

GREGORY GREEN

Education

- 1984 MFA, School of the Art Institute of Chicago, IL
1981 BFA, Art Academy of Cincinnati, OH

Solo Exhibitions

- 2005 *In the Name of God*, De Stadsgalerij Heerlen, Holland
2003 Aeroplastics Contemporary, Brussels, Belgium
De Stadsgalerij, Heerlen, Holland, cat.
2002 Locust Projects, Miami, FL
2001 Torch Gallery, Amsterdam
Terror and Empowerment, Cultuur Centrum (Hallen), Bruges, Belgium
2000 Feigen Contemporary, New York, NY
1999 Aeroplastics Contemporary, Brussels, Belgium
1998 Feigen Contemporary, New York, NY
1997 Ars Futura Galerie, Zurich, Switzerland
AKA, Saskatoon, Canada
1996 Max Protetch, New York, NY
Cabinet Gallery, London, England
1995 Feigen Inc., Chicago, IL
1994 Tom Cugliani Gallery, New York, NY
Light Gallery, Los Angeles, CA
1993 Ella Sharpe Museum, MI
1992 Dooley Le Cappellaine, New York, NY
1991 Dart Gallery, Chicago, IL
1989 Foster Gallery, University of Wisconsin, Eau Claire, WI
1987 Dart Gallery, Chicago, IL
1985 Dart Gallery, Chicago, IL
Randolph Street Gallery, Chicago, IL

Selected Group Exhibitions

- 2007 *Broadcast*, curated by Irene Hofmann, traveling exhibition
2006 *Armed*, curated by Nadine Wasserman and Rachel Seligman, Madeville Gallery,
Schenectady, NY
How to Improve the World: British Art 1946-2006, curated by Michael Archer and Roger
Malbert, Hayward Gallery, London England
Case Studies: Art in a Valise, curated by Suzanne Ramljak, Katonah Museum of Art,
Katonah, NY
Down by Law, curated by The Wrong Gallery, Whitney Museum of American Art,
New York
2005 *We Could Have Invited Everyone*, curated by Robert Blackson and Peter Coffin,
Andrew Kreps Gallery, New York
Risk: Creative Action in Political Culture, CCA, Glasgow, Scotland
2004 *Multiple Strategies*, Contemporary Arts Center, Cincinnati, OH
Bang!, Clifford Art Gallery at Colgate University, Hamilton, NY
Building the Unthinkable, apexart, New York, NY
Kunst Bunker (3 person show), Munich, Germany
Mass MOCA (Group show), Massachusetts, cat.
2003 *Away From Home*, Wexner Center for the Arts, Columbus College of Art & Design,
Columbus, OH

