

JOHN MILLER

BIOGRAPHY

JOHN MILLER

geboren / born 1954 in Cleveland/Ohio

lebt und arbeitet / lives and works in New York and Berlin

lownoon.com

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

2026

(Two-Person Exhibition) Nina Beier & John Miller, „The Populace“, ARoS – Aarhus Art Museum, Aarhus, Denmark

2025

„John Miller: The Totalitarian“, The National Exemplar Gallery, New York, USA

„Total Presence“, Various Small Fires, Los Angeles, USA

2024

„The Ruin of Exchange“, Kunsthaus Glarus, Glarus, Schweiz

[„Mike Kelly & John Miller“, Galerie Nagel Draxler, Berlin, Germany](#)

„Verisimilitude“, Galerie Johann Widauer, Innsbruck, Austria

„Everything & More“, Meyer Riegger, Berlin, Germany

„Cavalcade of Brown“, Trautwein Herleth, Berlin, Germany

2023

„Last Words (with Richard Hoeck)“, Magazin 4, Bregenz, Austria

„New Horizon“, Meliksetian Briggs Gallery, Dallas, Texas, USA

„Imaginary Interventions“, Various Small Fires, Seoul, Korea

2021

„Egocentric Preserves“, Galerie Johann Wildauer, Innsbruck

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](#)
„Wintry 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 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 Berliner Kunstverein), 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 Totality 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

„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 Wordl“, 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 Artelier, 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.

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

2024

„Ins Dunkle schwimmen. Abysses of the Creative Imperative“, Kunstsammlung und Archiv, Vienna, Austria (forthcoming)

„Nina Beier, Auto“, CAPC Musée d’art Contemporain de Bordeaux, Bordeaux, France

„Toward the Celestial: ICA Miami’s Collection at 10 Years“, Institute of Contemporary Art, Miami, Florida

2023

„City Scenes: Video Art from the Collections of n.b.k. and EAI“, Goethe Institut New York, New York City, USA

Am Seegarten, Kirchmöser, Germany

„In Prima Persona Plurale“, MACRO – Museum of Contemporary Art of Rome, Rome, Italy

„The Metropol Drama“, Smart Museum of Art, University of Chicago, Chicago, USA

„Pictures & After“, MAMCO – Musée d’art Moderne et Contemporain, Geneva, Switzerland

„Future Shock“, Lisson Gallery, New York, USA

„Toxic“, Tiroler Landesmuseum Ferdinandeum, Innsbruck, Austria

„The John Waters Collection“, Baltimore Museum of Art, Baltimore, USA

„How to Move and Respond“, Haus am Waldsee, Berlin, Germany

„Candy Factory Presents 2023“, Overground, Fukuoka, Japan

Galerie Johann Widauer, Innsbruck, Austria

„TEASER II: Mises en scène“, FMAC – Fonds Municipal d’Art Contemporain, Geneva, Switzerland

„Ridiculously Yours, Art, Awkwardness and Enthusiasm“, Halle für Kunst, Steiermark, Graz, Austria

„Singular Views: 25 Artists“, Rubell Museum DC, Washington, D.C., USA

2022

„Broken Music Vol. 2 | 70 Years of Records and Sound Works by Artists“, Hamburger Bahnhof, Berlin, Germany

„Coming Attractions: The John Waters Collection“, The Baltimore Museum of Art, Baltimore, USA

„MIRROR MIRROR – Fashion & the Psyche“, MoMu, Antwerp, Belgium

„Warhol, People, and Things“, Casa Sao Roque – Art Center, Porto, Portugal

„Strange Attractors. The Anthology of Interplanetary Folk Art“, APALAZZO GALLERY, Brescia, Italy

2021

„Stars Down to Earth“, Galerie Barbara Weiss, Berlin, Germany
„Inventaire“, MAMCO, Geneva, Switzerland
„Autohaus St. Marx“, Neuer Kunstverein Wien, Vienna, Austria
„Paint It Black“, Galerie Meyer Riegger, Berlin, Germany
„Paradis, Maison R&C“, Marseilles, France
„Collectivity, Aye Aye“, Copenhagen, Denmark
„Glitter 2: posters by and for artist-bands and artists, who work with sound and music“, Fluc, Vienna, Austria

