

## **ANDREA FRASER**

### **BIOGRAPHY**

geboren / born 1965 in Billings, Montana

### **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**

2024  
„«I just don't like eggs!»». Andrea Fraser on collectors, collecting, collections“, Fondazione Antonio Dalle Nogare, Bolzano, Italy.

2021  
„Andrea Fraser: This meeting is being recorded“, Künstlerhaus Stuttgart, Stuttgart.  
„Andrea Fraser“, Mildred Lane Kemper Art Museum, St. Louis, Missouri.

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

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

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.  
„Open Plan“, Whitney Museum of American Art, New York.

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

2014

„Men on the Line: Men Committed to Feminism, 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.

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

2013

„Men on the Line: Men Committed to Feminism, KFPK, 1972“, Museum Ludwig, Cologne.

„Wolfgang-Hahn-Preis 2013“, Museum Ludwig, Cologne.

„Men on the Line: Men Committed to Feminism, KFPK, 1972“, Corcoran Gallery, Washington D.C.

„Men on the Line: Men Committed to Feminism, KFPK, 1972“, Institute of Contemporary Art, Boston.

2012

„Men on the Line: Men Committed to Feminism, KFPK, 1972“, Museum of Modern Art, New York.

„Official Welcome“, for opening „Stage Presence“, San Francisco Museum of Modern Art, San Francisco.

„Projection“, MUMOK, Vienna.

„Men on the Line: Men Committed to Feminism, 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.

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“.

„Footnote3“, Galeria Foksal, Warsaw.

2010

[„Andrea Fraser / Christopher Williams“, Galerie Christian Nagel, Antwerp.](#)

„You Are Here“, a project for „Utopia and Monument II“, Steirischer Herbst Festival, Graz.

„All Change?“, Kunsthalle Wien, performance for the Wiener Festwochen, Vienna.

„Andrea Fraser: Boxed Set“, The Carpenter Center Gallery, Harvard University, Cambridge.

„Official Welcome“, Museum of Modern Art, New York, keynote performance for „Audience Experiments“ conference

2009

„Official Welcome“, Julia Stoschek Collection, Düsseldorf.

„Official Welcome“, Centre Pompidou, Paris.

„Projection“, Friedrich Petzel Gallery, New York.

2008

„Official Welcome“, PS1 Museum, Long Island City, performance in conjunction with the CIMAM annual conference, Museum of Modern Art/Asia Society, New York.

[„Projection“, Galerie Christian Nagel, Berlin.](#)

2007

„Andrea Fraser. Videowerken“, De Hallen, Haarlem.

Andrea Fraser: „What do I, as an artist, provide?“ Mildred Lane Kemper Art Museum, Washington University, St. Louis.

Friedrich Petzel, New York City.

2005

„Official Welcome“, Los Angeles Museum of Contemporary Art.

„Official Welcome“, Dia:Chelsea, New York.

„Official Welcome“, Museum Moderner Kunst, Vienna.

„Official Welcome“, BALTIC, Newcastle, in conjunction with „History of Disappearance: Live Art from New York 1975-Present“. Brancolini Grimaldi, Arte Contemporanea, Rom/ Florence.

„May I Help You“, for „Part I“, Orchard, New York.

2004

Friedrich Petzel Gallery, New York.

„Um Monumento às Fantasias Descartadas“, American Fine Arts, Co., New York.

„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, in conjunction with „A Short History of Performance Art—Part II“

„Andrea Fraser, Works: 1984 to 2003“, Kunstverein in Hamburg.

2002

„Exhibition“, The Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver.

„Arma verumque cano“, Pat Hearn Art Gallery, New York.

Friedrich Petzel Gallery, New York.

„Não é cinema, não é video e nem é Televisão“, Instituto Brasileiro de Audiovisual Escola de Cinema Darcy Ribeiro, Rio de Janeiro.

2001

„Official Welcome“, The MICA Foundation, New York.

[„Kunst muß hängen \(Art Must Hang\)“, Galerie Christian Nagel, Köln.](#)

2000-2002

„El Museo“, a project for Basque television developed with Consonni, Bilbao.

1998

„Reporting from São Paulo, I´m from the United States“ for „Roteiros. Roteiros. Roteiros.“

Roteiros. Roteiros. Roteiros. Roteiros.“ 24th Bienal de São Paulo, São Paulo (Video).

