NAGEL GALERIE DRAXLER

ANDREA FRASER

BIOGRAPHY

ANDREA FRASER

geboren / born 1965 in Billings, Montana
lebt und arbeitet / lives and works in Los Angeles, California.

Andrea Fraser currently lives and works in Los Angeles, California. Fraser is widely regarded as one of the most influential and provocative artists of her generation. Since the mid-1980s, her groundbreaking work in the field of institutional critique has investigated the social, financial, and affective economies of cultural organizations, fields, and groups. She has used performance, video, text, and a range of other forms to explore the motivations of artists, collectors, gallerists, patrons, and art audiences, from financial investment to the pursuit of prestige to sexual fantasy to self-fulfillment. Combining the site-specific and research-based approaches of conceptualism with feminist investigations of subjectivity and desire, Fraser's work is infused with incisive analysis, humor, and pathos. The result was described by Pierre Bourdieu as "a sort of *machine infernale* whose operation causes the hidden truth of social reality to reveal itself."

Fraser's work has been exhibited worldwide, in solo shows at institutions such as the Hammer Museum in LA, Kunstlerhaus Stuttgart, the Art Institute of Chicago, the Whitney Museum of American Art, and Museum Moderner Kunst Stiftung Ludwig in Vienna, amongst many others. She has represented Austria in the 45th Venice Biennale, participated in the Whitney Biennial, the Bienal de São Paulo, and the Shanghai Biennale.

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AUSBILDUNG / EDUCATION

1985-86
New York University

1984-85
Whitney Museum of American Art
Independent Study Program

1982-84
School of Visual Arts, New York

EINZELAUSSTELLUNGEN, PERFORMANCES UND PROJEKTE
SOLO EXHIBITIONS / SOLO PERFORMANCES AND PROJECTS

2025
Galerie Nagel Draxler, Berlin

Nagel Draxler Kabinett, Berlin
„Andrea Fraser. Art Must Hang“, Zachęta – National Gallery of Art, Warsaw, Poland

2024
„«I just don’t like eggs!». Andrea Fraser on collectors, collecting, collections“, Fondazione Antonio Dalle Nogare, Bolzano, Italy
„Untitled (Video, Audio, Objects)“, Marian Goodman Gallery, Paris, France

2023
„Andrea Fraser“, Marian Goodman Gallery, New York

2022
„Andrea Fraser: This meeting is being recorded“, Hammer Museum, Los Angeles, USA
„Andrea Fraser: This meeting is being recorded“ (screening), Museum van Hedendaagse Kunst, Antwerp, Belgium
„Andrea Fraser: This meeting is being recorded“ (screening), Luma Westbau, Zürich, Switzerland

2021
„Andrea Fraser: This meeting is being recorded“, Künstlerhaus Stuttgart, Stuttgart, Germany
„Andrea Fraser“, Mildred Lane Kemper Art Museum, St. Louis, Missouri, USA
„Museum Highlights, A Gallery Talk by Andrea Fraser“, Philadelphia Museum of Art, PA, USA

2019
„Hammer Projects: Andrea Fraser“, Hammer Museum, UCLA, Los Angeles, USA

2017
„The American Friends“, performance, Museum Ludwig, Köln, Germany
„Museum Highlights: A Gallery Talk“, for Video Box Program „Museum Matters“, Staatsgalerie Stuttgart, Stuttgart, Germany

2016
„ANDREA FRASER. L’1%, C’EST MOI“, Museo Universitario Arte Contemporáneo, Mexico City, Mexico
„ANDREA FRASER. L’1%, C’EST MOI“, MACBA – Museum of Contemporary Art, Barcelona, Spain
„Open Plan“, Whitney Museum of American Art, New York, USA

2015
„Andrea Fraser“, Museum der Moderne, Salzburg, Austria

2014
„Men on the Line: Men Committed to Feminsim, KFPK, 1972“, Debalie, Amsterdam, as a program of CASCO and If I Can’t Dance, I Don’t Want To Be Part of Your Revolution
„Men on the Line: Men Committed to Feminism, KFPK, 1972“, Galerie Nagel Draxler + Volksbühne, Berlin
„Not just a few of us“, performance for P3, New Orleans Museum of Art, New Orleans, USA

„AV“, (with Vanessa Place), MAK Center at the Schindler House, Los Angeles, USA

2013
„Men on the Line: Men Committed to Feminisim, KFPK, 1972“, Museum Ludwig, Cologne, Germany
„Wolfgang-Hahn-Preis 2013“, Museum Ludwig, Cologne, Germany
„Men on the Line: Men Committed to Feminisim, KFPK, 1972“, Corcoran Gallery, Washington D.C., Germany
„Men on the Line: Men Committed to Feminisim, KFPK, 1972“, Institute of Contemporary Art, Boston, USA

2012
„Men on the Line: Men Committed to Feminisim, KFPK, 1972“, Museum of Modern Art, New York, USA
„Official Welcome“, for opening „Stage Presence“, San Francisco Museum of Modern Art, San Francisco, USA
„Projection“, MUMOK, Vienna, Austria
„Men on the Line: Men Committed to Feminisim, KFPK, 1972“, performance for „Trilogy“, organized by West of Rome in conjunction with Pacific Standard Time, coordinated by the Getty Museum and LAXART, performed at the National Center for the Preservation of Democracy, Los Angeles, USA

2011
„It’s a beautiful house, isn’t it? (May I Help You?), MAK Center at the Schindler House, Los Angeles, in conjunction with „91, 92,93“, USA
„Footnote3“, Galeria Foksal, Warsaw, Poland

2010
„Andrea Fraser / Christopher Williams“, Galerie Christian Nagel, Antwerp, Belgium
„You Are Here“, a project for “Utopia and Monument II“, Steirischer Herbst Festival, Graz, Austria
„All Change?“, Kunsthalle Wien, performance for the Wiener Festwochen, Vienna, Austria
„Andrea Fraser: Boxed Set“, The Carpenter Center Gallery, Harvard University, Cambridge, USA
„Official Welcome“, Museum of Modern Art, New York, keynote performance for “Audience Experiments” conference

2009
„Official Welcome“, Julia Stoschek Collection, Düsseldorf, Germany
„Official Welcome“, Centre Pompidou, Paris, France
„Projection“, Friedrich Petzel Gallery, New York, USA

2008
„Official Welcome“, PS1 Museum, Long Island City, performance in conjunction with the CIMAM annual conference, Museum of Modern Art/Asia Society, New York, USA
“Projection”, Galerie Christian Nagel, Berlin.

2007
“Andrea Fraser. Videowerken”, De Hallen, Haarlem, USA
Andrea Fraser: “What do I, as an artist, provide?” Mildred Lane Kemper Art Museum, Washington University, St. Louis., USA
Friedrich Petzel, New York City, USA

2005
“Official Welcome“, Los Angeles Museum of Contemporary Art, USA
“Official Welcome”, Dia:Chelsea, New York, USA
“Official Welcome”, Museum Moderner Kunst, Vienna, Austria
“Offical Welcome”, BALTIC, Newcastle, in conjunction with “History of Disapperarance: Live Art from New York 1975-Present”. Brancolini Grimaldi, Arte Contemporanea, Rom/ Florence, Italy
“May I Help You”, for “Part I”, Orchard, New York, USA

2004
Friedrich Petzel Gallery, New York, USA
“Um Monumento às Fantasias Descartadas”, American Fine Arts, Co., New York, USA
„Andrea Fraser: Works 1984-2003“, Dunkers Kulturhus, Helsingborg, Schweden

2003
„Official Welcome“, Miami, sponsored by Creative Time in conjunction with Art Basel
„Official Welcome“, Whitechapel Art Gallery, London, UK, in conjunction with „A Short History of Performance Art—Part II“
„Andrea Fraser, Works: 1984 to 2003“, Kunstverein in Hamburg, Germany

2002
„Exhibition“, The Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, Canada
„Arma verumque cano“, Pat Hearn Art Gallery, New York, USA
Friedrich Petzel Gallery, New York, USA
“Não é cinema, não é video e nem é Televisão”, Instituto Brasileiro de Audiovisual Escola de Cinema Darcy Ribeiro, Rio de Janeiro, Brazil

2001
„Official Welcome“, The MICA Foundation, New York, USA
„Kunst muß hängen (Art Must Hang)“, Galerie Christian Nagel, Köln.

