

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

2025
„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

2022
„Andrea Fraser: This meeting is being recorded“, Hammer Museum, Los Angeles, USA

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

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

2013

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

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

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

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

2012

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

“Official Welcome“, BALTIC, Newcastle, in conjunction with “History of Disappearance: 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 Fantasia 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 Rockenschau, 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)

2024

„Score, Sketch, Script? The Infinite Art Conversation“, HGB Leipzig, Germany

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

„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“, Lehmbrock 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 Museen 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.

“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...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, 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 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.” 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 Tàpies Foundation“, 25 Minuten, Farbe, herausgegeben und produziert von Andrea Fraser und the Antoni Tàpies 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

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*, 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*, Issue 100, 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 Dilleuth, 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, Philip Yenawine, 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 Dillemath, 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 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, 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. (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 tütreid: 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

“1986 Oct. – 1987 Jan.: Andrea Fraser,” in Claudia Gould and Valerie Smith, eds., *5000 Artists Return to Artists Space: 25 Years, Artists Space*, New York, 1998

“How do I Look? Andrea Fraser im Gespräch mit Christian Philipp Müller, Wien, Juni 1992,” in Edelbert Köb, ed., *KünstlerInnen: 50 Gespräche*, Kunsthaus Bregenz and Verlag der Buchhandlung Walther König, Köln, 1997

“Services: Working-Group Discussions” (conference document), *October* 80, Spring 1997, pp. 117-148 (ill.).

Müller, Christian Philipp. “Andrea Fraser: Auszug aus einem Video-Interview” (“Excerpt from a Video-Interview”), *Der Standard*, February 20, 1996, p.17 (ill.).

“Sagen wir ‘Sisterhood is Powerful’: Roland Schöny im Gespräch mit dem V-Girls,” in Sabine Breitwieser, ed., *White Cube/Black Box*, Generali Foundation, Vienna, 1996

Weskott, Hanne. „I Provide Services: Ein Gespräch mit Andrea Fraser... ,“ *Artis*, May 1993 (ill.).

“The Desire of Museums” (interview), *StART*, Vol. 5, No. 2, Spring 1992 (ill.).

“Sites of Criticism: A Symposium,” *Acme Journal*, V. 1, No. 2, 1992

“Andrea Fraser spricht über die V-Girls,” *Artfan* (Vienna), Nr. 5, November 1991

Decter, Joshua. „Interview with Andrea Fraser,“ *Flash Art International*, November/December 1990 (ill.).

BIBLIOGRAPHY

BOOKS AND CATALOGUES

2019

Andrea Fraser: „Collected Interviews 1990-2018“; A.R.T. Press, New York; Koenig Books, London.

2018

Andrea Fraser: „2016 in Museums, Money, and Politics“, CCA Wattis Institute, and Westreich Wagner Publications. Reprinted by arrangement with the MIT Press, Cambridge, MA.

2013

„Texte, Skripte, Transkripte/Texts, Scripts“, Transcripts, Cologne: Museum Ludwig, Gesellschaft für Moderne Kunst am Museum Ludwig, Verlag der Buchhandlung Walther König

2010

„You Are Here: Exhibition Guide, Utopia and Monument II“, Graz, Steirischer Herbst Festival

2007

„What do I, as an artist, provide?“, Mildred Lane Kemper Art Museum, St. Louis, exhibition catalogue, curated by Meredith Malone

2005

„Museum Highlights: The Writings of Andrea Fraser“, (edited and with an introduction by Alexander Alberro; foreword by Pierre Bourdieu), Cambridge, MIT Press

„Andrea Fraser“, Munich, Kritisches Lexikon der Gegenwartskunst, Ausgabe 69, Heft 5

2004

“Exhibition: New Video Work by Andrea Fraser“, Vancouver, Belkin Art Gallery.

2003

“Andrea Fraser, Works 1983 to 2003“, Kunstverein in Hamburg, Hamburg, DuMont Literatur und Kunst Verlag, Cologne.

2001

„Official Welcome“, The MICA Foundation Newsletter, Fall 2001, Vol. 1, No. 2.

1997

„Student Show: Selections, Lists, Awards, Announcements“, Moore College of Art and Design, Philadelphia.

1995

„Report“, EA-Generali Foundation, Vienna.

1993

„Preliminary Prospectus: For Individuals; For Corporations; For General Audience Institutions; For Cultural Constituency Organizations“, Andrea Fraser, New York.

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

1992

„Aren't they lovely?“ University of California, Berkeley Art Museum and Pacific Film Archive, Berkeley.

1984

„Woman 1/Madonna and child 1506-1967“, Andrea Fraser, New York.

OTHER PUBLICATIONS

Thronton, Sarah, “Act III: Craft” (Scenes 2, 6, 13, 16), 33 Artists in 3 Acts, W. W. Norton & Company, 2014 (cov. ill.)

