

John Miller

Born 1954, Cleveland, Ohio

Lives and works in New York and Berlin

Education

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

1978 Whitney Museum of American Art Independent Study Program, New York, New York

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

Solo Exhibitions

2024 *The Ruin of Exchange*, Kunsthaus Glarus, Glarus, Switzerland

2023 *New Horizon*, Meliksetian | Briggs, Los Angeles, California
Imaginary Intervention, Various Small Fires, Seoul, Korea

2022 *Think, and then Think Again* (Two person show with Gina Folly), Sgomento Zurigo, Zürich, Switzerland
Civic Center, Maxwell Graham / Essex Street, New York, New York

2021 *Public/Counterpublic*, Kunsthalle Bielefeld, Bielefeld, Germany
Egocentric Preserves, Galerie Johann Widauer, Innsbruck, Austria
The Right Not to be Stared At or Examined, Praz-Delavallade, Los Angeles

2020 *An Elixir of Immortality*, Schinkel Pavilion, Berlin, Germany
The Collapse of Neoliberalism, Metro Pictures, New York, New York
Poverty, National Exemplar, Iowa City, Iowa

2019 *Other Subjectivities*, Meyer Riegger and Barbara Weiss, Berlin, Germany
A True Mirror (with Nina Beier), Hunt Kastner, Prague

2018 *Wintry Mix* (with Nina Beier), Broadway Windows, Washington Windows, 80WSE, New York, New York
Comedy of Manners, Museum im Bellpark Kriens, Switzerland
Social Portraits, Einstein Forum, Potsdam, Germany
The End of History, Meliksetian Briggs, Los Angeles, California
Early Drawings, The National Exemplar, New York, New York
Plus One (with Megan Plunkett), Shoot the Lobster, New York, New York
Aura Rosenberg & John Miller: Almost There, Teen Party, Brooklyn, New York
Living with Contradictions (with Marcia Schwartz), The National Exemplar, New York, New York
Mark Dion & John Miller, Galerie Nagel Draxler, Berlin, Germany

2017 *Mannequin Death* (Two person show with Richard Hoeck), Atlanta Contemporary, Atlanta, Georgia
The Insanity of Place, Galerie Barbara Weiss, Berlin, Germany
Walking In The City, Praz-Delavallade, Paris, France

2016 ICA Institute of Contemporary Art, Miami (cat.), Miami, Florida
Sex Appeal of the Inorganic (with Richard Hoeck), Johann Widauer, Innsbruck, Austria
Mannequin Death (Two person show with Richard Hoeck), Metro Pictures at 83 Pitt Street, New York, New York
Mannequin Death (Two person show with Richard Hoeck), Meliksetian Briggs, Los Angeles, California
Paintings from the early 80's to the present, Meyer Riegger, Karlsruhe, Germany
The Dark Ages, Studio for Propositional Cinema, Düsseldorf, Germany

2015 *Counterpublics*, Campoli Presti, London, UK
Open to All Ages and Ethnicities (Two person show with Takuji Kogo), Neuer Berliner Kunstverein, Berlin, Germany
Here in the Real World, Metro Pictures and Mary Boone Gallery, New York, New York
Mannequin Death (Two person show with Richard Hoeck), Marc Jancou, Geneva, Switzerland

- 2014 *Our Shadowless Universe* (Two person show with Anna Rosen), Malraux's Place, Brooklyn, New York
- 2013 *A Little About Me: Four Works by Robot* (John Miller and Takuji Kogo), New Museum, New York, New York (online exhibition)
The Angel of History (Two person show with Aura Rosenberg), 3A Gallery, New York, New York
 Meyer Reigger, Karlsruhe, Germany
Subjective Moments, Marc Jancou, Geneva, Switzerland
The Middle of the Day, Shoot the Lobster, Martos Gallery, New York, New York
- 2012 *Petrified Forest*, Praz-Delavallade, Paris Suburban Past Time
 Metro Pictures, New York, New York
- 2011 *Wolfgang-Hahn-Preis*, Museum Ludwig, Cologne, Germany
- 2010 *Dan Graham, John Miller*, Galerie Christine Mayer, Munich, Germany
A Holiday in Other People's Misery, Galerie Christian Nagel, Cologne, Germany
The Totality of All Things as They Actually Exist, Galerie Barbara Weiss, Berlin, Germany
- 2009 Kunsthalle Zürich, Zürich, Switzerland (cat.)
The Natural Order, Patrick Painter Inc., Santa Monica, California
- 2008 *11 Sessions* (with Karin Schneider and Matt Keegan), Orchard 47, New York, New York
Is That All There Is?, Sutton Lane, London, UK
 Meyer Riegger Galerie, Karlsruhe, Germany
Camouflage on a Mannequin (with Richard Hoeck), Michael Hall Contemporary Art, Vienna, Austria
The New Honeyymooners, Friedrich Petzel and Metro Pictures, New York, New York
- 2007 *Back to the Garden*, Praz-Delavallade, Paris, France
 Michael Hall Contemporary Art, Vienna, Austria
- 2006 *Something for Everyone* (with Richard Hoeck), Jeffrey Charles/Henry Peacock, London, UK
Total Transparency, Metro Pictures, New York, New York
- 2005 *Something for Everyone* (with Richard Hoeck), Engholm Engelhorn Galerie, Vienna; Galerie Hans Widauer, Innsbruck, Austria; cable tv broadcast (CAC TV), Contemporary Art Center, Vilnius, Lithuania
Plakat (with Richard Hoeck), Kunstraum, Innsbruck, Austria
 Praz-Delavallade, Paris, France
The Middle of the Day, Galerie Barbara Weiss, Berlin, Germany
- 2004 *Everything is Painted Brown*, Metro Pictures, New York, New York
Le Milieu du Jour, 1994 – 2004, Musée d'Art Moderne et Contemporain, Geneva, Switzerland
Total Transparency, Richard Telles Fine Arts, Los Angeles, California
493 KB from the Administered World, Jeffrey Charles Gallery, London, UK
- 2003 *Everything is You*, Galerie Praz-Delavallade, Paris, France
Mutually Beneficial Encounter, Galerie Christian Nagel, Cologne, Germany
Ich (36/175/74), Meyer Riegger Galerie, Karlsruhe, Germany
Candy Factory, Yokohama, Japan
- 2001 *Deliveries in Rear*, Kunst, Tiroler Sparkasse, Innsbruck, Austria
Double Date, Galerie Barbara Weiss, Berlin, Germany
- 2000 *Pilot*, Richard Telles Fine Arts, Los Angeles, California
Le Milieu du Jour, Art & Public, Geneva, Switzerland
Consolation Prize (with Mike Kelley), Morris and Helen Belkin Art Gallery, The University of British Columbia, Vancouver (cat.), British Columbia

- 1999 *Parallel Economies*, Le Magasin, Centre National d'Art Contemporain, Grenoble, France (cat.)
Retrospective, Kunstverein Hamburg, Hamburg, Germany
Getting Through the Day: a Return to Stonehenge, Metro Pictures, New York, New York
Opposite Day, Metro Pictures, New York, New York
Pillars of Salt, Galerie Barbara Weiss, Berlin, Germany
The Lugubrious Game, Meyer Riegger Galerie, Karlsruhe, Germany
Hard Hat (with Richard Hoeck), Kunst-Werke, Berlin, Germany
No Place to Hang Your Hat (with Richard Hoeck), Kunstaum Hans Widauer, Innsbruck, Austria
- 1998 *Alive with Pleasure (digital projections)*, Candy Factory, Yokohama, Japan
Paintings and Sculpture, P.S.1 Contemporary Art Center, New York, New York
For the Good Times, Richard Telles Fine Arts, Los Angeles, California
Songs From a Room, Meyer Riegger Galerie, Karlsruhe, Germany
White Studies (with Richard Hoeck), Kunsthalle Wien, Vienna (cat.), Austria
Low Noon (with Richard Hoeck), Galerie & Edition Artelier, Graz, Austria
- 1997 *A Trail of Ambiguous Picture Postcards*, Center for Contemporary Art, Kitakyushu Project Gallery, Tokyo (cat.)
Revisions of Abstract Expressionism: Painting between Vulgarity and the Sublime, Kunstverein Kreis Gutersloh, Gutersloh, Germany
- 1996 Oberrheinisches Dichtermuseum, Karlsruhe, Germany
The Middle of the Day, Kunstbüro, Museum für Literatur am Oberrhein, Karlsruhe, Germany (cat.)
Field Manual for a Tautology, Galerie Thomas Riegger, Karlsruhe, Germany
Richard Telles Fine Arts, Los Angeles, California
Hommage an Karl May, Galerie Barbara Weiss, Berlin, Germany
- 1995 *The Middle of the Day*, Metro Pictures, New York, New York
The Middle of the Day, Galerie Barbara Weiss, Berlin, Germany
Galerie Rizzo, Paris, France
- 1994 Richard Telles Fine Arts, Los Angeles, California
- 1993 Museum Robert Walser, Hotel Krone, Gais, Switzerland
The Long March, the Narrow Road, Metro Pictures, New York, New York
Art & Public, Geneva, Switzerland
Galerie Rizzo (with Michael Jenkins), Paris, France
- 1992 *Rock Sucks/Disko Sucks*, Daad Galerie, Berlin (cat.), Germany; Bruno Burnnet Fine Arts, Berlin, Germany
Laboratorium Gallery, Center for Contemporary Art, Ujazdowski Castle, Warsaw, Poland
Jablonka Galerie, Cologne, Germany
- 1991 Roy Boyd Gallery, Santa Monica, California
Andrea Rosen Gallery, New York, New York
- 1990 Galerie Isabella Kacprzak, Cologne, Germany
Standard Graphik, Cologne, Germany
...But the Flesh Is Weak, Metro Pictures, New York, New York
- 1988 Metro Pictures, New York, New York
- 1987 American Fine Arts Co., New York, New York
- 1986 Metro Pictures, New York, New York
- 1985 Two-person exhibit with Mike Kelley, Metro Pictures, New York, New York

- 1984 Rosamund Felsen, Los Angeles, California
Metro Pictures Gallery, New York, New York
- 1983 *Recent Work*, The Kitchen, New York, New York
- 1982 White Columns, New York, New York

