

METRO PICTURES

John Miller

“Suburban Past Time”
January 19 – March 10, 2012



John Miller elaborates on many of the tropes he has masterfully cultivated throughout his thirty-plus year career in “Suburban Past Time,” his latest exhibition at Metro Pictures. Through artificial rocks and plants ranging in scale from massive to ordinary, wallpaper, store-bought and handmade decorative elements and the continuous presence of two people, Miller transforms the gallery into a bizarre yet familiar public space. The works included in the exhibition are a continuation of the artist’s ongoing sociological investigation into so-called middlebrow culture, which focus on artifice in Western consumer societies.

To evoke a sense of the generic, Miller pastes two vector print wallpapers depicting exterior views of nondescript *plattenbauten*, or apartment blocks, in Berlin and a beach resort on the working class tourist island of Mallorca, Spain. With the wallpapers are two carpets spelling “NO,” filing cabinets painted in what Miller describes as “hot rod finish,” and an oversized tree and rock that refer to the practice of using fake “natural” objects to hide pool pumps in suburban backyards. Continuously present amidst the installation are two people who either sit on a chair reading or rest on a plinth.

Also on view are a series of flash animations Miller created with long time collaborator Takuji Kogo under the name Robot. Lifting the text from personal ads and setting them to MIDI voice recordings, cultural hierarchies related to age and wealth emerge from the borrowed lyrics of the videos projected on the gallery’s walls.

John Miller is the recipient of the 2011 Wolfgang Hahn Prize, which was followed by a related exhibition at Museum Ludwig, Cologne. Miller had a substantial retrospective at Kunsthalle Zürich in 2009 that was accompanied by a catalogue published by JRP|Ringier. Additionally, he has had one-person shows at: Musée d’art moderne et contemporain, Geneva (2004); Magasin-Centre National D’Art Contemporain, Grenoble (1999); and Kunstverein, Hamburg (1999). Miller has participated in major group exhibitions at CAPC Musée D’Art Contemporain, Bordeaux (2010/11); Museo Nacional Centro de Arte Reina Sofia, Madrid (2010); and MoMA PS1, New York (2006). His work was included in the 1991 Whitney Biennial in New York and the 2010 Gwangju Biennale in South Korea.

Image: Digital rendering of “Suburban Past Time” installation.

Gallery hours: 10-6 pm, Tuesday – Saturday

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JOHN MILLER

Born 1954, Cleveland, Ohio, lives and works in New York and Berlin.

Attended Rhode Island School of Design, Providence, Rhode Island, 1977, BFA; Whitney Museum of American Art Independent Study Program, New York, 1978; California Institute of the Arts, Valencia, California, 1979, MFA.

SELECTED ONE-PERSON EXHIBITIONS:

