



JACQUELINE FRASER

The Making of Dressed To Kill 2019

BONNY POON

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The Making of Dressed To Kill 2019

The Making of Dressed To Kill 2019 (2019) is the title of her show and installation, departing from Brian de Palma's 1980 erotic thriller. All Fraser's works take a particular film as a starting point, adding "The Making of" and the year of the work's production to the title as an indicator of its "remake" status.

Fraser's works tackle the violence and virality of imagery and visual culture. It is said in cinema, "after the shooting ends, the cutting begins"; Fraser's collages literally foreground the "cutting" of people and places, highlighting symbols of social, cultural, and sexual hierarchies, sampled from high and low culture, past and present. Music—the latest hip hop or pop songs—is an important structural element that completes the mise-en-scene. In The Making of Dressed To Kill 2019, pink tinsel, collage, glimpses of bodies, celebrities, and historical French gardens vie for attention. A tinsel centerpiece sweeps the floor, while swathes of fabric hang on the walls.

De Palma's original film offers an extended sequence of the victim perusing an art museum. She plays a seductive game of tag with a stranger—a potential sexual conquest—they skirt one another, dodging from hall to hall; the artworks become accomplices in an arena of erogeneous potential. Unbeknownst to the two, the murderer—an unobserved voyeur, in drag—stalks their movements, too. After the victim unwittingly drops a glove, the camera lingers on another's gloved hand lifting the accessory slowly off the steps of the museum.

Restricted relationships of viewing and access are the fabric of an art museum—indeed, of art institutions.

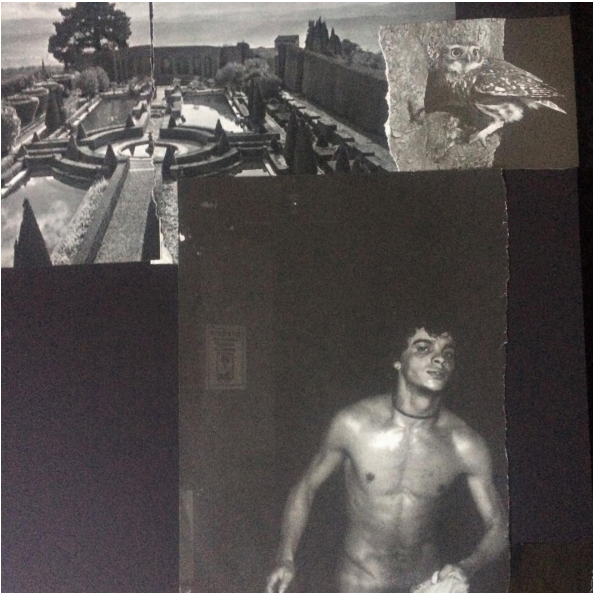
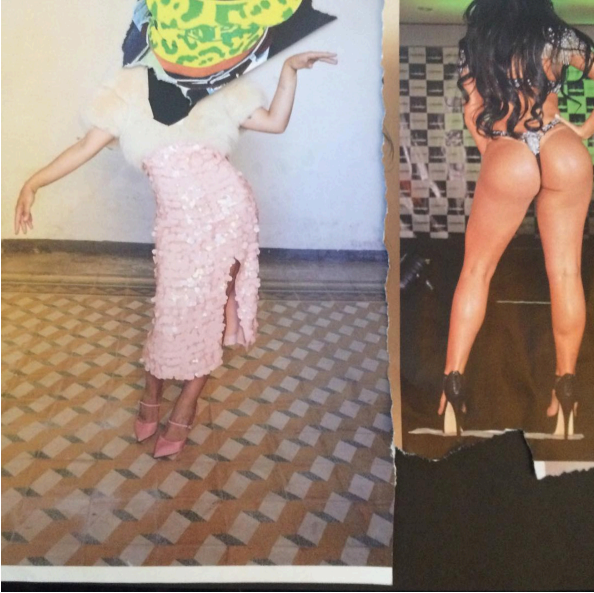
In the tradition of French gardens, a single uninterrupted line of view pierces the topography, imposing the will of man over nature. Straight lines are celebrated. The topiary famously lend themselves as geometric props. Paths are widened, flattened, and prized for their high visibility and maximal exposure: undeviating in its form, the French garden path is a long, unimpeded runway built to be seen, to survey the historical elite leisuring through the grounds, dressed to kill.