Group Exhibitions

- 2024 *Ins Dunkle schwimmen: Abysses of the Creative Imperative*, Kunstsammlung und Archiv, University of Applied Arts, Vienna, Austria (Upcoming)
Mike Kelly & John Miller, Galerie Nagel Draxler, Berlin, Germany
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, New York
SERIOUSLY?! Silliness and enthusiasm in art, HALLE FÜR KUNST Steiermark, Graz, Austria
Another Surrealism, The Art Museum in Tønder, Museum Sønderjylland, Tønder, Denmark
Ridiculously Yours! Art, Awkwardness and Enthusiasm, Deichtorhallen, Hamburg, Germany
Coming Attractions: The John Waters Collection, Baltimore Museum of Art, Baltimore, Maryland
For the People of Paris, Campoli Presti, Paris, France
Future Shock, Lisson Gallery, New York, New York
In First Person Plural, MACRO, Rome, Italy
Pictures & After, MAMCO Genève, Geneva, Switzerland
Ridiculously Yours! Art, Awkwardness and Enthusiasm, Bundeskunsthalle, Bonn, Germany
The Metropol Drama, Smart Museum of Art, University of Chicago, Chicago, Illinois
Toxic, Tiroler Landesmuseum Ferdinandeum, Innsbruck, Austria
What's Going On, Rubell Museum DC, Washington, D.C.
- 2022 Montez Press Radio, New York, New York
Warhol, People and Things, Casa São Roque, Porto, Portugal
Strange Attractors, The Anthology of Interplanetary Folk Art, Vol 3: Lost In Space, A Palazzo Gallery, Brescia, Italy
Screening, aemi, Robot (with Takuhi Kogo), Irish Film Institute, Dublin, Ireland
- 2021 *Inventaire*, MAMCO Genève, Geneva, Switzerland
Autohaus St. Marx, Neuer Kunstverein Wien, Vienna, Austria
Paint It Black, Galerie Meyer Riegger, Berlin, Germany
Paradis, Maison R&C, Marseilles, France
Stars Down to Earth, Galerie Barbara Weiss, Berlin, Germany
Collectivity, Aye Aye, Copenhagen, Denmark
Glitter 2: posters by and for artist-bands and artists, who work with sound and music, Fluc, Vienna
Screening, Robot (with Takuji Kogo), Light Industry, New York, New York
- 2020 *Lost in America*, Neuer Berliner Kunstverein, Berlin, Germany
Fermée – Milléniales. Peintures 2000 – 2020, Frac Nouvelle-Aquitaine MÉCA, Bordeaux, France
The Practice of Everyday Life, Meliksetian Briggs, Los Angeles, California
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
Real Estate, F Magazine, Houston, Texas
- 2019 *Where Art Might Happen: The Early Years of CalArts*, Kestnergesellschaft, Hannover; Kunsthaus Graz, Austria
Affective Affinities - 33rd Bienal de São Paulo, Palacio Anchieta, Vitoria, Brazil; SESC, São José do Rio Preto, Brazil;
Fundação Iberê Camargo, Porto Alegre, Brazil
Mercury, Tallinn Art Hall, Estonia
25 Years Galerie der Stadt Schwaz, Galerie der Stadt Schwaz, Austria

Terms and Conditions: A Sonata for Two Women, Prosjektrom Normanns, Stavanger, Norway
Inaugural Exhibition, Rubell Museum, Miami, Florida
Le Magasin, Unit 5, Galerie Praz-Delavallade, Los Angeles, California
Total, Stadt Galerie Schwaz, Schwaz, Austria
Thresholds, Galerie Francesca Pia, Zurich, Switzerland
A True Mirror, Galerie Hunt Kastner, Prague, Czech Republic
Artists Use Photography, Galerie Praz-Delavallade, Los Angeles, California

- 2018 *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, New York
The Conditions of Being Art, CCS Bard Hessel Museum, Annandale-on-Hudson, New York, New York
Art & Entertainment, MAMCO Musée d'art moderne et contemporain, Geneva, Switzerland
Elevations, Galerie Emanuel Layr, Vienna, Austria
Chhunks, The National Exemplar, New York, New York
Eine Brunner Lienz – Alto Adige, Weltaustellung, Vienna Art Foundation, Vienna
Unforgettable Meeting, Victoria Art Gallery, Samara, Russia
Kein Gedanke, Kein Schmerz, Galerie Christine Mayer, Munich, Germany
Way Out, Jenny's, London, England
Every Day is a Good Day, Magasin 4, Bregenz, Austria
Unklarheit ist die Neue Gewissheit, Unentscheidenheit das Neue Urteil, Spike Magazine, Berlin, Germany
Points of Light in a Nocturnal World, Brooklyn, New York
Au Milieu des Choses, Les arts au mur artothèque, Pessac, France
Von Fremden Ländern in Eigenen Städten, MAP, Markus Ambach Projekte, Düsseldorf, Germany
Plus One, Shoot the Lobster, New York, New York
At Loose Ends of the Loss, Galerie Nagel Drexler, Berlin, Germany
(K)ein zweites Ich. Freundschaft zwischen geschäftlichem Kalkül und innigen Gefühl, Einstein Forum, Potsdam, Germany
Living with Contradictions (with Marcia Schwartz), National Exemplar Gallery, New York, New York
- 2017 *Zeitgeist*, Musée d'art moderne et contemporain, Geneva, Switzerland
After the Fact, Lenbachhaus, Munich, Germany
In Relation to a Spectator, Kestner Gesellschaft, Hanover, Germany
We need to talk..., Friedrich Petzel Gallery, New York, New York
Cyborg Dreams (with Takuji Kogo), 83 Pitt Street, New York, New York
Exo Emo, Green Naftali Gallery, New York, New York
Candy Factory Projects 2017 (with Takuji Kogo), The Private Museum, Singapore
Strange Attractors, Redling Fine Art, Los Angeles
And Then There Were None, Meyer Riegger Galerie, Karlsruhe
- 2016 *The Power and the Glory*, Charles Riva Collection, Brussels, Belgium
Montage, Off Vendome, New York, 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, Austria
Pièces-Meublées, Galerie Patrick Seguin, Paris, France
Golden Eggs, Team Gallery, New York, 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, Paris, France
Collection(s) et nouveaux ensembles monographiques, Musée d'art modern et contemporain (MAMCO), Geneva, Switzerland
TransArt Triennial Berlin: Processed Being: an Exploration of Intersubjectivity Authorship and Geography, Berlin, Germany
The Next Level, Off Is, Vienna, Austria
Insolite, Art + Public, Geneva, Switzerland
- 2015 *Collecting Lines: Drawings from the Ringier Collection*, Villa Flora, Winterthur, Switzerland

Painting 2.0: Expression in the Information Age, Brandhorst Museum, Munich (2015-2016); MUMOK Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria (2016)
John Miller, Dominik Sittig, Galerie Nagel Drexler, Cologne, Germany
 1989, Galerie Barbara Weiss, Berlin, Germany
Mary, Miller, Mosset, Overton, Triple V, Paris, France
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, Germany
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, California
You Never Know, wellwellwell, Vienna, Austria

2014 *GOLD*, Bass Museum of Art, Miami, Florida
Art in Pop, Magasin – CNAC, Grenoble, France (2014-2015)
Wurst Wurst West, Büro Weltausstellung, Vienna, Austria
The Promise, Arnolfini, Bristol, UK
B1/A40: Die Schoenheit der Grossen Strasse, Urbane Kunst Ruhr, Dortmund, Germany
Rockaway!, Rockaway Beach Surf Club, Queens, New York
The St. Petersburg Paradox, Swiss Institute of Contemporary Art, New York, New York
The Human Factor, Hayward Gallery, London, UK
Take It or Leave It: Institution. Image. Ideology, Hammer Museum, Los Angeles
My Demise, 95 Avenue B, New York, New York
Olaf Breuning, Tony Matelli, John Miller, Gary Tatintian 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

2013 *Holes in the Walls: Early Works 1943-2013*, Fri Art Kunsthalle Fribourg, Switzerland
Painting Forever! Keilrahmen, KW Institute for Contemporary Art, Berlin, Germany
LAT. 41° 7' N., LONG. 72° 19' W, Martos Gallery, East Marion, New York
Expo I: New York, Museum of Modern Art PS1, Queens, New York
NYC 1993: Experimental Jet Set, Trash and No Star, New Museum, New York, New York
White Petals Surround Your Heart, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania (cat.)
Winter Scenario, cneai=, Paris
Empire State: Art in New York Today, Palazzo delle Esposizioni, Rome, Italy
Call of the Mall, Hoog Catharjine and Utrecht Central Station, Utrecht, The Netherlands
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
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
The Angel of History, Gallery 3A, New York, New York

- 2012 *BUSY. Exhausted Self/Unlimited Ability*, 21er Haus, Vienna, Austria (2012-2013)
Sound Quality, Grey Area, New York, New York
Panegyric, Forde Gallerie, Geneva, Switzerland
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, California
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, Paris, France
The Mirror of Narcissus: From Mythological Demigod to Mass Phenomenon, Galerie im Taxispalais, Innsbruck, Austria
Flying, Künstlerhaus Bethanien, Berlin, Germany
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, Paris, France
Candy Factory Projects: Kitakyushu Biennial World Tour 1, The Private Museum, Singapore
- 2011 *Case Histories*, Alex Zachary, New York, New York
Kitakyushu Biennial, Kitakyushu, Japan
Road Atlas. Straßenfotografie aus der DZ BANK Kunstsammlung, Stiftung Opelvillen, Rüsselsheim, Kunstmuseum Cottbus, c/o Berlin, Berlin, Art Foyer DZ Bank Kunstsammlung, Frankfurt am Main
No Color in Your Cheeks Unless the Wind Lashes Your Face, online exhibit, itsourplayground.com
Carte Blanche - All of the Above, Palais de Tokyo, Paris, France
"process time", Galerie Meyer Riegger, Berlin, Germany
American Exuberance, Rubell Family Collection, Miami, Florida
Inside/Outside: Dressing the Monument, Lynden Sculpture Garden, Milwaukee, Wisconsin
After Images, the Jewish Museum of Belgium, Brussels, Belgium
We Regret to Inform You There Is Currently No Space for Abstract Painting, Martos Gallery, New York, New York
Über die Metapher des Wachstums, Kunstverein Frankfurt, Frankfurt, Germany
Freundschaft, Brandenburgischer Kunstverein Potsdam, Germany
Catalogue of the Exhibition, Triple V, Paris, France
- 2010 *Channel TV*, Halle für Kunst, Lüneburg, Cneai/Paris, Kunstverein Hamburger Bahnhof, Berlin, Germany
Sonic Youth etc.: Sensational Fix, Centro de Arte Dos de Mayo, Madrid, Spain; LiFE, Saint-Nazaire, France; Museion, Bolzano, Italy; Malmö Konsthall, Malmö, Sweden; Galerie Max Hans Daniels, Berlin
Middle Man, Three's Company, New York, New York
Nachleben, Goethe Institute, New York, New York
Filmschönheit, Galerie Mezzanin, Vienna; Galerie Gisela Capitain, Cologne; Greene Naftali Gallery, New York
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
Gwanju Biennale, Gwanju, Korea
Manifest-O, Concrete Utopia, Brooklyn, New York
BigMinis, Le CAPC musée d'art contemporain de Bordeaux, Bordeaux, France
Tutti Frutti Summer Love, Hard Hat, Geneva, Switzerland
Sent By Mail, Galerie Barbara Weiss, Berlin, Germany
- 2009 *N'importe quoi*, Musée d'art Contemporain, Lyon, France
Every Revolution is a Roll of the Dice, Paula Cooper Gallery, New York, New York
Slough, David Nolan Gallery, New York, New York