- 2012 *Suburban Past Time*, Metro Pictures, New York
- 2011 Wolfgang-Hahn-Preis 2011, Museum Ludwig, Cologne, Germany
Suburban Past Time, Metro Pictures, New York
- 2010 Galerie Christine Mayer, Munich (with Dan Graham)
A Holiday in Other People's Mystery, Galerie Christian Nagel, Cologne, Germany
The Totality of All Things as They Actually Exist, Galerie Barbara Weiss, Berlin
- 2009 Kunsthalle Zürich, Zurich (cat.)
The Natural Order, Patrick Painter Inc., Santa Monica, CA
- 2008 *Is That All There Is?*, Sutton Lane, London
Meyer Riegger Galerie, Karlsruhe, Germany
- 2007 *The New Honeymooners*, Friedrich Petzel, New York; Metro Pictures, New York (2007-2008)
Back to the Garden, Praz-Delavallade, Paris
- 2006 *Something for Everyone* (with Richard Hoeck), Jeffrey Charles/Henry Peacock, London
Total Transparency, Metro Pictures, New York
- 2005 *Something for Everyone* (with Richard Hoeck), Engholm Engelhorn Galerie, Vienna; Galerie Hans Widauer, Innsbruck; cable tv broadcast (CAC TV), Contemporary Art Center, Vilnius, Lithuania
Plakat (with Richard Hoeck), Kunstraum, Innsbruck, Austria
Praz-Delavallade, Paris
The Middle of the Day, Galerie Barbara Weiss, Berlin
- 2004 *Everything is Painted Brown*, Metro Pictures, New York
Le Milieu du Jour, 1994 – 2004, Musée d'Art Moderne et Contemporain, Geneva
Total Transparency, Richard Telles Fine Arts, Los Angeles
493 KB from the Administered World, Jeffrey Charles Gallery, London
- 2003 *Everything is You*, Galerie Praz-Delavallade, Paris
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
- 2000 *Pilot*, Richard Telles Fine Arts, Los Angeles
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.)
- 1999 *Parallel Economies*, Le Magasin, Centre National d'Art Contemporain, Grenoble, France (cat.)
Retrospective, Kunstverein, Hamburg, Germany
Getting Through the Day: a Return to Stonehenge, Metro Pictures, New York
Opposite Day, Metro Pictures, New York
Pillars of Salt, Galerie Barbara Weiss, Berlin
The Lugubrious Game, Meyer Riegger Galerie, Karlsruhe, Germany
Hard Hat (with Richard Hoeck), Kunst-Werke, Berlin
No Place to Hang Your Hat (with Richard Hoeck), Kunststaud 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
For the Good Times, Richard Telles Fine Arts, Los Angeles
Songs From a Room, Meyer Riegger Galerie, Karlsruhe, Germany
White Studies (with Richard Hoeck), Kunsthalle Wien, Vienna (cat.)
 1997 *A Trail of Ambiguous Picture Postcards*, Center for Contemporary Art, Kitakyushu Project Gallery, Tokyo, Japan (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
Hommage an Karl May, Galerie Barbara Weiss, Berlin
 1995 *The Middle of the Day*, Metro Pictures, New York; Galerie Barbara Weiss, Berlin; Galerie Rizzo, Paris
 1994 Richard Telles Fine Arts, Los Angeles
 1993 Museum Robert Walser, Hotel Krone, Gais, Switzerland
The Long March, the Narrow Road, Metro Pictures, New York
 Art & Public, Geneva
 1992 *Rock Sucks/ Disko Sucks*, Daad Galerie, Berlin (cat.)
 Bruno Burnnet Fine Arts, Berlin
 Laboratorium Gallery, Center for Contemporary Art, Ujazdowski Castle, Warsaw
 Jablonka Galerie, Cologne, Germany
 1991 Roy Boyd Gallery, Santa Monica, CA
 Andrea Rosen Gallery, New York
 1990 Galerie Isabella Kacprzak, Cologne, Germany
 Standard Graphik, Cologne, Germany
...But the Flesh Is Weak, Metro Pictures, New York
 1988 Metro Pictures, New York
 1987 American Fine Arts Co., New York
 1986 Metro Pictures, New York
 1985 Metro Pictures, New York (with Mike Kelley)
 1984 Rosamund Felsen, Los Angeles
 Metro Pictures Gallery, New York
 1983 *Recent Work*, The Kitchen, New York
 1982 White Columns, New York

SELECTED GROUP EXHIBITIONS:

- 2011 *After Images*, Jewish Museum of Belgium, Brussels (cat.)
IMIN: Migrants, Immigrants, Emigrants, Refugees, Exiles, Expatriates, and Others,
 Kitakyushu Biennial 2009/2011, Japan (cat.)
 2010 *BigMinis*, CAPC Musée D'Art Contemporain, Bordeaux, France (2010-2011)
Wait for Me at the Bottom of the Pool, Martos Gallery, New York
10,000 Lives, Gwangju Biennale, Gwangju, South Korea (cat.)
Mixed Use, Manhattan: Photography and Related Practices 1970s to the Present, Museo
 Nacional Centro de Arte Reina Sofia, Madrid (cat.)
 PortugalArte 10, Lisbon
Nachleben, Goethe Institut, New York
Larger Than Life - Stranger Than Fiction: 11th Triennial of Small Sculpture, Kulturamt
 Stadt Fellbach, Germany (cat.)
 2009 *Ongoing Projects*, Metro Pictures, New York (2009-2010)

