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MARC FOXX

FOR IMMEDIATE RELEASE

ANNE COLLIER

11 OCTOBER – 9 NOVEMBER 2013

Reception Friday 11 October 6:00 to 8:00 PM

Marc Foxx is pleased to present its fourth solo exhibition by Anne Collier. Over the past decade Collier has developed a unique photographic language that takes the construction and distribution of images as both its subject and departure point. Informed as much by commercial and technical photography of the 1970s and 1980s as by photo-conceptualism Collier's use of an almost forensic-like aesthetic is often at odds with the emotional and psychological narratives her work provokes. Collier's desire to create images that are both objective and subjective is attained by the tension she builds between what is depicted and what is suggested and is central to Collier's approach. Collier has described her work as a form of "deflected self-portraiture", a notion that implies an autobiographical dimension to her work, an idea underscored by her recurring interest in depictions of women engaged in the act of taking photographs or posing with cameras as in her ongoing series "Women With Cameras": photographs of vintage publicity stills that each depict an actress adopting the role of a photographer. These gendered dynamics, as they relate to the history of photography, are amplified in 'Women Behind The Lens (Tipper Gore)' (2013) where Collier presents a spread from a special thematic issue of a photographic journal focusing on female photographers accompanied by an introductory text by the former second lady and amateur photographer Gore. Collier's work often focuses on found objects that incorporate photographic imagery such as record sleeves, posters, publicity stills, and spreads from magazines and books. Collier does not consider her re-framing or re-presentation of these objects as a form of appropriation rather she considers her approach as a form of photographic still-life. In 'Stereo' (2013), a diptych, Collier presents the front and back of a record's inner sleeve that she found in box set of classical records released by the Reader's Digest. The sleeve depicts a clichéd image of a sunset – another recurring Collier motif – a Hallmark-esque invocation of the sublime. Collier's work often privileges such photographic clichés, general images that function almost as a form of visual Esperanto - recognizable and legible to almost any viewer. In a new series of images based on stock photography catalogues published in the 1980s, Collier presents open spreads comprised of multiple

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images that depict stereotypical scenes of social and emotional issues. Long past their sell-by dates the stock photographs have become visual anachronisms, period images from a different era. In Collier's work the recent past is often addressed through her interest in analog, pre-digital imagery and the means by which such images circulated. In 'California (Negative)' Collier enlarges a negative that she purchased online, that was originally used to produce a late 1960s head-shop poster depicting a naked blond woman seen from the rear wading in the Californian surf. (A variation of this poster-image was the subject of Collier's 2007 work 'California Poster.') Collier's enlargement of the negative literally reverses the hippie-era utopianism of the original poster creating instead a counter-image: a dystopian and foreboding take on the California dream.

Anne Collier's work has been the subject of more than fifteen solo exhibitions in Los Angeles, New York, Vancouver, London, Nottingham, Berlin, Bonn, and Madrid among others. Her work is included in the collections of the Los Angeles County Museum of Art; Hammer Museum, Los Angeles; San Francisco Museum of Modern Art; Museum of Modern Art, New York; The Whitney Museum of American Art, New York; The Guggenheim Museum, New York; The Art Institute of Chicago; TATE, London; Walker Art Center, Minneapolis; and The Art Gallery of Ontario, Toronto, among others. In April 2013 she will have a solo exhibition at The Modern Institute, Glasgow as a part of the Glasgow International Festival, and a survey of her work curated by Michael Darling, will open at Chicago's Museum of Contemporary Art in November 2014. The exhibition will travel to other venues to be announced, and will be accompanied by a new monograph on her work. Collier's artist's book "Women With Cameras" will be published in 2014 by Studio Voltaire, KARMA and Koenig Books.