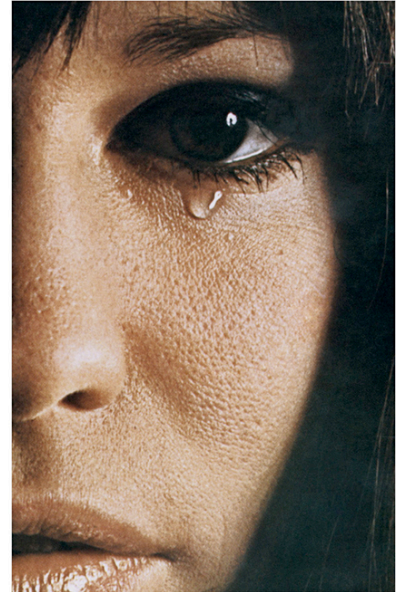


Anne Collier

April 9 – May 14, 2016

March 31, 2016, New York – In her fourth solo show at Anton Kern Gallery, the New York-based artist Anne Collier presents a body of new photographs that expands upon her ongoing inquiry into the nature and culture(s) of photographic images, exploring questions of perception and representation and the mechanics of the gaze. In addition to her now signature visual 'motifs' of the open book, images of women posed with camera equipment, and photographs of analog vinyl recordings, Collier introduces a new series of images: tightly cropped and dramatically enlarged works from a series collectively titled 'Women Crying'. Sourced from album covers released between the late 1960s and the early 1980s these new images present a gender-specific consideration of staged and manufactured emotion.

Negotiating autobiography, nostalgia, and manifestations of pop-melancholia, Collier's work considers the tensions between her employment of an often-forensic photographic objectivity and the highly subjective and emotive content she typically focuses on. Collier's photographs invariably depict existing objects that incorporate photographic imagery: e.g. images, books, calendars, posters, and album or magazine covers. Often focusing on sexualized or emotionalized images of women, posing with or without cameras, close-ups of the human body, and recurring images of the eye, Collier does not necessarily consider her resulting images as a form of appropriation, rather she thinks of them as a form of still-life photography, making reference to both technical and commercial (advertising) photography. Collier shoots these found and second-hand objects in the context of the studio. There is little or no artifice at work in these images. The lighting is invariably clear and neutral, the exception being the tightly cropped and dramatically enlarged images of crying women taken from vintage album covers, where the idiosyncratic qualities of the original printed matter is both privileged and amplified.



In all of Collier's works emotions initially appear to be withheld, where her approach to the photographic image seemingly echoes earlier manifestations of photo-conceptualism in both style and emotional detachment, presenting the object of investigation as if ready for analysis and deconstruction. However, something quite different comes to light in Collier's richly toned and large color photographic prints, especially in the recent 'Women Crying' series. Exploring the seductive – and often clichéd - nature of photographic imagery, Collier's photographs open themselves to the viewer emotionally. Working with discarded cultural artifacts, which typically include evidence of their previous lives, Collier subtly refocuses our attention towards possible new readings. Working around the casual, yet blatant sexism at play in the photographic milieu of the 1970s and 1980s Collier recharges and reanimates these often-contentious images through their subsequent representation and re-contextualization. In turn Collier's work generates obscured, improbable and sometimes unintended meanings. Through the activity of researching, collecting, re-staging and re-photographing, Collier reformulates original intent, re-distributes meaning and ultimately imbues her subjects with a form of aesthetic and emotional character that is uniquely her own.

A new artist book entitled *Women Crying* accompanying the exhibition will be available.

Anne Collier's work has been presented in solo exhibitions at Aspen Art Museum, Aspen; Art Gallery of Ontario, Ontario (both 2015); Museum of Contemporary Art, Chicago; Studio Voltaire, London, UK; Hydra Workshop, Hydra, Greece; Hessel Museum of Art, Annandale-on-Hudson, NY (all 2014); Nottingham Contemporary, Nottingham, UK (2011); ArtPace, San Antonio, TX (2009); Presentation House, Vancouver; and Bonner Kunstverein, Bonn, Germany (both 2008). Her work has also been included in exhibitions at the Whitney Museum of American Art, New York; ICA, London, UK; Midway Contemporary Art, Minneapolis, MN; Aspen Art Museum; CAPC Musée d'art Contemporain, Bordeaux, France; Salina Art Center, Salina, KS; Guggenheim Museum, New York and Bilbao, Spain; *Les Recontres D'Arles Photographie*, Arles, France; Gwangju Biennale, Gwangju, South Korea; Palais de Tokyo, Paris, France; Garage Center for Contemporary Culture, Moscow, Russia; Lismore Castle Arts, Lismore, Ireland; Kunsthau Bregenz, Bregenz, Austria; Fundación Jumex Arte Contemporáneo, Mexico City, Mexico; Los Angeles County Museum of Art, Los Angeles, CA; Walker Art Center, Minneapolis; and will be featured in *California and the West: Photography from the Campaign for Art*, SFMOMA, San Francisco, CA; *The Sun Placed in the Abyss*, Columbus Museum of Art, Columbus, OH; and *Collected by Thea Westreich Wagner and Ethan Wagner*, Centre Pompidou, Paris, France.

The exhibition will open on Saturday, April 9th and run through Saturday, May 14th, 2016. The gallery is open Tuesday through Saturday from 10am – 6pm. For further information and images, please contact at gallery at 212.367.9663 or email: jasmin@antonkerngallery.com.

Upcoming exhibition: Nicole Eisenman (May 19 – June 25, 2016)

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