Stone, Eric Gallo, “Responding to the Relations and Conditions of Exhibitions: The ‘Services’ Working-Group Discussion Forum,” Afterall, Spring 2014

“100 Meisterwerke,” Monopol, December 2013.

Anastas, Rhea, “Scene of Production,” Artforum International, November 2013

Skrebowski, Luke, “Conceptual Aesthetics,” in Sabine Folie, et. al, ed., A Book about Collecting and Exhibiting Conceptual Art after Conceptual Art, Generali Foundation, Vienna, 2013

Höller, Christian, “(Shifting) Boundaries of the Institutional: On the History of Artist-Curated Institutional Critique at the Generali Foundation,” in Sabine Folie, et. al, ed., A Book about Collecting and Exhibiting Conceptual Art after Conceptual Art, Generali Foundation, Vienna, 2013

Museum of Modern Art, “Andrea Fraser,” MoMA Highlights: 350 Works from The Museum of Modern Art, 2013, p. 324.

Shaked, Nizan, “The 1993 Whitney Biennial: Artwork, Framework, Reception,” Journal of Curatorial Studies, Vol. 2, No. 2, 2013

Dimitrakaki, Angela, “Feminist Politics and Art History,” in Gender, Artwork and the Global Imperative, Manchester University Press, 2013

Rottman, André, “Complicity and Contestations: On Andrea Fraser at the Museum Ludwig, Cologne,” Texte zur Kunst, June 2013

de Brugerolle, Marie, “Andrea Fraser Museum Ludwig Cologne,” Frog, Number 13, 2013, pp. 98-104

Karich, Swantje, “Kunst muss mehr kosten als Geld,” Frankfurter Allgemeine Zeitung, May 17, 2013.

Bodin, Claudia, “Seelen-Striptease,” Art, April 2013

Relyea, Lane, Your Everyday Art World, MIT Press, 2013

Miller, John, "Go for it!," in *The Ruin of Exchange and Other Writings on Art*, JRP Ringier & Les Presses du Réel, 2012 (republication)

Smith, Terry, *Thinking Contemporary Curating*, New York: Independent Curators International, 2012

Schwendener, Martha, "Rising Up, After It's O.K.," *New York Times*, September 14, 2012, C26

Marshall, Piper, "Social Studies: the 76th Whitney Biennial revels in its own eclecticism, sensitivity, and light resistance," *capitalnewyork.com*, February 29, 2012,
<http://www.capitalnewyork.com/article/culture/2012/02/5371882/social-studies-76th-whitney-biennial-revels-its-own-eclecticism-sens>

Winant, Carmen, "What to See (and Not to See) at the 2012 Whitney Biennial," *WNYC.org*, March 1, 2012,
<http://culture.wnyc.org/articles/features/2012/mar/01/what-see-and-what-not-see-2012-whitney-biennial/>

McGarry, Kevin, "Out There | Live from the Whitney Biennial," *New York Times T Magazine (blog)*, March 2, 2012,
<http://tmagazine.blogs.nytimes.com/2012/03/02/out-there-live-from-the-whitney-biennial/>

Schwendener, Martha, "At the Mausoleum, Art and Art Houses," *New York Times*, February 9, 2012.

Russeth, Andrew, "At MoMA, Andrea Fraser on a Life Spent Addressing 'Factories of Edification and of Taste'," *Gallerist NY*, 2/01/2012,
<http://www.galleristny.com/2012/02/at-moma-andrea-fraser-on-a-life-spent-addressing-factories-of-edification-and-of-taste/>

Young, Paul David, "Andrea Fraser Targets Male Take on Feminist Movement, circa 1972," *artinamericamagazine.com*, 01/25/12,
<http://www.artinamericamagazine.com/news-opinion/finer-things/2012-01-25/andrea-fraser-men-on-the-line-pst/>

Simonson, Lily, "Looking at Los Angeles: Andrea Fraser's Men on the Line," *Art21Blog*,
<http://blog.art21.org/2012/01/26/looking-at-los-angeles-andrea-frasers-men-on-the-line>

Léger, Marc James, "Andrea Fraser and the Subjectivization of Institutional Critique," in *Brave New Avant Garde*, Zero Books, 2012.

Goldberg, RoseLee, *Performance Art: From Futurism to the Present (3rd Edition)*, Thames & Hudson, 2011

Laurin, Audrey, "La Valeur Sentimentale de L'art/The Sentimental Value of Art," *Esse: Art + Opinions*, No. 73, Autumn, 2011 (cover illustration).

Dimitrakaki, Angela, "Labour, Ethics, Sex and Capital: On Biopolitical Production in Contemporary Art, n.paradoxa, vol. 28, July 2011.

Jackson, Shannon, "Staged Management: Andrea Fraser and Institutionalized Acting," in *Social Works: Performing Art, Supporting Publics*, Routledge, 2011.

