

Gregory Green

Curriculum Vitae

Associate Professor
School of Art and Art History
College of the Arts
University of South Florida
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Education

- 1982-1984 MFA Time Arts, School of the Art Institute of Chicago
1977-1981 BFA Sculpture, Art Academy of Cincinnati

Professional Experience

- 2010- Associate Professor, School of Art and Art History, College of The Arts.
University of South Florida, Tampa, FL
- 2006-2010 Assistant Professor, School of Art and Art History, College of The Arts.
University of South Florida, Tampa, FL
My responsibilities included all of the standard educational and services duties required of a tenured faculty member at a State University. As a faculty member at USF, an R1 Research University, I am also expected to maintain active and internationally relevant research activities as a professional artist.
- 2004-2006 Frame Shop, Museum of Modern Art, New York, NY
As an employee of the framing department at the museum, I was responsible for the design, construction and finishing of frames utilized in the museum galleries.
- 1991-2004 Artist, self-employed, New York, London
While consistently exhibiting professionally around the world since 1980, I was able to support myself solely from sales of my work during this period.
- 1991-1995 Owner, NYA Warehouse Inc., New York
NYA Warehouse Inc. was a full service Fine Arts Warehouse with a client list including Artists, Collectors, Galleries, Foundations and Museums.
- 1990-1995 Owner, New York Arts, New York
New York Arts was a full service Fine Arts Handling company offering local to international Art transportation, crating, packing, installation, gallery fixture fabrication and project management with a client list including Artists, Collectors, Galleries, Foundations and Museums.
- 1989-1990 Art Handler, Driver, Fred Worden Trucking, New York
Fred Worden Trucking specialized in Fine Art shipping and installation in the NYC area.
- 1986-1989 Film and Plate Department, Congress Printing, Chicago, IL
Congress Printing specialized in the production of Fine Art publications. As one of two individuals that constituted the prepress department, I was

- responsible for all aspects of that area.
- 1985-1986 Director of Performance, Randolph Street Gallery, Chicago
 Randolph Street Gallery was one of the preeminent contemporary not-for-profit galleries in the Midwest. The gallery had both a very well respected exhibition program, as well as the most active Performance Art program in the Midwest.
- 1983-1985 Assistant Director of Performance, Randolph Street Gallery, Chicago
- 1983-1984 Teaching Assistant, School of the Art Institute of Chicago, fall 83 and Spring 84 Introduction to Offset Lithography, Spring 84 Advanced Offset Lithography
- 1982-1983 Gallery Assistant, Young Hoffman Gallery, Chicago
 My responsibilities included registration, installation, packing and crating as well as all other activities associated with the daily activities of a commercial gallery.
- 1980-1981 Teacher, Artist-in-Residence, Cincinnati Country Day Middle School, Cincinnati, OH (Studio Art, Art History)

Grants, Fellowships and Awards

- 2014 CoTA Fall Research Grant, School of Art and Art History, College of The Arts, University of South Florida
- 2011 CoTA Spring Research Grant, School of Art and Art History, College of Visual and Performing Arts. University of South Florida
- 2010 Provost's Summer Research Grant, School of Art and Art History, College of Visual and Performing Arts. University of South Florida
 CoTA Spring Research Grant, School of Art and Art History, College of Visual and Performing Arts. University of South Florida
- 2008 Provost's Summer Research Grant, School of Art and Art History, College of Visual and Performing Arts. University of South Florida
- 2007 Provost's Summer Research Grant, School of Art and Art History, College of Visual and Performing Arts. University of South Florida
- 1989 Illinois Arts Council, Individual Artist Grant
- 1984 James Nelson Raymond Traveling Fellowship, School of the Art Institute of Chicago

Selected Gallery Representation

Aeroplastics Contemporary, Brussels, Belgium
 Kienz + Tillow Fine Arts, New York, NY
 Anna Kustera, New York, NY

Selected Public and Museum Collections

The Museum of Modern Art, New York, NY
 The Whitney Museum of American Art, New York, NY
 The Museum of Contemporary Art, Los Angeles, California
 The New Museum, The Altoids Collection, New York, NY
 Museum of Contemporary Art Chicago, Chicago, IL
 Center Art Gallery, Calvin College, Grand Rapids, Michigan
 The Schwartz Art Collection, Harvard University, Cambridge, Massachusetts
 Smart Museum of Art, University of Chicago, Illinois
 Cleve Carney Art Gallery, McAninch Arts Center, College of DuPage, Glen Ellyn, IL
 CCS Bard Library and Archives Collection, Stevenson Library, Bard College, Annandale-on-Hudson, NY

Robert J. Schiffler Collection, Greenville, Ohio
 Cartin Collection, Hartford, Connecticut
 Victoria & Albert Museum, London, UK
 The Tate Modern, London, UK
 The Saatchi Gallery, London, UK
 Hayward Gallery, London, UK
 The Arts Council of England, UK
 MAMCO, Geneva, Switzerland
 Collezione Maramotti, Reggio Emilia, Italy
 Rik Reinking Collection, Reinking Projekte, Hamburg, Germany
 Weserburg Museum fur Moderne Kunst, Bremen, Germany
 MAC's Musee des Arts Contemporains de la Communaute Francaise, Mons,
 Belgium
 SMACK, Heerlen, Netherlands
 Watertoren Aktuele Kunst, Vlissingen, Netherlands
 Mori Art Museum, Tokyo, Japan
 MONA, Museum of Old and New Art, Hobart, Tasmania
 Mercury Collection, M.V. Mercury Cruise Ship, Celebrity Cruises, Miami, FL

Selected One Person Exhibitions

2014 "Gregory Green: A History of Dissent, 1979 - 2014", Protocol Gallery,
 Gainesville, FL, (catalog)
 2012 "The Second Principle of History", Anna Kustera Gallery, New York, NY
 2011 "Through the Night Softly", Regina Rex, Brooklyn New York, NY
 2008 "Caroline, A New Future: a project of the New Free State of Caroline", John
 Erickson Museum of Art (a site variable Museum), Belfast, Northern
 Ireland
 2005 "In the Name of God", Stadsgalerij, Heerlen, Netherlands
 2002 "The Potential for Chaos", de Watertoren Aktuele kunst, Vlissingen,
 Netherlands
 2001 Torch Gallery, Amsterdam, Holland
 "Terror and Empowerment", Cultuur Centrum Stadshallen, Bruges,
 Belgium, (catalog)
 Locust Projects, Miami, Florida
 2000 Feigen Contemporary, New York, New York
 1999 Aeroplastics Contemporary, Brussels, Belgium
 1998 Feigen Contemporary, New York, New York
 1997 Ars Futura Galerie, Zurich, Switzerland
 AKA Gallery, Saskatoon, Saskatchewan, Canada
 1996 Max Protetch, New York, New York
 Cabinet Gallery, London, UK
 1995 Feigen Inc., Chicago, Illinois
 1994 Tom Cugliani Gallery, New York, New York
 Kim Light Gallery, Los Angeles, California
 1993 Ella Sharpe Museum, Detroit, Michigan
 1992 Dooley Le Cappellaine, New York, New York
 1991 Dart Gallery, Chicago, Illinois
 1989 Foster Gallery, University of Wisconsin, Eau Claire, Wisconsin
 1987 Dart Gallery, Chicago, Illinois
 1985 Dart Gallery, Chicago, Illinois
 Randolph Street Gallery, Chicago, Illinois
 1981 "WhoseldeefixeWasThat", Tangeman Fine Arts Gallery, The University of
 Cincinnati, Cincinnati, Ohio
 Project Room, Contemporary Arts Center, Cincinnati, Ohio

1980 "1", C.A.G.E. Gallery, Cincinnati, Ohio

Selected Two Person Exhibitions

- 2013 "Intervention # 3: Andrea Serrano / Gregory Green", Family Business, New York, NY, curated by Nadja Argyropoulou, Maurizio Cattelan and Anna Kustera
- 2011 "Gregory Green / Andrew Cornell Robinson", Anna Kustera Gallery, New York, NY, curated by Anna Kustera
- 1999 "Gregory Green / Slovaj Zizek", Cubitt Gallery, London, UK

