

Cindy Sherman (American, b. 1954) – Artist Resources

[Sherman at Gagosian Gallery](#)

[Sherman at Metro Pictures Gallery, New York](#)

[Sherman at the Walker Art Center](#)

In 1998, MoMA celebrated their acquisition of Sherman’s seminal [Untitled Film Stills](#), her first exhibited series, begun in 1977, in which she posed for her own camera in the guise of female archetypes inspired by movies from the 1940s-60s.

[Interview Magazine plays 20 Questions](#) with Sherman in 2008, creating a conversation between the photographer and 20 of her creative contemporaries.



Sherman, 2019
Photograph: Inez & Vinoodh/The Gentlewoman

Sherman talks with Art21 in a [2009 video interview](#) about her love of costume and character, and the controversy of ambiguity throughout her portraits.

[New York Times profile](#) of Sherman in honor of her [self-titled 2012 retrospective at MoMA](#). “None of the characters are me,” she explains, “They’re everything but me. If it seems too close to me, it’s rejected.”

The *San Francisco Chronicle* [interviewed Sherman](#) in conjunction with her MoMA retrospective.

The Walker Art Center celebrated Sherman in the [eponymous 2013 retrospective](#) featuring over 160 photographs from key series tracing her prolific career from the 1970s.

“I am not trying to obliterate myself and completely hide within the images like I used to. I am a little more comfortable now in letting parts of myself show through,” Sherman tells *The Guardian* in a [2016 interview](#) about her childhood, love of costume, and aging as a female contemporary artist.

[The Gentlewoman](#) reminisced with Sherman in 2019 about her career trajectory and role as both subject and photographer as she ages. In conjunction with The National Portrait Gallery’s [monumental retrospective](#).



Sherman, 2012
Photograph: Sherman/New York Times



Cindy Sherman (American, b. 1954)

Untitled #206, 1989

Chromogenic color print

Private Collection; L2019:152.2

Cindy Sherman rose to prominence with the postmodern “Pictures Generation” in the late 1970s and ‘80s and remains one of the most significant cultural critics in contemporary art. Like her fellow provocateurs Richard Prince and Barbara Kruger, Sherman uses photography to explore themes of identity and representation, appropriation, and the influence of mass media. Sherman also works as her own model, skillfully inhabiting the worlds she creates with an uncanny ease that elides the boundary between reality and fiction. This portrait of Sherman as an anonymous Renaissance man belongs to her *History Portraits* (1989-90) series, which was inspired by Old Master paintings. As with earlier work, this series delivers a playful critique of culturally-consumed images and the often unquestioned reverence attached to the term “masterpiece.” Sherman posed herself as men throughout the series, improving upon earlier experiments by removing emotional expression from her face and utilizing costumes, wigs, and makeup to full advantage. Though Sherman completed much of the series while living in Rome, she chose to avoid museums and real examples of the paintings she was imitating. Instead, she garnered inspiration from photographs and images in books. As she explains, “it’s an aspect of photography I appreciate, conceptually: the idea that images can be reproduced and seen anytime, anywhere, by anyone.”

On view February 26 – May 31, 2020

Extra Resources

The first exhibition of Sherman’s *History Portraits* at the [Metro Pictures Gallery](#), New York, 1990.

National Gallery of Victoria, Melbourne, Australia [profile of History Portraits series](#).

[Sherman tells Art21](#) about the beginning and evolution of *History Portraits* in an interview in conjunction with a 2008 showing of the series at the [Skarstedt Gallery, New York](#).