Fineberg, Jonathan, "Andrea Fraser: Context and Self," in *Art Since 1940: Strategies of Being*, 3rd Edition, Prentice Hall, 2011.

Buchmann, Sabeth, "The double-life of Kunstkritik," *Texte zur Kunst*, March 2011.

Miller, John, "Fun Gallery," *Grey Room #35*, Spring 2009. Pp. 92-99.

Melanie Gilligan, "Public Image LLC: The Three-Year Plan," *Grey Room #35*, Spring 2009. Pp. 100-107.

Graw, Isabelle, "Sell Yourself (Andrea Fraser)." In *High Price: Art Between the Market and Celebrity Culture*, Sternberg Press, New York, 2009.

Dziewior, Yilmaz, "Curator's Key," *Spike 21*, Autumn 2009.

Léger, Marc James, "What's Neo about Neo-Feminism?, ETC, n. 84, 2008-2009, p. 20-22.

Rottman, André, "Andrea Fraser, Galerie Christian Nagel," *Artforum International*, September 2008.

Mania, Astrid, "Andrea Fraser: Projection," *Art Review*, June 2008, p. 157 (ill.)

Heiser, Jörg, "Circulation IV," *All of a Sudden, Things that Matter in Contemporary Art*, Sternberg Press, 2008, pp. 259-268 (ill.)

Hayes, N.A. "Museum Highlights: The Writings of Andrea Fraser," *PopMatters*, February 2008, <http://www.popmatters.com/pm/books/reviews/53745/museum-highlights-by-andrea-fraser/>

Hohmann, Silke, "Untitled," *Stations: 100 Meisterwerke Zeitgenössischer Kunst*, DuMont Buchverlag, Cologne, 2008, pp. 148-149 (ill.)

Dorment, Richard, *Tate Modern: Artists in the spotlight*, *The Telegraph*, October 30, 2007

Carson, Andrea, *Auto Emotion: Autobiography, Emotion and Self-Fashioning*, *Art Review*, October 2007, p.169 (ill.)

Kennedy, Julia, "Star performer," *The Tartan*, September 10, 2007

Bonetti, David. "The Art World is Fair Game for this Conceptual Artist." *St. Louis Post-Dispatch*, May 6, 2007.

Finegan, Ann. "Irony and Subversion in the Politics of Institutional Critique: Museum Highlights: The Writings of Andrea Fraser," *Art Monthly Australia*, April 2007

Schambelan, Elizabeth, "Andrea Fraser: Friedrich Petzel," *Artforum International*, May 2007, pp. 369 - 370 (ill.)

Moyer, Carrie, "Viva," *Modern Painters*, March 2007, pp. 71-76

"Andrea Fraser," *The New Yorker*, March 12, 2007, p. 14

Capio, Michael, "Andrea Fraser at Friedrich Petzel," *NYC Poseur*, February 20, 2007 (ill.)

Saltz, Jerry. "Critiqueus Interruptus," *The Village Voice*, February 13, 2007.

Romer, Bryony. "May I Have this Dance?: Commodity, Patronage and the Work of Andrea Fraser," *Movement Research Performance Journal #30: Magazine*, Fall 2006.

Byrne, Louis. "Reviews: Museum Highlights: The Writings of Andrea Fraser," *The Art Book*, Volume 14, Issue 1, February 2007 Ground," *New York Times*, June 2, 2006.

Hot/Cold Summer Loving (exh. cat.), *Zacheta National Gallery of Art*, 2006, pp. 48-49 (ill.)

Smith, Roberta, "Cologne as Mythic Hot Spot (Cue the Background Music)", *The New York Times*, June 2, 2006, pp. E27, 30

Cahan, Susan E. "Regarding Andrea Fraser's Untitled," *Social Semiotics*, Vol. 16, No. 1, April 2006 (ill.).

Rattemeyer, Christian, "Make Your Own Life: Artists In & Out of Cologne", *Artforum International*, Summer 2006, pp. 344-345 (ill)

Sozanski, Edward J., "Art | ICA Exhibitions feature art both inspired and ingrown," *Philadelphia Inquirer*, May 7, 2006

Make Your Own Life: Artists In & Out of Cologne (exh. cat.), *Institute of Contemporary Art, University of Pennsylvania*, 2005, pp. 42-45, 59 (ill.)

Moulton, Aaron, "On Now, On Soon: Orchard", *Flash Art*, March- April, 2006, p. 51

Robinson, Walter, "The Art Show 2006", *artnet*, February 23, 2006

Long, Kieran, "Books: Museum Highlights", *Icon Magazine*, January 2006, p. 83

Pethick, Emily, "Retrospectives", *Frieze*, January-February 2006, p. 116

Schumann, Max, "Books 2005", *Frieze*, January-February 2006, pp. 37-38

"Architecture for Art: Artists and Museum Architecture", *Art Basel Conversations*, Art Basel,

2006, pp. 100-113

Anderson, Heather. "Performing Postfeminism: Escaping Identity Politics?," *Atlantis: A Women's Studies Journal*, Vol. 30.2, 2006

Asrat, Makda. "Artists Counter Critics' Critiques," *Yale Daily News*, February 3, 2006.