no comedy — no tragedy, no encore — no applause, Light Industry, Brooklyn, New York
Cave Painting, PSM Gallery, Berlin; Gresham's Ghost, New York, New York
"Collection of...", White Columns, New York, New York
The Audio Show, Friedrich Petzel Gallery, New York, New York
Frankenstein, Forde, Espace d'art contemporain, Geneva, Switzerland
Top 10 Allegories, Fancesca Pia Gallery, Zurich, Switzerland
Infinitesimal Eternity: Images Made in the Face of Spectacle, 32 Edgewood Avenue Gallery, Yale School of Art, New Haven, Connecticut
New York Stories, Light Industry, New York, New York
Amerikana, Realismuss Studio der Neun Gesellschaft für Bildende Kunst (NGBK), Berlin, Germany
ZEIGEN. Eine Audiotour durch Berlin, Temporäre Kunsthalle, Berlin, Germany
Interim in Three Rounds: Round Two, Friedrich Petzel Gallery, New York, New York
I Am By Birth A Genevese, Vegas Gallery, London, UK
The Invisible Fourth Wall, Sutton Lane, London, UK
Miete Strom Gas oder Brasilien Wax, quartier21.freiraum, Vienna, Austria
Crotla Presents, lothringer13/laden, Munich, Germany
The Porn Identity. Expeditionen in die Dunkelzone, Kunsthalle Wien, Vienna, Austria
Sonic Youth etc.: Sensational Fix, KIT Kunst im Tunnel, Düsseldorf
Sonic Youth etc.: Sensational Fix, Kunsthalle Düsseldorf, Düsseldorf, Germany

- 2008 *Go West*, Kunsthalle Krems, Krems, Austria
The Skat Players, Vilma Gold Gallery, London, UK
Bad Planet, Gary Tatintian Gallery, Moscow, Russia
Sculpture Trail, Grieder Contemporary, Küsnacht, Switzerland
Sonic Youth Etc.: Sensational Fix, LiFE, Lieu international des Formes Emergentes International Space for Emerging Arts, Saint-Nazaire, France; Museion, Museum of Modern and Contemporary Art, Bolzano, Italy
Tales of the Grotesque, Karma International, Zurich, Switzerland
Aurum, Centre PasquArt, Biel, Switzerland
Regroup Show, Miguel Abreu Gallery, New York, New York
Shot Spot, Geoffrey Young Gallery, Great Barrington, Massachusetts
Power Structure, Andrew Roth Gallery, New York, New York
Too Hot Not to Be Naked, Galerie Sassa Trülzsch, Berlin, Germany
- 2007 *Cute or Creepy?*, Kitakyushu Biennial, Moji-Ko Kitakyushu, Japan
Paul Thek: Werkschau im Kontext Zeitgenössischer Kunst, ZKM Zentrum für Kunst und Medientechnologies, Karlsruhe, Germany; Sammlung Falckenberg, Hamburg, Germany (2007-2008)
 Metro Pictures, New York, New York
Every Revolution is a Roll of the Dice, The Ballroom Marfa, Texas
The Happiness of Objects, Sculpture Center, Long Island City, New York
Zwischen zwei Toden, ZKM Zentrum für Kunst und Medientechnologies, Karlsruhe, Germany (cat.)
The Dating Show, 3rd Ward Gallery, Brooklyn, 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, New York
Q&A, video screening, Elizabeth Dee Gallery, New York, New York
Wolfgang von Kempelen. Mensch-[in der]-Maschine, ZKM, Zentrum für Kunst und Medientechnologies, Karlsruhe, Germany
Abbondanza, Salvatore Ferragamo Gallery, New York, New York
Black Noise: Every Day is Saturday, Cumberto Space, Tbilisi, 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
- 2006 *Optik Schröder: Werke aus der Sammlung Alexander Schröder*, Kunstverein Braunschweig, Germany (cat.)
Dark Places, Santa Monica Museum of Art, Santa Monica, California
Vincule a. Politicas de la Afectividad, Esteticas del Biopoder, Medialab Madrid, Madrid, Spain

Real vs. Unreal, Ganga International Galerie, Bogota, Columbia
Periferic 7 - Focussing Iasi, Iasi, Romania
Hyperlinks for Global Dead Links, Hiroshima City Museum of Contemporary Art, Hiroshima, Japan
Tomorrowland: CalArts in Moving Pictures, Museum of Modern Art, New York, New York
Vincule a. Politicas de la Afectividad, Esteticas del Biopoder, Medialab Madrid, Madrid, Spain
Into Me, Out of Me, P.S. 1 Institute for Contemporary Art, New York; traveled to Kunst-Werke, Berlin, Germany
Gold Standard, P.S. 1 Institute for Contemporary Art, New York
Something for Everyone, Babylon Kino, Berlin, Germany
The Bong Show: or This Is Not a Pipe., Leslie Tonkonow Artworks + Projects, New York, New York

- 2005 *Das neue Europa: Kultur des Vermischens und Politik der Repräsentation*, Generali Foundation, Vienna
AUTOmobilisé, Galerie Error! Contact not defined., Bordeaux, France
Something for Everyone (screening), Metro Pictures, New York, New York
Kunst in Schokolade, Museum Ludwig, Imhoff-Stollwerck-Museum, Cologne, Germany
Living and Working in Vienna, Kunsthalle Wien, Vienna; Austrian Cultural Forum, New York, New York
Roy Arden, Michael Krebber, John Miller, Richard Telles Fine Art, Los Angeles, California; Orchard Gallery, New York, New York
Private View, 1980-2000: Collection Pierre Huber, Musée Cantonal des Beaux-Arts des Lausanne, Switzerland
When Humour Becomes Painful, Migros Museum für Gegenwartskunst, Zurich, Switzerland
After All That Can Be Said, Galerie Kienzle & Gmeiner, Berlin, Germany
Expérience de la Durée, Biennale d'Art Contemporain de Lyon, Lyon, France
Alle-gory, Mandarin, Los Angeles, California
Talk to the Land, Andrew Kreps Gallery, New York, New York
Superstars, Kunsthalle Wien, Vienna, Austria
Synthesis and Distribution: Experiments in Collaboration, Pace University Galleries, New York, New York
Minimalist Kitsch & Visionäre Sammlung, Vol. 1, Haus Konstruktiv, Zurich, Switzerland
L'œuvre en programme, CAPC Museum of Contemporary Art, Bordeaux, France (cat.)
- 2004 *Global Consulting*, New York, New York
The Middle of the Day, MAMCO Musée d'Art Moderne et Contemporain, Geneva, Switzerland
Body Display: Performative Installation, Secession, Vienna, Austria
Before the End, Le Consortium, Dijon, France
Mike Kelley: The Uncanny, Tate Liverpool, Liverpool, UK
The Big Nothing, Institute of Contemporary Art, University of Philadelphia, Pennsylvania
Scream, IASPIS, Stockholm, Sweden
Made in Berlin, Art Forum, Berlin, Germany
Writing, Images, Ideas: Walter Benjamin and the Art of Present Day, Haus am Waldsee, Berlin, Germany
Something for Everyone, Kunstraum Innsbruck, Innsbruck, Austria
Channel 0, CATV Project, Akiyoshidai International Art Village, Yamaguchi, Japan
Richard Telles Fine Art, Los Angeles, California
Last One on is a Soft Jimmy, Paula Cooper Gallery, New York, New York
- 2003 *Drawings*, Metro Pictures, New York, New York
Thirty Three Women: Three Poems by Pablo Picasso, Thomas Ammann Fine Art AG, Zurich, Switzerland (cat.)
there is no land but the land, Meyer Riegger Galerie, Karlsruhe
Faking Real, Leroy Nieman Gallery, Columbia University, New York
Perfect Models, Galerie Remont, Belgrade, Serbia
Artists' Gifts, the Museum of Contemporary Art, Los Angeles, California
Candy Factory Projects: Boogie-Woogie Wonderland, Akiyoshidai International Art Village, Yamaguchi, Japan
They like them so long as they're on a stage, (performance with Richard Hoeck), Transmitter Musikfestival, Hohenems, Vorarlberg, Austria
Sandwiched, Public Art Fund and the Wrong Gallery, Brooklyn, New York
3-2-1, Gallery M, New York, New York
Jessica Stockholder: Table Top Sculpture, Gorney Bravin + Lee, New York, New York
Art Focus 4, Jerusalem Museum, Jerusalem, Israel
- 2002 *From the Observatory*, Paula Cooper Gallery, New York, New York

A Country Lane, Kerstin Engholm Galerie, Vienna, Austria
The Empire Strikes Back, the ATM Gallery, New York
Schuermann Sammlung, K21, Dusseldorf, Germany
Flash Two: JRP Editions, Galerie Martin Janda, Vienna; travelled to Chouakri Brahms, Berlin; Galerie
Edward Mitterrand, Geneva, Switzerland
In portraiture irrelevance is ugliness, Galerie Reinhard Hauff, Stuttgart and the Museum Schloss
Hardenberg, Velbert, Germany
A Country Lane, Galerie Kerstin Engholm, Vienna, Austria
40 Jahre: Fluxus und die Folgen, Kunstsommer Wiesbaden, Kulturamt der Landeshauptstadt Wiesbaden, Germany