2000-2002
„El Museo“,a project for Basque television developed with Consonni, Bilbao, Spain

1998
„Reporting from São Paulo, I´m from the United States“ for „Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros.“ 24th Bienal de São Paulo, São Paulo, Brazil (Video)
„Information Room“, Kunsthalle Bern, Switzerland
„An Introduction to the Sprengel Museum, Hannover“, Sprengel Museum, Hannover, Germany (Video)

1997
„White People in West Africa," American Fine Arts, Co., New York, USA
„Inaugural Speech," for InSITE 97, San Diego/Tijuana (Video), USA; Mexico
„Student Show: Selections, Lists, Awards, Announcements", The Galleries At Moore College of Art and Design, Philadelphia, USA (catalogue)

1995
EA Generali Foundation, Vienna (ein Projekt in zwei Phasen), Austria

1994
„The Seventh Museum" (ein unrealisiertes Projekt mit Clegg & Guttmann), Stroom Foundation, Den Haag, Netherlands
„Services" (eine „Arbeitsgruppen-Ausstellung organisiert in Zusammenarbeit mit Helmut Daxler), Kunstraum der Universität Lüneburg, Germany
Künstlerhaus Stuttgart Kunstverein München Sous-sol. Ecole supérieure d´art visuel Genf Depot, Vienna, Austria

1993
„Please ask for assistance", American Fine Arts, Co., New York, USA
„White People in West Africa", Galerie Metropol, Vienna, Austria
„Stellvertreter – Representatives – Rappresentanti", mit Christian Philipp Müller und Gerwald Rockenschaub, Venedig Biennale, Österreichischer Pavillon, Venice, Germany (catalogue)
„Eine Gesellschaft des Geschmacks" („A Society of Taste"), Kunstverein München, Germany (catalogue)

1992
„Aren´t They Lovely?", University Art Museum, University of California at Berkeley, CA, USA (catalogue)

1991
„Welcome to the Wadsworth", Wadsworth Atheneum, CN, USA (Video)
„May I Help You?", Andrea Fraser in Zusammenarbeit mit Allan McCollum, American Fine Arts, Co., New York, USA (Video)

1990
Galerie Christian Nagel, Köln.

1989
„Museum Highlights: A Gallery Talk", The Philadelphia Museum of Art, Philadelphia, USA (Video)

1986
„The Fairy Tale: A Gallery Talk", für „The Fairy Tale: Politics, Desire and Everyday Life", Artists Space, New York, USA
„Damaged Goods Gallery Talk Starts Here" für „Damaged Goods: Desire and the Economy of the Object", The New Museum of Contemporary Art, New York, USA

GRUPPENAUSSTELLUNGEN (AUSWAHL) / GROUP EXHIBITIONS (SELECTION)

2026
Whitney Biennial 2026, Whitney Museum of American Art, New York
„Thank You for My Work“, Bunkier Sztuki Gallery of Contemporary Art, Kraków, Poland
„Gifts of Friendship“, Muzeum Sztuki in Lodz, Lodz, Poland

2025
“ECHO DELAY REVERB: American Art and Francophone Thought“, curated by Naomi Beckwith, Palais de Tokyo, Paris, France
Nouveau Musée National de Monaco, Monaco
„The Rude Museum“, Kunsthaus Biel/Centre D’Art Bienne, Switzerland
„For All: Chocolate, Lemonade, and the Party“, Suwon Museum of Art, Gyeonggi-do, South Korea
„Lynn Hershman Leeson: Are Our Eyes Targets?“, Julia Stoscheck Foundation, Berlin, Germany (screening)
„Body and Building“, Schirn Kunsthalle, Frankfurt, Germany (screening)
„The Situation is Fluid“, Museum van Hedendaagse Kunst, Antwerp, Belgium

2024
„Setting the Tone of the Exhibition“, Malmö Konstmuseum, Malmö, Sweden
„Score, Sketch, Script? The Infinite Art Conversation“, HGB Leipzig, Germany
„Start Making Sense“, CCS Bard, Annadale-on-Hudson, New York, USA
„For What It’s Worth: Value Systems in Art Since 1960“, The Warehouse, Dallas, Texas; USA
„Your Patience is Appreciated“, Marian Goodman Gallery, New York, USA
„Money on the Wall, Andy Warhol“, SPIRITMUSEUM, Stockholm, Sweden
„Are You Joking? Women & Humor“, The Church, Sag Harbor, New York
„Start Making Sense“, Hessel Museum of Art, Bard College, Annandale-on-Hudson, USA
„Dan Graham—Optics and Humor“, Meyer Kainer, Vienna, Austria
„Reverberations, Museum of Contemporary Art“, Los Angeles, USA

2023
„Encuentros: obras de la Colección TBA 21“, Museo Nacional Thyssen-Bornemisza, Madrid, Spain
„Unschöne Museen“, ETH Zürich, Zürich, Switzerland

2022
„Museum in Montion“, Museum van Hedendaagse Kunst, Antwerp, Belgium
„Lenin Was a Mushroom – Moving Images in the 1990s“, Museum van Hedendaagse Kunst, Antwerp, Belgium
„Performing Documents: Modes of Assembling“, Center for Book Arts, New York, USA
„flashback:forward“, HGB Gallery, Leipzig Academy of Fine Arts, Germany
„Working Thought: Art, Labor, and the American Economy“, Carnegie Museum of Art, Pittsburgh, PA, USA
„The Art Institute of Chicago Field Guide to Photography and Media“, Art Institute of Chicago,

Chicago, USA
„Backyard Economy“, University of Applied Arts, Vienna, Austria

2021
„Global – Lokal / Do the Winners take it all?“, Presentation and podium discussion, Der Mixer, Frankfurt, Germany
„Faz Escuro mas eu canto“, 34th Bienal de São Paulo, Brazil
„Out of Joint. Moments of Disruption“, Migros Museum for Contemporary Art, Zürich, Switzerland
„Stop Painting“, Fondazione Prada, Ca’Corner della Regina, Venice, Italy
„The Art of Critique“, Frans Hals Museums/Rietveld Academie, Netherlands
„KÜNSTLERINNEN IN DER KUNSTHALLE BERN – EINE ARCHIVRECHERCHE“, Kunsthalle Bern, Switzerland

2020
„Pictures, Revisited“, Metropolitan Museum of Art, New York, USA
„No Dandy, No Fun“, Kunsthalle Bern, Switzerland
„Where we used to be“, Caixaforum Barcelona, Spain
„Walls Turned Sideways: Artists Confront the American Justice System“, Tufts University Art Gallery, Boston, MA
„Image Power“ (exhibition trilogy: The Art of Critique), Frans-Hals-Museum, Haarlem, Netherlands

2019
„Up to and Including Limits: After Carolee Schneemann“, curated by Sabine Breitwieser, Muzeum Susch, Zernez / Switzerland.
„Maskulinitäten“, Kunstverein für die Rheinlande und Westfalen, Düsseldorf (Eine Kooperation von Bonner Kunstverein, Kölnischem Kunstverein und Kunstverein für die Rheinlande und Westfalen, Düsseldorf).
„We need more than one term for these big things“, Universitätsgalerie der Angewandten am Heiligenkreuzerhof, Vienna.
„Familienbande. Die Schenkung Schröder“, Museum Ludwig, Cologne.

2018
„Décor: Barbara Bloom, Andrea Fraser, Louise Lawler“, MOCA Pacific Design Center, West Hollywood.
„The Radical Imaginary: The Social Contract“, VOX – Centre de l’image contemporain, Montréal.
„SITElines.2018: New Perspectives on Art of the Americas“, SITE Santa Fe, Santa Fe.
„Ausstellen des Ausstellens. Von der Wunderkammer zur kuratorischen Situation“, Staatliche Kunsthalle Baden-Baden, Baden-Baden.
„Teil 1/4: Thresholds. Limits of Space“, BNKR, Munich.
„Walls Turned Sideways: Artists Confront the Justice System“, Contemporary Arts Museum Houston, Houston.

2017
„Videoarbeiten / video works“, Jürgen Becker Galerie, Hamburg.

2016
„The Present Order“, GfZK – Galerie für zeitgenössische Kunst, Leipzig.
„Painting 2.0 – Malerei im Informationszeitalter, mumok, Vienna.
„We Call it Ludwig“, Museum Ludwig, Cologne.
„The Morality Reflex“, Contemporary Art Center, Vilnius.

2015-2016
„to expose, to show, to demonstrate, to inform, to offer: Artistic Practices around 1990“, Mumok, Museum moderner Kunst Stiftung Ludwig, Vienna.

2015
„Painting 2.0: Malerei im Informationszeitalter“, Museum Branhorst, München.
„Von Bildern. Strategien der Aneignung“, Museum für Gegenwartskunst, Kunstmuseum Basel.
„Adventures of the Black Square: Abstract art 1915-2015“, Whitechapel Gallery, London.

