

Susan Hobbs

Anne Collier

Biography

1970	Born in Los Angeles, California
1993	BFA, California Institute of the Arts, Valencia
2001	MFA, University of California, Los Angeles

Selected Solo Exhibitions

2024	<i>Developing</i> , Galerie Neu, Berlin
2023	<i>Anne Collier</i> , ICA Miami, Miami <i>Eye</i> , Lismore Castle Arts, Waterford
2021	Gallery Baton, Seoul
2020	The Modern Institute, Glasgow
2019	<i>Photographic</i> , Fotomuseum Winterthur, Winterthu
2018	Anton Kern Gallery, New York
2017	<i>Women with Cameras (Self Portrait)</i> , Minneapolis Institute of Art, Minneapolis
2016	<i>Women with Cameras</i> , Rat Hole Gallery, Tokyo
2015	Aspen Art Museum, Aspen The Art Gallery of Ontario, Toronto
2012	<i>HIGH LINE BILLBOARD</i> , High Line Art, New York
2011	Corvi-Mora, London
2010	<i>PHOTOGRAPHIC: Anne Collier and Melanie Schiff</i> , Salina Art Center, Salina
2009	Galerie Giti Nourbakhsch, Berlin
2008	Presentation House, Vancouver
2007	Corvi-Mora, London
2005	Corvi-Mora, London
2004	Jack Hanley Gallery, San Francisco
1998	Institute of Visual Arts, University of Wisconsin, Milwaukee

Selected Group Exhibitions

2024	<i>IN.SIGHT</i> , Hamburger Kunsthalle, Hamburg
2022	<i>Image Gardeners</i> , McEvoy Foundation for the Arts, San Francisco
2021	<i>New Time: Art & Feminisms in the 21st Century</i> , UC Berkeley Art Museum & Pacific Film Archive, Berkley <i>Greek Garden</i> , Galerie Praz-Delavallade, Paris
2020	<i>Little After the Millenium</i> , Gallery Baton, Seoul
2019	<i>What is an edition, anyway?</i> , McEvoy Foundation, San Francisco
2018	<i>Soft Focus</i> , Dallas Museum of Art, Dallas
2017	<i>Women With Camera</i> , Museum of Contemporary Art, Chicago
2016	<i>A Slow Successions with Many Interruptions</i> , SF MoMA, San Francisco
2015	<i>Collected by Thea Westreich Wagner and Ethan Wagner</i> , Whitney Museum, New York
2014	<i>The Thing Itself</i> , Yancey Richardson Gallery, New York
2013	<i>XOXO & JOSH KLINE</i> , Night Gallery, Los Angeles
2012	<i>Spectral Landscape (with Viewing Stations)</i> , Gallery 400, University of Illinois at Chicago, Chicago
2011	<i>Anti-Photography</i> , Focal Point Gallery, Essex

2010	<i>10,000 Lives</i> , Gwangju Biennale, Gwangju
2008	<i>Unknown Pleasures</i> , Aspen Art Museum, Aspen
2006	<i>Slow Burn</i> , Galerie Edward Mitterrand, Paris
2004	<i>Eye Spy</i> , Museum of Contemporary Art, San Diego
2003	<i>17 Reasons</i> , Jack Hanley Gallery, San Francisco
2001	New Wight Art Gallery, UCLA, Los Angeles

Collections

Art Gallery of Ontario, Toronto; The Art Institute of Chicago, Chicago; Centre Nationale des Arts Plastiques, Paris; Cornell Fine Arts Museum, Winter Park; George Eastman Museum, Rochester; Institute of Contemporary Art, Boston; Los Angeles County Museum of Art, Los Angeles; Moderna Museet, Stockholm; Museum of Modern Art, New York; Museum of Modern Art, Warsaw; Perez Art Museum, Miami; San Francisco Museum of Modern Art, San Francisco; Seattle Art Museum, Seattle; Tate Modern, London; Solomon R. Guggenheim Museum, New York.