„Information Room“, Kunsthalle Bern.

„An Introduction to the Sprengel Museum, Hannover“, Sprengel Museum, Hannover (Video).

1997

„White People in West Africa,“ American Fine Arts, Co., New York.

„Inaugural Speech,“ for InSITE 97, San Diego/Tijuana (Video).

„Student Show: Selections, Lists, Awards, Announcements“, The Galleries At Moore College of Art and Design, Philadelphia (Kat.).

1995

EA Generali Foundation, Wien (ein Projekt in zwei Phasen).

1994

„The Seventh Museum“ (ein unrealisiertes Projekt mit Clegg & Guttman), Stroom Foundation, Den Haag.

„Services“ (eine „Arbeitsgruppen-Ausstellung organisiert in Zusammenarbeit mit Helmut Daxler), Kunstraum der Universität Lüneburg Künstlerhaus Stuttgart Kunstverein München Sous-sol. Ecole supérieure d´art visuel Genf Depot, Wien.

1993

„Please ask for assistance“, American Fine Arts, Co., New York.

„White People in West Africa“, Galerie Metropol, Wien.

„Stellvertreter – Representatives – Rappresentanti“, mit Christian Philipp Müller und Gerwald Rockenschau, Venedig Biennale, Österreichischer Pavillon, Venedig (Kat.)

„Eine Gesellschaft des Geschmacks“ („A Society of Taste“), Kunstverein München (Kat.).

1992

„Aren´t They Lovely?“, University Art Museum, University of California at Berkeley, CA (Kat.).

1991

„Welcome to the Wadsworth“, Wadsworth Atheneum, CN (Video).

„May I Help You?“, Andrea Fraser in Zusammenarbeit mit Allan McCollum, American Fine Arts, Co., New York (Video).

1990

[Galerie Christian Nagel, Köln.](#)

1989

„Museum Highlights: A Gallery Talk“, The Philadelphia Museum of Art, Philadelphia (Video).

1986

„The Fairy Tale: A Gallery Talk“, für „The Fairy Tale: Politics, Desire and Everyday Life“, Artists Space, New York.

„Damaged Goods Gallery Talk Starts Here“ für „Damaged Goods: Desire and the Economy of the Object“, The New Museum of Contemporary Art, New York.

## GRUPPENAUSSTELLUNGEN (AUSWAHL) / GROUP EXHIBITIONS (SELECTION)

2021

„Global – Lokal / Do the Winners take it all?“, Presentation and podium discussion, Der Mixer, Frankfurt.

„Faz Escuro mas eu canto“, 34th Bienal de São Paulo, BR.

2020

„Image Power“ (exhibition trilogy: The Art of Critique), Frans-Hals-Museum, Haarlem / The 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

„Videoworken / 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, Vilnius; 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 York  
„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 Authenticity in Art“, Fondazione Bevilacqua La Masa, Venice.  
„the Avantgarde: Spectres of the Nineties“, Marres Maastricht, Centre for Contemporary Culture, Maastricht.  
„In Deed. Certificates of Authenticity in Art“, De Vleeshal, Middelburg.  
Bosch Art Film 2011, Verkadefabriek, 's-Hertogenbosch.  
„21<sup>st</sup> 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...Thials 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 Lorraine, 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 Business 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, Edinburgh.  
„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.”, 24<sup>th</sup> 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 Massachusetts 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." Host organizations 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 Hedendaagse 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

## **FELLOWSHIPS, 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*, 2<sup>nd</sup> 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 contemporaneità*, 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 Dillemoth, 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 Introdução" (Gonçalo Branco, tr.), in Jürgen Bock, ed., *O Certoiro 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 Universität, 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 Universität, 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 Condió Púbica del Museu“ and „Prospecte Preliminiar,“ *Els Límits del Museu*, Barcelona: Fundació Antoni Tàpies, 1994

„Frankfurt, December 30, 1994,“ in Stephan Dilleuth, 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:Über 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 Verlagsgesellschaft 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 2013,

<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](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](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, Vincenzo, “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

Batalion, Judith, “Towards a ‘Depth Sociology’ School of Acting: An Interview with Andrea Fraser,” *Contemporary Theater Review*, Volume 20, Issue 3, 2010, pp. 329-339.

