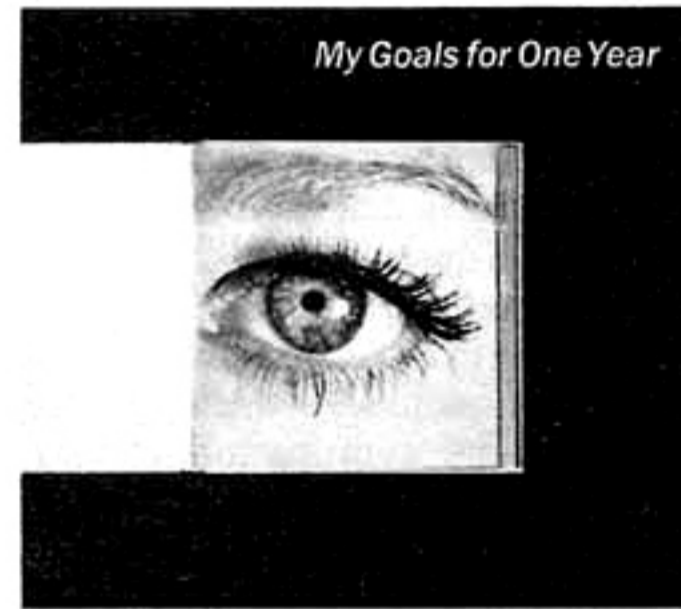


Time Out New York

Anne Collier

★★★★★

Anton Kern, through Sat 23
(see Chelsea)



Anne Collier's minimalist photographs of cultural artifacts—self-help tapes, album covers, motivational posters and the like—have obvious antecedents in the work of such artists as Richard Prince and Louise Lawler. But while the latter interested themselves in the cultural phenomena of their own time, Collier finds her inspiration in the 1970s and early 1980s, often choosing subjects that carry with them the taboo aura of earnestness, sentimentality or longing.

Still, her work is neither nostalgic nor ironic; instead, it is both coolly self-reflective and genuinely affecting. Collier's photographs have already earned her a reputation on the West Coast and in Europe. This terrific show, comprising only five pieces, is her first solo exhibition in New York.

The most beautiful depicts a depressing poster of a sunset over the ocean pinned to a white wall; a strip of black at the bottom of the photograph echoes the darkened horizon in the poster, calling attention to the void at the heart of the image. In another piece, a book on photographic techniques is opened to a cropped enlargement of a woman's eye, perhaps a surrogate for the photographer's own. A page from a different publication, a pamphlet for women entering the workplace, figures in a third photograph of a questionnaire labeled MY GOALS FOR ONE YEAR; the spaces for a respondent to fill in are left blank. This last, rather melancholy work lends itself to multiple interpretations. But it also serves as an analogue for Collier's essentially generous show, in which each piece is a gesture that invites an answer.—*Anne Doran*