- 2002 *The Culture of Violence*, University Gallery, University of Massachusetts, Amherst, MA
- Selected Group Exhibitions continued**
- 2001 *Danger*, Exit Art, New York, NY
Art at the Edge of the Law, The Aldrich Museum of Contemporary Art, Ridgefield, CT
- 2001 *White Light*, University Galleries, Illinois State University, Normal, IL
A Case Study: Art in a Valise, traveling exhibition, American Federation on the Arts
Digital Defiance, Magasin, Grenoble, France
Flesh and Blood, De Witte Zaal, Gent, Belgium
- 2000 *Micropolitiques*, Magasin, Centre National d'Art Contemporain, Grenoble, France
Art Unlimited, Art 31 Basel, Switzerland
Drapeaux d'artistes, Liege, Belgium
L 'oeuvre Collective, Activismes, Les Abbatoirs, Toulouse, France
L'oeuvre Collective, Activismes, Le Parvis 2, Tarbes, France
Destruction/Creation, Ubu Gallery, New York, NY
Katastrofen und Desaster, Folkwang Museum, Essen, Germany
Disaster, Harris Museum and Art Gallery, Preston, England
THE END: An Independent Vision of Contemporary Culture, 1982-2000,
Exit Art, New York, NY
A Two Year Old Girl Choked to Death Today on an Easter Egg, Hallway, London
Pictures, Patents, Monkeys and More...On Collecting, traveling exhibition,
Independent Curators International
The Ars Futura Show, Ars Futurs, Zurich, Switzerland
- 1999 *Construction Zones*, Cal State Fullerton: Main Art Gallery, Fullerton, CA
The Altoids Curiously Strong Collection, Clementine Gallery, New York;
Inside Art, New York, NY; Centre Gallery, Miami, FL; Robert
Berman Gallery, Santa Monica, CA
Beauty and the Beast, Marlborough Chelsea, New York, NY
Phenotypology, Hallwalls, Buffalo, NY
High Red Center, Centre for Contemporary Art, Glasgow, Scotland
Persuasion, Lombard-Freid Fine Arts, New York, NY
Weird Science, Cranbrook Academy of Art, Bloomfield Hills, Michigan
- 1998 *Boy Toys*, Nexus Contemporary Art Center, Atlanta, GA
Young Americans 2, Saatchi Gallery, London, England
Mostra D'arte Contemporanea, Centro Storico di Citta Sant Angelo, Italy
Year Utopia, Momenta, Brooklyn, NY
The Waking Dream: Psychological Realism in Contemporary Art, Castle Gallery,
College of New Rochelle, NY
Draw Stranger, Plug In Contemporary Art, Winnipeg, Canada
Lo-Fi Baroque, Thread Waxing Space, New York, NY
Ground Control, Lombard-Freid, New York, NY
Tranmissions, Exit Art, New York, NY
Transatlantico, Centro Atlantico de Arte Moderno, Gran Canaria, Canary Islands
- 1997 *Technological Drift*, Lawing Gallery, Houston, TX
Read: Text and the Visual, Gallery A, Chicago, IL
Very Large Array, Debs & Co, New York, IL
The Tell-Tale Heart, de Blonk-serie, de Blonk, Leiden, Netherlands
projects. doc, Weston Art Gallery, Cincinnati, OH, cat.
New Works, Feigen Inc, Chicago, IL
Life / Live, Centro Cultural de Belem, Lisbon, Portugal, cat.
Popocultural, John Hansard Gallery, Univ. of South Hampton, England
Artin Chicago: 1945-1995, MCA, Chicago, IL

- 1996 *A Scattering Matrix*, Richard Heller Gallery, Los Angeles, CA, cat.
- Group Exhibitions Continued**
- 1996 *Life / Live*, Musee d'Art Moderne de la Ville de Paris, France, cat.
phatfuctinsanepervert, Cubitt, London, England
Landscape Reclaimed, The Aldrich Museum of Contemporary Art, Ridgefield, CT (cat.)
Shopping, Deitch Projects, New York, NY
American Dreamin', Linda Kirkland Gallery, New York, NY
Extended Minimal, Max Protetch, New York, NY
Currents in Contemporary Art, Christie's East, New York, NY
Mi Casa es Su Casa, Blum & Poe, Santa Monica, CA
Time Wise, The Swiss Institute, New York, NY
Young Americans, Saatchi Gallery, London, England, cat.
21 Days of Darkness, Transmission Gallery, Glasgow, Scotland
Max Protetch, New York, NY
Obsession, The Tannery, London, England
- 1995 *Wheel of Fortune*, Lombard Fried Fine Arts, New York, NY
Cutting Up, Max Protetch, New York, NY
National Security State, Stephanie Martz Gallery, New York, NY
Arresting Images, Gallery 400 at the University of Illinois at Chicago, Chicago, IL
Summer Sweat, Thomas Nordanstad Gallery, New York, NY
New Works, Feigen Incorporated, Chicago, IL
Dialog Der Kulturen (Dialog of Cultures), Configura 2, Erfurt, Germany, cat.
Shift, De Appel Foundation, Amsterdam, Holland, cat.
... *It's How You Play The Game*, Exit Art, New York, NY, cat.
Please Don't Hurt Me part 2, Cabinet Gallery, London, England, cat.
- 1994 *Entropy Detritu19s From The Late 20th Century*, F.P.U. 13, New York, NY
META-material, Plasma Space / PS 1, Long Island City, NY, cat.
Come to My Place and 1'1/ Show You My Organ, Datum Binnenkomst
Rochussenstraat, Rotterdam, Netherlands
Fever, Wexner Center, Ohio State University, Columbus, OH
Rum For Aktuell Konst (Room for Current Ar~, Gothenburg Museum of Art,
Gothenborg, Sweden
Please, Don't Hurt Me, Galerie Snoei, Rotterdam, Holland, cat.
- 1993 *Everyday Life*, Kim Light Gallery, Los Angeles, CA
The Language of Force, Arts Festival of Atlanta, GA, cat.
Influx, Gallery 400, University of Illinois at Chicago, IL
Wasteland, Dooley Le Cappellaine, New York, NY, cat.
Aim, The Shooting Gallery, New York, NY
The Nature of The Machine, The Chicago Cultural Center, IL, cat.
Le principe de rea lite (a reality show), Villa Arson, Nice, France, cat.
Fontanelle - () Incidents of Art, Kunstspeicher, Potsdam Germany, cat.
- 1992 *Fever*, Exit Art, New York, NY
The Gift, Dooley Le Cappellaine, New York, NY
Art Addicts, V-Space, New York, NY
Grit and Polish, State of Illinois Building Museum, Chicago, IL
Raw Data, Virtual Gallery, New York, NY
gallery part four: BACK ROOM, Dooley Le Cappellaine, New York, NY
Misadventures, Foster Gallery, University of Wisconsin, Eau Claire, WI
Beyond Glory, Representing Terrorism, Maryland Institute College of the Arts,
Baltimore, MD, cat.
- 1991 *Louder*, Gallery 400, University of Illinois at Chicago, Chicago, IL