Selected Bibliography

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 Cascone, Sarah. *Editor's Pick: 12 Things to See in New York This Week*. ArtNet News, 2018;
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 Coyle, Emma. *Exhibition Review: Strength in Anne Collier's Tears*. Musée, 2018;
 David Macke on *Celebrating the beauty of the male nude*. D Magazine. February 2022;
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 Schwendener, Martha. *Leslie Hewitt*. The New York Times, 13 September 2013;
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 Scott, Andrea K. *Photo Booth: A Decade Long Hunt for Images of Crying Women*. The New Yorker, 2018;
 Syme, Rachel. *The Glamorous Cry Is Having a Moment...* Vanity Fair, September 2019;
 Throne, Harry. *Reviews: Anne Collier at Galerie Neu*. Artforum, January 2020;
 Verwoert, Jan. *Anne Collier*. Flash Art, January 2009;
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Anne Collier turns her eyes towards the illustrious history of Lismore Castle in Ireland

The American artist's exhibition of images of female eyes sourced from comics, films and advertisements is now on show at the historic home of the Dukes of Devonshire



Anne Collier's *Woman Crying #20 and #21* (2021)
Courtesy of the artist; The Modern Institute/ Toby Webster Ltd., Glasgow; Anton Kern Gallery, New York; Galerie Neu, Berlin; and Gladstone Gallery, Brussels

Anne Collier, who is currently showing in the castle's converted west wing galleries, has not made work especially for Lismore. But this doesn't prevent her exhibition *Eye* from resonating powerfully with its context. California-born, New York-based Collier has always had a particular interest in exploring the ways in which the act of looking or being looked at is embedded within the photographic process, while also examining the ambivalent role of the camera as an instrument of both emancipation and subjugation.

Deadpan representation

As per its title, *Eye* is dominated by images of female eyes sourced from comics, film stills, advertisements and photography manuals, as well as shots of the artist's own eye. Clichés, tropes, assumptions and stereotypes swirl around Collier's deadpan representations of these women, many of whom are depicted as weeping and distraught. The cool, objective way in which these images of emotional in extremis have been reframed only heightens their fraught and often problematic subject/object nature.

swirl around Collier's deadpan representations of these women, many of whom are depicted as weeping and distraught. The cool, objective way in which these images of emotional in extremis have been reframed only heightens their fraught and often problematic subject/object nature.

Collier also subjects herself to scrutiny with a trio of works where black-and-white photographs of her own eye appear variously in a developing tray, being held aloft by a disembodied arm and, most disconcertingly, in the process of being slashed with a paper cutter—reminiscent of the excruciating eyeball razor scene in Luis Buñuel's classic 1929 film *Un Chien Andalou*.



Installation view of *Ann Collier: Eye* at Lismore Castle Arts

Collier wears her art historical, feminist and theoretical references lightly, but the proximity of these complex, discursive works to the abundance of family portraits that gaze down from the walls of Lismore—including some glamorous photographs of Astaire in her role as Lady Charles—undoubtedly gives them an extra edge. Toggled up to the max to display their wealth and privilege, many of Lismore's lavishly portrayed duchesses and lady wives were nonetheless largely powerless instruments in the securement of dynastic bloodlines and/or the forging of lucrative family alliances.

It is impossible not to see correspondences between the mixed messages embedded in these historic images of the ladies of Lismore and Collier's sardonic eyeballing of more modern but no less reductive female sexual and emotional archetypes. I'm sure that *Eye* would also have chimed with Astaire, who had more than her share of grief but was by no means a victim. After ceasing to be the chatelaine of Lismore, she struck a deal with the Devonshires to return to the castle every summer, which she regularly did for the next three decades, even after she had remarried and was living between New York, Phoenix and Jamaica. The swimming pool that she created may now have been filled in, but the plumbing still works a treat.

