

CINDY SHERMAN

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CINDY SHERMAN - ANTI FASHION
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CINDY SHERMAN – ANTI-FASHION

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FOREWORD

by MAARTJE STUBBE

“It’s not about me.”¹

For almost 50 years, trailblazing American photographer Cindy Sherman has been at the forefront of visual art. Her method has remained largely unchanged all this time. She creates characters and places herself in front of the camera – meticulously made up and dressed up in an array of disguises –, evoking various stereotypes from popular culture. These are not self-portraits, as Sherman is keen to stress time and again. While acting out these roles, she explores how women are portrayed in mass media, magnifying stereotypes until they come close to the absurd and the grotesque. In so doing, she seeks to expose narrow views on gender, beauty, and ageing. More specifically, Sherman zooms in on images and identities in Western society and on how photography confirms and sustains social constructs. In her playful portraits, the mirror is turned on the viewer and society. Sherman uses photography as a weapon against itself: not to confirm images but to dissect them.

Today, Sherman’s concept is still as powerful as it ever was. She continues to experiment, using the latest developments in photography and mass media to effortlessly capture the zeitgeist and surprise viewers with her characters and subjects. Every photo tells a story. However, the strength of her work lies in its repetition and its commitment to feminist and social issues. Over the years, Sherman has thus compiled an encyclopedia of female archetypes through her photographic works, creating a seemingly endless variety of familiar female images that fuel our imagination. As she explains, the work is not about her as an individual. It is about all of us, about how we present ourselves to the outside world and how we relate to each other.

Cindy Sherman was born in 1954 in Glen Ridge, New Jersey, in the United States. She went on to study art at Buffalo State University from 1972 until 1976, where she became part of a dynamic group of friends and artists who experimented extensively with performance, film, and installations. From the outset, she used herself as a model, with her face serving as her own blank canvas in her earliest photos. Sherman was particularly interested in the power of facial expressions and non-verbal communication. Soon she began to develop characters and storylines. Her first series (Bus Riders) depicted the average kinds of people you might encounter at a bus stop and was, in fact, exhibited on a local bus. Her photographs were just mundane enough to paint an accurate picture of American society. Sherman’s work evidences her predilection for film

and all its clichés. In 1976, she created a photo series (*Murder Mystery*) based on the structures of a classic Hollywood film noir, developing a very detailed plot for all of her pictures. The series foreshadows *Untitled Film Stills*, which launched Sherman's international career as an artist in the late 1970s.

In 1977, she moved to New York. There she abandoned the complex visual narratives, rising to the challenge of capturing a story in one single image. Sherman's *Untitled Film Stills*, which were made between 1977 and 1980, are considered her most iconic work. In dozens of black-and-white photographs, she poses in the guises of various generic female film characters, from the vamp to the lonely housewife. She stages her pictures with carefully chosen camera angles, poses and lighting, referencing the Hollywood films of the 1950s and 1960s, film noir, B movies, and European arthouse films, with her printed images mimicking the "stills" used to promote such films. Sherman's pictures do not reveal any clues as to their narrative. Instead, she lards them with suspense and mystery: what happened just before this scene? What is happening off-screen? Sherman deliberately chose the name of the series to underline this ambiguity. The *Untitled Film Stills* are clichés of femininity, revealing how mass media, such as film, create and perpetuate stereotypes.

As a young photographer, Sherman's work provided an intuitive and personal response to conceptual art. In those days, choosing photography as your preferred medium was quite unusual: "In the late '70s and into the '80s, I was aware that the painting and sculpture world looked down on people who used photography. At the same time, I felt that the photo world looked down on those who had one foot in the art world." Like her contemporaries Jeff Wall and Louise Lawler, Sherman has managed to build a bridge between these two worlds. Her work brought about a shift in the role and acceptance of photography in the art world.

Besides film, fashion has always been an exciting area of research for Sherman. In the 1970s, she experimented with the effect of clothing and physical transformation. From the 1980s onwards, she began to receive commissions from the fashion industry, both from designers and magazines. She continued to use herself as her sole model, refusing to comply with the rules of fashion photography. Her fashion pictures are the opposite of glamorous, sexy, or elegant. They were seen as provocative, grotesque, and inseparably linked with her artistic oeuvre. In the 1980s and 1990s, Sherman produced a series of striking color photographs in which she disguised herself using prosthetics, masks, and

dolls. She provoked with explicit series such as *The Disasters* (1986–1989) and *The Sex Pictures* (1992), in which she confronted viewers with the strange and ugly aspects of humanity. In her early fashion photographs, Sherman explored the norm by deviating from it to an almost extreme degree. Although a rising star in the art world, her fashion photographs were repeatedly rejected for publication in the 1980s. This changed in the 1990s, however, as more and more designers and photographers began to challenge the prevailing beauty ideals. Deviating from the accepted standard became a strength.

Time and again, Sherman has subjected the dominant visual culture to a critical examination. Since the 2000s, she has been experimenting with digital manipulation of her images, which she prints in increasingly monumental formats. Her recent work reflects the increasing digitalisation of our society and our simultaneous penchant for authenticity. She focuses on the (in)visibility of older women in the media, the rise of social media and influencers, and the straitjacket of masculinity. Her many characters show us that identity is a construct – and, therefore, changeable. Sherman uses humor and intelligence to show us the many faces of humanity.

This newly revised catalog was created for the Cindy Sherman *Anti-Fashion* exhibition at FOMU, Fotomuseum Antwerpen. With our program, we want to sustainably connect with society and promote critical reflection on the medium of photography. We are, therefore, proud and delighted that Cindy Sherman has accepted our invitation to present her first large-scale solo exhibition in Belgium, featuring known and unknown works from leading international collections. *Cindy Sherman – Anti-Fashion*, is the result of many years of research by the Staatsgalerie Stuttgart into Cindy Sherman's fascination with fashion and the interaction between her commissions from the fashion industry and her own artistic oeuvre. First issued by the Staatsgalerie Stuttgart and Sandstein Verlag, this catalog examines for the first time ever Cindy Sherman's output from the fashion perspective, with the exhibition and book offering an exciting new look at the oeuvre of this trailblazing artist. At FOMU, the exhibition is guided by a second display titled *Cindy Sherman: Early Works 1975–1980*, featuring the artist's early experiments from her student days and her iconic *Untitled Film Stills*.

This project would not have been possible without the support of many people. First and foremost, we wish to thank Cindy Sherman and her studio manager, Margaret Lee. Thank you for your generous collaboration,

your willingness to experiment, and your valuable input on the exhibition and book design. The exhibition *Cindy Sherman – Anti-Fashion* and this catalog are the result of a fruitful collaboration with the Staatsgalerie Stuttgart and the Falckenberg Collection of the Deichtorhallen Hamburg. Our thanks go to the management and staff of both institutions: Christiane Lange, Alessandra Nappo, Kathrin Wrona and Katharina Massing of the Staatsgalerie Stuttgart, and Dirk Luckow, Harald Falckenberg, Goesta Diercks and Clara Brandt of the Falckenberg Collection of the Deichtorhallen Hamburg. In particular, we wish to thank curator Alessandra Nappo, who came up with the exciting idea of thematizing Sherman's relationship with fashion several years ago. We are grateful to her and the Staatsgalerie Stuttgart for the concept and research on which the adaptation of the exhibition at FOMU and this new English/Dutch-language edition of the catalog are based. We also wish to thank curator Gabriele Schor of the VERBUND COLLECTION in Vienna, with whom we worked intensively on the exhibition *Cindy Sherman: Early Works 1975–1980*. The long-standing expertise of both curators was indispensable in the development of this project. Our thanks also go to Samyra Moumouh, Afaina de Jong and Céline Wouters for their exhibition design, which guides visitors into Sherman's universe. Under the supervision of our own curators, Rein Deslé and Anne Ruygt, as well as assistant curator Pamela Peters, these collaborations have resulted in a unique, high-quality overview of Sherman's work.

An exhibition of this scale – with more than 100 works on three floors – would not have been possible without the various lenders. We wish to thank Cindy Sherman's studio, the Hauser & Wirth and Sprüth Magers galleries, and all private and public collections for the long-term loan of their precious works. Thank you for trusting FOMU to carefully exhibit these works and make them accessible to a Belgian audience. We also want to thank the galleries for their practical and substantive support, especially Melanie Dankbar, Sophie Nurse and Milena Bürge at Hauser & Wirth, and Andreas Gegner and Tim Davies at Sprüth Magers. Time and again, the FOMU team makes every effort to realize ambitious projects like this one. Thanks to all the staff, volunteers, and freelancers for your tireless efforts, especially our head of production Jan Siebens and registrar Jana Van de Mierop.

For this superb book, our thanks go to Gautier Platteau, Sofie Meert, and Stephanie Van den Bosch of Hannibal Books and designer Joris Kritis. Thank you for your initiative and fresh perspective on the project. This new

edition of the catalog perfectly complements the exhibition and is also a timeless resource on Sherman's relationship with fashion.

This project was possible thanks to the financial support of VISITFLANDERS and the City of Antwerp. It takes place in the context of Ensor 2024, a year-long celebration of the work and legacy of Belgian painter James Ensor, with exhibitions and activities in various locations in Flanders and Brussels. FOMU decided to transpose Ensor's masquerades to the context of contemporary photography, giving Cindy Sherman a platform. We could have never achieved this without the exceptional support of VISITFLANDERS.

Maartje Stubbe
Director, FOMU

FASHION IN DISGUISE.
CINDY SHERMAN'S (ANTI-)FASHION PHOTOGRAPHS

by ALESSANDRA NAPPO

“It seems boring to me to pursue the typical idea of beauty,
because that is the easiest and the most obvious way to see the world.
It’s more challenging to look at the other side.”¹

Fashion is ubiquitous and forms an integral part of the complex interplay between everyday life, consumer culture, and art. Fascinated by this dynamic, Cindy Sherman recognized the potential of fashion for her work very early on, in the mid 1970s, and began to draw on fashion and its presentation as an abiding source of inspiration. Fashion images became the starting point for Sherman’s exploration of the way stereotypes and social codes are constructed and disseminated, and for her ongoing engagement with aspects of identity, aging, and gender. For nearly 50 years, Sherman has been working as her own model, staging herself in her fictionalized photographic portraits in more than 600 different roles, many of which show her in the guise of bizarre fashion victims. Fashion itself does not escape unscathed either; the artist’s fascination with the fashion world goes hand in hand with a subversive attitude toward all that it stands for. Humorous and provocative, her images are parodies of commercial fashion photography: they do not convey the glamor, sex appeal, or elegance commonly associated with high fashion and touted by glossy magazines. Instead, Sherman’s works showcase characters who are far from desirable and who run counter to the conventions of haute couture and the prevailing ideals of beauty. Despite all this, exhibitions and scholarly discourse have tended to neglect the central role of fashion in the artist’s work or have addressed it only in passing.

The exhibition *Cindy Sherman – Anti-Fashion* and the publication accompanying it set out to look at the work of the US artist from a fresh perspective. Opening with the early works from the 1970s (*Doll Clothes, Cover Girls*), moving on to the provocative fashion series of the 1980s and 1990s and the follow-up projects (*Clowns, Balenciaga, Landscapes, Harper’s Bazaar 2016*), to the most recent works (*Men*), the exhibition is the first to examine Sherman’s oeuvre through the prism of fashion.

(ANTI-)FASHION SERIES:

EXAGGERATION, MASQUERADE, GROTESQUE

Cindy Sherman’s artistic interest in fashion is already evident in her early works of the mid 1970s. At that time, she was still studying at Buffalo State College in New York State, where she explored the various techniques of an



Fig. 1 Cindy Sherman, *Untitled #131*, 1983, chromogenic color print, 89 × 41.9 cm [34 ¼ x 16 ½ in]

art scene dominated by conceptualism. Artists such as Vito Acconci, Eleanor Antin, Hannah Wilke, Adrian Piper, and Lynda Benglis worked with a wide range of different media – among them photography, film, video, installation, action, and performance – and played an important role in the development of the young Sherman’s creative practice. Their influence can be seen in the performative approach of her 1975 16-mm film *Doll Clothes*, in which the artist appears as a miniature paper doll (see fig. on p. 58). The work is inspired by her teenage years, when she used to make drawings of her clothes and arrange them every Sunday evening to put together her school outfits for the coming week. The black-and-white film casts the simple act of dressing not only as a gesture of transformation but also as a means of rebellion and liberation that offers an escape from anonymity and conformity. The doll, a cut-out of Sherman in her underwear, comes to life and clambers out of its plastic sleeve to choose and put on an outfit from a selection of clothes. However, its moment of contemplating its reflection in a mirror is brought to an abrupt end by the intervention of a pair of human hands. The ominous-looking hands undress the doll and force it – once again near-naked and motionless – back into the confinement of its neatly labeled plastic sleeve. The hands can be read as the embodiment of the social constraints of a repressive culture² and as a symbol of strict standardization and categorization that does not allow for alterity. *Doll Clothes* tells the story of a failure, namely the missed opportunity to use certain kinds of clothing to deconstruct established notions of identity and gender, and to achieve emancipation. *Doll Clothes* is the first work in which Sherman acknowledges the power of fashion by pointing out how clothing and costume can contribute to the appreciation of difference and individuality, but also to processes of leveling and standardization.

Sherman’s interest in the fashion world is also evident in a group of works she produced a little later: The series *Cover Girls* (1976/2011) can be read as a reflection on stereotypical representations of femininity. Each of the five *Cover Girl* works consists of three photographs (see figs. on pp. 60–61). In each triptych, the first photograph shows the original cover of a glossy fashion magazine – *Vogue*, *Cosmopolitan*, *Mademoiselle*, *Family Circle*, and *Redbook* – and features an attractive model. In the second shot, the model’s face is replaced with that of Sherman’s, carefully made up to strike an uncannily close resemblance to the original. In the third, the artist retains the impersonation but mocks the seriousness of the model by allowing her facial expression to shift

² See Gabriele Schor, “Cindy’s Urszene: Sherman’s früher Film *Doll Clothes*/Cindy’s Original Scene: Sherman’s Early Film *Doll Clothes*,” *Par-kett*, no. 78, Zurich 2006, pp. 18–28.



Fig. 5

British Vogue, Underexposed, Kate Moss, June 1993

Attracted by the new scope for creative freedom that these new magazines and fashion companies offered, established artists, too, began to engage with fashion for the first time and developed novel forms of presenting designer clothing. Cindy Sherman's photographs for the Comme des Garçons campaign and Rei Kawakubo's designs are just one example of this general trend toward experimentation, excess, and nonconformism. This is also evident in *Untitled #299*, a work related to the campaign (see fig. on p. 87). With her provocative, defiant pose, her tattoos, piercings and suggestively positioned cigarette in a gingham-gloved hand, the woman conveys a sense of the atmosphere of freedom and rebellion that had gained traction in the wake of new subcultures such as the punk movement and the grunge and rave scenes. At the same time, the image is a reminder of the excesses of the fashion world of those years. Drug use, mental health issues such as depression but also eating disorders, which were closely linked to the high-pressure environment of the international fashion industry, were thematized and became an integral part of the official image of fashion at this time. This trend toward excess in fashion was not just implicitly conveyed in the photographs of the time; it was also explicitly embodied by the new fashion icon Kate Moss. In addition to her androgynous, waifish physique, it was her partying lifestyle, drug habit, and excessive drinking that made her the poster child of the emerging "heroin chic" aesthetic.²³ Kate Moss became the epitome of the new body ideals of the time, which in turn were linked to fashion and its engagement with taboo subjects such as death, violence, and disease.²⁴ As Caroline Evans aptly put it, "[T]he perfect body of mainstream fashion was progressively challenged by the abject, fissured and traumatized body of more cutting-edge fashion."²⁵

Any reference to these issues is closely linked to a new realism in fashion photography which took root in the early 1990s and was opposed to any form of idealization. As a reaction to the commercialized sleekness of the 1980s and the dominance of supermodels such as Naomi Campbell, Linda Evangelista, and Claudia Schiffer, the photographs of Corinne Day, Terry Richardson, David Sims, and Juergen Teller are characterized by an unusual spontaneity in their search for authenticity.²⁶ For the most part published in the new lifestyle magazines, these fashion images appropriate the visual vocabulary of documentary photography and, being "reportage-like,"²⁷ appear to have much in common with photojournalism. Like snapshots in a private photo album, they present people with everyday facial expressions in their ordinary surroundings. The

²³ See Rebecca Arnold, *Fashion, Desire and Anxiety: Image and Morality in the 20th Century*, New Brunswick 2001, pp. 48–54.