- 1990 *New Generations: Chicago*, Carnegie Mellon Art Gallery, Pittsburgh,PA, cat.
- Group Exhibitions Continued**
- Paula Allen Gallery, New York, NY
Installation Artists, Dart Gallery, Chicago, IL
- 1990 *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
- 1989 *Caught in a Revolving Door*, The Alumni Association of The School of The Art Institute of Chicago, Chicago, IL, cat.
- 1988 *Movers and Shakers*, Sculpture That Affects Change in Time, DePree Art Center and Gallery, Hope College, MI, cat.
Latitudes: Focus on Chicago, Aspen Art Museum, Aspen, CO, cat.
Reliable Machines, Hyde Park Art Center, Chicago, IL
The Light Show, Northern Illinois University Gallery, Chicago, IL
- 1987 *New Chicago Quiet and Deliberate*, Tangeman Fine Arts Gallery, Cincinnati, OH
Urgent Messages, Chicago Public Library Cultural Center, Chicago, IL, cat.
Moreau Galleries, Saint Mary's College, IN
Anxious Objects, Center for the Visual Arts, Illinois State University Gallery, cat.
Klein Gallery, Chicago, IL
The Amused Eye, Evanston Art Center, Evanston, IL
Eccentric Machines, An Exhibition of Contemporary Mechanized Art, John Michael Kohler Arts Center, Wisconsin, cat.
The Non-Spiritual in Art, Feature, Chicago, IL cat.
- 1986 *A New Generation*, Museum of Contemporary Art, Chicago, IL, cat.
Daring Death Machines, NAME Gallery, Chicago, IL
In Defense of Richard Serra? Public Art Proposals for Chicago, Randolph Street Gallery, Chicago,IL
Dart Gallery, Chicago, IL
Edward and Nancy Reddin Kienholz: *'The Chicago Art Show'*, MCA, Chicago, IL, cat.
- 1985 *Dart Gallery: A Chicago Souvenir*, Dart Gallery, Chicago, IL
New Order, Feature, Chicago, IL
- 1984 *Head Show*, Randolph Street Gallery, Chicago, IL
Socially Concerned, Feature, Chicago
1984 Traveling Fellowship Show, Gallery of The School of the Art Institute of Chicago, Chicago,IL
Outdoor Installations, Randolph Street Gallery, Chicago, IL
Artist Call Against American Involvement in Central America, Gallery of The School of The Art Institute of Chicago, Chicago, IL
- 1983 *Show of the Independents*, 14th and Elm Building, Cincinnati, OH
Sex Show, 3730 N. Clark Street, Chicago, IL
- 1982 *Figure 82*, Contemporary Arts Center, Cincinnati, OH
- 1981 *6% Art*, CAGE Gallery, Cincinnati, OH
New Views, Cincinnati Commission of the Arts Gallery, Cincinnati, OH
Cincinnati Invitational Exhibition, Cincinnati Art Museum, Cincinnati, OH
- Public Projects**
- 2002 *Teleport Diner*, Fargfabriken in collaboration with Creative Time, NY, Stockholm, Sweden
- 1997 *Gregnik Proto II*, Public Art Fund, New York, NY
- 1997 *Full Metal Jacket*, Ars Futura Galerie & Zurich Art Fair, Paradeplatz, Zurich, Switzerland
- 1996 *Gregnik Proto 1*, Locus+, Newcastle, England

