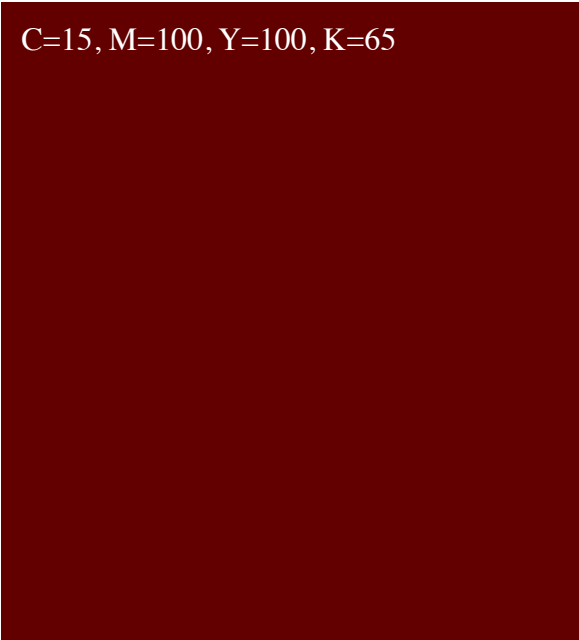
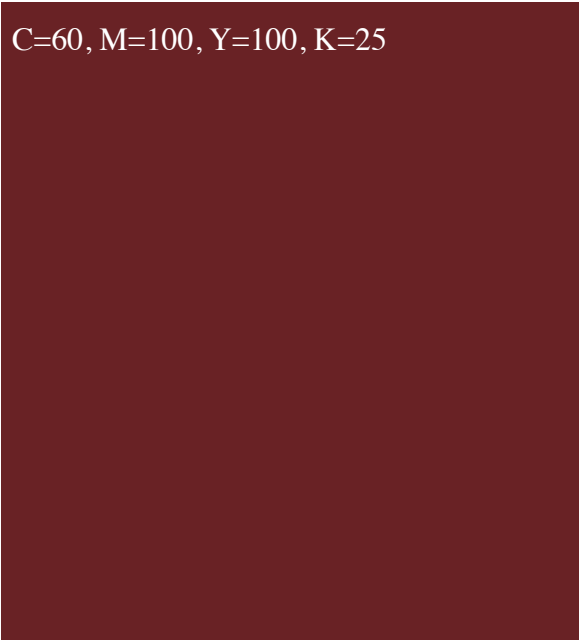
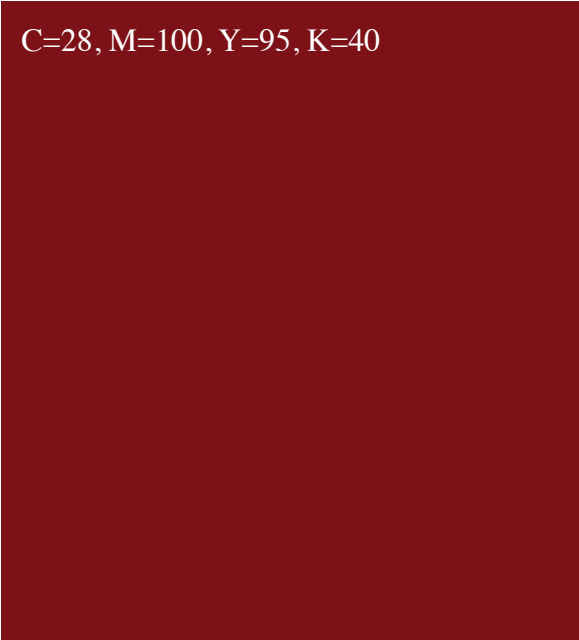
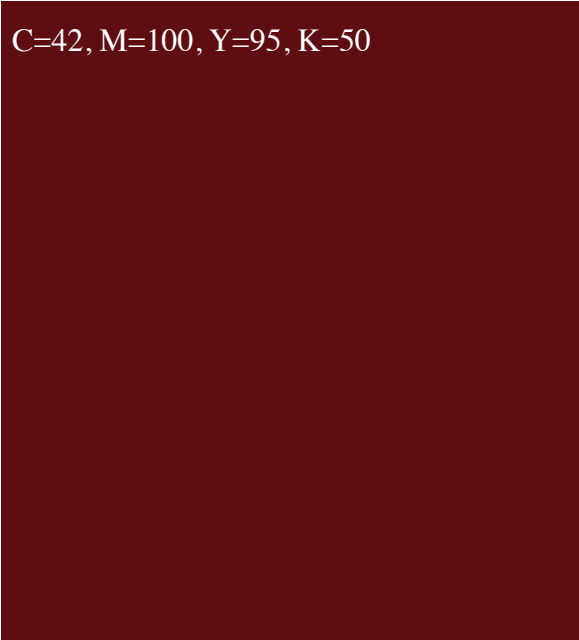


CYNTHIA GREIG

Subverting the (un)Conventional



If we can just test reds on this page - then remove from document (cover Reds)



Subverting the (un)Conventional **Cynthia Greig**

RECLINING NUDES REVISED

NEW EDEN: THE LIFE AND WORK OF ISABELLE RAYMOND

FROM THE GARDEN OF NATURAL AND NOT SO NATURAL WONDERS

LIFE-SIZE

GENETIC TRAITS

BLACK BOX: THIS IS NOT MY FATHER

REPRESENTATIONS

THE LIKENESS OF BEING

NATURE MORTE

NATURE MORTE VIDEOS

GROWTH GRAVITY

Oakland University Art Gallery

Curated by Dick Goody

Subverting the (Un)Conventional

I wanted to show the weight and power we give to the photographic portrait and how it serves as a surrogate but is never a replacement and at best can only be a representation of the person we wish were still present.

