
Andrea Fraser

Exhibition

L'1%, C'est Moi
Thinking About Exhibitions
Gene Wilder: Funny and Sad
Writings 1973-1983 on Works 1969-1979
33 Artists in 3 Acts
Contests of Experience with Contemporary Art
The 24th Bienal De Sao Paulo 1998, Exhibition
Histories
Beyond the Box
Institutional Critique
Dealing with
works, 1984 to 2003
Public Cultures/Global Transformations
The Writings of Andrea Fraser
Hospitality: Hosting Relations in Exhibitions
The Contingent Object of Contemporary Art
collected interviews, 1990-2018
Casa Tomada
Gatecrashers
Artists in & Out of Cologne
The Writings of Andrea Fraser
Take Me, I'm Yours
Andrea Fraser
An Anthology of Artists' Writings
Damaged Goods
Make Your Own Life
Andrea Fraser

Desire and the Economy of the Object
Sensing the Museum
Andrea Fraser
Institutional Critique and After
Viennese story
Cultures of the Curatorial 3
The World as a Stage
L'1%, c'est moi
Cultural Anthropophagy
Pat Hearn Gallery & American Fine Arts, Co.
Museum Frictions
Nicolás Guagnini: Theatre of the Self
The Pictures Generation, 1974-1984

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PETERSON
ALEXZANDE
R

L'1%, C'est

Moi Springer

Artists: John

Baldessari,

Erica

Beckman,

Dara

Birnbaum,

Barbara

Bloom, Eric

Bogosian,

Glenn Branca,

Tony

Brauntuch,

James

Casebere,

Sarah

Charlesworth,

Charles

Clough, Nancy

Dwyer, Jack

Goldstein,

Barbara

Kruger, Jouse

Lawler,

Thomas

Lawson,

Sherrie

Levine, Robert

Longo Allan

McCollum,

Paul

McMahon,

MICA-TV

(Carole Ann

Klonarides

and Michael

Owen), Matt

Mullican, Tom

Otterness,

Richard

Prince, David

Salle, Cindy

Sherman,

Laurie

Simmons,

Michael Smith,

James Welling,

Michael Zwack. *Thinking About Exhibitions* Duke University Press Essays, criticism, and performance scripts written between 1985 and 2003 by an artist whose artistic practice investigates and reveals the social structures of art and its institutions.

Gene Wilder: Funny and Sad Mit Press Essays on art-making, abstraction, humor, not-knowing, awkwardness

and more, from one of New York's most influential and popular painters and teachers Since the 1970s, Amy Sillman-- a beloved and key figure of the New York art scene--has developed a singular body of work that includes large-scale gestural paintings blending abstraction with representation , as well as zines and iPad animations. Over the past decade, Sillman has also produced stimulating

essays on the practice of art or the work of other artists: for example, reevaluating the work of the abstract expressionists with a queer eye; elaborating on the role of awkwardness and the body in the artistic process; and discussing in depth the role and meanings of color and shape. Featuring a foreword by Lynne Tillman, *Faux Pas* is the first book to gather a significant selection of Sillman's essays,

reviews and lectures, accompanied by drawings, most of them made specially for the book. Faux Pas aims at revealing the coherence and originality of Sillman's reflection, as she addresses the possibilities of art today, favoring excess over good taste, wrestling over dandyism, forms over symbols, with as much critical sense as humor. Based in New York City, Amy Sillman (born 1955) is an

artist whose work consistently combines the visceral with the intellectual. She began to study painting in the 1970s at the School of Visual Arts and she received her MFA from Bard College in 1995. Her work has been exhibited internationally, including at the Whitney Biennial in 2014; her writing has appeared in Bookforum and Artforum, among other publications. She is currently

represented by Gladstone Gallery, New York.