- (and 1981, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1992, 1993, 1994, 1995, 1996, 1997, 1999, 2001, 2007)
- 2008 *Aurum: Gold in Contemporary Art*, Le CentrePasquArt, Biel Bienne, Switzerland
The Skat Players, Vilma Gold, London
Sonic Youth etc.: Sensational Fix, LiFE International Space for Emerging Arts, Saint-Nazaire, France; Museion, Bolzano, Italy; Kunsthalle Düsseldorf, Germany; Malmö Konsthall, Sweden; Centro Huarte de Arte Contemporáneo, Navarra, Spain (2008-2010) (cat.)
- 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)
Every Revolution is a Roll of the Dice, The Ballroom Marfa, Marfa, Texas
The Happiness of Objects, Sculpture Center, New York
Zwischen zwei Toden, ZKM Zentrum für Kunst und Medientechnologies, Karlsruhe, Germany (cat.)
- 2006 *Optik Schröder: Werke aus der Sammlung Alexander Schröder*, Kunstverein Braunschweig, Germany (cat.)
The Gold Standard, P.S.1 Contemporary Art Center, New York
Periferic 7 - Focussing Iasi, Romania Biennial, Romania
Into Me/ Out of Me, P.S.1 Contemporary Art Center, New York; KW Institute for Contemporary Art, Berlin; MACRO Museo d'Arte Contemporanea, Rome (2006-2007) (cat.)
Dark Places, Santa Monica Museum of Art, Santa Monica, CA
Vincule a. Politicas de la Afectividad, Esteticas del Biopoder, Medialab Madrid, Madrid Spain
- 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
Kunst in Schokolade, Museum Ludwig, Imhoff-Stollwerck-Museum, Cologne, Germany
Living and Working in Vienna, Kunsthalle Wien, Vienna; Austrian Cultural Forum, New York
Roy Arden, Michael Krebber, John Miller, Richard Telles Fine Art, Los Angeles
Orchard Gallery, New York
Private View, 1980-2000: Collection Pierre Huber, Musée Cantonal des Beaux-Arts des Lausanne, Lausanne, Switzerland
When Humour Becomes Painful, Migros Museum für Gegenwartskunst, Zurich
After All That Can Be Said, Galerie Kienzle & Gmeiner, Berlin
Expérience de la Durée, Biennale d'Art Contemporain de Lyon, Lyon, France
Alle-gory, Mandarin, Los Angeles
Talk to the Land, Andrew Kreps Gallery, New York
Superstars, Kunsthalle Wien, Vienna
Synthesis and Distribution: Experiments in Collaboration, Pace University Galleries, New York
- 2004 *Minimalist Kitsch & Visionäre Sammlung, Vol. 1*, Haus Konstruktiv, Zurich
L'œuvre en programme, CAPC Museum of Contemporary Art, Bordeaux, France (cat.)
Global Consulting, New York
The Middle of the Day, MAMCO Musée d'Art Moderne et Contemporain, Geneva, Switzerland
Body Display: Performative Installation, Secession, Vienna
Before the End, Le Consortium, Dijon, France
Mike Kelley: The Uncanny, Tate Liverpool, Liverpool, England
The Big Nothing, Institute of Contemporary Art, University of Philadelphia, Pennsylvania
Scream, IASPIS, Stockholm, Sweden
Made in Berlin, Art Forum, Berlin
Writing, Images, Ideas: Walter Benjamin and the Art of Present Day, Haus am Waldsee, Berlin
Something for Everyone, Kunstraum Innsbruck, Innsbruck, Austria
Channel 0, CATV Project, Akiyoshidai International Art Village, Yamaguchi, Japan