Cynthia Greig: talking about *Black Box: This is not my father*
[interview with Michael Van Der Tol, *Diffusion* (v. ii), 2009]

The surrogate in Cynthia Greig's work is at its rhetorical core. The communiqué is analogous to the thing captured, the presence or anti-presence, the revelation, the representation of the empirical thing that interests her. In the case of *Black Box*, 2004, it was her father after his death in a plane crash; the footage in this piece was compiled from the only extant videotaping that remained of him. The work's subtitle: *This is not my father*, references René Magritte's, *The Treachery of Images*, and particularly the aphorism *Ceci n'est pas une pipe* (Greig's father was a pipe smoker). Thus, the surrogate in this instance was a lamentation or became one in the process of its making.

We always make assumptions about the objectivity of photography, just as we make assumptions about what we think the subject matter might be. Work that covers certain genres like gender, sexuality, identity, etc., may appear to be outwardly political in nature, but in Greig's oeuvre, even when these things are present, even when they are dialectical, the personal takes precedence over the ontological. What we see beneath the incised lines of conceptuality invariably lives in the realm of autobiography, theatricality, role playing, and narrative — and, ultimately, there is, of course, the deception — and to a great

degree what keeps her work universal is its flirtation with art history, ever-present like background noise. And finally there is provocation — the self-subversion, the undermining eye of the underlying antiauthoritarianism inherent in all her work.

In her early work she photographed tableaux. For example, in *Reclining Nudes Revised*, 1992-93, she photographed the male figure as a surrogate for female reclining nudes originally depicted as goddesses, lovers and odalisques in Renaissance, Baroque and Neoclassical paintings. This is the case with *Revised Velázquez*, in which the muscular figure of a black male replaces a recumbent Venus looking through Cupid's mirror, making more visible the otherwise transparent gender/race specific painting tradition found in the original *Rokeby Venus*. Riffing and redoing classical female nudes is not uncommon. Yasumasa Morimura's "Daughter of Art History," *Portrait (Twins)*, 1988, is one example. Morimura's narcissistic take was to insert himself in the tradition of Japanese *onnagata* (female impersonation). Greig's version of this genre is one of eroticization and objectification of the male nude as a revisionist leveling of the playing field.



M. Claudet as Venus, toned gelatin silver prints on stereograph card, 3-1/2 x 7 inches

In *New Eden: The Life and Work of Isabelle Raymond*, 1993-present, this (anti)convention is repeated when Raymond/Greig photographed “Monsieur Claudet” in archetypal feminine guises that destabilize the viewer’s expectations for representing the male figure. Paradoxically the resulting portraits are not emascuations; rather “Monsieur Claudet” appears empowered by his role-playing. In her “Raymond” work she began to separate out her iconography into more monolithic areas of interest. Nevertheless, a sense of theatre has always permeated her work. In the *New Eden* oeuvre, for example, the tableau was located in the second half of the 19th century, a period when people’s selfhood, self-projection and identity shifted in revolutionary ways because of the invention of photography and the forward marching backdrop of radical social change. This change, this establishment of



Odalisque, toned gelatin silver print
3-1/2 x 2-3/4 inches



New Eden Photo Album (Charlotte), toned gelatin silver prints mounted on cabinet cards, 6-1/2 x 4-1/4 inches each

picturing or projecting oneself in the mind’s eye of the camera as an individual in the collective is analogous to Raymond’s existence — this and the idea that every person captured knowingly on film is a performer. Raymond (who is herself a surrogate for Cynthia Greig — or vice versa), besides being a portrait photographer, had artistic (fine art) aspirations. And curiously, even now, even after all the deceit and provocation, we still talk paradoxically about Raymond as if she had once been flesh and blood.



Diana and Endymion, toned gelatin silver print, 5 x 7 inches

Greig is a conceptual artist, but she takes on other roles when necessary. Photography is the cloth from which she cuts her work. The fabric of her technical process is involved and varied, but there is always something outside the realm of the photograph underpinning her work. *The Bride Wore Trousers: The Life and Photographs of Isabelle Raymond*, 2000, is a case in point. An essay written by Greig to provide a clinical back-story for this body of photographs, it is a deception disguised



The Museum from *New Eden: The Life and Work of Isabelle Raymond*, 1993-present, dimensions vary



The Back Room from *New Eden: The Life and Work of Isabelle Raymond*, 1993-present, oil lamp, stereoscope, stereograph cards, cartes-de-visite and wood cabinet, dimensions vary

as art historical research. This faux non-fictional account of Raymond's life was more pastiche than parody, which accounts for its "authenticity." Published within the context of a collection of academic essays in the volume, *The Body Aesthetic*, the whole

to realize a more confident position, vis-à-vis, photographic manipulation. Having succeeded, she could work on what she would implicitly become in terms of artistry, and that is a conceptual sensualist.

project was a perfectly fabricated construction, which we were not immediately meant to realize was such; it is a completely realistic fiction. The actual photographs were/are convincing, but the essay was even more believably academic because empirically Greig is a documentarian. With Isabelle Raymond she was fetishizing fraudulence, art history, and the Victorian era, but generally, also, there is something of the Francophile in the work. The very adoption of *Nature Morte* as a title of her recent white-on-white work underscores this particular point.

Actually, her Isabelle Raymond work went on to inspire the book, *Women in Pants*, (co-authored with Catherine Smith, and published by Harry Abrams, 2003, pp. 183), which chronicled 19th and early 20th century photographs of American women who dared to wear trousers when others conformed to wearing corsets, hoops, bustles and skirts. In the context of *Women in Pants*, Greig's meddling with history becomes a circular irony where fiction, historical research and fact inspire a book that recounts the actual women who inspired her invention.