Collections

Robert J. Schiffler Collection, Greenville, OH Saatchi Collection, London, England
Victoria & Albert Museum, London, England
The Museum of Contemporary Art, Los Angeles, CA MAMCO, Geneva, Switzerland

Performances

- 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 for our actions and future.", The University of Illinois at Chicago Programming Department, Chicago, IL
"No Title", Randolph Street Gallery, Chicago, IL
- 1986 "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.", CAGE Gallery, Cincinnati, OH
"Daring Death Machines defy all taboos, witness a thrill of a life-time", NAME Gallery, Chicago, IL
- 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, IL
"The only thing to fear is fear itself, relax and enjoy the heat." Limelight, Chicago, IL
"The Main Event: Woody The Minnesota Crusher vs Jimmy The Lumberjack Saint Regis", Bedrock Gallery, Chicago, IL
"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, IL
- 1984 "Be Selective as to What You Accept as Truth", Visions, cablecast on Evanston Cable Vision

1983 "We Assumed There Was A Reason", Federal Plaza, Chicago, IL, for Randolph Street Gallery

Performances Continued

1983 "Art Farts", and "It Seemed Necessary at the Time", Chicago International Art Exposition, IL

1982 "Fast Fucks", Randolph Street Gallery, Chicago, IL

1981 "Whose IdeefixeWasThat", Tangeman Fine Arts Gallery, The University of Cincinnati, Cincinnati, OH

1980 1", CAGE Gallery, Cincinnati, OH

"Mid-Night Summer Dream (Going South? Staying Here?)", Cincinnati Playhouse in the Park, Cincinnati, OH

"Self Portrait/Pillar", Cincinnati Art Museum, Cincinnati, OH

Bibliography

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Ramljak, Suzanne. "Unpacking Suitcase Art" In Case Studies: Art in a Valise. exh. cat., Katonah, NY: Katonah Museum of Art, 2006.

2002 Posner, Helaine. The Culture of Violence. University Gallery, University of Massachusetts Amherst, 2002, p. 65.

2001 Richard, Frances, "Art at the Edge of the Law", ArtForum, October 2001, p. 161-162

Valdez, Sarah. "Outlaws in Art Land", Art in America, November 2001, pgs 76-79

Streitfeld, L.P. "Art at the Edge of the Law," NY Arts Magazine, July/August 2001, pg. 62-63

"Jailbait Artists Given Museum Parole", ArtReview, July/August 2001

For Your Information. Summer 2001, Vol. 17, No.2, cover image.

Douglas, Sarah. "Desperately Craving Outsider Status", The Art Newspaper, June 2001, pg 1

2000 Miller, John. "Gregory Green: Feigen Gallery, New York (review)," Frieze, Sept/Oct 2000, p. 134.

Dannatt, Adrian. "Our Choice of New York contemporary galleries", The Art Newspaper, No. 103, May 2000

Bowen, Dore. "Rattle & Roll," Afterimage, March/April 2000, pp. 17-18

Giovannotti, Micaela. "Gregory Green (review)," temaceleste.com, vol. 81, 2000.

1999 Marcellis, Bernard. "Reviews," Art Press, May 1999, p. 77.

Decker, Andrew. "Art's Next Wave," Cigar Afficionado, April 1999.

Cochran, Rebecca Dimling. "The Scorned White Male Finally Has His Day," Flash Art, March/April 1999, p. 39.

Demeester, Ann. "Terrorism op zijn Disneys," De Morgen, March 16, 1999.

