

ANDREA FRASER

Born 1965, Billings, Montana

EDUCATION

1985-86 New York University, New York
1984-85 Whitney Museum of American Art Independent Study Program, New York
1982-84 School of Visual Arts, New York

SOLO EXHIBITIONS, SOLO PERFORMANCES AND PROJECTS

- 2012 *Men on the Line, KPFK, 1972*, performance for Trilogy, organized by West of Rome in conjunction with Getty's Pacific Standard Time program
- 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
Footnote 3: Andrea Fraser, Galeria Foksal, Warsaw
- 2010 *Andrea Fraser & Christopher Williams*, Gallerie Christian Nagel, Antwerp
You Are Here, a project for "Utopia and Monument II," Steirischerherbst Festival, Graz
Official Welcome, The Museum of Modern Art, New York
All Change, Kunsthalle Wien, performance for the Wiener Festwochen, Vienna
Andrea Fraser: Boxed Set, The Carpenter Center Gallery, Harvard University, Cambridge
- 2009 performance, Centre Pompidou, Paris
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, Cologne
- 2007 Franz Hals Museum, Haarlem The Netherlands
What do I, as an artist, provide?, Mildred Lane Kemper Art Museum, St. Louis
Friedrich Petzel Gallery, New York
- 2006 *May I Help You?*, in conjunction with "Louise Lawler: Twice Untitled and other Pictures", Wexner Center for the Arts
- 2005 *Official Welcome*, Los Angeles Museum of Contemporary Art
Official Welcome, Dia:Chelsea, New York
Official Welcome, Museum Moderner Kunst, Vienna
Galeria Brancolini Grimaldi, Rome and Florence
Official Welcome, BALTIC, Newcastle, in conjunction with "History of Disappearance: Live Art from New York 1975-Present"
May I Help You, Orchard, New York
- 2004 *Untitled*, Friedrich Petzel Gallery, New York
Um Monumento às Fantasias Descartadas, American Fine Arts, Co., New York
Andrea Fraser, Works: 1984 to 2003, Dunkers Kunsthuis, Helsingborg, Sweden

- 2003 *Official Welcome*, Miami, sponsored by Creative Time in conjunction with Art Basel Miami Beach
Official Welcome, Whitechapel Art Gallery, London, in conjunction with "A Short History of Performance Art, Part II"
Andrea Fraser, Works: 1984 to 2003, Kunstverein, Hamburg
- 2002 *Exhibition*, Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver
Arma Virumque Cano, American Fine Arts, Co., New York
Friedrich Petzel Gallery, New York
- 2001 *Official Welcome*, The MICA Foundation, New York
Kunst muß hängen (Art Must Hang), Galerie Christian Nagel, Cologne
- 2000-2002 *El Museo*, an unrealized project for Basque television developed with Consonni, Bilbao
- 1998 *Information Room*, Kunsthalle Bern, Bern
An Introduction to the Sprengel Museum, Hannover, Sprengel Museum, Hannover
- 1997 *White People in West Africa*, American Fine Arts Co., New York
Inaugural Speech, InSITE97, San Diego/Tijuana
Student Show: Selections, Lists, Awards, Announcements, Galleries at Moore College of Art and Design, Philadelphia
- 1995 *A Project in Two Phases*, EA-Generali Foundation, Vienna
- 1994 *The Seventh Museum*, an unrealized public project developed in collaboration with Clegg & Guttmann, STROOM foundation, The Hague
Services, a 'working-group exhibition' organized in collaboration with Helmut Draxler, Kunstraum der Universität Lüneburg; Künstlerhaus Stuttgart; Kunstverein München; Le Sous-sol Ecole supérieure d'art visual, Geneva; Depot, Vienna; Provinciaal Museum, Hasselt
Parasite at the Clock Tower Building, New York; Museu d'Art Contemporani, Barcelona
- 1993 *Please ask for assistance*, American Fine Arts Co., New York
White People in West Africa, Galerie Metropol, Vienna
Stellvertreter Representatives Rappresentanti, with Christian Philipp Müller and Gerwald Rockenschau, Austrian Pavilion, 45th Venice Biennale, Venice
Eine Gesellschaft des Geschmacks (A Society of Taste), Kunstverein München, München
- 1992 *Aren't they lovely?*, University of California, Berkley Art Museum and Pacific Film Archive, Berkeley
- 1991 *Welcome to the Wadsworth*, MATRIX, Wadsworth Atheneum, Hartford
May I Help You?, in cooperation with Allan McCollum, American Fine Arts Co., New York
- 1990 Galerie Christian Nagel, Cologne
- 1989 *Museum Highlights: A Gallery Talk*, Philadelphia Museum of Art, Philadelphia
- 1986 *The Fairy Tale: A Gallery Talk*, for *The Fairy Tale: Politics, Desire and Everyday Life*, Artists Space, New York

