.) "Was sich heute Sammeln lässt". Luneburger, December 14, 1994. (ill.)

_____. "Wilhelm Schurmann: Kunst der Gegenwart und Fotografie". Photonews, December 1994, p. 18 ill.)

_____. (HaH.) "Kunstverein in Hamburg: 'trade marks'". Kieler Nachrichten, May 13, 1998, p. 26.

_____. "Kunstverein: Doppelausstellung zur Triennale," Die Welt, June 25, 1999, p. ____.

_____. Toolpub, Weiner Issue 2001, p. 17. (ill.)

_____. "Doppelausstellung zur Fototriennale," Pinneberger Tageblatt, June 25, 1999, p. ____.

_____. "Krabbelnde Leidenschaft," Der Spiegel, No. 41, October 11, 1999, p. 326. (ill.)

_____. "Das Heulen der Präriehunde: John Miller über die Mediengesellschaft," Frankfurter Rundschau (ill.)

_____. "John Miller: Parallel Economies" Hamburger Rundschau, December 2, 1999. (ill.)

_____. "Zu Salzsäulen erstarrt: Konsumkritisches von John Miller im Kunstverein," Hamburger Abendblatt, December 4-5, 1999.

_____. "Der Mensch erstarrt in seinem eigenem Abfall: John-Miller-Retrospektive im Hamburger Kunstverein," Hamburger Abendblatt, December 7, 1999. (ill.)

Periodika (Französisch)

Aeschlimann, Jean-Christophe. "a photographie contemporaine dans tous ses états". Le Nouveau Quotidien, October 11, 1996. (ill.)

Arkhipoff, Elisabeth. "John Miller," Le Nouvel Observateur, August 1999: p. 73. (ill.)

Bethemont, Hauviette. "Uncurieux tandem à Grenoble," Libération, édition Rhône-Alpes, June 24, 1999: p. 40. (ill.)

Bourriard, Nicolas. "la position secondaire de l'art". Art Press, No. 180, May 1993: pp. 33-37. (ill.)

Bovier, Lionel and Cherix, Christophe. "John Miller: 19-29 novembre, par e-mail, New York - Genève". Documents sur l'Art, No. 10, Winter 96/97: 118-120. (ill.)