Lorent, Claude. "Connexions sur l'etat explosif du monde," La Libre Beligique, March 11, 1999, p. 27.

Desaive, Pierre-Yves. "D'une inquietante beaute," Flux News, March 1999, p. 9.

Doove, Edith. "Een Bom Op Een Sokkel," Staudaauw, 1999.

1998 Feaster, Felicia. "Snips and Snails: Nexus Turns Up the Testosterone with Boy Toys Exhibit," Creative Loafing (Atlanta), November 11, 1998, p. 37.

Raynor, Viven. "Show That Highlights Dreams and Magic," The New York Times, October 11, 1998, p. 24.

Gouveia, Georgette. "Seeing the Artist as a Dreamer of Dreams," Gannett Newspapers, September 15, 1998.

Damianovic, Maia. "New York at Chelsea", Tema Celeste, July-Sept. 1998, p. 51

Pollack, Barbara. "Leaping off the Pedestal" Artnews, June 1998, pp.1 06-11 0

Johnson, Ken. "Gregory Green," The New York Times, April 10, 1998, Art Guide Section

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- 1998 Dominguez, Ricardo. "Review," www.thing.net, April 7, 1998.
Phelan, Kevin PQ. "Green Land", Brooklyn Bridge, April 1998, pp. 42-42.
Levin, Kim. "Gregory Green" Village Voice, March 31, 1998, Choices Section, pg. 70
- 1997 Jacobs, Karrie. "Satellite of Love: Brooklyn's Going-Nowhere Sputnik",
New York Magazine, Oct 20, 1997, Gotham Section, pg 17
Kolker, Robert. "Space Ghost", Time Out New York, Oct 9-16, 1997, This Week Section,
pg 42
_____. "Ein Jahrmarkt den Gegenwartskunst", Von Freitag (Zurich), Oct 1997,
pg 229
_____. "Full Metal Jacket, Gregory Green", Herbalist (Zurich), Oct 1997, pgs 1-2
Anonymous. "Wehrhafter Auftakt zur Kunst Zurich 1997", Neve Zurcher Zeitung (Zurich),
Sept 19, 1997, pg 57
Maurer, Simon. "Pazifistische Rakete", Tages-Anzeiger (Zurich), Sept 19, 1997
"Kunstbomben", Tages- Anzeiger (Zurich), Sept 19, 1997, Zuritip section, pg 50
"Gregory Green Auto Interview", Gregory Green, Transcript: A Journal of Visual Culture
(Scotland), Vol. 3 Issue 1, Fall 1997, pgs 52-61
Moir, Simone. "Gregory Green", MIX The Magazine of Artist-run Culture, Fall 1997, pg 31
Findsen, Owen. "Aronoff Exhibit Not Art, but an Art Event." The Cincinnati Enquirer,
Tempo Section, July 13, 1997
Flint, James. "Gregnik", Wired US Edition, May 1997, pg. 46
Miller, Paul D. "Time Bomb", Village Voice, 1st Free Issue, April 16, 1997, pg. 94
"Astral Art", Wired UK Edition, Feb. 1997, pg. 19
Aletti, Vince and Kim Levin, "Our Biennial", Kim Levin, Village Voice, Jan 21, 1997, pg 85
- 1996 _____."Residents reach for the sky", The Journal (Newcastle UK), Nov 21, 1996,
pg 15
Zimmer, Wiliam. "Landscape Returns to the Foreground", The New York Times,
Arts Section, Sunday Oct 13, 1996, pg 32
Whetstone, David. "Estate residents set sights on the space race, Bomb Man reaches for
the sky", The Journal (Newcastle UK), Sept 14, 1996
Coulter, Alex. "Bombs For Sale", P.O.V., Sept 1996, pgs 46-49
Herbert, Simon. "Simultaneous Equations", Artists Newsletter (Newcastle, UK),
Sept 1996, pgs 16-18
Vanderbilt, Tom. "Ceci Niest Pas Une Pipe Bomb: Gregory Green, Conceptual Terrorist",
Eyebot (Internet Magazine), Fall 1996
Zaya, Octavia. "From Terror to Non-Participation, A conversation between Gregory
Green and Octavio Zaya", Atlantica (Spain), Number 14, Fall 1996, front cover,
pgs 61-70, 153-161
"Bombs 'R' Us", Art in America, July 1996, pgs 80-81
_____. "Gregory Green", STUDIO, Art Magazine (Israel), June/July 1996,
pgs 67-69
Finlay, Judith. "21 Days of Darkness", Flash Art, Summer, 1996, pg 99
Maloney, Martin. "Young Americans: Parts I & II", Flash Art, June 1996, pgs 108-109
Baring, Louise. "Mr. Cool", Vogue British, May 1996, pgs 144-149
Smith, Roberta. "Art in Review: Gregory Green", The New York Times, April 19, 1996
Arning, Bill. "Gregory Green, For Information Purposes Only", Time Out New York, April
17-24, 1996, Issue #30, pg 21
"Gregory Green", Village Voice, April 16, 1996, Choices Section, pg 10
Newhall, Edith. "Installation Mission: Impossible", New York Magazine, April 15, 1996,
pgs 141, 170

