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National College of Art and Design,

Fine Art, Painting,

Where's Cindy,

Rosemary Fallon,

Submitted to the Faculty of History of Art and Design

And Complementary studies in

Candidacy for the Degree of

Fine Art, Painting 1999.

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Acknowledgements: I would like to record my thanks to Niomh O Sullivan and Trudi Loftus.

At knowledge, I would like to record my thanks to Norman O. Sullivan and I wish
to say

Illustrations

Untitled # A - E, Fig 1, 1975

Untitled # 21, Fig 2, 1978

Untitled # 30, Fig 3, 1979

Untitled # 48, Fig 4, 1979

Untitled # 76, Fig 5, 1980

Untitled # 140, Fig 6, 1985

Untitled # 150, Fig 7, 1985

Untitled # 175, Fig 8, 1987

Untitled # 268, Fig 9, 1992

Untitled # 269, Fig 10, 1992

Untitled # 313, Fig 11, 1994

Untitled # 305, Fig 12, 1994

Illustrations

United # A-E	Fig. 1, 1975
United # 21	Fig. 2, 1975
United # 30	Fig. 3, 1979
United # 42	Fig. 4, 1979
United # 51	Fig. 5, 1980
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Introduction

The secret of the initial success of Cindy Sherman's photographic works lies in the mystery behind the unquestionable emotional effectiveness of her black and white series of 1975. Belonging to a generation of artists inspired by the perfection of television magazines and movies, she explores the myths of femininity from various perspectives in a process of exploration that begins with the body's outward physical manifestations and moves on to penetrate into its interior. Sherman took great care that her impersonations were in keeping with the film industry's archetypal creations. By the use of props and details to characterise situations, she conceives, constructs and carries out the set, the performance and the photograph. She has avoided clearly defined themes in her photographic work, giving her the ability to touch on any variety of cultural contexts, creating an art to which as many people as possible can have access, and naming this (in her own words) "a post Warhol art." Her chameleon-like talents often produce a veritable metamorphosis. Originating as a childhood game of fancy dress and role-playing, to one woman's quest to deconstruct stereotypes, she explores the realm and the workings of representation. To destabilise the ideological fixity of the subject, to produce femininity as a mask, not essence, she has a deep understanding of how people can manipulate themselves to look beautiful; her fascination is with the other side, taking ugliness as a thing of beauty. Over the years her images have become truly strange and surreal, as she transforms herself into any manner of creatures. Sherman's work stimulates the viewer's imagination just by the mere mood alone. Her world of illusion opens itself to the observer's imagination, going from happy girlhood images to the imitation of a mask. Sherman's photographic works are not self-portraits in the conventional sense but there is the question, who are the women depicted in her photographs? Why does Sherman use her own body? And are we, as Sherman herself suggests, expecting to find our own self-image mirrored in the representation of this other?

The secret of the initial success of Cindy Sherman's photographic works lies in the mystery behind the unaccountable emotional effectiveness of her black and white series of 1975. Belonging to a generation of artists inspired by the perception of television magazines and movies, she explores the myths of femininity from various perspectives in a process of exploration that begins with the body's outward physical manifestations and moves on to penetrate into its interior. Sherman took great care that her impersonations were in keeping with the film industry's marketing criteria. By the use of props and details to characterize situations, she conveyed complex and various attitudes, the performance and the photograph. She has avoided clearly defined themes in her photographic work, leaving her the ability to touch on any variety of cultural contexts, creating an art to which many people are possible and have access, and naming this (in her own words) a post-World War II, late modernist-like artist's effort to produce a veritable metamorphosis. Originally, as a child, she had a love of dress and role-playing to one woman's quest to deconstruct herself, perhaps the realm and the workings of representation. To destabilize the ideological logic of the subject to produce femininity as a mask, not essence, she has a deep understanding of how people can manipulate themselves to look beautiful; her fascination is with the other side, taking ugliness as a thing of beauty. Over the years, her images have become truly stunning and surreal as she transforms herself into any manner of creature. Sherman's work articulates the viewer's imagination just by the mere mood alone. Her words of "I don't even feel to the object of my imagination, going from happy girl to sad girl to the imitation of a mask. Sherman's, not generic works, are not self-portraits in the conventional sense but they are the question, who are the women, located in her photographs? Why does Sherman use her own body? And are we as Sherman herself suggests, expecting to find our own self-image mirrored in the representation of this other?

Chapter I

From 1954 to 1980

From dressing-up and its beginning's, to the first black and white photographs and the "Untitled Film Stills" of 1977, we look at Sherman as both model and photographer.

(paper)

From 1924 to 1980

From dressing-up and its beginnings to the first black and white photographs and the "Painted Film Strip" of 1937, we look at Sherman as both model and photographer.

Cindy Sherman was born in New Jersey in 1954. She was raised in suburban Long Island. She attended state University College at Buffalo, New York where she initially studied painting. Her paintings at that time were self-portraits and realistic reproductions of images that she found in magazines and photography. While at college she also studied photography, although she failed the introductory photographs course because of difficulties she had with the technological aspects of making a print. It was her next photography teacher who introduced her to conceptual art. This had an emancipating effect on her.

Her memories of childhood include borrowing her mother's clothes and transforming herself into someone else. She thought that there was something magical about walking around in fancy dress. With the same enthusiasm, her photographic works are also a way of escape into a fantasy world, away from the painful exaggerations of the imposed commands by media images on every young girl. By the perfecting of make-up, clothes and posture, she could imitate the seemingly desirable but simultaneously unachievable mode of ideal feminine beauty. Sherman has shown through her work that the beautiful body and the monstrous body are mutually dependent on one another.

She began to study her own face, constantly examining herself from various different angles until she could see herself no longer in the figure in the mirror. In her opinion, what makes an image successful is when she transcends herself to the extent that she cannot sense anything about herself in the image. These portraits of alienation originate in her discontent with the gender roles prescribed to her by relations, and later by the circumstances of her existence as a woman in a major urban centre.

Dressing-up originally began behind locked doors; it was something that made her feel good, something she felt she had to do. It was her ex-boyfriend, Robert Longo who suggested that her transformations should be documented and, in this way, her hobby was transformed into art. The first photographic work that was to launch Sherman on her life long journey were the series known as Untitled A-E, 1975 (Fig1).

Orly Sherman was born in New Jersey in 1954. She was raised in suburban Long Island. She attended State University College at Buffalo, New York where she initially studied painting. Her paintings at that time were self-portraits and portraits of figures. She found in magazine and photography. While in college she also studied photography, although she failed the introductory photography course because of difficulties she had with the technological aspects of making a print. It was her first photography teacher who introduced her to conceptual art. This had an important effect on her.

Her memories of childhood include borrowing her mother's clothes and transforming herself into someone else. She thought that there was something magical about walking around in fancy dresses. With the same enthusiasm her photographic works are also a way of escape into a fantasy world away from the painful exigencies of the present. She is commanded by media images - a every young girl. By the perfecting of multiple poses and postures, she could find the seemingly desirable but simultaneously inaccessible mode of ideal feminine beauty. Sherman has shown through her work that the beautiful body and the monstrous body are mutually dependent on one another.

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A



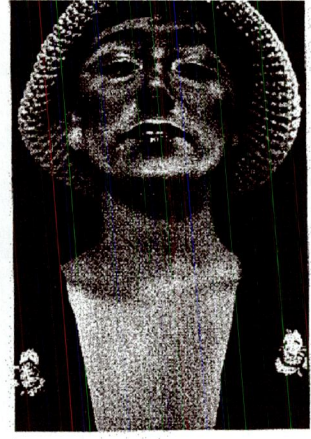
B



C

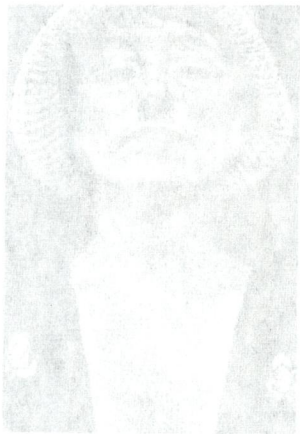


D



E

Untitled # A-E. (1975) Fig 1,



United W-A-E (1972) Inc.