2014
„Come As You Are: Art of the 90s“, Montclair Art Museum.
„Art as a Verb“, Monash University Museum of Art, Melbourne.
„Hans im Glück – Kunst und Kapital“, Lehmbruck Museum, Duisburg.
„The Working Life“, Institute of Modern Art, Brisbane.
„Prospect 3“, New Orleans .
„One Million Years – System and Symptom“, Museum für Gegenwartskunst, Basel.
„Art Histories“, Museum der Moderne, Salzburg.
„One Night Stand #1: Note On Krampfographien“, Kunstwerke Institute for Contemporary Art, Berlin.
„Infinite Jest“, Schirn Kunsthalle, Frankfurt.
„New Habits“, CASCO, Utrecht.
„Playtime“, Lenbachhaus, Munich.
„Des choses en moins, des choses en plus“, Palais de Tokyo, Paris.
„Take It or Leave It“, UCLA Hammer Museum, Los Angeles.

2013
„D’un discours qui ne serait pas du semblant/Actors, Networks, Theories“, Leonard & Bina Ellen Art Gallery, Montreal.
„Poetry and Dream“, Tate Modern, London.
„Elles: Women Artists from the Centre Pompidou“, Centro Cultural Banco do Brasil, Rio de Janeiro.
„Women’s Arts Society“, MOSTYN, Llandudno.
“In Deed. Certificates of Authenticity in Art”, Contemporary Art Center, Vilniu; Weatherspoon Art Museum, Greensboro.
„Against Method“, Generali Foundation, Vienna.
„The Collection as a Character“, Museum of Contemporary Art Antwerp, Antwerp.

„Things are gonna change, I can feel it“, The Dedalus Foundation, in conjunction with the College Art Association Annual Conference, New York.
„NYC 1993“, The New Museum of Contemporary Art, New York.
„LA Existencial“, Los Angeles Contemporary Exhibitions, New York.
“Gnadenlos – Künstlerinnen und das Komische”, Städtische Mussen Heilbronn, Kunsthalle Vogelmann, Heilbronn.
“Amazing! Clever! Linguistic! An Adventure in Conceptual Art”, Genreali Foundation, Vienna.

2012
„Touch“, Center for Contemporary Art, FUTURA, Prague.
„ECONOMY“, Stills, Edinburgh and CCA, Glasgow.
„Primer Acto Inauguración (First Act Opening)“, Museo Tamayo Arte Contemporáneo, Mexico City.
„Elles: Women Artists from the Centre Pompidou“, Seattle Art Museum, Seattle.
„Performing Histories (1)“, Museum of Modern Art, New York
„Stage Presence“, San Francisco Museum of Modern Art, San Francisco.
Whitney Biennial 2012, Whitney Museum of American Art, New Yor
„Hyper-Modern Post-Alter-Anti“, College Art Association Annual Conference, The Lobby Court, Bonaventure Hotel, Los Angeles.
„Spies in the House of Art: Photography, Film and Video“, Metropolitan Museum of Art, New York
„Capital Offense: The End(s) of Capitalism“, Beacon Arts, Inglewood.
„In Deed: Certificates of Authenticity in Art“, The Drawing Center, New York (and multiple other locations).

2011
„In Deed. Certificates of Autenticity in Art“, Fonadzione Bevilacqua La Masa, Venice.
„the Avantgarde: Spectres of the Nineties“, Marres Maastricht, Centre for Contemporary Culture, Maastricht.
„In Deed. Certificates of Autehnticity in Art“, De Vleeshal, Middelburg.
Bosch Art Film 2011, Verkadefabriek, ´s-Hertogenbosch.
“21st Century: Art in the First Decade”, Queensland Art Gallery, Brisbane.
“Our Darkness”, Künstlerhaus Stuttgart, Stuttgart.
„Spectrums of Light“, Temporary Gallery Cologne, Cologne.
„Beziehungsarbeit – Kunst und Institution“, Künstlerhaus Wien, Vienna.
„Site Inspection – The Museum on the Museum“, Ludwig Museum, Budapest.
„Publics and Counterpublics“, CAAC Sevilla, Sevilla.

2010
“steirischer herbst 2010: Utopie und Monument II”, Steirischer Herbst, Graz.
„Jeder Künstler ist ein Mensch. Positionen des Selbstportraits“, Staatliche Kunsthalle Baden-Baden, Baden-Baden.
„Alles anders?“, Kunsthalle Wien, Wien.
„Publics and Counterpublics“, Centro Andaluz de Arte Contemporáneo, Sevilla.
„talk talk – Das Interview als Künstlerische Praxis“, galerie5020, Salzburg.

„Modernologies – Contemporary artists researching modernity and modernism“, Gruppenausstellung mit u.a. Andrea Fraser, Christian Philipp Müller, Martha Rosler und Stephen Willats,Museum of Modern Art in Warsaw, Warsaw.

2009
„Lecture Performances“, Kölnischer Kunstverein, Cologne.
„100 Years-1, Number Three: Here and Now“, Julia Stoschek Collection, Düsseldorf.
“talk talk – Das Interview als künstlerische Praxis”, Kunstverein Medienturm, Graz.
“steirischer herbst 2009”, steirischer herbst, Graz.
„Modernologies – Contemporary artists researching modernity and modernism“, MACBA, Barcelona.
„See this Sound“, Lentos Kunstmuseum, Linz.
„Making of Art“, Schirn Kunsthalle, Frankfurt.

2008
„I as an Artist…“, Zaki Rosenfeld Gallery, Tel Aviv.
„Made in Munich“, Haus der Kunst, München.
“Knockin’ on Heaven’s Door”, Kunstmuseum Lichtenstein, Vaduz.
„Rothstauffenberg. it´s not about YOU, it´s about THEM“, The House at Nyehaus, Gramercy Park, New York.
“THE MUSEUM AS MEDIUM”, Museo de Arte Contemporánea de Vigo, Vigo.
„That was Then…ThiaIs Now“, P.S.1 Contemporary Art Center, Museum of Modern Art Affiliate, New York.
„The World As A Stage“, Institute of Contemporary Art, Boston.

2007
“The World as a Stage”, Tate Modern, London.
„BODYPOLITICX“, Witte de With, Rotterdam.
“Screening”, Karma International, Zürich.
“Who’s got the Big Picture”, Museum van Hedendaagse Kunst, Antwerpen.
“Sammlung Generali Foundation”, Generali Foundation, Wien
“Auto Emotion”, The Power Plant, Toronto
“Conditions of Display”, The Moore Space and locust projects, Miami.
“Nothing else matters”, De Hallen, Haarlem.
“For a Special Place”, Austrian Cultural Forum, New York City.
„Make Your Own Life: Artists In & Out of Cologne“, Henry Art Galllery/University of Washington, Seattle; Museum of Contemporary Art, North Miami, Florida.
“Into Me/Out of Me”, Kunstwerke Berlin and Macro, Rom.

2006
„Make Your Own Life: Artists In & Out of Cologne“, Institute of Contemporary Art/University of Pennsylvania, Philadelphia; The Power Plant, Toronto.
“Hot/Cold – Summer Loving”, Zacheta National Gallery of Art, Warsaw.
„Reality/Play“, Orchard, New York.
“Haben. Über die Dinge, durch ihre Verwandtschaft”, Galerie der Hochschule für Bildende

Künste Braunschweig, Braunschweig.
“A Short History of performance – Part II”, Whitechapel Gallery, London.
“Every Day…,” Salzburger Kunstverein, Salzburg.
„Into Me/Out of Me”, P.S. 1 Museum, New York; Kunstwerke Berlin.
“Why Pictures Now”, Museum of Modern Art, Vienna.
“The name of this show is not Gay Art Now”, Paul Kasmin Gallery, New York.
“Frictions”, Fonds Régional d’art Contemporain de Lorrain, Metz.
“Seen Not Heard”, Orchard, New York.

2005
“Spielräume”, Wilhelm-Lehmbruck-Museum, Duisburg.
„This Colony“, Kunstfort bij Vijfhuizen, the Netherlands.
„Framing Exposure: Process and Politics, Institute of Contemporary Art, Philadelphia.
“Occupying Space / Wasting Time: Sammlung Generali Foundation”, Haus der Kunst, München.
„Madonna“, Kunsthaus Dresden, Städtische Galerie für Gegenwartskunst, Dresden.
„What Buisiness Are You In?, The Atlanta Contemporary Art Center, Atlanta.
“Life, Once More”, Witte de With, Center for Contemporary Art, Rotterdam.
„Photography, Video, Mixed Media II“, DaimlerChrysler Contemporary, Haus Huth, Berlin.
“General Ideas: Rethinking Conceptual Art, CCA Wattis Institute for Contemporary Arts, San Francisco.
“History of Disappearance: Live Art from New York 1975-Present”, BALTIC, Newcastle.
“Big Bang”, Centre Pompidou, Paris.
“I am Making Art”, Queensland Art Gallery, South Brisbane.
“Tierras en Transito”, Money Town, Brooklyn.