122. (ill.)
Hamburg, Hamburg, Germany.
Painting, Now and Forever, Pat Hearn Gallery, New York.
Entropie zu Hause, Suermont Ludwig Museum, Aachen, Germany.
Songs from a Room, Meyer Reigger Galerie, Karlsruhe, Germany.
- 1997
Someone else with my fingerprints, David Zwirner Gallery, New York; travelled to Galerie Hauser & Wirth, Zürich; August Sander Archiv/SK Stiftung Kultur, Köln; Kunstverein München; Kunsthaus Hamburg.
Now on View, Metro Pictures.
Laying Low, Kunsternes Hus, Oslo, Norway.
Eight from Ohio: In and Out of Bounds, Lancaster Festival, The Hammond Galleries, Lancaster, Ohio. 79/97, Visual Arts Gallery, School of Visual Arts, New York, New York.
Display, Charlottenborg Exhibition Hall, Copenhagen, Denmark.
At the Threshold of the Visible, Independent Curators Association, Johnson Museum of Art, Cornell University, New Jersey; Meyerhoff Galleries, Maryland. Institute of Art, Baltimore, Maryland; Art Gallery of Ontario, Toronto, Ontario, Canada.
Art Gallery of Windsor, Windsor, Ontario, Canada; Santa Monica Museum of Art, Santa Monica, California.
Edmonton Art Gallery, Edmonton, Alberta, Canada.
Jeopardy, Forde Gallerie, Geneva.
Revisionen des Abstrakten Expressionismus: Malerei zwischen Erhabenheit und Vulgarität. Kunstverein Gütersloh, Germany.
Travelled to Kunstraum Lüneburg, Germany.
- 1996
Screen, Friedrich Petzel Gallery, New York.
DO IT (Home Version), Museum in Progress, Vienna.
Sandra Gehring Gallery, New York.
Comic Depictions of Sex in American Art, Galerie Andreas Binder, Munich.
Faustrecht der Freiheit, Kunstsammlung Gera, Gera, Germany.
Travelled to Neues Museum Weserburg, Bremen.
Radikale Bilder, 2. Oesterreichische Triennale zur Fotografie 1996, Neue Galerie am Landesmuseum Joanneum, Graz, Austria.
Travelled to Grosser Saal der Kunsthalle Szombathely, Hungary.
Intervention: Tendenzen im Schatten der Stadtplanung, Stiftung Starke, Berlin.
Artistes & Photographies: Bruce Nauman, Ed Ruscha, John Miller, Xavier Veilhan, Hors scène #2, Cabinet des Estampes, Geneva.
a/drift: Scenes from the Penetrable Culture, Center for Curatorial Studies, Bard College, New York.
- 1996
L'art du Plastique, Ecole Nationale Supérieure des Beaux-Arts (ENSB-A), Paris.
Art at the End of the 20th Century: Selections from the Whitney Museum of American Art, Alexander Soutzos Museum, Travelled to Museu d'Art Contemporani, Barcelona, Spain, Kunstmuseum Bonn, Germany.
The 17th Annual LACE Benefit Auction, Jan Baum Gallery, Los Angeles.
- Bovier, Lionel. "John Miller: a Retrospective – Rules of the Game, an Interview with John Miller," *Mag, Journal a'Art Contemporain*, October 1999: 1-4. (ill.)
- de Brugerolle, Marie. "John Miller: 'Encore de la merde?'," *Beaux Arts*, August 1999: p. 14. (ill.)
- D., E. "Le livre d'artiste n'est pas forcément un livre cher". *Tribune de Genève*, October 5-6, 1996, p. 38.
- Dupon, Véronique. "Game Show," *Numéro*, June 1999: p. 35. (ill.)
- Gignoux, Sabine. "L'Amérique désenchantée de John Miller," *La Croix*, June 29, 1999: p. 17.
- Girault, Marie. "L'Amérique désabusée de Miller," *L'Express*, No. 2506, July 15, 1999: p. 38. (ill.)
- Grandjean, Emmanuel. "Ma Semaine expos," *La Tribune de Genève*, June 5, 1999: p. 14. (ill.)
- Hahn, Clarissa. "Le Bon, la Brute et le Truand". *Art Press* (September 1993): 89. (ill.)
- Janin, Dorothée. "Des Images Qui Explorent Ce Qui N'a Pas de Sens". *Beaux-Arts Magazine*, No. 149, October, 1996, p. 42.
- Kayser, Lucien. "Carnet culturel". *d' Letzeburgerland*, No. 18, May 6, 1994. (ill.)
- Koniger, Maribel. "Le Bon, la Brut et le Truand". *Kunstforum International*, No. 123.
- Pagneux, Jean. "Jim Issermann et John Millser au Magasin," *Le Travailleur Alpin*, No. 72, July 1999: p. 15. (ill.)
- Pallini, Stéphanie. "Autocritique de la photographie au Cabinet des estampes de Genève". *Journal de Genève*, October 26, 1996, p. 9.
- Perrard, Sylvie. "Miller et Isermann, deux viages de l'Amérique," June 8, 1999: p. 6.
- Piron, François, "Sarcasme et géométrie," *Mouvement*, June-September, 1999: p. 126. (ill.)
- Poy, Cyrille. "Les Economies parallèles de John Miller," *L'Humanité Hebdo*, July 17, 1999: p. 36. (ill.)
- Quaroni, Grazia. "Michael Jenkins and John Miller". *Documents*, No. 5 (February 1994): 29-32. (ill.)
- Régnier, Philippe. "Ramener la vie dans les musées. Rhône-Alpes met en exergue l'art due Xxe siècle," *Le Journal des Arts*, July 2, 1999: p. 25. (ill.)
- Sausset, Damien. "John Miller, artiste et critique," *L'Oeil*, July-August, 1999: p. 40. (ill.)
- Valliant, Alexis. "Entre midi et deux". *Kunst Bulletin*, Juni 1999: pp. 32-33. (ill.)
- Yan, C. "Boys band: John Miller & Jim Isermann," *Jalouse*, July-August, 1999: p. 16. (ill.)
- _____. *Art Press*, June 1999, p. 10. (ill.)
- _____. *Les Journal des Arts*, May 28, 1999, p. 7.
- _____. *Intercours*, Université Pierre-Mendès-France, May 25, 1999, p. 2.

Gallery, Los Angeles.

100s of Photos, American Fine Arts.

1995

Altered States: American Art in the 90s, Forum for Contemporary Art, St. Louis, Missouri.

Pittura/Immedia: Malerei in den 90er Jahren, Neue Galerie, Graz, Austria.

Travelled to MUCSCARNOC, Palace of Art, Budapest, Hungary.

(Landschaft) mit dem Blick der 90er Jahre, Mittelrhein Museum, Koblenz.

Travelled to Museum Schloss Burgk, Saale.

Haus am Waldsee, Berlin.

The Mutated Painting, Galerie Martina Detterer, Frankfurt.

Bettenausstellung, Hotel Pension Nurnberger Eck, Berlin.

Pieces Meubles, Galerie Jousse Seguin, Paris.

Smells Like Vinyl, Roger Merians Gallery, New York.

L'object, Villa du Parc, Anemasse, France.

Club Berlin, XLVI Biennale di Venezia, Venice.

1994

The Use of Pleasure, Terrain Gallery, San Francisco.

Jet Lag, Galerie Martina Detterer.

Sammlung Volkmann, Berlin.

Don't Look Now, Thread Waxing Space, New York.

Who Chooses Who, benefit exhibition, New

Museum of Contemporary Art, New York.