In 2018 two significant cultural events in Paris took the world by storm.

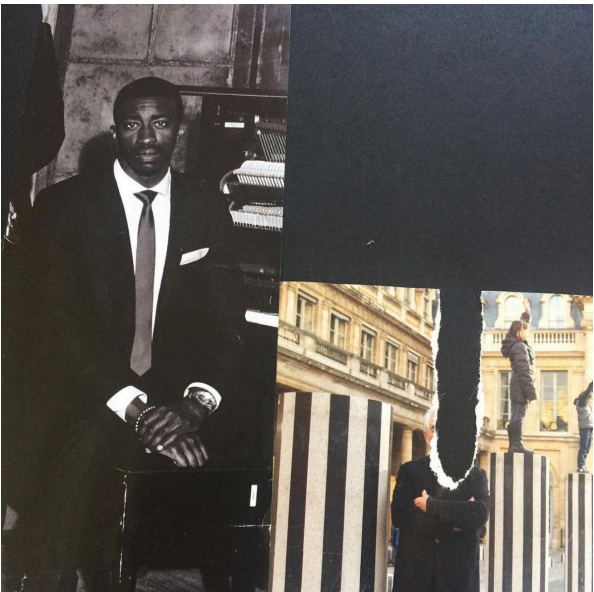
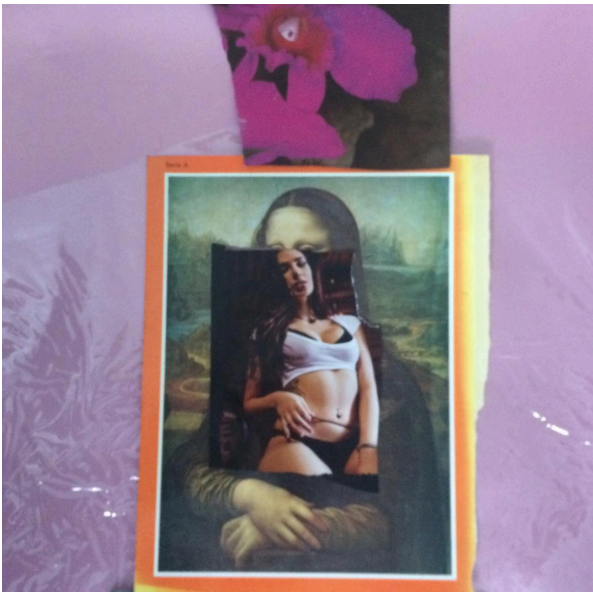
Virgil Abloh, the new designer of Louis Vuitton, made his debut in the Tuileries, on a rainbow carpet presided over by the voice of Kanye West. Beyonce and Jay-Z shot a music video in the Louvre. The Tuileries and the Louvre—for centuries, strongholds of white tradition—a garden and a museum, French icons, veiled in emotional pop statements to redress Western historical imbalances of power.

In Paris, global fashion capital, The Making of Dressed To Kill 2019 (2019) surfaces in these waves. Fraser's work has, over decades, exhaustively framed and pursued pop, cinematic, and rap tropes, bulldozing the restrictive insular tautologies of art, to affirm the inclusion of other bodies, pools of reference, and norms. Any "remake", and act of doubling (echoed by the date's repetition), serve as ghostly reenactments of a much larger framework: the history of oppression, art, and privilege.