From a historicist perspective, the Raymond work can be evaluated (even in a revisionist way) as a necessary academic thesis which once conceived allowed the artist



Self-Portraits as Isabelle Raymond, tintypes in antique cases, 3 x 2-1/2 inches each

Greig is an artist who uses photography as a trope for process because intellectually her work is already extremely well organized in advance of the performative aspect of taking a photograph. The process aspect only strengthens the concept. Nevertheless it remains a trope for perfectionism, which is a constant force in all her work. A creature of the studio, her practice is epitomized in her *Nature Morte*, 2008-10, series. Her most formalistic body of work to date, conceptually it presents us only with the ghost of a still life. This body of work was developed from an earlier one entitled *Representations*, 2002-08, where she began whitewashing objects (the first thing she whitewashed was a pipe). She is a doodler and carries a sketchbook with her at

all times; the charcoal lines encircling her "representations" are a natural extension of her desire to draw. The action of whitewashing began as an erasure/equalizer. The drawing around the actual object in charcoal was what she describes as "the selective scribe of representation. The actual object becomes a surrogate of itself, portrayed as a hybrid embodying both photographic qualities and those of a reductive sign embodied in a line drawing." [Cynthia Greig, 10/29/10.] The objects were culled from what she describes as the "obsolete past," for example, a phone with a dial and a cord, which is a stand in for all phones that it no longer resembles.



Nature Morte no. 4 (Still Life Inside Out), 2009, chromogenic development print, 40 x 50 inches

The *Nature Morte* set-ups are the culmination of this earlier work and more grandly operate as surrogates for School of Paris still lives, albeit more anodyne and utilitarian than late 19th century versions. At their core, these images lie at the intersection of drawing and photography, and when she whitewashes living things (a peach, for example), they envelop the temporal: the wrinkling of skin, the passing of time, and the decay of line circumnavigating rotting fruit. These photographs poach into the domain of nineteenth century painting, but their enlarged scale gives them a decisive grandeur as if they were intended to be history paintings, yet were too modest in subject to rise to the complex make-believe challenges of narrative painting. They are indeed paintings, or at least re-rendered, repurposed objects in paint, incised, and then transformed in a photograph. Their blown-up importance is balanced by their



Representation no. 38 (phone), 2006, chromogenic development print, 24 x 20 inches

modernistic reductionism. Ironic and perverse, they show how photography can transcend its prosaic restrictions: in these images, sculpture is transcended by paint and charcoal into something that can only work as a photograph.

Likeness of Being is a corpus of surrogate bodyworks began in 2007 — surrogate in the sense that plastic dolls are inanimate stand-ins for what would otherwise, if the bodies were those of sex-workers, suffice as soft porn. That plastic dolls make us pay attention to these photographs more than real bodies possibly ever could is a claim that cannot be substantiated, but soft porn invariably deserves a dismissive perfunctory glance, whereas the *Likeness of Being* photographs invite a second look, a double take. Artists *do* pornography, but tend to obscure and

mitigate the rhetoric with softening devices. Thomas Ruff's "Nudes" from 2003, for example, were blurred making them appear urgent, transitional and interrupted. Robert Mapplethorpe's nudes fell into two categories: sensuous, earnest, flexed, polished bodies lit and photographed like Caravaggisti statuary, or homoerotic smut like *Jim and Tom*, *Sausalito*, 1977. The Corcoran Scandal aside, the former will be more remembered. John Currin's "Danish" porn paintings shown at Gagosian in 2007 used the softening device of period piece pornography from seventies' Danish skin mags; the hairstyles and accessories placed a comic buffer between the viewer and the sexual complexities taking place on the mannered picture plane. And the *Made in Heaven* series of Jeff Koons and Ilona, twenty years on, appear metonymic and lifeless. The knowledge that the relationship, so celebrated in the "paintings," went sour soon after their manufacture,

casts a maudlin pall over the work. There is no buffer, there is only latent pathos, and the embarrassing over-exposure lent by the contrived unsentimental, limp mechanical photo-silkscreened pictorial settings.

Greig's *Likeness of Being* series requires no buffer because the work is a study of provocation in the context of pornography rather than being the actual thing, but that said, pornography itself can only ever be provocative; the action depicted always remains beyond the possessive touch. Born of porn photo-spreads, *Likeness of Being* fetishizes the genre of skin shots, but not romantically, rather mechanically because the photographs are, in a way, autopsies. Dead objects do not come to life even in these lavish set-pieces, and dolls cannot have sex, but they can pose beautifully, far better than their surrogates (real people) because the artist has all the time in the world and the dolls work for free.

The *Likeness of Being* photographs were to some extent engendered by the earlier body of work, *Life-Size*, 2001-03, which documented adult tactile interactions with the miniature simulacra, such as dollhouse objects: dishes, guns, cameras, etc. These were enlarged in the printed photographs to life size proportions, which made them almost indistinguishable from their surrogates. At the same time, these photographs disrupt our usual sense of order and perceptual expectations. They confront our illusions and challenge our desire for security and control over the material world.

Plastic bodies photograph very democratically too. With their heightened chiaroscuro and shifting hard and soft focus, Greig's

empiricism, manipulative as ever, takes us on a coitus-less romp through the genres of straight, homosexual, and interracial coupling. These photographs, stamped with the serious conceptual imprimatur of Greig's other bodies of work, take us off guard. She knows that we are going to take a close look at the deception because the tableau is make-believe (no one was hurt or exploited in the manufacture of these photographs). We look with immunity. As spectators in a public place, were we looking at soft porn our glances would necessarily be more jadedly furtive, but these images invite us to decipher each photograph until we recognize all the coded signals. Yet, of course, there is nothing to see because nothing is really happening. There is only the mechanics, but no intimacy. Here, no money or feelings are exchanged.

Sex is easier to render into art if there is love present because it veils the act. So much of what pictorial art is about is *not* showing the action. Art likes to be discretely ambiguous, to show the before, or after, but not the *during*. These photographs are as soulless as diagrams, and yet... and yet they are posed so poetically, "doing" vividly absolutely nothing. They are stand-ins, surrogates for desire — and before them, contained by the absurdity of it we project our longing for the perfect other.