Long, Kieran. "Books: Museum Highlights," *Icon Magazine*, January 2006 (ill.).

Thornton, Sarah. "Andrea Fraser: Museum Highlights: The Writings of Andrea Fraser," *Art Monthly*, No 292, December-January 2005-06

Rinder, Lawrence. "Conceptualism at the Millennium," in *Art Life: Selected Writings 1991-2005*, New York, Gregory R. Miller & Co., 2005 (ill.)

Alexander Sokolov. "Phantom Pain. Art and Democracy," *Moscow Art Magazine*, No. 60, December 2005, (ill.), pp. 66-70

Peltomaki, Kirsi. "Questionable Autonomy: Museum Highlights: The Writings of Andrea Fraser," *Afterimage*, November/December, 2005, (ill.). pp. 57-59

Lütticken, Sven. "The Worst Audience" and "Progressive Striptease: Performance Ideology Past and Present" in *Secret Publicity: Essays on Contemporary Art*, Rotterdam, Nai Publishers, 2005 (cover ill.), pp. 55-67 and pp. 165-180

Gronlund, Melissa. "Books: Museum Highlights: The Writings of Andrea Fraser," *Frieze*, Issue 94, October 2005 (ill.).

Wesseling, Janneke. "Andrea Fraser zet met scherpe en geestige teksten de kunstwereld te kijk," *NRC Handelsblad*, October 21, 2005 (ill.).

Gilligan, Melanie. "Kollektive Erhebung: Über dea Projekt 'Orchard' in New York," *Texte zur Kunst*, No. 59, September 2005 (ill.), pp. 76-85

Lee, Pamela. "Service Manual," *Artforum International*, Summer 2005 (ill.), pp. 115, 346

Foster, Hal. "The Anthropological Model: 1992." In *Foster, Krauss, Bois, Buchloh, Art Since 1900: Modernism, Antimodernism, Postmodernism*, London: Thames & Hudson, 2005

Reinders, Arjan. "Zoeken naar betekenis," *Parool*, March 11, 2005.

Dost, Lennard. "In de harhaling," *de Groene Amsterdammer*, March 11, 2005.

Salzbrenner, Uwe. "Sind Frauen die idealen Opfer?" *Sächsische Zeitung*, February 15, 2005.

Leuteritz, Susann. "Der Madonna-Komplex," *Sächsische Zeitung*, February 13, 2005.

Smets, Sandra. "Wat is echt en wat niet? Raad je plaatje," Rotterdams Dagblad, February 8, 2005.

Ruyters, Domeniek. "Het script ligt al klaar," Volkskrant, January 17, 2005 (ill.).

Smallenburg, Sandra. "Een lichaam opgraven," NRC Handelsblad, January 4, 2005 (ill.).

Robinson, Walter. "The 2004 Revue," Artnet.com, January 2005. (ill).

Subotnick, Ali J., "Art and Art Exhibitions." In Encyclopaedia Britannica 2005 Book of the Year, Chicago: Encyclopaedia Britannica, 2005 (ill.), 156, 157

Robinson, Walter, "The 2004 Revue", Artnet.com, January 2005. (ill).

Scharrer, Eva. "Berlin: Critics' Picks - Funky Lessons," Artforum online, October 2004.

Menick, John, "Andrea Fraser: Friedrich Petzel Gallery New York June 10-July 9," Parachute, October, 2004.

Menick, John. "Andrea Fraser," para-para 016, X_XI_XII 2004, pp.7 (ill).

Bordowitz, Gregg. "Tactics Inside and Out: Critical Art Ensemble," Artforum International, September 2004, p. 212-215, 292 (ill).

Ginks, Colin. "O Inesperado Pudor dos Artistas Mediático," Umbigo, 2004, (ill).

Breitwieser, Sabine. "Collected Views," Generali Foundation, <http://www.gfound.or.at>, September 17, 2004, (ill).

Kley, Elisabeth. „Reveiws: New York, Andrea Fraser,“ Artnews, September 2004, pp.146-147 (ill), pp. 146-147

Meyer, James. "The Strong and the Weak: Andrea Fraser and the Conceptual Legacy," Grey Room, Vol. 1, No. 17, Fall 2004 (ill.).

"Andrea Fraser," The New Yorker, July 12th -19th, 2004, p. 24

Ruyters, Domeniek. "Etiquette" Metropolis M, June-July, 2004

Saltz, Jerry. "Super Theory Woman," artnet.com, July 8, 2004, <http://www.artnet.com/Magazine/features/jsaltz/saltz7-8-04.asp> (ill.)