This body of work was executed while Sherman was still at college. In these she photographs herself as different persons. In Untitled A Sherman takes on the persona of a clown; in Untitled B, that of a workman; in Untitled C, a teenager; in Untitled D, a little girl; and in Untitled E, a middle aged woman. Sherman achieves the variations in her characters' facial features by creating artificial light and shadows, and controlling the positioning of her head. This can be seen in all five photographs; in Untitled A, for example, with the use of dark shadow she has created the illusion of rosy cheeks, and in Untitled B, she has created the illusion of a double chin.

Although it cannot be forgotten that the reason these photographs are not self-portraits in the conventional sense are that they only come to life by stimulating the viewer into using their imagination, that is, by virtue of a depicted representation. Although Sherman insists that she does not do self-portraits, she is quick to admit that her photographs do have real psychic points of reference, 'It could be that I really do let out some crazy person inside me in this way.' (Bronfen, 1995, p.16)

Her fascination with self-transformation brought her to thrift shops where she obtained the clothes and accessories needed to suggest particular characters. 'So it just grew and grew until I was buying and collecting more and more of these things, and suddenly the characters came together just because I had so much of the detritus from them.' (Cruze, Smith, Jones, 1997, P 2)

Sherman soon began dressing up in different costumes to attend gallery openings and events in Buffalo; she attended one gallery opening, for example, dressed-up as a pregnant woman. She never considered these outings 'Performances' in an artistic sense because she was 'Not maintaining a character,' but simply ' getting dressed up to go out.' (Cruze, Smith, Jones, 1997, P. 2).

Sherman began her now famous series 'Untitled Film Stills' at the end of 1977. The black and white photographs of which this series is comprised have become classics. These small format photographs represent the foundation stone for her life's work.

The body of work was created while Sherman was still at college. In these self-portraits herself as different persons. In Untitled A, Sherman takes on the persona of a young man in Untitled B, that of a woman in Untitled C, a manager in Untitled D, a little girl, and in Untitled E a middle-aged woman. Sherman achieves the variations in her characters' facial features by varying artificial light and shadows, and controlling the positioning of her hair. This can be seen in all five photographs in Untitled A. For example, with the use of dark shadows, she has created the illusion of rosy cheeks, and in Untitled B, she has created the illusion of a double chin.

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Her fascination with self-transformation brought her to thrift shops where she collected the clothes and accessories needed to suggest an alter character. So she grew and grew until I was buying and collecting more and more of these things, and suddenly the character came together just because I had so much of it. (Bronfen, 1995, p. 10)

Sherman soon began dressing up in different costumes to attend gallery openings and events in Buffalo; she attended one gallery opening, for example, dressed up as a pregnant woman. She never considered these outings "performances" in an artistic sense because she was "not maintaining a character, but simply getting dressed up to go out." (Bronfen, 1995, p. 21)

Sherman began her now famous series Untitled film stills at the end of 1977. The black and white photographs of which the series is comprised have become classics. These small format photographs represent the foundation stone for her life's work.

These photographs are reminiscent of movies of the 1940s, 1950s or 1960s. Contrived on naturalistic, she has trawled a number of genres, appropriating their poses, in her impersonation of various female character-types. In retrospect she has said that ' I think at the time I was really torn between an infatuation with those periods and feeling like I should hate them because those kinds of role models and those structures, those artificial devices that women were expected to fix themselves into like bra's and girdles.' (Brittain, 1991, P 36)

This was the first time Sherman operated as both model and photographer. She incorporated this method into many of her photographic works, playing a number of stereotypical female roles which range from model to secretary, film star, to career woman , slovenly house wife to scantily-clad pin up-girl.

It was Hollywood that created the images that she imitates and it was contemporary society that made her a symbol of femininity. Sherman has the ability to extrapolate one moment of a film and capture the whole film in that single image. In these images she hints that something is about to happen but leaves open which event it is that is about to happen. The unsatisfied desires of these women produce a permanent state of great anticipation and fragile anxiety. According to Sherman, 'There is a stereotype of a girl who dreams all her life of being a movie star. She tried to make it on the stage, in film and either succeeds or fails. I was more interested in the types of characters that fail, maybe I related to that. But why should I try to do it myself? I'd rather look at the reality of these kinds of fantasies, the fantasy of going away and becoming a star.' (Barents, 1984, P. 8).

The characters that Sherman create, supply sensation rather than determined actions; the signs are minimal and the objects used are not set in the imagination, therefore, the only thing that is specified is the atmosphere suggesting what has happened or what is about to happen. This in itself is analogous to the black and white films of the 1950s, where the starlet of a second- rate, low budget - film, acts the stereotypical female role that has been assigned to her. It is this sort of stereotype that Sherman had digested to create her work.

I have photographed a collection of movies of the 1930s, 1940s and 1950s. I have an excellent collection of movies from that period. I have a number of general photographs that I have taken in the last few years. I have a number of general photographs that I have taken in the last few years. I have a number of general photographs that I have taken in the last few years.

This was the first time Sherman operated as both model and photographer. Sherman operated as both model and photographer. Sherman operated as both model and photographer.

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I do not know what Sherman intended to do with the photographs. Sherman intended to do with the photographs. Sherman intended to do with the photographs.



Untitled # 21, (1975) Fig 2.



United # 21, 1975-76



Untitled # 30, (1979) Fig 3.



United 30 (1979) 123

In viewing her work in this way, Sherman's path becomes a self-conscious voyage, where the artist and the image interact between themselves. Upon graduation in 1977, Sherman and Longo moved to New York. She continued photographing her roles, playing different guises in their apartment. In Untitled Film Still # 21 Fig 2, for example, Sherman depicts herself alone, as a familiar but unidentifiable film heroine in an appropriate setting. In viewing the Untitled Film Stills as a unit, similar characters appear in several photographs, resulting, as it were, in mini-series within the larger group. Avgikos comments on Sherman's early photographic images, "as staged at the crossroad of the familiar and unfamiliar, enough to make us see in ways we have not seen before- what, then, might be said of the development of baroque characters, increasingly dark fictions, libidinal dreams, and moribund narratives that spring to life in subsequent series. Familiar faces and cameo reflections of contemporary life have given way to ghouls". (Avgikos, 1994, P. 34)

Cindy Sherman has so far successfully avoided the danger of clearly defined themes in relation to artistic theory in her work. She has shown an ability to touch on a variety of cultural contexts. There is a sense of confusion intensified by a choice of subjects that are aesthetically unrelated. But one of them that Sherman has held very dear to her heart, and almost without exception, constantly run through her photographic work, is the theme of 'woman'. Some of the female images that she creates almost make one forget that the model is Cindy Sherman herself. She always takes great care in her impersonations that they are in keeping with the film industries' flawless creations. In Untitled Film Still # 30 Fig 3, although one sees the face of a young woman with two black eyes wet from crying, and a dark window in the background, not for a second does one identify with the woman. The aspect that intrigues one is the pose that she strikes which, in all its cleverness, conforms with the familiar film image of a woman beaten up in the night. Sherman does not indulge her photographs with the optimistic fantasy of a happy ending; they display feminine values like vulnerability and doubt. These values are not seen positively and it is exactly this aspect of Sherman's work that has been seized upon by the

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 That that might be a kind of development of her own character, interestingly dark
 fiction, fictional drama, and indeed narratives that spring to life in subsequent series.
 Fashion faces and other, reflections of contemporary, and have given way to *Self-Portrait*
 (A series, 1984, B. 1.1)