**Writings
1973-1983
on Works
1969-1979**

Sternberg Press
« Beyond the box : diverging curatorial practices is a collection of essays by leading canadian and international curators and artists that explores regions of art outside the gallery or museum. Delving into four main topics : publications, biennials, art

museums today, and new media. The book documents contemporary curatorial work beyond the boundaries of traditional curatorial practice. »--
33 Artists in 3 Acts MIT Press
 The 1998 Bienal de São Paulo remade art history from a Brazilian perspective, and presented a new model for exhibition-making in the era of post-colonial globalisation. The show employed the

Brazilian notion of anthropophagy as both concept and method, encouraging "contamination" and "cannibalisation" of the canon, alongside an expanded understanding of its pedagogic function for the integration of art, culture and political history. By doing so, it proposed a new model for large-scale curatorial projects that could effectively address non-

specialist audiences. Photographs and gallery plans reconstruct this important project, and an essay by Lisette Lagnado provides extensive critical analysis and historical context. Additional texts by Renato Sztutman, Mirtes Marins de Oliveira and Carmen Mörsch and Catrin Seefranz are complemented by recent interviews with curator Paulo

Herkenhoff and participating artists.

Contests of Experience with Contemporary Art

Yale University Press
Controversial, provocative, and at the same time poignantly humorous.
Andrea Fraser (*1965 in Billings, Montana) is one of the most influential and pioneering artists of her generation and has been captivating her audience for more than thirty years.

She employs a wide range of media, including prints, photographs, installations, and performances as well as texts and videos, time and again reformulating the same question: what we all want from art--the motivation behind Fraser's artistic production, how we view it, and how the art market distributes it. The richly illustrated catalogue allows tracing the artist for

the first time from the beginning of her career. It assembles the early Four Posters (1984) as well as her famous performances, such as Museum Highlights (1989), Inaugural Speech (1997), and Official Welcome (2001/03), linking them with her most recent videos. Exhibition: Museum der Moderne Salzburg, 21.3.-5.7.2015
[The 24th Bienal De Sao Paulo 1998, Exhibition](#)

Histories

Harper Collins
What happens
to art when
feminism grips
the curatorial
imagination?
How do sexual
politics
become
realised as
exhibits? Is
the struggle
against
gender
discrimination
compatible
with the
aspirations of
museums led
by market
values?
Beginning
with the
feminist
critique of the
art exhibition
in the 1970s
and
concluding
with
reflections on

intersectional
curating and
globalisation
after 2000,
this
pioneering
collection
offers an
alternative
narrative of
feminism's
impact on art.
The essays
provide
rigorous
accounts of
developments
in
Scandinavia,
Eastern and
Southern
Europe as well
as the UK and
US, framed by
an
introduction
which offers a
politically
engaging
navigation of
historical and
current

positions.
Delivered
through
essays,
memoirs and
interviews,
discussion
highlights
include the
Tate Modern
hang,
relational
aesthetics, the
global
exhibition,
feminism and
technology in
the museum,
the rise of
curatorial
collectivism,
and insights
into major
exhibitions
such as
Gender Check
on Eastern
Europe.
Bringing
together two
generations of
curators,

<p>artists and historians to rethink distinct and unresolved moments in the feminist re-modelling of art contexts, this volume dares to ask: is there a history of feminist art or one of feminist presentations of artworks? Contributors include Deborah Cherry, Jo Anna Isaak, Malin Hedlin Hayden, Lubaina Himid, Amelia Jones, Kati Kivimaa, Alexandra Kokoli, Kuratorisk</p>	<p>Aktion, Suzana Milevska, Suzanne Lacy, Lucy Lippard, Sue Malvern, Nancy Proctor, Bojana Pejić, Helena Reckitt, Jessica Sjöholm Skrubbe, Jeannine Tang and Catherine Wood. <i>Beyond the Box After 8 Books</i> Andra Fraser (b. Montana, 1965) It is one of the most proactive and influential artistof her generation. She has pioneered a practice characterized by critical</p>	<p>reflexivity, which has contributed to a greater awareness in the field of art. Rather than deepen the knowledge of art institutions, research intended to stimulate reflective criticism of others. art. "L'1%, c'est moi" is the first monographic exhibition of Fraser in Mexico and brings together a selection of works made along more than thirty years of critical</p>
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practices, from early works on paper based in the appropriation, guided visits and performances of multiple voices, to installations to textual and documentation based works.