Cotter, Holland. "Art in Review: Andrea Fraser," The New York Times, July 2nd 2004.

Stone, Katie. "Andrea Fraser: Friedrich Petzel, American Fine Arts," Brooklyn Rail, July 2004 (ill.), p. 15

Budick, Ariella. "Performance art: sex, price, and videotape," New York Newsday, June 20, 2004

Rodat, John. "The Pick-Up Artist," Metroland Online, June 25, 2004

Peltomaki, Kirsi, "Gestures of Denial or Identities that Don't Fit?," Framework: The Finnish Art Review, 1/2004.

Harris, Jane. "Show World," The Village Voice, June 21st, 2004

Fisher, Jennifer. "Speeches of Display: Museum Audioguides by Artists," in Jim Drobnick, ed., Aural Cultures, YYZ Books, Toronto and Walter Phillips Gallery Editions, Banff, 2004 (ill.) pp. 49-61

Trebay, Guy. "Sex, Art and Videotape," The New York Times Magazine, June 13, 2004, pp. 20-22 (ill.).

Söderholm, Carolina. "Konsten att sälga sig själv," Sydsvenska Dagbladet, May 28, 2004 (ill.).

Schibli, Martin. "Konstnären betraktar konstnären," Helsingborgs Dagblad, May 12, 2004 (ill.).

Stenberg, Göran. "En vernissaage inpa bara kroppen," Helsingborgs Dagblad, May 8, 2004, p. 8 (ill.).

Thorsén, Tjerstin. "Med sig själv som konstverk," Helsingborgs Dagblad,, May 7, 2004, p. 22 (ill.).

Baldon, Diana. "Fraser, Andrea–A Short History of Performance," tema celeste, March /April 2004, p. 113

Verwoert, Jan. „Andrea Fraser, Kunstverein in Hamburg,“ Frieze, Issue 80, January/February 2004 (ill.), pp. 99-100

Nabakowski, Gisliind. „Andrea Fraser Works: 1984-2003,“ Springerin, No. 9, Vol. 4, Winter 2003 (ill.), pp. 69-70

Graw, Isabelle. „Andrea Fraser, Kunstverein in Hamburg,“ Artforum International, December 2003 (ill.), p. 140

Buchmann, Sabeth. „Es Kann Nicht Jede/r Andrea Heissen: Zu den neuen Arbeiten von Andrea Fraser“ („It can no longer be called Andrea: On the new works of Andrea Fraser“), Texte zur Kunst, December 2003 (ill.), pp. 99-109

Herstatt, Claudia. "Andrea Fraser/Carol Bove," Kunstforum International, No. 167, November/December, 2003 (ill.).

Lütticken, Sven. „Andrea Fraser,“ De Witte Raaf, November/December 2003 (ill.), pp. 42-44

Asthoff, Jens. "Hamburg: Andrea Fraser im Kustverein," Kunst-Bulletin, No. 11, 2003 (ill.).

Strange, Raimar. „Andrea Fraser,“ Artist Kunstmagazin, Nr. 57, 2003 (cover ill.).

Baker, George. “Little Andrea,” in Helen Molesworth, ed., Image Stream, Wexner Center for the Arts, The Ohio State University, Columbus, 2003 (ill.), pp. 48-57

Keil, Frank. “Kust soll hängen,” Frankfurter Rundschau, October 25, 2003 (ill.).

Witzeling, Klaus. “Sie parodiert den Kunstbetrieb,” Hamburger Abendblatt, October 8, 2003

Schiff, Hajo. “Institutionskritik als gefällige Markenware,” taz Hamburg, October 2-3, 2003 (ill.).

Hofmann, Isabelle. “Die hohe Kunst der Provokation,” Hamburger Morgenpost, September 29, 2003 (ill.).

Gardner, Belinda Grace. “Sex mit dem Sammler und andere komische Störungen der Kunst,” Die Welt, September 19, 2003.

Comes, Peter. “Publikumsbeschimpfung und nackte Tatsachen,” Flensburger Tageblatt, Husumer Nachrichten, Holsteinischer Courier, September 18, 2003 (ill.).

Büsing, Nicole and Klaas, Heiko. “Störenfried im Kunstbetrieb,” Kieler Nachrichten, September 18, 2003 (ill.).

Engler, Katja. “Subjekt, Objekt, Kunstobject,” Welt am Sonntag, September 7, 2003 (ill.).

“Suggestive Bilder von Andrea Fraser,” Museumswelt, Hamburger Abendblatt, September 2003 (ill.).

Schöne, Veronika. “Tanze Samba mit Mir!,” Szene Hamburg, September 2003 (ill.).

Williams, Gregory. “Preview: Andrea Fraser at Hamburer Kunstverein,” Artforum International, September 2003 (ill.).

