

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

2024

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

[„Mike Kelly & John Miller“, Galerie Nagel Draxler, 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 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)“, MJB Briggs/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 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 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 – organzied 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

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 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“, 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 Tatintsian 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.

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; 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. Institut 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.

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 Parallèles, 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, Stadtisches 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.
Sommeraustellung, 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.

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 Dillemath (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

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

„The Consumption of Everyday Life,“ Artscribe, No. 67 (January/February): 46–52; republished as „La Consommation de la vie quotidienne“ with „Le Prix des Mots“ (interview with Haim Steinbach), Haim Steinbach, Bordeaux: capc Musee d’art contemporain de Bordeaux.

„Here, There and Everywhere,“ New Observations, No. 63: 19.

1988

„The Mnemonic Book: Ed Ruscha’s Fugitive Publications,“ Parkett, No. 18: 66–71.

„The Mortification of the Sign: Mike Kelley’s felt banners,“ Mike Kelley, Chicago: the Renaissance Society.

„A Poetics of Imperfection“ (interview with David Shapiro), Artscribe, No. 70 (June): 54–59.

1987

„What You Don’t See is What You Get: Allan McCollum’s Surrogates, Perpetual Photos and Perfect Vehicles,“ Artscribe, No. 61 (January/February): 32–26.

„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).

BIBLIOGRAPHY

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, 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 Conversation 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.
- 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.
- 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. A1, A6.
- 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.)
- 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 Miler/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.

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.

Babias, Marius. „Skatologische Wunderkammer“. Die Tageszeitung, July 16, 1994, p. 25.

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.)

Babias, Marius. trans. Barbara Jung. „Das rebellischste, was wir je gemacht haben, war abends rumzulaufen und die Kuelerverzierungen von Luxuslimousines abzureissen“. Kunst-Bulletin, No. 5, May 1996, pp. 10-15. (ill.); abridged as „Jeder kann es,“ Zitty Illustrierte Stadtzeitung, No. 13, June 20 – July 3, pp. 68-70. (ill.); excerpted as „Heil Hitler! Have a Nice Day!,“ Jungle World, No. 5, January 29, pp. 15-18 (ill.).

Bals, Ulrike. „Der Mensch hat Dreck am Stecken“. Die Tageszeitung, December 1999. (ill.)

Balthaus, Fritz. „Das asthetische Feld“. Arte Factum (December 1992 □ February 1993): pp. 21-24.

Behr, Martin. „Vom Western bis in den Osten“. Salzburger Nachrichten, Kultur, S. 15.

Behrens, Katja. „Star der New Yorker Szene“. Kolner Stadtanzeiger, June 23, 1992, p. __. (ill.)

Berg, Ronald. „Am Ende lockt doch immer nur der Gewinn“. Der Tagesspiegel, No. 16,775, August 7, 1999, p. 28. (ill.)

Blomberg, Katja. „Von überraschenden Ausmassen“. Aachener Volkszeitung, December 12, 1994.

Bohm, Andrea. „Schmutz, Schund, Kunst“. der Tageszeitung, Kultur, August 21, 1993, p. 15.

Büsing, Nicole & Klaas, Heiko. „Plünderung der Kunstgeschichte“. Kieler Nachrichten, December 8, 1999. (ill.)

Büsing, Nicole & Klaas, Heiko. „Sarkastischer Abgesang: Hamburg zeigt John Millers ‘Parallel Economies’“. Neue Osnabrücker Zeitung, January 5, 2000.

Clewing, Ulrich. „Kreuzberger Naechte sind lang“. Zitty Stadtzeitung, Vol. 19, No. 12 : 84.

