



CINDY SHERMAN

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INTRODUCTION

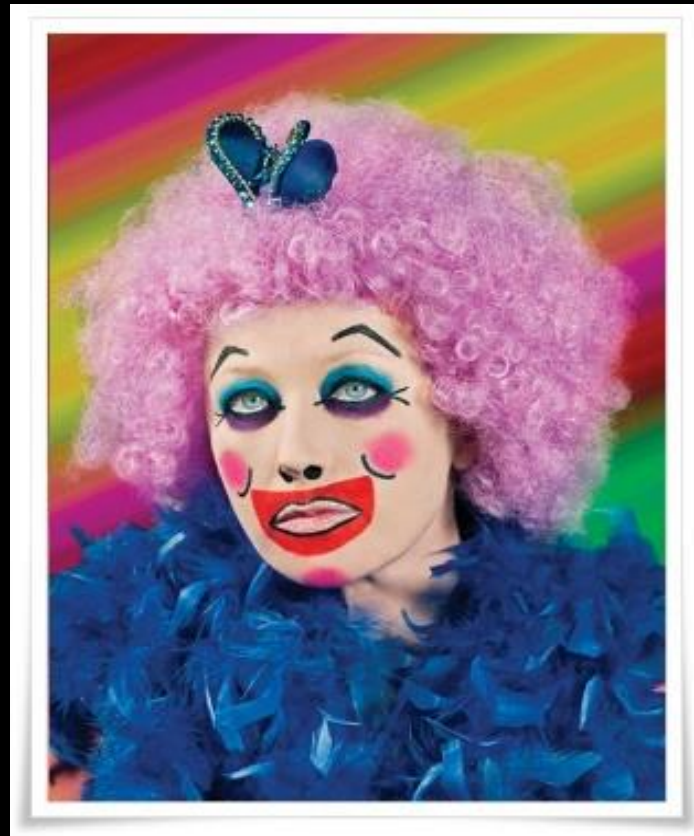
- Cynthia Sherman, b. 1954 USA, is known predominantly for her photography and film, particularly her elaborately “disguised” self portraits entitled “Untitled Film Stills”, It was these pieces that inaugurated her career as an artist.
- “She uses photography, refers to representing urban existence”
- Performance.
- Photo manipulation.

COMPOSITION AND FOCAL POINT

Her work is based on portraits, therefore the main focal point is the subject.
Influenced by Renaissance paintings.



Untitled Film Still #16



Untitled #96



Untitled #153

WHY DID SHE MAKE THESE CHOICES?

- “Wanted to create something out of the culture” – Sherman
- “I want to go ‘ew’, but then can’t stop looking. So there’s a push-pull thing to it. I also see the humorous aspect, not just the horrible. It’s exciting in its gruesomeness.” – Sherman



Untitled, 2003



Untitled#332

TITLE

- Her pieces are intentionally untitled giving you no indication on the figures in the work, this in turn makes you come to your own conclusions.



Untitled Film Still #21



Untitled Film Still #48



Untitled Film Still #42

WHAT SHE EXPLORES AND INFLUENCES

- Her work explores the Eisenhower era of cold war consumerism.
- The power of her work resides partly in the narrative.
- Created by parodying Hollywood films she covers almost all female archetypes imaginable.



Man Ray (1890 – 1976)
Lee Miller 1930



Jean Luc Godard (b. 1930) Ana Karina
In a still from *Vivre Sa Vie*

SOCIO-POLITICAL INFLUENCES

- Sherman says she was looking for “the most artificial-looking kinds of women. Women that had cinched-in waists and pointed bras, lots of makeup, stiff hair, high heels, and things like that. To me, that’s what I hated about growing up. When I was an adolescent, those kinds of role models were awful to me.”
- “In our society, we frequently want and loathe the things we are *taught* to desire, and Sherman’s *Untitled Film Stills* illustrate this cultural quandary.”

OUR THOUGHTS

- We are uncertain of what we feel about these works, it is clear what Sherman has aimed for and has achieved, which is a female-centric perspective in relation to the stereotypes depicted in traditional Hollywood film. But what we find challenging to evaluate, is that Sherman seems to take distinctive pleasure in imitating these glamorous figures while also having various feminine affectations including some of her body language and choice of narrative, perhaps this is to parody the fetishisation of these filmic identities.

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