- 2001 *John Miller, Fred Wilson, Pae White*, Metro Pictures, New York, New York
Tele(visions): Kunst Sieht Fern, Kunsthalle Wien, Vienna, Austria (cat.)
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, Netherlands
Ziviler Ungehorsam: Sammlung Falckenberg, Kestner Gesellschaft, Hannover, Germany
Drawings, Galerie Biedermann, Munich, Germany
- 2000 *American Art Today: Fantasies & Curiosities*, Art Museum at Florida International University, Miami; Kunstraum
Hans Widauer, Innsbruck, Austria (cat.)
Wider Bild Gegen Wort - 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, Germany
Essensbilder/Bilder zum Essen, Manzini Mitte, Berlin, Germany
American Art Today: Fantasies & Curiosities, The Art Museum at Florida International University, Miami, Florida
Kunstraum Hans Widauer, Innsbruck, Austria
- 1999 *Drawn by...*, Metro Pictures, New York, New York
Pl@ytimes, Magasin-L'Ecole, Centre National d'Art Contemporain, Grenoble, France
Wir leben zwischen Wänden, Kunstamt Kreuzberg, Berlin, Germany
Bad Bad: That's a Good Excuse, Staatliche Kunsthalle Baden-Baden, Germany (cat.)
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
Stadtluft: der Urbane Raum als Medium von Macht, Kunstverein, Hamburg
Galerie Asbok, Copenhagen, Denmark
Get Together: Art as Teamwork, Kunsthalle Wien, Vienna
Malerie, INIT Kunst-Halle, Berlin
Das Versprechen der Fotografie, Kestner Gesellschaft, Hannover, Germany
Le Capital, Centre Régional d'Art Contemporain Languedoc-Roussillon, Sète, France (cat.)
- 1998 *100 Years Secession*, Secession Museum, Vienna; travelled to Helsinki City Museum, Helsinki, Finland
Raum Aktueller Kunst Martin Janda, Vienna
Tell me a Story: Narration in Contemporary Painting and Photography, Centre National d'Art Contemporain, Grenoble,
France
Fast Forward: Trademarks, Kunstverein, Hamburg, Germany
Entropie zu Hause, Suermont Ludwig Museum, Aachen, Germany
Painting, Now and Forever, Pat Hearn Gallery, New York, New York
Songs from a Room, Meyer Reigger Galerie, Karlsruhe, Germany
Figurative Sculpture, Patrick Painter Gallery, Los Angeles California
Galerie Rizzo, Paris, France
- 1997 *Someone else with my Fingerprints*, David Zwirner, New York; Galerie Hauser & Wirth, Zurich; August Sander Archiv/SK
Stiftung Kultur, Cologne; Kunstverein München, Munich, Germany; Kunsthaus Hamburg, Hamburg, Germany
Laying Low: Postminimalism/Scatter Art, Kunstneres Hus, Wergelandsveien, Oslo, Norway (cat.)

Artists and Photography, Museum Fur Literatur am Oberrhein in Zusammenarbeit mit dem Cabinet des Estampes, Geneva, Switzerland
79/97 An Exhibition of works by Curators of the Visual Arts Gallery, 1979-1997, Visual Arts Gallery, New York, New York
The Cold War is Over (or is it?), COCA Museum, Macao, Korea
Now on View, Metro Pictures, New York, New York
Display, The Charlottenborg Exhibition Hall, Copenhagen, Denmark (cat.)
At the Threshold of the Visible: Miniscule and Small-Scale Art, 1964-1996, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York; Meyerhoff Galleries, Maryland Institute of Art, Baltimore; Art Gallery of Ontario, Toronto; Art Gallery of Windsor, Ontario, Canada; Virginia Beach center for the Arts, Virginia Beach, Virginia; Santa Monica Museum of Art; Edmonton Art Gallery, Edmonton, Alberta, Canada (cat.)
Heaven: Private View, P.S.1 Contemporary Arts Center, Long Island City, New York
Revisions of Abstract Expressionism: Painting Between Vulgarly and the Sublime, Kunstverein Kreis Gütersloh e.V., Gütersloh, Germany

- 1996 *Screen*, Friedrich Petzel Gallery, New York
 Metro Pictures, New York, New York
Do It (Home Version), Museum in Progress, Vienna, Austria
Comic Depictions of Sex in American Art, Galerie Andreas Binder, Munich, Germany
Faustrecht der Freiheit, Kunstsammlung Gera, Gera, Germany; traveled to Neues Museum Weserberg, Bremen
Radical Images, 2nd Austrian Triennial on Photography 1996, Neue Galerie am Landesmuseum Joanneum, Graz, Austria; Grosser Saal der Kunsthalle Szombathely, Hungary (cat.)
Intervention: Tendenzen im Schatten der Stadtplanung, Stiftung Starke, Berlin, Germany
Artistes & Photographies, Cabinet des Estampes du Musee d'Art et d'Histoire, Geneva, Switzerland
A/drift, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York, New York
L'art du Plastique, Ecole Nationale Supérieure des Beaux-Arts, Paris, France
Art at the End of the 20th Century: Selections from the Whitney Museum of Contemporary Art, Alexander Soutzos Museum, Athens; Museu d'Art Contemporani, Barcelona; Kunstmuseum Bonn, Germany
The 17th Annual LACE Benefit Auction, Jan Baum Gallery, Los Angeles
100s of Photos, American Fine Arts, New York, New York
- 1995 *Altered States: American Art in the 90s*, St. Louis Museum of Art, Missouri (cat.)
Pittura-Immedia: Malerie in den 90er Jahren, Neue Galerie, Landesmuseum Joanneum and Künstlerhaus, Graz, Austria; travelled to MUCSCARNOC, Palace of Art, Budapest, Hungary
Land Schaf(f)t, Stiftung Weimarer Klassik, Weimar, Germany; travelled to Museum Schloss Burgk, Saale; Haus am Waldsee, Berlin, Germany
Art in Suburbia, Jeffrey Deitch Art Advisory Services, New York, New York
 Metro Pictures, New York, New York
The Mutated Painting, Galerie Martina Detterer, Frankfurt, Germany
Bettenausstellung, Hotel Pension Nürnberger Eck, Berlin, Germany
Pieces Meubles, Galerie Jousse Seguin, Paris, France
Smells Like Vinyl, Roger Merians Gallery, New York, New York
L'object, Villa du Parc, Anemasse, France
Club Berlin, XLVI Biennale di Venezia, Venice, Italy
- 1994 *The Use of Pleasure*, Terrain Gallery, San Francisco
Jet Lag, Galerie Martina Detterer, Frankfurt, Germany
Sammlung Volkmann, Berlin, Germany
Don't Look Now, Thread Waxing Space, New York, New York (cat.)
Suture-Phantasmen der Vollkommenheit, Salzburger Kunstverein, Salzburg, Austria (cat.)
Who Chooses Who, Benefit Exhibition, New Museum of Contemporary Art, New York, New York
Economies Paralleles, Residence Secondaire, Paris, France
The John Show, Galerie Sophia Ungers, Cologne, Germany
Up the Establishment, Sonnabend Gallery, New York, New York
Wind from the East, Künstlerhaus Bethanien, Berlin, Germany
Cloaca Maxima, Museum der Stadtentwässerung, Zurich, Switzerland (cat.)
 Metro Pictures, New York, New York
Mapping, Museum of Modern Art, New York, New York

John Miller - Christina Frey, Kunsthalle Palazzo, Liestal, Switzerland
Critical Mass, Yale University School of Art, New Haven, Connecticut
Temporary Translation(s): Sammlung Schurmann, Deichtorhallen Hamburg, Germany (cat.)
The Century of the Multiple, Deichtorhallen Hamburg, Germany
Frontiere, Galerie Bob von Oursow, Zurich, Switzerland
Notational Photographs, Metro Pictures and Petzel Borgmann Gallery, New York, New York

- 1993 *Here's Looking At Me: Autoportraits Contemporains*, ELAC, Lyon, France
The Uncanny: Sonsbeek '93, Geementemuseum, Arnhem, The Netherlands (cat.)
Metro Pictures, New York, New York
The Nightshade Family, Museum Fridericianum, Kassel, Germany (cat.)
The Naming of Colors, White Columns, New York, New York (cat.)
Abject Art: Repulsion and Desire in American Art, Whitney Museum of American Art, New York, New York (cat.)
The Young Americans, Sophia Ungers, Cologne, Germany
Autoportraits Contemporains: Here's Looking at Me, Espace Lyonnais d'Art, Contemporain (ELAC), Lyon, France
The Naming of the Colors, White Columns, New York, New York
Le Bon, la Brute et Le Truand..., Jousse Seguin, Paris, France
The Abject: Repulsion and Desire in American Art, Whitney Museum of American Art, New York, New York
Nachtschattengewachse, Museum Fridericianum, Kassel, Germany
The Uncanny, Sonsbeek '93, Geementemuseum Arnhem, the Netherlands
Money, Nancy Drysdale Gallery, Washington, D.C.
Romantik in der Kunst der Gegenwart: Sammlung Murken, Ludwig Forum für Internationale Kunst, Aachen; traveled to
Kulturzentrum Bayer AG, Leverkusen, Kunsthalle Dominikanerkirche, Osnabruck; Kunstamt Kreuzburg, Berlin;
Städtische Galerie Jesuitenkirche, Aschaffenburg; Landesmuseum, Mainz; Zeppelin Museum Technik & Kunst,
Friedrichshafen; Kunstmuseum Thun, Thun, Switzerland
Panorama, Galerie Martina Detterer, Frankfurt am Main; travelled to Jousse Seguin, Paris, France
Sendezeit: a Space Without Art, TVTurm, Literaturforum im Brecht Haus, Berlin, Germany
The Rag Trade: Right Off the Rack, Interart Center, New York, New York
Made in the U.S.A.: a selection from the Caldic Collection, Caldic Chemie B.V., Rotterdam, the Netherlands
Minimal Curating, Städtisches Kaufhaus, Leipzig, Germany
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
- 1992 *Dirty Data*, Schürmann Sammlung, Ludwig Forum für Internationale Kunst, Aachen, Germany
Metro Pictures, New York, New York
Re: Framing Cartoons, Wexner Art Center, Ohio State University, Columbus, Ohio
Sommersausstellung, Schloss Plon, Germany
Walter Benjamin: Grenzfall und Erwartung, In collaboration with the Institut für Heuristik, Galerie Mulackstrasse 22, Berlin;
Oberheinisches Dichtermuseum, Karlsruhe, Germany
Live in Your Head, Heligen Kreuserhof, School of Applied Arts, Vienna, Austria
1968, Fall from Fashion, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
Three or more, Tokyo, Japan
Art Meets Ads, Städtische Kunsthalle, Dusseldorf, Germany
Getting to Know You, Künstlerhaus Bethanien, Berlin; Leipzig, Germany
Spielholle, Stadelschule, Frankfurt; Grazer Kunstverein, Graz, Austria; Galerie Sylvana Lorenz, Paris, France
- 1991 *Currents*, Institute of Contemporary Art, Boston, Massachusetts
1991 Biennial Exhibition, Whitney Museum of American Art, New York, New York
Anni Novanta, Museo Comunale d'Arte Contemporanea, Bologna, Italy
Hybrid Abstract, Ufdam Gallery, Bennington College, Bennington, Vermont
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, California
Gulliver's Reisen, Galerie Sophia Ungers, Cologne, Germany
Currents, Institute of Contemporary Art, Boston, Massachusetts
Galerie Isabella Kacprzak, Cologne, Germany

