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NEW YORK

ANDREA FRASER

P.H.A.G.

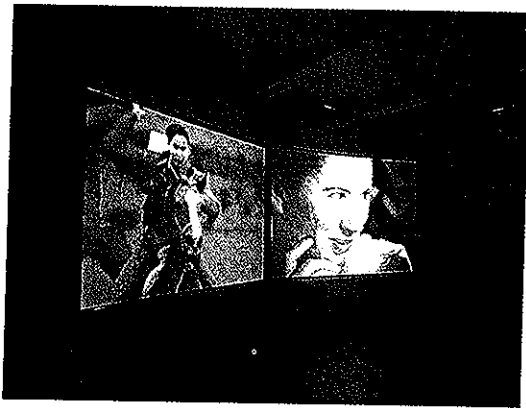
FRIEDRICH PETZEL

After over a decade of critiquing art institutions, Andrea Fraser is turning her attention toward the culture of the art world. The prim and proper docent who led "alternative" museum tours (Fraser's alter ego in her early work) is nowhere to be seen in work at two simultaneous solo shows. Instead, a sexy Fraser bares all during a talk in a collector's home, lets it rip as a Brazilian carnival dancer, and is seduced by the curvaceous walls of the Bilbao Guggenheim. In two other videos, the artist appears as a revolutionary peasant and mimics the late German artist Martin Kippenberger.

What has not changed about Fraser's five new videos is the need for viewers to do their homework in order to understand. *Soldadera* at P.H.A.G. is a two-screen projection featuring scenes from a 1998 film reliving Eisenstein's 1930 trip to Mexico. Fraser played the role of a well-connected American enthusiast of Mexican art. Unfortunately, the tumultuous politics of American artists and intellectuals in the early 30s is evoked but not developed. On the other hand, *Official Welcome* requires not historical knowledge but recent experience of the art world. The video takes the form of a lecture in which Fraser acts out the role of presenter and nine different artists being honored at an unnamed event. The text, a composite of quotes and half-recognizable character sketches of well-known artists, dealers and critics, is a scathing and humorous commentary on self-absorption.

Across the street at Friedrich Petzel Gallery, the theme of "bad boy" artists continues with a video spotlighting Kippenberger. Holding a glass and leaning against the gallery wall, Fraser repeats a drunken speech in German by the artist who was known as much for his partying as for his artwork. In a departure from her scrutiny of the art world, Fraser also shows *Exhibition (Samba)*, in which she skillfully dances the Samba and successfully poses as a dancer in a Carnival celebration. Whether she is assaulting the myth of the substance abusing genius or inventing a new role for herself as the artist imposter, Fraser presents two shows worth the effort of unraveling.

Merrily Kerr



ANDREA FRASER, *Soldadera* (Scenes from *Un Banquete en Tetlapayac*, a film by Olivier Debrouse), 2002. Installation view.