Selected Public Projects

- 2000 "Watching", as part of "Teleport Diner", Fargfabriken, for Fargfabriken in collaboration with Creative Time NY, Stockholm, Sweden
- 1997 "Grennik Proto II", Williamsburg, Brooklyn, for The Public Art Fund, New York, New York
- "Full Metal Jacket", Paradeplatz Zurich, for Ars Futura Galerie and The Zurich Art Fair, Switzerland
- 1996 "Grennik Proto 1", Meadowell Projects and The University of Newcastle upon Tyne, for Locus+, Newcastle, UK, (catalog)
- 1986 "Established orders and systems produce conditioned responses which regard ... (See Selected Performances for complete title)", Fountain Square, Cincinnati, for C.A.G.E. Gallery, Cincinnati, Ohio
- 1983 "We Assumed There Was A Reason", Federal Plaza, Chicago, for Randolph Street Gallery, Chicago, Illinois

Selected Group Exhibitions

- 2016 "2050: A Brief History of the Future," Palazzo REALE Museum, Milan, Italy
- 2015 "2050: A Brief History of the Future," Louvre Museum, Paris, France, Royal Museums of Fine Arts of Belgium, Brussels, Belgium, curated by Pierre-Yves Desaiwe, Dominique de Font-Réaulx, curator at the Louvre and Director of the Musée Delacroix, Jean de Loisy, President of the Palais de Tokyo, with the collaboration of Sandra Adam-Couralet, Jennifer Beauloye and Jerome Jacobs, (catalog)
- "Dead: A Celebration of Mortality," Saatchi Gallery, London, UK, curated by Nigel Hurst and Charles Saatchi
- "Connecticut (UN)Bound," Yale University Art Gallery and Artspace, New Haven, CT, curated by Martha Lewis and Zoe Dobuler, (catalog)
- "NGORONOGORO", artist weekend Berlin, Lehderstabe 34, Berlin, Germany, curated by Christian Achenbach, Jonas Burgert, Zhivago Duncan, Andreas Golder, John Isaacs and David Nicholson
- "Industriale Immaginario", Collezione Maramotti, Reggio Emilia, Italy
- "New Acquisitions from the Collection of Andree Stone", Cleve Carney Art Gallery, McAninch Arts Center, College of DuPage, Glen Ellyn, IL
- "AK 47", Ierimonti Gallery, New York, NY
- 2014 "Separation Anxiety", Wallplay Gallery and International Fine Arts Consortium, New York, NY, curated by Lee Wells
- "War Stories", William Holman Gallery, New York, NY, curated by Anthony Haden-Guest, (catalog)
- "Portrait of the Collector as a Work of Art: An Intimate Journey", Art Brussels, Brussels Expo, Place de Belgique, Brussels, Belgium
- "Separation Anxiety II: Relapse", Cutlog New York Art Fair, Wallplay Gallery and International Fine Arts Consortium, New York, NY, curated by Lee

Wells and Laura O'Reilly

- "What is to Come Has Already Arrived", Centro Andaluz de Arte Contemporaneo Seville, Spain, curated by Peter Coffin
- "Precision Guided Messages: Digital Demogauges and Underground Empires", International Festival of Creativity, Innovation & Digital Culture, Espacio Enter, Tenerife Espacio de las Artes, Santa Cruz de Tenerife, Canary Islands, Spain
- "Full House: 100 Artists – 15 Years of Shows & Inventory at Aeroplastics Contemporary", Aeroplastics Contemporary, Brussels, Belgium, curated by Jerome Jacobs
- "Theatre du Monde", La Maison Rouge, Paris, France, curated by Jean-Hubert-Martin
- "Resonance(s)", Maison Particuliere, Brussels, Belgium, curated by Myriam de Solages and Amaury de Solages
- "Existential Visual Worlds – Reinking Collection", Weserberg Museum of Modern Art, Bremen, Germany, curated by Peter Friese and Ingo Claub
- "Choice and Charity Part I", Katz Contemporary and Sotheby's Zurich, Zurich, Switzerland, (catalog)
- "Choice and Charity Part II", Katz Contemporary and Sotheby's Zurich, Zurich, Switzerland, (catalog)
- "Connecticut (UN)Bound", Yale University Art Gallery and Artspace, New Haven, CT, curated by Martha Lewis and Zoe Dobuler, (catalog)
- "Eleven: A John Erickson Museum of Art (JEMA) Retrospective Exhibition", Bob Rauschenberg Gallery, Edison State College, Fort Myers, FL, curated by Sean Miller and Jade Dellinger
- "Eleven: A John Erickson Museum of Art (JEMA) Retrospective Exhibition", The Samuel P Harn Museum of Art, University of Florida, Gainesville, FL, curated by Sean Miller
- 2013 "MCA DNA: Chicago Conceptual Abstraction, 1986 – 1995", Museum of Contemporary Art Chicago, Chicago, IL, curated by Lynne Warren
- "Theatre du Monde", La Maison Rouge, Paris, France, curated by Jean-Hubert Martin
- "No Bingo for Felons", Arcadia University Art Gallery, Arcadia University, Glenside PA, curated by Julian Hoeber & Alix Lambert
- 2012 "Theatre of The World", MONA Museum of Old and New Art, in collaboration with the Tasmanian Museum and Art Gallery, Hobart, Tasmania, curated by Jean-Hubert Martin, (catalog)
- "Hoodoo Eternity", Aeroplastics Contemporary, Brussels, Belgium, curated by Jerome Jacobs
- "Good & Evil", Galerie VIVID, Rotterdam, Netherlands
- "No Person May Carry a Fish Into a Bar", Blum & Poe, Los Angeles, CA, curated by Julian Hoeber & Alix Lambert
- "Death Can Dance: Images, Symbols & Signs. A Collection.", Townhouse, Zurich, Switzerland, curated by Lori Hersberger, (catalog)
- "AgitPOP", Guided By Invoices, New York, NY, curated by Anthony Haden-Guest.
- "Festival of Optimisim (AKA Anarchist Art Fair)", Peanut Underground, New York, NY
- 2011 "Up Against It", Munch Gallery, New York, NY, curated by Billy Miller
- "Monanism" MONA Museum of Old and New Art, Hobart, Tasmania, curated by David Walsh, (catalog)
- "Absentee Landlord", Walker Art Center, Minneapolis, Minnesota, curated by John Waters
- "The Typhoon Continues and So Do You", Flux Factory, New York, NY
- "The Enchanted Forest, Betoverd Bos", The Castles of Poeke & Schuurlo, St