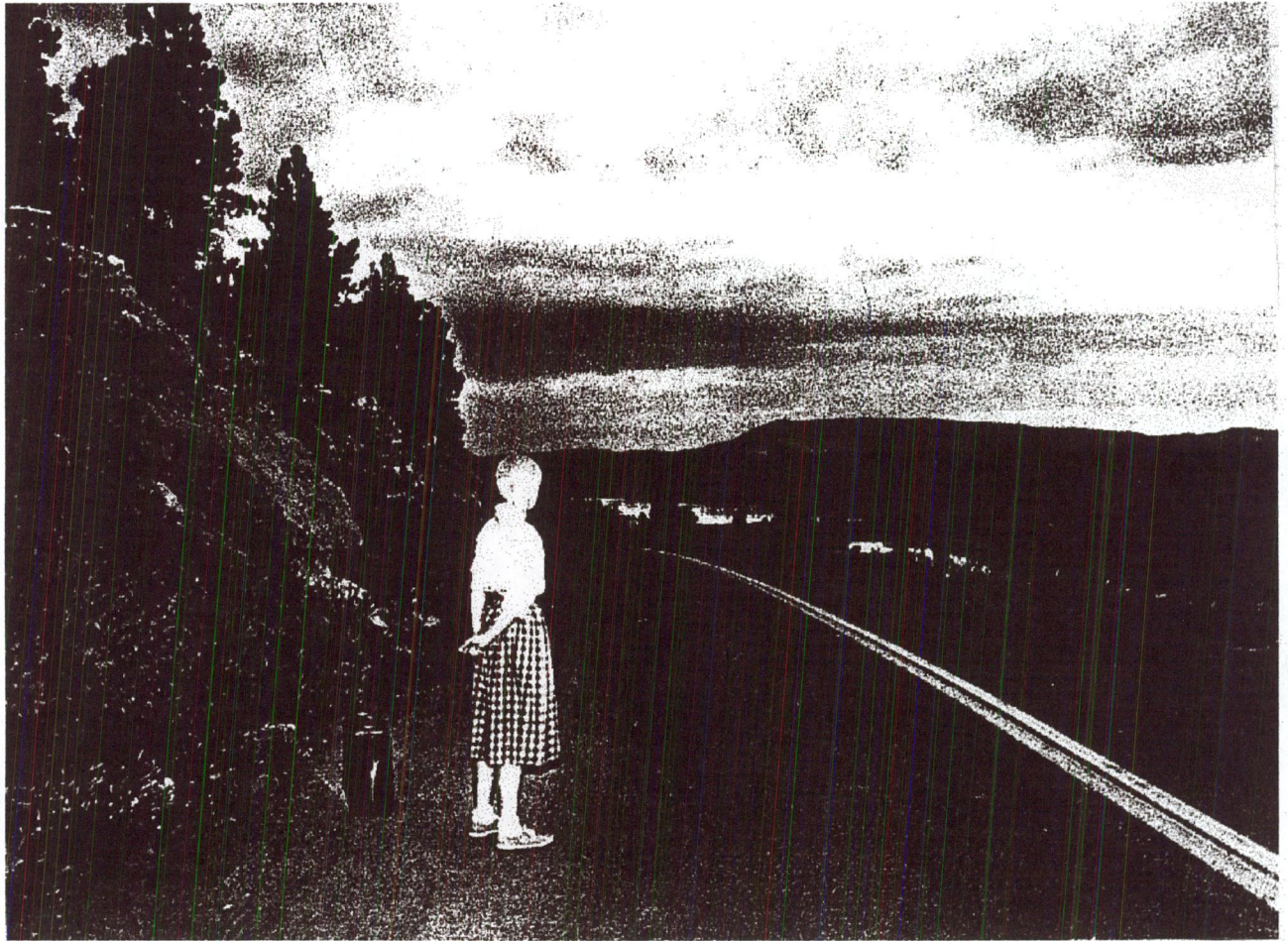
Lady Sherman has not necessarily avoided the danger of overly defined
 images in relation to the identity in her work. She has shown an ability to look on
 variety of cultural contexts, and a sense of her own responsibility in a choice of
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critics, who have turned the argument around to say that the women represented, are too artificial to be experienced as real people, and asks the question is vulnerability as unreal as all that? But if her intentions were to create real people in real situations, she would not have placed her characters in the context of the film industries' archetypal creations. As Sherman herself maintained, the black and white photographs were more fun to do. 'Through my childhood I had stored up so many images of role models. It was really easy to think of a different one in every scene. But they were so cliched that after three years I could'nt do them anymore. And then the more I had done I guess the more I developed my own ideas of what types of women I thought would be more interesting than the stereotypes. I realised I had to become more specific in details, because that's what made a person different from other people. Especially details that may seem insignificant, like a scrap of paper or the kind of curtain used. I also just started working closer and closer to the figure, because I was less interested in using locations. I wanted to imply an environment with as little as possible.' (Barent, 1984, P. 9)

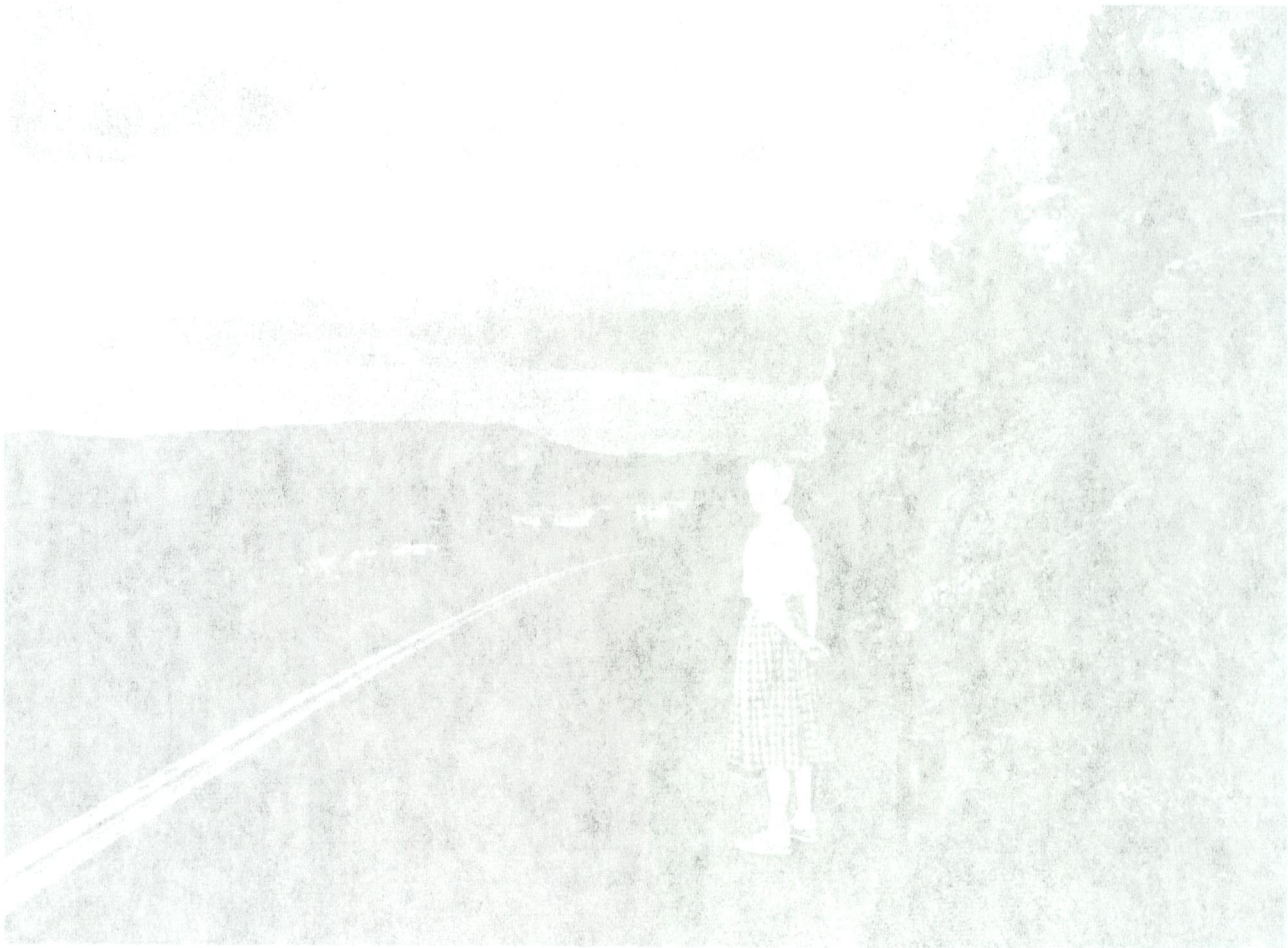
In these ways, Sherman's photo works concentrated the desires, fears, dreams, expectations and taboos of our age. In an interview with David Brittain in 1991, when asked 'is there an image from Untitled Film Stills that was an ambiguous image for you, one that was really interesting.' She replied, 'Well one of the most popular ones that perhaps does have the best of all was the one I call 'The Hitchiker', it is a woman standing at the edge of a very dark deserted world, maybe it's a highway. It's maybe in the mountains somewhere and she has a suitcase next to her and her clothes. And she is just standing there expectantly watching, maybe she's waiting for a bus or maybe she's waiting for the next car to pass, you know to wave at and get in, but its kind of a mixture of loneliness and expectation and maybe a little excitement or despair. It can sort of go either way I think. Some people think that maybe she's going to get attacked, and maybe the camera is the eye of somebody watching her and she doesn't know she's being watched, but many of my pieces are much more innocent than the way they get interpreted which has always been kind of interesting for me. So I just like to listen to the different variations I get;' (Brittain, 1991, p36) The photographic work in question was Untitled Film Still # 48 (1979) (fig 4)