The John Show, Galerie Sophia Ungers.

Suture: Phantasmen der Volkommenheit, Salzburger Kunstverein, Salzburg.

Economies Parralleles, Residence Secondaire, Paris.

Up the Establishment, Sonnabend Gallery, New York.

Cloaca Maxima, Museum der Stadtewasserung, Zürich.

Wind from the East, Künstlerhaus Bethanien.

Mapping, Museum of Modern Art, New York.

John Miller, Christina Frey, Photographien aus der Sammlung Allan Porter, Kunsthalle im Kulturhaus

Palazzo, Baselland, Liestal, Switzerland.

Notational Photographs, Metro Pictures and Petzel Borgmann Gallery, New York.

Das Jahrhundert des Multiple, Deichtorhallen, Hamburg.

Critical Mass, Yale University, New Haven, Connecticut; Dallas Artists Research and Exhibitions, Dallas, Texas.

Frontiere, Galerie Bob von Oursow, Zürich.

Metro Pictures.

temporary translation(s), Deichtorhallen, Hamburg.

1993

Metro Pictures.

The Young Americans, Sophia Ungers.

Autoportraits Contemporains: Here's Looking at Me, Espace Lyonnais d'Art Contemporain (ELAC), Lyon.

The Naming of the Colors, White Columns.

Le Bon, la Brute et Le Truand..., Jousse Seguin, Paris.

1993

The Abject: Repulsion and Desire in American Art, Whitney Museum of American Art.

Nachtschattengewächse, Museum Fridericianum, Kassel.

_____. Tribeca75. May-June 1999, p. 10.

_____. self service, September 30, 1999, unpaginated. (ill.)

_____. Parpaings, No. 3, May 1999: p. 34. (ill.)

_____. Le Courier des métiers d'art, June 1999: p. 38. (ill.)

_____. Les Nouvelles de Grenoble, June 1999: p. 34. (ill.)

_____. Vogue, June-July 1999: p. 32.

_____. Le Carnet des Arts Plastiques, No. 16, 1999: p. 22. (ill.)

_____. "American Way of Life," Isère Magazine, No. 6, July 1999: p. 28.

_____. Notre Temps, July 1999: p. 61.

_____. Le Figaro Rhône-Alpes, July 3, 1999: p. 56. (ill.)

_____. "Les chaleurs artistiques de notre été," Le Petites Affiches Lyonnaise, July 7, 1999: pp. 10-11. (ill.)

_____. Art Actuel, July-August, 1999: p. 3, 21. (ill.)

_____. Les Nouvelles de Grenoble, July-August, 1999: pp. 8, 10.

Periodika (andere Sprachen)

Almansi, Guido. "Cloaca Art: Il Sublime della volgarita". Il Venerdì, August 12, 1994, pp. 78 9. (ill.)

Murin, Michal. "Ex Ex Ex Ex Ex Ex". Profil, Nos. 18 19 (October 1992): 4 5. (ill.)

Samulsen, Geir Harald. "Kunsten å strø," Morgenbladet, Nr. 14, April 18, 1997: p. 11.

Serk, Peter. "Kaos I system," Klassekampen, May 21, 1997: p. 10. (ill.)

Spector, Nancy. "Wiecej Gownianej Sztuki," trans. (Polish) Ewa Gorzadek, Obieg, Nos. 38 40 (June August, 1992): 26 28. (ill.); "More Shitty Art". trans. (Slovakian) Eva Keprtova, Profil Nos. 18 19 (October 1992): 3. (ill)

Bücher und Kataloge

Abject Art: Repulsion and Desire in American Art. New York: the Whitney Museum of American Art, 1993, curated by Craig Houser, Leslie C. Jones and Simon Taylor with texts by the curators and Jack Ben Levi.

All You Can Eat. Leipzig: Galerie für Zeitgenössische Kunst, 2000, curated by Stephanie Sembill with texts by Jan Winkelmann, Stephanie Sembill, Helen Molesworth and John Miller.

Altered States: American Art in the 90s. St. Louis: Forum for Contemporary Art, 1995, curated with text by Jeanne Greenberg and Robert Nickas.

American Art Today: Fantasies & Curiousities. The Art Museum at Florida International University, 2000, curated by Dahlia Morgan with text by Dominique Nahas.

