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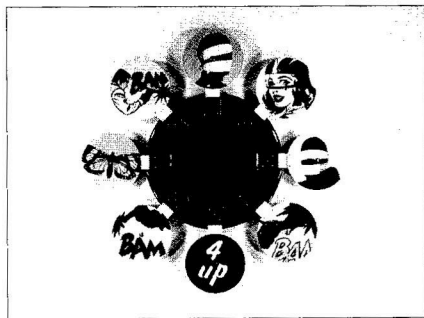
Cindy Workman

Turner, Grady T. "Cindy Workman, Lennon, Weinberg." *Artnews*, May 1998.

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Cindy Workman, *Special Occasion Flower 4*, 1996, mixed media, 46" x 46" x 4 1/2". Lennon, Weinberg.



Cindy Workman

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Collage artist Cindy Workman finds her images in the hidden corners of the family home. Figuratively rooting through kitchen, closet, and sock drawer, Workman turns up kitschy prints, ultraviolent western comics, and soft-core pornography. In her slick, minimalist wall sculptures and collages, Workman is by turns engaged in the high camp of Pop art and in feminist critique.

Two large works overlay vintage pornography with vapid nature illustrations lifted from prints once ubiquitous in middle-class homes. The face of a topless woman resembling pinup legend Betty Page stares languidly past the viewer. Her exotic visage is partly obscured by an image of a bird perched on the stem of a flower, one of its petals masking her eyes.

Another appropriates an amateurish black-and-white photo showing a woman on her knees in a living room. Nude except for sheer panties, she smiles over her shoulder at the camera. Her lower back and buttocks are covered by a large transparent peach that colors her flesh even as it transforms her body into a target. A leaf covers her eyes, yet here it is more blindfold than mask. The hardware supporting the work is left visible, as if to underscore its association with bondage.

Other works are composed like flowers. In these, eight LP-size disks are bolted like petals to vinyl-covered circles, their modish surfaces slick and clean. Surrounding a red center are comic-book images bolted to the disks like pinned specimens—masked or bound women's faces, shooting handguns with "blam" sound effects, a single butterfly. Workman walks a fine line, using campy, transgressive eroticism to take aim at the commodification of women.

GRADY T. TURNER