Batalion, Judith, “On and Off the Page: Andrea Fraser in Conversation,” *Immediations*, Vol. 2, No. 2, 2009.

Rhea Anastas, Gregg Bordowitz, Andrea Fraser, Jutta Koether, and Glenn Ligon. “The Artist Is a Currency” (round-table discussion), *Grey Room*, No. 24, Spring 2006

“Andrea Fraser,” in Bennett Simpson, ed., *Make Your Own Life: Artists in and Out of Cologne*, Institute of Contemporary Art, Philadelphia, 2006, pp. 42-45

Wildman, David. “Defend Yourself! Andrea Fraser: Performance Artist and Author” (interview), *Boston’s Weekly Dig*, March 15-22, 2006 (ill.).

Wuermell, Christine. “Das Orchard-Galerieprojekt” (interview), *Neue Review*, January 2006

“Transcript: Architecture for Art: Artists and Museum Architecture,” *Art Basel Conversations Art/36/Basel/15-20/June/05*, Basel: Art Basel, 2005, pp. 99-113

Comer, Stuart. “Art Must Hang: An Interview with Andrea Fraser about the Whitney Independent Study Program.” In Mike Sperlinger, ed., *Afterthoughts: New Writing on Conceptual Art*. London: Rachmaninoff’s, 2005, pp. 29-42

Heiser, Jörg, “Andrea Fraser” (interview). In *Funky Lessons*. Frankfurt: Revolver, 2004.

Moll, Sebastian. „Vom Drang zum Wachstum bestimmt” (interview), *Die Tageszeitung*, November 22, 2004.

„Displacement and Condensation: A Conversation on the Work of Louise Lawler“ (with George Baker), in *Louise Lawler and Others*, Hatje Cantz Publishers, 2004, pp. 105-143

Praxis (Delia Bajo and Brainard Carey), “Andrea Fraser in Conversation with Praxis” (interview), *Brooklyn Rail*, October 2004 (ill.).

„Whatever Gets You Through the Night: Andrea Fraser and Thyrza Nichols Goodeve Talk about *Exhibition*,” in Cindy Richmond, ed., *Andrea Fraser: Exhibition*, Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, 2004

“What Do We Want from Art, Anyway? A Conversation” (with Gregg Bordowitz). *Artwurl*, no. 6 (August 2004), [http://artwurl.org/aw\\_past\\_interviews.html](http://artwurl.org/aw_past_interviews.html). (ill.).

Hunt, Andrew. “Is this a Site Specific Interview?” (interview). *Untitled*, no. 32, Summer 2004. (ill.), pp. 4-9

Sundell, Margaret. “Tale of the Tape” (interview). *Time Out New York*, June 10-17, 2004 (ill), p. 57

Kwon, Miwon. „What do, I as an artist, provide?: A Conversation between Andrea Fraser and Miwon Kwon,” *Documents*, no. 24, Winter 2004 (cover ill.), pp. 30-51

“Samba und Sex mit dem Sammler: Ein Interview mit der Institutionskritikerin Andrea Fraser,” *Kunstzeitung*, November 2003 (ill.).

Dziewior, Yilmaz. „Interview with Andrea Fraser.“ In Yilmaz Dziewior ed., *Andrea Fraser: Works 1983 to 2003*, Kunstverein in Hamburg, Hamburg; DuMont Literatur und Kunst Verlag, Cologne, 2003.

“Questions for Andrea Fraser,” von Bismarck, et. al. eds., *Interarchive*, Kunstraum der Universität Lüneburg and Verlag der Buchhandlung Walther König, Köln, 2002 (ill.)

Simpson, Bennett. “Fantasies of the Knowable Object” (interview), *Purple*, No.12, Summer 2002 (ill.), pp. 144-147

“The Present Conditions of Art Criticism,” (round-table discussion), *October* 100, Spring 2002, pp. 201-228 (ill.).

“ReVolutsiooni tütred: V-Girls paneeldiskussioon (katkend),” *Kunst.ee: eesti visuaalkultuuri ajakiri/estonian magazine of visual culture*, No. 3, 2001

„Andrea Fraser,” in Jorge Ribalta, ed., *Servicio publico. Conversaciones sobre financiación publica y arte contemporanea*, Universidad de Salamanca, Salamanca, 1998

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