- Conrads, Martin. "Bilder des Müllenniums". Zitty Stadtzeitung, Vol. 22, No. 16: 56-57. (ill.)
- Czoppan, Gabbi. „Professionelle Besessenheit“. Focus, No. 49, December 12, 1994, pp. 134-137. (ill.)
- David, Thomas. „Praparierte Nattern,“ Szene, January 1995. (ill.)
- Ertl, Barbara. "Mythos der Prärie". _____, Kultur, April 5, 1998, p. 21. (ill.)
- Emmanuel, Daniel: „Golden Age. Über John Miller bei Metro Pictures und in der Friedrich Petzel Gallery, New York“, in: Texte zur Kunst, Juni 2008, 18. Jahrgang, Heft 70, S. 236-239.
- Fleck, Robert. „Spielholle: Ästhetik und Gewalt,“ Rogue, No. 17: 17-32. (ill.)
- Forstbauer, Nikolai B. „Modell-Veränderungen“. Süddeutsche Zeitung. (ill.)
- Fricke, Harald. „Jenseits von Gut und Böse: John Miller bei Bruno Brummet (sic) Fine Arts und in der DAAD-Galerie“. Die Tageszeitung, April 23, 1992, p. 27. (ill.)
- Fricke, Harald. „Mal was anderes im Künstlerhaus Bethanien“. Die Tageszeitung, August 21, 1993, p. 36.
- Fricke, Harald. „Freunde finden: Kommunikabel: 'temporary translations(s)', die Sammlung Schürmann in Hamburgs Deichtorhallen“. Die Tageszeitung, December 13, 1994, pp. 17-18. (ill.)
- Fricke, Harald. „Kleine Krieger: Kunst in Berlin jetzt: Miller, Metzel, Rheinsberg, Rohloff,“ Wand und Boden, Kultur, Tageszeitung Berlin, June 3-4, 1995: p. 28.
- Fricke, Harald. "Dickenbilder in 3D: Kunst in Berlin jetzt: Matthias Kühnells, 'Photographie?' 'Holographic Network,' John Miller". Wand und Boden, Die Tageszeitung, August 31-September 1, 1996, p. 38.
- Frommeyer, Marlis. „Gegenwartskunst auf dem Prüfstand“. Lübecker Nachrichten, December 13, 1994. (ill.)
- G.D. „Frankenstein in den Deichtorhallen“. Bild Hamburg, December 10, 1994. (ill.)
- Germer, Stefan. "Vorsicht, Frisch Gestrichen. Thesen zu Älteren und Neueren Medien," Texte zur Kunst, Jahrgang 8, Heft 31: 60-65. (ill.)
- Graw, Isabelle. „Kunstkritiker als Künstler: Thomas Lawson, John Miller, Ronald Jones“. Artis (April 1989): 50-53. (ill.)
- Graw, Isabelle. "Das Braun des Himmels". Die Tageszeitung August 31, 1999: 15. (ill.)
- Haase, Amine. "Von Zwergen und Künstlern: Noch immer sucht Berlins Kunstmesse ihren Weg – Ein Platz für die Jungen," Kölner Stadt-Anzeiger, October 1, 1999.
- Hamacher, Stephan. „Wege voller Stolpersteine“. Bergdorfer Zeitung, December 10, 1994. (ill.)
- Herbstreuth, Peter. „Banalitäten des Alltags“, Der Tagesspiegel, Kunst & Markt, July 15, 1995: p. 21.
- Herold, Thea. „Benjamin in der Mulackei“. Der Tagesspiegel, Feuilleton, July 8, 1992, p. 15.
- Hertin, Katja. „Riviera oder Supermarkt“. Der Tagesspiegel, December 11, 1995, p. 12. (ill.)
- Hess, Barbara. "Artists & Photographs: Künstburo". Camera Austria International, Nos. 59/60, November, 1997, pp. 136-7. (ill.)
- Hess, Barbara. "Ein Amerikanisches Trauerspiel". Texte zur Kunst, Vol. __, No. __: pp. 224-226. (ill.)
- Hofmann, Isabelle. "Welt in Braun: John Miller über Kitsch und Kunst". Kunstzeitung, No. 41, January 2000, p. 20 (ill.)
- Hoffmann, Justin. „Suture - Phantasmen der Vollkommenheit“. Kunstforum International, Vol. 127, July-September 1994: pp. 315-318. (ill.)
- Hüster, Wiebke. "Mann sucht Frau sucht Mann, Sesselsoziologie: John Miller in der Berliner