²⁴ See Caroline Evans, *Fashion at the Edge: Spectacle, Modernity and Deathliness*, New Haven/London 2003.

²⁵ Caroline Evans, "Yesterday's Emblems and Tomorrow's Commodities: The Return of the Repressed in Fashion Imagery Today," in *Fashion Cultures: Theories, Explorations and Analysis*, Stella Bruzzi and Pamela Church Gibson (eds.), London/New York 2000, p. 94.

²⁶ See Kate Rhodes, "The Elegance of the Everyday: Nobodies in Contemporary Fashion Photography," *Fashion as Photograph: Viewing and Reviewing Images of Fashion*, Eugénie Shinkle, London/New York 2008, p. 204.

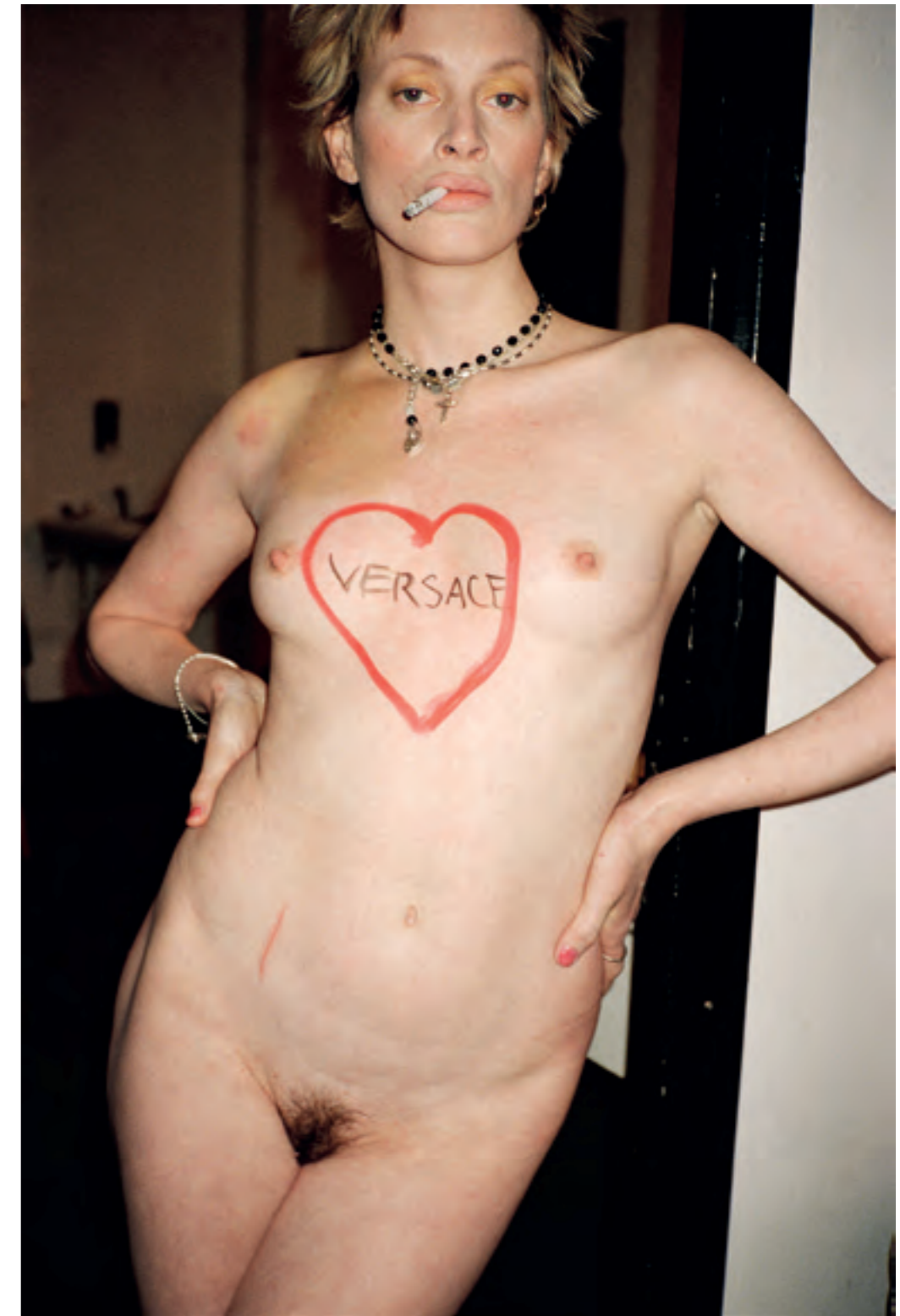
²⁷ Urs Stahel, "Absolut Fashion," *Chick Clicks. Modelfotografie zwischen Auftrag und Kunst* (as in note 19), p. 20.

items of clothing they advertise become peripheral subjects or are not visible at all. In many cases, the people photographed are drawn from the photographers' circle of friends and relations, as in the famous fashion spread *Underexposed* (1993) by Corinne Day for *British Vogue*. Here Kate Moss, a close friend of the photographer, is shown in underwear and minimal makeup in the intimacy of her private London apartment (fig. 5). This photo series captures "the fashion world's perverse flirtation with death" and to some extent exemplifies the "brutality"²⁸ that flourished in the fashion industry. Juergen Teller pursued a similarly realistic style in his fashion photographs. In 1996 he photographed top model Kristen McMenamy naked, with an absent gaze and a cigarette in the corner of her mouth (fig. 6). Scribbled on her bare chest and framed by a heart drawn in lipstick is the word "Versace". The noticeable scar at hip height is the result of an injury the model sustained from a zipper during a hurried change of clothes at a fashion show. Teller's photograph thus hints at the physical and psychological strain behind the immaculate face of the fashion industry. The demand for extreme, exaggerated, and "raw" fashion images shot in the "anti-fashion" style of the time reflects the striking heterogeneity and plurality of both styles and role models of the 1990s generation.²⁹

The fruitful interaction between art and fashion since the 1990s is also evident in the work of numerous other artists who, like Cindy Sherman, received commissions from the fashion world at the time. With their innovative photographs for advertising campaigns, artists such as Tina Barney, Vanessa Beecroft, Nan Goldin, Philip-Lorca diCorcia, Martin Parr, Larry Sultan, Juergen Teller, and Wolfgang Tillmans demonstrate the extent to which the boundaries between creative and commissioned work, between art photography and editorial photography have become permeable.³⁰

CELEBRITY CULTURE, STREET STYLE BLOGS, AND INFLUENCERS

Whereas the body of Sherman's anti-fashion photographs of the 1980s and 1990s is characterized by open subversion, her later fashion images seem less confrontational and challenging. Blood, scars, and other indications of illness, as well as the occasionally somber atmosphere, are replaced by a more subtle critique that often makes use of humor and irony. The advertising shots for Marc Jacobs, which Sherman and Juergen Teller conceived for the spring/summer 2005 collection, project a cheerful mood and a playful approach to



Juergen Teller, Kristen McMenamy No. 3, London 1996

Fig. 6

²⁸ Quoted in Antje Krause-Wahl, "Auf den Seiten – Mode und Fotografie im Magazin," *Not in Fashion* (as in note 16), p. 301.

²⁹ The anthropologist Ted Polhemus defines the 1990s as a decade of heterogeneity. Thanks to the presence of youth subcultures with their personal expression of style in the media as well as the spread of vintage fashion, this generation had a "supermarket of style" at its disposal and followed the "sample and mix" principle to create something new and diverse. See Ted Polhemus, *Streetstyle: From Sidewalk to Catwalk*, exh. cat., Victoria & Albert Museum, London, London 1994, pp. 128–134.

³⁰ See *Fashioning Fiction in Photography since 1990*, Susan Kismaric and Eva Respini (eds.), exh. cat., The Museum of Modern Art, New York, New York 2004.

grew out of a commission for the fall/winter 2010 issue of the British fashion magazine *POP* (see figs. on pp. 128–129).³⁵ Here, the artist wears vintage garments of her choice from the Chanel archives. The lush, elegant clothes with their sumptuous fabrics, feathers, ruffles, and beading stand in striking contrast to the ruggedness of the landscape settings. The artist used digital editing software to add painterly effects such as brushstrokes to the backgrounds that recall landscapes by the artists of the Barbizon School or William Turner's atmospheric skies. Thus, the images are charged with a hybrid system of different references: The monumental and seemingly mythical landscapes, sometimes idyllic and sometimes inhospitable, evoke folklore and fairy tales, the sublime atmosphere of Romanticism, but also the artist's early experiments with paper dolls (the *Cut Outs*).

With their strange gestures, which do not form part of the traditional repertoire of fashion poses,³⁶ the figures seem enigmatic, mysterious, inelegant, as if caught in a trancelike state (*Untitled #546*, see fig. on pp. 122–123). Their outfits look worn, downright threadbare, eccentric verging on the carnivalesque, lending the images a creepy strangeness. Instead of using makeup and prostheses, as in the 1980s and 1990s, *Landscapes* sees the artist deploy for the first time digital means to defamiliarize her facial features, changing the proportions of her nose, eyes, or lips with Photoshop. What she doesn't do, however, is conceal signs of aging. In this respect, the series can also be understood as a commentary on human aging processes and as a reference to the possibilities of digital and surgical beautification. However, Sherman abstained from the use of makeup only temporarily, as her involvement in an advertising campaign for the international cosmetics company MAC in 2011 demonstrates. Here, makeup not only serves to conceptualize new fantastical characters (femme fatale in a fur coat, young girl with an elfin face, sad clown, fig. 8); it also becomes the central protagonist of the series, which gleefully plays through the various possibilities of (self-)transformation.

The next series, *Harper's Bazaar* (2016–2018), offered the artist yet another opportunity to engage with the eccentric characters of the fashion world. For *Harper's Bazaar*, she staged herself as a fashionista in eye-catching garments by Prada, Gucci, JW Anderson, Marc Jacobs, Miu Miu, and Chanel (see figs. on pp. 138–139). The series was inspired by the countless carefully staged photographs that people post of themselves on social media.³⁷ In her project, Sherman approximated these portrayals but altered some of their



Cindy Sherman, *Untitled #554*, *Untitled #553* and *Untitled #555*, 2010/2012, chromogenic color print, three parts, each 86.4 × 59.1 cm [34 x 23 1/4 in]

Fig. 8

35 The images that appeared in *POP* were then reworked for the *Landscapes* series (2010–2012). For more, see Hanne Loreck, "Hiding in Plain Sight": Fashion and Mimicry in Cindy Sherman's (Non-Self) Portraits," in *Fashionable Queens: Body – Power – Gender*, Eva Flicker and Monika Seidl (eds.), Frankfurt am Main et al. 2014, pp. 193–206.

36 The pose plays an essential role in the reception of fashion and its associated ideals: "At the moment of posing, [the model] embodies a lifestyle, a blueprint, and thus a role to be coveted. But the moment of posing also holds the potential to insert changes of direction, deviations, or ambiguities into these performative images." See Maria Weilandt, "Multiple Lesbarkeiten. Das queere Potenzial der Modepose," *Is Mode queer? Neue Perspektiven der Modeforschung*, Gertrud Lehnert and Maria Weilandt (eds.), Bielefeld 2016, p. 54.

37 The magazine recommended Instagram accounts as inspiration, on which the artist commented: "I was physically repulsed after looking at some of these accounts – thinking how this person travels with hair and makeup and a photographer and is just going to visit her sister in L. A.? They're not even selfies; they're setups [...]. There's just something dead about the whole thing. It's so self-involved," Laura Brown, "Cindy Sherman: Street-Style Star," *Harper's Bazaar*, February 9, 2016.

MASQUERADING FASHION.
HOW CINDY SHERMAN PERFORMS MODELS

by HANNE LORECK

Virginia Woolf's novel *Orlando* was published in 1928. The titular protagonist of this "upper-class fairy tale à clef"¹ lives through four centuries, inhabiting not only different social milieus but also both traditional genders. As readers, we barely notice that Orlando hardly ages over the course of the novel. Socially assigned gender roles, privileges seemingly acquired as a birthright, unquestioned rituals, restrictions and constraints, traditional moral values, and confusing rules and prohibitions are Woolf's theme. Her character Orlando embodies and performs them in equal measure. To this end, Woolf ponders the role of clothing, introducing her protagonist in the very first sentence of their biography as vacillating between gender identity and costume: "He – for there could be no doubt of his sex, though the fashion of the time did something to disguise it."² Elsewhere Woolf adds, "There is much to support the view that it is clothes that wear us and not we them; we may make them take the mould of arm or breast, but they mould our hearts, our brains, our tongues to their liking. [...] Different though the sexes are, they intermix. In every human being a vacillation from one sex to the other takes place, and often it is only the clothes that keep the male or female likeness, while underneath the sex is the very opposite of what is above."³ In short, Orlando's selves resemble a "set of costumes and roles."⁴ In 1929, one year after the publication of *Orlando*, the British psychoanalyst and translator of Sigmund Freud's writings Joan Riviere posited that femininity was masquerade, a defensive mask that is put on to hide supposedly masculine qualities.⁵ Little noticed at the time, the theorist distanced herself from all organic or anatomical definitions of women's gender and declared femininity to be a relational attitude, a performance that effectively announced: *I present myself in a particularly feminine way if I want to be heard as an intellectual and not punished for encroaching on the traditionally male domains of science and learning.* (It may be of interest to note that Riviere is likely to have known a thing or two about clothing, having trained as a dressmaker and worked as a court dressmaker before she began to engage with Sigmund Freud's writings.)

Cindy Sherman's work is unthinkable without costumes and role-play. But while Orlando lives history/herstory, experiences the passing of some 350 years, and is forever emerging from one story only to plunge headlong into the next, for almost half a century, we have been experiencing Cindy Sherman's characters,⁶ by now numbering in the hundreds, in succession, one at a time. And although each of them is a self-contained production, the individual

1 Marjorie Garber, *Vested Interests: Cross-Dressing and Cultural Anxiety*, Routledge 1997 (1992), p. 134; italics Garber.
2 Virginia Woolf, *Orlando: A Biography* (1928), Ware 2003, p. 5.
3 Ibid., pp. 92 f.
4 Garber, *Vested Interests* (as in note 1), p. 135.
5 Joan Riviere, "Womanliness as a Masquerade" (1929), *International Journal of Psychoanalysis*, 10, pp. 303–313.
6 I use the concept of "character" ["Figur" in German], since the figure/character itself is considered as a scene of transformation. See Gabriele Brandstetter and Sibylle Peters, introduction, *De figura. Rhetorik, Bewegung, Gestalt*, Munich 2002, pp. 7–30, here p. 8.

characters tend not to remain isolated creations. Instead, they form part of the automatically linked series such as the iconic black-and-white *Untitled Film Stills* (1977–1980), the *Rear-Screen Projections* (1980), and the *Centerfolds* (1981); they slip into male and female roles in the *History Portraits* (1988–1990) or are replaced by mock-pornographic prosthetic conglomerates in the *Sex Pictures* (1992), to name just a few of Sherman's themed suites of work. In the 21st century, they find themselves in the company of *Clowns* (2003–2004) or the subject of *Society Portraits* (2008); they inhabit hauntingly melancholic wastelands (*Landscapes*, 2010–2012), or mingle with the *Flappers* (2016–2018).