THE NEW YORKER

GOINGS ON ABOUT TOWN

ART

“Photographic Pictures”

This excellent group exhibition, curated by the artist Anne Collier, is an elegant rumination on photography—one that, with its pictures-of-pictures theme, pertains to Collier’s own appropriationist strategies. (In her cropped closeups of women’s tears, she seems to wring the essence of a mythic, pop-cultural femininity from found imagery.) But the concerns of this show, which takes its title from the brooding lyrics of the band Depeche Mode, are as varied as they are interrelated. Among the nearly twenty artists in this meditation on mediation are Julie Becker, who achieves a *mise-en-abyme* effect in her characteristically charged interior “Whole (Scene),” from 1999; Luigi Ghirri, known for capturing the accidental photomontages of signage and ads in urban space; and Melanie Schiff, whose photos featuring album covers—including a waterlogged copy of Joni Mitchell’s “Blue,” seen in the disorienting, poignant “Reflecting Pool,” from 2007—underscore the show’s thread of self-aware nostalgia.

—*Johanna Fateman*

Jun. 30-Aug. 26

📍 Kern
16 E. 55th St.
Midtown

212-367-9663

BOMB

PORTFOLIO

Portfolio by Anne Collier

Circulating selves and images.

OCTOBER 29, 2018



Anne Collier, *Woman Crying #7*, 2016. C-print. 35.26 x 53 inches.
Courtesy the artist and Anton Kern Gallery, New York.

According to C. Namwali Serpell's essay "A Heap of Cliché," the term cliché has an art-historical root in nineteenth-century printing technologies. French print-workers would mimic the sound of the press—cliché, cliché, cliché. By the end of the nineteenth century, that onomatopoeia had entered colloquial use as we know it today: an ersatz copy of something purportedly truer and more deeply felt. There are always people onscreen or encased by a viewfinder whose emotions seem simultaneously manufactured and awash in authenticity. Each time, we feel that we have seen these people before, that they are a cliché; and each time we set that knowledge aside and view them with newly astonished eyes.



Anne Collier, *Woman Crying #1*, 2016. C-print. 35.26 x 53 inches. Courtesy the artist and Anton Kern Gallery, New York.



Anne Collier, *Crying (Negative)*, 2017. C-print. 49.7 x 86.4. Courtesy the artist and Anton Kern Gallery, New York.

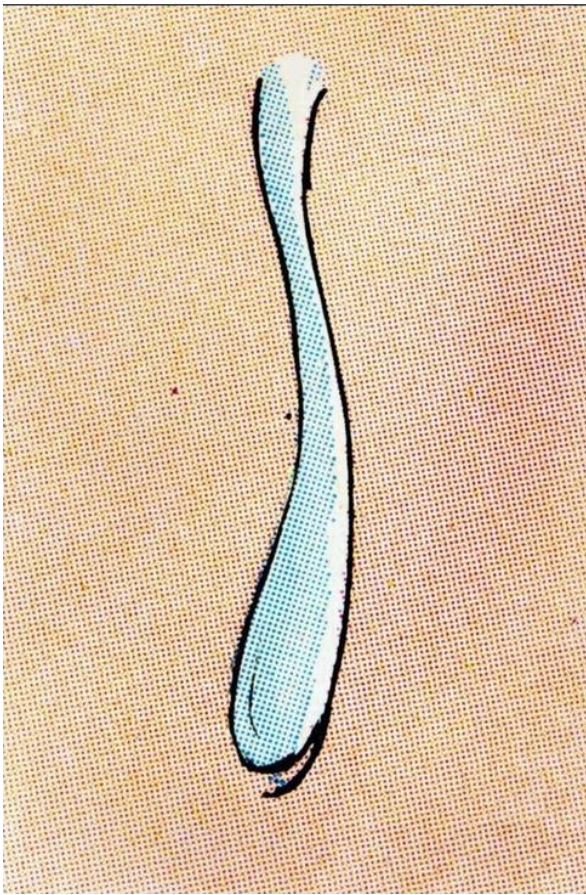


Anne Collier, *Window*, 2018. C-print. 78 x 45.59 inches. Courtesy the artist and Anton Kern Gallery, New York.