- Galerie Barbara Weiss". Frankfurter Allgemeine Zeitung, August 4, 2001, p. 54. (ill.)
- Jahn, Wolf. "Besonderer Stoff: John Miller im Kunstverein". Szene Hamburg, December 1999. (ill.)
- Jahn, Wolf. "Sigmund Freud im Wilden Westen". Die Museen, Beilage des Hamburger Abendblatts December 1999 – March 2000 (ill.)
- Koether, Jutta. „John Miller in New York“. Texte zur Kunst, No. 2, (Spring 1991): 169–70. (ill.)
- Koether, Jutta. "Art as Americana! Americana as Art!" Spex, No. 5 (May 1999): pp. 50-51. (ill.)
- Koniger, Maribel. „Le Bon, la Brute et le Truand...“. Kunstforum International, No. 123: 374–5. (ill.)
- Kravagna, Christian. „Phantasmen der Vollkommenheit: Suture □ im Salzburger Kunstverein“. Texte zur Kunst, Vol. 4, No. 15: 204–207. (ill.)
- Kreis, Elfi. „Ausflug in die Privatsphäre“. Der Tagespiegel, No. 14995, August 8, 1994, p. 10.
- Krone, Lothar. "Immer neue Normalitäten". Märkische Allgemeine Zeitung, February 13, 2002. (ill.)
- Lippold, Britta. "Millers schräger Blick auf Kunst," Hamburger Morgenpost, December 4, 1999. (ill.)
- Molesworth, Helen. „Wie Man Scheisse von Schuhcreme Unterscheidet“. Texte zur Kunst, No. 12 (November 1993): 152–156.
- Laudenbach, Peter. „Texte in Bewegung“. Die Tageszeitung, Berlin □ Kultur, July 10, 1992, p. 23.
- von Lovenberg, Felicitas. "Ohne Anlass symmetrisch lächeln: Auch wenn die Kunst pubertiert: Das vierte Berliner art forum sucht sein Heil in der jüngsten Kunst," Frankfurter Allgemeine Zeitung,, October 2, 1999: p. 53.
- Meier, Philipp. "Gegenwartskunst beim Checkpoint Charlie: Berlins Galerienszene im Wandel". Neue Zürcher Zeitung, June 21-22, 2001, p. 59.
- Meinhardt, Johannes. "Eine gute Ausrede". Kunstforum International, No. 146 (Juli – August, 1999): pp. 405-406.
- Menz, Marguerite. "John Miller und Noritoshi Hirakawa bei Art & Public". Kunstbulletin, No. 1 (2001).
- Messler, Norbert. „John Miller: Isabella Kacprzak, Köln“. Noema No. 29, March/April 1990: 106. (ill.)
- Metzger, Rainer. "In der Steiermark blüht wieder die Kunst". Frankfurter Allgemeine Zeitung, Kunstmarkt, April 25, 1998, No. 96, p. 42. (ill.)
- Metzger, Rainer. "Besuch bei Adam und Eva". www.artmagazine.at, November, 29, 2002 (ill.)
- Mühling, Matthias. "Die Groben Unterschiede: 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.)
- Nievoli, 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.)
- Paetzeit. „Temporary Translation(s)“. Prinz, December 1994. (ill.)
- Pape, Dieter and Valentin Rothmaler. „Sommerausstellung im Schloss Plon“. Ascheberger Nachrichten, July 2, 1992, p. __.
- Pfeiffer, Götz J. "Sonnenfinsternis zur Mittagszeit". Potsdamer Neueste Nachrichten, February 13, 2002.