Works that deal explicitly with fashion remain exceptions, but they do punctuate Cindy Sherman's oeuvre at distinct points in time. In posing for these fashion-related works, the artist takes her cue from certain brands or labels, and in the characters' world the cult status of haute couture and the luxury fashion industry is a given. Further to commissions from high-end fashion stores (Dianne B[enson], 1983) and fashion houses (Dorothee Bis, Balenciaga, Chanel, among others), fashion magazines have also sought to engage Sherman for collaborations (*British Vogue*, 2003; *Harper's Bazaar*, 1993 and 2016; *Vogue Paris*, 2007)⁷ – and often one type of project has morphed into the other. Sometimes such collaborations have led to ad campaigns, such as those for Comme des Garçons (1994)⁸ and for MAC (2011; see fig. 8 on p. 31). With Marc Jacobs, she produced a lookbook⁹ in 2005 (see fig. 7 on p. 28). A messenger bag for Louis Vuitton (2014) features several “Cindy Shermans” (reproductions of some of her best-known images), made to appear like vintage travel stickers and affixed, in mock slapdash style, across the classic LV monogram pattern on the bag's sides. And in 2018 the Japanese label Undercover reproduced some of the fictional portraits from the series of black-and-white *Untitled Film Stills* (1977–1980) and the color *Rear-Screen Projections* (1980) on T-shirts, pants, jackets, and skirts.¹⁰ Sherman's most recent fashion collaboration was with Stella McCartney (*Men*, 2019–2020). However, what is eventually included in the artist's catalogue raisonné as a consecutively numbered *Untitled* is often a revised version of the initial image developed for the various commissions and collaborations. Since the artist has moved away from analog processes in favor of digital production, she usually presents her figures in front of backgrounds composed separately in postproduction.

The artist's interest in fashion is not so much about dress (“catwalk creations”) per se as about *dress codes* and social ideals embraced by women

of different social backgrounds and with different levels of spending power. While there can be little doubt about the socio-psychological characterization that goes into her fictionalized portraits, it is also clear that Cindy Sherman is herself a brand. The fashion labels – all of them established houses – that seek to partner with her share in the artist's imagination and power to provoke, and profit from the symbolic capital that accrues at the intersection between a commercial understanding of fashion and a “free” artistic approach to all that it stands for.

Ultimately, this means that there is no work on the subject of fashion that is completely unrelated to and separate from all other subjects, since clothing, makeup, hairdos or wigs, accessories, and poses are central to the vast majority of Sherman's photographs, which explore and vary the image of femininity propagated by the media. The verbal and visual rhetoric of fashion, especially in fashion advertising, brings issues of identity to a head by essentially asking consumers the question “how do you *want* to be perceived?” rather than “who *are* you?” The fashion industry makes codified promises of glamor, participation, success, recognition, and heightened visibility (or, conversely, elegant understatement) while simultaneously sugarcoating the violence of such promises for the (female) subject. To arouse and sustain the desire for a (self-)image and its consummation, the fetishes are constantly changing; they can be purchased and consumed. In terms of cultural theory, fashion is a reliable indicator of social movements and trends. Moreover, there isn't such a thing as “Fashion” with a capital F – as dictated by Paris or Milan – but a wide range of everyday fashions and subculture styles – or anti-fashions – as well as individual styles.¹¹ Even if these see themselves in opposition to the prevailing mainstream, they do not escape fashion and are in fact subordinated to it as one of its many potential categories.

Volatile, fluid, and mercurial, fashion envelops the wearer so closely that it seems to become interchangeable with them. It is change itself that distinguishes all things fashionable. It not only transcends the constant repetition in the practicalities of everyday dress; it also delineates the social shift in how we envision gender – by no means only in terms of tradition and convention, but also in terms of alternatives to the cliché of perfect bodies and normative gender positions. Playing with fashion can, therefore, elucidate the consequences of identity formulas: by drawing attention to those social imperatives that are naturalized by the biological givens or by using “cultural genitals”¹² to

7 A remarkable early engagement with fashion magazines and their ideology of beauty can be seen in the mimicking of model faces on the covers of magazines such as *British Vogue*, *Mademoiselle*, and *Cosmopolitan* (*Cover Girl Series*, 1976/2011) (see figs. on pp. 60–61).

8 For an in-depth discussion of the early fashion series from a psychoanalytical point of view, see Hanne Loreck, “De/constructing Fashion/Fashions of Deconstruction: Cindy Sherman's ‘Fashion Photographs,’” *Fashion Theory: The Journal of Dress, Body & Culture*, vol. 6, no. 3, New York 2002, pp. 255–275; Hanne Loreck, “Hiding in Plain Sight: Fashion and Mimicry in Cindy Sherman's (Non-Self) Portraits,” Eva Flicker and Monika Seidl (eds.), *Fashionable Queens: Body-Power-Gender*, Frankfurt am Main et al. 2014, pp. 193–206.

9 Photography: Juergen Teller. For an in-depth discussion, see Hanne Loreck, “Küss mich, küß mich, bedecke meinen Körper mit Liebe. Zum aktuellen Verhältnis von Mode, Kunst und Körper,” Laura Bieger, Annika Reich and Susanne Rohr (eds.), *MODE. Spannungsfeld des Begehrens*, Munich 2012, pp. 161–191, esp. pp. 180–187.

10 Undercover continued the reproduction of *Untitled Film Stills* in its spring/summer 2020 menswear collection.

11 Currently, the exclusive sector of seasonal fashion trends offers outdoor and functional clothing, a trend that goes under the name of Gorpcore. It's as if you have to be prepared at all times and at all costs to set off from dinner in the city to the countryside because the Anthropocene has brought forth yet another disaster – this time on our doorstep and that of the hosts.

12 Suzanne J. Kessler and Wendy McKenna, *Gender: An Ethnomethodological Approach*, Chicago 1978, p. 153.

undermine the idea of the inferred sexual anatomy as socially significant and thus demonstrate its absurdity.

Our current interest touches on both aspects under one condition: not all possible means of creating different personas can be equated with fashionable behavior. Fashion is defined by a specific and habitual nonchalance in the relation between behavior and dress, including the use of accessories. Taking into account the occasion and the environment and allowing for a degree of extravagance and eccentricity, being fashionable is never the same as simply “putting on a disguise”. Anyone with any credibility in the fashion world who looks like they are wearing a disguise is considered a fashion victim. This state of “falling flat” in a fashion sense can, in turn, be simulated, as quite a few of Cindy Sherman’s fashion scenes demonstrate in a way that is both ironic and sympathetic to her “models.” A good example of this is the piece *Exclusif: Cindy Sherman transforme Balenciaga* in the August 2007 edition of *Vogue Paris*.¹³ The six fictional club-goers have more in common than merely their choice of apparel (they are all dressed head to toe – with some garment sharing – in Balenciaga). For they are also alike in their thickly applied makeup, complete with wigs, and are all of a certain age and thus prone to reddened eyes. For the *Vogue* release, the women were digitally set against a background that vaguely signals “bar.” Later, reworked and set against less overtly narrative backgrounds, the portraits were included in the catalogue raisonné as *Untitled #458*, *Untitled #459*, *Untitled #461*, and *Untitled #462* for the double portrait, all 2007/08.

But let’s start with dressing up. In 1964, when Cindy Sherman was ten years old and about to receive a box of vintage clothes from the 1920s, Susan Sontag published *Notes on “Camp.”*¹⁴ A snapshot testifies to Cindy Sherman’s childlike delight in dressing up and her already impressively accurate eye for the salient traits that read as “old women.” The photograph shows her and her friend Janet Zink looking frail, short-sighted, and wonderfully old-fashioned (fig. 1). As an aesthetic concept, Sontag’s analysis of *camp* as a cultural phenomenon has since become key to the (pop) cultural debate, not least because it assigns an independent value to the trashy and the affected, or – going back to the original sense of the word around 1900 – to the “pleasantly ostentatious,”¹⁵ the over-the-top, and the delightfully pompous. Moreover, and this makes camp particularly important, its theatricality, fervor, and playfulness can also relate to drag and gender performance. On the fashion side, 1964 is



Cindy Sherman (left) and Janet Zink (right) as old ladies, private snapshot, c. 1966

Fig. 1

13 Catherine Millet (text), Cindy Sherman (photographs and styling), *MERCI CINDY!*, *Vogue Paris*, no. 879, August 2007, pp. 158–165.

14 The fact that this gift is generally perceived as planting the seed for Sherman’s subsequent artistic career is not relevant here, and the desire to anchor the artist’s life-long testing of those (media) images that result in subjects being read as women and men or as deviating from these binary categories in childhood strikes me as a problematic naturalization. That notwithstanding, a snapshot shows the approximately eleven-year-old Cindy and her friend, Janet Zink, dressed as old ladies. The two girls stand side by side in much the same way as Sherman’s couples in her *Men* series.

15 Pamela Robertson Wojcik, *Guilty Pleasures. Feminist Camp from Mae West to Madonna*, Durham, 1996, p. 11.



Fig. 2 Cindy Sherman, *Untitled #224*, 1990, chromogenic color print, 121.9 × 96.5 cm [48 x 38 in]

the year in which André Courrèges launched slim pants for women¹⁶ and Horst Horst's photo of a woman in a trouser suit appeared full-page in *American Vogue*.¹⁷ It did not go down well and was condemned by mainstream society as a presumptuous trespass onto male prerogatives and a socially unacceptable error of judgment. Unlike in the 1950s, however, a woman could no longer be arrested for appearing to pose as a man. Which is exactly what Cindy Sherman does in her latest fashion-inspired series: *Men* (2019–2020). However, aside from the pleasure we can take in the sophistication and the artificiality of the male characters she embodies, the aspect of cross-dressing becomes recognizable only in terms of Sherman's biological sex and her "real" face. After all, we have known for decades that we are dealing with an artist who also cross-dresses. Let's only recall the shifty-looking aristocrats and sanctimonious popes of the *History Portraits* (1988–1990), among them *Untitled #224* (1990), her startling copy of Caravaggio's *Sick Bacchus* (c. 1593) (fig. 2). Looking back at these portraits later, Cindy Sherman described them as "frozen in time" and unfettered by emotion.¹⁸

How different her current male mimicry! Irrespective of the gender of the producer and wearer of such masculinity, queerness is inscribed into the characters' faces and getups. Their performed masculinity, "recorded" in the photographs, is dandy-esque and offbeat. The opulent decorum of the earlier dress code has been replaced by patterns and designs that develop their own dissonant aesthetics. Sporting peculiar hairstyles and afflicted with bad posture, male figures stand or sit in front of landscapes so generic that they scream for attention. The masculinity that Sherman had simulated in the *History Portraits* – albeit in a purposefully unsubtle manner – by means of facial prosthetics of the kind used by makeup artists (and worn to mixed reviews on the catwalk in the Balenciaga show at the 2019 Paris Fashion Week)¹⁹ is now digitally adapted, modified, and transformed. Even though the term "camp" has been conceptually and semantically conflated with the term "queer" in the near 60 years since Sontag considered the connotations of a specifically camp sensibility, a striking characteristic of camp still applies to Sherman's current *Men* performances: "Indeed the essence of Camp is its love of the unnatural: of artifice and exaggeration,"²⁰ as Sontag wrote in 1964 with an eye to outward appearance, manner, and style. As a tool, this was perhaps more useful to art criticism than to identity politics. Still considered a relevant concept, in the fashion context, camp has recently been summarized thus: "Camp has

16 William Klein, double-page spread of a model wearing a space-age helmet, her hand casually raised to make the victory sign, photograph, *American Vogue*, March 1, 1964.
 17 *American Vogue*, March 1, 1964.
 18 Susan Sollins interviews Cindy Sherman: "It Began with Madame de Pompadour," art21, July 2013; URL: <https://art21.org/read/cindy-sherman-it-began-with-madame-de-pompadour/> (10/11/2022).
 19 Franka Schmid, "Die Ironie eines Schönheitsbildes – Gesichtsprothesen auf dem Laufsteg," *BATHROOM, THE SUITE*, October 18, 2019 (URL: <https://thecliquesuite.com/die-ironie-eines-schoenheitsbildes-gesichtsprothesen-auf-dem-laufsteg/>) (10/11/2022).
 20 Susan Sontag, "Notes on Camp," first published as an essay in 1964 as her first contribution to the *Partisan Review*. See URL: https://monoskop.org/images/5/59/Sontag_Susan_1964_Notes_on_Camp.pdf (p. 2 of PDF).