...to be a... I would have to say that the woman represented and...
 to be... and... the question is... as...
 ... But... her... to create... in... she...
 ... placed... in the... of... physical...
 ... the... and...
 ... I... I... of... it...
 ... to... in... But... after...
 ... I... I... developed...
 ... of... I... that...
 ... I... in... what...
 ... from... Especially... like...
 ... of... and...
 ... I... I...
 ... (Barnet, 1984, p. 9)

In these... her... her...
 ... and... in 1991...
 ... from...
 ... the...
 ... I call...
 ... a...
 ... it's...
 ... and...
 ... watching...
 ... to...
 ... of...
 ... think...
 ... watching...
 ... they...
 ... of...
 ... The...
 ... (Barnet, 1991, p. 6)



Untitled # 48, (1979) Fig 4



+ gij (9701), 84 + bolmll

Chapter II

We look at the Rare Screen Projections, 1980 – 81, which was Sherman's first introduction of colour and we learn of the power of attraction behind her work .

Chapter II

We look at the 1980-81 which was Spain's first
introduction of color, and we learn of the power of the new word.

Black and white photography was commonly used in conceptual art in the late 1960s and early 1970s for the documentation of an event-taking place outside the limits of the gallery. In the late 1970s alterations in the attitudes of artists changed photography from a modest signifier of not painting to a surface of interest and relevance in its own right. The Untitled Film Stills utilise the notions and techniques which were in vogue during that period. As an artist, Cindy Sherman might be termed a consistent epigone, '(Kunskhalla ,1997,P.11).

In Sherman's photographs the narrative of the work is one of absence and simultaneous presence, a narrative is merely hinted at but not fully stated, like the snapshot photograph whose location in reality is subverted by our knowledge of its origins. Her work is interesting given that some of her photographs, particularly her portraits do not seem to be in any way puzzling. Any person who attempts to describe the images or to articulate what they represent, will not face any serious difficulties, like any 'objective' photographs Cindy Sherman's scenarios are usually immediately understandable but such apparent transparency is misleading.

"I don't do self-portraits", Sherman has explained to Andean Kallfelz for the journal wolkenkratzer, 'I always try to get as far away from myself as possible in the photographs, it could be thought that its precisely by doing so that I create a self -portrait doing these totally crazy things with these characters.' (Bronfen, 1995, P 13)

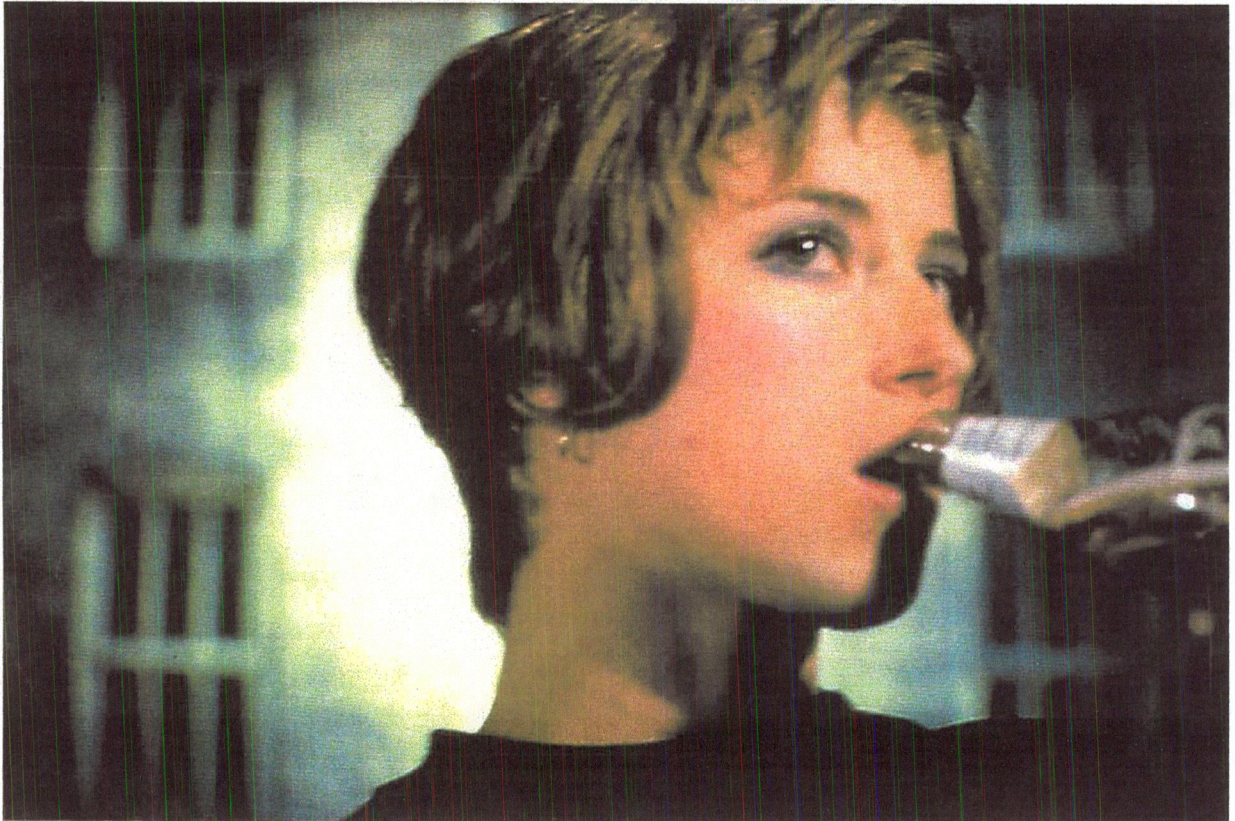
Sherman has, however, become one of the most widely discussed contemporary American artists of our time, thus presenting a serious challenge to art and cultural critics. The question remains, if it is not the artist Cindy Sherman herself, then who is the woman depicted in her photographs ? If her wish is not to create portraits of herself, then why does Sherman use her own body, distorting her own appearance in the creation of other personas? If the question is one of self-representation, what is the relationship between the depiction and the female body being represented? The explanation that Sherman has given, explains that she uses her photographs to reveal the latent psychological material

Based on white photography was commonly used in conceptual art in the late 1960s and early 1970s. The late 1970s documentation of an eye-witnessing place outside the limits of the gallery in the late 1970s illustrates in the mid-1970s of artists changed photography from a neutral object of not painting to a source of interest and relevance in its own right. The limited, and rigidly defines the notions and techniques which were in vogue during that period. As a result, Cindy Sherman might be termed a conceptual epigone. (Kruskalla, 1997, p. 11)

In Sherman's photographs the narrative of the work is one of absence and simultaneous presence. A narrative is merely hinted at but not fully stated. Like the snapshot photograph whose intention and reality is subverted by our knowledge of its origin. Her work is intended to give us some of her photographs, particularly her portraits do not seem to be in any way "objective". Any person who attempts to describe the images or to articulate what they represent will not be in any serious difficulty. Like any "objective" photographs Cindy Sherman's scenarios are usually immediately understandable but such apparent transparency is misleading.