2004
“Somewhere, Everywhere, Nowhere”, The Fruitmarket Gallery, Edingburgh.
„Collected Views From East Or West and West or East“, Generali Foundation, Vienna.
“Tierras en tránsito”, El Museo Tamayo, Mexico City.
“Systemstörung”, Edith-Ruß-Haus für Medienkunst, Oldenburg.
“Funky Lessons”, Büro Friedrich, Berlin; Atelier Augarten Centre for Contemporary Art, Vienna.
„body display“, Secession, Vienna.
„Karneval-Carnaval“, Centro Cultural Banco do Brasil, Rio de Janeiro.
„Election“, American Fine Arts, Co., Colin de Land Fine Art, New York.
“Made in Mexico”, Institute of Contemporary Art, Borton; UCLA Hammer Museum, Los Angeles.
“Photography, Video, Mixed Media II”, Daimler Chrysler Contemporary Berlin.
“Collectiepresentatie VIII” and “Collectiepresentatie XII”, Museum van Hedendaagse Kunst Antwerp, Antwerp.
Collections, video gallery, Philadelphia Museum of Art, Philadelphia
“Jamaca Flux”, Jamaca Center for Arts & Learning, New York.
“Burlesque Bash”, Creative Time at Show Nightclub, New York.
“Videos on View: Museum Highlights A Gallery Talk; Welcome to the Wadsworth”, Wexner Center for the Arts, The Ohio State University, Columbus.

2003

„Messe in der Galerie“, Galerie Christian Nagel, Cologne.
“A Short History of Performance Art – Part II”, Whitechapel Art Gallery, London.
“Image Stream”, Wexner Center for the Arts, The Ohio State University.

2002
„Ökonomien der Zeit“, Museum Ludwig, Köln; Akademie der Künste, Berlin;
Migros Museum für Gegenwartskunst, Zürich. (2002-2003)
“Shoot the Singer”, Institute of Contemporary Art, University of Philadelphia, Philadelphia.
“Não é cinema, não é video e nem é Televisão”, Capacete entretenimentos, Festival do Rio BR 2002, Instituto Brsaileiro de Audiovisual, Escola de Cinema Darcy Ribeiro, Rio de Janeiro.
“Exposition d’art contemporain”, Biennale de Gonesse, Val’d’Oise.
“En Route”, Serpentine Gallery, London.
“Four Rooms”, Bunkier Sztuki, Krakow.
“Fair”, Royal College of Art, London.

2001
PHAG, Inc. New York.
“SIGHT/SITE: Objects Subjects to Change”, Institute of Contemporary art, University of Philadelphia.
“Visual Worlds”, The Richard L. Nelson Gallery and Fine Arts Collection, University of California, Davis.
“Antagonisms”, Museu d’Art Contemporani, Barcelona.
“shopping”, Generali Foundation, Vienna.

2000
“Moving”, Hamburger Kunsthalle, Hamburg.

1999
„Bibliomania“, site specific locations, London.
„Museum as Muse“, The Museum of Modern Art, New York.
“The History of the Future”, Franlun Furnace, New York (netcast)
“Out of Site”, Büro Friedrich, Berlin.

1998
“Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros.”,
24th Bienal de Sao Paulo, Sao Paulo.
„Genius Loci“, Kunsthalle Bern, Bern.

1997
“postproduction“, Generali Foundation, Vienna.
„Collected“, The Photographers’ Gallery / The Wallace Collection, London.
“Fort! Da! Cooperations”, Galerie der Stadt Esslingen, Villa Merkel.

1996
“Cultural Economies”, The Drawing Center, New York.
“White Cube / Black Box”, EA-Generali Foundation, Wien.

“Temporarily Possessed”, New Museum of Contemporary Art, New York.
„Sanssouci“, Frigo, Paris.
„Engaging Infrastructure“, with Ben Kinmont, John Simon, Laura Trippi and Martha Wilson; Printed Matter, New York.
„It’s not a picture“, Galleria Emi Fontana, Mailand.
„Viewing Matters”, Museum Boijmans Van Beuningen, Rotterdam.
“Model Home”, P.S.1 Institute for Contemporary Art CLocktower Gallery, New York.

1995
„The End(s) of the Museum”, Antoni Tàpies Foundation, Barcelona.
„Make Believe,“ Royal Collage of Art, London.
„It’s not a picture“, Galleria Emi Fontana, Mailand.
American Fine Arts, Co., New York.

1994
„Die Orte der Kunst“, Sprengel Museum, Hannover.
„Don’t Postpone Joy or Collecting Can Be Fun“, Austrian Culture Institute, New York.
“Don’t Look Now”, Thread Waxing Space, New York.
“Informationsdienst”, Grazer Kunstverein, Graz

1993
„What Happened to the Institutional Critique?“, American Fine Arts, Co., New York.
„Unité / Sonsbeek / Biennale 1993, Dokumentation“, Galerie Christian Nagel, Köln.
„Kontext Kunst“, Neue Galerie am Landesmuseum Joanneum, Graz.
„On taking a normal situation…“, Antwerp ’93, Antwerp.
„Parallax View: New York – Köln“, PS1 Museum, New York.
“Biennial Exhibition”, Whitney Museum of American Art, New York.
„In Search of Self“, Duke University Museum of Art, Durham (cat.).
“Kunstwerke von Künstlerinnen”, Galerie Christian Nagel, Cologne.

1992
Group Show, American Fine Arts, Co., New York.
„Dirty Data. Sammlung Schürmann“, Ludwig Forum, Aachen.
„Blurred Logic“, MA Gallery, Paris.
„Wohnzimmer/Büro“, Galerie Christian Nagel, Cologne.
American Fine Arts Co., New York.
“Denkraum Museum”, Architektur Forum, Zürich.
„The Talking Cure“, Artists Space, New York.

1991
„Die Botschaft als Medium: Medienfenster“, a project for Museum in Progress, Vienna, published in Cash Flow, Vienna, August 1991 and Der Standard, Friday July 5th, 1991.

1990
„Art Supplies and Utopia“, Galerie Ralph Wernicke, Stuttgart.

„The Köln Show“, Cologne.
„Marginal Practices: A Framework in Focus“, Gracie Mansion Gallery, New York.
„Video Works“, Galleri Nordanstad-Skarstedt, Stockholm.
„The Desire of the Museum“, Whitney Museum of American Art, Downtown at the Federal Reserve Plaza, New York.
„After the Gold Rush“, Milford Gallery, New York.

1988
„Selling Us Ourselves“, 10 on 8, New York.
„Re: Placement“, Los Angeles Contemporary Exhibitions, Los Angeles.

1987
303 Gallery, New York.

1986
„Picture This: Films Chosen by Artists“, Hallwalls Contemporary Arts Center, Buffalo.

1985
„Transitional Objects“, Philip Nelson Gallery, Lyon.

1984
“Four Walls”, Hoboken.
„Opposing Force“, Hallwalls Contemporary Arts Center, Buffalo.

1983
“New Talent”, Visual Arts Gallery, New York.

PERFORMANCES MIT DEN V-GIRLS
(Martha Baer, Jessica Chalmers, Erin Cramer, Andrea Fraser und Marianne Weems)

1993-96
„Daughters of the ReVolution“, vorgeführt bei:
EA-Generali Foundation, Wien
Yale University
Duke University, Durham
Vanderbilt University, Nashville
The Graduate Center, City University of New York, New York
The Drawing Center, New York
Writers in Performance, Manhattan Theater Club, New York.

1989-91
„The Question of Manet´s Olympia: Posed and Skirted“, vorgeführt bei:
Berkeley Art Museum The California Institute of the Arts
Institute of Contemporary Art, London Third Eye Center, Glasgow Hallwalls,
Center for Contemporary Art, Buffalo Philadelphia Museum of Art The New Museum of Contemporary Art, New York Pennsylvania Academy of Fine Arts.

1988-91
„Academia in the Alps: In Search of the Swiss Mis(s)“, vorgeführt bei:
MLA, Chicago Franklin Furnace at Judson Memorial Church
The Politics of Comparison Conference (University of Massachussetts Amherst)
Columbia University New York University.