One can barely imagine Greig taking a photograph in the air outside, so invested is she in carefully arranging her subversive surrogates under her exquisitely arranged studio lights, but that is precisely what she has done in her most recent body of work, *Growth Gravity*. Lying on the grass, shooting her face, ear to the ground, registered in the same spot, daily, on her back lawn. "Dead nature" is effectively replaced by animation in this current body of work — all the more animate



D11-10-2007/T21:45:53 from *The Likeness of Being*, 2007 digital photograph, 33 x 22 inches



D02-09-2009/T19:40:43 from *The Likeness of Being*, 2009, digital photograph, 22 x 33 inches

when the photographs are shown sequentially: “When I played back the frames after a month of shooting I noticed my closed eyes appeared to look like I was dreaming (REM) so I consciously shifted my eyes as I lay there.” [Cynthia Greig, 10/29/10.] This work spanned much of a year from February onward. By September, her mise-en-scène (the section of uncut grass where she shot her sideways face) had become so overgrown that it completely obscured her. In contrast to *Black Box*, *Growth Gravity* is not a lamentation, but, of course, portraiture (self-portraiture in this case) flirts with death — “...the photograph tells me death in the future,” wrote Roland Barthes in *Camera Lucida*, talking about all photographic portraits, but specifically that taken by Alexander Gardener of Lewis Payne (1865), youthful, tragic, his hands in irons awaiting execution. Cynthia Greig is not on the scaffold, but in this work she is taking stock of the time bomb of middle age. This daily routine, this fixation, is a sort of

dance-macabre. Middle age is inevitable, but always unexpected. As Martin Amis wrote at the beginning of his recent novel, *The Pregnant Widow* (2010):

“This is the way it goes. In your mid-forties you have your first crisis of mortality (*death will not ignore me*); and ten years later you have your first crisis of age (*my body whispers that death is already intrigued by me*).”

Greig deals with the outrage of inevitable gerontological issues by staging a kind of premature death. The grass keeps growing and she disappears behind it. When the lawn is eventually mown not a trace of her remains. This is less a satire on suicide than a prophylactic against further aging. In this ironic autobiography, Greig leaves the stage, the agent of her own death, at the height of her considerable powers.

Trained (somewhat now) in the decoding of Greig’s oeuvre, we note her earnest rigor because the conventions of image making in her world require the telling of the truth, in the sense that she does not believe in digitally manipulating her photographs. A case in point is the unexpected and extraordinary image of her face coming to life in a dewdrop in one of the *Growth Gravity* photographs; serendipitously the dewdrop acted as a lens revealing her visage in miniature. Truth and fiction may collude and collide in her work, but what she prints is what she shoots without interference. Nevertheless, the things she shoots are not real; they are conceptions, contingencies. The camera is innocent, a tool, a patsy. Greig uses its authority to mitigate — to contain and

package — her ironic worldview, which is far from conventional, but must seem to appear so otherwise her arch, manipulative, and subversive mission would cease to suspend our disbelief.

(Again) in *Camera Lucida*, Roland Barthes said that photography is either mad or tame; there is nothing tame here, only obsession, deception and perfection — and the inherent poetry of an image — “*that which has been*.” Greig, the author, defines what is seen, the analogous rhetorical thing recorded, the imprimatur: the surrogate image that never really was but must have been because the camera was invented only to tell the truth.

Dick Goody, 2011



Detail from *Growth Gravity*, 2010, dvd loop (*edited with Richard Smith*)

RECLINING NUDES REVISED



Reclining Nude (revised Ingres), 1992/2010, chromogenic development print, 37-1/2 x 60 inches



Reclining Nude (revised Velázquez), 1993/2010, chromogenic development print, 40 x 50 inches

New Eden: The Life and Work of Isabelle Raymond



New Eden Photo Album (Isabelle Raymond and M. Claudet), toned gelatin silver prints mounted on cabinet cards, 6-1/2 x 4-1/4 inches each



Pygmalion (after Gérôme), toned gelatin silver print, 5-1/4 x 4 inches



M. Claudet as Pan, toned gelatin silver print, 7-1/4 x 5-7/8 inches



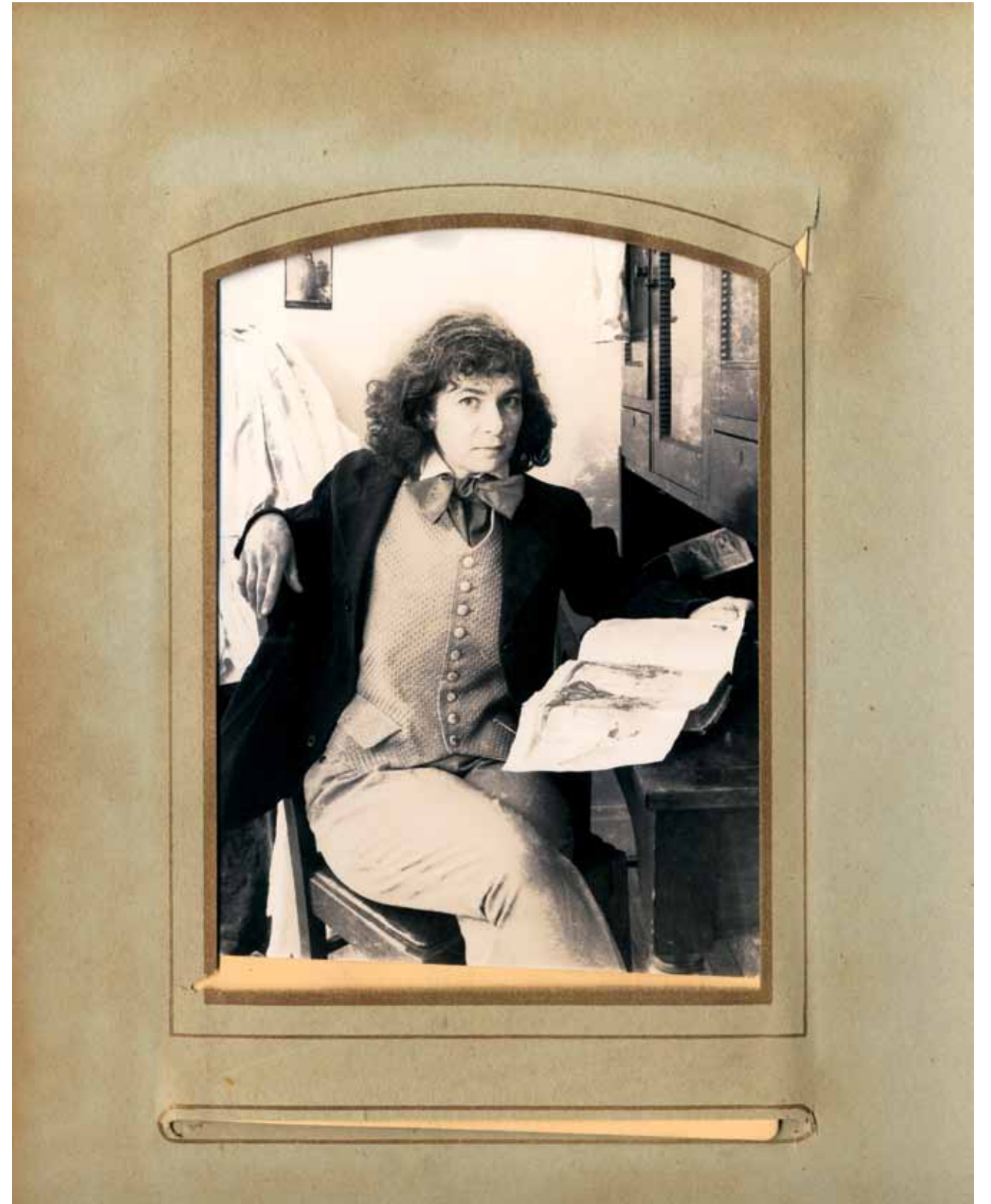
Madonna, toned gelatin silver print, 14 x 11 inches