Damaged Goods Gallery Talk Starts Here, for Damaged Goods: Desire and the Economy of the Object, New Museum of Contemporary Art, New York

SELECTED GROUP EXHIBITIONS

- 2012** *The Whitney Biennial*, the Whitney Museum of American Art, New York
- 2011** *Three Histories: The Wadsworth on Video*, The Wadsworth Museum, Hartford
Opening, 21er Haus, Vienna
Mass Distractions and Cultural Decay, Masson Gross Galleries Rutgers University, New Jersey
91,92,93 MAK Center at the Schindler House, Los Angeles
Beziehungsarbeit – Kunst und Institution, Kinstlerhaus, Vienna
Museum Night, Musée Cantonal de Beaux-Art, Switzerland
Art & Stars & Cars, Mercedes-Benz Museum Stuttgart, Germany
The Gatekeepers, Haifa Museum, Israel
- 2010** *Critical Fetishes: Residues of General Economy*, CA2M Dos de Mayo Art Centre of the Community of Madrid, Madrid
Utopia and Monument II: On Virtuosity and the Public Sphere, Steirischerherbst Festival, Graz
“Jeder Künstler ist ein Mensch!” Positionen de Selbstportraits, Staatliche Kunsthalle Baden-Baden, Germany
¿Que hace alguien como tú en un sitio como éste?, Centro de Arte La Regenta, Spain
Women Who Move Art, The National Museum of Art, Norway
Pop Life, The National Gallery of Canada, Ottawa
Pop Life, Hamburger Kunsthalle, Hamburg
Modernologies, Museum of Modern Art in Warsaw, Poland
Autumn Masterpieces: Highlights from the Permanent Collection, Centre for Contemporary Photography, Australia
Substitute Teacher, Atlanta Contemporary Art Center, Atlanta
- 2009** *Pop Life*, Tate Modern, London, UK
See This Sound, Lentos Kunstmuseum, Linz
100 Years, P.S.1, Long Island City, NY
Modernologies, Museum of Contemporary Art, Barcelona
ells@centrepompidou, Centre Pompidou, Paris
Paying Homage, Contemporary Art Gallery, Vancouver, Canada
The Making of Art, Schirn Kunsthalle, Frankfurt, Germany
Le Printemps de Septembre – a Toulouse, Toulouse
Learning Modern, Chicago Art Institute, Chicago
- 2008** *41 National Artists Salon*, Cali
Unreliable Witness, Tramway, Glasgow
Knockin' on Heaven's Door, Kunstmuseum Liechtenstein, Vaduz
Gallery Zaki Rosenfeld, Tel Aviv
The Program, Video Association of Dallas, Dallas Texas
Index: Conceptualism in California from the Permanent Collection, Museum of Contemporary art, Los Angeles
That was Then...This is Now, P.S.1 Contemporary Art Center, New York
Psycho Buildings: Artists and Architecture, the Hayward Southbank Centre, London, UK