Bruno Brunnet Fine Arts

Massverhältnisse/Standards, Galerie Sophia Ungers, Cologne, Germany

The Other Side, Tony Shafrazi Gallery, New York, New York

- 1990 *Drawings*, Metro Pictures, New York, New York
The Koln Show, Galerie Sophia Ungers and Tanja Grunert, Cologne, Germany
Art Supplies and Utopia, Ralph Wernicke, Stuttgart, Germany (cat.)
Nachschub, The Koln Show, Cologne, Germany (cat.)
Just Pathetic, Rosamund Felsen Gallery, Los Angeles, California
In the Beginning, Cleveland Center for Contemporary Art, Cleveland, Ohio
Viewpoints Towards the 90's: Three Artists from Metro Pictures, Part II, Seibu Galleries, Tokyo (broch.)
Labor as Cultural Artifact, Gust Vasiliades Gallery, New York, New York
Re:Framing Cartoons, Loughelton Gallery, New York; travelled in 1992 to Wexner Center for the Arts, Columbus, Ohio
Art Supplies and Utopia, Galerie Ralph Wernicke, Stuttgart, Germany
Luhring, Augustine and Hetzler, Los Angeles, California
Sex and Language, Garnet Press, Toronto, Canada
- 1989 *A Climate of Site*, Galerie Barbara Farber, Amsterdam, Netherlands (cat.)
Avant 1989, Villa Gillet-Frac Rhone-Alpes, Lyon, France (cat.)
Metro Pictures, New York, New York
Bruges La Morte, Bruges, Belgium
John Miller, Gary Mirabelle, Lawrence Weiner, American Fine Arts Co., New York, New York
Information, Terrain Gallery, San Francisco, California
Self Evidence, Los Angeles Contemporary Exhibitions, Los Angeles, California
Amerikarma, Hallwalls, Buffalo, New York
Disappearances, Nahan Contemporary Arts, New York, New York
A Good Read, Barbara Toll Gallery, New York, New York
Erotophobia: a Forum in Sexuality, Simon Watson Gallery, New York, New York
In the Center of Doubt, Massimo Audiello Gallery, New York, New York
- 1988 *syn - SERVICE*, Robbin Lockett Gallery, Chicago, Illinois
A 'Drawing' Show, Cable Gallery, New York, New York
Tableux: Vivant/Morte, Installation, San Diego, California
Metro Pictures, New York, New York
Poetic Justice, WardNasse Gallery, New York, New York
A Distanced Romance (Absence Makes the Heart Grow Fonder), Jeffrey Neale Gallery, New York, New York
- 1987 *CalArts: Skeptical Beliefs*, Renaissance Society at the University of Chicago; Newport Harbor Museum, Newport Beach, California (cat.)
Metro Pictures, New York, New York
The Double Bind, Loughelton Gallery, New York
Art Against AIDs, Metro Pictures, New York, New York
- 1986 *Signs of Painting*, Metro Pictures, New York, New York
The Gallery Show, Exit Art, New York, New York
Abstract Appropriation, Grey Art Gallery, New York University, New York, New York
A New Abstraction, New City, Venice, California
- 1985 1985 Biennial Exhibition, Whitney Museum of American Art, New York, New York
Metro Pictures, New York, New York
Black and White, Los Angeles Institute of Contemporary Art, Los Angeles, California
Correspondences: New York Art Now, La Foret Museum, Tokyo (cat.); Tochigi Prefectural Museum of Fine Arts, Tochigi, Japan; Tazaki Hall, Espace Media, Kobe, Japan
Smart Art, Carpenter Center for the Visual Arts, Harvard University, Cambridge, Massachusetts
Auto/Genetic/Photopsia, Christminster, New York, New York
Americana (Group Material installation), Whitney Biennial, Whitney Museum of American Art, New York, New York

Maxwell Graham

55 Hester Street New York City 10002

917-675-6681 MaxwellGraham.biz

- 1984 *Urban Confrontations*, Ben Shahn Gallery, Paterson College, Wayne, New Jersey
 Metro Pictures, New York, New York
Drawings!, Barbara Toll Fine Arts, New York, New York
Offset: a Survey of Artists' Books, Hera Cooperative Gallery, Wakefield, Rhode Island
Landscape Revisited: 12 New York Artists, West Beach Café, Venice, California
- 1983 Hallwalls Contemporary Arts Center, Buffalo, New York (cat.)
Art on Paper, Weatherspoon Art Gallery, Univ. of North Carolina at Greensboro, North Carolina
Artist's Books/Booked Art, Ystad Konstmuseun, Ystad, Sweden; Kristianstad, Sweden
 Konstmuseum and Norrkopings Konstmuseum, Sweden
 A&M Artworks, New York, New York
- 1982 *London/New York*, Lisson Gallery, London, UK
Selections, Artists Space, New York, New York
Drawing Show, Los Angeles Contemporary Exhibitions, Los Angeles, California
Real Life Magazine Presents, White Columns, New York, New York
 Audio art show, ZONA, New York, New York and Florence, Italy
 Audio art broadcast, Sound Recycling Terminal, 100 Flowers Radio, Florence, Italy
- 1981 *Mudd Video 4*, Mudd Club, New York, New York
Noise Festival, White Columns, New York, New York
Beware of the Dog!, Mudd Club, New York, New York
Video, Anthology Film Archives, New York, New York
Artists' Book Show, Metronom, Barcelona, Spain
Artists' Book Show, Zone, Springfield, Massachusetts
 Anthology Film Archives, New York, New York
- 1979 *10 Artists Videotapes*, Los Angeles Institute of Contemporary Art, California
Manifesto Show, 5 Bleecker Street, New York, New York
- 1978 *Short Videotapes*, Anthology Film Archives, New York, New York
Artwords and Bookworks, Los Angeles Institute of Contemporary Art, California
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

Exhibitions Organized by the Artist

- 2020 *Lost in America*, Neuer Berliner Kunstverein, Berlin
- 2019 *Absolute Thresholds* (Organized with Elisa R. Linn and Lennart Wolff), Francesca Pia, Zurich
- 2013 *Bad Conscience*, Metro Pictures, New York
- 2009 *Regift*, The Swiss Institute of Contemporary Art, New York

Selected Performances

- 2008 *XXX Macarena* (with Jutta Koether), Artists Space, New York
Music Performance: Jutta Koether and John Miller, Neuer Berliner Kunstverein, Berlin
- 2007 *Tony Conrad, Mike Kelley, Jutta Koether and John Miller*, Friedrich Petzel, New York

Selected Monographs and Authored Publications

- 2018 *Reconstructing a Public Sphere*. Koenig Books, Cologne.
The Middle of the Day (Volume 4). Museum im Bellpark, Kriens, and Koenig Books, Cologne.
- 2016 Gartenfeld, Alex, ed. *John Miller: I Stand, I Fall*. ICA Miami and Koenig Books, London.
- 2015 Nickas, Bob and John Miller. *John Miller and Richard Hoeck: More Alive Than Those Who Made Them*. WhiteWalls Inc., Chicago.
Miller, John. *Mike Kelley: Educational Complex*. Afterall Books, London.
- 2013 *Carmen's Fashion Do's and Don't's (as told to Aura Rosenberg, John Miller and Frank Lutz)*, self-published, New York.
Alberro, Alexander, ed. *John Miller: The Ruin of Exchange and Other Writings on Art*, JRP Ringier, Zurich and Les presses du reel, Dijon.
- 2010 Miller, John, Jutta Koether and Tony Conrad. *XXX Macarena: Performance, Kunsthalle Zürich, 28. August 2009*. 12" vinyl record, 41:54 min., Nursery/Primary Information, New York.
- 2009 Miller, John and Jutta Koether. *Selling Short: XXX Macarena*. Import series audio CD, MFC-Michèle Didier, Brussels and Les presses du reel, Dijon.
Shooting Log, MFC-Michèle Didier, Brussels.
- 2008 *Between Artists: Maria Eichhorn/John Miller*, A.R.T. Press, New York.
- 2006 *In Person: Robot*, audio CD, North Drive Press, New York
- 2005 Miller, John and Richard Hoeck. *Something for Everyone*, video, 29:24 min, Hoeck-Miller-Riff Productions, Vienna
- 2004 *I've been listening to depressing music lately. Maybe because I'm depressed...*, Cabinet des estampes, Geneva and Walther König Verlag, Cologne.
- 2003 *Fatalism and Fun*, Support Agentur, Berlin.
- 2001 *When Down Is Up: Selected Writings*, trans. Thomas Atzert, Revolver Verlag, Frankfurt-am-Main.
- 2000 Miller, John and Takuji Kogo. *Wake-Up Time*, Neuer Aachener Kunstverein, Aachen, Germany.
...it looked comical: each house had a chimney rising into the sky, but nothing next to it, Cabinet des estampes, Geneva.
The Price Club: Selected Writings, 1977-1996, JRP Editions, Geneva and Les presses du reel, Dijon.
- 1997 *A Trail of Ambiguous Picture Postcards*, Korinsha Press, Kyoto 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*, Cabinet des estampes, Geneva and Kunstbüro, Museum für Literatur am Oberrhein, Karlsruhe.
- 1995 Compiled by Bernd G., Milla. "Art as Discourse," *Sprechen .ber Kunst*, Oktagon Verlag, Stuttgart, Germany.
- 1986 Weissman, Benjamin, ed. *The True Voice*.
- 1982 Miller, John and Dan Walworth, eds. *Cave Canem*, Cave Canem Books, New York.
Contamination, Cave Canem Books, New York; excerpted in *Details*, Musée de Grenoble (1981)
- 1981 *Mixup*, 45 rpm vinyl disc (face 1: *Mixup*, face 2: *Hi Sheriffs or Blue*), Tweet Records, New York; excerpt face 1: *Mixup* included in *Tellus*, no. 7., audiocassette.
- 1980 *Text*, self-published, New York.