- The Uncanny, Sonsbeek '93, Geementemuseum Arnhem, the Netherlands.
- Money, Nancy Drysdale Gallery, Washington, D.C.
- Romantik in der Kunst der Gegenwart: Sammlung Murken, Ludwig Forum für Internationale Kunst, Aachen.
- Travelled to Kulturzentrum Bayer AG, Leverkusen.
- Kunsthalle Dominikanerkirche, Osnabruck.
- Kunstamt Kreuzberg, Berlin.
- Städtische Galerie Jesuitenkirche, Aschaffenburg.
- Landesmuseum, Mainz.
- Zeppelin Museum Technik & Kunst, Friedrichshafen.
- Kunstmuseum Thun, Thun, Switzerland.
- Panorama, Galerie Martina Detterer, Frankfurt am Main; travelled to Jousse Seguin, Paris.
- Sendezeit: a Space Without Art, TV Turm, Literaturforum im Brecht Haus, Berlin.
- The Rag Trade: Right Off the Rack, Interart Center, New York.
- Made in the U.S.A.: a selection from the Caldic Collection, Caldic Chemie B.V., Rotterdam.
- Minimal Curating, Städtisches Kaufhaus, Leipzig.
- Four Walls Benefit Exhibition and Sale, David Zwirner Gallery, New York.
- A Painting for Every Ticket and a Chicken in Every Pot, benefit for Bomb Magazine, Fawbush Gallery, New York.
- Metro Pictures.
- 1992
- Dirty Data, Schurmann Sammlung, Ludwig Forum für Internationale Kunst, Aachen, Germany.
- Sommerausstellung, Schloss Plön, Plön, Germany.
- Walter Benjamin: Grenzfall und Erwartung, (installation in collaboration with the Institut für Heuristik), Galerie Mulackstrasse 22, Berlin.
- Travelled to the Oberrheinisches Dichtermuseum, Karlsruhe.
- Metro Pictures.
- Live in Your Head, Heligen Kreuserhof, School of Applied Arts, Wien.
- 1968, le Consortium, Dijon, France.
- Three or More, Tokyo.
- Art Meets Ads, Städtische Kunsthalle, Düsseldorf.
- Getting to kNOW you, Künstlerhaus Bethanien, Berlin.
- Travelled to Städtisches Kaufhaus, Leipzig.
- Spielhoelle, Städelschule, Frankfurt.
- Travelled to Grazer Kunstverein, Graz.
- Galerie Sylvana Lorenz, Paris.
- 1991
- Lost Illusions, Vancouver Art Gallery, Vancouver.
- Home for June, Home Center for Theater and Art, New York.
- Proiezoini, Castello di Rivara, Torino.
- The Lick of the Eye, Shoshanna Wayne Gallery, Los Angeles.
- Hybrid Abstract, Ufdam Gallery, Bennington College, Vermont.
- Gulliver's Reisen, Galerie Sophia Ungers.
- Anni Novanta, Galleria Comunale d'Arte Moderna, Bologna.
- Musei Comunali, Rimini, ex colonia "Le Navi", Cattolica.
- 1991
- Biennial Exhibition, Whitney Museum of American Art.
- Currents, Institute of Contemporary Art, Boston.
- Anni Novanta. Bologna: Galleria Comunale d'Arte Moderna, Musei Comunali (Rimini) and ex colonia "Le Navi" (Cattolica), 1991, curated by Renato Barilli, Dede Auregli and Carlo Gentili with texts by Renato Barilli, Jan Avgikos, Jose Lebrero Stals, Francoise Claire Prodhon, Dede Auregli and Roberto Daolio.
- Art at the End of the 20th Century: Selections from the Whitney Museum of American Art. New York: the Whitney Museum of American Art, 1996, curated by David A. Ross and Eugenie Tsai with text by Johanna Drucker.
- The Art Dealers: the Power Behind the Scenes, New York: Crown Books, 1987, edited by Laura de Coppet and Alan Jones.
- Art Meets Ads. Düsseldorf: Kunsthalle Düsseldorf and Edition Cantz, 1992, curated by Jurgen Harten and Michael Schirner, texts by Jürgen Harten and Thomas Schütte.
- Art Supplies and Utopia. Stuttgart: Galerie Ralph Wernicke, 1990, text by John Miller.
- Artists' Books. Barcelona: Metronom, 1982.
- Artist/Author: Contemporary Artists' Books. New York: Distributed Art Press, 1997, by Cornelia Lauf and Clive Phillpot. (ill.)
- Autoportraits Contemporains: Here's Looking at Me. Lyon: Espace Lyonnais d'Art Contemporain, 1993, text by Bernard Brunon.
- Avant Garde and After. New York: Harry Abrams, 1995, by Brendon Taylor.
- Avant 1989. Lyon: Frac Rhone Alpes, 1989, curated by Haim Steinbach, text by Ronald Jones.
- Bad Bad: That Is a Good Excuse. Staatliche Kunsthalle Baden-Baden, 1999, curated with text by Margrit Brehm.
- Benefit Exhibition for AIDs Research, New York: Loughelton, Metro Pictures et al. and Jay Chiat, 1987.
- CalArts: Skeptical Belief(s). Chicago: the Renaissance Society and the Newport Harbor Art Museum (Newport Harbor), 1987, curated by Suzanne Ghez, texts by Susan Davis, Catherine Lord, John Miller et al.
- Le Capital: tableaux, diagrammes & bureaux d'etudes. Sete: Centre Régional d'Art Contemporain Languedoc-Roussillon, 1999 curated with text by Nicolas Bourriaud.
- Correspondences: New York Art Now. Tokyo: La foret Museum, 1985, essay by Alan Jones.
- A Climate of Site. Amsterdam: Galerie Barbara Farber, 1989, curated and text by Robert Nickas.
- Cloaca Maxima. Zurich: Cantz Verlag, 1994, curated by Hans Ulrich Obrist, texts by Peter Fend, Paul Armand Gette, Leon Golub, Al Hansen, Ilya Kabakov, Mike Kelley, John Miller and Hans Ulrich Obrist.
- A Collection: Made in the U.S.A. Rotterdam: Caldic Chemie, B.V., 1993, essay by Yvette van Caldenborgh and Macha Roesink.