2020

„The Practice of Everyday Life“, Meliksetian | Briggs, Los Angeles, USA
„Fermée – Milléniales. Peintures 2000 – 2020“, Frac Nouvelle-Aquitaine MÉCA, Bordeaux, France
„Collection Highlights“, Rubell Museum, Miami, USA
„Window Shopping“, Gabriele Senn Gallery, Vienna, Austria
„Ride off like a cowboy into the sunset“, Aguirre, Mexico City, Mexico
„Means to an End“, Meyer Riegger Galerie, Berlin, Germany

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, UNENTSCHEIDENHEIT 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 – organized 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“, 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“, Southhold, 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
„Our Shadowless Universe“, Malraux's Place, New York
„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

Drawing show, Galerie Micheline Szwajcer, 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

Voswinckelshof, 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 thanLife – 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 Fellback, Stadt Fellback Kulturamt, Germany.

Portugal Arte 10, Lisbon, Portugal.

Wait for Me at the Bottom of the Pool, Bridgehampton, New York.

Manifest-O, 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“, lohringer13/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, Küsnacht.

„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, 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 Krebber, 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.

„Performantive 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.

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

Pl@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 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; Kunsthau 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 Galerie, 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.

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 Nürnberger 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 Vollkommenheit, Salzburger Kunstverein, Salzburg.
Economies Parralleles, Residence Secondaire, Paris.
Up the Establishment, Sonnabend Gallery, New York.
Cloaca Maxima, Museum der Stadtenwasserung, Zurich.
Wind from the East, Kunstlerhaus 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, Zurich.
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.
Nachtschattengewachse, Museum Fridericianum, Kassel.
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 fur Internationale Kunst, Aachen.
Travelled to Kulturzentrum Bayer AG, Leverkusen.
Kunsthalle Dominikanerkirche, Osnabruck.
Kunstamt Kreuzberg, Berlin.
Stadtische 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 Kreuzerhof, 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.

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, 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 Bleecker 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.
Filmwomen of Boston, Boston.
Video Show, Massachusetts College of Art, Boston.

PUBLIKATIONEN / PUBLICATIONS

2001

When Down Is Up: Selected Writings, trans. Thomas Atzert (Frankfurt-am-Main: Revolver Verlag).

2000

Wake-Up Time (with Takuji Kogo), Aachen: Neuer Aachener Kunstverein.
...it looked comical: each house had a chimney rising into the sky, but nothing next to it, Geneva: Cabinet des Estampes.
The Price Club: Selected Writings, 1977 - 1996, Geneva and Dijon: JRP Editions and the Consortium.

1997

A Trail of Ambiguous Picture Postcards, Kyoto and Kitakyushu: Korinsha Press and the Center for Contemporary Art, Kitakyushu.

1996

It was a beautiful day, in the seventies. I watched people on pogo sticks in the park., Geneva and Karlsruhe: Cabinet des Estampes and Kunstbüro, Museum für Literatur am Oberrhein.

1995

"Art as Discourse," Sprechen über Kunst, Oktagon Verlag, Stuttgart, compiled by Bernd G. Milla.

1986

The True Voice, Los Angeles: Storytellers, No. 1, Foundation for Art Resources, edited by Benjamin Weissman; excerpted in Ferro Botanica, No. 4 (1984): 59-70.

1982

Cave Canem, New York: Cave Canem Books, edited by Dan Walworth and John Miller.
Contamination, New York: Cave Canem Books; excerpted in Details (Grenoble Museum of Art, 1981), Barney, No. 3 (1983) and Real Life Magazine, No. 8: 22-24.

1981

(45 rpm record b/w Hi Sheriffs of Blue), New York: Tweet Records; excerpts included in Tellus, No. 7 (audiocassette magazine).

1980

Text, New York: self-published.