- Maria Aalter, Belgium, curated by Jean-Hubert Martin
- “B-B-B-Bad”, Anna Kustera, New York, NY
- “Shelved”, Tempus Projects, Tampa FL
- “Contradictions”, Mindy Solomon Gallery, Saint Petersburg, FL
- “Return to Sender”, Tempus Projects, Tampa FL
- “Project Room, Miami International Arts Fair”, Mindy Solomon Gallery, Saint Petersburg, FL, for Miami International Art Fair, Miami, FL, (catalog)
- “SCOPE Miami 2011”, Mindy Solomon Gallery, Miami, FL, (catalog)
- 2010 “Just Love Me”, MUDAM, Musee d Art Moderne Grand-Duc Jean, Luxembourg City, Luxembourg
- “Broadcast”, CAM Contemporary Art Museum, University of South Florida, Tampa, FL, curated by Irene Hoffman
- “Museum All-Over John Erickson Museum of Art: Next Chapter”, Museo Raccolte Frugone, Genoa, Italy
- “Little Wonder John Erickson Museum of Art: Next Chapter”, Golden Thread Gallery, Belfast, Northern Ireland
- “Hokey Changy Things”, Bemis Center for Contemporary Arts, Omaha, NE
- “Floating Through”, Mindy Solomon Gallery, SCOPE Basel, Basel, Switzerland, (catalog)
- “Refractory”, SuperTest, Tampa, FL, (Exhibiting under pseudonym Gerhardt Gruen)
- 2009 “That’s All Folks!”, Stadshallen, Brugge, Belgium, curated by Michel Dewilde, Jerome Jacobs
- “Broadcast”, Pratt Manhattan Gallery, Pratt Institute for the Arts, New York, NY; Hoffman Gallery, Lewis and Clark College, Portland, OR, curated by Irene Hoffman
- 2008 “That Was Then... This Is Now”, P.S.1 MoMA, Museum of Modern Art, New York, New York
- “Broadcast”, Museum of Contemporary Art Detroit, Detroit, Michigan, curated by Irene Hoffman
- “Cottage Industry”, Contemporary Museum Baltimore, Baltimore Maryland, (catalog)
- “Material Evidence”, The Collection, Lincoln, UK
- “Economies of Attention: Leisure, Resistance, Desire and Labour”, Arts Council of England National Office, Arts Council of England, London, UK
- “Abracadabra”, Art and Culture Center of Hollywood, Hollywood, California
- “John Erickson Museum of Art”, Golden Thread Gallery, Flax Art Studios, Belfast, Northern Ireland
- “Call It What You Like”, The Art Centre Silkeborg Bad, Silkeborg, Denmark, (catalog)
- “Everyday Atrocities”, Contemporary Art Museum, Institute for Research in Art, University of South Florida, Tampa, Florida
- “New York/Tampa, Signatures d’Artistes: Dessin (Artists Handwriting: Drawing, New York/Tampa)” Bleu Acier, Tampa, Florida
- 2007 “Grow Your Own”, “ETATS (faites-le vous-meme)”, Palais de Tokyo, Paris, France, curated by Robert Blackson and Peter Coffin, (catalog)
- “Broadcast”, Contemporary Museum Baltimore, Baltimore Maryland,
- “Kim Light Gallery - Early 90's”, Kim Light/Lightbox, Los Angeles, California
- “Redivivia”, Locust Projects, Miami, Florida
- “ELIMINATE”, curated by John Waters, Albert Merola Gallery, Provincetown, Massachusetts
- 2006 “Down by Law”, The Wrong Gallery as part of the “Whitney Biennale”, curated by Maurizio Cattelan, The Whitney Museum of American Art, New York, New York, (catalog)
- “How to Improve the World. 60 Years of British Art, Arts council Collection”,

- The Hayward Gallery, London, England, curated by Michael Archer and Roger Malbert, (catalog)
- 2005 "Classified", The Cartin Collection, Hartford, Connecticut
 "Armed", Mandeville Gallery, Union College, Schenectady, New York, NY, curated by Nadine Wasserman and Rachel Seligman, (catalog)
 "Case Studies: Art in a Valise", Katonah Museum of Art, Katonah, NY
 "Oracle of Truth", Aeroplastics Contemporary, Brussels, Belgium
 "Glasgow International", Glasgow International Festival of Visual Art, Glasgow, Scotland
 "Risk: Creative Action in Political Culture", Centre for Contemporary Arts, Glasgow, Scotland
 "Rik Reinking Collection", Art Cologne 2005, Cologne, Germany
 "A Knock at the Door...", The Lower Manhattan Cultural Council at The Cooper Union for the Advancement of Science and Art, New York, NY
 "We Could Have Invited Everyone", Andrew Kreps Gallery, New York, NY
 "Thought Crimes: The Art of Subversion, DiverseWorks, Houston, Texas
- 2004 "Bad Behavior", The Hatton Gallery, University of Newcastle, England, (catalog)
 "DETOX Crossover Jam Culture", Sorlandets Art Museum, Kristiansand, Norway
 "DETOX // The Murmansk Connection", Grenseland Museum, Kirkenes, Norway
 "Building the Unthinkable", Apex Art, New York, NY
 "Bang!", Clifford Gallery, Colgate University, Hamilton, NY
 "The Print Show", Exit Art, New York, NY, curated by Papo Colo and Jeanette Ingberman
 Kunstbunker Tumulka, Munich, Germany, (catalog)
- 2003 "Bang", Clifford Gallery, Colgate University, Hamilton, New York
 "Bad Behavior", Longside Gallery, Yorkshire Sculpture Park, Yorkshire England, (catalog)
 "Away From Home", Wexner Center for the Arts, Columbus, Ohio, (catalog)
 "History is now", Stadsgalerij, Heerlen, Netherlands
 "Luxurious Decadence", Clairefontaine Gallery, Luxemburg, Luxemburg
 "Terror Chic", Galerie Munich, Munich, Germany
 "5 years of the Altoids Curiously Strong Collection 1998 – 2002", The New Museum, New York, New York
- 2002 "The Culture of Violence", University Gallery, fine Arts Center, University of Massachusetts, Amherst, Massachusetts, (catalog)
 "A Christmas Show", Galerie Sollertis, Toulouse, France
 "Pictures, Patents, Monkeys and More...On Collecting", Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA, John Michael Kohler Arts Center, Sheboygan, Wisconsin
 "Thresholding", Smart Project Space, Amsterdam, Netherlands
 Clairefontaine gallery, Luxemburg, Luxemburg
 "13 years", Ars Futura Galerie, Zurich, Switzerland
 "The Paviljoen Wolfslaar", Akademie voor Kunst en Vormgeving St. Joost, Breda, Netherlands
- 2001 "DANGER", Exit Art, New York, NY, curated by Papo Colo and Jeanette Ingberman
 "Art at the Edge of the Law", The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, (catalog)
 "Digital Deviance", Magasin, Grenoble, France
 "Flesh & Blood", De Witte Zaal, Gent, Belgium
 "Flesh & Blood", Aeroplastics Contemporary, Brussels, Belgium
 "White Light", University Galleries, Illinois State University, Normal, Illinois,

- 1926 Exhibition Space, The School of the Art Institute of Chicago, Chicago, IL
 "White Light II", Herron Gallery, Herron School of Art, Indianapolis, Indiana
 "A Case Study: Art in a Valise", Traveling Exhibition, American Federation on the Arts
- 2000
 "Wald / Explosionen", Helmhaus Zurich, Zurich, Switzerland, (catalog)
 "Pictures, Patents, Monkeys and More...On Collecting", traveling exhibition, Independent Curators International, New York, New York (catalog)
 "Art Unlimited", Art 31 Basel, Basel, Switzerland
 "Micropolitiques", Magasin Centred'Art Conemporain, Grenoble, France, (catalog)
 "If Not Now, Wha'?", LACMA Los Angeles County Museum of Art & Angles Gallery, Los Angeles, California
 "Drapeaux d'artistes", Liege, Belgium
 "The Ars Futura Show", Ars Futura, Zurich, Switzerland
 "L'oeuvre Collective, Activismes", Les Abbatoirs, Toulouse, France
 "L'oeuvre Collective, Activismes", Le Parvis 2, Tarbes, France
 "Destruction / Creation", Ubu Gallery, New York, New York
 "Le Temps Indomptable", Trilennium Expo, Brussels, Belgium
 "Katastrofen und Desaster", Folkwang Museum, Essen Germany, (catalog)
 "A Two Year Old Girl Choked to Death Today on an Easter Egg, Hallway, London, UK
 "The End: An Independent Vision of Contemporary Culture", 1982-2000, Exit Art, New York, New York, (catalog)
 "Disaster", Harris Museum & Art Gallery, Preston, UK, (catalog)
- 1999
 "The Altoids Curiously Strong Collection", Centre Gallery, Miami, Clementine Gallery, New York, Inside Art, New York, New York
 "Power", Zeller Mayer Galerie Berlin, Berlin, Germany
 Robert Berman Gallery, Santa Monica, California
 "Against the Double Blackmail: Gregory Green, Slavoj Zizek", Cubitt Gallery, London, UK
 "Construction Zones", Cal State Fullerton Art Gallery, Fullerton, California
 Hallwalls Gallery, Buffalo, New York
 "Persuasion", Lombard Fried Gallery, New York, New York
 "Object Lessons", Columbus Museum of Art, Columbus, Ohio
 "POWER", Galerie fur Zeitgenossiche Kunst Leipzig, Leipzig, Germany, (catalog)
 "POWER", Zeller Mayer Galerie, Berlin, Germany
 "Phenotypology", Hallwalls Contemporary Arts Center, Buffalo, New York
 "High Red Center", Center for Contemporary Art, Glasgow, Scotland
 "Weird Science", Cranbrook Art Museum, Detroit, Michigan, (catalog)
 "Boy Toys", Nexus Contemporary Art Center, Atlanta, Georgia
- 1998
 "Your Utopia", Momenta, Brooklyn, New York,
 "Young Americans 2", Saatchi Gallery, London, England, (catalog)
 "Beauty and the Beast", Marlborough Chelsea, New York, New York
 "Transatlantico: Diseminacion, Cruce y Desterritorializacion", Centro Atlantico de Arte Moderno, Los Palmas, Gran Canaria, Spain, (catalog)
 "Mostra d'Arte Conemporanea", Centro Storico di Citta Sant' Angelo, Sant' Angelo, Italy
 "The Waking Dream, Psychological Realism in Contemporary Art", Castle Gallery, College of New Rochelle, New Rochelle, New York
 "Ground Control", Lombard Fried Gallery, New York, New York
 "Transmissions", Exit Art, New York, New York
 "Draw Stranger", Plug In Contemporary Art, Winnipeg, Canada
 "Lo-Fi Baroque", Thread Waxing Space, New York, New York
- 1997
 "Technological Drift", Lawing Gallery, Houston, Texas