1979 *Cinematic Moments*, self-published, New York.

Selected Articles and Essays by the Artist

- 2020 Miller, John. "Obituaries: John Baldessari," *Texte Zur Kunst* (June): 176-178.
- 2018 "Politics of Hate in the U.S.A.: Anti-Semitism and Conspiracy Theory." In Douglas Eklund and Ian Alteveer. *Everything is Connected: Art and Conspiracy*. Metropolitan Museum of Art, New York: 166-169.
- 2016 "MUSE: LIFE BEFORE (AND AFTER) (AND DURING) THE DIGITAL REVOLUTION," *Art in America* (May): 66-67.
"Tony Conrad: 1940-2016," *Artforum* (Summer): 86.
"Role Play," *Mousse* (Summer): 148.
- 2014 "The Ruin of Exchange (2009)," *Mousse* (December – January 2015): 200-203.
"Esthetics from Acorns (1992)," *Mousse* (December – January 2015): 198-200.
Decter, Josh. *Art is a Problem*. Edited with an introduction by John Miller. JRP Ringier, Zurich and Les presses du réel, Dijon, France.
- 2013 "This impossibility of psychedelia." In *Only parts of us will never touch parts of others*. Gallery Thaddaeus Ropac, Salzburg/Paris: 107-19.
Text Zur Kunst (March) (editor)
"The View from the Top: Empire State," In *Empire State*. Damiania editore S.p.A., Milan: 30-7.
- 2012 "Mike Kelley (1954-2012): Ten Tributes," *Frieze* (April): 127.
- 2011 "Tomorrow is the Question: John Miller on the Art of Ilene Segalove," *Artforum* (October): 262.
"Art Schools, the Internet, and the Violent-Playing Mermaids: A Conversation between John Miller and Tony Conrad," *Mousse Magazine* (April/May): 48-61.
"Body of Influence: Six Views on Paul Thek," *Artforum* (January): 164.
- 2010 "1000 Words: Public Image Limited," *Artforum* (January): 162-3.
- 2009 "The Ruin of Exchange," *Peep-Hole Sheet* (Fall).
- 2008 "Pop by Other Means," In *Sonic Youth etc.: Sensational Fix*. LiFE Saint-Nazaire; Museion, Bolzano; Verlag der Buchhandlung Walther König, Cologne: 130-2.
- 2006 "John Miller on Nicolas Guagnini," *BOMB Magazine* (Summer): 8-9.
"Double or Nothing," *Artforum* (April): 220-7.
- 2005 "Traces of Corporeality in the Ramble." In *Theft is Vision*, edited by Bob Nickas, JRP Ringier, Zurich and Les presses du réel, Dijon: 42-52.
"439 KB," *Next Level: if...*, No. 7 (Ed. 1, Vol. 4), Blue Modernist Ltd., London: 112-5.
"Sarah Lucas," *Artforum* (October): 269.
- 2004 *Total Transparency*. Berlin: Support Agentur.
- 2003 With Robert Nickas, "Traces of Corporeality in the Ramble." In *Into the Abyss*, Powerhouse Books, New York: 20-5.
- 2002 "Trisha Donnelly," *Artforum* (Summer): 164-5.
- 1998 Babias, Marius, and Achim Kønneke, eds. *Heil Hitler! Have a Nice Day! Die neue Politik des Hasses in den U.S.A.* Die Kunst des Öffentlichen, Verlag der Kunst, Dresden: 186-229.
"Die therapeutische Institution oder Die Gnade der Präsens," *Secession: das Jahrhundert der Künstlerlichen Freiheit*, Prestel Verlag, Munich: 17-28.
"Playing the Game," For *A/drift*, Bard College, Center for Curatorial Studies, Annandale-on-Hudson: 93-5 (cat.).

- 1997 Hoeck, Richard. *Transatlantik Echoes: John Miller, God's Country, Postwar Prehistory*, ID Verlag, Berlin.
- 1996 "Paradise Lost," For *Jane Dickson: Paradise Alley*. New York: Whitney Museum of Contemporary Art.
 "Be Here Now: the Image of History," For *Face à l'Histoire*, Centre Georges Pompidou, Paris.
 Von Bismarck, Beatrice, Diethelm Stoler, and Ulf Wuggenig, eds. "Cultural Studies" in *Games Fights Collaborations: Das Spiel von Grenze und Überschreitung*. Lüneburg: Kunstraum der Universität Lüneburg; Stuttgart: Cantz Verlag.
 "Day by Day," *Arbeit/Freizeit*, Berlin: EA-General Aktiengesellschaft "Day by Day / Tag für Tag," Maria Eichorn: Arbeit/Freizeit, Generali Foundation, Vienna (1996): 123–133 (German), 135-143 (English).
Transforming the Esthetic Field: the Cold War is Over (if You Want it). Macao: Macao Museum of Contemporary Art.
 "I Want to be (a Desiring) Machine," *Kritik* (2): 67-71.
- 1994 "Jason Rhoads," *Artforum* (January): 88.
 "Bob Flanagan: The Kitchen," *Texte zur Kunst* (March): 98-100.
 "Conflict of Interest," *ACME Journal* 1 (3): 72-5.
 "Clubs for America," For *The Use of Pleasure*, Terrain Gallery, San Francisco.
 "Discussion: Too Young to be a Hippie, Too Old to be a Punk," *Be Magazin* 1 (1): 119-23.
 "Suture and Picture Theory," For *Suture: Phantasm der Vollkommenheit*. Salzburg: Salzburger Kunstverein.
- 1993 "The Poet as Janitor," For Mike Kelley Catholic Tastes, Whitney Museum of American Art, New York.
- 1992 Kelley, Mike. *Mike Kelley (Interview)*. Los Angeles: A.R.T. Press: 7–51; excerpted in *Bomb* New York (Winter): 26–31; republished in *Between Artists: Twelve Contemporary Artists Interview*, A.R.T. Press, Los Angeles (1996): 103–30.
 "When Activism Becomes Quietism," *Acme Journal* (Spring): 51-2.
 "The Avant-Garde, Sublimation and the Patriarchy," *The Lectures 1991*, Witte de With, Rotterdam.
 "Esthetics from Acorns," *Dirty Data*, Ludwig Forum für internationale Kunst, Aachen: 71-4.
 "A Round Table on Criticism: Criticism and Use Value," *M/E/A/N/I/N/G* (May): 25-6.
 "Curating and Materialism," *Meta* (2): 14-6.
 "Disappearing into the Woodwork," For *Gemischtes Doppel/ Mixed Double*, EA-Generali, Vienna, Foundation and Weiner Secession: 60–2 (English), 63–6 (German).
 "Dreaming is Almost Free: Audiocassettes at Bilka," *Parciours Europeen III: L'Allemagne*, Musee 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, *Texte zur Kunst*.
- 1991 Stockholder, Jessica. *Formalism and Its Other*. Witte de With, Rotterdam; Renaissance Society, Chicago (cat.).
 "The Body as Site," *Flash Art* (November): 98-9.
- 1990 "The Weather is Here, Wish You Were Beautiful," *Artforum* (May): 152-9.
 Wernicke, Ralph, ed. *Art Supplies and Utopia*. Galerie Ralph Wernicke, Stuttgart.
- 1989 "Lecture Theatre: Peter Halley's 'Geometry and the Social'," *Artscribe International*, London (March/April): 64-5.
 "The Greenberg Effect," *Arts Magazin* (December): 61.
 "El corte más profundo: Notas sobre la técnica de John Baldessari," *Ni por ésas / Not Even So*. Madrid: Ministerio de Cultura; reprinted as "The Deepest Cut: Montage in the Work of John Baldessari," *Artscribe International*, London (May): 52-6.
- 1988 "Please Pass the Orb," *CalArts: Skeptical Belief(s)*, The Renaissance Society, Chicago.
 "The Consumption of Everyday Life," *Artscribe International*, London (January/February): 46-52.
The Mortification of the Sign: Mike Kelley's Felt Banners, The Renaissance Society, Chicago: 16-23.
 "The Mnemonic Book: Ed Ruscha's Fugitive Publications," *Parkett* (18): 66–71 (English), 74–9 (German).
 "Here, There and Everywhere," *New Observations* (December): 19.
- 1987 "Jacques Lacan's 'Television'," *Artscribe International*, London (November/December): 40-1.
 "Baudrillard and His Discontents," *Artscribe International*, London (May): 49-51.
 "In the Beginning there was Formica," *Artscribe International*, London (March/April): 36-42.
 "Swiss Family Robbins," *Real Life Magazine* (16): 10-1.

“What you don't see is what you get: Allan McCollum's Surrogates, Perpetual Photos and Perfect Vehicles,” *Artscribe International*, London (January/February): 32-6.

- 1986 Weissman, Benjamin, ed. “The True Voice,” In *Storytellers 1* (1). Foundation for Art Resources, Los Angeles.
- 1984 “The Commodity As A Country Music Theme,” *LAICA Journal*, Los Angeles Institute of Contemporary Art (Spring): 26–30.
- 1983 *Barney*, Fred & Barney Press (no. 30): 28-30.
- 1982 *Real Life Magazine* (Spring/Summer): 22-24. 1981
Musard, Yve, ed. *Details*, Grenoble Museum of Art, Paris.