- Richard Telles Fine Art, Los Angeles
Last One on is a Soft Jimmy, Paula Cooper Gallery, New York
- 2003 *Drawings*, Metro Pictures, New York
Thirty Three Women: Three Poems by Pablo Picasso, Thomas Ammann Fine Art AG, Zurich (cat.)
- 2002 *From the Observatory*, Paula Cooper Gallery, New York
A Country Lane, Kerstin Engholm Galerie, Vienna
- 2001 *Tele(visions): Kunst Sieht Fern*, Kunsthalle Wien, Vienna, Austria (cat.)
- 2000 *American Art Today: Fantasies & Curiosities*, Art Museum at Florida International University, Miami;
 Kunstraum Hans Widauer, Innsbruck, Austria (cat.)
- 1999 *Pl@ytimes*, Magasin-L'Ecole, Centre National d'Art Contemporain, Grenoble, France
Wir leben zwischen Wänden, Kunstamt Kreuzberg, Berlin
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, Germany
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
 Raum Aktueller Kunst Martin Janda, Vienna
Tell me a Story, Centre National d'Art Contemporain, Grenoble, France
Fast Forward, Kunstverein, Hamburg, Germany
Entropie zu Hause, Suermont Ludwig Museum, Aachen, Germany
- 1997 *Someone else with my Fingerprints*, David Zwirner, New York; Galerie Hauser & Wirth, Zurich; August
 sander Archiv/SK Stiftung Kultur, Cologne; Kunstverein Munchen, Munich, Germany; Kunsthau
 s Hamburg, Hamburg, Germany
Laying Low: Postminimalism/ Scatter Art, Kunstnernes Hus, Wergelandsveien, Oslo, Norway (cat.)
Artists and Photography, Museum Fur Literatur am Oberrhein in Zusammenarbeit mit dem Cabinet des
 Estampes, Geneva
79/97 An Exhibition of works by Curators of the Visual Arts Gallery, 1979-1997, Visual Arts Gallery, New
 York
The Cold War is Over (or is it?), COCA Museum, Macao, Korea
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, Santa Monica;
 Edmonton Art Gallery, Edmonton, Alberta, Canada (cat.)
Heaven: Private View, P.S.1 Contemporary Arts Center, New York
Revisions of Abstract Expressionism: Painting Between Vulgarly and the Sublime, Kunstverein Kreis Gütersloh
 e.V., Gütersloh, Germany
- 1996 *Do It (Home Version)*, Museum in Progress, Vienna
Comic Depictions of Sex in American Art, Galerie Andreas Binder, Munich
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
Artistes & Photographies, Cabinet des Estampes du Musee d'Art et d'Histoire, Geneva
A/ drift, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York
L'art du Plastique, Ecole Nationale Supérieure des Beaux-Arts, Paris
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, Bonn, Germany