- "Read: Text and the Visual", Gallery A, Chicago, Illinois
 "Very Large Array", Debs & Co, New York, New York
 "Lawyers, Guns and Money", Experimental Art Foundation, Adelaide, Australia
 "The Tell-Tale Heart", de Blonk-serie, de Blonk, Leiden, Netherlands
 "projects.doc", Weston Art Gallery, Cincinnati, Ohio, (catalog)
 "New Works", Feigen Inc, Chicago, Illinois
 "Life / Live", Centro Cultural de Belem, Lisbon, Portugal, (catalog)
 "Popocultural", John Hansard Gallery, Univ. of South Hampton, England,
 "Art in Chicago, 1945-1995", The Museum of Contemporary Art, Chicago, Illinois (catalog)
- 1996
- "A Scattering Matrix", Richard Heller Gallery, Los Angeles, California, (catalog)
 "Life / Live", Musee d'Art Moderne de la Ville de Paris, Paris, France, (catalog)
 "phatfuctinsanepervert", Cubitt, London, UK
 "Landscape Reclaimed", The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, (catalog)
 "Young Americans", Saatchi Gallery, London, (catalog)
 "Shopping", Deitch Projects, New York, New York
 "American Dreamin' ", Linda Kirkland Gallery, New York, New York
 "Extended Minimal", Max Protetch, New York, New York
 "Currents in Contemporary Art", Christies East, New York, New York
 "Mi Casa es Su Casa", Blum & Poe, Santa Monica, California
 "Time Wise", The Swiss Institute, New York, New York
 "21 Days of Darkness", Transmission Gallery, Glasgow, Scotland
 Max Protetch, New York, New York
 "Obsession", The Tannery, London, UK
- 1995
- "Wheel of Fortune", Lombard Fried Fine Arts, New York, New York
 "Cutting Up", Max Protetch, New York, New York
 "National Security State", Stephanie Martz Gallery, New York, New York
 "Arresting Images", Gallery 400 at the University of Illinois at Chicago, Illinois
 "Summer Sweat", Thomas Nordanstad Gallery, New York, New York
 "New Works", Feigen Incorporated, Chicago, Illinois
 "Dialog Der Kulturen (Dialog of Cultures)", Configura 2, Erfurt, Germany, (catalog)
 "Shift", De Appel Foundation, Amsterdam, Netherlands, (catalog)
 "... It's How You Play the Game", Exit Art, New York, New York, (catalog)
 "Please Don't Hurt Me part 2", Cabinet Gallery, London, UK, (catalog)
- 1994
- "Entropy Detritus from the Late 20th Century", F.P.U. 13, New York, New York
 "META-material", Plasma Space / P.S.1 Museum, Queens, New York, New York, (catalog)
 "Agent Artist, Elements of Mysery and Motifs of Lunacy", P.S.1 Museum, Queens, New York, NY, curated by Thomas Busch
 "Come to My Place and I'll Show You My Organ", Datum Binnenkomst Rochussenstraat, Rotterdam, Netherlands,
 "Fever", Wexner Center, Ohio State University, Columbus, Ohio
 "Rum for Aktuell Konst (Room for Current Art)", Gothenburg Museum of Art, Gothenborg, Sweden, (catalog)
- 1993
- "Please, Don't Hurt Me", Galerie Snoei, Rotterdam, Netherlands
 "Everyday Life", Kim Light Gallery, Los Angeles, California
 "The Language of Force", Arts Festival of Atlanta, Georgia, (catalog)
 "Influx", Gallery 400, University of Illinois at Chicago, Illinois
 "Wasteland", Dooley Le Cappellaine, New York, New York, (catalog)

- "Aim", The Shooting Gallery, New York, New York
 "The Nature of The Machine", The Chicago Cultural Center, Chicago, Illinois, (catalog)
 "Le principe de realite (a reality show)", Villa Arson, Nice France, (catalog)
 "Fontanelle - () Incidents of Art", Kunstspeicher, Potsdam Germany, (catalog)
- 1992 "Fever", Exit Art, New York, New York
 "Art Addicts", V-Space, New York, New York
 "Grit and Polish", State of Illinois Building Museum, Chicago, Illinois
 "Raw Data", Virtual Gallery, New York, New York
 "gal/ler/y part four: BACK ROOM", Dooley Le Cappellaine, New York, New York
 "Misadventures", Foster Gallery, University of Wisconsin Eau Claire, Eau Claire, Wisconsin
 "Beyond Glory, Representing Terrorism", Maryland Institute College of the Arts, Baltimore, Maryland, (catalog)
- 1991 "Louder", Gallery 400, University of Illinois at Chicago, Illinois,
 1990 "New Generations: Chicago", Carnegie Mellon Art Gallery, Pittsburgh, Pennsylvania, (catalog)
 Paula Allen Gallery, New York, New York
 "Installation Artists", Dart Gallery, Chicago, Illinois
 "Images of Death in Contemporary Art", The Haggerty Museum, Milwaukee, Wisconsin, cat.
 "The Dr. Robert H. Derden Collection: A Black Collector's Odyssey in Contemporary Art", Community Gallery of Art, College of Lake County, DuPage, Illinois
- 1989 "Caught in a Revolving Door", The Alumni Association of The School of The Art Institute of Chicago, Chicago, Illinois, (catalog)
- 1988 "Movers and Shakers, Sculpture That Affects Change in Time", DePree Art Center and Gallery, Hope College, Michigan, (catalog)
 "Latitudes: Focus on Chicago", Aspen Art Museum, Colorado, (catalog)
 "Reliable Machines", Hyde Park Art Center, Chicago, Illinois
 "The Light Show", Northern Illinois University Gallery, Chicago, Illinois
- 1987 "New Chicago Quiet and Deliberate", Tangeman Fine Arts Gallery, Cincinnati, Ohio
 "Urgent Messages", Chicago Public Library Cultural Center, Chicago, Illinois, (catalog)
 Moreau Galleries, Saint Mary's College, Indiana,
 "Anxious Objects", Center for the Visual Arts, Illinois State University Gallery, Chicago, Illinois, (catalog)
 Klein Gallery, Chicago, Illinois
 "The Amused Eye", Evanston Art Center, Chicago, Illinois
 "Eccentric Machines, An Exhibition of Contemporary Mechanized Art", John Michael Kohler Arts Center, Milwaukee, Wisconsin, (catalog)
 "The Non-Spiritual in Art", Feature, Chicago, Illinois, (catalog)
- 1986 "A New Generation", Museum of Contemporary Art, Chicago, Illinois, (catalog)
 "Daring Death Machines", N.A.M.E. Gallery, Chicago, Illinois
 "In Defense of Richard Serra? Public Art Proposals for Chicago", Randolph Street Gallery, Chicago, Illinois
 Dart Gallery, Chicago, Illinois
 "Edward and Nancy Reddin Kienholz: 'The Chicago Art Show'", Museum of Contemporary Art, Chicago, Illinois, (catalog)
- 1985 "Dart Gallery: A Chicago Souvenir", Dart Gallery, Chicago, Illinois
 "New Order", Feature, Chicago, Illinois

