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Katy Grannan: new works Artemis Greenberg Van Doren Salon 94

In the 1980s, conceptual photographer Nancy Burson placed an ad in the Village Voice asking any man who believed—or had been told—that he looked like Jesus Christ to show up at her studio to be photographed. Katy Grannan, who studied photography with Gregory Crewdson at Yale, has used a similar tactic to find subjects for her most recent series of photographs, presented this month simultaneously at Artemis Greenberg Van Doren and its adjunct space, Salon 94, located in the uptown home of Jeanne Greenberg Rohatyn. Unlike Burson, Grannan's ads, placed in local newspapers over the past two years, called for what are known in the US as "regular folks".

Playing with the conventions of portrait photography, Grannan placed the respondents in intimate settings. The lush colour photographs in her series "Sugar Camp Road" (at Artemis until 4 October) show people in public parks, while the black and white pictures in the "Morning call" series (at Salon 94 until 17 October) refer to the history of photography by evoking Walker Evans's famous photos of the citizens of Allentown, a gritty industrial burg in Pennsylvania (above, "Corinne, New York, NY, 2001").



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Chosen by Sarah Douglas