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BERTIEN VAN MANEN

The Dutch photographer's color pictures of Russians, made between 1990 and 1994, are in the casual, spontaneous style that might be called personal photojournalism: Nan Goldin meets Susan Meiselas. Although van Manen worked in public places (a bathhouse, a railway station), most of her photographs were taken in people's homes, where private moments illuminate bleak interiors. Two young boys hug on a frayed sofa; a twenty-something couple sleep on a fake-fur bedspread; a bearded man tosses a naked baby high in the air. Van Manen's portrait of a country in transition is fragmented and skewed, but it's genuinely felt and as melancholy as it is sweet. Through Feb. 16. (Richardson, 535 W. 22nd St. 646-230-9610.)

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