The monikers of “cool” and “detached” have been applied to Anne Collier’s work. The sexist implications of those terms aside, I find that Collier’s photographs are just the opposite. They love judiciously and with abandon. They take their objects of inquiry and hold them close and spurn them only to ask them to return. In this vein, Lauren Berlant argues in *Desire/Love* (2012) with regard to writing about gender and sexuality: “There are only reintroductions, after all, reencounters that produce incitements to loosen, discard, or grasp more tightly to some anchors in the attunement that fantasy offers.” Collier’s photographs momentarily arrest these reencounters. They do not merely deconstruct clichés, they are clichés; and they are that combination of formalism, historicism, and bodily articulation from which the word emerged.



Anne Collier, *Woman Crying (Comic) #3*, 2018. C-print. 49.7 x 68.84 inches.
Courtesy the artist and Anton Kern Gallery, New York.



Anne Collier, *Tear (Comic) #2*, 2018. C-print. 49.7 x 73.39 inches. Courtesy the artist and Anton Kern Gallery, New York.

In her book of poems *Shiner* (2001), Maggie Nelson writes: “You don’t really / have to believe in / yourself, only / in your circulation.” It is easy to reduce Collier’s work to so many references, to an unending stream of visual similarities and art-historical happenstance. This is the postmodern critical mode that allows historians to order the art object to dissolve and to abdicate itself for the benefit of good conceptualism. Like Nelson, I think, Collier believes in both the self and its circulation, in the grit of embodiment alongside the endless loops of discourse. Her work is not always deconstructive or paranoid, though it retains a proximity to these necessary hallmarks of criticism. Collier asks us to love an image, object, or idea, and to love it again after she has revealed it to be debased, trite, and anti-progressive. We long for the good life even though it is dangerous and unattainable. We crave to snatch the photograph from its interpolation into capitalist visual regimes. We must be seen, despite knowing that everyone is looking elsewhere, toward that image whose glamour, poignancy, and rigor perpetually outshine us.

—William J. Simmons

Anne Collier: Reducing Women To Tears

Comic book images of female vulnerability become symbols of liberated sexual energy at Anton Kern Gallery, New York

BY DIANA HAMILTON

With her found images of women's tears, Anne Collier's fifth, eponymously-titled exhibition at Anton Kern Gallery seems, at first glance, to focus on how women are seen by others: as emotional, out of control and, yes, seductive. And though the comics, record covers, and therapeutic materials she draws on show women reduced to tears, she reduces them further: instead of defining women by their emotional expression, blown-up images of their expressions' excretion act as a synecdoche for the women. In 'Crying (Comic)' and 'Tears (Comic)' (all works 2018), the isolated, enlarged teardrops no longer suggest mourning or weakness, but instead signal an erotic allegiance between crying and cumming. In 'Tear (Comic) #1', the teardrop carves out a white gash in the surrounding red grid of the comic panel, enlarged enough that the fleshy background starts to look like a torn textile. While Collier has taken these images from comic books that used women's emotions as a psychosexual reference to vulnerability or helplessness, once enlarged, the sexual energy of the teardrop feels freed from that context as it drips across skin.

Recent research on the chemo-signalling function of tears suggests that crying actually offers a certain protection from (at least heterosexual) sex: a 2011 study in *Science*, somewhat incredibly, had male participants smell vials of women's tears while looking at photographs of women's faces; it found that 'merely sniffing . . . odourless tears' reduced self-reported, physiological and hormonal indicators of arousal. While this might seem like an absurd tangent from Collier's in this visual history of crying, works like 'What Are the Effects' (2018) – a poster with six tentative answers ('Physical?' 'Psychological?') – suggest a clinical distance created by this visual proximity to tears, and an interest in the science of weeping.

Hilton Als writes that Collier 'remakes women as they have been photographed by others', suggesting that the

project has a broader focus on women's lack of control over their representation. But Collier's conceptual photography is just as concerned with women's roles on the other side of the camera, and central to this exhibition is a work that inverts this question. Comprising eighty collected amateur photographs 'Women with Cameras (Self Portrait)' shows, every 14 seconds, another example of how a woman saw herself. (In many, the camera's flash in the mirror tellingly obscures the face or body.) Dated from the 1970s to the early 2000s, many of these self-portraits read as though their subject took them to find out what she looked like from a given angle, in a certain outfit; Collier has chosen images that don't appear self-consciously framed.