- Exact Imagination*, Canzani Center Gallery, Columbus College of Art & Design, Columbus, Ohio
Museum as Medium, Museo de Arte Contemporánea de Vigo, Spain; Koldo Mitxelena, San Sebastian
Our Literal Speed, Zentrum für Kunst und Medientechnologie Karlsruhe, Karlsruhe, Germany
Exact Imagination, Columbus College of Art & Design, Ohio
CentrePasquArt Nouvelles Collections III, Sammlung Jocelyne & Fabrice Petignat, Switzerland
The Leisure Class, GoMA Cinémathèque, Queensland Australia
- 2007 *I AM THE MEDIUM*, University of California, Santa Barbara, California
Jackson, Contemporary Art Gallery, Department of Art & Art History, University of Connecticut, Storrs, Connecticut
For Sale, Gristina Guerra Contemporary Art, Lisbon
The World as a Stage, Tate Modern, London
Auto Emotion: Autobiography, Emotion and Self-fashioning, The Power Plant, Toronto
BodyPoliticX, Witte de With, Rotterdam
Make Your Own Life: Artists In and Out of Cologne, Museum of Contemporary Art, Miami
Jackson, Contemporary Art Galleries, University of Connecticut, Stamford
For a Special Place: Documents and Works from the Generali Foundation Collection, Austrian Cultural Forum, New York
Vanhaerents Art Collection, Brussels
Into Me / Out of Me, curated by Klaus Biesenbach, KW Institute for Contemporary Art, Berlin; Museo d'Arte Contemporanea, Rome (cat.)
Make Your Own Life: Artists In and Out of Cologne, Henry Art Gallery, Washington State
Air Kissing: An Exhibition of Contemporary Art about the Art World, Momena Art, New York
- 2006 *Hot/Cold – Summer Loving*, Zacheta National Gallery of Art, Warsaw
Into Me / Out of Me, curated by Klaus Biesenbach, P.S. 1 - MoMA, New York; KW Institute for Contemporary Art, Berlin (cat.)
Make Your Own Life: Artists In and Out of Cologne, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, The Power Plant, Toronto
Heard Not Seen, Orchard, New York
Why Pictures Now, Museum of Modern Art, Vienna (cat.)
The Name of this show is not Gay Art Now, Paul Kasmin Gallery, New York
Eat the Market, Los Angeles County Museum West
Every Day..., Salzburg Kunstverein
Frictions, Fonds Regional d'art Contemporain de Lorraine, Metz
Reality/Play, Orchard, NY
- 2005 *General Idea: Rethinking Conceptual Art*, CCA Wattis Institute for Contemporary Arts, San Francisco
History of Disappearance: Live Art from New York 1975-Present, BALTIC, Newcastle
This Colony, Kunstfort bij Vijfhuizen, the Netherlands
Big Bang, Centre Pompidou, Paris
Framing Exposure: Process and Politics, Institute of Contemporary Art, Philadelphia
Occupying Space / Wasting Time: Sammlung Generali Foundation, Haus der Kunst, Munich
Terras en Transito, Money Town, Brooklyn
Madonna, Kunsthau, Dresden
I am Making Art, Queensland Art Gallery, South Brisbane
What Business Are You In?, The Atlanta Contemporary Art Center, Atlanta
Life, Once More, Witte de With, Rotterdam

- Photography, Video, Mixed Media II*, DaimlerChrysler Contemporary, Berlin
- 2004 *Collectiepresentatie VIII and Collectiepresentatie XII*, Museum van Hedendaagse Kunst Antwerpen, Antwerp
Election, American Fine Arts., Co, New York
Collections, video gallery, Philadelphia Museum of Art, Philadelphia
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, curated by Joerg Heiser, Buero Friedrich, Berlin; Atelier Augarten Centre for Contemporary Art, Vienna
Body Display, Secession, Vienna
Burlesque Bash, Creative Time at Show Nightclub, New York
Karneval-Carnaval, Centro Cultural Banco do Brasil, Rio de Janeiro
Made in Mexico, Institute of Contemporary Art, Boston; UCLA Hammer Museum, Los Angeles
Photography, Video, Mixed Media II, DaimlerChrysler Contemporary, Berlin
Jamaica Flux, Jamaica Center for Arts and Learning, New York
- 2003 *A Short History of Performance Art - Part II*, Whitechapel Art Gallery, London
Image Stream, Wexner Center for the Arts, The Ohio State University
Videos on View: Museum Highlights A Gallery Talk; Welcome to the Wadsworth, Wexner Center for the Arts, The Ohio State University, Columbus
- 2002 *Okonomien der Zeit*, Museum Ludwig, Cologne; Akademie der Künste, Berlin; Migros Museum für Gegenwartskunst, Zürich
Shoot the Singer, Institute of Contemporary Art, University of Philadelphia, Philadelphia
Four Rooms, Bunkier Sztuki, Krakow
Não é cinema, não é video e nem é Televisão, Capacete entretenimentos, Festival do Rio BR 2002, Instituto Brasileiro de Audiovisual, Escola de Cinema Darcy Ribeiro, Rio de Janeiro
Exposition d'art contemporain, Biennale de Gonesse, Val d'Oise
Fair, Royal College of Art, London
En Route, Serpentine Gallery, London
- 2001 *SIGHT/SITE: Objects Subject 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
The History of the Future, Franklun Furnace, New York
Museum as Muse, Museum of Modern Art, New York
Out of Site, BüroFriedrich, Berlin
- 1998 *Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros. Roteiros.*, 24th Bienal de São Paulo, São Paulo