Eakins' Last Class, toned gelatin silver print, 11 x 14 inches



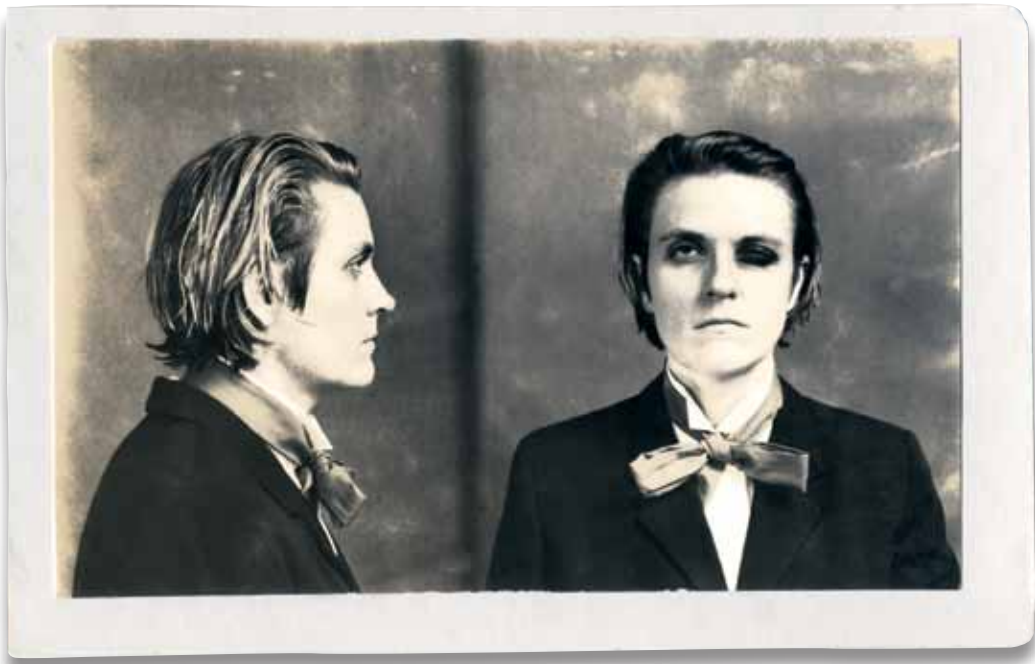
New Eden Photo Album (Dierdre and Eli), toned gelatin silver prints mounted on cabinet cards, 6-1/2 x 4-1/4 inches each



New Eden Photo Album (Woman with 1865 Godey's Ladies Fashion Book), toned gelatin silver print mounted on cabinet card, 6-1/2 x 4-1/4 inches



Man in Turban, toned gelatin silver print mounted on cabinet card, 6-1/2 x 4-1/4 inches



Criminal identification card, toned gelatin silver prints mounted on card, 3-1/2 x 5-1/4 inches



New Eden Photographers, toned gelatin silver print mounted on cabinet card, 4-1/4 x 6-1/2 inches



Merman (homme de la mer), toned gelatin silver print mounted on cabinet card, 4-1/4 x 6-1/2 inches



The Embrace, tintype, 5 x 4 inches



Satyr escaping into the woods, tintype, 5 x 4 inches



Vacillating Stereograph, toned gelatin silver prints mounted on card, 3-1/2 x 7 inches



Memorial Photograph, toned gelatin silver print mounted on cabinet card, 4-1/4 x 6-1/2 inches