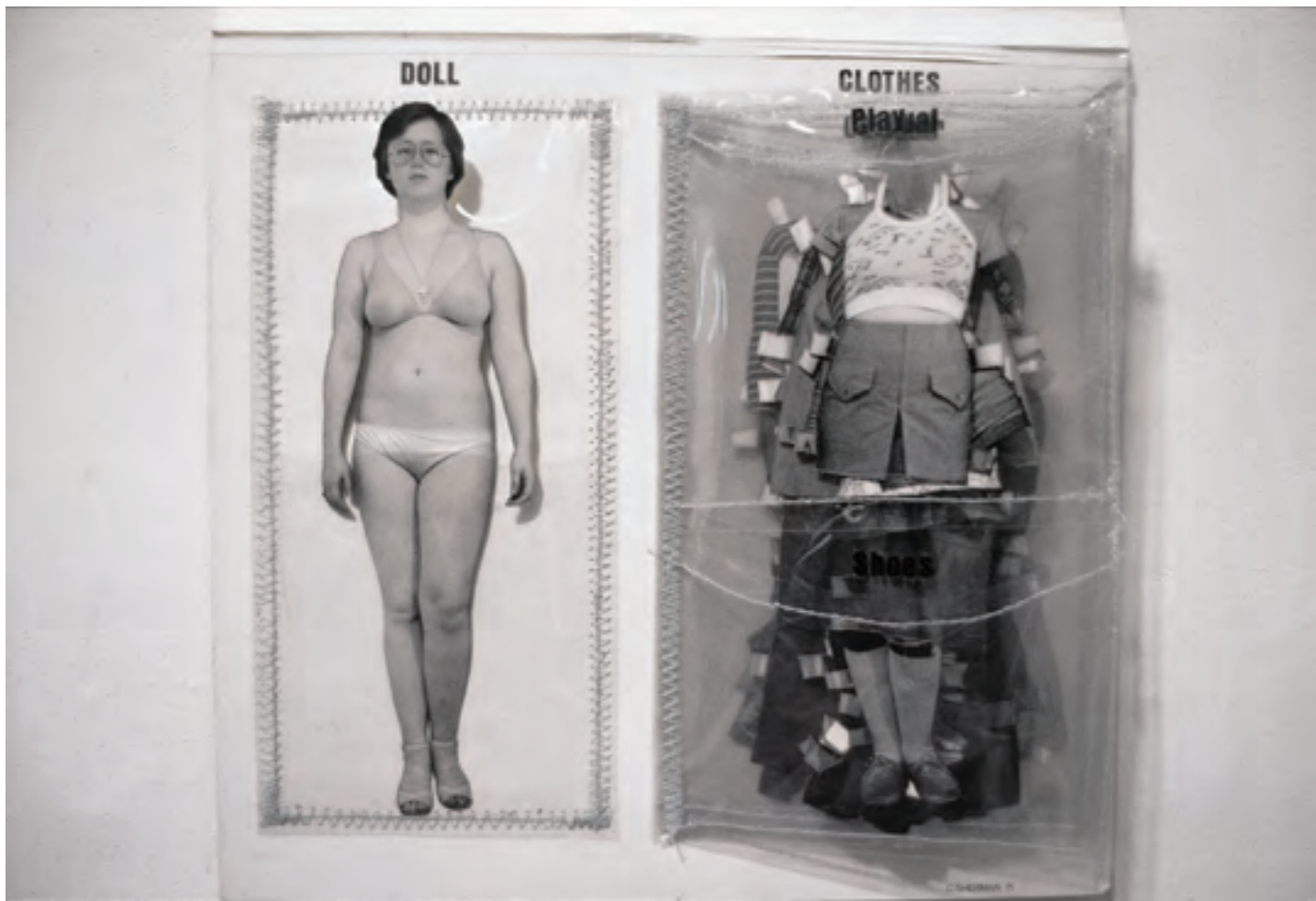
CATALOG

by KATHARINA MASSING

EARLY WORKS

As a student at Buffalo State College in New York State (1972–1976), the young Cindy Sherman did not focus exclusively on photography but also worked in the medium of film in a course taught by experimental filmmaker Paul Sharits. The short black-and-white silent film *Doll Clothes* (1975, 2:22 minutes), whose protagonist is a cut-out photograph of the artist herself, was made as an assignment for Sharits's class. In an act of nascent autonomy and emancipation, Sherman's stop-motion-animated paper proxy chooses between different outfits but is abruptly interrupted by the intervention of an oversized hand. Sherman used these cut-outs until her move to New York City in 1977 to stage herself in different roles, develop complex pictorial narratives, and address current issues in a playful or critical manner. The covers of renowned glossy fashion magazines such as *Mademoiselle* or *Vogue* were the starting point for *Cover Girls* (1976/2011), a series of five three-part works.

While the first image in each triptych is a photograph of the original magazine cover, Sherman inserts herself into the other two cover images, replacing the models' faces with her own in a painstaking analog cut-and-paste process. In the second image, for example, she manages an almost perfect approximation of the original, whereas in the last cover her facial expressions shift into the grotesque. In ironic exaggeration, Sherman questions the normative ideals of beauty we find ourselves confronted with wherever we go – not only in the form of magazine covers but also in adverts in public spaces. It was in the latter context that the works were debuted in 1976, when they were installed in the advertising spaces on the top deck of a bus as part of the month-long *Photo Bus* exhibition project jointly organized by the CEPA Gallery and the Niagara Frontier Transit Metro System.





Cover Girl (Vogue), 1976/2011
Cover Girl (Family Circle), 1976/2011

Cover Girl (Redbook), 1976/2011
Cover Girl (Mademoiselle), 1976/2011

THE 1980s

Cindy Sherman received her first commission from the fashion world in 1983 from the successful retail entrepreneur Dianne Benson, who had her own Dianne B boutique stores in New York City. In the 1970s and 1980s, Benson collaborated not only with Sherman but also with other local artists such as Peter Hujar and David Wojnarowicz. Unlike the latter two, who worked with models – or even Benson herself – to create promotional photographs for her stores, Sherman took carefully staged pictures of herself in garments of her own choice, designed by, among others, Issey Miyake (*Untitled #117*), Jean Paul Gaultier (*Untitled #122*), and Jean-Charles de Castelbajac (*Untitled #126*). In these photographs, which were published as adverts in Andy Warhol's *Interview* magazine in March and June 1983 and then exhibited at Metro Pictures in New York, Sherman sought to give expression to her assumed characters' relationship to clothing. The characters' shy, introverted poses are at odds with their eccentric sartorial statements and belie the designer fashion industry's promise of empowerment through dress. In her follow-up commission for an ad campaign for the 1984 Dorothee Bis knitwear collection, Sherman took this approach even further. The collection, which she perceived as boring, is no longer the focus of her images but the starting point for her critical examination of the ideals propagated by the fashion industry. Deconstructing and exaggerating the prevailing norms of fashion photography, she did not shoot perfectly styled, attractive models but herself in the guise of seemingly self-effacing women dressed in disheveled, bizarre outfits. These images portray not only the inner decline, the uncanny, and the physically repulsive, but they also shock the viewer with their messy, tangled hairdos and bloody hands. Conceived as anti-advertising and quickly perceived as damaging to the brand, the ads were not run in *Vogue Paris* as originally planned and remained unpublished.





COMME des GARÇONS



DIANNE B. Madison Avenue at 64th Street 425 West Broadway, SoHo

ISSEY miyake



Craig Ska

DIANNE B. Madison Avenue at 64th Street 425 West Broadway, SoHo





THE 1990s

In May 1993, an article by Jim Lewis illustrated with seven photographs by Sherman was published in the American edition of *Harper's Bazaar*. Independently of the editorial department, Sherman decides to address the subject of fashion and photographed herself in the latest designs. The fact that the garments only came in model sizes and were thus far too long and too tight for her had a direct effect on the guises she chose to adopt. The silhouettes of the female bodies are cast in a highly unflattering light: the two-piece outfit by Anna Sui emphasizes and exposes a pair of prosthetic breasts (*Untitled #275*), and although the provocatively posed body of another assumed character (*Untitled #276*) is clothed in a Calvin Klein dress, the garment does little to protect the wearer from voyeuristic glances. Sherman adopted the same provocative pose in the Comme des Garçons campaign (*Untitled #299*) in 1994. Inspired by the photographs for *Harper's Bazaar*, Rei Kawakubo, the founder and chief designer of Comme des Garçons, gave Sherman carte blanche to stage her designs and provided the artist with garments from all collections. Due to a lack of time, Sherman abandoned her original plan of working with models and slipped into different roles herself, but she also used mannequins (*Untitled #302*). Printed on posters and postcards and sent out without further comment, the images advertised the current collections without explicitly depicting them. What elevated the images to timeless advertisements were the internal references to Comme des Garçons. The kind of response this unusual campaign and Sherman's photographs met with in the fashion scene is exemplified by the collections of Japanese fashion designer Jun Takahashi and their publicity campaigns. To promote his spring/summer 2018 collection, he too used a postcard with *Untitled #299*. The image not only referenced one of his party dresses printed with the same motif but also testified to his friendship with Rei Kawakubo.







CLOWNS

Clownish and carnivalesque elements had already featured in many of Sherman's early works. But it was not until 2003 that she turned her attention more closely to the ambiguous and paradoxical figure of the clown. As an entertainer, the clown embodies a variety of characters that can amuse but also shock and frighten. At the same time, their appearance, facial expressions, gestures and language repeatedly break with prevailing conventions, pushing them into the role of social outsiders. It is probably precisely this inconsistency and unpredictability of the clown that appealed to Sherman and prompted her to create eighteen works that probe the complex characters hidden beneath the makeup. *Clowns* marks Sherman's transition from analog to digital. While the characters are still photographed in her usual analog manner, the gaudy, near psychedelic backgrounds are reworked with the help of digital editing software. This allowed Sherman to swap the backgrounds of four clowns dressed entirely in designer clothes, which were published in *British Vogue* in June 2003: While the magazine featured a version of *Untitled #414* with blue and turquoise butterflies, the large-format C-print work shows the same clown set against a bright orange background. She is cocooned in an oversized, sequined jacket by John Galliano, which was worn by a model sporting a similarly voluminous wig when the garment was first shown as part of the spring 2003 collection. Parallels such as this attest to Sherman's close engagement with fashion but also to her ambivalent relationship with it: Fashion becomes a means of critiquing fashion itself, by being perceived not so much as clothing but as costume-like disguise. Like makeup, fashion veils the body, costumes or conceals it, and keeps the subject at one remove: a degree of separation between costumed subject and viewer, but also between performer and the nascent identities and personas she wishes to assume.







BALENCIAGA

Cindy Sherman continued to explore the potential of digital editing in a commission for *Vogue Paris* which resulted in the series *Balenciaga*. As in her earlier series, the artist adopted other personas. For the series of images published in 2007, she took her cue from photos of gala events and celebrity parties and slipped into the roles of larger-than-life socialites. Working with a digital camera for the first time, she shot herself in her New York studio and combined the portraits with different backgrounds. In the eight-page feature in the August issue of *Vogue*, the dolled-up women seem to be posing in bars, restaurants, or trendy galleries, whereas the six C-prints of the ensuing series are set against digitally manipulated backgrounds. Taken out of their original context and looked at in isolation, the boldly assertive women show clear signs of aging. Their desperate attempts to conceal these with excessive makeup backfire and only emphasize the wrinkles around their mouths and eyes. The elaborate painted-on mask is revealed as a simulacrum of youthful beauty. As indeed are their brash mutton-dressed-lamb outfits which fail to disguise the decline that comes with age and highlight the desperation with which they cling to their fading youth. Slavish fashion victims, they are dressed in the latest Balenciaga designs and try to counter the age-related loss of attention with bold “statement clothes” – without being aware of the grotesqueness of their own appearance. Sherman’s staged images visualize the transience of female beauty as well as the social pressure to preserve the look of youthful perfection, both of which Sherman mocks and skewers in this series in equal measure.





LANDSCAPES

In the fall of 2010, the semiannual fashion magazine *POP* included an insert with Sherman's work splashed across 15 double pages. They featured mysterious-looking women dressed in haute couture set against the rugged landscapes of Iceland, Stromboli, Capri, and Shelter Island. Concerned about staining the historic garments – all from the archives of the illustrious Chanel fashion house – Sherman, for the first time, did not wear any makeup, preferring instead to digitally rework her physiognomy and facial expression – a first for her but common practice in commercial fashion photography, where the technique is used to eradicate blemishes. Unlike fashion photographers, however, Sherman does not resort to image-editing programs to “beautify” her appearance but to morph into the bizarre characters she impersonates and shoots in her studio. Postproduction also sees her manipulate her landscape photographs by adding painterly effects.

The treatment and topography of these landscapes thus contrast markedly with the strangely trancelike state and awkward poses of the figures positioned in front of them. The commission from *POP* (founded in 2000 and thus a relative newcomer on the British magazine market) also gave rise to the series *Landscapes* (2010–2012). Part of a series which Sherman incorporated into her own body of work, these monumental horizontal formats differ from the photographs published earlier in the magazine. The most noticeable differences are the unified formats and straightened edges of the previously irregularly shaped landscape backgrounds, which did not fill the entire magazine spread. As a result, the women seem less integrated into the landscape setting and appear to float in front of the background. Special effects such as these combine with the facial expressions and poses of Sherman's adopted characters to break with the conventions of commercial fashion photography and are at odds with Chanel's image as the epitome of elegance.





HARPER'S BAZAAR 2016

Although Sherman began accepting commissions from glossy fashion magazines in the 1980s, it wasn't until 2016 that her photographs made the cover of one of them: In March, the limited-print collector's edition of the American edition of *Harper's Bazaar* was published with five different cover designs. *The Art of Street Style* was not only the title of the special edition but also the subject of Sherman's photographic essay. Inspired by international fashion bloggers and influencers, she processed and caricatured the self-absorbed, meticulously planned displays of attention-craving fashionistas. Sherman's works tell the stories of elaborately styled women who attend fashion shows in extravagant outfits, parading their achingly hip designer clothes on the red carpets of exclusive events in the hope of attracting a flurry of camera flashes. As in her previous series *Landscapes*, Sherman used digital postproduction to combine her characters with park landscapes and cityscapes photographed during her travels to Portugal (*Untitled #586*, *Untitled #588*), Japan (*Untitled #589*), and Bavaria (*Untitled #590*, *Untitled #595*). Sherman's experiments go beyond the selection and reworking of the backgrounds and extend to the staging of her fashionistas themselves: the magazine image of the woman dressed in an outfit designed by Marc Jacobs shows her positioned centrally against a crowded and distorted street scene; in *Untitled #589*, on the other hand, she is set against a deserted forest path – although evidently not deserted enough to deprive her of access to a cell phone network. The dye sublimation metal print not only heightens the brilliance of the colors; it also allows for a more immediate viewing experience without frames or glazing.





MEN

In 2017, Stella McCartney, who had launched her fashion house in 2001, expanded her brand of sustainable fashion and presented her debut menswear collection at the Abbey Road Studios in London. Cindy Sherman's photographs of herself in McCartney's gender-neutral outfits are as richly varied and colorful as the designs presented on the catwalk and the materials used. The ten large-format photographs form not only part of her *Men* series (2019–2020), but they also mark the latest high point in her intense engagement with questions of identity, sex, and gender. Her multifaceted characters bear witness to the artist's thorough interrogation of the various ways masculinity/masculinities and androgyny are typically represented. In the self-confident, to some extent hierarchically charged poses of the figures, seated alone or standing in pairs, Sherman plays with male stereotypes: casually posing with their hands in their pockets (*Untitled #602*), sitting wide-legged on a chair (*Untitled #615*), or resting a hand on the shoulder of the other figure, who appears marginally more feminine (*Untitled #610*). It is precisely in these putative juxtapositions of two figures reading as male and female that Sherman succeeds in dissolving the boundaries between normative gender classifications by approximating the appearance of her characters. They embody gender fluidity as well as diversity and new forms of expression, which can also manifest themselves through fashion statements. Sherman's characters are arranged in front of the artist's digitally manipulated travel photographs from Sicily (*Untitled #603*), Tokyo (*Untitled #602*), Bavaria (*Untitled #612*, *Untitled #615*, *Untitled #618*), Sissinghurst (*Untitled #609*, *Untitled #610*), and Lisbon/Amagansett (*Untitled #611*). The near metaphorical special effects and reflections incorporated into the backgrounds reference the mutability of identity/identities and shed further light on this current discourse.