Lütticken, Sven. „Estheten in het archief,“ De Witte Raaf, March/April 2003 (ill.), pp. 9-10

“Andrea Fraser,” in Sabine Breitwieser, ed., Occupying Space: Sammlung Generali foundation Collection, Generali Foundation, Vienna, 2003 (ill.), 133-150

Vicente, Mercedes. “Contra la Institucion,” Lapis 189, 2003 (ill.).

Buskirk, Martha. “Context as Subject,” in The Contingent Object of Contemporary Art, MIT Press, 2003 (ill.).

Möntmann, Nina. Kunst als sozialer Raum: Andrea Fraser, Martha Rosler, Rirkrit Tiravanija, Renee Green, Walter König, Köln, 2002 (ill.).

Lippard, Lucy. “Biting the Hand: Artists and Museums in New York since 1969,” in Julie Ault,

ed., *Alternative Art New York, 1965-1985*, University of Minnesota Press, Minneapolis, 2002 (ill.), pp. 79-114

"Andrea Fraser," in *En Route*, Serpentine Gallery, London, September/October 2002 (ill.), pp. 24-25.

Crooner, Martin. "On The Way There," *Time Out London*, October 9-16, 2002

Taylor, John Russell. "Road from nowhere," *The Times (of London)*, September 25, 2002

Nickas, Bob. "Best of 2002: #4," *Artforum International*, December 2002 (ill.), p.116

Wieder, Axel John. "Emploi du Temps," *Texte zur Kunst*, No. 47, September 2002.

Rimanelli, David. "Entries," *Artforum International*, Summer 2002.

Jansen, Gregor. "Ökonomien der Zeit," *Springerin*, Vol. 8, No. 2, 2002 (ill.).

Pollack, Barbara. "Baring the Truth," *Art in America*, July 2002 (ill.), pp. 86-87

Miller, John. "Go For It!," *Texte zur Kunst* 46, June 2002 (ill.).

Lütticken, Sven. "Ökonomien der Zeit," *De Witte Raaf*, May/June 2002.

Williams, Gregory. "Andrea Fraser," *Artforum International*, May 2002 (ill.).

García, Omar. "Transforma a los museos el arte contemporáneo," *Reforma*, April 29, 2002.

Trainor, James. "Andrea Fraser," *Frieze*, Issue 86, April 2002 (ill.).

Kerr, Merrily. "Andrea Fraser," *Flash Art International*, Vol. 34, No. 223, March/April 2002 (ill.).

Amorosi, A.D.. "Magnetic Fields," *Philadelphia City Paper*, March 14-21, 2002

Rodrigues, Sadira. "Institutional Critique Versus Institutionalized Critique: The Politics of Andrea Fraser's Performances," *Thirdspace*, Vol. 1, Issue 2, March 2002
<http://www.thirdspace.ca/articles/rodrigue.htm>

Halle, Howard. "Real-life Returns," *Time Out New York*, January 31-February 7, 2002

"Andrea Fraser," *The New Yorker*, February 4, 2002

Levin, Kim. "Voice Choices: Andrea Fraser," *The Village Voice*, February 5, 2002

"Critics' picks," *Time Out New York*, No. 329, January 17-24, 2002

Robinson, Walter. "Weekend Update," *Artnet.com*, January 17, 2002

Champey, Inès. "Un formalisme réaliste," Formalisme, Jeu des formes, Publications de la Sorbonne, Paris, 2001 (ill.)

Putnam, James. "Public Inquiry," in Art and Artifact: The Museum as Medium, Thames & Hudson, London, 2001 (ill.)

Graw, Isabelle. „I love Kippenberger: Über die Aktuelle Ausstellung von Andrea Fraser in der Galerie Nagel," Texte zur Kunst, September 2001 (ill.)

Frangenberg, Frank. "That's a Performance," Stadt Revue, Koeln, July 2001 (ill.)

Müller, Cathren. "Pierre Bourdieu: Interview von / by Cathren Müller, Camera Austria, No. 73, 2001 (ill.)

Heartney, Eleanor. "A Cabinet of Critiques," Art in America, December 1999

Fisher, Jennifer. "Speeches of Display: The Museum Audioguides of Sphie Calle, Andrea Fraser, and Janet Cardiff," Parachute No. 94, 1999 (ill.)

Schaffner, Ingrid. "Tourist Snaps," Art on Paper, January-February, 1999 (ill.)

Mequita, Ivo. "Antropofagia: "art history as a ready-made-in-waiting," in Adriano Pedrosa, ed., XXIV Bienal de São Paulo: Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros., Fundação Bienal de São Paulo, 1998 (ill.)

Graw, Isabelle. "'Das hat vielleicht mit dem Alter zu tun: Ein Interview mit Pierre Bourdieu,'" Texte zur Kunst, No. 30, June 1998

von Bismarck, Beatrice. „Auf dem Komposthaufen des verbalen Mülls," Texte zur Kunst, No. 30, June 1998 (ill.).