1987
„Sex and Your holiday Season“, vorgeführt bei Fourwalls, Hoboken.

PROFESSIONAL ACTIVITIES

2018
Board Member, ICA Los Angeles.

2013-present
Board Member, Working Artists and the Greater Economy (W.A.G.E.)

2013-present
Member, UCLA Hammer Museum Artist Council

2005-2008
Founding member of the cooperative art gallery Orchard, New York

1998-2000
Participant, Seminar in the Privatization of Culture, and organizing committee, Cultural Labor / Cultural Capital conference (2000), The New School University, New York

1997-1999
Co-founder (with Nils Norman) and member of Parasite, “an artist-run organization committed to supporting, documenting, and presenting project-based art work. As a secondary (or ‘para’) site for projects undertaken at other locations, Parasite aims to develop a discursive context through activities undertaken within occupied ‚host‘ organizations.” Hostorganizations included the Drawing Center’s Drawing Room, New York, and P.S.1 Museum’s Clocktower Gallery, New York.

1994
Co-organizer (with Helmut Draxler) of *Services*, a ‚working-group exhibition,‘ traveling archive and revolving symposium [see above under Projects, Solo Exhibitions, Solo Performances]

1991-1994
Editorial Committee, *Acme Journal*

1986-1996
Founding member of the performance group The V-Girls [see above under Performances with The V-Girls]

SINGLE-CHANNEL VIDEOS

2011
„It’s a beautiful house, isn’t it?“, 20 minutes. Produced by Andrea Fraser and MAK Center, Los Angeles.

2006
„Orchard Document – May I Help You“, (in collaboration with Jeff Preiss), 20 minutes, 16mm to DVD. Produced by Orchard and Epoch Films. (Limited edition).

2005
„A Visit to the Sistine Chapel“, 15 minutes. Produced by Galeria Brancolini Grimaldi. (Limited Edition)

2004
„Official Welcome“, 30 minutes. Produced by Dunkers Kulturhus, Helsingborg, Sweden.

2003
„Official Welcome“, 30 minutes. Produced by the Kunstverein in Hamburg.
„Untitled“, 60 minutes. Produced by the Friedrich Petzel Gallery.

2002
„Official Welcome“, 30 minutes. Produced by the Morris and Helen Belkin Art Gallery.

2001
„Little Frank and His Carp“, 6 Minuten, Farbe, produziert von Consonni. (limitierte Auflage DVD).

1998
„Reporting from São Paulo, I´m From the United States“, 29 Minuten, Farbe, geschrieben und durchgeführt von Andrea Fraser, produziert von Andrea Fraser, the Fundação Bienal de São Paulo und TV Cultura Brazil.
„Eine Einführung in das Sprengel Museum Hannover, (An Introduction to the Sprengel Museum, Hannover)“, 20 Minuten, Farbe, produziert von Andrea Fraser und dem Sprengel Museum Hannover.

1997
„Inaugural Speech“, 25 Minuten, Farbe, geschrieben und durchgeführt von Andrea Fraser, produziert von Andrea Fraser und inSITE97.

1995
„Temporarily Possessed…deaccessioned from the Semi-Perminant Collection of the The New Museum of Contemporary Art“, 28 Minuten, Farbe, produziert von Andrea Fraser und The New Museum of Contemporary Art.
„An Introduction to the Antoni Tapies Foundation“, 25 Minuten, Farbe, herausgegeben und produziert von Andrea Fraser und the Antoni Tapies Foundation.

1993

„Das Ästhetische Feld“, 60 Minuten, Farbe, herausgegeben Andrea Fraser.

1991
„May I Help You?“, 20 Minuten, Farbe, geschrieben, geleitet und produziert von Andrea Fraser, performed von Ledlie Borgerhoff.

1989
„Museum Highlights“, 29 Minuten, Farbe, geschrieben, performed und produziert von Andrea Fraser.

1988
„The Public Life of Art: The Museum“, 15 Minuten, Farbe, geschrieben und performed von Andrea Fraser, Produktionsdesign von Louise Lawler.
Sculpture Department Visiting Artist/Lecture Series, Rhode Island School of Design, Providence (lecture and studio critiques).

PUBLIC COLLECTIONS

Antoni Tàpies Foundation, Barcelona
Armand Hammer Museum of Art and Cultural Center, Los Angeles
Art Institute of Chicago, Chicago
Barnard College, Columbia University, New York
Centre Georges Pompidou, Paris
DaimlerChrysler Collection, Berlin
École des Beaux-Arts, Paris
École supérieure des Beaux-arts, Geneva
Emory University, Atlanta
Fog Art Museum, Harvard
Fonds Régional d’Art Contemporain de Lorraine
Franz Hals Museum, Haarlem
Generali Foundation, Vienna
Goldsmiths College, London
Hamburger Kunsthalle, Hamburg
Hessel Museum of Art, Bard College, Annandale-on-Hudson
Metropolitan Museum of Art, New York
Migros Museum, Zürich
Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver
Museu d’Art Contemporani, Barcelona
Museum Boymans Van Beuningen, Rotterdam
Museum of Contemporary Art, Los Angeles
Museum Moderner Kunst, Vienna
Museum van Hdendaagse Kunst, Antwerp
Museum Ludwig, Cologne
Museum of Modern Art, New York
Nationalgalerie für Zeitgenössische Kunst, Berlin

Neue Galerie, Graz
Philadelphia Museum of Art, Philadelphia
Queensland Art Gallery, South Brisbane
Royal College of Art, London
Tate Modern, London
Thyssen-Bornemisza Museum, Madrid
Simmons College, Boston
Smith College, Northampton
Sprengel Museum, Hannover
University at Buffalo, The State University of New York, Buffalo
University of California, University Art Museum and Pacific Film Archive, Berkeley
University of California, Los Angeles
University of California, Santa Barbara
University of Florida, Gainesville
University of Pennsylvania, Philadelphia
Wadsworth Atheneum, Hartford
Whitney Museum of American Art, New York
Williams College, Williamstown

FELLOWHIPS, PRIZES, AWARDS

2017
Artist grant (Visual Arts) 2017, Foundation for Contemporary Arts.

2016
Oskar-Kokoschka-Preis 2016

2013
Wolfgang Hahn Prize, Gesellschaft für Moderne Kunst am Museum Ludwig, Köln

2012
Anonymous Was a Woman Fellowship

1996-1997
Art Matters Inc. Fellowship

1991-1992
National Endowment for the Arts Visual Arts Fellowship

1991-1992
New York Foundation for the Arts Artists‘ Fellowship

1990-1991
Art Matters Inc. Fellowship

1990-1991

Franklin Furnace Fund for Performance Art Award

1987-1988
Art Matters Inc. Fellowship

TEACHING POSITIONS AND UNIVERSITY SERVICE

Professor of New Genres, UCLA
Visiting Faculty, Whitney Museum of American Art's Independent Study Program.

2014
Visiting Professor, Academy of Fine Arts, Munich

2012-present
Workshop leader and PhD supervisor, PhD Arts Program, Leiden University Academy of Creative and Performing Arts and the Royal Academy of Arts, The Hague

2012-2014
Co-Chair, Joint Administration/Faculty Task Force on Self-Supporting Programs, UCLA

2011-2014
Member-at-large, Academic Senate Executive Board, UCLA

2011
Workshop leader, PhDArts Program, Leiden University Academy of Creative and Performing Arts and the Royal Academy of Arts, The Hague

2009-2011
Chair, Faculty Executive Committee, School of the Arts and Architecture, University of California Los Angeles

2009
Workshop leader, PhDArts Program, Leiden University Academy of Creative and Performing Arts and the Royal Academy of Arts, The Hague

2008-2009
Art Department representative, Faculty Executive Committee, School of the Arts and Architecture, University of California Los Angeles

2009-present
Professor, Department of Art, University of California Los Angeles

2008
Visiting Faculty, Skowhegan, Maine

2007–2009
Associate Professor, Department of Art, University of California Los Angeles

2006
Visiting Professor, Department of Art, University of California Los Angeles

2005
Non-Residency Studio Instructor, Maine College of Art, MFA in Studio Art

2005
Artist-Teacher, Vermont College, MFA in Visual Art

2005
Mentor Group leader, Columbia University, MFA Visual Arts Division, New York

2005-present
Visiting faculty, Whitney Independent Study Program, New York

2005
Social Practices Distinguished Visiting Artist, California College of the Arts, San Francisco

2004
Master Class instructor, International Center for Photography/Bard College, New York

2004
Guest Artist in Sculpture, Cooper Union, New York

2003
Adjunct Professor, Columbia University, MFA Visual Arts Division, New York

1999-2000
Part-time Faculty, Center for Curatorial Studies, Bard College, Annandale-on-Hudson