- 1984 "Head Show", Randolph Street Gallery, Chicago, Illinois
 "Socially Concerned", Feature, Chicago, Illinois
 "1984 Traveling Fellowship Show", Gallery of The School of the Art Institute of Chicago, Illinois
 "Outdoor Installations", Randolph Street Gallery, Chicago, Illinois
 "Artist Call Against American Involvement in Central America", Gallery of The School of The Art Institute of Chicago, Illinois
- 1983 "Show of the Independents", 14th and Elm Building, Cincinnati, Ohio
 "Sex Show", 3730 N. Clark Street, Chicago, Illinois
- 1982 "Figure 82", Contemporary Arts Center, Cincinnati, Ohio
- 1981 "6% Art", C.A.G.E. Gallery, Cincinnati, Ohio
 "New Views", Cincinnati Commission on the Arts Gallery, Cincinnati, Ohio
 "1981 Cincinnati Invitational Exhibition", Cincinnati Art Museum, Cincinnati, Ohio

Selected Performances

- 2008 "Caroline, A New Future: a project of the New Free State of Caroline", John Erickson Museum of Art, Europa Hotel, Belfast, Northern Ireland
- 2007 "Untitled", (A collaborative media performance by Gregory Green with neuroTransmitter Valerie Tevere, Angel Nevarez), Performed live at the Contemporary Museum, Baltimore and simulcast live on WCBS Radio Caroline, 89.7 FM Baltimore, WUNP / The United Nations Plaza Radio Network, 95.2 FM Berlin and web streamed on kein.tv, September 08, 2007
- 2005 "WCBS Radio Caroline, 90.5 FM, The Voice of The New Free State of Caroline, #19 (Houston)", as part of "Thought Crimes: The Art of Subversion, DiverseWorks, Houston, Texas
- 2003 "Barry Manilow, a bottle of Jack and a fist full of Quaaludes", "TUNE(IN))", Free 103.9 FM, NY Center for Media Arts, Long Island City, Queens, New York
- 2002 Wexner Center for the Arts, "Away From Home", Columbus, Ohio
 "M.I.T.A.R.B.U. 2" as part of "Art Unlimited", Art 31 Basel, Switzerland
 "WCBS Radio Caroline, 89.3 FM, The Voice of The New Free State of Caroline, #19 (Breda)", as part of "The Paviljoen Wolfselaar", Akademie voor Kunst en Vormgeving St. Joost, Breda, Netherlands
- 1987 "All political modes of control and information both rely upon and revolve around faith in their credibility, and unquestioning acceptance of their unalienable right to assume professional responsibility for our actions and future.", The University of Illinois at Chicago Programming Department, Chicago, Illinois
- 1986 "No Title", Randolph Street Gallery, Chicago, Illinois
 "Established orders and systems produce conditioned responses which regard our governing system as the true guardians of freedom, while also pretending to be the one and only source of truth. The ruling order conceives and propagates the myths and illusions that maintain these responses. Their control of our perception is total and sacrosanct. All political modes of control and information both rely upon and revolve around faith in their credibility, and unquestioning acceptance of their unalienable right to assume professional responsibility for our actions and future. We are told that we are surrounded by those who would deny us freedom and destroy our order. We are encouraged and coerced into a paranoid fear of that which is different. Ever increasing and unlimited power is offered as our only salvation from fear. Irrationally afraid of that false threat and desperate to be free, we relinquish all

responsibility for our lives to those whose function is to maintain these illusions. We are insistently trained to accept their myths of fear and aggression. Subservience to their demand for increased power and survival has become the accepted model. We are perpetually conditioned, encouraged and blackmailed into self-restrictions and into narrower and narrower perceptions of reality. Our own importance, our own potential, our own experience is directed to the survival of their false truths. Trained to ignore the evidence of our senses and experiences and to feel guilt when we question their myths we are left with no easy escape. The voluntary relinquishing of responsibility for our lives, actions, and truths is the true source of our destruction. Freedom from this system of control based upon perpetual fear and misinformation is required for our own survival. The myths and systems that maintain these false realities must be removed.", C.A.G.E. Gallery, Cincinnati, Ohio

- "Daring Death Machines defy all taboos, witness a thrill of a life-time", N.A.M.E. Gallery, Chicago, Illinois
- 1985 "Praise be to the source of guidance, Glory to our leader, Defender of the order, Fighter for the faith, Wiseman, Wiseman, Wiseman, May the infidels view the flames of defeat.", Randolph Street Gallery, Chicago, Illinois
- "The only thing to fear is fear itself, relax and enjoy the heat.", Limelight, Chicago, Illinois
- "The Main Event: Woody The Minnesota Crusher vs Jimmy The Lumberjack Saint Regis", Bedrock Gallery, Chicago, Illinois
- "Stormy Weather, a simple clear demonstration of our inescapable, inevitable, imminent, you might as well give up now fate, with gratuitous violence.", The Peace Museum, Chicago, Illinois
- 1984 "Be Selective as to What You Accept as Truth", Visions, cablecast on Evanston Cable Vision, Chicago, Illinois
- "Art Farts", Chicago International Art Exposition, Chicago, Illinois
- "It Seemed Necessary at the Time", Chicago International Art Exposition, Chicago, Illinois
- 1982 "Fast Fucks", Randolph Street Gallery, Chicago, Illinois
- 1981 "WhoseldeefixeWasThat", Tangeman Fine Arts Gallery, The University of Cincinnati, Cincinnati, Ohio
- 1980 "1", C.A.G.E. Gallery, Cincinnati, Ohio
- "Mid-Night Summer Dream (Going South? Staying Here?)", Cincinnati Playhouse in the Park, Cincinnati, Ohio
- "Self Portrait/Pillar", Cincinnati Art Museum, Cincinnati, Ohio

Selected Filmography: Screenings and Film Festivals

- 2011 How to Start Your Own Country, Director Jody Shapiro, Everyday Pictures Inc., Canadian Broadcast Corporation, 90-minute film documentary, Docville International Documentary Film Festival, Leuven, Belgium, April 29 – May 7, 2011.
- How to Start Your Own Country, Director Jody Shapiro, Everyday Pictures Inc., Canadian Broadcast Corporation, 90-minute film documentary, Miami International Film Festival, Miami Florida, March 6th, 9th, 2011.
- How to Start Your Own Country, Director Jody Shapiro, Everyday Pictures Inc., Canadian Broadcast Corporation, 90-minute film documentary, Docville International Documentary Film Festival, Leuven, Belgium, April 29 – May 7, 2011.
- How to Start Your Own Country, Director Jody Shapiro, Everyday Pictures