Currents, Institute of Contemporary Art, Boston.
Galerie Isabella Kacprzak, Köln.
Bruno Brunnet Fine Arts, Köln.
Massverhältnisse/Standards, Galerie Sophia
Ungers, Köln.
The Other Side, Tony Shafrazi Gallery, New York.

1990

In the Beginning, Cleveland Center for
Contemporary Art, Cleveland.
Just Pathetic, Rosamund Felsen Gallery.
Travelled to American Fine Arts.
Viewpoints Towards the 90's: Three Artists from
Metro Pictures, Part II, Seibu Galleries, Tokyo.
Labor as Cultural Artifact, Gust Vasiliades Gallery,
New York.
Re:Framing Cartoons, Loughelton Gallery, New
York; travelled in 1992 to the Wexner Center for the
Arts, Columbus, Ohio.
Art Supplies and Utopia, Galerie Ralph Wernicke,
Stuttgart.
The Köln Show, Galerie Sophia Ungers and Tanja
Grunert, Köln.
Luhring, Augustine and Hetzler, Los Angeles.
Sex and Language, Garnet Press, Toronto.

1989

Information, Terrain, San Francisco.
Amerikarma, Hallwalls.
Disappearances, Nahan Contemporary Arts, New
York.
Bruges La Morte, Bruges, Belgium.
John Miller, Gary Mirabelle, Lawrence Wiener,
American Fine Arts.
A Good Read, Barbara Toll Gallery.
Erotophobia: a Forum in Sexuality, Simon Watson
Gallery, New York.
In the Center of Doubt, Massimo Audiello Gallery,
New York.
Self Evidence, LACE.
Avant 1989, Frac Rhone Alpes, Villa Gillet, Lyon.
A Climate of Site, Gallerie Barbara Farber,
Amsterdam.

1988

Tableaux: Vivant/Morte, Installation, San Diego.
Poetic Justice, Ward Nasse Gallery, New York.
A "Drawing" Show, Cable Gallery, New York.
syn SERVICE, Robin Lockett Gallery, Chicago.
A Distanced Romance (Absence Makes the Heart
Grow Fonder), Jeffrey Neale Gallery, New York.
Metro Pictures.

1987

The Double Bind, Loughelton Gallery, New York.
CalArts: Skeptical Belief(s), The Renaissance
Society, Chicago.
Newport Harbor Art Museum, Newport Beach,
California.
Art Against AIDs, Metro Pictures.
Metro Pictures.

1986

Appropriated Abstraction, Grey Art Gallery, New
York University, New York.
A New Abstraction, New City, Venice, California.
The Gallery Show, Exit Art, New York.
Signs of Painting, Metro Pictures; travelled to
Donald Young Gallery, Chicago.
New York Now: Correspondences, La Foret
Museum, Tokyo, The Prefectura Museum of Fine
Arts, Tochigi, Tazaki Hall, Espace Media, Kobe,

Critical Mass. New Haven: Yale University and
Dallas: Dallas Artists Research and Exhibition,
1994, essay by Charles Long.

Das Jahrhundert des Multiple: von Duchamp bis
zur Gegenwart. Hamburg: Oktagon Verlag, 1994,
with texts by Zdenek Felix, Stefan Germer, Claus
Pias and Katerina Vatsela.

Dirty Data. Aachen: Forum Ludwig, 1992, curated
by Wilhelm Schurmann, texts by John Miller, Hirsch
Perlman and Jeanne Dunning.

Disappearances. New York: Nahan Contemporary
Arts, 1989, curated and text by Robert Morgan.

Display. Copenhagen: Charlottenborg Exhibition
Hall, 1997, curated by Mikael Andersen with texts
by Lars Bang Larsen, Malene la Cour Rasmussen,
Mai Misfeldt and Kristine Kern.

Do It. Reykjavik: Museum in Progress, 1996,
curated with text by Hans-Ulrich Obrist.

Don't Look Now. New York: Thread Waxing Space,
1994, curated and text by Joshua Decker.

Economies Paralleles/Parallel Economies.
Grenoble: Le Magasin, 1999, curated by Yves
Aupetitlot and Lionel Bovier with texts by Yves
Aupetitlot, Lionel Bovier, Mike Kelley, John Miller,
Robert Nickas and Nancy Specter.