1999
Visiting Professor, Department of Art, University of California, Los Angeles

1996
Part-time Faculty, Moore College of Art and Design, Philadelphia

1996
Guest Artist in Sculpture, Cooper Union, New York

1994
Städelschule Staatliche Hochschule für Bildende Künste, Frankfurt

1992
Part-time Faculty, Tyler School of Art, Philadelphia

1990
Guest Artist in Sculpture, Cooper Union, New York

ARTIST'S WRITINGS AND PRINT PROJECTS

"An Artist Statement" (excerpt) and "There's no place like home" (excerpt). In Beshty, Walaed, ed., *Documents of Contemporary Art: Ethics*, London: Whitechapel and Cambridge: MIT Press, 2015 (forthcoming)

"There's no place like home" (excerpt), in Hillary Robinson, *Feminism-Art-Theory 1968-2010*, 2nd Edition, John Wiley & Sons (forthcoming)

"Relational" and "Act/Action/Acting," in Shannon Jackson ed., *Curating People* (working title), 2014 (forthcoming)

"From the Critique of Institutions to an Institution of Critique." In Léger, Marc, ed., *The Idea of the Avant Garde – And What It Means Today*, University of Manchester Press, 2014

132€, artist project published as an advertisement in *Frankfurter Allgemeine Sonntagszeitung,* Sunday, August 17, 2014.

"Andrea Fraser," *Should I Go To Art School?* London: Bloomsbury Publishing, 2014

"Performance or Enactment?" in Dertnig, Carola/Thun, Felicitas eds., *Performing the Sentence: Views on Research and Teaching in Performance Art*, Berlin: Sternberg Press, 2014.

"L'1% C'est Moi," *Frog*, Number 13, 2013, pp. 105-109

"L'1% C'est Moi," *Krytyka* No. 33, 2013 (translation)

"Institutional Critique as a Tactic for Interrupting the Economy," in Florian Malzacher ed., *Truth Is Concrete: A Handbook for Artistic Strategies in Real Politics*, Sternberg Press, 2013

"Why does Fred Sandback Make Me Cry." In Tanja Baudin, et. al. ed, *Reading / Feeling*, If I Can't Dance I Don't Want to be Part of Your Revolution, 2013

"Speaking of the Social World." In Johannes Hedinger and Thornsten Meyer, ed., What's Next? Kunst nach der Krise, Kunstverein Kadmos Berlin, 2013

"L'1%, Cest Moi," *Documents of Contemporary Art: The Market*, London: Whitechapel and Cambridge: MIT Press, 2013

"In and Out of Place." In Helen Molesworth ed., *Louise Lawler (October Files),* Cambridge: MIT Press

"Autonomy and its Contradictions," *Open: Cahier on Art and the Public Domain*, No. 23, 2013

"There's no Place Like Home," *Whitney Biennial 2012*, New York: Whitney Museum of American Art, distributed by Yale University Press, 2012

“1% Art,” *Adbusters*, Issue100, March/April 2012

“From the Critique of Institutions to an Institution of Critique” (excerpt). In Felicity Allen ed., *EDUCATION: Documents of Contemporary Art*, Cambridge and London: MIT Press and Whitechapel Gallery, 2011

“How to Provide and Artistic Service: An Introduction” (excerpt). In Luis Jacob ed., *Commerce by Artists*, Toronto: Art Metropole

“Inaugural Speech.” In Judith Batalion ed., *The Laughing Stalk: Live Comedy and Its Audiences*, Parlor Press, 2012

“L’1%, Cest Moi,” *Texte zur Kunst*, September 2011

Index, published anonymously in *Artforum International*, Summer 2011, page 431, as part of *24 Advertisements*, a project by Jacob Fabricus

“’I am going to tell you what I am not; pay attention, this is exactly what I am.’” In Sophie Byrne ed., *Museum 21: Institution, Idea, Practice*, Dublin: Irish Museum of Modern Art, 2011

“Speaking of the social world…”, *Texte zur Kunst*, March 2011

“Was ist Institutionskritik?” In Graw, Draxler, Rottmann, eds., *Erste Wahl: 20 Jahre “Texte zur Kunst,”* Berlin: Philo Fine Arts, 2011

“Projection, 2008,” In Renée Vara ed., *INPUT, Iteration #2*, Input Foundation, New York, January 2010.

“What’s Intangible, Transitory, Mediating, Participatory, and Rendered in the Public Sphere?” (excerpt). In Claire Doherty ed., *SITUATION: Documents of Contemporary Art*, Cambridge and London: MIT Press and Whitechapel Gallery, 2009

“In and Out of Place.” In Alexander Alberro and Blake Stimson, ed., *Institutional Critique: An Anthology of Artists’ Writings*, Cambridge: MIT Press, 2009

“An Artist’s Statment.” In Alexander Alberro and Blake Stimson, ed., *Institutional Critique: An Anthology of Artists’ Writings*, Cambridge: MIT Press, 2009

“From the Critique of Institutions to an Institution of Critique.” In Alexander Alberro and Blake Stimson, ed., *Institutional Critique: An Anthology of Artists’ Writings*, Cambridge: MIT Press, 2009

Dalla critica delle istituzioni a un’istituzione della critica.” In Stefano Chiodi ed., *Le funzioni del museo: Arte, museo, pubblico nella contemporaneita*, Florence: Le Lettere, 2009

“Od kritike institucija do institucije kritike,” *Prelom*, fall/winter 2008/9

“Es geht um Kultur.” In Von Bismarck, Kaufmann, Wuggenig, ed., *Nach Bourdieu: Visualität, Kunst, Politik*, Vienna: Turia + Kant Verlag, 2008

“Procedural Matters,” *Artforum International*, Summer 2008

“Psychoanalysis or Socioanalysis?,” *Texte zur Kunst*, December 2007

“The Economy of Affect,” *Texte zur Kunst*, March 2007

“Isn’t this a Wonderful Place? (A Tour of a Tour of the Guggenheim Bilbao).” In Ivan Karp and Corrine Kratz, et. al, eds., *Museum Frictions: Public Cultures/Global Transformations*, Durham and London: Duke University Press, 2006

“From the Critique of Institutions to an Institution of Critique,” and “What is Institutional Critique?.” In John C. Welchman, ed., *Institutional Critique and After*, Los Angeles: JRP/Ringier, 2006

„A Museum is not a business. It is run in a business-like fashion.“ In Nina Moentmann, ed., *Art and its Institutions*, London: Black Dog Publishing, 2006, pp. 86-98

“Why Does Fred Sandback’s Work Make Me Cry?,” *Grey Room 22*, Winter 2005, pp. 31-47

“How Has Art Changed?: A Survey,” *Frieze*, October 2005, p. 162

“Guggenheim Chairman Named in Investigation of Corruption by Former Governor Rowland: New President also a Major Republican Contributor,” *Arts & Leisure* (Art in General / e-flux), October 1, 2005, p. 3

“From the Critique of Institutions to an Institution of Critique,” *Artforum International*, September 2005, pp. 278-283, 332

“What is Institutional Critique?” *Texte zur Kunst*, No. 59, September 2005 (ill.), pp. 86-89

Museum Highlights: The Collected Writings of Andrea Fraser (edited and with an introduction by Alexander Alberro and a foreword by Pierre Bourdieu) Cambridge, MA: MIT Press, 2005

“’Citer, disent les Kabyles, c’est ressusciter’” (Henri Lanta and Gérard Mauger, tr.). In Gérard Mauger, ed., *Rencontres avec Pierre Bourdieu*. Paris: Éditions du Croquant, 2005, pp. 177-183

“Isn’t this a Wonderful Place? (A Tour of a Tour of the Guggenheim Bilbao).” In Anna Maria Guasch and Joseba Zulaika, eds, *Learning from the Bilbao Guggenheim*. Reno: Center for Basque Studies, University of Nevada, 2005 (ill.), pp. 35-58

“Official Welcome,” Nikolaus G. Schneider, trans. (into German), *Madonna*, Dresden: Kunsthaus Dresden, 2005, pp. 132-145

„Art at the Intersection of Social Fields.“ In John R. Hall, Blake Stimson and Lisa Tamiris Becker,

eds. *Visual Worlds*. London: Routledge, 2005 (ill.), pp.71-88

“How to Provide an Artistic Service: An Introduction.” In Zoya Kocur and Simon Leung, eds., *Theory in Contemporary Art since 1985*. Oxford: Blackwell, 2005, pp. 69-75