- Prill, Sandra. „Der Künstler als Busfahrer: Eine tour de Kultur durch das Labyrinth der Moderne“. Hamburger Morgenpost, January 26, 1995: p. 9. (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“. Siegessaule, January, 1993, p. 14.
- Schlocker, Edith. „Sehr amerikanisch: Richard Hoeck und John Miller bei Johann Widauer“. Tiroler Tageszeitung, September 10, 1999, p. 8. (ill.)
- Schwartz, Sophie. „John Miller in Köln“. Miss Vogue, No. __ (February 1990): __. (ill.)
- Schwarze, Dirk. „Wiegenschritt als Bewegungsmuster“. HNA, No. 121, May 26, 1993, p. 15.
- Schiff, Hajo. „Kloburstenkatzen un Konzept,“. Die Tageszeitung, May 5, 1998, p. 26. (ill.)
- Sedlarz, Claudia. „John Miller und die wilde Mimesis“. Texte zur Kunst, No. 6 (Fall 1992): 170□3. (ill.)
- Siepen, Nicolas. „Sagen Sie bitte Ihre Meinung, Kunst also Feldforschung: Der Americanische Künstler John Miller in der Galerie Barbara Weiss“. Frankfurter Allgemeine Zeitung, Berliner Seiten, July 31, 2001, p. 3.
- 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.)
- Thuswaldner, Werner. „Künstler geben Anstöße zu weitreichenden Reflexionen“. Salzburger Nachrichten, April 22, 1994, p. 8. (ill.)
- Thylmann, Esther. „Kunstvermittlung: a New Spirit?“. Zyma, No. 2 (March/April 1992): 22□27.
- Tietenberg, Annette. „Das Ende der Salami: der Object □ Künstler John Miller“. Der Tagesspiegel, April 24, 1992, p. 14. (ill.)
- Titz, Walter. „Kunstkritik: Die ertragliche Leichtigkeit des Schreibens“. Kleine Zeitung, July 29, 1990, p. 3. (ill.)
- Vogel, Sabine. „Sterbliche Hüllen in der Bildlegende eines Aufklärungsbuches“. Der Tagesspiegel, December 12, 1992, p. 22.
- Volkart, Yvonne. „John Miller, Karlsruhe, Berlin“. Springer, December 1996 – February 1997: pp. 69-70. (ill.)
- Wallner, U.K. „Die Gleichzeitigkeit des Ungleichen“. Zitty Stadtzeitung, February 1995, p. 208. (ill.)
- Weinrautner, Ina. „Gnadenlos gemütlich eingerichtet: Sommerausstellungen in Berliner Galerien“. Handelsblatt, July 18, 2001, p. 39.
- Wettig, Christiane. „Zu Salzsäulen erstarrte Dauerfernseh Zuschauer,“ Die Welt, December 4, 1999. (ill.)

Wieder, Axel John. "Süßer Boy, 22, Dauerlutscher: Die Kunst der Kontaktanzeige: John Miller in der Galerie Barbara Weiss," Zitty Illustrierte Stadtzeitung, Vol. 24, No. 16 (July 28 – August 8, 2001): p. 46.

Wulffen, Thomas. „Kunst in der Mittagspause,“ Zitty Illustrierte Stadtzeitung, Vol. 18, No. 12: p. 27.

Ziegler, Ulf Erdmann. „Etwas von holer Lusteinheit“. 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.)

_____. „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“. Lüneburger, 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, Wiener 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: 118-122. (ill.)

Bovier, Lionel. “John Miller: a Retrospective – Rules of the Game, an Interview with John Miller,” Mag, Journal d’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.)

Régner, 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.

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

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

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

_____. Le Courrier 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 & Curiosities*. The Art Museum at Florida International University, 2000, curated by Dahlia Morgan with text by Dominique Nahas
- 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, Françoise-□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 Jürgen 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.