Moving upstairs, one passes a work that resolves this tension between women's self-image and their representation. 'How Do You Think Others See You?' (2017) centres an open booklet with a woman's hands positioned over it to fill out the quiz, which asks the titular question in order to measure the woman's 'social esteem.' This rubric ironically suggests that Collier's 'Women Crying' series, alongside her other works focusing on external representation, offers another variety of self-portraiture: to show how others see us is also to show how we see ourselves. It's an old idea – John Berger's meta-reflective women. In this photo, though, the pencil hovers over the first question: we don't get to find out how she sees others seeing her.

Anne Collier runs at Anton Kern Gallery, New York until 19 May.



Anne Collier, *Woman Crying (Comic) #3*, 2018, C-Print, 1.3 × 1.7 m. Courtesy: © the artist and Anton Kern Gallery, New York

ARTFORUM

CRITICS' PICKS

New York

Anne Collier

ANTON KERN GALLERY

532 West 20th Street

April 9–May 14

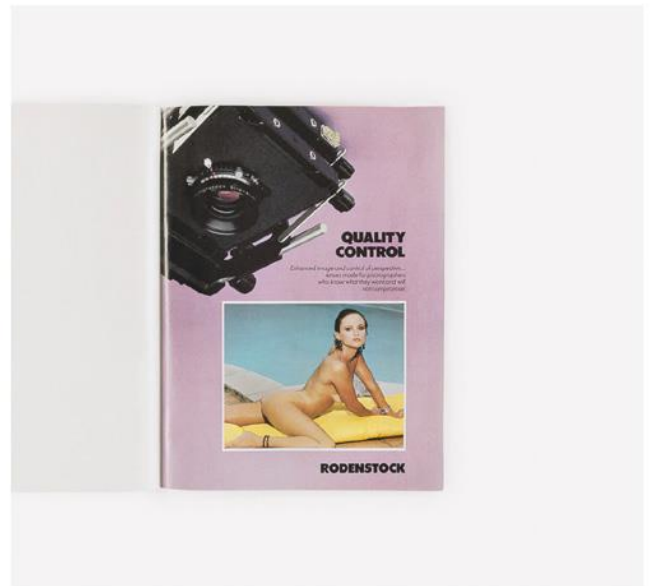
Beauty has often been in the eye of the patriarchal beholder. Frequently, where the male gaze is concerned, women are weak—their delicate (and delectable) bodies meant to fuel desire and consumerism. A “beautiful” woman, by Western standards, is defined by the Aryan trifecta: blond hair, blue eyes, and pale skin. She is soft, fragile, *helpless*. And her tearful face divulges a constant need to be saved and cared for.

With imagery sourced from the 1960s, '70s and '80s, Anne Collier's photographs of women remind us that misogyny is not just found in the fine print of policy, or within a GOP debate. It is a deep-seated cultural phenomenon that pervades everything. The restaging of these found photographs—tricks of advertising that manufacture counterfeit emotions—is a scathing critique of imposed standards of beauty and femininity.

For instance, take the photograph *Woman Crying #8*, 2016. It depicts a “sincere” tear at the start of a sinuous journey down a woman's cheek. This tender scene, however, is shattered by the reflection of the photographer's beauty dish in her iris that no amount of mascara or fake lashes can hide. Hanging nearby is *Quality Control*, 2016, a magazine advertisement that pairs a camera lens with a picture of a seductive-looking nude woman, poolside, with her ass in the air.

Collier's work is more than a clinical survey of visual language. It's a reminder that while scores of women in the past century have made great strides for their rights, the battle for gender equality is far from over.

— Lara Atallah



Anne Collier, *Quality Control*, 2016, C-print, 50 x 54”.