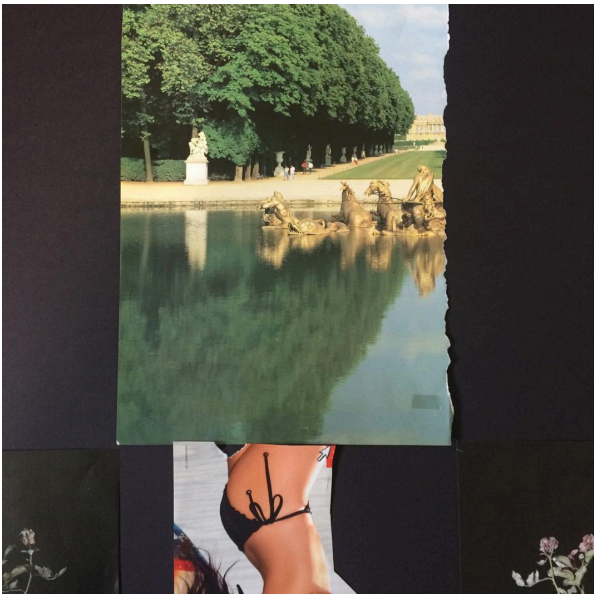
Jacqueline Fraser was born in Dunedin, New Zealand, in 1956 and has exhibited widely on an international scale in a career that spans more than three decades. In 2018 she was short listed for the Walter's Prize in Auckland. In 2004 she was short listed for two major art prizes, Artes Mundi in the United Kingdom and the Walter's Prize. In 2001 Fraser had a solo exhibition at the New Museum of Contemporary Art in New York and also represented New Zealand in their inaugural presentation at the Venice Biennale.



The Making of Dressed To Kill 2019, 2019
mixed media; details



The Making of Dressed To Kill 2019, 2019
mixed media; details



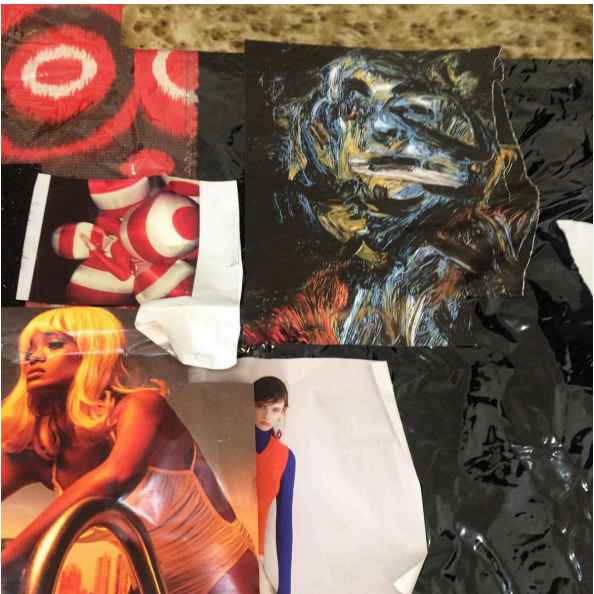
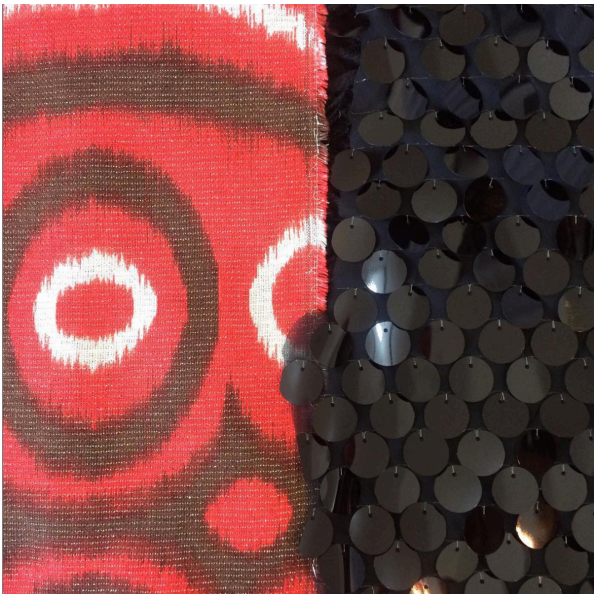
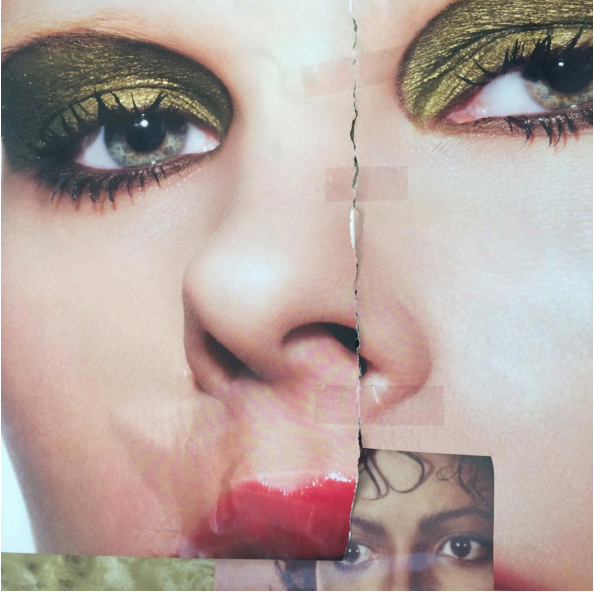
The Making of Dressed To Kill 2019, 2019
mixed media; details