Selected Bibliography

- 2023 Boyle, Meka. “‘I Find Freedom in Constraints’: Aura Rosenberg on Making Art That Transgresses the Bounds of History, Sexuality, and Memory,” *Artnet News*, March 17, 2023.
- 2022 Dash, Julekha. “6 Art Exhibits to Check Out This Fall,” *AFAR* (October 18, 2022). <https://www.afar.com/magazine/art-exhibits-to-visit-this-fall>.
Heinrich, Will. “An Elegant Return to Form at Independent Art Fair,” *The New York Times*, May 2022, <https://www.nytimes.com/2022/05/05/arts/design/independent-art-fair-new-york-review.html>.
Marnie, Adam and John Miller. “F PDF 018: John Miller,” *F Magazine*, July, 2022, https://fmagazine.info/wp-content/uploads/2022/07/F_PDF_018_Miller.pdf.
Pogrebin, Robin. “Miami Collectors Shake Up a D.C. Schoolhouse,” *The New York Times*, October 2022, <https://www.nytimes.com/2022/10/27/arts/design/rubell-museum-washington.html>.
Schwendener, Martha. “What to See in N.Y.C. Galleries Right Now: John Miller,” *The New York Times*, May 2022, <https://www.nytimes.com/article/new-york-art-galleries.html>.
“The 22 Best Art Shows of 2022,” *Cultured Magazine*, December 2022.
- 2020 *Where Art Might Happen: The Early Years of CalArts*. Kunsthau Graz and Kestner Gesellschaft, Hanover.
de Orlov, Genevieve Lipinsky. “Mourning In A Time of Morality” *Texte Zur Kunst* (September): 232-235.
- 2018 Eklund, Douglas and Ian Alteveer. *Everything is Connected: Art and Conspiracy*. Metropolitan Museum of Art, New York: 110, 127, 166-169.
Kennicott, Philip “Who’ll Buy That Conspiracy?,” *The Washington Post* (November 5): cover, C3. *33 Bienal São Paulo Catalogue of the Exhibition*. Bienal São Paulo: 81-84.
- 2017 Indiana, Gary. “Back in The Frame,” *T Magazine* (February 19): 226-231.
Lipkin, Ilya. “Middle of the Day,” *Periodico* (December): 42-50.
- 2016 Vogel, Wendy. “John Miller at the Institute of Contemporary Art,” *Art in America* (June/July): 149-150.
Morrissey, Siobhan. “At ICA Miami, Artist John Miller Looks at Life with Double Vision,” *MiamiHerald.com* (May 5).
Ammer, Manuela, Achim Hochdörfer, and David Joselit, eds. *Painting 2.0: Expression in the Information Age*, Museum Brandhorst, Munich, MUMOK, Vienna and Delmonico Prestel, Munich: 58.
Sabbaghzadeh, Darius. “John Miller: Richard Telles,” *Flash Art* (June-July-August): 134-135.
Howarth, Dan. “John Miller’s Lost Maze in Miami Disorients Visitors,” *DeZeen.com* (March 24).
Braithwaite, Hunter. “Miller’s Crossing,” *Ocean Drive Magazine* (February): 112.
Braithwaite, Hunter. “Newsmaker: John Miller,” *BlouinArtInfo.com* (February 13).
Tracy, Liz. “John Miller’s ‘I Stand, I Fall’ at ICA Leaves No Philosophical or Visual Stone Unturned,” *MiamiNewTimes.com* (February 24).
Williams, Christopher. “John Miller Through Time and Space,” *InterviewMagazine.com* (February 23).
- 2015 Reisman, David. “John Miller,” *Frieze* (Issue 169, March).
Simmons, William J. “John Miller,” *Modern Painters* (April): 97.
Dawson, Jessica. “Double Vision: Painter John Miller Is In Two Places at Once,” *villagevoice.com* (January 21).

- 2014 Burton, Johanna and Anne Ellegood, eds. *Take It or Leave It: Institution, Image, Ideology*. Prestel, New York and The Hammer Museum, Los Angeles.
 Pukemova, V. *Olaf Breuning, Tony Matelli, John Miller*. Gary Tatintsian Gallery, Moscow: pages unnumbered.
 Marshall, Piper. "The Costliness of Our Attachments: On 'Bad Conscience' at Metro Pictures," *Texte Zur Kunst* (June): 237-242.
 Smith, Roberta. "The St. Petersburg Paradox at the Swiss Institute," *NYtimes.com* (August 7).
 Rugoff, Ralph, ed. *The Human Factor: The Figure in Contemporary Sculpture*. Hayward Publishing, London: 140-144.
 "'Bad Conscience' at Metro Pictures," *The New Yorker* (February 10): 13.
 McClemon, Doug. "'Bad Conscience at Metro Pictures,'" *ARTnews* (March): 92.
 Piejko, Jennifer. "'Bad Conscience' at Metro Pictures," *Art Agenda* (February 14).
 Farago, Jason. "Critic's Pick: 'Bad Conscience' at Metro Pictures," *Artforum.com* (February 17).
 Borland, Jenny. "Bad Conscience: Metro Pictures, New York," *Spike* (Issue 39): 148-149.
- 2013 Gartenfeld, Alex and Norman Rosenthal, eds. *Empire State*. Skira editore S.p.A, Milan: 134-5.
 Gioni, Massimiliano and Gary Carrion-Murayari. *NYC 1993: Experimental Jet Set, Trash and No Star*. New Museum, New York: 115.
I_Information: The Kitakyushu Biennial World Tour 2013. Art Institute Kitakyushu, Japan: unpaginated.
- 2012 Doran, Anne. "John Miller at Metro Pictures," *Art in America* (April): 114.
 Rosenberg, Karen. "John Miller, 'Suburban Past Time,'" *The New York Times* (February 17): C27
 Wilson, Michael. "John Miller, Suburban Past Time," *Time Out New York* (February 16-22): 33.
 Gillick, Liam. "John Miller," *BOMB* (Winter): 48-55.
- 2011 *Kitakyushu Biennial 2009/2011 - IMIN: Migrants, Immigrants, Emigrants, Refugees, Exiles, Expatriates, and Others*, Art Institute Kitakyushu, Japan
 Blondin, Phillippe, ed. *After Images*. Jewish Museum of Belgium, Brussels: 94-5.
- 2010 Cooke, Lynne, and Douglas Crimp, eds. *Mixed Use, Manhattan: Photography and Related Practices, 1970s to the Present*. Museo Nacional Centro de Arte Reina Sofia, Madrid; MIT Press, Cambridge: 194-5.
 Gioni, Massimiliano, and Judy Ditner, eds. *10,000 Lives*. Gwangju Biennale Foundation, Gwangju: 328.
 Ruf, Beatrix, ed. *A Refusal To Accept Limits*. Zurich: Kunsthalle Zürich; JRP Ringier, Zurich: 167.
 Linsenmaier-Wolf, Christa, ed. *Larger than Life Stranger than Fiction: 11th Triennale Kleinplastik Fellbach*. Cologne: Snoeck Verlagsgesellschaft: 168-71, 301.
 Fox, Dan. "XXX Macarena," *Frieze* (April): 33.
 Keegan, Matt. "Public Image Limited," *Artforum* (January): 156-61, cover.
 Lunn, Felicity. "John Miller," *Frieze* (January/February): 124.
 "Robert Breer and BigMinis at CAPC – Bordeaux," *Mousse* (November),
<https://www.moussemagazine.it/magazine/robert-breer-and-bigminis-at-capc-bordeaux/>.
- 2009 Moriarity, Bridget. "The High Life," *Art + Auction* (July/August): 48-53.
 Ruf, Beatrix, ed. *John Miller: A Refusal to Accept Limits*, Zürich: Kunsthalle Zürich; JRP|Ringier, 2010.
- 2008 Halle, Howard. "The Best of 2008," *Time Out*, New York (December): 87.
 Emmanuel, Daniel. "Golden Age," *Texte Zur Kunst* (June): 236-9.
Arttirol: Kunstankäufe des Landes Tirol 2004-2006. Land Tirol, Innsbruck: 30-1.
 Saltz, Jerry. "Emerging, After All These Years," *New York Magazine* (February): 72-3.
 Halle, Howard. "John Miller: The New Honeymooners," *Time Out*, New York (January): 68.
 Groenenboom, Roland ed. *Sonic Youth etc.: Sensational Fix*. LiFE Editions: 557-8.
- 2007 Biesenbach, Klaus, ed. *Into Me/Out of Me*. Ostfildern: Hatje Cantz Verlag: 340.
 Hambleton, Merrell. "The Eye: Interview with John Miller," *The Columbia Spectator* (December).
 Blumenstein, Ellenm, and Felix Ensslin, eds. *Between Two Deaths*. Hatje Cantz Verlag, Ostfildern: 204-7, 289.
- 2006 Grässlin, Karola and Alexander Schröder ed., *Optik Schröder: Werke aus der Sammlung Alexander Schröder*, Verlag der Buchhandlung Walther König, Cologne: plate no. 140.
 Joseph, Branden W. "Informationsavatare," *Texte Zur Kunst* (December): 196-200.
 Richer, Francisca, and Matthew Rosenzweig, eds. *No. 1: First Works by 362 Artists*. New York: DAP.

