

ANNE COLLIER
PHOTOGRAPHIC

23.02.-26.05.2019
Fotomuseum Winterthur

The innocent image is an illusion – this is especially true for the omnipresent medium of photography. And it is this that constitutes the artistic starting point for Anne Collier. Born in Los Angeles in 1970 and currently living in New York, her conceptual works are based primarily on found materials from the pop culture of the 1970s and 1980s; on photos gleaned from magazines, advertising, record covers, book illustrations and film stills. By photographing the print materials with a large-format camera and then producing classical paper prints from them, digitising the paper prints and processing them for another round of printing, Collier arrives at a considered archaeology of photographic usages. She is interested, above all, in images with an emotive visual undertone, such as waves, eyes, and the faces and bodies of women, often captured in soft light and displaying a romanticised sexism. Staged and photographed in front of a neutral studio background, the found objects, such as an LP cover with an image of the sea, are given the status of artworks and transferred into a different frame of reference. With analytical elegance, Anne Collier reveals the tension between what is depicted and the act of photographing, in the process reflecting on the ambiguity of the images that shapes our daily lives. Through repetitive moments as well as a shift in scale, Collier lays bare an underlying scheme which creates a productive tension when walking through the exhibition spaces.

In the series *Woman Crying* (2016–2018), *Woman Crying (Comic)* and *Tear (Comic)* (2018), Anne Collier has extracted images from record covers and comic books from the 1960s to the 1980s. What stands for vulnerability or helplessness in these narratives, is decontextualized and set into a new context through the artist's skilful selection. The isolated enlargements of tears no longer suggest grief nor weakness, but become stylised droplets that run over the skin and whose sexual connotations can hardly be ignored.

Women with Cameras (Self-Portrait) consists of a slide show with eighty 35 mm slides, which all contain found images of female subjects holding cameras. These self-portraits are "relics" dating from the period from the 1970s to the early 2000s – amateur snapshots of women who photographed themselves with film cameras before the advent of the digital selfie. Instead of publicly circulating on social media platforms, these images were destined exclusively for a select, private audience. The artistic work resulting from this is marked by a feeling of isolation and reflects the relationship that exists between photography and memory, self-presentation and loss.

The works *Tripod*, *The Photographer's Eye*, *Quality Control* and *35 MM / 2 1/4"* (2016) present advertising shots from the 1970s. When you look, in particular, at examples such as the French monthly magazine *PHOTO*, which has dedicated itself to photography for fifty years and describes itself as an international cultural reference, a clear pattern can be discerned: the advertisements it contains are focused on people with an interest in photography and technology, with tripods and film materials typically promoted by scantily clad young women. Anne Collier's approach is marked by subtle self-reflection and a fine sense of humour vis-à-vis her own photographic work and the photographic process as

such. In her still lifes, the nostalgic appeal of the found materials and the simultaneous demystification of stereotypical images generates a compelling tension. The materiality of the photographic reproduction and the use of images in printed materials, which have been made increasingly obsolete by digital technologies, are turned into tangible aesthetic experiences on the one hand and a medium of critical analysis on the other.

Anne Collier's works have already been shown at numerous international group and solo exhibitions, for example at the Museum of Modern Art, New York (2012), the Solomon R. Guggenheim Museum, New York (2015), the Whitney Museum of American Art, New York and at Luma Arles (both 2016).

The exhibition and publication, published by Hartmann Projects, were created in collaboration with the Sprengel Museum Hannover (19.09.2018-06.01.2019). The exhibition at Fotomuseum Winterthur is curated by Nadine Wietlisbach.

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ACCOMPANYING PROGRAMME

23 February 2019, 16:00

Anne Collier in conversation with Nadine Wietlisbach

13 April 2019, 16:00

Special guided tour with Barbara Preisig, art historian and art critic, Zurich, and Nadine Wietlisbach on the representation of women in art and the potential of ephemeral material

Opening hours

Tue-Sun 11 a.m.-6 p.m., Wed 11 a.m.-8 p.m., Mon closed