FROM THE GARDEN OF NATURAL AND NOT SO NATURAL WONDERS

King or Queen, 1999, chromogenic development print, 20 x 16 inches





De-Ice Princess, 1999, chromogenic development print, 20 x 16 inches



Cloned, 2000, chromogenic development print, 16 x 20 inches

LIFE-SIZE



Life Preserver, 2003, chromogenic development print, 16 x 20 inches



Hand Grenade, 2002, chromogenic development print, 16 x 20 inches



Door, 2002, chromogenic development print, 16 x 20 inches



Video Camera, 2003, chromogenic development print, 16 x 20 inches

GENETIC TRAITS

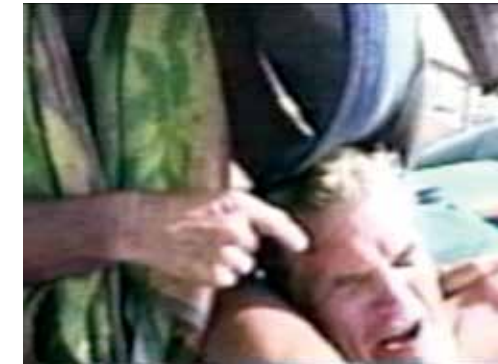
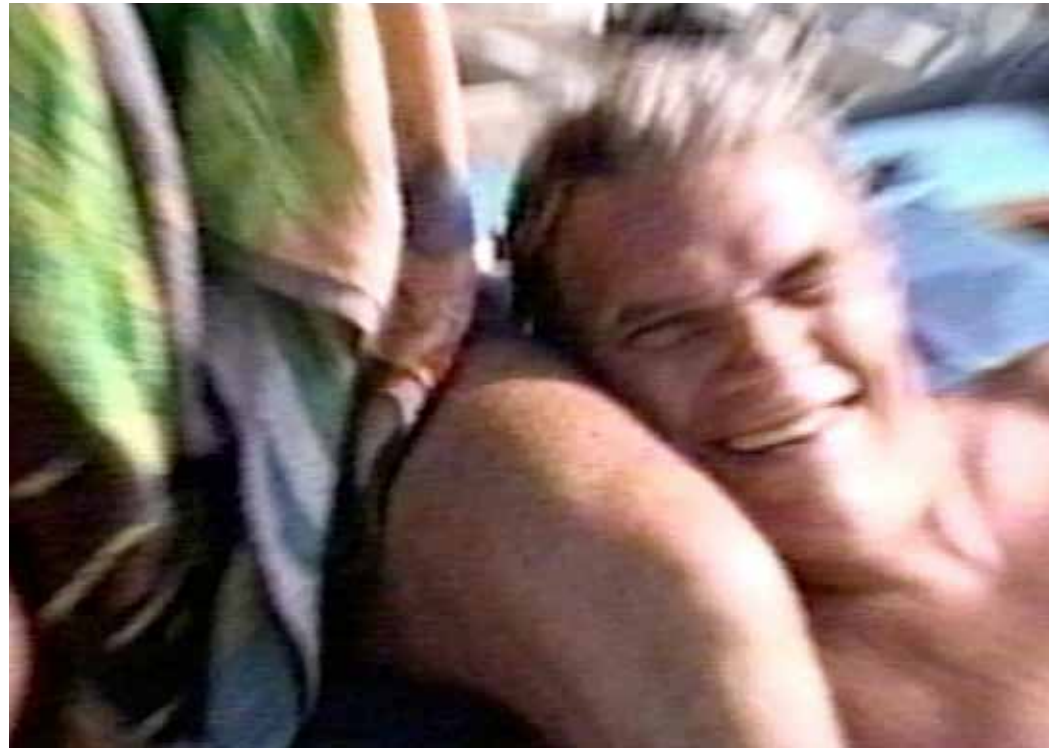


Genetic Traits (Apples from Lot 4135), 2003, chromogenic development prints, 48 x 48 inches



Detail from Genetic Traits (Apples from Lot 4135), 15-1/2 x 15-1/2 inches

BLACK BOX: THIS IS NOT MY FATHER



Cynthia Greig and Richard Smith, *Black Box: This is not my father*, 2004, video stills from 22 minute video loop on dvd

REPRESENTATIONS



Representation no. 22 (black and white tv), 2002, chromogenic development print, 24 x 20 inches



Representation no. 16-18 (matchbook), 2003, chromogenic development prints, 10 x 25 inches



Representation no. 31 (still life), 2003, chromogenic development print, 20 x 24 inches



Representation no. 55 (cup tower), 2007, chromogenic development print, 24 x 20 inches



Representation no. 65 (fan), 2007, chromogenic development print, 24 x 20 inches



Representation no. 63 (books), 2007, chromogenic development print, 18 x 30 inches



Representation no. 69 (still life #4), 2007, chromogenic development print, 24 x 20 inches



Representation no. 69 (globe), 2008, chromogenic development print, 24 x 20 inches

THE LIKENESS OF BEING



D11-16-2007/T15-48:31, 2007, digital photograph, 22 x 33 inches



D 11-23-2010/T20:58:07, 2010, digital photograph, 22 x 33 inches



D04-08-2008/T12:23:15, 2008, digital photograph, 33 x 22 inches



D05-05-2008/T20:46:13, 2008, digital photograph, 22 x 33 inches



D12-10-2009/T18:02:39, 2009, digital photograph, 22 x 33 inches



002-10-2009/115:54:44, 2009, digital photograph, 22 x 33 inches



012-10-2009/118:02:39, 2009, digital photograph, 22 x 33 inches

NATURE MORTE



Nature Morte no. 9 (Head with Pomegranates), 2009, chromogenic development print, 40 x 50 inches



Nature Morte no. 5 (Mixed Fruit), 2009, chromogenic development print, 50 x 40 inches



Nature Morte no. 8 (Flowers in Various Stages of Decay), 2009, chromogenic development prints, 24 x 20 inches each



Nature Morte no. 12 (Vanitas), 2009, chromogenic development print, 40 x 50 inches



Nature Morte no. 6 (Silhouette of William Henry Fox Talbot with Pears and Polaroids), 2009, chromogenic development print, 40 x 50 inches



Nature Morte no. 14 (Mold), 2010, chromogenic development print, 25 x 30 inches

NATURE MORTE VIDEOS



Still Life with Peaches, 2009-10, dvd loop, (edited with Richard Smith)



Souvenir (teapot), 2009-10, dvd loop, (edited with Richard Smith)

GROWTH GRAVITY



Details from *Growth Gravity*, 2010, digital C-prints, 16 x 24 inches each



Self-portrait in a dewdrop, 2010, digital C-print from 35mm color negative, 24 x 36 inches

CYNTHIA GREIG

B. 1959, Detroit MI

SELECTED SOLO EXHIBITIONS

2011 Oakland University Art Gallery, Rochester, MI

2010 Witzenhausen Gallery, Amsterdam, The Netherlands
Clark Gallery, Lincoln, MA
DNJ Gallery, Los Angeles, CA

2008 UNO Art Space, Stuttgart, Germany
Wall Space Gallery, Seattle, WA

2007 Richard Levy Gallery, Albuquerque, NM
Foto Arte, Brasília, Brazil

2006 Centro Cultural Recoleta, Buenos Aires, Argentina

2005 San Francisco Camerawork, San Francisco, CA

2002 Museum of Art, SUNY-Potsdam, NY
Moreau Art Galleries, St. Mary's College, Notre Dame, IN

2001 Gallery 44, Centre for Contemporary Photography, Toronto, Canada
Urban Institute for Contemporary Art, Grand Rapids, MI