- Diaz, Eva. "Review: John Miller," *Modern Painters* (December): 115.
- 2005 Aupetitallot, Yves. *Private View 1980-2000: Collection Pierre Huber*. JRP/Ringier, Zurich: 85.
Poisy, François. "John Miller: Les Photographies de L'Inutile," *L'œuvre en Programme*. Bordeaux: CAPC Musée d'Art Contemporain de Bordeaux
- 2004 Avgikos, Jan. "New York – John Miller – Metro Pictures," *Artforum* (Summer): 245.
- 2003 *Thirty Three Women – Three Poems by Pablo Picasso*. Thomas Ammann Fine Art, Zurich: 26
- 2001 Hainley, Bruce. "Fecal Matters," *Artforum* (Summer): 42. Televisions. Kunsthalle Wien, Vienna: 75, 251.
- 2000 Johnson, Ken. "John Miller," *New York Times* (January): E43.
Halle, Howard. "John Miller 'Opposite Day,'" *Time Out*, New York (January): 57.
Rian, Jeff. "Staying in the Game," *Flash Art* (March/April): 82-3.
Nahas, Dominique. *American Art Today: Fantasies & Curiosities*. Art Museum at Florida International University, Miami.
...it looked comical: each house had a chimney rising into the sky, but nothing next to it... (*The Middle of the Day Vol. 2*).
Musée D'Art et D'Histoire, Geneva.
Consolation Prize: Mike Kelley & John Miller. Morris and Helen Belkin Art Gallery. University of British Columbia, Vancouver
- 1999 Koether, Jutta. "Art as Americana! Americana as Art!" *Spex* (May): 50-1.
Rabinowitz, Cay-Sophie. "John Miller: Confronting Kitsch," *Sculpture* (July/August): 12-3.
Brehm, Margrit. *Bad Bad: That is a Good Excuse*. Baden-Baden: Staatliche Kunsthalle.
Damiani, Marion, et al. *Get Together: Kunst als Teamwork*. Kunsthalle Wien, Vienna.
Nakamura, Nobuo, and Akiko Miyake, eds. *Let's Talk About Art*. Kitakyushu, Kyoto.
Barachon, Charles, et al., eds. *Pl@ytimes*. Le Magasin, Grenoble.
Aupetitallot, Yves, Nancy Spector, and Mike Kelley. *John Miller: Parallel Economies*. Centre National d'Art Contemporain, Grenoble.
Le Capital. Sète: Centre Régional d'Art Contemporain Languedoc-Roussillon.
Bovier, Lionel. "John Miller: A Retrospective," *MAG* (October): 1.
Bovier, Lionel. "John Miller," *Parkett* (December): 163-72.
"Arwed Messmer, Heidi Specker, Doug Hall, John Miller," *Grand Street* (Summer): 79-84.
- 1998 Koether, Jutta. "Good and Ugly," *Artforum* (February): 27.
Sabau, Luminita, ed. *The Promise of Photography: the DG Bank Collection*. Prestel Verlag, Munich.
- 1997 Rimanelli, David. "A/Drift," *Artforum* (February): 83.
Halle, Howard. "Four on the Floor," *Time Out*, New York (April): 41.
A Trail of Ambiguous Picture Postcards. Kyoto: Korinsha Press; Center for Contemporary Art, Kitakyushu.
Shottenkirk, Dena. "New York in Brief," *C Magazine: International Contemporary Art* (September/November): 43.
Larsen, Lars Bang, and Mikael Anderson. *Display*. The Charlottenborg Exhibition Hall, Copenhagen.
Decter, Joshua, ed. *A/Drift*. Bard College, Center for Curatorial Studies, New York.
White Studies. Kunsthalle Wien, Vienna (with Richard Hoeck).
Steihaufg, Jon-Ove. "Object/Informe/Trauma: Discourses in American Art of the Nineties," *For Art*, Oslo: 16, 26.
- 1996 Schwendener, Martha. "Catch My Drift," *Time Out*, New York (December): 40.
Smith, Roberta. "Finding Art in the Artifacts of the Masses," *New York Times: Arts & Leisure* (December): 43-4, 46.
Babias, Marius. "Interview: Das Rebellischste...," *Kunst-Bulletin* (May): 10-5.
Radical Images. 2nd Austrian Triennial on Photography 1996. Neue Galerie am Landesmuseum Joanneum, Graz; Kunsthalle Szombathely, Budapest, Camera Austria.
It was a beautiful day, in the seventies. I watched people on pogo sticks in the park. Geneva: Cabinet des Estampes du Musée d'Art et d'Histoire.
- 1995 Reisman, David. "John Miller," *Texte Zur Kunst* (May).

- 1994 Foster, Hal et al. "Round Table: The Politics of the Signifier II: A Conversation on the Informe and the Abject," *October* (Winter): 3-21 (illustrations).
Don't Look Now. Thread Waxing Space, New York.
 Kandel, Susan. "A Spectacular Brown Colors the Message," *Los Angeles Times* (February): F19.
Cloaca Maxima. Museum der Stadtentwässerung, Zurich.
 Ward, Frazer. "Abject Lessons," *Art and Text* (May).
John Miller - Christina Frey. Kunsthalle Palazzo, Liestal.
Temporary Translation(s): Sammlung Schurmann. Deichtorhallen Hamburg GmbH, Hamburg.
- 1993 Nesbitt, Lois. "Cologne, Germany," *Sculpture* (January/February): 18-9.
 Bourriaud, Nicolas. "La Position Secondaire de l'Art," *Art Press* (May): 33-4.
 Cembalest, Robin. "Much Ado About Doodoo," *ArtNews* (September): 57-8.
 Nickas, Robert. "John Miller: Shit Happens," *Flash Art* (November/December): 94-5 (illus.).
 Reissman, David. "The Other Side," *Tema Celeste* (Winter): 72.
 Kelley, Mike. *The Uncanny*. Sonsbeek, Arnhem '93.
The Nightshade Family. Museum Fridericianum, Kassel.
 Wallis, Brian. "Mike Kelley's 'The Uncanny'," *Art in America* (October): 55.
Abject Art: Repulsion and Desire in American Art. Whitney Museum of American Art, New York.
The Naming of Colors. White Columns, New York.
- 1992 Rock Sucks, Disco Sucks. DAAD Berliner Künstlerprogramm, Berlin.
 Liu, Catherine. "Just Pathetic at American Fine Arts," *Artforum* (April): 95-6.
 Behrens, Katja. "Star der New Yorker Szene," *Koelner Stadt-Anzeiger* (June 23).
 Koether, Jutta. "John Miller: Metro Pictures," *Artforum* (October): 119.
 Hixson, Kathryn. "John Miller: Not Just Another Teenager Defecating On Tradition," *Flash Art* (October): 92.
- 1991 Johnson, Ken. "John Miller at Metro Pictures," *Art in America* (February): 149.
 Lewis, James. "John Miller," *Artforum* (February): 124.
 Mahoney, Robert. "New York in Review: John Miller," *Arts* (February).
 Kandel, Susan. "John Miller at Roy Boyd," *Art Issues* (29).
 Bergen, Phillip. "John Miller," *Artweek* (April).
 Reissman, David. "John Miller, Metro Pictures," *Artscribe* (March/April): 69.
 Koether, Jutta. "John Miller in New York," *Texte zur Kunst* (Winter): 169-70.
 Kaplan, Steven. "John Miller," *ETC*. Montreal (Spring): 36-8.
 Denson, Roger G. "Wasting It: John Miller and Andre Serrano's 'Bad Boy' Sublimations," *Contemporanea* (November): 36-40.
 Armstrong, Richard, John G. Hanhardt, Richard Marshall, and Lisa Phillips. *1991 Biennial Exhibition*. Whitney Museum of American Art, New York.
New York Lost Illusions. New York: 1991 Biennial Exhibition, Vancouver Art Gallery.
- 1990 Evans, Steven, and Michael Jenkins. "John Miller, Gary Mirabelle, Lawrence Weiner: American Fine Arts, Co," *Artscribe* (January/February): 81.
 Stals, Jose Lebrero. "John Miller," *Lapiz International Madrid* (May): 65.
 Messler, Norbert. "John Miller: Isabella Kacprzak, Koln," *Noema* (March/April): 106 (German).
 Johnson, Ken. "John Miller at Metro Pictures," *Art in America* (February): 149.
 Knight, Christopher. "The Pathetic Esthetic: Making Do With What Is," *Los Angeles Times* (August): F8.
 Schjeldahl, Peter. "Shit and Fan," *The Village Voice* (December): 103.
 Jones, Ronald. *Viewpoints towards the 90s: Three Artists from Metro Pictures Part II*. Tokyo: Seibu Contemporary Art Gallery.
- 1989 Kelley, Mike. "Foul Perfection: Thoughts on Caricature," *Artforum* (January): 92-9.
 Jones, Ronald. *Avant 1989*. Villa Gillet - Frac Rhones - Alpes, Lyon.
 Christov - Bakargiev, Carolyn. "Avant 1989: Villa Gillet - Frac Rhones - Alpes, Lyon," *Flash Art* (March/April): 124.
 Graw, Isabelle. "Kunstkritiker al Künstler: Thomas Lawson, Ronald Jones, John Miller," *ARTIS* (May): 50-3.
 Spector, Nancy. "Smart Art," *Contemporanea* (June): 94-7.
 Messler, Norbert. "Jennifer Bolande, John Miller at Sophia Ungers," *Artscribe* (May): 89.
 Decter, Joshua. "New York in Review," *Arts Magazine* (December): 99-100.

- Spector Nancy, and Steven Evans. "Doppel Angst/Double Fear," *Parkett* (December): 129-35.
- 1988 McCoy, Pat. "Of Ever - Ever Land I Speak," *Artscribe London* (January/ February): 73-4.
Rian, Jeffrey. "John Miller at American Fine Arts," *Art in America* (May): 187.
Cooper, Dennis. "John Miller, Metro Pictures," *Artforum* (Summer): 139.
Knight, Christopher. "Focusing on the Hidden Meaning of 'Untitled' Works," *Los Angeles Herald Examiner* (February): E2.
Kuspit, Donald. "The Modern Fetish," *Artforum* (October): 132-40.
Morgan, Robert C. "Anti-Style, or the Installation as a Pleasurable Text," *Arts Magazine* (June): 45-8.
- 1987 *CALARTS: Skeptical Belief(s)*. Newport Harbor Art Museum; The Renaissance Society at the University of Chicago.
- 1986 Indiana, Gary. "Soho Sketches," *The Village Voice* (April): 93.
Kuspit, Donald. "John Miller at Metro Pictures," *Artscribe International* (June/July): 78-9.
- 1985 Masheck, Joseph. *Point 1: Art Visuals/Visual Arts*. Willis, Locker, and Owens, New York: 80-4.
Gardner, Colin. "John Miller," *Flash Art* (December/January).
Jones, Alan. *Correspondences: New York Art Now*. Laforet Museum, Tokyo.
Liss, Andrea. "Confronting Modern Art History," *Artweek* (November). 1984
Glueck, Grace. "John Miller," *New York Times* (March).
Bankowsky, Jack. "John Miller at Metro Pictures," *East Village Eye* (June). Wilson, William. "Art Reviews," *Los Angeles Times* (June): 6. Bankowsky, Jack. "Summer Show at Metro Pictures," *East Village Eye* (September).
Drohojowska, Hunter. "John Miller at the Rosamund Felsen Gallery," *L.A. Weekly* (June): 39.
- 1983 *Hallwalls: Interview by Claudia Gould*. Hallwalls, Buffalo.
- 1979 Paseles, Chris. "John Miller's Art: Studying the Mental Process," *Cal Arts Today* (February).