- Inc., Canadian Broadcast Corporation, 90-minute film documentary, Sidney International Film Festival, Sidney, Australia, June 8 - 19, 2011.
- How to Start Your Own Country, Director Jody Shapiro, Everyday Pictures Inc., Canadian Broadcast Corporation, 90-minute film documentary, Available Light Film Festival 2011, Whitehorse, Canada, February 7 - 13, 2011.
- How to Start Your Own Country, Director Jody Shapiro, Everyday Pictures Inc., Canadian Broadcast Corporation, 90-minute film documentary, 30th Istanbul International Film Festival, Istanbul, Turkey, April 2nd – 14th, 2011.
- How to Start Your Own Country, Director Jody Shapiro, Everyday Pictures Inc., Canadian Broadcast Corporation, 90-minute film documentary, Minneapolis Saint Paul International Film Festival, Minneapolis, MN, April 14 – May 5, 2011.
- How to Start Your Own Country, The School of Art and Art History, College of the Arts, University of South Florida, Tampa, FL.
- How to Start Your Own Country, Director Jody Shapiro, Everyday Pictures Inc., Canadian Broadcast Corporation, 90-minute film documentary, Flyway Film Festival, Pepin, WI, October 20 – 23, 2011.
- How to Start Your Own Country, Director Jody Shapiro, Everyday Pictures Inc., Canadian Broadcast Corporation, 90-minute film documentary, Traverse City Film Festival, Traverse City, MI, July 26 – 31, 2011.
- How to Start Your Own Country, Director Jody Shapiro, Everyday Pictures Inc., Canadian Broadcast Corporation, 90-minute film documentary, IFCenter, International Film Center, (as part of the “Stranger Than Fiction” series curated by Thom Powers), New York, NY, October 18, 2011.
- 2010 How to Start Your Own Country, Director Jody Shapiro, Everyday Pictures Inc., Canadian Broadcast Corporation, 90-minute film documentary, Toronto International Film Festival, Toronto Canada, September 12, 14, 2010.
- How to Start Your Own Country, Director Jody Shapiro, Everyday Pictures Inc., Canadian Broadcast Corporation, 90-minute film documentary, DOK Leipzig, Leipzig, Germany, November 18 -24, 2010.
- How to Start Your Own Country, Director Jody Shapiro, Everyday Pictures Inc., Canadian Broadcast Corporation, 90-minute film documentary, The 24th International Documentary Film Festival Amsterdam, Amsterdam, Netherlands, November 17 -28, 2010.

Selected Exhibitions and Performances Curated

- 2011 “Bits and Pieces”, SuperTest Gallery, Tempus Projects, Tampa, FL, (Co-curated with Neil Bender).
- 2010 “Refractory”, SuperTest, Tampa Armature Works, Tampa, FL, (Co-curated with Kenneth Cowart)
- “PARKing Day”, SuperTest, Tampa, FL, downtown Tampa, (Co-curated with Sarah Howard)
- “Test Case Alpha”, SuperTest, Oliver Gallery, University of South Florida, Tampa, FL, (Co-curated with Robb Fladry and Deon Blackwell)
- 2009 “Sweetberry Sampled, an After-Party for the Tampa Museum of Art Pride & Passion Exhibition”, SuperTest, Imperial Theatre at Czar, Tampa, FL, (Co-curated with Sarah Howard, sponsored by Creative Loafing)
- 2008 “This Must Be The Place”, Flight 19 Gallery, University of South Florida, Tampa, FL
- “An Exquisite Corpse Event”, Oliver Gallery, University of South Florida,

- Tampa, FL
- 2007 "Informe", Flight 19 Gallery, Tampa, FL, (Co-curated with Derek Murray)
- 1987 "Survival Research Laboratories", Randolph Street Gallery, Chicago, IL
- 1986 "Yams up my Granny's Ass, Karen Finley", Randolph Street Gallery, Chicago, IL
- "Uncontrollable Love, The Dark Bob, Bob & Bob", Randolph Street Gallery, Chicago, IL
- "And the Appurtenances Attached Hereto, James Grigsby", Randolph Street Gallery, Chicago, IL
- 1984 "Stelarc", Randolph Street Gallery, Chicago, IL
- 1983 "The Living Cross, Alex Grey", Randolph Street Gallery, Chicago, IL

Selected Public Service

- 2014 Hillsborough County Public Arts Commission, Tampa, FL, Member 2014 – 2017
- 2011 Curatorial Advisory Committee, Tampa Museum of Art, Tampa, FL, Member 2011 – 2011 (Committee was disbanded in 2011)
- 2009 Board of Directors, SuperTest Gallery, Tampa, FL, Member and Chair 2009 – present, (This Arts Organization is currently inactive)
- 2006 Board of Directors, Flight 19 Gallery, Tampa, FL, Member 2006 - 2008
- 1985 Board of Directors, Randolph Street Gallery, Chicago, IL, Member 1985 – 1988

Selected Artist Lectures

- 2014 Edison State College, Fort Myers, Florida
University of Florida, Gainesville, Florida
- 2011 University of California San Diego, San Diego, California
Regina Rex, Brooklyn, New York
- 2010 Sotheby's Institute of Art, New York, New York
- 2009 Lewis and Clark College, Portland, Oregon
Portland Institute of the Arts, Portland, Oregon
- 2008 Museum of Contemporary Art, Detroit, Michigan
Institute of Contemporary Art, Boston, Massachusetts
- 2007 University of Florida, Gainesville, Florida
Contemporary Museum, Baltimore, Maryland
- 2006 University of South Florida, Tampa, Florida
- 2003 Wexner Center for the Arts, Columbus, Ohio
Ohio State University, Columbus, Ohio
- 2002 de Watertoren Aktuele kunst, Vlissingen, Netherlands
- 2001 College of New Rochelle, New Rochelle, New York
SUNY New Paltz, New Paltz, New York
- 2000 Maryland Institute College of Art, Baltimore, Maryland
Ecole Nationale Supérieure des Beaux-Arts de Lyon, Lyon, France
- 1999 Columbus Art Museum, Columbus, Ohio
University of Leipzig, Leipzig, Germany
Art Academy of Cincinnati, Cincinnati, Ohio
- 1998 Brooklyn Museum of Art, Brooklyn, New York
- 1997 Cooper Union, sponsored by The Public Art Fund, New York, NY
- 1996 Goldsmiths University of London, London, England
Royal College of Art, London, England
- 1995 Camberwell School of Art, London, UK
Ruskin School of Art, Oxford University, Oxford, England
- 1993 The Chicago Cultural Center, Chicago, Illinois

- 1989 Ella Sharpe Museum, Detroit, Michigan
School of the Art Institute of Chicago, Chicago, Illinois
The University of Illinois, Chicago, Illinois
- 1987 Notre Dame University, Indiana
- 1986 Art Academy of Cincinnati, Ohio