Wüstenhagen, Käthe. "Installation macht Orientierung sichtbar," Mindener Tageblatt, February 28, 1998 (ill.).

Strange, Raimar. "Bürgerliche Kulturpflege: Andrea Fraser krempelt das Sprengel Museum um," Hannovershe Allgemeine Zeitung, February 22, 1998

"New Yorkerin Andrea Fraser stellt im Sprengel Museum das Museum aus," Neue Presse, February 2, 1998 (ill.).

Müller, Franz. "Gegen-Erziehung," Schädelspalter, February 1998 (ill.).

Dziewior, Yilmaz. "Hannover: Andrea Fraser: Sprengel Museum," Artforum International, January 1998

Meyer, James. "Nostalgia and Memory: Legacies of the 1960s in Recent Work," in Painting, Object, Film, Concept: Works from the Herbig Collection, Christie's, New York, 1998

Cotter, Holland. „Andrea Fraser: White People in West Africa,“ The New York Times, November 14, 1997

Sozanski, Edward J.. „Celebrating 150 Years of Moore College of Art,“ The Philadelphia Inquirer, September 21, 1997

Kwon, Miwon. “One Place After Another: Notes on Site Specificity,“ October 80, Spring 1997, pp. 85-110.

Mayer, Monica. „El reporte de Andrea Fraser,“ El Universal, January 10, 1997

Foster, Hal. “Artist as Ethnographer,“ in The Return of the Real, Cambridge: MIT Press, 1996

Graw, Isabelle. “Privatsachen. Modelle des Persönlichen im Werke von Mary Kelly, Barbara Kruger und den V-Girls,“ Texte zur Kunst, Vol. 6 No. 24, November 1996

Drobnick, Jim. “Mock Excursions and Twisted Itineraries: Tour Guide Performances,“ Parachute 80, Oct./Nov./Dec. 1995

Kravagna, Christian. „Andrea Fraser: EA-Generali Foundation,“ Artforum International, October 1995 (ill.).

Kravagna, Christian. „Von der Institutionellen Kritik zur Ästhetik der Verwaltung,“ Text zur Kunst, No. 19, August 1995 (ill.).

Champey, Inès. „Andrea Fraser,“ Blocknotes, No. 9, Summer 1995

Wailand, Markus. „Kommunikationsprobleme,“ Falter, No. 21, 1995

Hofleitner, Johanna. “Feldforschung in der Direktion: Andrea Fraser in der Wiener EA-Generali Foundation,“ Neue Züricher Zeitung, May 30, 1995 (ill.).

Schöllhammer, Georg. „Andrea Fraser: EA-Generali Foundation,“ Springer, No. 2-3, June 1995

Metzger, Rainer. „Die Kunst als Geheimnisdes Geheimnis der Kunst,“ Der Standard, May 16, 1995

Kockot, Stéfanie-Vera. “Services ‘no more scene,‘” Blocknotes, No. 6, Summer 1994

Avgikos, Jan. “Andrea Fraser: American Fine Arts, Co.,“ Artforum International, April 1994 (ill.).

Perrin, Frank. „New Deals,“ Flash Art International, March/April 1994 (ill.).

Hübl, Michael. “‘On taking a normal situation...’,” Kunstforum, January/February 1994 (ill.).

„Dienstleistung: Helmut Draxler/Andrea Fraser, ‚Eine Gesellschaft des Geschmacks‘, Kunstverein München,“ Kunstforum, January/February 1994 (ill.).

Levin, Kim. "Voice Choice: Art: Andrea Fraser/Alexander Ku," The Village Voice, January 18, 1994.

Hofleitner, Johanna. „Andrea Fraser: Metropol,“ Flash Art International, November/December 1993 (ill.).

Meyer, James. What Happened to the Institutional Critique? New York: American Fine Arts Co., 1993

Carr, Cynthia. "Revisions of Excess," in On Edge: Performance at the End of the Twentieth Century, Wesleyan University Press, 1993, pp. 177-179

Zinggl, Wolfgang. „Die richtigen Schuhe,“ Falter, August 1993

Königer, Maribel. „Allemagne,“ Art Press, July/August 1993 (ill.).

Schjeldahl, Peter. "Canal Vision," The Village Voice, July 6, 1993.

Christoph, Horst. „Stellvertreter machen Kunst,“ Profil, June 7, 1993 (ill.).

Rollig, Stella. „Rollenspiele im Kunstkontext,“ Der Standard, June 11, 1993 (ill.).

Schünemann, Ingrid. „Zwischen Prestige-Kampf und Geldmangel,“ Männer Vogue, June 1993 (ill.).

Draxler, Helmut. „I Too Have Been to Australia,“ Stellvertreter Representatives Rappresentanti, Bundesministerium für Unterricht und Kunst, Vienna, 1993

Kravagna, Christian. „Andrea Fraser: Eine Gesellschaft des Geschmacks,“ Forum No. 18, May/August 1993 (ill.).