Fig. p. 58
Cindy Sherman
Doll Clothes, 1975
Edition of 10, 2 AP
16-mm film transferred to DVD
(2006), black and white, silent,
2:22 min (Loop)
Courtesy the artist and
Hauser & Wirth

Fig. p. 59
Cindy Sherman
Untitled, 1975
Unique
11 gelatin-silver print cutouts
mounted on board
43.2 × 51.7 × 3.7 cm/
17 × 20 ³/₈ × 1 ⁷/₁₆ in
VERBUND COLLECTION, Vienna
© Cindy Sherman/
Courtesy Hauser & Wirth
VERBUND COLLECTION, Vienna

Fig. p. 60
Cindy Sherman
Cover Girl (Vogue), 1976/2011
Edition of 3, 1/1 AP
3 gelatin-silver prints
Each 26.7 × 20.3 cm/10 ¹/₂ × 8 in
Courtesy the artist and
Hauser & Wirth
– *Cover Girl (Family Circle)*, 1976/2011
Edition of 3, 1/1 AP
3 gelatin-silver prints
Each 26.7 × 20.3 cm/10 ¹/₂ × 8 in
Courtesy the artist and
Hauser & Wirth

Fig. p. 61
Cindy Sherman
Cover Girl (Redbook), 1976/2011
Edition of 3, 1/1 AP
3 gelatin-silver prints
Each 26.7 × 20.3 cm/10 ¹/₂ × 8 in
Courtesy the artist and
Hauser & Wirth

– *Cover Girl (Mademoiselle)*,
1976/2011
Edition of 3, 1/1 AP
3 gelatin-silver prints
Each 26.7 × 20.3 cm/10 ¹/₂ × 8 in
Courtesy the artist and
Hauser & Wirth

Fig. p. 65
Cindy Sherman
Untitled #122, 1983
Unique Chromogenic color print
189.2 × 116.2 cm/74 ¹/₂ × 45 ³/₄ in
Courtesy the artist and
Hauser & Wirth

Fig. p. 66
Cindy Sherman
Untitled #129, 1983
Edition 7/18, 3 AP
Chromogenic color print
89 × 60 cm/35 ¹/₁₆ × 23 ⁵/₈ in
Private collection, Stuttgart

Fig. p. 67
Cindy Sherman
Untitled #130, 1983
Edition 11/18, 3 AP
Chromogenic color print
88 × 61 cm/34 ⁵/₈ × 24 in
Staatsgalerie Stuttgart Inv.
Nr. F 1989/377

Fig. pp. 70–71
Interview Magazine,
June 1983
Magazine
43.18 × 27.63 cm/17 × 10 ⁷/₈ in
Courtesy the artist and
Hauser & Wirth
– *Interview Magazine*,
March 1983
Magazine
43.18 × 27.63 cm/17 × 10 ⁷/₈ in
Courtesy the artist and
Hauser & Wirth

Fig. p. 73
Cindy Sherman
Untitled #133, 1984
Edition 2/5, 1 AP
Chromogenic color print
179 × 122.5 cm/70 ¹/₂ × 48 ¹/₄ in
Staatsgalerie Stuttgart Inv.
Nr. F 1989/378

Fig. pp. 74–75
Dorothee Bis ad, 1984
Envelope
21.59 × 27.94 cm/8 ¹/₂ × 11 in
Courtesy the artist and
Hauser & Wirth
– Dorothee Bis ad, 1984
Postcards
Each 27.94 × 19.68 cm/11 × 7 ³/₄ in
Courtesy the artist and
Hauser & Wirth

Fig. p. 76
Cindy Sherman
Untitled #132, 1984
Edition 4/5, 1 AP
Chromogenic color print
176.3 × 119.2 cm/
69 ⁷/₁₆ × 46 ¹⁵/₁₆ in
Raf Simons Collection

Fig. p. 77
Cindy Sherman
Untitled #138, 1984
Exhibition copy
Chromogenic color print
181.9 × 121.9 cm/71 ⁵/₈ × 48 in
Courtesy the artist and
Hauser & Wirth

Fig. p. 78
Cindy Sherman
Untitled #134, 1984
Edition 1/5, 1 AP
Chromogenic color print
179 × 121 cm/70 ¹/₂ × 47 ⁵/₈ in
Private collection, Stuttgart

Fig. p. 79
Cindy Sherman
Untitled #125, 1983
Edition 5/18, 3 AP
Chromogenic color print
48.9 × 91 cm/19 ¹/₄ × 35 ¹³/₁₆ in
Private collection, Stuttgart

Fig. pp. 80–81
Cindy Sherman
Untitled #119, 1983
Edition 4/18, 3 AP
Chromogenic color print
44.5 × 96.5 cm/17 ¹/₂ × 38 in
Private collection, Stuttgart

Fig. p. 85
Cindy Sherman
Untitled #276, 1993
Exhibition copy
Chromogenic color print
203.2 × 152.4 cm/80 × 60 in
Courtesy the artist and
Hauser & Wirth

Fig. p. 86
Cindy Sherman
Untitled, 1990–1991
Edition 12/125, 15 AP
Chromogenic color print
50.8 × 40.6 cm/20 × 16 in
Brigitte Henninger, private
collection, South Germany

Fig. p. 87
Cindy Sherman
Untitled #299, 1994
Exhibition copy
Chromogenic color print
124.7 × 82.8 cm/49 ¹/₈ × 32 ⁵/₈ in
Courtesy the artist and
Hauser & Wirth

Fig. pp. 88–89
Cindy Sherman
Untitled #275, 1993
Exhibition copy
Chromogenic color print
159.5 × 223 cm/62 ¹³/₁₆ × 87 ¹³/₁₆ in
Courtesy the artist and
Hauser & Wirth

Fig. pp. 90–92
Harper's Bazaar, May 1993
Magazine
27.31 × 20.96 cm/10 ³/₄ × 8 ¹/₄ in
Courtesy the artist and
Hauser & Wirth

Fig. p. 93
Cindy Sherman
Untitled #302, 1994
Edition 2/6, 1 AP
Chromogenic color print
172.1 × 114.3 cm/67 ³/₄ × 45 in
Olbricht Collection

Fig. p. 94
Comme des Garçons ad, 1994
Postcards
Each 22.54 × 15.88 cm/8 ⁷/₈ × 6 ¹/₄ in
Courtesy the artist and
Hauser & Wirth

Fig. p. 95
Comme des Garçons ad, 1994
Poster
41.91 × 29.85 cm/16 ¹/₂ × 11 ³/₄ in
Courtesy the artist and
Hauser & Wirth

Fig. p. 101
Cindy Sherman
Untitled #414, 2003
Exhibition copy
Chromogenic color print
145.3 × 97 cm/57 ³/₁₆ × 38 ³/₁₆ in
Courtesy the artist and
Hauser & Wirth

Fig. p. 102
Cindy Sherman
Untitled #415, 2004
Edition 2/6, 1 AP
Chromogenic color print
172.7 × 113 cm/68 × 44 ¹/₂ in
Olbricht Collection

Fig. p. 103
Cindy Sherman
Untitled #418, 2004
Edition 2/6, 1 AP
Chromogenic color print
182.1 × 112.4 cm/71 ¹¹/₁₆ × 44 ¹/₄ in
Olbricht Collection

Fig. p. 105
Cindy Sherman
Untitled #410, 2003
Edition of 6, 1 AP
Chromogenic color print
144.78 × 104.78 cm/57 × 41 ¹/₄ in
Private collection

Fig. p. 106
Cindy Sherman
Untitled #413, 2003
Exhibition copy
Chromogenic color print
112.4 × 74.6 cm/44 ¹/₄ × 29 ³/₈ in
Courtesy the artist and
Hauser & Wirth

Fig. pp. 107–109
British Vogue, June 2003
Magazine
28.58 × 22.23 cm/
11 ¹/₄ × 8 ³/₄ in
Courtesy the artist and Hauser &
Wirth

Fig. p. 112
Cindy Sherman
Untitled #462, 2007/2008
Edition 3/6, 1 AP
Chromogenic color print
158.6 × 177.8 cm/
62 ⁷/₁₆ × 70 in
Pinault Collection

Fig. p. 113
Cindy Sherman
Untitled #458, 2007/2008
Edition 5/6, 1 AP
Chromogenic color print
197.8 × 148 cm/77 ⁷/₈ × 58 ¹/₄ in
Ringier Collection, Switzerland

Fig. p. 114
Cindy Sherman
Untitled #459, 2007/2008
Edition 6/6, 1 AP
Chromogenic color print
152.4 × 101.6 cm/60 × 40 in
Pinault Collection

Fig. p. 115
Cindy Sherman
Untitled #461, 2007/2008
Edition of 6, 1 AP
Chromogenic color print
154.3 × 122.6 cm/60 ³/₄ × 48 ¹/₄ in
Courtesy the artist and
Hauser & Wirth

Fig. pp. 116–117
Vogue Paris, August 2007
Magazine
28.58 × 22.23 cm/11 ¹/₄ × 8 ³/₄ in
Courtesy the artist and
Hauser & Wirth

Fig. pp. 124–125
Cindy Sherman
Untitled #545, 2010/2012
Edition 1 AP
Chromogenic color print
180.3 × 300.4 cm/71 × 118 ¹/₄ in
Private collection
(VanhaerentsArtCollection)

Fig. pp. 128–129
Pop Magazine, Autumn/Winter
2010
Magazine
29.84 × 23.18 cm/11 ³/₄ × 9 ¹/₈ in
Courtesy the artist and
Hauser & Wirth

Fig. p. 132
Cindy Sherman
Untitled #595, 2016/2018
Edition of 6, 1 AP
Dye sublimation metal print
168.9 × 226.1 cm/66 ¹/₂ × 89 in
Courtesy the artist and
Hauser & Wirth

Fig. p. 135
Cindy Sherman
Untitled #589, 2016/2018
Edition of 6, 1 AP
Dye sublimation metal print
215.9 × 215.9 cm/85 × 85 in
Courtesy the artist and
Hauser & Wirth

Fig. p. 136
Cindy Sherman
Untitled #588, 2016/2018
Edition of 6, 1 AP
Dye sublimation metal print
168.9 × 168.9 cm/66 ¹/₂ × 66 ¹/₂ in
Courtesy the artist and
Hauser & Wirth

Fig. p. 137
Cindy Sherman
Untitled #590, 2016/2018
Edition 1/6, 1 AP
Dye sublimation metal print
185.4 × 208.3 cm/73 × 82 in
Courtesy the artist and
Hauser & Wirth

Fig. pp. 138–139
*Harper's Bazaar:
Collector's Edition*,
March 2016
Magazines
Each 27.62 × 22.86 cm/10 ⁷/₈ × 9 in
Courtesy the artist and
Hauser & Wirth

Fig. pp. 144–145
Cindy Sherman
Untitled #612, 2019
Edition 2/6, 1 AP
Dye sublimation metal print
167.6 × 254 cm/66 × 100 in
Hauser & Wirth and
Sprüth Magers

Fig. p. 146
Cindy Sherman
Untitled #615, 2019
Edition 1/6, 1 AP
Dye sublimation metal print
177.8 × 216.5 cm/70 × 85 ¹/₄ in
Hauser & Wirth and
Sprüth Magers

Fig. p. 147
Cindy Sherman
Untitled #610, 2019
Edition 2/6, 1 AP
Dye sublimation metal print
189.2 × 228.6 cm/74 ¹/₂ × 90 in
Hauser & Wirth and
Sprüth Magers

Fig. p. 148
Cindy Sherman
Untitled #618, 2019
Edition 1/6, 1 AP
Dye sublimation metal print
174 × 209.6 cm/68 ¹/₂ × 82 ¹/₂ in
Hauser & Wirth and
Sprüth Magers

Fig. p. 149
Cindy Sherman
Untitled #611, 2019
Edition 2/6, 1 AP
Dye sublimation metal print
231.1 × 272.4 cm/91 × 107 ¹/₄ in
Hauser & Wirth and
Sprüth Magers

Fig. pp. 150–151
Cindy Sherman
Untitled #609, 2019
Edition 3/6, 1 AP
Dye sublimation metal print
158.8 × 231.8 cm/62 ¹/₂ × 91 ¹/₄ in
Hauser & Wirth and Sprüth Magers

OTHER WORKS PREVIOUSLY INCLUDED
IN THE STAATSGALERIE STUTTGART
EXHIBITION / EERDER TE ZIEN
IN DE STAATSGALERIE STUTTGART

Fig. p. 68
Cindy Sherman
Untitled #117, 1983
Edition 11/18, 3 AP
Chromogenic color print
87.2 × 58.7 cm/34 ⁵/₁₆ × 23 ¹/₈ in
Goetz Collection, Munich

Fig. p. 69
Cindy Sherman
Untitled #126, 1983
Edition 10/18, 3 AP
Chromogenic color print
85.5 × 55.5 cm/33 ¹¹/₁₆ × 21 ⁷/₈ in
Goetz Collection, Munich

Fig. p. 96
Undercover by Jun Takahashi
Ad Spring/Summer 2018
Postcard
23.5 × 15.88 cm/9 ¹/₄ × 6 ¹/₄ in
Courtesy the artist and
Hauser & Wirth

Fig. p. 97
Jun Takahashi
JANUS – the two faced god
– Spring/Summer 2018
Video
19:41 min
UNDERCOVER
– *I HOLD A BEAST, AN ANGEL
AND A MADMAN IN ME*
Spring/Summer 2020
Video
13:00 min
UNDERCOVER

Fig. pp. 120–121
Cindy Sherman
Untitled #513, 2010/2011
Edition 3/6, 1 AP
Chromogenic color print
172.7 × 244.8 cm/68 × 96 ³/₈ in
Private collection

Fig. pp. 122–123
Cindy Sherman
Untitled #546, 2010/2012
Edition of 6, 1 AP
Chromogenic color print
161.3 × 360.7 cm/63 ¹/₂ × 142 in
Private collection

Fig. pp. 126–127
Cindy Sherman
Untitled #543, 2010/2012
Edition 2/6, 1 AP
Chromogenic color print
203.2 × 356.2 cm/80 × 140 ¹/₄ in
Private collection

Fig. p. 134
Cindy Sherman
Untitled #586, 2016/2018
Edition 4/6, 1 AP
Dye sublimation metal print
152.4 × 172.4 cm/60 × 67 ⁷/₈ in
Private collection

Fig. p. 142
Cindy Sherman
Untitled #603, 2019
Edition 2/6, 1 AP
Dye sublimation metal print
215.3 × 195.6 cm/84 ³/₈ × 77 in
Courtesy the artist and
Hauser & Wirth

Fig. p. 143
Cindy Sherman
Untitled #602, 2019
Edition 6/6, 1 AP
Dye sublimation metal print
193.7 × 222.3 cm/76 ¹/₄ × 87 ¹/₂ in
Gilles Renaud Collection

- Els Barents (ed.), *Cindy Sherman*, exh. cat. Stedelijk Museum, Amsterdam, Munich 1982.
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- Francesco Bonami, Betsy Berne (eds.), *Cindy Sherman – Once upon a time. 1981–2011*, exh. cat. Mnuchin Gallery, New York, New York 2017.
- Ingried Brugger, Bettina M. Busse (eds.), *The Cindy Sherman Effect. Identität und Transformation in der zeitgenössischen Kunst*, exh. cat. Bank Austria Kunstforum Wien, Munich 2020.
- Pamela Church Gibson, “Cindy Sherman in a New Millennium. Fashion, Feminism, Art and Ageing”, in: *Australian Feminist Studies* 33 (2018), pp. 481–491.
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- Britta Hueck-Ehmer (ed.), *Cindy Sherman. Photographien*, exh. cat. Westfälischer Kunstverein, Münster, Münster 1985.
- Philipp Kaiser et al. (ed.), *Cindy Sherman. Imitation of Life*, exh. cat. Broad Contemporary Art Museum, Los Angeles, Munich et al. 2016.
- Thomas Kellein (ed.), *Cindy Sherman*, exh. cat. Kunsthalle Basel, Staatsgalerie moderner Kunst, Munich, Whitechapel Art Gallery, London, Ostfildern 1991.
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- Eva Respini et al. (ed.), *Cindy Sherman*, exh. cat. The Museum of Modern Art, New York, Museum of Modern Art, San Francisco, Walker Art Center, Minneapolis, Dallas Museum of Art, Munich 2012.
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NEDERLANDSE VERTALINGEN

door MAARTJE STUBBE

“Het gaat niet over mij.”¹

VOORWOORD

Al bijna vijftig jaar staat de Amerikaanse fotograaf Cindy Sherman in de voorhoede van de beeldende kunst. Haar concept is in al die jaren niet wezenlijk veranderd. Ze creëert personages, plaatst zichzelf voor de camera – tot in detail geschminkt, verkleed en vermomd – en beeldt uiteenlopende types uit de populaire cultuur uit. Het zijn geen zelfportretten, zo benadrukt Sherman keer op keer. Met haar rollenspel onderzoekt ze de manieren waarop vrouwen afgebeeld worden in de massamedia. Ze vergroot stereotypes uit tot het absurde en groteske. Zo wil ze nauwe opvattingen over gender, schoonheid en ouder worden blootleggen. Sherman richt haar pijlen op hoe de westerse maatschappij is vormgegeven en hoe fotografie sociale constructen bevestigt en in stand houdt. Op speelse wijze houdt de kunstenaar ons een spiegel voor. Fotografie wordt door Sherman gebruikt als een wapen tegen zichzelf: niet om beelden te bevestigen, maar om ze te ontleden.