Selected Conferences, Symposiums and Panels

- 2014 “Eleven: The John Erickson Museum of Art (JEMA) 10 Year Retrospective”,
Bob Rauschenberg Gallery, Florida SouthWestern State College, Fort
Myers, FL.
- 2011 “Social Sculptures and Democratic Aesthetics”, Seventh Annual All Power to
the Imagination Conference, New College of Florida, Sarasota, FL
“Art Practice, Art and Democracy”, USF Institute for Research in Art and USF
School of Art and Art History, University of South Florida, Tampa, FL.
“How to Start Your Own Country Panel Discussion”, Miami International Film
Festival, Miami, FL.
“Butterfly in the Fire, A College Research Event”, College of the Arts,
University of South Florida, Tampa, FL.
“Pecha Kuhca V8 Tampa Bay”, Creative Loafing Space, pecha-kucha.org,
Tampa, FL.
“How to Start Your Own Country Panel Discussion”, Traverse City Film
Festival, Traverse City, MI.
“How to Start Your Own Country Panel Discussion, IFCenter, International
Film Center, (as part of the “Stranger Than Fiction” series curated by
Thom Powers), New York, NY.
“How to Start Your Own Country Q & A”, Flyway Film Festival, Pepin, WI.
“USF Film Premier: ‘How to Start Your Own Country’, Q & A with Jody
Shapiro”, The School of Art and Art History, College of the Arts,
University of South Florida, Tampa, FL.
- 2010 “The State of Art Pedagogy at The University of South Florida”, Morean Arts
Center, Saint Petersburg, Florida
“How to Start Your Own Country Q & A”, Toronto International Film Festival,
Toronto, Canada
- 2009 “Broadcast”, Pratt Institute for the Arts, New York, NY
“Time Based Arts Festival (TBA)”, Portland Institute for Contemporary Art,
Portland, Oregon
- 2008 “Everyday Atrocities”, Contemporary Art Museum, University of South Florida,
Florida
- 2007 “Armed”, Mandeville Gallery, Union College, Schenectady, New York
- 2005 The Vera List Center for Art and Politics, The New School and Cabinet
Magazine, “The Summit: A General Assembly with Representatives of
Real and Possible Countries”, New York, New York
The Lower Manhattan Cultural Council at The Cooper Union for the
Advancement of Science and Art, “A Knock at the Door... A Discussion
on the current state of art censorship”, New York, New York
- 2004 Apex Art, “Building the Unthinkable”, New York, New York
- 2003 Wexner Center for the Arts, “Away From Home”, Columbus, Ohio
- 2000 College Art Association Conference, “Art in the Nuclear Age: Fertile or
Subversive Model”, New York, New York
- 1999 Levy Gallery at The Moore College of Art and Design, “Roman Signer”,
Philadelphia, Pennsylvania
- 1997 Brooklyn Museum, “Visions of Masculinity, Images of Power”, Brooklyn, New
York
- 1996 Hirsch Farm Project, “Contemporary Art in an Age of Uncertainty”, Hirsch

Foundation, Northbrook, Illinois, symposium sites Hirsch Farm Project,
Wisconsin and Tuamotus, Rangirora, Tahiti, (catalog)
“Digital Dreams, art & technology conference”, Newcastle, England

Selected Visiting Artist Academic Residencies

- 2008 Cranbrook Academy of Art, Detroit, Michigan
- 2003 Ohio State University, Columbus, Ohio
- 2002 Akademie voor Kunst en Vormgeving St. Joost, Breda, Netherlands
- 1999 Columbus College of Art and Design, Columbus, Ohio
Cranbrook Academy of Art, Detroit, Michigan
- 1997 AKA Gallery, Saskatoon, Saskatchewan, Canada
- 1996 Goldsmith's University of London, London, England
The Royal College of Art, London, England
- 1995 Oxford University, Oxford, England

Selected Publications

- 2011 Joseph-Hunter, Galen. (editor), “Transmission Arts, Artists & Airwaves”, PAJ Publications, New York, NY, 2011, ISBN: 978-1-55554-141-4. Pg. 130.
- 2008 “This Must Be The Place”, published by The University of South Florida, Tampa, FL, May 2008, pg. 7.
- 2007 “Informe”, published by The University of South Florida, Tampa, FL, May 2007, pg. 5.
- 2004 “Stealth Virus”, Janus, Dissident Voices / Notes on Subversion, Brussels, Belgium, 16/04, spring 2004, pg 2.
- 1997 “Auto Interview”, Transcript: A Journal of Visual Culture, Scotland, Volume 3 Issue 1, Fall 1997, pgs 52-61.
“Gregory Green”, Documents: A Magazine of Art and Visual Culture, New York, NY, 4/5, 1997, pgs 114-115.
- 1993 “Manual, a collection of works on paper”, published by Villa Arson and Centre National des Arts Plastiques, Nice, France, ISBN 2 905075 62 7.

Selected Print Media Bibliography

- 2015 Moore, Alan W. “Occupation Culture: Art & Squatting in the City From Below”, Autonomedia, Minor Compositions, Brooklyn, New York, NY, 2015, ISBN 978-1-57027-303-2.
Furniss, Jo-Ann. “John Waters on J-Lo, Rei Kawakubo, Bad Taste and Huge Hair”, I-D Vice, London, UK, No. 337, Summer 2015.
“LH Post War and Contemporary Art”, Leslie Hindman Auctioneers Inc., Chicago, IL, No. 374, May 2015.
Saatchi, Charles. “Dead: A Celebration of Mortality”, Booth-Clibborn Editions, London, UK, September 2015, ISBN: 978-186154359X.
- 2014 Lewis, Martha. Zanghi, Alexis. “CT (UN)Bound”, ArtSpace, New Haven, CT, 2014, ISBN: 978-0-692-35814-6.
Stevelynck, Sam. “Gallery Aeroplastics: 15 years of Madness”, Brussel Neuws, Culture, Brussels, Belgium, April 11, 2014.
“Artists & Activists 16”, Bay Areas Art Workers Alliance, Printed Matter Inc., Bureau for Open Culture, New York, NY, August 2014, ISBN: 978-0-89439-058-6.
Ender, Luisa. “Choice & Charity Part II”, Katz Contemporary, Zurich, Switzerland, May 2014.
Stevelynck, Sam. “Gallery Aeroplastics: 15 years of Madness”, Agenda Magazine, Reviews, En, Brussels, Belgium, April, 2014.

- 2013 Haden-Guest, Anthony. "Digital art today: from (literally) killer pieces to virtual auction houses", *Spears Magazine, Art and Collecting*, London, UK, July/August 2013.
- Warren, Lynne. "MCA: DNA Cicago Conceptual Abstraction", *Wall Street International Magazine*, London, UK, Agenda, United States, Arts, July, 2013.
- Retter, Jen. "No Bingo for Felons Is the Bomb", *The Tower, Arts & Culture*, Arcadia University, Glenside, Pennsylvania, October 29, 2013.
- 2012 Perrottet, Tony. "Nudity, Art, Sex and Death – Tasmania Awaits You", *Smithsonian Magazine*, Washington DC, Travel, May 2012.
- Skelly, Susan. "Bark and Bite: MONA's Theatre of the World", *Qantas: the Australian Way*, (Qantas inflight magazine), Travel News Section, Sidney, Australia, July 2012, pg. 65-66.
- Moshayedi, Aram. "No Person May Carry a Fish into a Bar", *Art Forum, Critics' Picks*, New York, NY, July 2012.
- Yablonsky, Linda. "High Volume", *The New York Times, Style Magazine*, New York, NY, October 7, 2012, pg. 88.
- Cormack, Emily. "Theatre of the World", *Frieze Magazine, Reviews*, London, UK, Issue 151, November-December, 2012.
- "Gregory Green", *The New Yorker, Goings on About Town: Art*, New York, NY, October 15, 2012.
- Kwon, Miwon. Molesworth, Helen. "Documents Magazine 1992-2004", *Fillip Magazine*, Vancouver BC, Canada, Issue No. 17, fall 2012, pg. 104-156.
- Jovanovich, Alex. "Gregory Green, New York", *Art Papers, Reviews*, Atlanta, GA, November/December 2012.
- Duran, Amy. "In LA: No Persom May Carry a Fish into a Bar @ Blum & Poe", *Juxtapoz Magazine*, Los Angeles, CA, July 2012.
- Wagley, Catherine. "Five Artsy Things to Do This Week, Including Explosives in the Book of Genesis", *LA Weekly*, Los Angeles, CA, Arts, July 23, 2012.
- Myers, Holly. "Art Review: "No Person May Carry a Fish Into a Bar at Blum & Poe", *Los Angeles Times, Arts & Culture*, Los Angeles, CA, August 2, 2012.
- Steverlynck, Sam. "Aeroplastics Shows Explosive Art", *Agenda Magazine*, Out and About in Brussels, Reviews, Brussels, Belgium, September 12, 2012.
- Martin, Jean-Hubert. "Theatre of the World / Jean-Hubert Martin", *Museum of Old and New Art, Tasmanian Museum & Art Gallery*, Hobart, Tasmania, 2012, ISBN: 9780980805833, pg. 78, 105.
- Nicholls, Delia. "MONA: New Exhibition – Theatre of the World, opening June 23", *Tasmanian Times, Media*, Hobart, Tasmania, March 26, 2012.
- Wagley, Catherine. "Criminal Activity", *LA Weekly, Calendar*, Los Angeles, CA, August 2, 2012.
- Schwarzkopf, Louise. "Look Closely and Patterns Emerge From the Chaos: Strange Bedfellow Make a Fascinating Exhibition", *The Sydney Morning Herald, Entertainment*, Sydney, Australia, June 27, 2012.
- 2011 Murphy, Tim. "How to Start Your Own Country: A Primer", *Mother Jones, Culture Section*, March, 2011.
- Bas, Borja. "Run Your Own Country", *El Pais, Culture Section*, Madrid, Spain, April 15, 2011.
- Denholm, Matthew. "Temple of David", *The Australian, Feature Section*, Sidney, Australia, January 19, 2011.
- Simons, Ted. "Review: John Waters' Absentee Landlord at The Walker Art Center", *Minneapolis Saint Paul Magazine*, Minneapolis, MN, June 13, 2011.