Institutional Critique

Metropolitan Museum of Art

"In the twenty-first century, the art object is shifting from the solidity of the discrete object to expanded notions about its forms. Concurrently,

museums are challenged to find pedagogical tools to engage visitors who may not be familiar with these new art forms. I propose to bridge the gap between art theory, practice, and display, and to generate a framework that benefits art's practitioners, audiences, and the museums that engender dialogue between these entities. I argue for a sensory museum

model--a reevaluation of the museum as a site of, and for, sensorial aesthetic experience. My sensory model situates the museum as body. This concept offers a productive and socially charged metaphor for identifying museum infrastructure and its effect upon sensory engagement. The museum as body invokes the fluid relationships between the different bodies that constitute the

museum as a whole, including the artworks, audiences, and artists that move through it. Employing exhibition and museum case studies, I challenge the historical primacy of vision, arguing for a mode of critical analysis founded upon sensorial experience. I explore dynamic exhibitions that elucidate the complex phenomenological relationship between visitor and

object--from vision-based work by artists such as Olafur Eliasson and Eric Orr, Viktor & Rolf's fashion exhibitions, tours by Andrea Fraser and Tino Sehgal, Janine Antoni and Vanessa Beecroft's body practices, to participatory work by Fallen Fruit and Carsten Holler. These cases point to sensorial possibilities in the museum as well as to those in which a dependency on vision fails to create full

sensorial moments. I partner my personal experiential analysis with terms such as architecture (the infrastructure of the museum as a flexible canvas made tangible) and ars memorativa (the body acting as the motor of memory) as well as tools such as phenomenology, in building my argument. A sensory model is invested in the varied ways that people reflect

upon their experiences in museums and addresses art practices that are concerned with experience as form.

Reclaiming the sensorial moment supplements the pedagogical museum imperative--to share knowledge--with the phenomenological aspects of museum experience, thus creating a museum model that anticipates and encourages personal and full-bodied

inquiries into works of art. This holistic approach adds to the toolboxes of museums, artists, and scholars, extending the reach of new art practices in the making of new art histories"--V-vi.

Dealing with Exhibition Andrea Fraser American artist Andrea Fraser's energetic parodies of the art world seem like stand-up comedy, whether she's doing her own wacky take on a docent talk

or engaging in an erotic encounter with the Guggenheim Bilbao. But her sometimes-hilarious performances address serious issues, like the relationship between an art institution and its visitors, or the meaning of "education" in a museum. Includes multiple video frames and transcripts of four works performed at the Belkin Gallery at the University of British Columbia. works, 1984 to

2003 W. W. Norton & Company This compelling narrative goes behind the scenes with the world's most important living artists to humanize and demystify contemporary art. The best-selling author of *Seven Days in the Art World* now tells the story of the artists themselves—how they move through the world, command credibility, and create iconic works. *33 Artists in 3 Acts* offers

unprecedented access to a dazzling range of artists, from international superstars to unheralded art teachers. Sarah Thornton's beautifully paced, fly-on-the-wall narratives include visits with Ai Weiwei before and after his imprisonment and Jeff Koons as he woos new customers in London, Frankfurt, and Abu Dhabi. Thornton meets Yayoi Kusama in her studio around the corner from the

Tokyo asylum that she calls home. She snoops in Cindy Sherman's closet, hears about Andrea Fraser's psychotherapist, and spends quality time with Laurie Simmons, Carroll Dunham, and their daughters Lena and Grace. Through these intimate scenes, *33 Artists in 3 Acts* explores what it means to be a real artist in the real world. Divided into three cinematic

"acts"—politics, kinship, and craft—it investigates artists' psyches, personas, politics, and social networks. Witnessing their crises and triumphs, Thornton turns a wry, analytical eye on their different answers to the question "What is an artist?" 33 Artists in 3 Acts reveals the habits and attributes of successful artists, offering insight into the way these driven and

inventive people play their game. In a time when more and more artists oversee the production of their work, rather than make it themselves, Thornton shows how an artist's radical vision and personal confidence can create audiences for their work, and examines the elevated role that artists occupy as essential figures in our culture. Banff, AB : Banff Centre Press Art today is

defined by its relationship to money as never before. Prices of living artists' works have been driven to unprecedented heights, conventional boundaries within the art world have collapsed, and artists now think ever more strategically about how to advance their careers. Artists no longer simply make art, but package, sell, and brand it. Noah Horowitz exposes the inner workings of the contemporary