The Making of Carbon Copy 2018, 2018
mixed media, installation view, Michael Lett Gallery



The Making of Mississippi Grind 2017, 2017
mixed media, commissioned by Auckland Art Gallery Toi o Tāmaki





The Making of a Most Violent Year 2017, 2017
mixed media, installation view, TG, Nottingham



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The Making of American Gangster 2015, 2015
archival card, magazine collage, archival glue, plastic sheeting, 40 x 33 cm; detail



The Making of American Gangster 2015, 2015
mixed media, installation view, Michael Lett Gallery



The Making of American Gangster 2015, 2015
mixed media, installation view, Michael Lett Gallery



The Making of Close Encounters of The Third Kind 2014, 2014
paper, cardboard, magazine collage, archival glue, plastic; installation view (left), detail (right)

JACQUELINE FRASER



The Making of the Ciao Manhattan Tapes 2013, 2013
mixed media, installation detail, Adam Art Gallery

JACQUELINE FRASER



Looking at Alexander Wang Looking at Daniel Buren at the Guggenheim NYC 2013, 2013
fabric, duratran prints, wig, stretcher, 215 x 120 cm

Born 1956 in Dunedin, New Zealand

Lives and works between Auckland, New Zealand and New York, USA

EDUCATION

1977 Bachelor of Fine Arts, Elam School of Fine Arts, University of Auckland, New Zealand

AWARDS & RESIDENCIES

2018 Walters Prize, New Zealand (shortlist)

2004 Residency La Studio Cite Internationale des Arts, Paris

2004 Arles Mundi Prize, UK

2004 Walters Prize, New Zealand (shortlist)

2000 Residency La Studio Cite Internationale des Arts, Paris

1999 Seppelt Art Award, M.C.A. Gallery, Sydney, Australia

1992 Seppelt Art Award, M.C.A. Gallery, Sydney, Australia

1992-93 Residency, Laureate de Moët & Chandon, Avize Champagne

2019

The Making of Dressed to Kill 2019, Bonny Poon, Paris (solo)

2018

The Making of In the Heat of the Night 2018, Walters Prize Exhibition, Auckland Art Gallery Toi o Tāmaki, Auckland (group)