Shermans concept is nog altijd ijzersterk. Ze is erin geslaagd de vinger aan de pols te houden van de ontwikkelingen in de fotografie en massamedia. Ze voelt de tijdsgeest feilloos aan en blijft verrassen met haar personages en onderwerpen. In elke foto kun je een verhaal ontdekken. Maar de kracht van haar werk zit in de herhaling en haar toewijding aan feministische en maatschappelijke vraagstukken. Door de jaren heen heeft Sherman met haar fotowerken een encyclopedie van vrouwelijke types opgebouwd. Ze toont ons een ogenschijnlijk eindeloze variatie aan vrouwbeelden, die zowel vertrouwd zijn als onze verbeelding prikkelen. Zoals de kunstenaar zegt, gaat het werk niet over haar als individu. Het gaat over ons allemaal, over hoe we ons aan de buitenwereld presenteren en tot elkaar verhouden.

Cindy Sherman wordt in 1954 geboren in Glen Ridge, New Jersey in de Verenigde Staten. In 1975 kiest ze voor een kunstopleiding aan de Buffalo State University. Sherman maakt er deel uit van een dynamische groep bevriende kunstenaars die volop experimenteert met performances, film en installaties. Vanaf het vroege begin gebruikt Sherman zichzelf als model. In haar eerste foto's neemt ze haar gezicht als canvas. Ze is geïnteresseerd in de kracht van gezichtsuitdrukkingen en non-verbale communicatie. Al snel begint ze personages en verhaallijnen te ontwikkelen. Ze creëert een reeks alledaagse types (*Bus Riders*) die je bij de bushalte zou kunnen aantreffen en exposeert de foto's vervolgens in een lokale lijnbus. Haar foto's zijn net alledaags genoeg om de Amerikaanse maatschappij treffend in beeld te brengen. Het werk van Sherman kenmerkt zich door een voorliefde voor film en al zijn clichés. In 1976 maakt ze een fotoreeks (*Murder Mystery*) volgens de principes van een klassieke Hollywood-misdaadfilm.

Het scenario werkt ze tot in de kleinste details uit. De reeks is een voorbode van de *Untitled Film Stills*, waarmee Sherman in de late jaren 1970 internationaal doorbreekt als kunstenaar.

In 1977 verhuist Sherman naar de stad New York. Ze laat de complexe beeldverhalen achter zich en gaat de uitdaging aan om een verhaal in één enkel beeld te vatten. Haar *Untitled Film Stills* zijn gemaakt tussen 1977 en 1980 en worden beschouwd als Shermans meest iconische werk. In tientallen zwart-witfoto's transformeert ze in de gedaante van vrouwelijke filmpersonages, van de vamp tot de eenzame huisvrouw. Ze ensceneert haar beelden met zorgvuldig gekozen camerastandpunten, poses en belichting. Ze verwijst naar Hollywoodfilms van de jaren 1950 en 1960, film noir, B-films en Europese arthousefilms en bootst de stills na die gebruikt werden om dergelijke films te promoten. Shermans foto's geven hun narratief niet zomaar weg, ze speelt met spanning en mysterie: wat gebeurde er net vóór deze scène? Welke actie speelt zich af buiten beeld? De naamgeving is daarin ook geen toeval: Sherman wil net die onduidelijkheid onderstrepen. De *Untitled Film Stills* zijn clichés van vrouwelijkheid en laten zien hoe massamedia, zoals film, stereotypes creëren en in stand houden.

Als jonge fotograaf biedt Sherman een intuïtief en persoonlijk antwoord op de conceptuele kunst. De keuze voor het medium fotografie was in die tijd niet vanzelfsprekend: “In de jaren 1970 en 1980 was ik me ervan bewust dat de wereld van de schilder- en de beeldhouwkunst neerkeek op de fotografie. Tegelijkertijd had ik het gevoel dat de fotografiewereld neerkeek op wie met één been in de kunstwereld stond.”² Net als tijdgenoten Jeff Wall en Louise Lawler weet Sherman de brug te bouwen tussen beide werelden. Haar werk brengt een verschuiving teweeg in de rol en aanvaarding van fotografie in de kunstwereld.

Naast film is ook mode voor Sherman altijd een interessant onderzoeksgebied geweest. In de jaren 1970 experimenteert ze met het effect van kleding en fysieke transformatie. Sinds de jaren 1980 krijgt ze daadwerkelijk opdrachten vanuit de mode-industrie, zowel van ontwerpers als tijdschriften. Ze blijft zichzelf als het enige model gebruiken en keert zich tegen de regels van de modefotografie. Haar modefoto's zijn niet glamoureu, sexy of elegant. Integendeel, ze zijn provocatief, grotesk en niet los te zien van haar vrije werk. In de jaren 1980 en 1990 maakt Sherman opvallende kleurenfoto's waarin ze zichzelf vermomt met behulp van protheses, maskers en poppen. Ze provokeert met expliciete reeksen als *The Disasters* (1986–1989) en *The Sex Pictures* (1992), waarin ze de toeschouwer confronteert met de vreemde en lelijke aspecten van de mensheid. In haar vroege modefoto's onderzoekt Sherman de norm juist door er in extreme mate van af te

wijken. Hoewel haar sterrijzende is in de kunstwereld, worden haar modefoto's in de jaren 1980 meermaals afgewezen voor publicatie. Dat verandert in de jaren 1990 als steeds meer ontwerpers en fotografen de heersende schoonheidsidealen ter discussie stellen. Het afwijken van de norm wordt een kracht.

Steeds opnieuw onderwerpt Sherman de dominante beeldcultuur aan een kritisch onderzoek. Sinds de jaren 2000 experimenteert ze met de digitale manipulatie van haar beelden, die ze afdrukt op een steeds monumentaler formaat. Haar recente foto's weerspiegelen de toenemende digitalisering van onze samenleving en gelijktijdige hang naar authenticiteit. Ze richt zich op de (on)zichtbaarheid van oudere vrouwen in de media, op de opkomst van sociale media en de influencer, op het keurslijf van mannelijkheid. Haar talloze personages laten zien dat identiteit een constructie is – en daarmee veranderlijk. Met humor en intelligentie toont Sherman ons de vele gezichten van de mens.

Deze recent herziene catalogus verschijnt bij de *Anti-Fashion*-tentoonstelling van Cindy Sherman in FOMU, Fotomuseum Antwerpen. Met ons programma willen we aansluiten bij wat er in de maatschappij leeft en kritische reflectie op het medium fotografie stimuleren. We zijn dan ook trots en verheugd dat Sherman onze uitnodiging heeft geaccepteerd om haar eerste grootschalige solotentoonstelling in België te presenteren. De tentoonstelling toont bekende en onbekende werken uit vooraanstaande collecties wereldwijd. *Cindy Sherman – Anti-Fashion* komt voort uit jarenlang onderzoek van de Staatsgalerie Stuttgart naar Shermans fascinatie voor mode en de wisselwerking tussen haar opdrachten uit de mode-industrie en haar vrije werk. In deze catalogus, eerder uitgegeven bij de Staatsgalerie Stuttgart en Sandstein Verlag, wordt Shermans oeuvre voor het eerst vanuit het perspectief van de mode bekeken en in de diepte onderzocht. Samen bieden de tentoonstelling en het boek een spannende nieuwe blik op het oeuvre van deze toonaangevende kunstenaar. De tentoonstelling in FOMU wordt vergezeld door *Cindy Sherman: Early Works 1975–1980*, waarin Shermans vroege experimenten van tijdens haar studententijd en haar iconische *Untitled Film Stills* getoond worden.

Dit project was niet mogelijk geweest zonder de steun van velen. Onze dank gaat in de eerste plaats uit naar Cindy Sherman en haar studio, onder leiding van Margaret Lee. Bedankt voor de genereuze samenwerking, voor jullie bereidheid tot experiment en jullie waardevolle input in het tentoonstellings- en boekontwerp. De tentoonstelling *Cindy Sherman – Anti-Fashion* en deze bijbehorende catalogus zijn het resultaat van een vruchtbare samenwerking met de Staatsgalerie Stuttgart en de Falckenberg Collection van de Deichtorhallen Hamburg. Onze dank gaat uit naar de directie

en medewerkers van beide instellingen: Christiane Lange, Alessandra Nappo, Kathrin Wrona en Katharina Massing namens de Staatsgalerie Stuttgart en Dirk Luckow, Harald Falckenberg, Goesta Diercks en Clara Brandt namens de Falckenberg Collection van de Deichtorhallen Hamburg. In het bijzonder bedanken wij curator Alessandra Nappo, die jaren terug op het spannende idee kwam om Shermans relatie met de mode te thematiseren. Wij zijn haar en de Staatsgalerie Stuttgart erkentelijk voor het concept en onderzoek waarop de aanpassing van de tentoonstelling in FOMU en deze nieuwe Engels-/Nederlandstalige editie van de catalogus gebaseerd zijn. Ook danken wij curator Gabriele Schor van de VERBUND COLLECTION in Wenen, met wie we intensief samenwerkten aan de tentoonstelling *Cindy Sherman: Early Works 1975–1980*. De jarenlange expertise van beide curatoren was onmisbaar bij de ontwikkeling van dit project. Verder gaat onze dank uit naar ontwerpers Samyra Moumouh, Afaina de Jong en Céline Wouters voor de mooie vormgeving van beide tentoonstellingen, die de bezoeker binnenleiden in Shermans universum. Onder leiding van onze eigen curatoren Rein Deslé en Anne Ruygt en assistent-curator Pamela Peters hebben deze samenwerkingen geleid tot een uniek en hoogwaardig overzicht van Shermans werk.

Een tentoonstelling van deze schaal – met meer dan honderd werken en die drie verdiepingen beslaat – kan niet gemaakt worden zonder diverse bruikleengevers. Wij danken de studio van Sherman, galleries Hauser & Wirth en Sprüth Magers en alle private en publieke collecties voor het langdurig uitlenen van hun kostbare bezit. Bedankt voor het vertrouwen in FOMU om de werken met zorg tentoon te stellen en toegankelijk te maken voor een Belgisch publiek. Ook danken wij de galleries voor hun praktische en inhoudelijke ondersteuning, in het bijzonder Melanie Dankbar, Sophie Nurse en Milena Bürge namens Hauser & Wirth en Andreas Gegner en Tim Davies namens Sprüth Magers. Keer op keer zet het FOMU-team alles in het werk om ambitieuze projecten als deze te realiseren. Dank aan alle medewerkers, vrijwilligers en freelancers voor jullie onvermoeibare inzet, met name hoofd productie Jan Siebens en registrar Jana Van de Mierop.

Voor dit prachtige boek gaat onze dank uit naar Gautier Platteau, Sofie Meert en Stephanie Van den Bosch van Hannibal Books en ontwerper Joris Kritis. Bedankt voor jullie initiatief en frisse blik op het project. Deze nieuwe editie van de catalogus vormt de perfecte aanvulling op de tentoonstelling en is evengoed een tijdloze bron over het modewerk van Sherman.

Dit project is mogelijk gemaakt door de financiële steun van Toerisme Vlaanderen en de Stad Antwerpen. Het vindt plaats in het kader van Ensor 2024, een jaar waarin het werk en de nalatenschap van de Belgische schilder James Ensor

wordt gevierd met tentoonstellingen en activiteiten op diverse locaties in Vlaanderen en Brussel. FOMU koos ervoor de maskerades van Ensor naar een hedendaagse fotografiecontext te vertalen en gaf het podium aan Cindy Sherman. Zonder de uitzonderlijke steun van Toerisme Vlaanderen hadden wij deze ambitie niet kunnen waarmaken.

door MAARTJE STUBBE
Directeur FOMU

NOTEN

¹ Cindy Sherman tijdens een interview met *The Guardian*, 8 juni 2019.

² Cindy Sherman tijdens een interview met *Artforum*, vol. 41 nr. 7, maart 2003.

VERMOMDE MODE. DE (ANTI)MODEFOTO'S VAN CINDY SHERMAN

door ALESSANDRA NAPPO

“Je aan het gangbare idee van schoonheid houden lijkt me saai, omdat het de gemakkelijkste en meest voor de hand liggende manier is om naar de wereld te kijken. Naar de andere kant kijken is veel uitdagender.”¹

De mode is alomtegenwoordig. Ze maakt deel uit van het complexe spel van spanningen tussen dagelijks leven, consumptiecultuur en kunst. Cindy Sherman beseft al vroeg wat deze dynamiek en het potentieel van mode voor haar werk konden betekenen. Halverwege de jaren 1970 begon ze mode en de representatie van mode als inspiratiebron te gebruiken. Ze zou er nooit meer mee ophouden. Modebeelden werden het uitgangspunt van haar onderzoek naar de constructie en verspreiding van stereotypen en sociale codes, en naar kwesties van identiteit, gender, geslacht en ouder worden. Al bijna vijftig jaar is Sherman exclusief haar eigen model. In haar fotoportretten speelt ze meer dan zeshonderd rollen. Soms gaan die over bizarre fashionvictims. En de mode zelf wordt slachtoffer van haar werk. Shermans fascinatie voor de modewereld gaat hand in hand met een subversieve houding tegenover alles waar die wereld voor staat. Humor en provocatie maken haar foto's tot parodieën van de modefotografie: ze stralen niet de glamour, sexappeal en elegantie uit die we met mode associëren en waar glossy magazines op focussen. Wel tonen ze personages die allesbehalve aantrekkelijk zijn en bijgevolg in tegenspraak zijn met de conventies van de haute couture en de gangbare schoonheidsidealen. Maar hoewel het thema 'mode' als een rode draad door haar oeuvre loopt, werd het in exposities en in het wetenschappelijke discours tot nog toe hooguit zijdelings behandeld.

De tentoonstelling *Cindy Sherman – Anti-Fashion* en de bijbehorende publicatie bieden een vernieuwende kijk op het werk van de Amerikaanse kunstenaar. Haar foto's – van haar vroege werk uit de jaren 1970 (*Doll Clothes*, *Cover Girls*) over de provocerende modereeksen uit de jaren 1980 en 1990 en de daaropvolgende projecten (*Clowns*, *Balenciaga*, *Landscapes*, *Harper's Bazaar 2016*) tot het recentste werk (*Men*) – worden hier voor het eerst getoond vanuit het perspectief van de mode.

