
Anne Minich's work has been included in recent group exhibitions at Fleisher/Ollman Gallery, Philadelphia, and Jack Barrett Gallery, New York, among others. Her work was the subject of paired solo exhibitions at the Pennsylvania Academy of the Fine Arts, Philadelphia in 2017. Parallel to her White Columns exhibition Minich's work is currently on view in a two-person presentation at Philadelphia Episcopal Cathedral. Minich's work is held at a number of public collections including the Walker Gallery, Bowdoin College; Bryn Mawr College Special Collection; and the Pennsylvania Academy of the Fine Arts, Philadelphia, among others.

Anne Minich would like to dedicate this exhibition to Baldwin Fong, Frances Cohen Gillespie, and Juan Gonzalez.

White Columns would like to thank Caitlin McBride and Ezra Tessler for introducing us to Anne's work.

For further information, contact: info@whitecolumns.org

NEW YORK

February 17- March 1, 2020

Print

AGENDA | Art

13 Great Things to Do in New York

ART

8. See Anne Minich

A partial survey.

White Columns, 91 Horatio Street,
through March 7.

Here, the delightful sight of Philadelphia-based Anne Minich's beautifully adorned works dealing with religion, sex, gender, life, and death. See small wall-mounted and freestanding paintings, altars, and strange polyptychs, all loaded with sensuous pleasure, dark visions of Heaven, and things deeply personal. J.S.

The New York Times

February 12, 2020

Online

ART REVIEWS

What to See Right Now in New York Art Galleries



Anne Minich's "El Juanita and the Dream" (1991-92); oil and graphite on wood, stones, shells, rust metal, brass and nails. Credit...Marc Tatti

The mainstream art world may ignore artists for many reasons, including their ethnicity or gender. Often, though, it's because their work doesn't fit into prescribed categories. Such is the case with Anne Minich, an octogenarian who's been making art for over five decades and is only now having her fourth solo show in New York City.

This presentation at White Columns provides a welcome introduction to Ms. Minich's strange and magnetic work. She creates highly detailed, realistic images, but in fragments. She uses decorative elements such as found seashells and painted fleurs-de-lis, but maintains a muted palette. Her paintings are also wood constructions, referring to altarpieces, fireplaces, and in one case — the poignant and funny "Seatpiece" (2018) — a cushion. Sexual innuendos abound, as in "Touch/Touch" (2015), which features a mandorla-shaped bolt at its center, flanked by the titular words. Some works are memorials to dead friends, like "The Flight of the Blue Heart" (1992-99), in which the shape of a house seems to float away, while two red hands reach out into the gray void.

One can find artistic associations for Ms. Minich's art — Symbolism and Surrealism, the sculptor Diane Simpson and feminist artist May Stevens — but no easy meanings. Her work's closest analogue might be riddles, in that there's something enigmatic about it, and also something profound. *JILLIAN STEINHAUER*

February 18, 2020

Online

AGENDA | Art

13 Great Things to Do in New York

Photo: Joan Marcus/Yoyo_Ma/Twitter/Marco Borggreve/Magnolia Pictures

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