1979

Cinematic Moments, New York: self-published.

AUFSÄTZE

2001

"Now Even the Pigs're Groovin'," Dan Graham: Works, 1965-2000, Düsseldorf: Richter Verlag; republished in Frières américaines, Vincent Pécoil, ed. and trans., on: les presses du réel.

"Inside the Black Box: Toward a Lower State of Futurity," Eva Grubinger: operation R.O.S.A., Helsinki: Kiasma Museum of Contemporary Art.

"No More Boring Art," Kunst/Kino, Jahresring 48, Oktagon Verlag, Köln.

2000

"The Human Cavity," trans. Dieter Lend as "Die Höhle der Menschen," Couch, Basel: Christoph 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.

"Lebende Legende," John Sinclair interviewed with Frank Lutz, Texte zur Kunst, trans. Axel Fischer, 9. Jahrgang, Heft 33 (March 1999): 106-115.

"Entropie und Immobilien," trans. Anja Tippner, Texte zur Kunst, 9. Jahrgang, Heft 33 (March 1999): 49-52.

"Hard Hats, Cold Facts," What does your wife/girlfriend think of your rough and dry hands?, Santa Fe: SITE Santa Fe.

"Acting Out," CD Liner Notes: Blood on the Honky-Tonk Floor: Gone, Gone, Gone, published by Christoph Keller, Stuttgart: naïve sehen + hören.

1998

„Heil Hitler! Have a Nice Day! Die neue Politik des Hasses in den U.S.A.“ Die Kunst des Öffentlichen, eds. Marius Babias and Achim Könneke, Dresden, Verlag der Kunst; excerpted in *Jungle World*, No. 5 (January 29, 1998): 15-18.

„Die therapeutische Institution oder Die Gnade der Präsenz,“ *Secession: das Jahrhundert der Künstlerlichen Freiheit: 1898-1998*, Munich: Presetel Verlag.

„Playing the Game,“ *a/drift*, Annandale-on-Hudson: Center for Curatorial Studies, Bard College; republished as „Das Spiel spielen: Was machen Sie sonntags um zwanzig vor sieben?“ trans. Thomas Atzert, *Subtropen/Jungle World*, No. 31, August 1, 2001.

1997

„God’s Country“ and „Postwar Prehistory,“ *Transatlantik Echoes*, Berlin: ID Verlag.

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 „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).

„Day by Day,“ *Arbeit/Freizeit*, Berlin: EA-Generali Aktiengesellschaft.

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

„I Want to be Machine,“ *Kritik*, No. 2: 67-71.

1995

„Den Untergrund begraben,“ trans. Christoph Hollender, *Im Zentrum der Peripherie: Kunstvermittlung und Vermittlungskunst in den 90er Jahren*, ed. Marius Babias, (Dresden and Basel: G&B Fine Arts Verlag, GmbH, 1995); excerpted in *Jungle World*, No. 5 (January 29, 1988): 15-18.

„Das pädagogische Modell oder die Steigerung der Scham durch ihre Veröffentlichung,“ trans. Clara Dreschler, *Texte zur Kunst*, Vol. 5, No. 18: pp. 177-199; reprinted as „The Pedagogical Model: To Make Shame More Shameful Still by Making It Public,“ *Akademie*, ed. Stephan Dilleuth (Munich: Permanent Press Verlag, 1995).

„Dada By the Numbers,“ *October*, No. 74 (Fall 1995): pp. 121-128.

„Suture and Picture Theory,“ *Symposium: Suture: Phantasm der Vollkommenheit*, Salzburg: Salzburger Kunstverein.

„The Perverse Gesture,“ *Head Shots* (photos by Aura Rosenberg), Reykavik and New York: Stopover Press.

1994

„Conflict of Interest,“ *Acme Journal*, Vol. 1, No. 3: 72–75.