“Art Must Hang,” in Sven Lütticken, ed., Life, Once More: Forms of Reenactment in Contemporary Art, Witte de With, Rotterdam, 2005 (ill), pp. 61-69; 117-123

“Best of 2004 Books,” *Artforum International*, December 2004, pp. 47

„Official Welcome,“ *Documents*, no. 24, Winter 2004 (cover ill.), pp. 52-69

“Kunst muss hangen,” *De Witte Raaf*, Nov./Dec. 2003 (ill.), pp. 5-6

„Polyphony of Voices, Bunkier Sztuki, October 2002: Remarks,“ *Critical Quarterly*, vol. 45, no. 4, December 2003, pp. 139-142

“Feminism & Art: Nine Views,” *Artforum International*, October 2003 (ill.) p. 142

“Colin de Land,” *Artforum International*, Summer 2003

“Performance Anxiety,” *Artforum International*, February 2003, p. 103

„A Museum is not a business. It is run in a business-like fashion,“ in Melanie Townsend, ed., *Beyond the Box: Diverging Curatorial Practices,* Banff, Canada: The Banff Center Press, 2003, pp. 109-122

“‘To quote,’ say the Kabyles, ‘is to bring back to life,’” *October 101,* Summer 2002 and *Texte zur Kunst* 46, 2002

“Inaugural Speech,” in Stephan Dillemuth, ed., The Academy and the Corporate Public, Permanent Press Verlag, Köln and Kunsthøgskolen, Bergen, 2002, pp. 186-197

“My Dear Mrs. Rockefeller,” *De Witte Raaf* 98, July/August 2002 (ill.), pp.4-5

“Meine liebe Mrs. Rockefeller,” in Dany and Wege, eds., *Ökonomien der Zeit*, Museum Ludwig, Köln nad Revolver, Frankfurt, 2002 (ill.), pp. 13-20

„Cultural Sociologist Pierre Bourdieu dies at 71,“ *Art Papers,* May/June 2002, p.10

„A ‚Sensation‘ Chronicle,“ *Social Text,* No.67, Summer 2001

“Museum Highlights: A Gallery Talk,” in Toby Miller, ed., *A Companion to Cultural Studies*, Blackwell Publishers, Oxford, 2001

“Como Prestart um Serviço Artístico: Uma Untrodução” (Gonçalo Branco, tr.), in Jürgen Bock, ed., *O Certeiro Toca Apenas Duas Vezes*, Maumaus-Escola de Artes Visuais, Lisbon, 2000

„Talking to Art Matters," in Julie Ault, Brian Wallis, Marianne Weems, PhilipYenawine, eds., *Art Matters: How the Culture Wars Changed America*, New York University Press, New York, January 2000

"An Artist's Statement" (Excerpt), in Kynaston McShine, *Museum as Muse*, Museum of Modern Art, New York, 1999, pp. 162-165

„On the Post-Partum Document," in Mary Kelly, *Post-Partum Document,* University of California Press, Berkeley and Generali Foundation, Vienna, 1999

„Inaugural Speech," in Sally Yard, ed., *InSITE97: Private Time in Public Space,* InSITE97, San Diego/Tijuana, 1998

„The writing of… ," *Texte zur Kunst*, No. 30, June 1998

"Vorbemerkung / Prospectus préliminaire," *Hors-Sol*, Geneva: Sous-Sol, Zurich: Schedhalle, 1997

„What's Intangible, Transitory, Mediating, Participatory and Rendered in the Public Sphere?," *October,* No. 80, Spring 1997

"In and Out of Place," in R. Greenberg, B. Ferguson and S. Nairne, eds., *Thinking about Exhibitions*, London: Routledge, 1996.

"*Services*: A Proposal for an Exhibition and a Topic of Discussion" and "*Services*: Working Group Program" (with Helmut Draxler), in Beatrice von Bismarck, Diethelm Stoller and Ulf Wuggenig, eds., *Games, Fights, Collaborations: art and culture studies in the nineties,* Kunstraum der Üniversität, Lüneburg, 1996

„Services: A Working Group Exhibition," in Beatrice von Bismarck, Diethelm Stoller and Ulf Wuggenig, eds., *Games, Fights, Collaborations: art and culture studies in the nineties,* Kunstraum der Üniversität, Lüneburg, 1996

"Es ist Kunst, wenn ich sage, dass es das ist, oder…" ("It's art when I say it's art, or…") (Christoph Hollender, tr.), *Texte zur Kunst*, No.20, November 1995

"Notes Sobre la Condició Pública del Museu" and "Prospecte Preliminiar," *Els Límits del Museu*, Barcelona: Fundació Antoni Tápies, 1994

„Frankfurt, December 30, 1994," in Stephan Dillemuth, ed., *Akademie*, Kunstverein München, München, 1995

„Daughters of the ReVolution," (The V-Girls), *October*, No. 71, Winter 1994/1995

„Two Audio Installations: Garden Program, Pavilion Program," *Stellvertreter Representatives Rappresentanti*, Bundesministerium für Unterricht und Kunst, Vienna, 1993

„An Artist's Statement," in Ine Gevers, ed., *Place Position Presentation Public,* Jan van Eyck Akademie, Maastricht, 1993

"Déplacé, à Propos" (J. Hentsch and A. Julliard, tr.), *Faces: Journal d'architectures*, No. 26, Winter 1992

„A Speech on Documenta," *Reden u.a. auf der Documenta IX*, Texte zur Kunst, Cologne, 1992

„Museum Highlights: A Gallery Talk," in Moritz Kung, ed., *Denkraum Museum:Uber die Rezeption von Architektur und Kunst*, Architektur Forum, Zürich, 1992

„Another Kind of Pragmatism," *Forum International*, January/February 1992

„Museum Highlights: A Gallery Talk," *October*, No. 57, Summer 1991

„Notes on the Museum's Publicity," *Lucitania*, No. 1, Fall 1990

„Museum Highlights: Eine Führung" (Wilfried Prantner, tr.) *Durch* 6/7, 1990

"Fragments on Cultural Exchange 1955" (artist project), *Nachschub/Supply*, Cologne: SPEX Verlagsgesellshaft mbH, 1990

"The New American Painting" (artist project), *Art Supplies and Utopia*, Stuttgart: Galerie Ralph Wernicke, 1990, pp. 1-18.

„A Conversation with the V-Girls," *October*, No. 51, Winter 1989

„Creativity=Capital," in *Allan McCollum*, Verlag der Buchhandlung Walther König, Cologne, 1988

„Individual Works" (Marie-Claude Schillinger, tr.), *Faces: Journal d'architectures*, No. 9, 1988

„Damaged Goods Gallery Talk Starts Here," *Art Paper*, March 1988

„Individual Works," *Individual Works*, John Weber Gallery, New York, 1988

"Fairy Tales (Excerpt from Gallery Talk)," *New Observations # 45*, 1987, p. 24 (ill.).

"The Will Rogers Foundation Audience Collection Trailer," in Steve Gallagher, ed., *Picture This: Films Chosen by Artists*. Buffalo: Hallwalls, 1987

"The following pages are to be filled in," (artist project), Damaged Goods: Desire and the Economy of the Object, New York: The New Museum of Contemporary Art, 1986

„Allan McCollum," *Investigations 18*, Philadelphia: The Institute of Contemporary Art, 1986

„On the Post-Partum Document: A Review," *Afterimage*, Vol. 13, No. 6, March 1986

„In and Out of Place," *Art in America*, June 1985

SELECTED INTERVIEWS AND DISCUSSIONS

Andrea Fraser, "My Barbarian," *Bomb Magazine*, Fall 2013.

„Displacement and Condensation: A Conversation on the Work of Louise Lawler" (with George Baker). In Helen Molesworth ed., *Louise Lawler (October Files),* Cambridge: MIT Press, 2013

Stahl, Antje, "Wir alle müssen Flagge zeigen," Monopol, April 2013

Stephanie Cardon, "On the Line: Andrea Fraser discusses the personal and the political," Big Red & Shiny, January 20013, http://www.bigredandshiny.com/cgi-bin/BRS.cgi?section=article&issue=140&article=2013-00-26-091231317093324056

"How the Art Market Became a Luxury Goods Business," Phaidon.com, March 27, 2012, http://www.phaidon.com/agenda/art/articles/2012/march/27/how-the-art-market-became-a-luxury-goods-business/

Kathleen Massara, "Interview with Andrea Fraser About the Whitney Biennial," Huffington Post, March 23, 2012
http://www.huffingtonpost.com/2012/03/22/interview-with-andrea-fraser_n_1369790.html

Bloch, Sam. "What is Performance Art?" LA Weekly Blogs, January 19, 2012,
http://blogs.laweekly.com/arts/2012/01/andrea_fraser_performance_art.php

Batalion, Judith, "High Time for Humor: Andrea Fraser in Conversation with Judith Batalion." In Judith Batalion ed. *The Laughing Stalk: Live Comedy and Its Audiences*, Parlor Press, 2012

de Bellis, Vicenzo, "What's alternative? An alternative to what?" *Mousse Magazine* #80, October/November 2011.