(ANTI)MODEREKSEN:

OVERDRIJVING, MASKERADE, GROTESKE

Cindy Shermans fascinatie voor mode is al merkbaar in haar werken uit het midden van de jaren 1970, toen ze nog aan Buffalo State College in New York studeerde en de technieken verkende van de kunst die toen furore maakte: het conceptualisme. Kunstenaars zoals Vito Acconci, Eleanor Antin, Hannah Wilke, Adrian Piper en Lynda Benglis, die met uiteenlopende media (foto's, films, video's, installaties, acties, performances...) werken, speelden een belangrijke rol in de artistieke

ontwikkeling van de nog jonge Sherman. Dat is heel duidelijk in de performatieve insteek van haar 16mm-film *Doll Clothes* (1975), waarin ze verschijnt als een papieren popje (zie afb. op p. 58). Het werk is geïnspireerd door haar tienertijd. Ze maakte toen tekeningen van haar kleren en gebruikte die elke zondagavond om haar schooloutfits voor de komende week samen te stellen. In deze zwart-witfilm is zich kleden niet alleen een daad van verandering, maar ook een middel tot opstand en bevrijding uit anonimiteit en conformisme. De zo goed als naakte pop komt tot leven, maakt zich los uit de plastic hoes, zoekt in een massa kleren de gepaste outfit, trekt die aan en bewondert het resultaat in een spiegel. Haar zelfadoratie wordt echter abrupt onderbroken: een grote, dreigende mensenhand neemt de pop vast, kleedt ze uit tot op haar onderbroek en dwingt het opnieuw bewegingloos geworden ding weer in de nauwe hoes. De hand kan worden geïnterpreteerd als de belichaming van de sociale dwang van een repressieve cultuur² en als symbool van uniformisering en categorisering zonder de minste openheid voor andersheid. De film is het verhaal van een mislukking, van de gemiste kans om door het gebruik van bepaalde kleren vastgeroeste ideeën over identiteit en geslacht te deconstrueren en zich te emanciperen. *Doll Clothes* is het eerste werk waarin Sherman de macht van mode oproept. Ze geeft aan dat kleding en verkleeding kunnen bijdragen aan zowel de herwaardering van verschil en individualiteit als processen van gelijkschakeling en normering.

Shermans interesse voor de modewereld blijkt ook uit de vijf werken van *Cover Girls* (1976/2011). Die zijn een reflectie over stereotiepe representaties van vrouwelijkheid. Elk werk bestaat uit drie foto's (zie afb. op p. 60–61). Het eerste beeld is een originele cover van het modetijdschrift *Vogue*, *Cosmopolitan*, *Mademoiselle*, *Family Circle* of *Redbook* met een aantrekkelijk model. In het tweede vervangt Sherman het gezicht van het model door het hare, dat zo geschminkt is dat het nauwelijks van dat van het model te onderscheiden is. In het derde spot ze met de ernst van de modellen door haar gelaatstreken tot in het groteske toe te vervormen. Sherman liet er geen twijfel over bestaan dat deze “nepcovers”³ een kritiek op de gangbare schoonheidsnormen waren: “Ik wilde een parodie of fopperij maken waarin ook ergernis meeklinkt”, zei ze.⁴ Het was een subtiele manier om gevestigde kijkgewoonten en rolmodellen in de modewereld ter discussie te stellen. Tegelijk vestigt dit werk de aandacht op de ambivalentie van het model zelf: het moet perfect zijn, maar is dat niet, het heeft iets abstracts, maar ontkomt niet aan zijn eigen concreetheid. Al in 1967 noemde Roland Barthes de covergirl in *Système de la mode* een “zeldzame paradox”.⁵ Doordat het lichaam van het model moet beantwoorden aan de normatieve schoonheidsidealen van onze samenleving, wordt het gereduceerd tot zijn

'zuivere vorm' en is het als zodanig een stereotype. Maar zelfs dit geïdealiseerde lichaam heeft individuele trekken die het uniek maken.

Toen Sherman begin jaren 1980 voor het eerst opdrachten ontving uit de mode-industrie, aarzelde ze geen moment om de gebruiken en de na te volgen ideaalbeelden van de modewereld ter discussie te stellen. In 1983 kreeg ze van Dianne Benson, die in New York een boetiek openhield, het verzoek om voor het maart- en het juninummer van het tijdschrift *Interview* reclamefoto's te maken van kleding van gerenommeerde modehuizen zoals Jean Paul Gaultier, Comme des Garçons en Issey Miyake (zie afb. op p. 70–71). In plaats van te focussen op de kleding maakte Sherman van de verhouding van vrouwen tot kleren het centrum van de reeks: de gebaren, houdingen en stemmingen lijken een vorm van opstand te zijn tegen de gebruikelijke functie van kleding als ensceneringsmiddel. In vergelijking met traditionele modefoto's lijkt alles hier overdreven, vulgair, zonderling: onelegante poses, warrig haar, uitgelopen make-up, bleke gezichten en uitgesproken kringen onder de ogen (*Untitled #122*, zie afb. op p. 65). Tot deze groep behoort de foto waarop Sherman, gekleed in een korset van Jean Paul Gaultier, poseert voor een smakeloos textielbehang met bloemmotief (*Untitled #131*, afb. 1 op p. 14). De krampachtige poging van de figuur om er mooi en sexy uit te zien heeft net het tegenovergestelde effect: ze oogt eerder onhandig dan aantrekkelijk. Ze doet haar uiterste best om in het voor haar duidelijk veel te grote korset te passen en houdt haar handen klungelig voor haar schaamdeel, alsof ze arglistig probeert om onze voyeuristische blik hierop te vestigen of kuis poogt die lichaamszone ervoor te verbergen. Sherman zinspeelt hier ook subtiel ironisch op de passiviteit en terughoudendheid die van vrouwen verwacht werden en die popster Madonna overboord gooide toen ze in 1990 tijdens haar provocerende optreden *Blonde Ambition Tour* datzelfde korset van Gaultier droeg (afb. 2 op p. 17).⁶

Hoewel Shermans foto's voor Benson niet unaniem positief werden onthaald, kreeg ze in 1984 een opdracht van het Franse modehuis Dorothée Bis voor *Vogue Paris*.⁷ Terwijl ze voor Benson alleen “iets ongewoons”⁸ wilde maken, wilde ze met de nieuwe reeks “shockeren”.⁹ De foto's zijn inderdaad extremer. Ze tonen afstotelijke figuren met littekens, rimpels en bloedvlekken (*Untitled #133*, *Untitled #132*, zie afb. op p. 73, 76), de sfeer is er een van angst en duisternis. “Ik wilde echt lelijke foto's maken”, zei ze zelf, “en iets doen om de Franse modewereld aan flarden te rijten.”¹⁰ De personages lijken depressief, bijna suïcidaal. Ze zijn als het ware 'groteske karikaturen'¹¹ van een breed scala aan emoties en pathologische toestanden (*Untitled #137*, afb. 3 op p. 20; *Untitled #138*, zie afb. op p. 77). Zoals te verwachten was, werden Shermans uitdagende foto's door het tijdschrift afgewezen en nooit

NOTEN

- ↑ Noriko Fuku, 'A Woman of Parts', in: *Art in America* 85 (juni 1997), p. 74.
- ↑ Zie Gabriele Schor, 'Cindys Urszene: Shermans früher Film Doll Clothes/Cindy's Original Scene: Sherman's Early Film Doll Clothes', in: *Parkett* 78 (2006), p. 18–28.
- ↑ Gabriele Schor, *Cindy Sherman. Das Frühwerk 1975–1977*, Ostfindern, p. 71.
- ↑ *Ibid.*
- ↑ Roland Barthes, *Système de la mode*, Parijs 1967, p. 281.
- ↑ Zie Hanne Loreck, 'De/constructing Fashion/Fashions of Deconstruction: Cindy Sherman's Fashion Photographs', in: *Fashion Theory. The Journal of Dress, Body & Culture*, vol. 6, nr. 3, New York 2002, p. 13–14. Zie ook id., 'Metamaskerade: Autobiographic. Madonna und Cindy Sherman', in: Linda Hentschel, Anja Herrmann en Carola Muysers (ed.), *Fragmente einer Kunst des Lebens. Kunst- und kulturwissenschaftliche Beiträge zur Biografie, den Künsten und Medien*, Freiburg 2008, p. 139–169.
- ↑ 'Ik had Dorothee Bis om een specifieke collectie gevraagd, maar ze stuurden me deze lelijke, saae wollen dingen, alleen omdat Woolmark een deel van de advertentie betaalde. Ik was boos en wilde de hele zaak annuleren, maar bedacht me en ging toch met die dingen aan de slag. De bizarre, agressive of depressieve personages die hiervan het resultaat waren, hadden niets meer met wolmode te maken. En de negatieve reactie van Dorothee Bis motiveerde me om nog extremer te gaan en te overdrijven wat zij lelijk vonden. Dat is de reden waarom ik bijvoorbeeld walgelijke make-up en kunstmatige littekens gebruikte, zoals in horrorfilms. Ik wilde dat de personages even morbide waren als de kleding saai was.' Cindy Sherman in 'Cindy Sherman im Gespräch mit Wilfried Dickhoff', in: Gisela Neven en Wilfried Dickhoff (ed.), *KUNST HEUTE* 14 (1995), p. 44.
- ↑ *Ibid.*, p. 43.
- ↑ *Ibid.*
- ↑ Eva Respini, 'Will the Real Cindy Sherman Please Stand Up?', in: *Cindy Sherman*, tent.cat. The Museum of Modern Art, New York, München 2012, p. 33.
- ↑ Sommige critici zagen in deze foto's de eerste tekenen van Shermans interesse voor grotesken, die later vorm kreeg in de bolle prothesen en hybride creaturen van reeksen als *Fairy Tales* en *Sex Pictures*. Zie *ibid.*, p. 32.
- ↑ 'Cindy Sherman im Gespräch mit Wilfried Dickhoff' (zoals noot 7), p. 41–42.
- ↑ Llewellyn Negrin, 'The Dialectical Nature of Cindy Sherman's Fashion Photographs', in: *Critical Studies in Fashion & Beauty*, vol. 11, nr. 2, Bristol 2020, p. 129.
- ↑ Federica Muzzarelli, *L'immagine del desiderio. Fotografia di moda tra arte e comunicazione*, Milaan 2009, p. 103.
- ↑ Gertrud Lehnert, *Mode. Theorie, Geschichte und Ästhetik einer kulturellen Praxis*, Bielefeld 2013, p. 8.
- ↑ Zie hierover met name Susanne Gaensheime en Sophie von Olfers (ed.), *Not in Fashion. Mode und Fotografie der 90er Jahre*, tent.cat. MMK Museum für Moderne Kunst, Frankfurt am Main, Bielefeld 2010; Marion de Beaupré en Stéphane Baumet (ed.), *Archeology of Elegance 1980–2000. 20 Jahre Modefotografie*, tent.cat. Deichtorhallen Hamburg, Londen 2002; Charlotte Cotton (ed.), *Imperfect Beauty: The Making of Contemporary Fashion Photography*, tent.cat. Victoria & Albert Museum Londen, Londen 2001.
- ↑ Hoewel deze vruchtbare uitwisseling tussen kunst en mode pas systematisch plaatsvindt sinds het einde van de twintigste eeuw, zijn daar al eerder interessante sporen van te vinden. Wie zich hierin wil verdiepen, verwijst ik naar Thomas Köhler en Annelie Lütgens (ed.), *Modebilder – Kunstkleider. Fotografie, Malerei und Mode 1900 bis heute*, tent.cat. Berlinische Galerie, Landesmuseum für Moderne Kunst, Fotografie und Architektur, Stiftung öffentlichen Rechts, Berlin, Keulen 2022; Burcu Dogramaci, Sebastian Lux en Ulrich Rüter (ed.), *Schnittstellen. Mode und Fotografie im Dialog*, Hamburg 2010.
- ↑ Sylvia Brodersen, *Modefotografie. Eine fotografische Praxis zwischen Konvention und Variation*, Bielefeld 2017, p. 66.
- ↑ Zie hierover met name Ulrich Lehmann en Jessica Morgan (ed.), *Chick Clicks. Modefotografie zwischen Auftrag und Kunst*, tent.cat. Institute of Contemporary Art, Boston, Fotomuseum Winterthur, Berlijn 2002.
- ↑ Het begrip 'radical fashion' wordt gebruikt sinds het in 2001 de titel was van een tentoonstelling in het Victoria & Albert Museum in Londen.
- ↑ Barbara Vinken, *Mode nach der Mode. Geist und Kleid am Ende des 20. Jahrhunderts*, Frankfurt am Main 1993, p. 34.
- ↑ *Ibid.*
- ↑ Zie Rebecca Arnold, *Fashion, Desire and Anxiety: Image and Morality in the 20th Century*, New Brunswick 2001, p. 48–54.
- ↑ Zie Caroline Evans, *Fashion at the Edge: Spectacle, Modernity and Deathliness*, New Haven/Londen 2003.
- ↑ Caroline Evans, 'Yesterday's Emblems and Tomorrow's Commodities: The Return of the Repressed in Fashion Imagery Today', in: Stella Bruzzi en Pamela Church Gibson (ed.), *Fashion Cultures: Theories, Explorations and Analysis*, Londen/New York 2000, p. 94.
- ↑ Zie Kate Rhodes, 'The Elegance of the Everyday: Nobodies in Contemporary Fashion Photography', in: Eugénie Shinkle (ed.), *Fashion as Photograph. Viewing and Reviewing Images of Fashion*, Londen/New York 2008, p. 204.
- ↑ Urs Stahel, 'Absolut Fashion', in: *Chick Clicks. Modefotografie zwischen Auftrag und Kunst* (zoals noot 19), p. 20 (in de tekst).
- ↑ Aangehaald in Antje Krause-Wahl, 'Auf den Seiten – Mode und Fotografie im Magazin', in: *Not in Fashion* (zoals noot 16), p. 301.
- ↑ Antropoloog Ted Polhemus noemt de jaren negentig het decennium van de heterogeniteit. Door de aanwezigheid van jeugdculturen – met hun persoonlijke stilistische expressie – en de verspreiding van de vintagemode beschikte deze generatie, zo betoogt hij, over een 'stijlsupermarkt' en kon zij volgens het 'sample and mix'-principe iets nieuws en divers creëren. Zie Ted Polhemus, *Streetsstyle. From Sidewalk to Catwalk*, tent.cat. Victoria & Albert Museum, Londen, Londen 1994, p. 128–134.
- ↑ Zie Susan Kismaric en Eva Respini (ed.), *Fashioning Fiction in Photography since 1990*, tent.cat. The Museum of Modern Art, New York, New York 2004.
- ↑ De *Clowns*-serie is ontstaan uit een opdracht van *British Vogue* om foto's te maken van de collecties van John Galliano, Issey Miyake, Comme des Garçons en anderen. De foto's zijn Shermans eerste gefotoshopte werken. Hierna zou ze steeds systematischer fotoshoppem.
- ↑ Eva Respini, 'Will the Real Cindy Sherman Please Stand Up?', in: *Cindy Sherman* (zoals noot 10), p. 34.
- ↑ Bärbel Sill, 'Stardom and Fashion: on the Representation of Female Movie Stars and Their Fashion(able) Image in Magazines and Advertising Campaigns', in: *Fashion as Photograph* (zoals noot 26), p. 127.

34 *Ibid.*, p. 139.

35 De werken van de *Landscapes*-reeks (2010–2012) zijn bewerkingen van de foto's in *POP*. Meer hierover in Hanne Loreck, "'Hiding in Plain Sight": Fashion and Mimicry in Cindy Sherman's (Non-Self) Portraits", in: Eva Flicker en Monika Seidl (ed.), *Fashionable Queens. Body – Power – Gender*, Frankfurt am Main/Berlijn/Bern/Brussel/New York/Oxford/Wenen 2014, p. 193–206.

