

EGAN FRANTZ
The Third Hand

November 9, 2024 – January 11, 2025
Galerie Nagel Draxler, Cologne





Installation views

Galerie Nagel Draxler, Cologne

Photo Credits: Simon Vogel



Installation views

Galerie Nagel Draxler, Cologne

Photo Credits: Simon Vogel

NAGEL GALERIE DRAXLER

EGAN FRANTZ

The Third Hand

Opening: Friday, November 8, 2024

Exhibition: November 9, 2024 – January 11, 2025

Galerie Nagel Draxler, Cologne

PRESS RELEASE

Sean Tatol of the Manhattan Art Review wrote this in relation to my work earlier this year: "Many of the artistic developments in the 20th century attempted to sever the connection between artistic subjectivity and the art object's autonomy by subverting the mechanisms of aesthetic expression. Picasso and Braque's cubism sought to negate art's reliance on visual reality, Duchamp rejected "retinal" art altogether with his readymades, Jasper Johns and Robert Rauschenberg avoided the need to invent images through the use of preexisting ones, and conceptualists dismissed the primacy of the artwork itself. Each got away from the aesthetic conventions of their time and made enduring art in the process. Kippenberger, however, observed that avoiding convention only leads to new aesthetic conventions, so style and subjectivity persist even in their negation.

Thus, artists cannot escape their ties to their work, but the legacy of the last century shows how far that bond can be bent without breaking. Picabia cycled through dozens of styles without truly contradicting his own sensibility, as did Picasso, to say nothing of Kippenberger's own prodigious flippancy towards his oeuvre..."

The strategies of the 20th century worked because they more or less recognized that art's power is not derived from the self. To the contrary, the further one departs from the inherited idea of a unified self, the closer one comes to a work conceived from outside the self – a work that lets us escape the limited perspective of the individual ego – the better. Agnes Martin said that while she felt solely responsible for her failed paintings she could not, in good conscience, take full responsibility for her good ones. Some will explain this away as Protestant guilt culture –

Martin was raised by strict Calvinists – but I'm certain that if you ask enough artists you will find that the phenomenon is more universal.

Philip Guston called it "The Third Hand." The first way an artist experiences it is when a body of work is coming along and all of a sudden something happens and a work comes into being too easily, in a fraction of the time that the others took, and it's better. Another way is that a work ends up saying exactly the opposite of what was intended but it's just so much more interesting than what we originally had in mind. We can reflect on what happened and try to figure out how we did that, thinking we might make things a bit easier for our future selves if we could just pin down the method, but that's never entirely possible. We can trace our steps but we soon find ourselves struggling again. Finally having experienced enough of this, when we do take satisfaction it is greatest in those works which we could not have expected to make or when we say something we did not know to say.

There will of course be people who like to see themselves and things they know reflected in their work. There too will be people who like to see themselves and the things they know reflected in people who also like to see themselves and the things they know reflected in people. But I will always prefer William Blake who saw angels in trees, Jack Spicer who took dictation from Martians, the Surrealists who spoke from their unconscious – which is inside, contrary to my claim that inspiration comes from the outside – the unconscious being such a distant inside might as well be on Mars. The point has always been to reach out and feel that which has no language.

-Egan Frantz, Southport, CT 10/26/24

NAGEL GALERIE DRAXLER

EGAN FRANTZ

GEBOREN /
BORN 1986 IN NORWALK, CONNECTICUT

LEBT UND ARBEITET / LIVES AND WORKS
IN BROOKLYN, NEW YORK AND CONNECTICUT.

AUSBILDUNG / EDUCATION

BA, Hampshire College, Amherst, Massachusetts,
2009

EINZELAUSSTELLUNGEN / SOLO EXHIBITIONS

2022
„Recent Paintings“, Galerie Nagel Draxler @
Lempertz, Brussels (April 2 – May 1, 2022)

2021
„Not Enough Words“, Foundry, Seoul (cat.)