From the Pandemonium of the Studio to the Order
of the Showroom: the Dangers of Tourism. New
York: the Turon Travel Agency and New
Observations, No. 63 (December 1988) curated by
Jan Avgikos and Michael Corris with texts by
Michael Corris, Silvia Kolbowski, Cornelia Lauf, Pat
McCoy, John Miller, Robert Nickas et al.

Get Together: Kunst als Teamwork, Vienna:
Kunsthalle Wien, 1999, curated by Marion Piffer
Damiani, Paolo Bianchi, Wolfgang Fetz and Gerald
Matt with texts by Marion Piffer Damiani, Michel
Onfray, Julio Velasco, Karin Knorr-Cetina, Angela
Vettese, Sabine B. Vogel, Peter Lewis and Craig
Saper.

getting to kNOw you. Berlin: Künstlerhaus
Bethanien, 1992, curated by Dean McNeil and
Christoph Tannert, texts by Thomas Kruger,
Manfred Hermes, Kirby Gookin, Ingrid
Wagner Kantusser, Frank Wagner, Barbara Straka
and Lukas Duwenhogger.

Gullivers Reisen/Gulliver's Travels. Koln: Galerie
Sophia Ungers and DuMont Buchverlag, 1991.

Intervention. Berlin: Stiftung Stärke, curated with
text by Thomas Büsch, 1996.

Jet Lag. Frankfurt: Galerie Martina Detterer, 1994,
curated with text by Gert Rappenecker.

John Miller, Christina Frey, Photographien aus der
Sammlung Allan Porter. Liestal, Switzerland:
Kunsthalle Liestal, 1994, curated by Hedy Grabber,
Niggi Messerli and Philip Ursprung with texts by
Hedy Grabber and Philip Ursprung.

Just Pathetic. Los Angeles: Rosamund Felsen
Gallery, 1990, curated and text by Ralph Rugoff.

LACE: 10 Years Documented. Los Angeles: Los
Angeles Contemporary Exhibitions, 1988, with texts

Japan.

1985
Auto/Genetic/Photopsia, Christminster, New York.
Black & White, LAICA.
Americana, (Group Material installation), Whitney Biennial, Whitney Museum of American Art, New York.
Smart Art, Carpenter Center for the Visual Arts, Harvard University, Boston.

1984
Drawings!, Barbara Toll Fine Arts, New York.
Urban Confrontations, Ben Shahn Gallery, Patterson College, Wayne, New Jersey.
Offset: a Survey of Artists' Books, Hera Cooperative Gallery, Wakefield, Rhode Island.
Landscape Revisited: 12 New York Artists, West Beach Cafe, Venice, California.

1983
Artists' Books/Booked Art, Ystad Konstmuseum, Sweden.

1984
Travelled to Kristianstad Konstmuseum and Norrkopings Konstmuseum, Sweden.
Hallwalls, Buffalo.
A & M Artworks, New York.
Art on Paper, Weatherspoon Art Gallery, University of North Carolina at Greensboro.

1982
Real Life Magazine Presents, White Columns.
Audio art show, ZONA, New York and Florence.
Audio art broadcast, Sound Recycling Terminal, 100 Flowers Radio, Florence.
London/New York, Lisson Gallery, London.
Selections, Artists' Space.
Drawing Show, Los Angeles Contemporary Exhibitions (LACE), Los Angeles.

1981
Artists' Book Show, Metronom, Barcelona.
Artists' Book Show, Zone, Springfield, Massachusetts.
Beware of the Dog!, (organized by the artist), Mudd Club Gallery, Mudd Club, New York.
Mudd Video 4, Mudd Club.
Anthology Film Archives, New York, New York.
Noise Fest, White Columns.
The Great Midwestern Book Show, Minneapolis, Minnesota.

1979
10 Artists' Videotapes, LAICA.
Manifesto Show, 5 Bleeker Street, New York.

1978
Short Videotapes, Anthology Film Archives, New York.
Artwords and Bookworks, Los Angeles Institute for Contemporary Art (LAICA), Los Angeles.
T.V. Mail Art Show, Anyart Gallery, Warren, Rhode Island.
Mail Etc., Art: greetings from boulder, University of Colorado, Boulder, Colorado.

1977
Fylkingen Video Arts Festival, Stockholm.
Athens International Film Festival, Athens, Ohio.
Greater Hartford Civic and Arts Festival, Hartford, Connecticut.
Filmmaker of Boston, Boston

by Nancy Drew, Karen Moss, William Olander and Renny Pritikin.

(Landschaft) mit dem Blick der 90er Jahre. Koln: Walther Konig, 1995, curated with texts by Klara Wallner and Kathrin Becker and additional texts by Beat Wyss, Bojana Pejic, Eva & Adele and Schulze.