- 1995 *Altered States: American Art in the 90s*, St. Louis Museum of Art, St. Louis, Missouri (cat.)
Pittura-Immedia, Neue Galerie, Landesmuseum Joanneum and Kunsterhaus, Graz, Austria
Land Schaff(f)t, Stiftung Weimarer Klassik, Weimar, Germany
Art in Suburbia, Jeffrey Deitch Art Advisory Services, New York
Malerei in den 90er Jahren, Neue Galerie, Landesmuseum Joanneum, Graz, Austria
- 1994 *Don't Look Now*, Thread Waxing Space, New York (cat.)
Suture-Phantasmen der Vollkommenheit, Salzburger Kunstverein, Salzburg, Austria (cat.)
Who Chooses Who, Benefit Exhibition, New Museum of Contemporary Art, New York
Up the Establishment, Sonnabend Gallery, New York
Wind from the East, Kunsterhaus Bethanien, Berlin
Cloaca Maxima, Museum der Stadtentwässerung, Zurich (cat.)
Mapping, Museum of Modern Art, New York
John Müller - Christina Frey, Kunsthalle Palazzo, Liestal, Switzerland (cat.)
Critical Mass, Yale University School of Art, New Haven, Connecticut
Temporary Translation(s): Sammlung Schurmann, Deichtorhallen Hamburg, Hamburg, Germany (cat.)
The Century of the Multiple, Deichtorhallen Hamburg, Hamburg, Germany
Frontiere, Galerie Bob von Oursow, Zurich, Switzerland
- 1993 *Here's Looking At Me: Autoportraits Contemporains*, ELAC, Lyon, France
The Uncanny: Sonsbeek '93, Geementemuseum, Arnhem, The Netherlands (cat.)
The Nightshade Family, Museum Fridericianum, Kassel, Germany (cat.)
The Naming of Colors, White Columns, New York (cat.)
Abject Art: Repulsion and Desire in American Art, Whitney Museum of American Art, New York (cat.)
- 1992 *Dirty Data*, Schürmann Sammlung, Ludwig Forum für Internationale Kunst, Aachen, Germany
Re: Framing Cartoons, Wexner Art Center, Ohio State University, Columbus
Sommersausstellung, Schloss Plon, 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
1968, Fall from Fashion, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
Art Meets Ads, Stadtische Kunsthalle, Dusseldorf, Germany
Getting to Know You, Kunsterhaus Bethanien, Berlin; Leipzig, Germany
Spielholle, Stadelschule, Frankfurt; Grazer Kunstverein, Graz, Austria; Galerie Sylvana Lorenz, Paris
- 1991 *Currents*, Institute of Contemporary Art, Boston
1991 Biennial Exhibition, Whitney Museum of American Art, New York (cat.)
Anni Novanta, Museo Comunale d'Arte Contemporanea, Bologna, Italy
Lost Illusions, Vancouver Art Gallery, Vancouver, BC (cat.)
Hybrid Abstract, Ufdam Gallery, Bennington College, Bennington, Vermont
- 1990 *The Koln Show*, Galerie Sophia Ungers and Tanja Grunert, Cologne
Art Supplies and Utopia, Ralph Wernicke, Stuttgart, Germany (cat.)
Nachschub, The Koln Show, Cologne (cat.)
Just Pathetic, Rosamund Felsen Gallery, Los Angeles
In the Beginning, Cleveland Center for Contemporary Art, Cleveland
Vienpoints Towards the 90's: Three Artists from Metro Pictures, Part II, Seibu Galleries, Tokyo (broch.)
- 1989 *A Climate of Site*, Galerie Barbara Farber, Amsterdam (cat.)
Avant 1989, Villa Gillet-Frac Rhone-Alpes, Lyon, France (cat.)
Bruges La Morte, Bruges, Belgium
John Müller, Gary Mirabelle, Lawrence Weiner, American Fine Arts Co., New York
Information, Terrain Gallery, San Francisco
Self Evidence, Los Angeles Contemporary Exhibitions, Los Angeles
- 1988 *syn - SERVICE*, Robbin Lockett Gallery, Chicago
A 'Drawing' Show, Cable Gallery, New York
Tableux: Vivant/Morte, Installation, San Diego, California
- 1987 *CalArts: Skeptical Beliefs*, Renaissance Society at the University of Chicago; Newport Harbor Museum,

- Newport Beach, California (cat.)
- 1986 *The Gallery Show*, Exit Art, New York
Abstract Appropriation, Grey Art Gallery, New York University, New York
A New Abstraction, New City, Venice, California
- 1985 1985 Biennial Exhibition, Whitney Museum of American Art, New York
Black and White, Los Angeles Institute of Contemporary Art, Los Angeles
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
- 1984 Urban Confrontations, Ben Shahn Gallery, Paterson College, Wayne, New Jersey
- 1983 Hallwalls Contemporary Arts Center, Buffalo, New York (cat.)
Art on Paper, Weatherspoon Art Gallery, Univ. of North Carolina at Greensboro
Artist's Books/Booked Art, Ystad Konstmuseum, Ystad, Sweden; Kristianstad, Sweden
 Konstmuseum and Norrköpings Konstmuseum, Sweden
- 1982 *London/New York*, Lisson Gallery, London
Selections, Artists Space, New York
Drawing Show, Los Angeles Contemporary Exhibitions, Los Angeles
Real Life Magazine Presents, White Columns, New York
- 1981 *Mudd Video 4*, Mudd Club, New York
Noise Festival, White Columns, New York
Beware of the Dog! Mudd Club, New York
Video, Anthology Film Archives, New York
- 1979 *10 Artists Videotapes*, Los Angeles Institute of Contemporary Art
Manifesto Show, 5 Bleecker Street, New York
- 1978 *Short Videotapes*, Anthology Film Archives, New York
Artwords and Bookworks, Los Angeles Institute of Contemporary Art