- Genius Loci*, Kunsthalle Bern, Bern
- 1997 *postproduktion*, EA-Generali Foundation, Vienna
Collected, The Photographers' Gallery/The Wallace Collection, London
- 1996 *White Cube/Black Box*, EA-Generali Foundation, Vienna
Temporarily Possessed, New Museum of Contemporary Art, New York
Cultural Economies, The Drawing Center, NY
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
American Fine Arts, Co., New York
- 1994 *Die Orte der Kunst*, Sprengel Museum, Hannover
Don't Postpone Joy or Collecting Can be Fun, Austrian Cultural Institute, New York
Don't Look Now, Thread Waxing Space, New York
Informationsdienstm Grazer Kunstverein, Graz
- 1993 *What Happened to the Institutional Critique?*, American Fine Arts Co., New York
Kontext Kunst, Neue Galerie, Graz
On taking a normal situation..., Antwerp 93, Antwerp
Parallax View, P.S.1 Contemporary Art Center, New York
Biennial Exhibition, Whitney Museum of American Art, New York
Kunstwerke von Künstlerinnen, Galerie Christian Nagle, Cologne
- 1992 *Dirty Data: Sammlung Schürmann*, Ludwig Forum für Internationale Kunst, Aachen
Blurred Logic, MA Galerie, Paris
Wohnzimmer/Büro, Galerie Christian Nagel, Cologne
American Fine Arts Co., New York
Denkraum Museum, Architektur Forum, Zürich
- 1991 *Die Botschaft als Medium: Medienfenster*, a project for Museum in Progress, Vienna
- 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 Nordenstad-Skarstedt, Sweden
After the Gold Rush, Milford Gallery, New York
- 1989 *The Desire of the Museum*, Whitney Museum of American Art, Downtown at Federal Reserve Plaza, 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*, Galerie Philip Nelson, Lyon

1984 Four Walls, Hoboken
Opposing Force, Hallwalls Contemporary Arts Center, Buffalo

THE V-GIRLS PERFORMANCES**(MARTHA BAER, JESSICA CHALMERS, ERIN CRAMER, ANDREA FRASER, MARIANNE WEEMS)**

1993-96 *Daughters of the ReVolution*, performed at:
EA-Generali Foundation, Vienna
Yale University, New Haven
Duke University, Durham
Vanderbilt University, Nashville
The Graduate Center, The City University of New York, New York
The Drawing Center, New York
Writers in Performance, Manhattan Theater Club, New York

1989-92 *The Question of Manet's Olympia: Posed and Skirted*, performed at:
Pennsylvania Academy of the Fine Arts, Philadelphia
Brown University, Providence
The School of the Art Institute of Chicago, Chicago
College Art Association Annual Meeting, San Francisco
New Museum of Contemporary Art, New York
Hallwalls Contemporary Arts Center, Buffalo
Third Eye Center, Glasgow
Institute of Contemporary Arts, London
Philadelphia Museum of Art, Philadelphia
University Art Museum and Pacific Film Archive, Berkeley
California Institute of The Arts, Valencia

1988-91 *Academia in the Alps: In Search of the Swiss Mis(s)*, performed at:
Franklin Furnace in Judson Memorial Church, New York
University of Glasgow, Glasgow
Modern Language Association Annual Meeting, Chicago
New York University, New York
Columbia University, New York
University of Massachusetts, Amherst