Laying Low. Oslo: Kunstnernes Hus Oslo, 1997, curated with essay by Åsmund Thorkildsen.

Let's Talk About Art. Kitakyushu and Kyoto, Japan, 1999, edited by Nobuo Nakamura and Akiko Miyake.

Live in Your Head. Wien: Hochschule fur Angewandte Kunst and Galerie Metropole, 1993, curated and text by Robert Nickas.

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Mapping. New York: Museum of Modern Art, 1994, curated and text by Robert Storr.

The Mutated Painting. Frankfurt: Galerie Martina Dettler, 1995, curated and text by Martina Dettler.

Nachschub: the Koln Show. Koln: Galeries Daniel Buchholz, Gisela Capitain, Tanja Grunnert, Max Hetzler, Jablonka, Isabella Kacprzak, Esther Schipper, Monika Spruth, Sophia Ungers and Spex Magazine, 1990, texts by Diedrich Deiderichsen, Isabelle Graw, Jutta Koether, John Miller et al.

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2001

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2000

Wake-Up Time (with Takuji Kogo), Aachen: Neuer Aachener Kunstverein.

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1997

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1996

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1995

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1986

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1982

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1981

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1980

Text, New York: self-published.

1979

Cinematic Moments, New York: self-published.

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2001

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2000

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The Return of the Real: the Avant-Garde at the End of the Century. Cambridge, Massachusetts: The MIT Press, 1996, by Hal Foster.

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Rock Sucks/Disko Sucks. Berlin: daadgalerie, 1992, texts by Dennis Cooper, Isabelle Graw and Nancy Spector.

Romantik Kunst in der Gegenwart: Sammlung Murken. Köln: Wienand Verlag, 1993, curated by Axel and Christa Murken with texts by Raimund Girke, Alice Stepanek and Steve Maslin, Johannes Muggenthaler, Anne Lock, Thomas Kohl, Peter Bömmels, Holger Bonk, Robert Rosenblum, Christa Murken, Axel Murken, Margot Klutsch, Gabriele Uelsberg and Wolfgang Becker.

Sam Durant. Düsseldorf: Hatje Cantz Verlag, 2002, curated by _____ with texts by _____.

Selections. New York: Artists´ Space, 1983, curated by Linda Shearer.

Self Evidence. Los Angeles: Los Angeles Contemporary Exhibitions, 1989, curated and text by Larry Rinder.

Sendezeit: a Space Without Art. Berlin: Klara Wallner, 1993, curated by Klara Wallner with texts by Klara Wallner, Adib Fricke, Maria Eichhorn, Ulrich Giersch, Silvia Ziranek, Bettina Allamoda, Richard Wilson, John Miller and Perdita von Kraft.

Sex and Language. Toronto: Garnet Press, 1990, curated and text by Chrysanthe Stathakos.

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Smart Art. New York: Point, No. 1, 1984, edited

Merian Verlag; republished in KW Magazine (February, 2001): 94-99.
"Burn, Baby, Burn!: Mike Smith Talks About Disco, Life Insurance and... Videotape," interview with Mike Smith (French translation by Frank Straschitz), Mike Smith, Grenoble: Le Magasin.
"Everything and More," All You Can Eat, Leipzig: Galerie für Zeitgenössische Kunst.
The Price Club: Selected Writings 1977-1998 (Geneva and Dijon: JRP Editions and Editions du Réel).
"Frieds Neffen: Gameshows im Zeichen des Minimalismus," trans. Susanne Saygin, Texte zur Kunst, 10 Jahrgang, Heft 39 (September 2000): 40-47.
"Something From Nothing," Xavier Veilhan, Grenoble: Le Magasin.
"The Use Value of Rock," liner notes – For Those About to Rock Ip, Frankfurt: Revolver Editions.
"Mary Lucier," reprinted in Mary Lucier, Baltimore and London: The John Hopkins University Press.
"Statement: Whose Freedom?" NICC Newsletter 8 (October, November, December 2000): 58-60.

1999

"Visions of Alternativity," Les espaces indépendents, Geneva: JRP Éditions.
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1998

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1997

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1996

"Paradise Lost," Jane Dickson: Paradise Alley, New York: the Whitney Museum of American Art at Philip Morris.
"Be Here Now: the Image of History," Face a l'Histoire, Paris: Centre Georges Pompidou.

1996

"The Procrustean (Water) Bed: The Definition of Popular Culture in Pierre Bourdieu's Distinction,"

and texts by Joseph Masheck.

Someone Else With My Fingerprints. Köln: Salon Verlag 1997, curated by Wilhelm Schürmann with text by Hanjo Berressem.

Suture Phantasmen der Vollkommenheit. Salzburg: Salzburger Kunstverein, 1994, curated by Silvia Eiblmayr with texts by Parveen Adams, Silvia Eiblmayr and Kaja Silverman.