La, Kristie T., "Spotlight: Andrea Fraser," *The Harvard Crimson*, March 30, 2010

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How Andrea Fraser Turned Institutional Critique Into a Lifelong Practice

The artist reflected on the politics of making art, teaching with purpose and holding museums accountable in a spectacle-driven culture.

Xinyi Ye
April 17, 2025



Andrea Fraser, Museum Highlights: A Gallery Talk, 1989; performance,
Philadelphia Museum of Art. Courtesy of the artist, Marian Goodman Gallery and Nagel Draxler Gallery.
Photo: Kelly & Massa Photography

Andrea Fraser

The Field of Contemporary Art: A Diagram

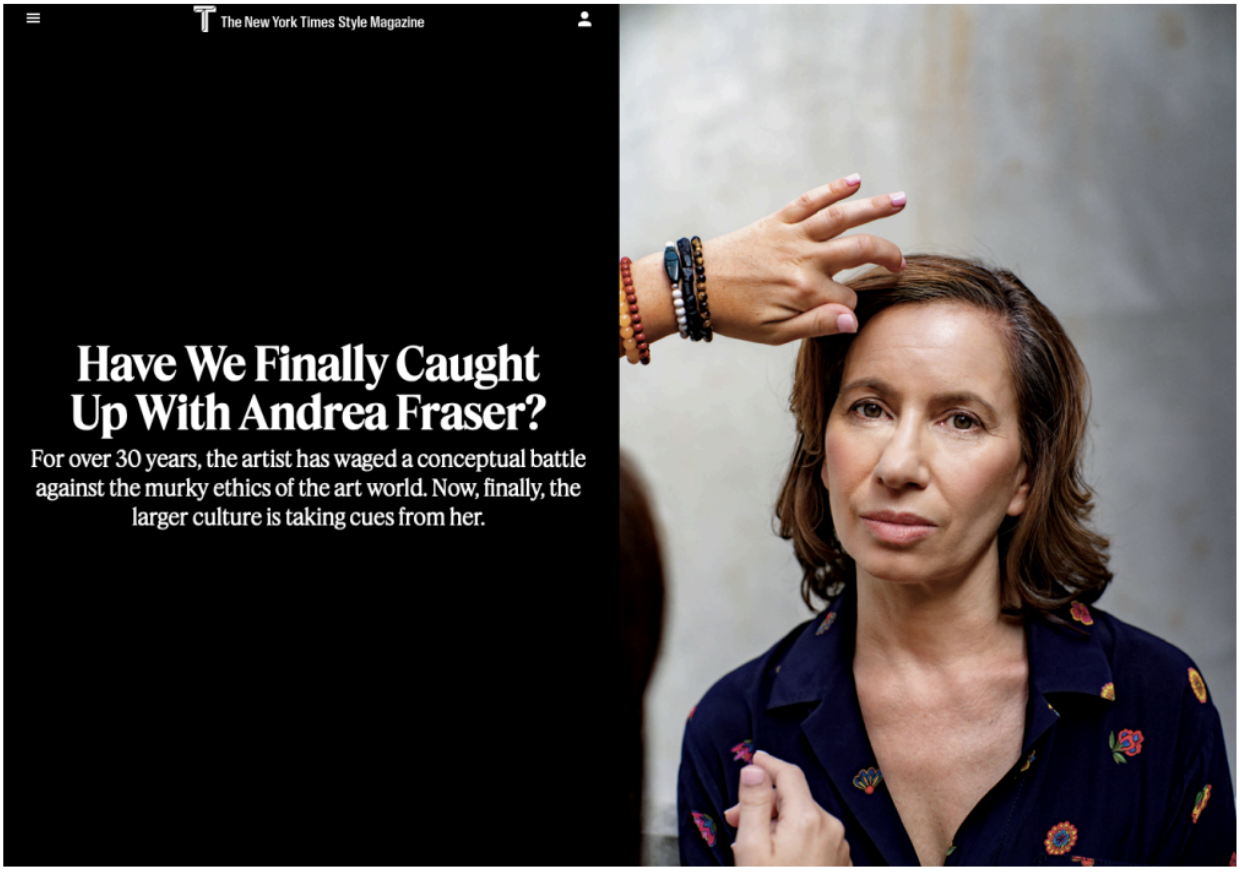
These days, whenever I meet with art students for the first time, I invariably find myself pulling up my diagram of the field of contemporary art. Sometimes I'm trying to address their confusion about the art world. More often I feel that I can't productively engage their work and goals without first clarifying how and where they are positioned in the field.

The diagram represents the field of contemporary art fragmenting into relatively autonomous subfields. These include the art-market subfield, the exhibition subfield, the academic subfield, a multitude of community-based subfields, and the field of cultural activism. While these subfields overlap to varying degrees, they operate with and within fundamentally different economies, discourses, practices, institutions, and social spaces. They hold different criteria for the valuation and evaluation of art and effectively impose distinct definitions of what artists produce—of what art is and does. My diagram maps these subfields within coordinates developed by Pierre Bourdieu to locate fields of cultural production within social space and relations of power structured by the distributions of different forms of capital.

I began thinking about the field of art in terms of increasingly autonomous subfields almost fifteen year ago. The exponential growth of the art world since the mid-1990s is often framed as a process of geographical expansion and integration driven by neoliberal globalization and wealth concentration. However, this expansion was enabled, more broadly, by the power of contemporary art to capture an extraordinary range of investments: not only financial investments from private, public, and nonprofit sectors, but also the aspirations and energy of growing numbers of people drawn to the field and the possibilities it promises. And this expansion was also enabled, ironically or not, by radical avant-garde and political negations of aesthetic, disciplinary, and institutional boundaries, which created the conditions for art's extraordinary expansive capacity and incorporative power.

Starting in the mid-1990s, the expansion of the field of art unfolded in three successive waves of growth. The late nineties saw explosive growth in the number and size of museums and exhibition platforms and the emergence of a field of curatorial discourse and practice within a globalizing cultural experience economy. The early 2000s saw a surge in the number of commercial art galleries and art fairs and the emergence of art as a financial asset in which the booming class of "ultra-high-net-worth individuals" could sink their surplus wealth. Following closely on these developments was a surge of art-related degree programs, from curatorial and museum studies to arts administration and management to art business, art criticism, art theory and, finally, the flood of studio art PhD programs spurred by the Bologna Process in the European Union. These developments, among others, represented not only broad expansion but also the consolidation of

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By Zoë Lescaze
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IT WAS NEARLY closing time at the museum: Long shadows had already devoured most of downtown Los Angeles and the hangar-like space was hushed. Andrea Fraser stood before a small TV watching “Official Welcome,” one of her landmark performances. Onscreen, she appeared in a tasteful black dress at the opening of her 2003 exhibition in Hamburg, Germany, making remarks from a lectern. She thanked the curators who had made her retrospective possible; she thanked her mother, who had flown all the way from California for the event. The crowd clapped on cue. But then the woman went rogue, as though a computer virus had infected her gracious-artist software. “Thank you, Andrea,” she boomed in a deep male voice, morphing into the first of more than a dozen art-world personae who take over the speech — a piratical dealer, a fawning patron, an artist best known for pickling a shark. Before it’s over, she has shed her dress and then her Gucci bra, thong and stilettos to address the audience fully nude. “It takes a lot of courage to do what she does,” she said, assuming the voice of an approving critic. “She goes far beyond where most artists have the intelligence or audacity to operate.” The 30-minute piece — funny, brash and often excruciating — ends after the woman, back in her dress but somehow more exposed than ever, breaks down in sobs.

Tears pooled behind Fraser’s glasses as she watched her younger self. But the moment passed quickly, and she returned to critiquing the work on view, at the Geffen Contemporary at the Museum of Contemporary Art, with cleareyed detachment. “I could have given that a little more time,” she said, catching herself rush a beat.

INTERVIEWS

ANDREA FRASER SPEAKS WITH *ARTFORUM*

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