The Making of Carbon Copy 2018, Michael Lett, Auckland (solo)

The Like Button, Roslyn Oxley9 Gallery, Sydney (group)

2017

Umwelt Monde, TG, Basel (group)

The Making of a Most Violent Year 2017, TG, Nottingham (solo)

The Making of Mississippi Grind 2017, Auckland Art Gallery Toi o Tāmaki, Auckland (solo)

2016

Plastic, Michael Lett, Auckland (solo)

The Making of L'Eclisse 2016, Roslyn Oxley9 Gallery, Sydney (solo)

2015

The Making of Wall Street 2015, Roslyn Oxley9 Gallery, Sydney (solo)

Small Faces, Large Sizes, Elgiz Museum, Istanbul (group)

Art Basel Hong Kong, Michael Lett, Hong Kong (group)

2014

Kicking Against the Pricks, Michael Lett, Auckland (group)

2013

The Making of The Ciao Manhattan Tapes 2013, Adam Art Gallery, Wellington (solo)
Looking at Balenciaga Looking at Daniel Buren at the Guggenheim NYC 2013, Roslyn Oxley9 Gallery, Sydney (solo)
Spring 1883, Michael Lett, Melbourne (group)

2012

The Making of American Gangster 2012, Michael Lett, Auckland (solo)
Letter from Alice May Williams, Michael Lett, Auckland (group)
The Making of 8 Mile 2012, Roslyn Oxley9 Gallery, Sydney
The Making of the Pope of Greenwich Village 2012, projection, Britomart, Auckland (solo)
The Making of the Pope of Greenwich Village 2012, Big Screen Projections, New York
Roundabout: Face to Face, Tel Aviv Museum of Modern Art (group)

2011

The Making of La Dolce Vita 2011, Roslyn Oxley9 Gallery, Sydney (solo)
GROUPS WHO, Roslyn Oxley9 Gallery, Sydney (group)
The Making of The Pope Of Greenwich Village 2012, Prospect, City Gallery Wellington (group)
The Bowery Artists Tribute, New Museum, New York (group)
Feminism Never Happened, Institute of Modern Art, Brisbane (group)

2010

The Bowery Artists Tribute, New Museum, New York (group)
Feminism Never Happened, Institute of Modern Art, Brisbane (group)

2009

The Great Escape (in a falsetto), Michael Lett, Auckland (solo)
Feminism, Maquarie University, Sydney (group)

2008

Jacqueline Fraser / Eve Armstrong, Michael Lett, Auckland (group)

2007

Group Show, Roslyn Oxley9 Gallery, Sydney (Group)
She's A Vile Gold-Digging Vanessa Beecroft Cut-Out, Hustler, Roslyn Oxley9 Gallery, Sydney (Solo)
Art Basel, Switzerland, Roslyn Oxley9 Gallery, Sydney (Group)
Group Show!!!, Michael Lett, Auckland, New Zealand

2006

Melbourne Art Fair, Michael Lett Stand, Melbourne (Group)
Art Basel, Switzerland, Roslyn Oxley9 Gallery, Sydney (Group)
BIMBO, Michael Lett, Auckland (Solo)
The Armory, New York, Roslyn Oxley9 Gallery, Sydney (Group)

2005

Priska C. Juschka Fine Art, New York, NY (Group)

The Ventriloquist, Roslyn Oxley9 Gallery, Sydney (Solo)

Superstars, The Celebrity Factor. From Warhol to Madonna, Kunsthalle Wien, Vienna , Austria (Solo Installation)

NADA Art Fair, Michael Lett Stand, Miami, USA (Group)

2004

Artes Mundi, Wales International Visual Art Prize exhibition, National Art Museum, Cardiff, Wales (shortlisted) (Solo Installation)

The Walters Prize 2004, Auckland Art Gallery, New Zealand (shortlisted) (Solo Installation)

