

ANYA KIELAR
The Geeks 2008

The Geeks, a large scale multi panel collage, involves shadowy figures holding photocopied images of female Roman busts over their faces and ghostly figures holding the same images but photocopied to be the negative version. The figures are set in a background of eyes varying in color and polka dot mesh is laid over the entire collage so that at certain points the dots line up with the Roman faces to become pupils. *The Geeks* continues Kielar's examination of portraiture and the way a subject is portrayed with the intention to reveal or capture the soul in some way. She is particularly interested in the way women have been classicized in art and culture throughout history. Recently, Kielar has been looking at various ways the portrayal of the human form has been informed by ideology. In early sculptural portraits from the Egyptians the figure was stylized in order to look like a temporary vessel for the eternal soul. They distinguished that the soul could never be present in the object. The Greeks idealized the body, as they believed it was the only reality and the soul was nothing more than a transient breath that inspired the body. It is widely known that the Romans copied the Greeks but the reason why some feel they excelled at portraiture was because of their adherence to realism. The Romans were primarily interested in creating an accurate copy of life. The detail or the likeness to the individual was crucial as it was viewed as a true depiction of nature and of man. Drawn to the Roman busts of women because they represented an actual individual with expressive features seemingly responding to their condition, her silhouette is hiding behind the heads and in a way behind the history of western representation of humanness. In flattening the figures into a one-dimensional space by affixing all of her alter egos on to this patterned background made up of eyes looking at the viewer, just like the classic portraits, *The Geeks* is looking at you or themselves, or in to the mirror of their other selves.



ANYA KIELAR

Born: New York City, 1978

Lives and Works in New York City

Education

BFA, The Cooper Union School of Art and Science, 2002

MFA, Columbia University, 2005

Exhibition History

- 2007 Inaugural exhibition, Project 176, Zabłudowicz Collection, London
Distinctive Messengers, House of Campari by Scenic, New York
Post Retro, group show, Brooklyn Fireproof, New York
How to Build a Fire, Rivington Arms, New York, NY
Anya Kielar: Lady, Daniel Reich Gallery, New York, NY
Wrong Number, Jack Hanley Gallery, San Fransisco, CA
- 2005 Anya Kielar and Michael Phelan, Daniel Reich Gallery, New York, NY
Columbia MFA Thesis Show, New York, NY
- 2004 *Past Perfect*, Kantor Gallery, New York, NY
Recent Alumni: Careers in Progress, The LaGuardia Gallery, New York, NY
Jacob Karpio, at The Armory New York, NY
First Year Exhibition, Miriam Ira D. Wallash Art Gallery, New York, NY
Guild & Greyshkul at Placemaker Gallery, Miami, Florida
- 2003 *My Sources Say Yes*, Guild & Greyshkul, New York, NY
- 2002 *Best Dressed*, Houghton Gallery, New York, NY

Bibliography

- 2007 Ellis, Patricia. "Anita Zabłudowicz on Collecting, Curating and 176," *Flash Art*, October, 2007
- Smith, Roberta. "Anya Kielar," *The New York Times*, April 6, 2007
- Cotter, Holland. "Art Review," *The New York Times*, February 23, 2007
- 2006 Cotter, Holland. "The Year in Culture," *The New York Times*, December 25, 2005

Publications

2007 Distinctive Messengers, House of Campari by Scenic, New York

Awards and Honors

2004 Martin Birbaum Scholarship

2003 Columbia University General Scholarship

2002 Leslie - Lohman Award for Visual Arts