36 Poses spelen een essentiële rol in de receptie van mode en de eraan gerelateerde idealen: 'Al poseerend belichaamt [het model] een levensstijl, een ontwerp en dus een rol om lief te hebben. Ook heeft het poseren het potentieel om in deze performatieve foto's veranderingen van richting, afwijkingen of dubbelzinnigheden te introduceren.' Zie Maria Weilandt, 'Multiple Lesbarkeiten. Das queere Potenzial der Modepose', in: Gertrud Lehnert en Maria Weilandt (ed.), *Ist Mode queer? Neue Perspektiven der Modeforschung*, Bielefeld 2016, p. 54.

37 De redactie van het blad raadde haar aan om zich te laten inspireren door Instagram-accounts. Ze had er nog maar enkele gezien of ze zei: 'Ik walgde ervan [...] en dacht: deze persoon gaat op reis met een kapper, een visagist en een fotograaf, gewoon voor een bezoekje aan haar zus in L.A.? Het zijn niet eens selfies, het zijn set-ups [...]'. Het hele ding heeft iets doods. Alles is zo zelfingenomen', Laura Brown, 'Cindy Sherman: Street-Style Star', in: *Harper's Bazaar* (9 februari 2016).

38 Meer over de nauwe band tussen mode en plastische chirurgie en over de zogeheten make-over-cultuur in Meredith Jones, 'New Clothes, New Faces, New Bodies. Cosmetic Surgery and Fashion', in: Stella Bruzzi en Pamela Church Gibson (ed.), *Fashion Cultures Revisited. Theories, Explorations and Analysis*, Londen/New York 2000, p. 287–295.

39 Agnès Rocamora, 'Personal Fashion Blogs. Screen and Mirrors in Digital Self-Portraits', in: *ibid.*, p. 114.

40 Rachel Wetzler, "'I'm trying to erase myself" – an Interview with Cindy Sherman', in: *Apollo – The International Magazin* (27 juni 2019).

41 Monica Titton, 'Styling the Street. Fashion Performance, Stardom and Neo-Dandyism in Street Style Blogs', in: *Fashion Cultures Revisited* (zoals noot 38), p. 128.

42 *Ibid.*, p. 132.

43 Zie Gesa Kessemcier, 'Style in the city oder "...What people are really wearing". The Sartorialist. Ein Foto-Moddeblog von Scott Schuman', in: Burcu Dogramaci, Sebastian Lux en Ulrich Rüter (ed.), *Schnittstellen* (zoals noot 17), p. 106.

44 'In de jaren twintig verliet de modefotografie de modefotografie voor het eerst de studio's en eigende ze zich de semiotiek van de buitenwereld toe. De stedelijke ruimte maakte deel uit van die buitenwereld', Gabriele Mentges, 'Urbane Landschaften im Modebild', in: Gertrud Lehnert (ed.), *Räume der Mode*, Berlijn 2012, p. 137.

45 Zie hierover Agnès Rocamora en Alistair O'Neil, 'Fashioning the Street: Images of the Street in the Fashion Media', in: Eugénie Shinkle (ed.), *Fashion as Photograph* (zoals noot 26), p. 185–199.

46 'Cindy Sherman: Street-Style Star' (zoals noot 37), https://www.harpersbazaar.com/culture/features/114005/cindy-sherman-0316/ (9 februari 2016).

47 Georg Simmel, 'Zur Psychologie der Mode, Sociologische Studie', in: *Die Zeit. Wiener Wochenschrift für Politik, Volkswirtschaft, Wissenschaft und Kunst*, vol. 5, nr. 54, 1895, p. 22–24.

48 Cindy Sherman, aangehaald in Alexandra Pechman, 'Stella McCartney and Cindy Sherman team up for a bold new project', in: *Vanity Fair* (22 september 2020), https://www.vanityfair.com/style/2020/09/stella-mccartney-cindy-shermandollab.

49 Deze trend leidde tot het zoeken naar nieuwe categorieën en benamingen – 'agender', 'genderneutraal', 'zonder gender', 'genderloos', 'non-binair', 'genderfluide' – voor reclamecampagnes en winkelfdelingen. Zie Gertrud Lehnert en Maria Weilandt (ed.), *Ist Mode queer?* (zoals noot 36), p. 9.

50 *Ibid.*, p. 7–8.

51 Martin Lengwiler, 'In kleinen Schritten: Der Wandel von Männlichkeiten im 20. Jahrhundert', in: *L'Homme. Europäische Zeitschrift für Feministische Geschichtswissenschaft* 19/2 (2008), p. 81.

52 *Ibid.*, p. 92.

53 Zie Chris Haywood, 'Looking at men and masculinity. Popular discourse, cultural narratives and the limits of gender', in: Alona Pardo (ed.), *Masculinities. Liberation through photography*, tent.cat. Barbican Art Gallery Londen, Les Rencontres de la Photographie, Arles, Martin-Gropius-Bau Berlijn, München/Londen/New York 2020, p. 23.

54 De term 'metrosexualiteit', waarvan het eerste deel verwijst naar de grootstad (metropool), werd bijkbaar voor het eerst gebruikt in een essay van journalist Mark Simpson in de Britse krant *The Independent* (15 november 1994). Het begrip werd pas wereldwijd bekend toen Simpson hierop in 2002 terugkwam in 'Meet the Metrosexual' in het internetmagazine *Salon* en David Beckham als uitmuntend voorbeeld noemde; zie https://www.marksimpson.com/here-comethe-mirror-men/ (5 december 2022).

55 Vicki Karaminas, 'Vampire Dandies. Fashionable masculine identities and style culture', in: *Fashion Cultures Revisited* (zoals noot 38), p. 366–376.

56 Charles Baudelaire, *Le peintre de la vie moderne*, https://edisciplinas.usp.br/pluginfile.php/14785/mod_resource/content/1/BAUDELAIRE_le%20peintre.pdf, p. 19.

57 Sean O'Hagan, 'Cindy Sherman: I enjoy doing the really difficult things that people can't buy', in: *The Guardian*, https://www.theguardian.com/artanddesign/2019/jun/08/cindysherman-interview-exhibitionnational-portrait-gallery (8 juni 2019).

58 Derek Blasberg, 'In Conversation. Cindy Sherman', in: *Gagosian Quarterly* (lente 2020), https://gagosian.com/quarterly/2020/04/16/cindy-sherman-derek-blasberg-in-conversation/.

59 'Haar broers en haar zus herinneren zich dat Cindy veel tijd alleen op haar kamer doorbracht en graag verkleedpartijtjes speelde. Ze had een koffer vol oude kleren, sommige geërfd van haar grootmoeder, waarmee ze zichzelf kon veranderen in een oud damekje, een heks of een monster; ze leek nooit een ballerina of een glamourgirl te willen zijn', Calvin Tomkins, 'Her Secret Identities', in: *The New Yorker* (8 mei 2000), https://www.newyorker.com/magazine/2000/05/15/her-secretidentities.

60 'Meestal', zo vertelde Sherman zelf, 'neem ik een opdracht aan wanneer er zich niets anders aandient en ik op zoek ben naar inspiratie. Tegen de mensen met wie ik ga samenwerken en tegen mezelf zeg ik dan wel dat er één voorwaarde is: ik doe dit niet om hen te plezieren, ik moet er iets uit halen dat ikzelf leuk vind', John Waters, 'A Conversation with Cindy Sherman', in: *Cindy Sherman* (zoals noot 10), p. 71.

61 Zie Thomas Macho, *Vorbilder*, Berlijn 2011, p. 263–265.

62 Gertrud Lehnert, *Mode. Theorie, Geschichte und Ästhetik einer kulturellen Praxis* (zoals noot 15), p. 8.

In 1928 publiceerde Virginia Woolf *Orlando*, een “sleutel-sprookje van de hogere klasse”¹ waarin het personage niet alleen bijna vier eeuwen lang leeft – dat het daarbij niet ouder wordt, valt nauwelijks op – en in verschillende sociale milieus terechtkomt, maar ook de twee traditionele geslachten beleeft. Thema van de roman zijn de rol die elk geslacht volgens de samenleving te spelen heeft, schijnbaar vanzelfsprekende pri-vileges, niet ter discussie gestelde rituelen, beperkende dwang, overgeleverde ideeën over moraal en verwarrende geboden en verboden. Orlando heeft dat alles niet alleen in zich, hij draagt het ook uit. Om dat duidelijk te krijgen, gaat Woolf na welke rol kleding hierbij speelt. Al in de eerste zin van de biografie van de hoofrolspeler/hoofdrolspeelster stelt ze hem/haar voor als heen en weer geslingerd tussen geslachtelijke identiteit en kostumering: “Hij – want er kon geen twijfel bestaan over zijn geslacht, ook al hielp de mode van die tijd om dat te verhullen.”² Elders expliciteert ze: “Veel pleit voor de opvatting dat het de kleren zijn die ons dragen en niet wij de kleren; wij geven ze wel de vorm van een arm of borst, maar zij geven naar eigen goeddunken vorm aan ons hart, ons brein en onze tong. [...] Het ene geslacht is het andere niet, maar ze vermengen zich wel. In elke mens doet zich een slingerbeweging tussen beide voor en vaak zijn het alleen de kleren die het mannelijke of vrou-welijke voorkomen overeind houden, terwijl het geslacht eron-der precies het tegendeel is van wat het uiterlijk suggereert.”³ Kort samengevat: Orlando's ego's lijken wel een “verzameling kostuums en rollen”.⁴ In 1929, één jaar na de publicatie van de roman van Virginia Woolf, bracht Joan Riviere, een Britse psy-choanalytica en vertaalster van het werk van Sigmund Freud, een stelling naar voren die nog steeds niet aan relevantie heeft ingeboet, namelijk dat vrouwelijkheid een maskerade is.⁵ Nog tijdens het leven van Freud maakte Riviere zich los – al werd dat destijds nauwelijks opgemerkt – van het idee dat vrou-wzijn een kwestie van organen en anatomie is. Ze verklaarde dat vrouwelijkheid een relationele attitude is die erin bestaat dat je je extra vrouwelijk voordoet wanneer je als intellectuele gehoord wilt worden en niet gestraft wenst te worden voor een vermeende inbreuk op de traditioneel mannelijke domei-nen van wetenschap en onderzoek – vrouwelijkheid als een defensief masker dus. En (niet geheel) terzijde nog dit: Riviere wist een en ander over kleren, want voor ze kennismaakte met het vernieuwende werk van Freud, had ze een opleiding tot modenaaister gevolgd en dat beroep ook uitgeoefend.

Het werk van Cindy Sherman is ondenkbaar zonder kostuums en rollen. *Orlando* is een relaas van bijna vier eeu-wen lang je eigen leven leiden en van het ene verhaal in het andere tuimelen. Shermans werk biedt ons al bijna een halve eeuw een verhaal van figuren⁶ – het zijn er intussen honder-den – die over elkaar heen tuimelen. Maar hoewel de figuren

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(september 1997), p. 39–58, hier p. 40–43 (https://www.jstor.org/stable/44029821#metadata_info_tab_contents).

³⁰ Mijn gebruik van de woorden ‘andere mannen’ is een poging om mij te onderscheiden van ‘de nieuwe man’, een begrip uit de jaren 1980 en 1990 dat cultuur- en modetheoretisch gesproken omstreeks 2000 al tot het verleden behoorde. Zie het korte overzicht van de geschiedenis van de nieuwe man in Vicki Karaminas, Adam Gezzy en Pamela Church Gibson, ‘Introduction’, in: id. (ed.), *Fashionable Masculinities: Queers, Pimp Daddies, and Lumbersexuals*, New Brunswick/ New Jersey 2022, p. 1–8, hier p. 2–4.

³¹ Het was niet de eerste keer dat ze landschapsachtergronden digitaal uitwerkte. Veel van haar reeksen hebben melancholische, sprookjesachtige landschappen als achtergrond. De opvallendste daarvan is *Chanel* (2010–2012). In 2010 vroeg de redactie van *POP* haar om een bijlage bij hun blad. Hiervoor greep ze terug op een uitnodiging van het modehuis Chanel om hun archief te gebruiken. De foto’s verschenen eerst in *POP* en werden vervolgens bewerkt voor de reeks *Chanel*.

³² Zoals Janelle Reiring opmerkte (Reiring had samen met Helene Winer Metro Pictures opgericht, de galerie waaraan Sherman vanaf 1980 trouw bleef): ‘Ze zakt niet weg in wat je het traditionele discours zou kunnen noemen’; zie Heidi Julavits, ‘Cindy Sherman’, *The Gentlewoman* 19 (lente/zomer 2019), p. 176–189, hier p. 180 (https://thegentlewoman.co.uk/library/cindy-sherman).

³³ Vicki Karaminas e.a., *Fashionable Masculinities* (zoals noot 30).

³⁴ Pechman, ‘Stella McCartney and Cindy Sherman Team Up’ (zoals noot 22).

³⁵ Yerebakan, ‘Cindy Sherman Has Transformed Herself’ (zoals noot 25).

³⁶ “Ik wil ooit een hele reeks over mannen maken”. Cindy Sherman in ‘Cindy Sherman and John Waters: A Conversation’, in: Eva Respini (ed.), *Cindy Sherman*, tent.cat. The Museum of Modern Art, New York, New York/München 2012, p. 68–79, hier p. 71.

³⁷ Cindy Sherman verwijst naar de deelname van Kim Chi aan het achtste seizoen van *RuPaul’s Drag Race*; zie Yerebakan, ‘Cindy Sherman Has Transformed Herself’ (zoals noot 25).

³⁸ Cleto, ‘The Spectacles of Camp’ (zoals noot 21), p. 1/15.

VROEGE WERKEN

In haar opleiding aan het Buffalo State College in New York (1972–1976) studeerde de jonge kunstenaar niet alleen fotografie, maar proefde ze in de lessen van de experimentele filmmaker Paul Sharits ook van het medium film. Voor die cursus maakte ze in 1975 de stomme zwart-witfilm *Doll Clothes* (2:22 minuten), met in de hoofdrol een uitgesneden foto van zichzelf. Shermans papieren alter ego, dat door stop-motion tot leven wordt gebracht, maakt in een daad van prille autonomie en emancipatie een keuze uit een rist outfits, maar een grote hand maakt daar abrupt een einde aan. Tot haar verhuizing naar New York in 1977 gebruikte Sherman uitgesneden figuren om zichzelf in verschillende rollen ten tonele te voeren, complexe beeldverhalen te ontwikkelen en op speelse maar soms ook kritische wijze actuele thema’s te berde te brengen.

Onder de titel *Cover Girls* maakte Sherman tussen 1976 en 2001 vijf driedelige werken. Het eerste deel ervan is telkens gewoon een foto van de cover van een gerenommeerd glossy magazine zoals *Mademoiselle* of *Vogue*, terwijl ze in de twee andere delen het gezicht van het covermodel in een omslachtig analoog proces vervangt door het hare. In de tweede foto lijkt ze dan heel sterk op het voorbeeld, in de derde heeft ze een groteske gelaatsuitdrukking. Met die overdreven ironie stelt ze de normatieve schoonheidsidealen ter discussie waarmee wij voortdurend geconfronteerd worden, niet alleen in tijdschriftcovers, maar ook in advertenties in de publieke ruimte. Het is dus geen toeval dat in 1976 voor de eerste presentatie van die werken het openbaar vervoer werd uitgekozen, met name de advertentieruimte in een bus. Dat gebeurde in het kader van *Photo Bus*, een actie van CEPA Gallery en Niagara Frontier Transit Metro System, die één maand duurde.

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Cindy Sherman, *Untitled #414*, 2003,
courtesy the artist and Hauser & Wirth