CURATED SHOWS BY THE ARTIST:

- 2009 *Regift*, The Swiss Institute of Contemporary Art, New York

SELECTED PERFORMANCES BY THE ARTIST:

- 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 WRITINGS BY THE ARTIST:

- 2011 "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 *Shooting Log*, Brussels: Mfc-Michèle Didier: 107
 "The Ruin of Exchange." *Peep-Hole Sheet* (Fall).
- 2008 *Between Artists: Maria Eichborn/John Miller*, New York: A.R.T. Press: 85.
 "Pop by Other Means." For *Sonic Youth etc.: Sensational Fix*. LiFE Saint-Nazaire; Bolzano: Museion;
 Cologne: Verlag der Buchhandlung Walther König: 130-2.
- 2006 "John Miller on Nicolas Guagnini." *BOMB Magazine* (Summer): 8-9.
 "Double or Nothing." *Artforum* (April): 220-7.

- 2005 "Sarah Lucas." *Artforum* (October): 269.
- 2004 *Total Transparency*. Berlin: Support Agentur.
- 2002 "Trisha Donnelly." *Artforum* (Summer): 164-5.
- 2001 *When Down Is Up*, trans. Thomas Atzert. Frankfurt-am-Main: Revolver Verlag.
- 2000 *The Price Club- Selected Writings (1977-1998)*. Geneva/Dijon: JRP Editions & Les Presses du Réel.
- 1998 Babias, Marius, and Achim Könneke, eds. *Heil Hitler! Have a Nice Day! Die neue Politik des Hasses in den U.S.A.* Dresden: Die Kunst des Öffentlichen, Verlag der Kunst: 186–229.
- "Die therapeutische Institution oder Die Gnade der Präsens." *Secession: das Jahrhundert der Künstlerischen Freiheit*. Munich: Prestel Verlag: 17-28.
- "Playing the Game." For *A/drift*. Annandale-on-Hudson: Bard College, Center for Curatorial Studies: 93-5 (cat.).
- 1997 Hoeck, Richard. *Transatlantik Echoes: John Miller, God's Country, Postwar Prehistory*. Berlin: ID Verlag.
- 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*. Paris: Centre Georges Pompidou.
- 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, p. 123–133 (German), p. 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*. San Francisco: Terrain Gallery.
- "Discussion: Too Young to be a Hippy, 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*. New York: Whitney Museum of American Art.
- 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*. Los Angeles: A.R.T. Press, 1996: 103–30.
- "When Activism Becomes Quietism." *Acme Journal* (Spring): 51-2.
- "The Avant-Garde, Sublimation and the Patriarchy." *The Lectures 1991*. Rotterdam: Witte de With.
- "Esthetics from Acorns." *Dirty Data*. Aachen: Ludwig Forum für internationale Kunst: 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*, Vienna: EA-Generali Foundation and Weiner Secession: 60–2 (English), 63–6 (German).
- "Dreaming is Almost Free: Audiocassettes at Bilka." *Parcours Européen III: L'Allemagne*. 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. *Texte zur Kunst*.
- 1991 Stockholder, Jessica. *Formalism and Its Other*. Rotterdam: Witte de With; Chicago: Renaissance Society (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*. Stuttgart: Galerie Ralph Wernicke.
- 1989 "Lecture Theatre: Peter Halley's 'Geometry and the Social'." *Artscribe International* London (March/April): 64-5.
- "The Greenberg Effect." *Arts Magazine* (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)*. Chicago: 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. Chicago: The Renaissance Society: 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). Los Angeles: Foundation for Art
 Resources.
- 1984 "The Commodity As A Country Music Theme." Los Angeles Institute of Contemporary Art: *L.A.I.C.A*
Journal (Spring): 26-30.
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 Pangea Consortium, Zurich
 Progressive Corporation, Cleveland, OH
 Queensboro Community College Gallery Collection, New York
 Rehazentrum Lubben, Berlin
 Whitney Museum of American Art, New York