Through the self-portrait, Sherman has explained to Andrea Kalitza for the journal *Wort und Bild*. I'm trying to get as far away from myself as possible in the portrait. I would like to think that I'm actually doing so that I create a self-portrait that is really very different from the character.

As a woman, how do we represent the most widely discussed contemporary American artist of our time, thus presenting a serious challenge to her and cultural critics. The question remains: if it is not the artist Cindy Sherman herself, then who is the woman depicted in her photographs? If her wish is not to create portraits of herself, then why does Sherman use her own body, demanding her own appearance in the creation of other persons? If the question is one of self-representation, what is the relationship between the depiction and a female body being represented? The explanation that Sherman has given, which is that she uses her photographs to reveal the latent psychological material



Untitled # 76, (1980) Fig 5



United Photo Co. # 100710

that one would not normally see on the surface in a subject's face or gestures, the subject's imagination.

The viewer is coaxed to account for the differences in emotion and pose in her photos. It seems that the only common ground they share is Cindy Sherman herself, and yet the differences between the portraits are too extensive for them all to refer to a single person, paradoxically, they have too much in common and they tell too little about her identity. Sherman's Untitled Film Stills are not merely photographic records of performances but performative accounts of filmic images. Although this series came to an end in 1980, with the introduction of colour, she continued her train of thought, voyaging through the film industries archetypical creations. Increasing in size nearly to poster format and with the introduction of colour we see Sherman using it as a means of enhancing the mood of her various female figures. The Rare Screen Projections, 1980-'81, (like all glamour photography), have been emptied of true personality to allow room for the public to project its emotions. Dictated by a desire to work at home rather than on location, in Sherman's rare screen projects, she photographs herself in front of a screen on which she projected slides of outdoor and indoor scenes. The backgrounds in the photographs are obviously fake. In these photographs the feeling that something remains to happen is palpable. The first colour photographs have a more contemporary feel than her earlier works, reminiscent of the 1960s and 1970s rather than the 1950s. Sherman is still role playing in these photographs. In Untitled # 76 (1980) (Fig 5), for example, Sherman portrays herself as a young urbanite drinking a beer outside. "It was not just modernist painting which formed part of Sherman's heritage as an artist, that insisted on this verticality and its effect of sublimation; it was also the media universe of movies and television and advertising that declared it. And these two fields, so seemingly inimical to one another, had a bizarrely complementary relation to this effect of sublimation. If the media's fetish occupied an axis of the vertical, that very axis had itself become the fetish of high art." (Krauss, 1993, P 95).

Sherman belongs to a generation of artists inspired by the multi media of television, magazines, movies and film. Since child-hood she has been explicitly familiar with television, our medium for distraction, diversion and education. Sherman transforms the importance and specifics of the history of film and photography by manipulating the type

that one would not normally see on the surface in a subject's face or gestures, the subject's imagination.

The answer is found to account for the difference in emotion and pose in her photos. It seems that the only common ground they share is (I think) a certain herself, and yet the difference between the portraits are too extensive for them all to refer to a single person, paradoxically, they have too much in common and they tell too little about her identity. Sherman's *I nited Film Still* are not merely photographic records of her performances but perform a account of film images. Although this can be argued in one way, which is a misdirection of colour, she concerned her own of thought, playing through the film industry's ideological conditions, increasing in size nearly to poster form and with the inclusion of colour we see Sherman using it as a means of enhancing the most of her actions to come figures. *The Last Supper* (1980) (Fig. 1.14) (Fig. 1.15) (like all her photographs) have been emptied of the possibility to allow a view for the public to project a narrative. Disturbed by a desire to work at the border between fiction, in Sherman's most recent projects, she photographs herself in a room of a scene on which she projects ideas of nature and indoor scenes. The backgrounds in her photographs are obviously "fake" in their photographs the feeling that something remains in shadow is palpable. The first colour photographs have a more contemporary feel than her earlier works, reminiscent of the 1960s and 1970s rather than the 1950s. Sherman is still to be playing in these photographs. In *United A to* (1980) (Fig. 2) for example, Sherman portrays herself as a young urbane drinking a beer outside. It was not just a modest painting with a camera, but of Sherman's heritage as an artist, but insisted on his versatility and his "feet of clay" notion, it was also the media universe of movies, television and advertising that defined it. And there is a field, so seemingly familiar to us, that had a relatively complex relation to the effect of substitution. If the artist's face occupied an axis of the vertical, that very axis had itself become the field of height. (Krauss, 1981, p. 95)

Sherman belongs to a generation of artists inspired by the multi-media of television, magazines, movies and film since child hood she has been explicitly familiar with television, our medium for distraction, diversion and education. Sherman transforms the importance and aspects of the history of film and photography by manipulating the type

of images familiar in these media and the stereotypes they generate. She conceives constructs and carries out the set, the performance and the photographs. She manipulates every detail of her pictures in her double role of director and model. Sherman turns to the same stereotypes with which we are so familiar from film and mass media when she uses props or details to characterise situations. Unlike a film director, she cannot rely on the logic of the story, she can only show the details themselves which highlights their stereotypical nature even more. In her colour photography this effect is less obvious, in these, she appears to rely more on her own observations of the people she sees in New York.

The subject Cindy Sherman is not just an actor assigned to a role. There is a tension she creates between her play-acting and her own identity. She is not a film star and is not presenting a prefabricated image to the public. Her photography are the result of a lengthy process. Unlike other artists working in New York who use photography or photographic derivatives in their work, Sherman's work is intimate.

Perhaps one of the most notable aspects of Sherman's photographs is the power of attraction that they exercise on the observer. Looking at her Untitled film Stills, one experiences an intense mixture of feelings and sensations oscillating between desire and horror, fascination and discomfort. Even in those photoworks that are initially attractive by virtue of the professional execution and pristine staging, one cannot avoid that sense of confusion. Her work engages and stimulates the viewer's imagination by the mood created in her photographs, it also fuels its own stereotypes and cast of characters. One might interpret the function of Sherman's works as to reflect the observer's reactions together with the relativizing context in which her art exists.

The women created by Sherman are familiar yet elusive, we feel as though we have known them all our lives, personalities that have seduced and haunted us from the fictional world of the media, - flashy larger than life figures on the big silver screen, exposed in tabloids, projected as desired objects or ambassadors of traditional femininity.

of images (rather than those motifs) and the stereotypes they generate. She connects
Catherine and James on the set, the performance and the photographs. She compares
to a kind of a double-edged sword, director and model. Sherman has to be
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Sherman's characters in all their shyness, sexual perfection or degradation, appear as our role models, showing our fate, our punishment, our outcome, our resistance. Frame - by - frame, Sherman has represented her characters sympathetically in her film stills - those who were dealt a difficult hand, those who have got what they wanted and had planned for, and those who never had a clue. To see the Film stills as a unit one would get a feeling of flipping through a family picture album in which we see ourselves, our mother, our sisters, friends and lovers. We become aware of the cultural conventions that shape, mould and reflect us, showing us who we are, who we will be and will never be.

Are we, as Sherman suggests, more importantly expecting to find our own self-image mirrored in the representation of this other? 'People are going to look under the make-up and wigs for that common denominator, the recognisable I'm trying to make other people recognise something of themselves rather than me' (Bronfen 1995 P 15).

Sherman addresses the suggestion that the spectator will first and most importantly find their recollections and fantasies reflected in the image. She also points to the fact that in order to become meaningful, each image requires an interpretative story. By demanding that we exercise our own memories and imaginations, by staging stereotypical figures, Sherman raises the question of whether the fantasies that are aroused are really authentic or perhaps nothing more than clichés? She does this by basing the figures on an image repertoire of femininity, fairytales and horror films.