"Gregory Green", Village Voice, April 2, 1996, Choices Section Shortlist, pg 9

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Williams, Gilda. "Young Americans Part 1 ", Art Monthly, March 1996, pgs 24-26
_____. "Artist Arrested After LSD Exhibit Passes Acid Test Contains
Drug Worth 1.2
van Mourik Broekmank, Pauline. "The Big Packet Switch", Mute Digital Art Critique
(London), Issue 4, Winter/Spring 1996, pg 8
Feaver, William. "A-choc-and-doodle-do", The Observer (London), Feb 4, 1996
Hilton, Tom. "No Laughing Matter", The Independent (London), Feb 4, 1996, Arts Section
Januszczak, Waldemar. "Gnawing Questions", Waldemar Januszczak,
The Sunday Times (London), Feb 4, 1996
Cross, Andrew. "Obsession", Art Monthly, Feb 1996
Kent, Sarah. "USA-grade", Time Out (London), Jan 31-Feb 7, 1996
Lyttelton, Celia. "First Impressions", Tatler (London), Feb 1996
Yood, James. "Gregory Green, Feigen Inc.", Artforum, Feb 1996, pgs 88-89
Cork, Richard. "Bronze Rebuke to Our Material Age", The Times (London), Jan 30, 1996,
Arts Section, pg 38
Hall, James. "Playing with Fire and Bombs", The Guardian (London), Jan 30, 1996
Packer, William. "All Chewed Up over Art", Financial Times (London), Jan 30, 1996
McEwen, John. "A Transparent Bomb, a Saucepan Full of Napalm",
The Sunday Telegraph (London), Jan 28, 1996
Johnson, Paul. "What a load of old lard", Daily Mail (London), Jan 26, 1996
Cooper, Tim. "Lard be praised: Art world chews the fat over new work", Evening
Standard (London), Jan 25, 1996
Coomer, Martin. "Gregory Green, Cabinet", Time Out (London), Jan 24-31, 1996, pg 43.
Dorment, Richard. "A device to blow your mind", The Daily Telegraph (London),
Jan 24, 1996, pg 14
Jones, Matthew and Roger Todd. "Storm over Artist making a bomb", Sunday Express
(London), Jan 21, 1996, pg 5
Buck, Louisa. "Armed and Almost Dangerous", The Independent (London), Jan 16, 1996,
Section 2
Deitch, Jeffrey. "Irrational Concepts," Young Americans catalogue essay,
Jan-March 1996.
Snodgrass, Susan. "Gregory Green at Feigen", Art in America, Jan 1996, pg. 10
1995
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Walker, Hamsa. "Gregory Green", Dialogue, Nov/Dec 1995, pg. 15
Hixson, Kathryn. "Reviews: Gregory Green," The New Art Examiner, November 1995,
pp. 34-35.
Sunword, Justin. "Another Chilling Exhibit", Gay Chicago Magazine, Issue 40,
Oct 5-15, 1995, pg. 48
Landi, Ann. "Art Talk: Acid Test", ArtNews, Oct 1995, pg. 29
Morris, Griff. "Art Note: The Acid Test", The New Art Examiner, Oct 1995, pg. 56
_____. "Perhaps they were hallucinating", Chicago Magazine, Oct 1995, pg. 79
_____. "Front Page: Acid Test for LSD Art", Art in America, Oct 1995, pg. 33
Gamble, Allison. "Busted," dialogue, Sept/Oct 1995.
_____. "Busted", Dialogue Magazine, Sept/Oct 1995, pg. 8
Artner, Alan G. "Green brilliantly probes violence and power", Chicago Tribune,
Sept 22, 1995, Section 7, pg. 58
Drell, Adrienne. "How to Raise the Price of Art? Call the Cops", Chicago Sun Times,
Sept 18, 1995