Telecom Prospect 2004: New Art New Zealand, City Gallery Wellington, New Zealand (Group)

Art Basel, , Basel, Switzerland, Roslyn Oxley9 Gallery (Group)

The Armory Show, New York, Roslyn Oxley9 Gallery (Group)

FIAC, Paris, Priska C. Juschka Fine Art, New York, NY (Group)

2003

Luckily you're born a loser and I'm not <<clonazepam>>, Priska C. Juschka Fine Art, Brooklyn, New York (Solo Installation)

Saatchi & Saatchi, New York (Solo)

An elegant portrait refined in eleven studious parts << a loose cannon speaks >> 17.4.2003, Roslyn Oxley9 Gallery, Sydney (Solo)

A demure portrait of the artist strip searched with 11 details of bi-polar disorder, City Gallery Wellington, New Zealand (Solo Installation)

Nine Lives, The Chartwell Collection, Auckland Art Gallery, New Zealand (Group)

Solo Dibujo: Exposicion de Arte Contemporaneo, Artistas Nacionales e Internacionales, Museo d'arte Bogota, Colombia (Group)

Roslyn Oxley9 Gallery, Art Basel, Basel, Switzerland (Group)

Roslyn Oxley9 Gallery, The Armory Show, New York, USA (Group)

2002

Jacqueline Fraser, Priska C. Juschka Fine Art, Brooklyn, USA (Solo Installation)

MIT Moving Collection, Wanakio Festival, Okinawa, Japan (Group)

Dirty Dozen, Roslyn Oxley9 Gallery, Sydney (Group)

Roslyn Oxley9 Gallery, Art Basel, Basel, Switzerland (Group)

Roslyn Oxley9 Gallery, The Armory Show, New York, USA (Group)

2001

Jacqueline Fraser << A portrait of the lost boys >>, New Museum, New York (Solo Installation)

A Demure Portrait of the Artist strip Searched <<with 11 details of bi polar disorder> (under close scrutiny), Roslyn Oxley9 Gallery, Sydney (Solo)

Jacqueline Fraser, 49th Venice Biennale, Italy. << A Demure Portrait of the Artist strip searched>> <<with 11 details of bi-polar disorder >> (Solo Installation)

Yokohama Triennale, Japan. (Solo installation)

Art Basel, Basel, Switzerland, Roslyn Oxley9 Gallery (Group)

The Armory Show, New York, USA, Roslyn Oxley9 Gallery (Group)

2000

Eventa 5, Uppsala International Contemporary Art Biennale, Uppsala Art Museum, Sweden. (Solo Installation)

Five Continents and One City/ One City, Five Continentos, Third International Salon of Painting, Museum of Mexico City, Mexico
City, Mexico. Solo installation (Solo Installation)

Art Basel, Basel, Switzerland, Roslyn Oxley9 Gallery (Group)

SELECTED BIBLIOGRAPHY

2010

The Bowery Artist Tribute, New Museum, New York, USA

Leonard, Robert, Feminism Never Happened, IMA, Brisbane

2007

Clements, Tracey, Tabloid coverage, The Sydney Morning Herald

2005

Matt, Gerald, SUPERSTARS: The Celebrity Factor From Warhol to Madonna, Kunsthalle Wien, Vienna, Austria

2004

Barlow, Anne, Artes Mundi Prize, UK

2001

Barlow, Anne, Lost Boys, New Museum, New York, USA

Burke, Gregory, Bi-Polar, NZ Venice Biennale, Italy

Nanjo, Fumio, Yokohama Triennale, Japan

PUBLIC COLLECTIONS

Auckland Art Gallery Toi o Tamaki, New Zealand

Chartwell Collection, Auckland, New Zealand

Neuberger Berman, New York, USA

Istanbul Art Gallery, Turkey

Te Papa Tongawera, Museum of New Zealand, Wellington, New Zealand

Private and public collections in New Zealand, Australia, Europe and USA