art market, explaining how this unique economy came to be, how it works, and where it's headed. He takes a unique look at the globalization of the art world and the changing face of the business, offering the clearest analysis yet of how investors speculate in the market and how emerging art forms such as video and installation have been drawn into the commercial sphere. By

carefully examining these developments against the backdrop of the deflation of the contemporary art bubble in 2008, "Art of the Deal" is a must-read book that demystifies collecting and investing in today's art market. Public Cultures/Globa
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Transformatio
ns Hatje Cantz Publishers Essays, criticism, and performance scripts written between 1985 and 2003 by an artist

whose artistic practice investigates and reveals the social structures of art and its institutions. Andrea Fraser's work, writes Pierre Bourdieu in his foreword to Museum Highlights, is able to "trigger a social mechanism, a sort of machine infernale whose operation causes the hidden truth of social reality to reveal itself." It often does this by incorporating

and inhabiting the social role it sets out to critique—as in a performance piece in which she leads a tour as a museum docent and describes the men's room in the same elevated language that she uses to describe seventeenth-century Dutch paintings. Influenced by the interdisciplinarity of postmodernism, Fraser's interventionist art draws on four primary artistic and intellectual frameworks—i

nstitutional critique, with its site-specific examination of cultural context; performance; feminism, with its investigation of identity formation; and Bourdieu's reflexive sociology. Fraser's writings form an integral part of her artistic practice, and this collection of texts written between 1985 and 2003—including the performance script for the docent's tour

that gives the book its title—both documents and represents her work. The writings in Museum Highlights are arranged to reflect different aspects of Fraser's artistic practice. They include essays that trace the development of critical "artistic practice" as cultural resistance; performance scripts that explore art institutions and the public sphere; and texts that

explore the ambivalent relationship of art to the economic and political interests of its time. The final piece, "Isn't This a Wonderful Place? (A Tour of a Tour of the Guggenheim Bilbao)," reflects on the role of museums in an era of globalization. Among the book's 30 illustrations are stills from performance pieces, some never before published. *The Writings of Andrea Fraser*

BearManor Media
A curatorial situation is always one of hospitality. It implies invitations to artists, artworks, curators, audiences, and institutions; people and objects are received, welcomed, and temporarily brought together. It offers resources for material and physical support while also responding to a need for recognition, respect, or

attention. Finally, and very importantly, a curatorial situation operates in the space between an unconditional acceptance of the other and exclusions legitimized through various rules and regulations. This publication analyzes, from the perspective of hospitality, the curatorial within the current sociopolitical context through key topics concerning

immigration, conditions along borders, and accommodations for refugees. The contributions in this volume, by international curators, artists, critics, and theoreticians, deal with conditions of decontextualization and displacement, encounters between the local and the foreign, as well as the satisfaction of basic human needs.

Hospitality: Hosting Relations in Exhibitions is the third volume in the Cultures of the Curatorial book series. Copublished with Kulturen des Kuratorischen, Hochschule für Grafik und Buchkunst Leipzig Contributors Beatrice von Bismarck, Nanne Buurman, Maja Ćirić, Alice Creischer, Andrea Fraser, Lorenzo Fusi, Wiebke Gronemeyer, Erik Hagoort, Anthony Huberman, Thomas Locher, Benjamin Meyer-Krahmer, Dieter Roelstraete, Stefan Römer, Jörn Schafaff, Andreas Siekmann, Ruth Sonderegger

Hospitality: Hosting Relations in Exhibitions Tate Andra Fraser (b. Montana, 1965) It is one of the most proactive and influential artists of her generation. She has pioneered a practice characterized by critical reflexivity, which has contributed to a greater awareness in

the field of art. Rather than deepen the knowledge of art institutions, research intended to stimulate reflective criticism of others. art. "L'1%, c'est moi" is the first monographic exhibition of Fraser in Mexico and brings together a selection of works made along more than thirty years of critical practices, from early works on paper based in the

appropriation, guided visits and performances of multiple voices, to installations to textual and documentation based works.