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 Aupettitalot and Lionel Bovier with texts by Yves Aupettitalot, 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: Kunstlerhaus 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 by Nancy Drew, Karen Moss, William Olander and Renny Pritikin.
(Landschaft) mit dem Blick der 90er Jahre. Koln: Walther König, 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 für Angewandte Kunst and Galerie Metropole, 1993, curated and text by Robert Nickas.
L'object. Annemasse and Lyons, France: Villa du Parc and F.R.A.C. Rhone-Alpes, 1995, curated by Thierry Chivrac with texts by Jeanne-Pierre Keller, Francois Bazzoli, Marie-Jose Muller-Lloreq, Thierry Chivrac et al.
The Louis Comfort Tiffany Foundation 1989 Awards. New York: the Louise Comfort Tiffany Foundation, 1989.
Lost Illusions. Vancouver: Vancouver Art Gallery, 1991, curated and text by Denise Oleksijezuk.
Mapping. New York: Museum of Modern Art, 1994, curated and text by Robert Storr.
The Mutated Painting. Frankfurt: Galerie Martina Detterer, 1995, curated and text by Martina Detterer.
Nachschub: the Koln Show. Koln: Galleries 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.
Nachtschattengewasche. Kassel: Museum Fridericianum, 1993, curated by Veit Loers with texts by Jan Avgikos, Diedrich Deiderichsen and Veit Loers.
The Naming of the Colors. New York: White Columns, 1993, curated by Bill Arning and Kirby Gookin with text by Kirby Gookin.
Nine Painters. Buffalo, New York: Hallwalls, 1983, curated by Claudia Gould.
of Ever-Ever land i speak. New York: Stux Gallery, 1987, curated with essay by Christian Leigh.
Der Öffentliche Blick. Jahresring 38. München: Verlag Silke Schreiber, 1991, edited by Kasper König and Hans-Ulrich Obrist.
Open Air. Bremen: Galerie Gruppe Grun and Zitty Verlag, 1993, curated by Andreas Wegner with texts by Marius Babias, Büro Bert, John Miller, Minimal Club, Heino Stover, Andreas Wegner et al.
Pittura Immedia: Malerei in den 90er Jahren. Graz: Neue Galerie am Landesmuseum Joanneum Graz and Klagenfurt: Verlag Ritter, 1995, curated and text by Peter Weibel.

Pl@ytimes. Grenoble: Le Magasin, 1999, curated by Charles Barachon, Keren Detton, Reiko Setsuda and karine vonna with texts by Charles Barachon, Christophe Chérix, Cynthia Delbart, Keren Detton, Liam Gillick, Pierre Joseph, Milos Manetas, Philippe Parreno, Julien Prévieux, Reiko Setsuda, karine vonna and Eric Zimmerma

Positionen Hedendaagse Oostenrijkse Kunst. Knokke-Heist, Belgium: vzw Cultureel Centrum Knokke-Heist and Vienna: Kunst Stiftung Ludwig, 1998, curated and edited by Lóránd Hegyi.

The Promise of Photography: the DG Bank Collection. Munich: Prestel Verlag, 1998, edited by Luminita Sabau with essays by Boris Groys, Rosalind E. Krauss and Paul Virilio.

Radikale Bilder. Volume 1. Graz: Neue Galerie am Landesmuseum Joanneum, Graz. Graz: Neue Galerie and Camera Austria, 1996, curated by Dr. Werner Fenz and Reinhard Braun with texts by Paolo Bianchi, Reinhard Braun, Andreas Broeckmann, Werner Fenz, Frits Gierstberg, Justin Hoffmann, Andreas Spiegl and Janka Vukmir.

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

Robert Walser and the Visual Arts: Pro Helvetia Swiss Lecturship 9. New York: The Graduate School and University Center, The City University of New York, 1996, edited by Tamara S. Evans.

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 Chrysanne Stathakos.

Sie träumt von ihrem Lieblingsstar; Er spricht in einer fremden Sprache. Düsseldorf: K21, Kunstsammlung Nordrhein-Westfalen, 2002, curated by Wilhelm Schürmann, with a foreword by Armin Zweite and texts by Julian Heynen, Doris Krystof, Mel Chin, Morgan Fisher, Jack Goldstein, Mike Kelley, Zoe Leonard, T. Kelly Mason

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

syn-SERVICE. Chicago: Robin Lockett Gallery, 1988.

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

temporary translations. Hamburg: Deichtorhallen Hamburg, 1994-95 with introduction by Zdenek Felix.

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.

Television(s): Kunst Seht Fern. Vienna: Kunsthalle Wien, 2001, curated by Joshua Decker with texts by José Luis Brea, Joshua Decker, Justin Hoffmann, Gabriele Mackert and Robert Riley.

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.