Sussman, Elisabeth. „Coming Together in Parts: Positive Power in the Art of the Nineties,“ Biennial Exhibition, Whitney Museum of American Art, Whitney Museum of American Art, New York, 1993 (ill.).

Becker, Jochen. „Vorstädter Raus,“ Die Tageszeitung, March 3, 1993 (ill.).

Karcher, Eva. „Die Gesellschaft des guten Geschmacks,“ Süddeutsche Zeitung, February 10, 1993

Rollmann, Barbara. „Eine Institution fragt sich selbst,“ Mittelbayerische Zeitung, February 1, 1993

Steinlechner, Carin. „Spiel vom Fragen: Andrea Fraser im Münchner Kunstverein,“ Münchner Merkur, January 20, 1993 (ill.)

Bode, Peter M.. „Selbst-Bespiegelung: Die Schau, Der Kunstverein'im Kunstverein,“

Abendzeitung, München, January 20, 1993

Hofleitner, Johanna. "The Aesthetic Field," Forum International, No. 15, Nov./Dec.1992, 68-70.

Krzyzanowski, Anahita. „Wer macht die Kunst?," Lüneburger Landeszeitung, November 23, 1992

Littlejohn, David. „Making Fun of Museums: Enjoying Old Masters," The Wall Street Journal, November 10, 1992

Coelewij, Leontine. „Live!," Metropolis M, October 1992 (cover ill.).

Tanner, Marcia. „Inside Information: Aren't they lovely? in UAM, Berkeley," Artweek, August 20, 1992 (ill.).

Bonetti, David. „Aren't they lovely? is a decision only you can make," The San Francisco Examiner, July 9, 1992 (ill.).

Kaye, Michael. „The Art of Chocolate Boxes," The Daily Californian, July 3, 1992 (ill.).

Santiago, Chiori. „A peek at secrets an integral part of University Museum show," Oakland Tribune, June 26, 1992 (ill.).

Aupetitallot, Yves. "Passeges," Forum International, Jan/Feb 1992, pp.64-67 (ill. only).

Texte zur Kunst, Fall 1991, Vol. 1/No. 4 (cover).

Rimanelli, David. „Andrea Fraser," Artforum International, Summer 1991 (ill.).

Graw, Isabelle. "Andrea Fraser Galerie Nagel," Artscribe, Summer 1991 (ill.).

Reynolds, Janet. „Welcome to the Wadsworth," Hartford Advocate, April 11, 1991 (ill.).

"Performance artist Andrea Fraser begins unusual guided tours of Atheneum," The Hartford Courant, April 6, 1991 (ill.).

Miller-Keller, Andrea. „Andrea Fraser: Welcome to the Wadsworth," MATRIX, Wadsworth Atheneum, Hartford, 1991 (ill.).

Cameron, Dan. „The Immaterialists," Art & Auction, March 1991 (ill.).

Schneider, Christiane M.. „Art in America," Prinz, December 1990 (ill.).

Lemke, Inga. „Kritik am wachsenden Geschäft," Kölner Stadt-Anzeiger, November 17-18, 1990

Decter, Joshua. „De-Coding the Museum," Flash Art International, November/December 1990

Graw, Isabelle. „Field Work," Flash Art International, November/December 1990 (ill.).

Graw, Isabelle. „Jugend forscht: Armaly, Dion, Fraser, Müller,“ Texte zur Kunst, Nov. 1990, No. 1 (ill.).

Levin, Kim. „Bad Timing,“ The Village Voice, March 9, 1990

Grover, Jan Zita. „The Misrepresentation of Misrepresentation“ (on The V-Girls), The Women's Review of Books, July 1989

Rinder, Lawrence. „The V-Girls Present...,“ MATRIX 123, University of California, Berkley Art Museum and Pacific Film Archive, Berkeley, 1989

Heller, Karen. „An indecent docent lectures for laughs,“ The Philadelphia Inquirer, February 25, 1989

Owens, Craig. „The Yen for Art,“ Discussions in Contemporary Culture #1, Hal Foster, ed., Dia Centre for the Arts, 1987

Indiana, Gary. „Agitations,“ The Village Voice, July 28, 1987

Bordowitz, Gregg. „Geography Notes: A Survey,“ REALLIFE Magazine, Fall 1986

Jones, Ronald. „Damaged Goods,“ Flash Art International, October/November 1986

Linker, Kate. „Damaged Goods: Desire and the Economy of the Object,“ Artforum International, November 1986

Levin, Kim. „Shop Art,“ The Village Voice, July 22, 1986

Wallis, Brian. „A Product You Could Kill For,“ Damaged Goods: Desire and the Economy of the Object, New Museum of Contemporary Art, New York, 1986

Lichtenstein, Therese. Arts Magazine, September 1984