The Contingent Object of Contemporary Art Liverpool University Press
The Conditions of Being Art is the first book to examine the activities of groundbreaking contemporary art galleries Pat Hearn Gallery and American Fine

Arts, Co. (1983-2004), and the transnational milieu of artists, dealers and critics that surrounded them. Drawing on the archives of dealers Pat Hearn and Colin de Land-both, independently, legendary players on the New York art scene of the 1980s and '90s, and one of the great love stories of the art world--this publication illustrates their distinctive artistic

practices, significant exhibitions and events, and daily business. Hearn and de Land championed art that challenged the business of running an art gallery; artists like Renée Green and Susan Hiller, Andrea Fraser and Cady Noland, who employed conceptualism and installation, social and institutional critique. Contributing to the history of exhibitions, institutions and curating,

The Conditions of Being Art addresses a significant gap in this literature around experimental commercial spaces in recent art history. This publication is the first book-length critical account of the alternative commercial gallery practices of the 1990s, a moment and a scene that is extremely influential to many of today's art dealers, curators and artists. Hearn and de Land's

gallery practices explored new experimental and ethical possibilities within the selling of art, testing the relationship of contemporary art to its markets. In this volume, full-color images, in-depth scholarly investigations and detailed gallery histories vibrantly document how Hearn and de Land tested new notions of what an art gallery could be. *collected interviews,*

1990-2018 Jrp
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Kunstverlag
Ag
"This is
undoubtedly a
moment
marked by a
serious
interest in the
actions
America is
taking on the
world
stage—actions
that have
been
described as a
cause for
'grave
concern.' We
do not
attempt to
authoritatively
engage these
concerns here
nor do we
wish to
insinuate that
elevated
interest in
America's

cultural affairs
is somehow
unique to our
present
historical
moment. We
do, however,
think that this
sampling of
discourse by
and about a
country's
visual artists
leads to
insights about
its politics and
society not
gained
elsewhere.
[...] At the
very least, it
gives a sense
of what it is
like to live in
the United
States today,
and results in
some inspired
debate. We
hope that this
book serves
not only as a

valuable
compendium
of recent
writing about
contemporary
art, but also
as inspiration
to seek further
understanding
of these
'Uncertain
States.'" So
Noah Horowitz
and Brian
Sholis note in
the
introduction to
this unique
compilation of
writing around
art and
cultural
politics in
America since
2000.
Published in
collaboration
with the
Serpentine
Gallery,
London, and
the Astrup

Fearnley
Museum of
Modern Art,
Oslo, as an
addendum to
the traveling
exhibition
Uncertain
States of
America,
curated by
Daniel
Birnbaum,
Gunnar
Kvaran, and
Hans Ulrich
Obrist, the
USA Reader
was designed
by Dexter
Sinister. It is a
thought-
provoking
collection that
will become
an important
sourcebook on
American
culture at the
start of the
new
millennium.

Contributors
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Kirk Varnedoe,
Hamza
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Matt Wolf
Casa Tomada
MIT Press
Exhibition
Andrea
Fraser
Morris
and Helen
Belkin Art
gallery
Gatecrashers
MIT Press
An anthology
of writings on
exhibition
practice from
artists, critics,
curators and
art historians
plus artist-
curators. It
addresses the
contradictions
posed by
museum and
gallery sited
exhibitions, as
well as

investigating the challenge of staging art presentations, displays or performances, in settings outside of traditional museum or gallery locales. Artists in & Out of Cologne University of California Press 'Casa Tomada' is the third installment in SITE Santa Fe's re-imagined biennial series with a focus on contemporary art from the Americas. The

exhibition features 23 artists from eight countries and ten new commissions. The title of SITElines.2018 references Argentine writer Julio Cortázar's 1946 short story "Casa tomada" (House Taken Over), which follows two shut-in siblings devoted to the care of their ancestral home. As a mysterious and unnamed presence begins to

occupy parts of the house, they are eventually forced out onto the street without any material possessions. The exhibition plays off the ambiguities of this story, addressing the reciprocal and complex relationship between the ones who stay and the ones who leave, and those that belong and those that are outliers. Exhibition: Site Santa Fe, USA (03.08.2018-06.01.2019).