1987 *Sex and Your Holiday Season*, performed at:
Four Walls, Hoboken

BOOKS, PAMPHLETS AND CATALOGS

- 2011 Rainer, Cosima *Perspectives*, 21er Haus Back to the Future - A Retroperspective Look at a Museum. Revolver Publishing, Berlin 2011. p. 38 (ill.)
Dimitrakaki, Angela *Labor, Ethics, Sex, and Capitol On Biopolitical Production in Contemporary Art*, n.paradoxa international feminist art journal, Biopolitics, volume 28, 2011 p. 11 (ill)
- 2010 Substitute Teacher, Atlanta Contemporary Art Center, pp. 28 – 29 (ill)
¿Que hace alguien como tú en un sitio como éste?, Centro de Arte La Regenta, Spain, exhibition catalogue, curated by Beatriz Alonso & Victoria Gil-Delgado, September 2010, pp. 51, 83, and 129

- 2009 Bonham-Carter, Charlotte, Hodge, David, *Andrea Fraser*, The Contemporary Art Book, p.77
The Making of Art, Schirn Kunsthalle Frankfurt, Verlag der Buchandlung Walther König, pp 108 – 111
Film. Video. New Media. At the Art Institute of Chicago: with the Donna and Howard Stone Gift, exhibition catalog, Yale Press, pp 98, 99 (ill)
- 2008 *Schoner Bauen – Besser Schauen*, Zehn Jahre Museum Liner Appenzell, exhibition catalog pp. 80 & 86
Exact Imagination, Canzani Center Gallery, Columbus College of Art & Design, exhibition catalogue pp.37-40
- 2007 *The Artist's Joke*, Edited by Jennifer Higgie, Documents of Contemporary Art, Whitechapel, pp. 17, 140, 162-171
What do I, as an artist, provide?, Mildred Lane Kemper Art Museum, St. Louis, exhibition catalogue, curated by Meredith Malone
For a Special Place: Documents and Works from the Generali Foundation Collection, curated by Sabine Breitwieser, pp. 18-19
Biesenbach, Klaus, Into Me / Out of Me, exhibition catalogue, P.S. 1, New York, 2007, p. 54, 218-219
- 2005 *Museum Highlights: The Writings of Andrea Fraser* (edited and with an introduction by Alexander Alberro; forward 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, Work: 1983 to 2003*, Kunstverein in Hamburg, Hamburg; DuMont Literatur und Kunst Verlag, Cologne
- 2001 "Official Welcome," *The MICA Foundation Newsletter*, 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, Kunstverein München, München
- 1992 *Aren't they lovely?*, University of California, Berkley Art Museum and Pacific Film Archive, Berkeley
- 1984 *Woman 1/Madonna and Child 1506-1967*, Andrea Fraser, New York

SINGLE-CHANNEL VIDEOS

- 2006 *Orchard Document-May I Help You* (in collaboration with Jeff Preiss), 20 minutes. Produced by Orchard and Epoch Films. (Limited edition DVD)
- 2005 *A Visit to the Sistine Chapel*, 15 minutes. Produced by Galeria Brancolini Grimaldi.

- 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 minutes. Produced by Connsoni. (Limited edition DVD)
- 1998 *Reporting from São Paulo, I'm From the United States*, 29 minutes. Produced by the Fundação Bienal de São Paulo and TV Cultura.
Eine Einführung in das Sprengel Museum Hannover (An Introduction to the Sprengel Museum, Hannover), 20 minutes. Produced by the Sprengel Museum.
- 1997 *Inaugural Speech*, 25 minutes. Produced by InSITE97.
- 1995 *Temporarily Possessed...Deaccessioned from the Semi-Perminant Collection of the New Museum of Contemporary Art*, 28 minutes. Produced by the New Museum of Contemporary Art.
An Introduction to the Antoni Tàpies Foundation, 25 minutes. Produced by the Antoni Tàpies Foundation.
- 1993 *Das Ästhetische Feld (The Aesthetic Field)*, 60 minutes. Produced by Galerie Metropol.
- 1992 *Welcome to the Wadsworth*, 20 minutes. Produced by the Wadsworth Atheneum.
- 1991 *May I Help You?* 25 minutes. Produced by American Fine Arts Co..
- 1989 *Museum Highlights: A Gallery Talk*, 29 minutes. Produced by the Contemporary Viewpoints Lecture Series with funding from The Pew Charitable Trusts.
- 1988 *The Public Life of Art: The Museum*, 15 minutes. Produced by Terry McCoy.