Sunword, Justin. "Another Black Eye", Gay Chicago Magazine, Issue 37,
Sept 14, 1995, pg. 37

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Metro Section, pg 9
Neches, Lawrence. "No Facts There To Support Raid On Art Exhibit",
Chicago Sun Times, Aug 22, 1995, pg. 28
_____. "City Again Tramples on Artistic Freedom", Chicago Sun Times,
Aug 21, 1995, pg. 23
Bell, Adrienne. "Art Gallery Boss Rips Police for 'LSD' Raid", Chicago Sun Times,
Aug 20, 1995,
_____. "Cops Want To Drop Probe Into Painting", Chicago Tribune,
Aug 20, 1995, Section 2, pg. 3
Casey, Jim. "Art Exhibit Drug Charges Dropped", Chicago Sun Times, Aug 19, 1995
_____. "Artist Arrested After LSD Exhibit Passes Acid Test Contains Drug Worth
1.2 Million", AP Newswire, Metropolitan News-Enterprise, Los Angeles,
Aug 17, 1995.
Drell, Adrienne. "Artist's Work Brings Drug Charges", Chicago Sun Times,
Aug 16, 1995, pg. 9
Drell, Adrienne. "Drug Bust Brings Down Art Exhibit," Chicago Sun Times, Aug 16, 1995.
Drell, Adrienne. "Cops Raid Gallery, Seize 'LSD' Art", Chicago Sun Times, Aug 11, 1995,
Metro Section, pg. 6
O'Brien, John. "LSD art exhibit winds up taking a trip", Chicago Tribune, Aug. 11, 1995,
Sec. 2, pg. 3
Roeper, Richard. "Drug Police Could Use Dose of Reality", Chicago Sun Times.
Aug 17, 1995
Stamets, Bill. "On Exhibit: the explosive art of Gregory Green", Chicago Reader,
July 21, 1995, Section1, pg. 6
_____. "Shift", Art Monthly, June 1995, pg. 30-31
"Art 1995 Blossoms", Chicago Tribune, May 14, 1995, Section 5
1994
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New York Newsday, Dec 30, 1994
Norman, Geraldine. "Anarchic artist detonates shock waves in kitchen", The Independent
(London), Dec. 19, 1994, pg. 12c
"Anarchic artist detonates shock waves in kitchen", The Guardian (London),
Dec 15, 1994
Lillington, David. "This will hurt me more than you", The Independent (London),
Dec 17, 1994
Friese, Holgar. "Zapp Video III", Westzeit, Dec 1994
Greene, David A. "Target Practice", LA Reader, Feb 17, 1994
Bouman, Ote. "Soms begreep hij er niets van", De Groene Amsterdammer, Feb 16, 1994
pg. 27
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"Gregory Green", Village Voice, Art Choices Section, April 5, 1994, pg 73
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April 1994, pgs 70-75
1993
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Wulffen, Thomas. "Fonatanelle", Flash Art, Nov/Dec 1993, pg 78
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Stadtkurier. Oct 5, 1993

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- Miersch, Martin. "Sind etwa die Kunstler die Brandstifter?", Junge Welt (Berlin), July 28, 1993
- T., A. "Immun gegen den fluchtig vereinnahmenden Blick", Markische Allgemeine Brandenburger Stadtkurier. June 28, 1993
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- Jaeger, T. "Bauanleitung fur Bomben", Potsdamer Neveste Nachrichten. July 24, 1993
- A.T. "Immun Gegen den Fluechtig Vereinnahmenden Blick," Brandenburger Stadtkurier, June 28, 1993.
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