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

„Too Young to be a Hippie, Too Old to be a Punk,“ discussion with Mike Kelley, *Be Magazin*, Vol. 1, No. 1: pp. 119–123 with German translation by Clara Dreschler, pp. 124–129; excerpts republished as „Marcuse für Teenager“ *Die Tageszeitung*, May 27, 1994: p. 15 and as „Mike Kelley: Die Depolitisierung der Hippiekultur trug zu ihrer Mystifizierung bei,“ *Kunstforum International*, Vol. 134 (May – September, 1996): 199–205.

„Bob Flanagan: The Kitchen,“ trans. Anja Tippner, *Texte zur Kunst*, Vol. 4, No. 13: pp. 99–101.

„Autofenster – Skulpturen,“ trans. Brigitte Kalthoff, Piotr Nathan: *Ausschnitte – Cuttings*, Bremen: Gesellschaft für Aktuelle Kunst, e.v. and Cantz Verlag.

„Eine Antwort auf Hal Foster,“ *Gewalt/Geschäfte*, Berlin: Neue Gesellschaft für Bildende Kunst (NGBK).

1993

„Evolutionary Theory and Ideology,“ *Amokkoma*, Vol. 1, No. 1: unpaginated.

„The Body as Fetish: an Open Letter to My Would-Be Compatriots,“ *Aperto '93: Emergency/Emergenza*, XLV Biennale de Venezia, Milan: Giancarlo Politi Editore.

„The Poet as Janitor,“ Mike Kelley, New York: The Whitney Museum of American Art.

„The Fig Leaf Was Brown,“ *The Art Journal*, Vol. 52, No. 3 (Fall): pp. 76–78.

„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).

„When Activism Becomes Quietism,“ *Acme Journal*, No. 1 (Spring): 51–52.

„Die Deutschen muhen sich ab,“ *Zitty Stadtzeitung* (2–15 April): 218–220.

„The Avant-Garde, Sublimation and the Patriarchy,“ *The Lectures 1991*, Rotterdam: Witte de With.

„Esthetics from Acorns,“ *Dirty Data*, Aachen, Ludwig Forum.

„A Round Table on Criticism: Criticism and Use Value,“ *M/E/A/N/I/N/G*, No. 11 (May): 25–26.

„Curating and Materialism,“ *Meta*, No. 2: 14–16.

„Disappearing into the Woodwork,“ *gemischtes Doppel/mixed doubles*, Wien: EA-Generali Foundation and Wiener Secession.

„Dreaming is Almost Free: Audiocassettes at Bilka,“ *Qui, Quoi, Où?: un regard sur l'art en Allemagne en 1992*, Paris: Musée d'Art Moderne de la Ville de Paris.

„The Show You Love to Hate: a Psychology of the Mega-Exhibition,“ *Autoren von Texte zur Kunst halten Reden u.a. auf der Documenta IX*; republished in *Thinking About Exhibitions* (New York: Routledge, 1996).

„Kitsch,“ *Guggenheim Museum: A to Z*, New York: Guggenheim Museum.

1991

„Formalism and Its Other,“ Jessica Stockholder, Rotterdam and Chicago: Witte de With and the Renaissance Society.

„The Body as Site,“ Flash Art, No. 161 (November): 98–99.

1990

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

„The Death of Tragedy,“ Nachschub: the Köln Show, Köln: Galleries Daniel Buchholz, Gisela Capitain, Tanja Grunnert, Max Hetzler, Jablonka, Isabella Kacprzak, Esther Schipper, Monika Sprüth, Sophia Ungers and Spex Magazine.

1989

„The Art of Noise,“ Artscribe, No. 73 (January/February): 92–96.

„Lecture Theatre: Peter Halley’s ‘Geometry and the Social’,“ Artscribe, No. 74 (March/April): 64–65.

„El Corte Mas Profundo: Notas sobre la tecnica de John Baldessari,“ Ni Por Esas/Not Even So, Madrid: Ministerio de Cultura, pp. 53–59; reprinted as „The Deepest Cut: Montage in the Work of John Baldessari,“ Artscribe, No. 75 (May): 52–56.

„The Greenberg Effect,“ Arts, No. 64 (December): 61.

1988

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1985

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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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