2020
„The Praying Boy“, Galerie Nagel Draxler, Berlin
Independent, New York

2019
„Egan Frantz“, Team Gallery, New York, NY
„Egan Frantz“, Neuer Aachener Kunstverein,
Aachen

2018
Not yet no longer Speaking to the void, in spite
of Prefigured monumental ruin., Galerie Nagel
Draxler, Cologne

2017
The Oat Paintings, Roberts & Tilton, Los Angeles,
CA

2016
Dark Tongues, Ghostly Apparitions and Tax
Avoidance, Galerie Nagel Draxler, Berlin

2015
Magickal Materialism, Jack Tilton Gallery, New
York, NY
Captive Vocabulary, fused space, San Francisco

(Art) Nova, Art Basel Miami Beach, Miami, FL
Dialogue of Abstraction, with Stefan Müller,
curated by Chantal Blatzheim, Bank Merck Finck
& Co., Cologne

2014
Monday & Friday, Tuesday & Friday, Wednesday &
Friday, Thursday & Friday, Friday & Friday, Michael
Jon Gallery, Miami, FL
Monday & Friday, Tuesday & Friday, Wednesday &
Friday, Thursday & Friday, Friday & Friday, Galerie
Nagel Draxler, Cologne

2013
Art Statements, Art Basel, Basel
Tails, Brand New Gallery, Milano
MULTIPLES, Jack Tilton Gallery, New York, NY

2012
Room Temperature, Roberts & Tilton, Los
Angeles, CA
The Serial Poem 1 & 2 & 3 & 4 & 5 & 6, Tomorrow
Gallery, Toronto

2011
Sequence 3, Miguel Abreu Gallery, New York, NY
Clearly Addressed, C L E A R I N G, New York, NY

2008
All Quiet on the Western Front, Amherst, MA

GRUPPENAUSSTELLUNGEN / GROUPEXHIBITIONS

2022
Booth Galerie Nagel Draxler, Art Basel, Miami
Beach

2020
Tilton Gallery, New York, NY.

2018
Egan Frantz & Alan Vega via Grégoire Bonnet,
Tyler Wood Gallery, New York.

2017
faire l'anduille, w/ Hannah Levy & Carlos Reyes ,
Bahamas Biennale, Detroit.

NAGEL GALERIE DRAXLER

2015

Egan Frantz & Liz Wendelbo, Kavita B Schmid,
New York, NY

Very good abstraction, a sculpture and a video,
Galerie Nagel Draxler Projects, Los Angeles, CA

2014

Summer & sUMMER, Michael Jon Gallery, Detroit,
MI & Miami, FL

Infinitude, Roberts & Tilton, Culver City, CA

but that joke isn't funny anymore..., Tilton
Gallery, New York, NY

Ain'tings, Robert Blumenthal, New York, NY

2013

Conor Beckman, Egan Frantz, Ross Iannatti, Parker
Ito, Alison Knowles, Niall Macdonald, Asher Penn,
John Rippenhoff with Emily Sundblad, Roman
Schramm, James Fuentes, New York, NY

2012

The Road Ahead Roberts & Tilton, Culver City, CA
New. New York, Essl Museum, Vienna

Tomorrow, NADA, New York, NY

2011

Royal Rumble, C L E A R I N G, Miami Beach, FL

Clearly Addressed C L E A R I N G, New York, NY

Coming and Going: Works from the collection of
Peter Kang NYCAMS, New York, NY

Combine No. 1, Cage, New York, NY

Form Less Painting, Andrew Roth, New York, NY

Kaufbau, e-flux, Basel

Used Youth: Egan Frantz and Cindy Hinant, by
Nicolás Guagnini, Miguel Abreu Gallery, New
York, NY