1994 Matrix Gallery, Ann Arbor, MI

SELECTED GROUP EXHIBITIONS

2011 Sheppard Gallery, University of Nevada, Reno, NV ◦ *Myself: A Survey of Contemporary Self-Portraiture*
Kinsey Institute, Bloomington, IN ◦ *As We See Them: Exotic and Erotic Images from Modern Alternative Process Photographers*

2010 The Camera Club, New York, NY
Drawing Pictures: Jowhara AlSaud, Cynthia Greig, Ashley Reid & Athena Waligore
The Gallery Project, Ann Arbor, MI ◦ *Faux Real*

2009 The Butcher's Daughter, Ferndale, MI
The Trace of Archive and Memory
Rena Bransten Gallery, San Francisco, CA
Complicity: Contemporary Photography and the Matter of Sculpture

2008 Clark Gallery, Lincoln, MA ◦ *Staged*

2007 Forest City Gallery, London, Canada
Stranger than Fiction - The Delicate Art of Faking History
Museum of Contemporary Photography, Chicago, IL ◦ *Relative Closeness: Portraits of Family & Friends*
Catalyst Arts, Belfast, Ireland ◦ *Trauma Interrupted: The Felt Experience Project*

2006 Mills Gallery, Boston Center for the Arts, Boston, MA ◦ *After*

2004 Gallery 44, Centre for Contemporary Photography, Toronto, Canada
Of Kith and Kin
Houston Center for Photography, Houston, TX
Truth Matters: The Meaning of Objects
The Library Company, Philadelphia, PA and Bryn Mawr College ◦ *Picturing Women: Historical Works and Contemporary Responses*

2003 Focal Point Gallery, Southend-on-Sea, England
Belonging: Elia Alba and Cynthia Greig
Center for Photography, Woodstock, NY
Managing Eden

2002 Carl Solway Gallery, Cincinnati, OH
The Photographic Edge
Museum of New Art, Detroit, MI ◦ *Ground Zero*

2001 University Art Gallery, Central Michigan University, Mt. Pleasant, MI ◦ *The Truth of Appearances: Cynthia Greig, Michael Hernandez de Luna & Peter Patchen*

2000 Buckham Fine Arts Gallery, Flint, MI
Vision As Metaphor
Detroit Artists Market, Detroit, MI
Bounded Intervals: Michele Brody, Cynthia Greig, Sheila Moss & John Roloff

1998 The Wright Museum of Art, Beloit, WI
Looking Twice: Cynthia Greig and Michael Hernandez de Luna & Michael Thompson

1997 Institute for the Humanities, The University of Michigan, Ann Arbor, MI
Images & the Imaginary

1995 SFCamerawork, San Francisco, CA
Bodies of Evidence: Julie Blankenship, Christine Dallas, Cynthia Greig and Jin Lee

1994 The Alternative Museum, New York, NY
National Showcase Exhibition

1992 Urban Institute for Contemporary Arts, Grand Rapids, MI ◦ *Cynthia Greig, Diane Neumaier and Carol Novak*
Detroit Artists Market, Detroit, MI
Pieced Work: Dusty Fleming, Cynthia Greig & Carol Zak

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Aram Kim. "Cynthia Greig," *Photo+*, Seoul, Korea, 88-95.

2009 Roberta Fallon. "What You See isn't Always What You Get," *Philadelphia Weekly*, Aug. 12.
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Mauricio Alejo. "What a Wonderful World," *Fahrenheit*, Mexico, April, 30-31.

Cate McQuaid. "Photographers Add New Dimensions to Still Life," *Boston Globe*, June 25.

2007 Slavka Sverakova. "Felt Experience" *Circa Art Magazine*, Belfast, Spring, no.119, 92-94.

2006 Elda Harrington and Alejandro Montes de Oca. *XIV Festival de la Luz: Realidad(i)realidad* (catalogue), 48-49.
Laura Donaldson. *After* (catalogue). Boston: Boston Center for the Arts, 21-22.

2005 Amber Whiteside. "Solos" *Artweek*. San Francisco, CA. October, 14.
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2004 Ute Nöll. "Fokus," *Frankfurter Rundschau Magazin*, Frankfurt, Germany, Oct. 16, 7.
Alison Kenzie. *Of Kith and Kin*, exhibition brochure essay. Toronto, Canada: Gallery 44.

2003 Rachel Garfield. *Belonging* (catalogue). Essex, England: Focal Point Gallery.
Eileen Pollack. "Fiction Writers and Other Well-Intentioned Frauds," *The Writer's Chronicle*, March, 33-40.

2002 Jeff Hoone. *Contact Sheet Annual 117*, Syracuse, NY: Light Work, 22-27.
Carol Novak. "Review of UICA solo exhibit," *New Art Examiner*, March/April, 83-84.

2001 Julie Johnson. "The Return of Beauty in Contemporary Art and Art History," *Rendezvous*, Vol. 36, No. 1, Fall, 9-11.
Katy McCormick. *The Bride Wore Trousers*, exhibition brochure essay. Toronto: Gallery 44, Centre for Contemporary Photography.

2000 Dan Mills. *American Identities* (catalogue). SUNY-Potsdam Museum of Art, 2-3.
Joy Hakansan Colby. "Artists Market Eclectic Show Works," *Detroit News*, Dec. 8, 9D.

1995 Cynthia Morgan. "C.S. Greig: Review." *New Art Examiner*, February, 46.
Carol Novak. "Reinventing One's Identity," *Michigan Photography Journal*, 14-15.

