

GALERIE MARIAN GOODMAN

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ANDREA FRASER

Untitled (Video, Audio, Objects)

6 September – 5 October 2024

Public opening: Friday, 6 September, from 6 - 8 pm

Andrea Fraser and Chris Dercon in conversation: Saturday, 7 September at 5 pm

Marian Goodman Gallery Paris is pleased to present *Untitled (Video, Audio, Objects)*, the first solo exhibition of Andrea Fraser in France. Widely regarded as one of the most influential and provocative artists of her generation, Fraser emerged in the 1980s as a major figure in the field of institutional critique. She has used performance, video, installation, text, and a range of other mediums to investigate the social, economic, political, and psychological structures of the art world. Informed by sociology, psychoanalysis, conceptualism, and feminist investigations of subjectivity and desire, Fraser's works exist at the extremes of systemic analysis and affective embodiment. The result was described by Pierre Bourdieu as "a sort of *machine infernale* whose operation causes the hidden truth of social reality to reveal itself."

In the ground floor, lower gallery, and vaulted room, Fraser revisits her most notorious projects, *Untitled*, 2003, and proposes a sequel in the form of a new sculptural installation which, twenty years on, extends her exploration of the intersections of financial and affective economies in the contemporary art world. In the Showroom, a selection of books, texts, and graphic works represent Fraser's on-going analysis of the political and economic structures of the art field.

Presented in the ground floor gallery, the installation *Untitled*, 2003 documents an encounter between Fraser and an art collector, who pre-purchased the first of a limited-edition video, in which he is having sex with the artist. For Fraser, *Untitled* "is about the relationship between artists and collectors, about what it means to be an artist and sell your work—sell what may be, what should be, a very intimate part of yourself, your desire, your fantasies—and to allow others to use you as a screen for their fantasies." *Untitled* has been interpreted widely as enacting the centuries-old analogy of selling art as prostitution. However, important to Fraser is that the collector paid for the video, not for the sex. With this, the work highlights the role of art commodities in mediating relations of exchange. At the same time, *Untitled* performs the intimate entanglement of personal and market valuation that often drives participation in the art world's steeply stratified economy. The installation presents the silent, unedited, sixty-minute fixed-camera video on a monitor in an otherwise empty room, incorporating the commercial context of the gallery while creating space for reflection on the participation enacted in the process of viewing.

In the downstairs vaulted room gallery, Fraser presents *Untitled*, 2003/2004, an audio installation created with the sound captured by the camera during the recording of *Untitled*. While the *Untitled* video is silent but unedited, *Untitled*, 2003/2004 is densely edited, compressing and abstracting the sixty-minute encounter into an emotionally saturated 10-minute ambient soundscape. Including only sounds made by the artist, with sounds made by the participating collector edited out, the audio work renders *Untitled* an encounter with an absent object, a void to be filled with projections, in fantasy, or by the listener, who is situated implicitly in the position of the collector as the object of the artist's attention.

Following the reception of *Untitled* in the 2000s, Fraser stepped back from working actively with commercial art galleries and, for a period, limited sales of her work to institutions only. In the decade that followed, she developed text-based and graphic works focusing on the interrelation of artistic, economic, and political fields. On display in the showroom are *Index III*, 2024, and *L'1% C'est Moi*, 2011, which examine the link between the art market and wealth concentration, and *Index II*, 2014, which extends this analysis to parallels between

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museum and prison building booms in the United States. Her monumental study *2016 in Museums, Money, and Politics*, 2018 examines the interconnection of cultural and political patronage.

Fraser's new work, *Untitled (Objects)*, 2024, presented in the lower gallery, returns to a reflection on the intersection between financial and emotional economies in the art world. In 2022, Fraser returned to working actively with commercial galleries and joined Marian Goodman Gallery. Reflecting on the parallel between this exhibition and when she created *Untitled* in 2003, Fraser considered the question of what motivated her to return to the art market now, after more than ten years of declining to sell her work to private collectors. Her response: to make things that are wanted, valued, and cared for in ways that only art objects are wanted, valued, and cared for. For Fraser, whose mother painted intensively throughout her infancy, there is no escaping the equation of artworks and children. They exist, psychologically, in a continuum of attention and care. The five life-size sculptures of toddlers, which Fraser modeled out of wax, may evoke familiar analogies, as literally as *Untitled*, for what it means for artists to sell their art—and what it means for collectors to acquire it. They may represent the products of the sexual encounter documented in *Untitled*, with one sculpture for each of the five editions of the video. Or they may be figures less of creative offspring than of the artist, stripped of conceptual and critical defenses against an archaic want to be valued and cared for in perpetuity.

A conversation between Fraser and Chris Dercon, Managing Director of Fondation Cartier, Paris, will be held at the gallery on Saturday, 7 September at 5 pm. Admission is free, subject to availability and advance booking; (please RSVP at parisrsvp@mariangoodman.com).

Andrea Fraser, born 1965 in Billings, Montana, lives and works in Los Angeles, California. She is a Professor in the Department of Art at the University of California Los Angeles (UCLA). "I just don't like eggs!" Andrea Fraser on collectors, collecting, collections," a major exhibition at the Fondazione Antonio dalle Nogare, Bolzano, Italy is on view until 22 February 2025. Fraser has presented solo exhibitions at the Hammer Museum, Los Angeles, CA (2022); the Philadelphia Museum of Modern Art, PA; Kunstlerhaus Stuttgart, Germany (both 2021); the Art Institute of Chicago, IL; the Whitney Museum of American Art, New York (both 2016); Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria (2012); and at Harvard University, MA (2010), amongst many others. Retrospectives of her work have been presented at the Museum of Contemporary Art Barcelona, Spain and MUAC UNAM Mexico City (both 2016), the Museum der Moderne Salzburg, Austria (2015), Museum Ludwig, Cologne, Germany (2013), and at the Kunstverein, Hamburg, Germany (2003).

She participated in the 45th Venice Biennale in 1993, the 1993 and 2012 Whitney Biennial exhibitions, the 1998 and 2021 editions of the Bienal de São Paulo, Prospect 3 New Orleans in 2014, and the 12th Shanghai Biennale in 2018. Fraser has received numerous awards, including the Foundation for Contemporary Arts Fellowship (2017); the Oskar Kokoschka Prize, Austria (2015); the Wolfgang Hahn Prize, Cologne, Germany (2013); the Anonymous was a Woman Fellowship (2012); the Art Matters Inc. Fellowship (1996-1997, 1990-1991 and 1987-1988); National Endowment for the Arts Visual Arts Fellowship (1991-1992); and Franklin Furnace Fund for Performance Art Award (1990-1991).

Marian Goodman Gallery champions the work of artists who stand among the most influential of our time and represents over five generations of diverse thought and practice. The Gallery's exhibition program, characterized by its caliber and rigor, provides international platforms for its artists to showcase their work, foster vital dialogues with new audiences, and advance their practices within nonprofit and institutional realms. Established in New York City in 1977, Marian Goodman Gallery gained prominence early in its trajectory for introducing the work of seminal European artists to American audiences. Today, through its exhibition spaces in New York, Los Angeles, and Paris, the Gallery maintains its global focus, representing over 50 artists working in the U.S. and internationally. The Gallery is led by a team of partners, with Philipp Kaiser as President and Partner, Emily-Jane Kirwan and Rose Lord as Managing Partners, and Leslie Nolen and Junette Teng as Partners. Marian Goodman is Founder and CEO.

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