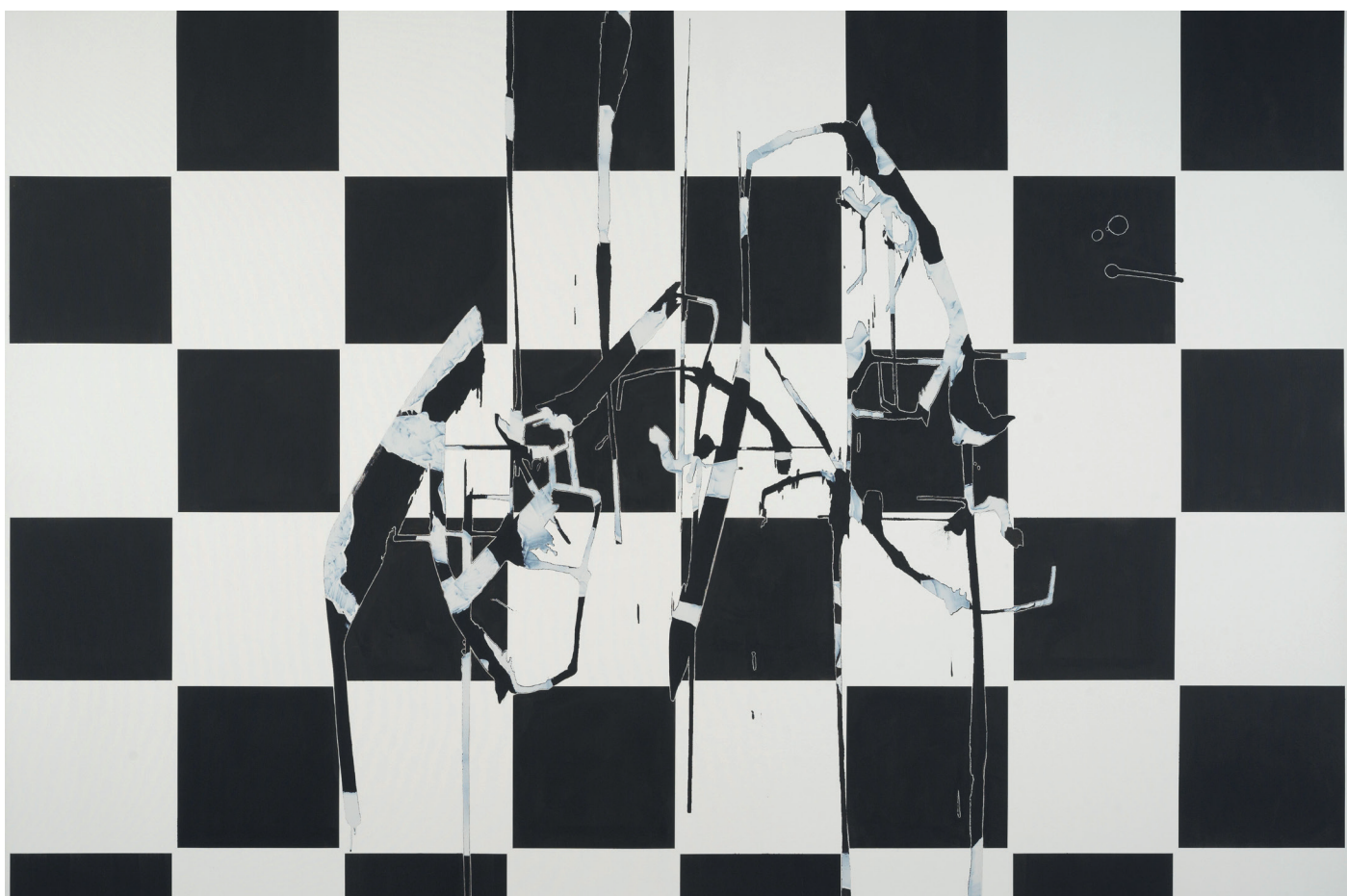
Commodity / Fetish, by Nicolás Guagnini, Miguel
Abreu Gallery, New York, NY

Tax Day News & Smoke, by Roger van Vorhees,
The Emily Harvey Foundation, New York, NY

AKTIVITÄTEN / ACTIVITIES

Egan Frantz also performs with minimal electronics
girl/boy duo Xeno & Oaklander. They have been
featured in documentaries for Japanese TV NPK,
Red Bull Music Academy, BOMBSessions, and
Live on KEXP. They have toured the US, Europe
and Russia numerous times, play extensively in
New York music venues, and have performed at
festivals and art institutions such as Buchla Source
of Uncertainty, the Moog showcase at SXSW,
SFMOMA, The Kitchen, MoMA PS1, Art Basel
Miami, Kunsthalle Zurich, and the New Museum,
New York.

NAGEL GALERIE DRAXLER



CP01, 2023 – 2024
Synthetic polymer on canvas
195 x 292 cm

NAGEL GALERIE DRAXLER



CP02, 2023 – 2024
Synthetic polymer on canvas
195 x 292 cm

NAGEL GALERIE DRAXLER



CP03, 2023 – 2024
Synthetic polymer on canvas
180 x 135,2 cm



AP01, 2023 – 2024
Synthetic polymer on tarnished aluminum
195 x 146 cm



AP02, 2023 – 2024
Synthetic polymer on tarnished aluminum
195 x 146 cm



AP03, 2023 – 2024
Synthetic polymer on tarnished aluminum
195 x 146 cm



AP04, 2023 – 2024
Synthetic polymer on tarnished aluminum
195 x 146 cm



AP05, 2024
Synthetic polymer on tarnished aluminum
81,5 x 55 cm



AP06, 2024
Synthetic polymer on tarnished aluminum
81,5 x 55 cm