It appears as if the artist's awareness of the image and the image's awareness must pass together through the honesty of an already established reportorial citation of imagery. Depending on the observer's point of view, an image can be 'read' psychologically, culturally, historically or socially. Sherman plays with a variety of references, leaving the viewer curious as to which of the potential meanings she personally prefers.

Sherman's characters in all their abject, sexual perfection or degradation, appear as not
 role models, those in great pain, our punishment, our outcome, our resistance, flame - or
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 personally prefers.

Sherman has declared that her aim is to create a post - Warhol art, an art to which as many people as possible can have access: "When I was at school, I got more and more annoyed by this attitude that art has to be so terrible religious or sacred, and I wanted to create something that people could relate to without having to read a book about it before hand. Something that would appeal to anybody at all:ven if he didn't understand it completely, he would still be able to get something of it. That was how I came up with a culture I wanted to imitate and make fun of it, and that's what I actually did.' (Bronfen, 1995 P 11)

By staging her memories of the media images and personal fantasy images,she seeks to spark memories of the media images and personal fantasy in her viewers imagination, by performing her very specific understanding of this culturally given images repertoire. In so doing she can draw on a rich vault of images from childhood reading, high-gloss magazines, film and television, including the entire archives of high art. If post-modernist theory works on the assumption that the socialised body is always carved by the image repertoire within which it finds itself positioned, therefore in relation to Cindy Sherman, one could say that she in turn carves these culturally transmitted images with the 'performances' recorded in the process she uses in her work .She unsettles the relationship between the genuine authentic body and its pictorial representation, between original image and body masquerade. "In Untitled #76 (fig 5),raising a liquid filled bottle to her mouth, she is both flattened against and ancillary to the artificial environment. Her head protrudes only slightly from the potently unreal, blurry building facade behind a low relief gargoyle marking both the flatness and textured dimensionality of its surround (the photograph suggests that the female subject is beginning to be experienced and viewed as dimensional rather than simply a point of projected desire)." (Jones, 1997 p 40)

"Outside Britain Sherman has become something of a cult figure for a chameleon-like ability to become someone else, and evoke, in black and white and colour photographs a sense of daja-vu. The pictures self-consciously mimic the styles and conventions and sometimes the patina of such sources of idealised femininity as '50s girlie magazines, from the time of her childhood, adverts and old master paintings.'" (Brittain, 1991 p 34) .

...the idea of a 'body' is not a neutral one. It is a cultural construction that has been shaped by a long history of scientific and philosophical inquiry. The body is not just a biological entity, but a social and cultural one. It is through the body that we experience the world and through which we are perceived by others. The body is a site of power and resistance, of identity and difference. It is a complex and multifaceted entity that defies simple definition.

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Chapter III

We look at Sherman's Disaster Series of 1986 to 1989 ,with a view to the illusion of an ideal beauty, and the imitation of a mask, we also look at the critics view on the subject.

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We look at Sherman's *Disaster Days* of 1889 with a view to the illusion of an idea, beauty, and the imitation of a mask, we also look at the critics view on the subject.

As a young girl growing up in America, Sherman encountered the illusion of an ideal beauty on a daily basis and tried to digest it into a life and style of her own.

First impressions of Sherman's photographs, are that they are easily placed but they have a certain uneasiness which differs from that of the effortless pose of a glamour shot. In her photographs Sherman presents herself as something other than what she is in the refashioning of the media images and narratives that influence her self-image. In these scenarios by virtue of distorting her appearance by putting on costumes and disguises, she stages herself as performing a masquerade. According to Krauss, she also points to the fact that by doing so, she, as a woman who grew up in a specific cultural context, has also been performatively constructed by the discourse specific to her environment. But it is also the case that, 'every human subject has an ego, or sense of (autonomous) self, which wants to hold out against the formula and would instead organise itself in other, directly opposing terms.' (Krauss, 1993, P 92) Sherman became bothered by how well received she was publicly and wanted to make something that would be more difficult to be received well publicly.

Looking into her mirror Sherman discovers herself transforming into an animal. In Untitled # 140 (fig 6) Sherman depicts a lonely isolated creature lying in the dirt. The lighting is low giving the feeling of a clear sky at night, perhaps it is the full moon lighting her face. The character is in, what one might imagine to be the foetal position, fingertips touching the lips. The photograph gives us a sense of torment; mental anguish, desperation and fear, inflicted on this pitiful creature. Only the head and shoulders are shown in the image and the viewer is left to wonder, where is her location?

In Untitled # 150 (fig 7) Sherman has become, in her transformation, a giant. She licks her fingers with her exceptionally large tongue, she towers over tiny little people dashing about in the background, some figures appear to be running away and others appear to be just standing there, looking. Perhaps the monster might devour them.

A young girl growing up in America. Sherman considered the fiction of...

First impressions of Sherman's photographs are that they are easily... Sherman's photographs... Sherman's photographs... Sherman's photographs...

Looking into her mirror Sherman discovers herself transforming into a... Sherman's photographs... Sherman's photographs... Sherman's photographs...

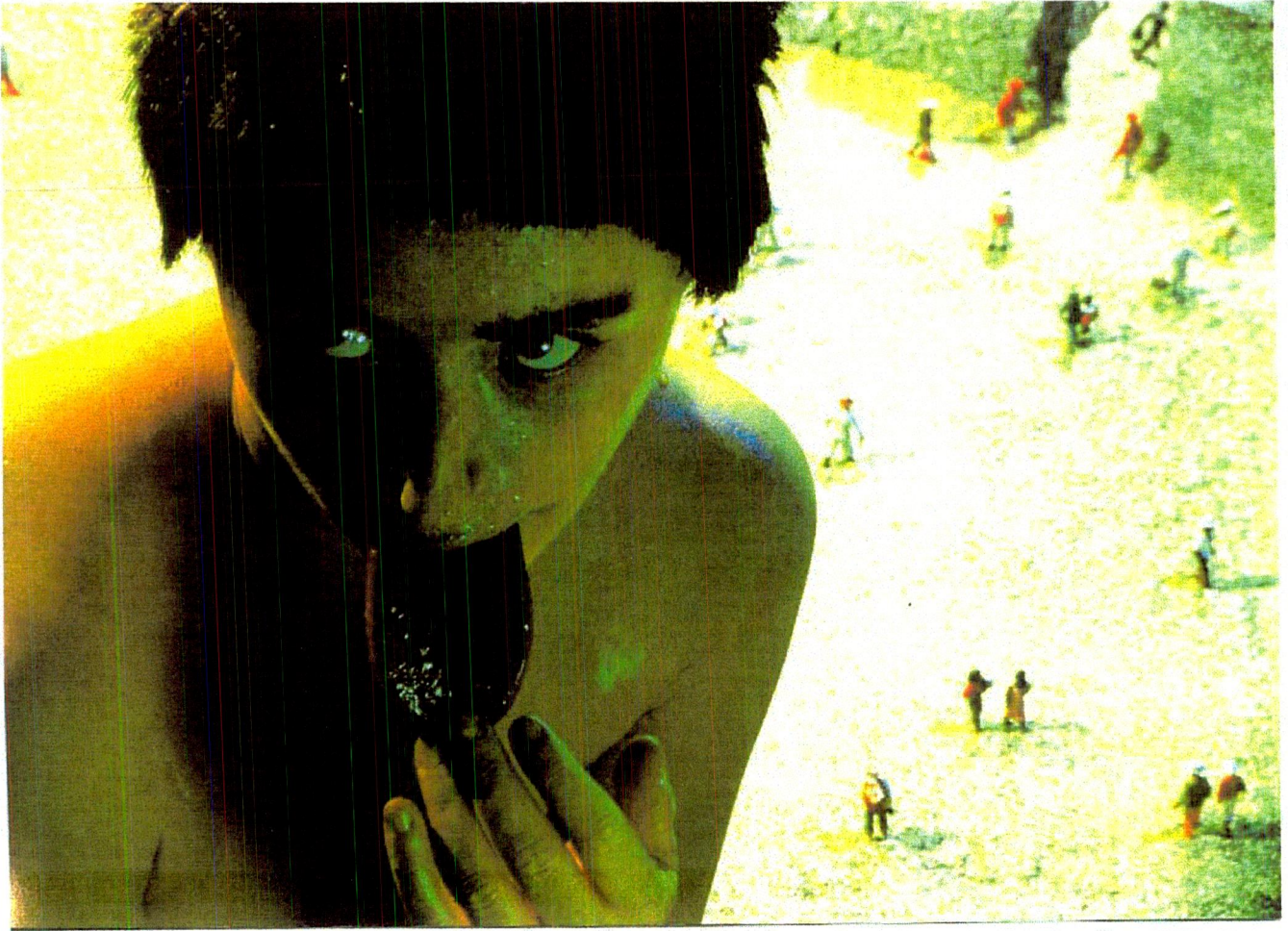
In Untitled A 150 Sherman has become in her transformation a girl... Sherman's photographs... Sherman's photographs... Sherman's photographs...