1994 Patricia Lee Yongue. "The Rite of Women's Autobiography," *Spot*, Houston, TX, Spring, 13-14."

SELECTED AWARDS AND HONORS

2004 Santa Fe Center for Photography, Assignment Earth Award

2003 Houston Center for Photography, HCP Photography Fellowship

2001 Light Work, Syracuse, NY, Artist-in-Residence

SELECTED WRITING

2004 "Flying Under the Radar" catalogue essay for Peter Finnemore: *Zen Gardener*, Llandudno, Wales: Oriel Mostyn

2003 *Women in Pants: Manly Maidens, Cowgirls and Other Renegades*, New York, NY: Harry N. Abrams, (co-author with Catherine Smith)

2001 "The Bride Wore Trousers" in *The Body Aesthetic*, Tobin Siebers editor. Ann Arbor: University of Michigan Press, 127-156.

2000 *Sampler: Chris Caruso, Andrea Champlin, John Richardson & Mee Kyung Shim* (catalogue essay), Detroit: Detroit Artists Market

1999 *Containers of Memory* (exhibition catalogue essay, Curator), Detroit: Detroit Artists Market

1998 *Un-defining... Print* (exhibition catalogue essay, Curator), Detroit: Detroit Artists Market

COLLECTIONS

Center for Photography, Woodstock, NY

Coleção Foto Arte/Arte 21, Brasília, Brazil

George Eastman House, Rochester, NY

Light Work, Syracuse, NY

The Kinsey Institute, Bloomington, IN

Museum of Contemporary Photography, Chicago, IL

Museum of Fine Arts, Boston, MA

Museum of Fine Arts, Houston, TX

New Mexico Art in Public Places Program, Santa Fe, NM

Seattle Arts Commission, Seattle, WA

Samuel L. Dorsky Museum of Art, New Paltz, NY

Smith College Museum of Art, Northampton, MA

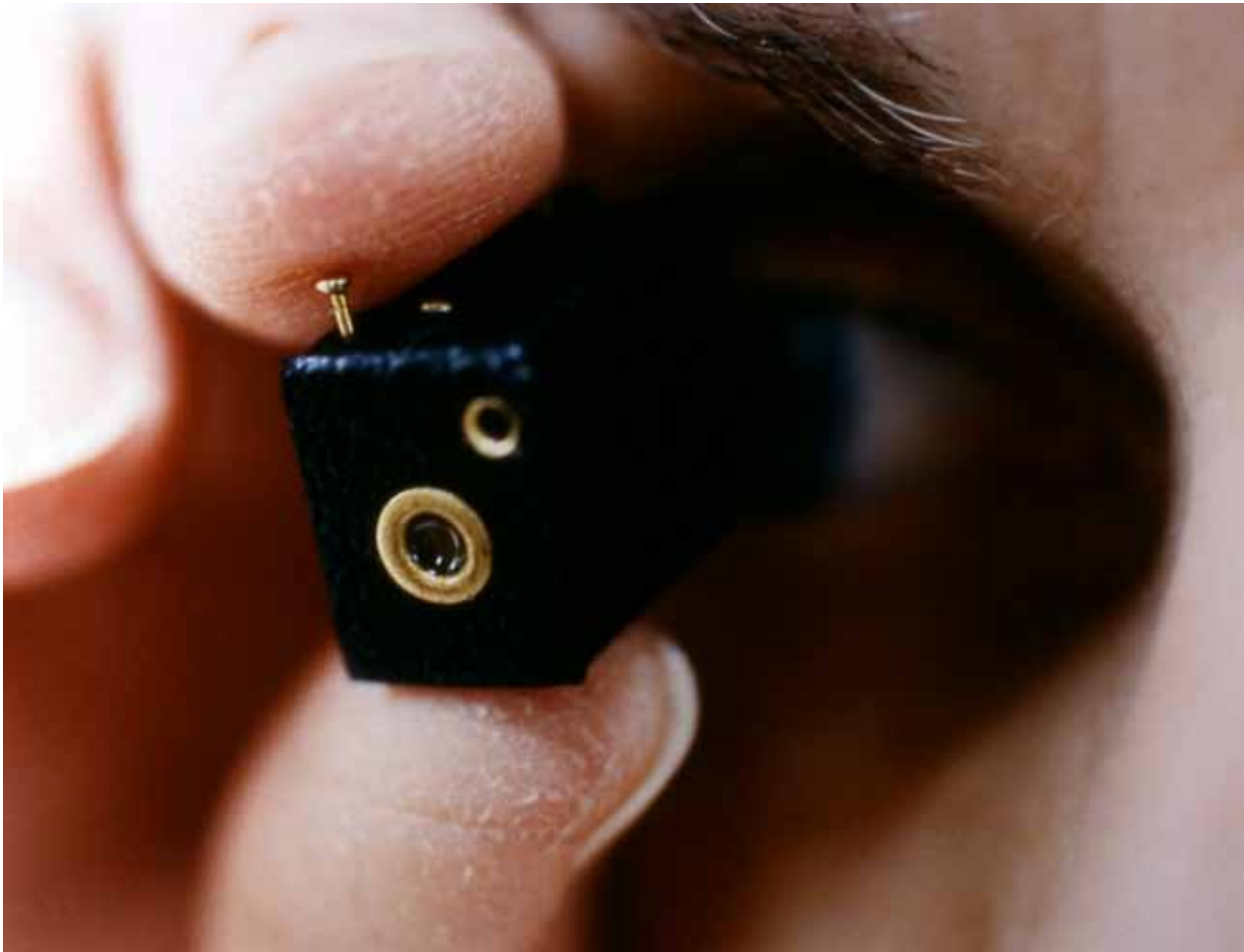
SUNY-Potsdam Museum of Art, Potsdam, NY

Wellington Management Art Collection, Boston, MA

Private collections



Magnifying Glass from *Life-Size*, 2001, chromogenic development print, 16 x 20 inches



Camera from *Life-Size*, 2001, chromogenic development print, 16 x 20 inches



Portrait of the Artist as a Young Girl, 1962, color photograph, 3-1/2 x 3-1/2

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CYNTHIA GREIG

Subverting the (un)Conventional

January 7 – February 20, 2011

Curated by Dick Goody

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