PUBLIC COLLECTIONS

Antoni Tàpies Foundation, Barcelona
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
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 AND AWARDS

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

2011 Workshop leader, PhDArts Program, Leiden University Academy of Creative and
Performing Arts and the Royal Academy of Arts, The Hague
2009 Workshop leader, PhDArts Program, Leiden University Academy of Creative and
Performing Arts and the Royal Academy of Arts, The Hague

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

2008 Visiting Faculty, Showhegan, Maine

2007 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
Artist-Teacher, Vermont College, MFA in Visual Art
Mentor Group leader, Columbia University School of the Arts, MFA Visual Arts Division

- Faculty, Whitney Independent Study Program, New York
Social Practices Distinguished Visiting Artist, California College of the Arts, San Francisco
- 2004 Guest Artist in Sculpture, Cooper Union for the Advancement of Science and Art, New York
Master Class Instructor, International Center for Photography/Bard College, New York
- 2003 Adjunct Professor, Columbia University School of the Arts, Visual Arts Division
- 2000 Part-time Faculty, Center for Curatorial Studies, Bard College
- 1999 Part-time Faculty, Center for Curatorial Studies, Bard College
Visiting Professor, Department of Art, UCLA
- 1996 Part-time Faculty, Moore College of Art and Design, Philadelphia
Guest Artist in Sculpture, Cooper Union for the Advancement of Science and Art, New York
- 1994 Städelsschule Staatliche Hochschule für Bildende Künste, Frankfurt
- 1992 Part-time Faculty, Tyler School of Art, Philadelphia
- 1990 Guest Artist in Sculpture, Cooper Union for the Advancement of Science and Art, New York

ARTIST'S WRITINGS

- "In and Out of Place." In Helen Molesworth ed., Louise Lawler (October Files), Cambridge: MIT Press (forthcoming)
- "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 (forthcoming)
- "How to Provide and Artistic Service: An Introduction" (excerpt). In Luis Jacob ed., Commerce by Artists, Toronto: Art Metropole (forthcoming)
- "Inaugural Speech." In Judith Batalion ed., The Laughing Stalk: Live Comedy and Its Audiences, Parlor Press, 2012 (forthcoming)
- "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, 2010 (forthcoming)
- "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
- "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
- "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
- 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
- "Andrea Fraser on the art of Michael Asher: Procedural Matters", *Artforum*, Summer 2008, pp. 374-381
- "Previews: Michael Asher: Santa Monica Museum of Art," *Artforum*, January 2008
- "Psychoanalysis or Socioanalysis?" *Texte zur Kunst*, December 2007

"El Museo," *Printed Project 07*, June 2007

"The Economy of Affect," *Texte zur Kunst*, March 2007

Guasch, Anna Maria and Joseba Zulaika, ed., "¿No es un Lugar Maravilloso? (El Tour de un Tour Por el Guggenheim Bilbao)," *Apprendiendo Del Guggenheim Bilbao*, Ediciones Akal, Madrid, 2007

Higgle, Jennifer ed., "Official Welcome," *The Artist's Joke*, London and Cambridge, Mass, Whitechapel and MIT Press, June 2007

Kierulf, Annette and Mark Sladen etc., "Art Must Hang," *Momentum 2006: 4th Nordic Festival of Contemporary Art: 'Try Again, Fail Again, Fail Better,'* Momentum, 2006

Horowitz, Noah and Brian Scholis ed., "From the Critique of Institutions to an Institution of Critique," *The Uncertain States of America Reader*, Sternberg Press, London, 2006

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

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

Mueller, Ulrike ed., "Starting Where She is Standing," *Work the Room: A Handbook of Performance Strategies*, B_Books + OE., Berlin, 2006

Möntmann, Nina, "A Museum is not a business. It is run in a businesslike fashion," *Art and its Institutions*, Black Dog Publishing, London, 2006, pp. 86-98

"Why Does Fred Sandback's Work Make Me Cry," *Grey Room 22*, Winter 2005

"How Has Art Changed?: A Survey," *Frieze*, October 2005

"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.

"From the Critique of Institutions to an Institution of Critique," *Artforum*, September 2005, pp. 278-283.

"What is Institutional Critique?" *Texte zur Kunst*, September 2005, H59, 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

Mauger, Gerard, ed., "Citer, dissent les Kabyles, c'es ressusciter," *Recontres avec Pierre Bourdieu*, Editions du Croquant, Paris, 2005, pp. 177-183

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