Symposium: Suture Phantasmen der Vollkommenheit. Salzburg: Salzburger Kunstverein, 1995, texts by Parveen Adams, Valie Export, John Miller, Orlan, August Ruhs and Kaja Silverman.

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Tell Me a Story. Grenoble: Le Magasin, Centre National d'Art Contemporain, 1998, curated with text by Yves Aupetitallot.

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The Uncanny, Sonsbeek '93, Arnhem, the Netherlands: Geementemuseum Arnhem and Los Angeles: Fred Hoffman, 1993, curated with text by Mike Kelley.

The Use of Pleasure. San Francisco: Terrain Gallery, 1994, curated by Robert Nickas with texts by Dan Graham, Peter Halley, Jutta Koether, John Miller, David Robbins and Joan Wallace.

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Trade: Waren, Wege und Werte in Welthandel Heute. Winterthur, Switzerland: Fototmuseum Winterthur and Zurich: Scalo, 2001, curated by Thomas Seelig and Urs Stahel with texts by Martin Jaeggi Thomas Seelig and Urs Stahel.

Viewpoints Towards the 90s: Three Artists from Metro Pictures, Part II. Tokyo: Seibu Department Store, 1990, text by Ronald Jones.

1991 Biennial Exhibition. New York: Whitney Museum of American Art, 1991, curated and texts by Richard Armstrong, John G. Hanhardt, Richard Marshall and Lisa Phillips.

and "Bourdieu, High and Popular Culture: a Debate Between John Miller and Students of Cultural Studies," Games Fights Collaborations: Das Spiel von Grenze und Überschreitung, eds. Beatrice von Bismarck, Diethelm Stoller and Ulf Wuggenig, (Lüneburg and Stuttgart: Kunstraum der Universität Lüneburg and Cantz Verlag, 1996).

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"Transforming the Esthetic Field: the Cold War is Over (If You Want It)," Macao: Macao Museum of Contemporary Art.

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1995

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1994

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"Clubs for America," *The Use of Pleasure*, San Francisco: Terrain Gallery.

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1993

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"Relative Autonomy and the Esthetic Field,"

Reading Things, ed. Neil Cummings, *Sight Works*, Vol. 3, London: Chance Books.

1993

"Why Don't We Do It in the Road? Vito Acconci's Public Sculpture," or "Why Don't We Do It in the Road? Vito Acconci's Öffentliche Skulpturen," trans. Thomas Hermann, *Meta*, No. 4: 35 49.

1992

Mike Kelley, Los Angeles: Art Press; excerpted in *Bomb*, No. 38 (Winter): 26 31; anthologized in *Between Artists: Twelve Contemporary Artists Interview Twelve Contemporary Artists* (Los Angeles: Art Press, 1996).

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1991

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1990

"The Weather is Here; Wish You Were Beautiful: the Persistence of Dandyism," *Artforum*, No. 9 (May): 152 159.

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1989

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61.

1988

"Please Pass the Orb," CalArts: Skeptical Belief(s), Chicago and Newport Harbor: the Renaissance Society and the Newport Harbor Art Museum.

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1988

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1987

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"In the Beginning There Was Formica," Artscribe, No. 62 (March/April): 36 42; republished in abridged form in Lusitania, No. 17: 28 30 with Korean translation by Inho Choi.

"Baudrillard and His Discontents," Artscribe, No. 63 (May): 49 51.

"Jacques Lacan's 'Television'," Artscribe, No. 66 (November/December): 40 41.

"Swiss Family Robbins," Real Life Magazine, No. 16: 10 11.

1985

"The Commodity as a Country Music Theme," LAICA Journal, No. 81: 26 30; republished as "Die Ware als Thema in der Country Music," trans. Cornelia Vismann, Schattenlinien, Nos. 8 & 9: 73 80. "Morality and the Poetic," Real Life Magazine, No. 13: 15 17.

1977

"Taste," RISD Press, No. 11 (April 1): 9 10.

"Contradictions in the Politics of Art," (with Dan Walworth) Citiart News, Vol. 1, No. 3 (July): 5, 8.

"Drawings That Question Diagrams," RISD Press (December 2): 5 6.

2001

Pollock Krasner Foundation Grant.

1997

Residency, Center for Contemporary Art, Kitakyushu, Japan.

1996

Third Place, Best Gallery Show, Association of International Art Critics, U.S. Chapter.

1994

Artists' Fellowship, Art Matters, Incorporated.

1993

Studio program, Künstlerhaus Bethanien, Berlin.

1991

Deutscher Akademischer Austauschdienst

(D.A.A.D.) Berliner Künstlerprogramm, Berlin.

1989

Louis Comfort Tiffany Award.

Artists' Fellowship (New Genres), National
Endowment for the Arts.

1988

Artists' Fellowship, Art Matters, Incorporated Artists'
Fellowship (Painting), New York Foundation for
the Arts.

1982

Artists' Space Emergency Grant (Cave Canem
book project)

Hallwalls Grant (Cave Canem book project).

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