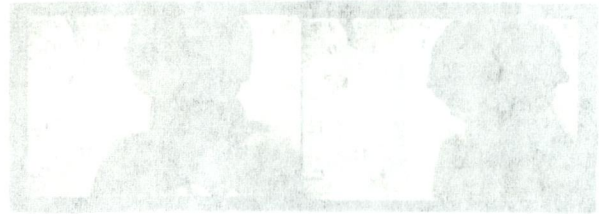
Untitled # 140, (1985) Fig 6.



United # 140 (1987) 196



Untitled # 150, (1985) Fig 7.



Printed & 130 (1925) 100

In an interview by Larry Franscella when asked Sherman the question, 'Michael Jackson has said that he made the thriller video so that he could undergo the transformation into a were wolf. I see a little of that desire in your new work. What's behind the urge to play monsters?' She replied, 'Its a fascination with a kind of ugliness, taking ugliness as a thing of beauty, like in the Hunchback of Notre Dame. I've come to the point where I understand how people can manipulate themselves to look a certain way. I'm disgusted with how people get themselves to look beautiful; I'm much more fascinated with the otherside.'"(Frascella 1986 p 49).After studying the images of herself as a madwoman, Sherman begins to see madly. "the sleep of reason has bred monsters, Pandora's box is wide open; looking into the mirror of her unconscious now, Sherman beholds a polymorphs now an itself of terrifying multiplicity. The laws of sanity and logic have surrendered to the chaos of mental disintegration.'"(Jonson,1987 p 52).

Sherman's work explores the myths of femininity from a variety of perspectives, this process of exploration begins with the body outwardly, and continues on to penetrate into its interior.

The concept of the woman's role is one which she has greatly insisted on, with the exception of some images created from 1986 onwards. In work executed in 1987 Sherman has reduced woman to fragmented reflections in broken glass or reduced to a hand entering into the field, unlike the woman created years previous in which the woman has once occupied the entire image.

"In her later work, Sherman turns surface beauty inside out to reveal human mutability, the decomposed vulnerable body and the monstrosity that is inherent to any aesthetically coherent image, its ground and vanishing point, meant to remain occluded by the perfection of sublimation." (Bronfen, 1995, P 25)

The Disaster Series, which were commonly recognised as the "Bulimia" images, were in themselves forcibly associated with vomit, mould and all forms of excrement. In the photograph, Untitled # 175 (Fig 8), "the (female body is illustrated as either totally interior

In an interview by Gary Francella when asked Sherman the question, Michael Jackson has said that as to the "Thriller" video so that he could undergo the transformation into a werewolf, I had a little of that desire in your new work. What's behind the urge to play monsters? She replied, "It's a fascination with a kind of regressive taking of things as a thing of beauty, like in the flashback of *Notre Dame*. It's a time to the point where I understand how people can manipulate themselves to look a certain way, I'm disgusted with how people get themselves to look beautiful; I'm much more interested with the opposite." (Francella 1980 p. 49). After studying the images of herself as a woman, Sherman says to see herself, "the sleep of man - a has been a woman. The box is very much looking into the mirror of her unconscious now, Sherman holds a polymorphic view to that of femininity multiplicity. The laws of unity and logic have surrendered to the laws of mental disintegration." (Sherman 1987 p. 32).

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The concept of the woman's role is one which she has greatly insisted on, with the creation of some images created from 1988 onwards. In a work created in 1987, Sherman has reduced woman's fragmented reflection in looking glass or reduced to a word entering into the field, while the woman created years previous in which the woman has once occupied the entire image.

In her later work, Sherman turns surface beauty is also not to rest and an identity, the deconstructed woman's body and the instability that is inherent to any and eventually coherent image, its ground and vanishing point, meant to remain embodied by the perception of subjectivity. (Brennan 1995, p. 25)

The *Disaster Series* which were soon mostly recognized as the "Balthus" images, were in themselves forcibly associated with woman, models and all forms of excitement. In the photograph, United A 175 (Fig. 2) the female body is illustrated as either totally anterior



Untitled # 175, (1987) Fig 8.



1987-1988

(vomit) or totally exterior (reflection), tracing the trajectory of 'food' within the feminine (where food is the lever through which external body image is controlled as well as being the matter," (Jones, 1997, P 44)

In her desire to create images that would appear undesirable, Sherman has shown through her photographic work that the perfectly beautiful body and the monstrous body are shown to be mutually dependent on each other. "But in the context of the narrative progression that's led up to this point, these images make perfect sense." (Johnson, 1987, P 53).

Looking at Sherman's activities over the years, it's as if she has passed from a happy girlhood image to the imitation of a mask. It seems there is a more urgent question, concerning what role this mask embodies once it is taken for granted that the mask is her face. There is something else going on, a game of doing and being, attracting and rejecting, making oneself beautiful or making oneself ugly, seducing and retreating into oneself. Showing that the perfectly beautiful body and the monstrous body are shown to be mutually dependent on each other, asking, do I exist or am I the mere representation of an image?

Craig Owens argues, 'Sherman's photographs themselves function as a mirror mask that reflect back at the viewer his own desire (and the spectator posited by this work is masculine desire to fix the woman in a stable and stabilising identity.... But while Sherman may pose as a pin up, she still cannot be pinned down" (Bronfen, 1995, P 15)

For all her attempts to destabilise the ideological fixity of the subject, to produce femininity as a mask, not essence, the critic murmurs 'Cindy' and feels secure.

Sherman's motives for choosing the female cliché as her subject matter for this body of art works gave rise to much speculation in the art world, images from an inventory suggestive of true emotions and expressions.

...of a totally external reflection, tracing the trajectory of "food" within the
... (whereas Freud's theory of the "ego" which is connected to
... being the "subject" of the "text" (1977, p. 44))

In a desire to create images that would appear ambivalent, Sherman has
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Crane argues that Sherman's photographs themselves as function as a mirror, mask and
... back at the viewer, his own desire and the spectator provoked by the work. In
... the desire to fix the woman in a stable and stabilizing identity... But while
... woman may pose as a person, she still cannot be pinned down." (Bronfen, 1992, p. 151)

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... Sherman's motives for choosing the female cliché as her subject matter for the
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Although Sherman never thought of her work as concerned with the male gaze; in early feminist readings of Sherman's photographs, the attention was drawn to the way in which they revealed woman as a cultural construct, or as a pawn of the media interest, interpreting her work as a critical questioning of male society's view of woman.

Although Sherman's woman are familiar they are not quite who or what they appear to be. They are just as much fiction as they are impersonations. Also in recognising ourselves in them, we must also acknowledge the pretence as nothing more than a representation of a representation. On this point much critical discourse has attached itself with respect to feminine identity within patriarchal culture, so in theory her work is nothing more than a representation of a collected subject whose threshold of identity is dependent upon the activating and sustaining presence of the male gaze.