- Slee, Amruta. "Flag of Convenience", *Qantas: the Australian Way*, (Qantas inflight magazine), Travel News Section, Sidney, Australia, June, 2011, pg. 33.
- Duplat, Guy. "Le Musee Fou du 'Diable'", *La Libre Belgique*, Arts Section, Brussels, Belgium, January 26, 2011.
- Cica, Natasha. "Succeeding Like Excess", *Inside Story*, Media, Books & the Arts Section, Hawthorn, Australia, January 28, 2011.
- Pontzen, Rutger. "Een On-Museum Van Een Gokheld", *De Volkskrant*, Kunst Section, Amsterdam, Netherlands, January 14, 2011, pg. 6 – 8.
- Garisto, Julie. "Bits and Pieces of Artistic Genius", *Creative Loafing Tampa*, Arts Section, Tampa, FL, April 21, 2011.
- Artcetera. "John Waters Curates Smart Walker Show", *Star Tribune*, Minneapolis St Paul, MN, June 10, 2011.
- Wittig, Cameron. "Absentee Landlord", *Vitamin*, Minneapolis St Paul, MN, Summer Guide, June 2, 2011, pg. 34.
- Regine. "Dec 2010 – Jan 2011: Factsheet – MONA (Museum of Old and New Art)", *Trouble Magazine*, Sidney, Australia, January, 2011.
- Sparber, Max. "Searching for a Good Poppers Anecdote: John Walters at the Walker", *Minneapolis Post*, Max About Town, Minneapolis, MN, June 13, 2011.
- Smario, Melissa. "Bushwick Culture Weekly Picks 10/13/11", *Bushwick Weekly*, BushwickBK, Bushwick Culture Section, October 13, 2011.
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- Ruiz, Cristina. "Art's Subterranean Disneyland", *Utne Reader*, Topeka, Kansas, Jan/February 2011, pg. 80 – 81.
- Wiesen, Melanie. "Every Man a King, or at Least He Could Be", *The Oracle*, University of South Florida, Tampa, FL, October 16, 2011.
- "Occupy Sculpture", *Gay City News*, New York, NY, volume 10, issue 23, November 9 - 22, 2011, pg. 21.
- Sparber, Max. "One L, two Ns: Bachmann in the Arts", *Minneapolis Post*, Max About Town, Minneapolis, MN, June 23, 2011.
- Voeller, Megan. "Fall Arts 2011: Visual Art, What to Watch for in Tampa Bay Galleries and Museums", *Creative Loafing*, Tampa, FL, August 25, 2011.
- Goodwin, Tom. "SFF: How to Start Your Own Country", *The Co-op Post*, Sidney, Australia, June 11, 2011.
- 2010 Robertson, Jean. McDaniel, Craig. "Themes of Contemporary Art, Visual Art After 1980, 2nd edition", Oxford University Press, 2010, ISBN: 978-0-19-536757-7, pg. 249.
- Waters, John. "Role Models", Farrar, Straus and Giroux, New York, NY, 2010, ISBN: 978-0-374-55286-4, pg. 28.
- Ruiz, Christina. "A Subversive Disneyland", *India Today*, Supplements Section, Mumbai, India, October 4, 2010.
- Mead, Elizabeth. Walsh, David. (Editors), "Monanisms" *MONA Museum of Old and New Art*, Hobart, Tasmania, 2010, ISBN: 9780980805819.
- Elder, Neville. "John Waters: Inside John Waters' Mansion", *Bizarre Magazine*, Entertainment Section, London, UK, December, 2011.
- Anderson, John. "How to Start Your Own Country", *Variety Magazine*, Los Angeles, California, September 2010.
- Dierkes, Von Thomas, "The Obvious Result", *Die Tageszeitung Junge Welt*, Leipzig, Germany, October 28, 2010, pg. 13.
- "Dec 2010 – Jan 2011: Factsheet – MONA (Museum of Old and New Art)", *Trouble Magazine*, Newstead, Australia, December 2010 / January 2011, pg. 65.

- Pitcher, John. "Politics the Inspiration for Summer Exhibit at Bemis Center", World Herald, Omaha Nebraska, June 17, 2010.
- Krainak, Michael J. "Hopey Changey Things Answers Palin's Questions", The Reader, Omaha, Nebraska, June 30, 2010.
- Wong, Jessica. "Canadian Doc a Quirky Look at Nation Building", CBC News, Arts and Entertainment, Toronto, Canada, September 11, 2010.
- "Broadcast Looks at Artists' Involvement in TV, Radio", Utica Observer Dispatch, Utica NY, January 1, 2010.
- Ruiz, Cristina. "Art's Subterranean Disneyland", The Art Newspaper, London, UK, Issue 215, July - August 2010.
- Rushworth, Katherine. "New Thought Provoking Colgate Exhibit Explores Different Ways of Looking at TV", The Post Standard, Syracuse, NY, February 28, 2010.
- Johnson, Shana, "Art That Uses the Airwaves", Oracle, Tampa, FL, June 7, 2010.
- Preziosi, Kate. "Broadcasting New Perspectives at the Picker Art Gallery", Colgate University News, Hamilton, NY, March 4, 2010.
- Nielson, J. "Teams to Create Art in Downtown", Herald Tribune, Sarasota, FL, July 27, 2010.
- 2009 Buckley, Bernadette. "The Workshop of Filthy Creation: or Do Not be Alarmed, This is Only a Test", Review of International Studies, Cambridge Journals, British International Studies Association, Volume 35, Issue 4, Cambridge, UK, 2009.
- Hertz, Richard. "The Beat and The Buzz: Inside the LA Art World", Minneola Press, Ojai, California, 2009, ISBN: 9780964016569.
- "Art 21's As Seen On TV: Week 2 Roundup", Bomb Magazine, Bomblog, New York NY, February 13, 2009.
- "Broadcast", Time Out New York, New York, NY, February 23, 2009.
- Bowie, Chas. "When Artists Take Over the Airwaves", The Oregonian, Portland OR, November 6, 2009.
- "Broadcast Exhibition", NY Art Beat, New York, NY, February 18, 2009.
- Stienstra, Sanne. "Artist's Talk: Gregory Green's Conceptual Terrorism", Pioneer Log, Lewis & Clark College, Portland, OR, September 11, 2009.
- Hendrickson, Matthew. "Gregory Green: The Mad Bomber of American Art", Jettison Quarterly, Chicago IL, Winter 2009, pg. 32 – 45.
- "Broadcast Yourself Tonight at Pratt Institute", The Village Voice, New York, NY, April 1, 2009.
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- 2008 Bauman, Emily. "The Short List: US Museum Destinations for the Holidays", F News Magazine, Chicago IL, November 26, 2008
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- "Material Evidence: High Anxiety at The Collection", Lincolnshire News, Lincoln, UK, October 16, 2008.
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