Laura Mulvey's article on visual pleasure and narrative cinema is the classic text: "In a world ordered by sexual imbalance pleasure in looking has been split between active male and passive female" (Iversen, 1988, P 52). The projected fantasy onto the female figure, of the determining male gaze, which is styled accordingly. "If femininity is unconsciously constructed insofar as it is projected as lack, as what is missing and in this sense as a symptom of the man - as an essential absence. Lacan describes woman as rejecting that absence and thus her own "essence", in order to assume the masquerade of wholeness of the nothing - missing of the fetish". (Krauss, 1993, P 92).

Psychologists have linked Sherman's artistic method of representing all these different types of woman with typical female hysteria. "After all, her works all remain untitled. Indeed when she speaks about her mode of working, the scenario of artistic creation she offers resonates with the language of Freud's hysterics. 'The level of energy brought to the otherwise faked emotions, as well as the staging of my photographs, leaves me drained' she explains, "The only way I can keep objective towards the characters I'm portraying is to physically distance myself from the activity.... I don't see that I'm ever

Although Sherman never the right of her work as concerned with the male gaze in early feminist readings of Sherman's photographs, the attention was drawn to the way in which they revealed women as a cultural construct, or as a pawn of the male interest, in viewing her work as a critical questioning of male society's view of woman.

Although Sherman's women are familiar they are not quite a he or what they appear to be. They are just as much men as they are women. Also in viewing ourselves in them, we must also acknowledge the presence of nothing more than a representation of a present man. On this point much critical discourse has argued itself in response to feminine identity within patriarchal culture, so in theory be what is nothing more than a representation of a collected subject whose threshold of identity is dependent upon the defining and sustaining presence of the male gaze.

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Psychologists have found Sherman's artistic method of representing all three different types of woman with typical female hysteria. "After all, her works all remain and, indeed when she speaks about her mode of working, the scenario of artistic creation she offers resonates with the language of Freud's hysteria. The level of energy brought to the otherwise labeled condition, as well as the signs of my photographic technique, she explains, 'The only way I can keep objective towards the characters, in conveying is to physically distance myself from the subject. I don't see that I'm not

completely myself except when I'm alone. I see my life as a training ground because I'm acting all the time; acting certain ways to certain people, to get things done, what I want, to have people act towards me the way I want them to." (Bronfen, 1995, P22)

The interpretation by psychologists speaking of Sherman's self-representation, as manifestations of a hysteric language of the body is significant. Hysteria is one of the most resilient psychosomatic disturbances in the history of medicine and continues to be a dominant issue today because it so sharply stages the problematic interface between identity, representation and gender.

Explanations of this sort reduce Sherman's art to its subject-matter and chosen medium; photography, which implies a faithful registration of real space. If Sherman had painted her characters people probably would have paid more attention to the actual rendering of the subject.

"These attempts to interpret Sherman's pictorial strategy can be seen today to form a patchwork of the intellectual self-images of our time; be it from the perspective of post-structuralism and deconstruction, psychoanalysis, or feminism, Sherman's images are always seen as evidence of the correctness of whichever theoretical position is being advanced. The artists 'silence' is submerged in a discourse that seems to be in danger of cancelling itself out, in a kind of racing standstill." (Schwander, 1995, P 11)

The attempts to interpret her work that were based on a variety of premises - structuralist, phenomenological, psychoanalytic, or feminist-obviously fall short of doing justice to the creative achievements of an artist who is in full control of every single registration in all its complexity and who refuses to ideologize her pictorial world.

Craig Owens, in his contribution 'Feminists and postmodernism,' made a proposal that was already latent in the photographic work of some woman artists and that had itself

completely myself except when I'm alone. I see my life as a training ground because I'm acting all the time; acting out ways to control people, to get things done, what I want to have people not toward me, etc. I want them to." (Borwick, 1992, p.22)

The interpretation by psychologists speaking of Shoman's self-regulation as a manifestation of a hysterical form of the body is significant. Hysteria is one of the most resistant psychosomatic disturbances in the history of medicine and continues to be a dominant issue today because it so starkly stages the problematic interface between identity, representation and gender.

Expansions of this sort place Shoman's art in its subject-matter and chosen aesthetic ground, very much as if it were a faithful registration of real space. If Shoman had a need for this, her work would have been more a caution to the artist regarding the subject.

These attempts to explain Shoman's pictorial strategy can be seen today to form a part of the broader range of our time, be it from the perspective of post-structuralist and deconstructive psychoanalysis or feminism. Shoman's images are always seen as evidence of the correctness of whichever theoretical position is being advanced. The artist's subject is subverted in a discourse that seems to be in danger of meeting itself out in a kind of racing-sandwich. (Schwartz, 1992, p.11)

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Craig Owens, in his collection "Feminist and Postmodernism," made a proposal that was already late in the photographic work of some woman artists and that had itself

grown indirectly out of Conceptualism. Bringing together the notion that post-modernism constituted a crisis of traditional cultural authority with the realisation that the traditional viewing subject was generally assumed to be self-possessed, unitary, and masculine,

Owens concluded that the feminist critique of patriarchy was precisely the keystone of a resistant post-modernism. The idea that modernist artistic mastery had usually meant signs of artistic labour-agitated brushwork or sculptural objects in heavy steel- led Owens to the proposition that something akin to a photographic feminist art was the quintessential post-modernist form. The early works of Sherman, Kruger, Levine, Martha Rosler, Mary Kelly and Louise Lawler suggested a post-modernist strategy that in investigating what representation does to woman (for example, the way it invariably positions them as objects of the male gaze), answered both to the demands of gender and to the need for a cultural space other than the traditional phallogentric one. 'The existence of Feminism,' Owens wrote, "with its insistence on difference, forces us to reconsider." (Taylor, 1995, p 80)

In the essay by Margaret Iversen, published in *Art-International*, she states, "let us assume that Craig Owens is wrong when he says that the spectator posited by Sherman's own comments on the spectator are scrupulously ungendered, but in any case, Owens assertion runs counter to the indispensable and insistent knowledge that the artist is a woman, the symbolic place of active artist or spectator is thus opened for female identification. The female spectator is thus opened for female identification." (Iversen, 1991, p 53).

grown indirectly out of Conceptualism. Bringing together the notion that post-modernism constituted a crisis of traditional cultural authority with the revelation that the traditional viewing subject was generally assumed to be self-possessed, intelligent, and masculine.

Owens concluded that the feminist critique of patriarchy is precisely the key to a resistant post-modernism. The idea that modernist artistic mastery had nearly meant signs of artistic labour against hard work or sculptural objects in heavy steel led Owens to the proposition that something akin to a photographic feminist art was the antithetical post-modernist form. The early works of Sherman, Kuger, Lauder, and others. Mary Kelly and Laurie Jaxler suggested a post-modernist strategy that in investigating what representation does to woman (for example, the way it invariably positions them as objects of the male gaze), answered both to the demands of gender and to the need for a cultural space other than the traditional patriarchal one. The critique of Feminism, Owens wrote, "with its insistence on difference, forces us to reconsider." Taylor, 1995, p. 301.

In the essay by Margaret Iversen, published in *Art-Interracial*, she states, "let us assume that Cindy Owens is wrong when he says that the spectator pointed by Sherman's own comments on the spectator are sculpturally ungendered, but in any case, Owens' reaction runs counter to the ungendered and insistent knowledge that the artist is a woman. The symbolic place of active artist or spectator is thus opened for female identification. The female spectator is thus opened for female identification." Iversen, 1991, p. 531.

Chapter IV

We look at Sherman's Fairy Tales and her interpretation of the Grimm's fairy tale, Fitchers Bird (1992) and we examine the messages that they hold to the unconscious, preconscious and conscious mind.

Chapter 17

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... of the ...

In Sherman's Fairy Tales her images become truly strange as they are transformed into any manner of creature. Looking at Sherman's interpretation of the Grimm's Fairy Tales, Fitcher's Bird (1992), for example, we are aware of the importance of fairy tales and how they hold important messages to the unconscious, preconscious and conscious mind.

From the disturbing aspects of her Fashion Series, created in 1983 and 1984, the Fairy Tales have been taken to a higher level. It would have been around this time that Sherman's images become truly surreal, as if they were liberated from the strict confines of reality. She was invited by Vanity Fair to contribute photographs based on fairy tales. She produced a series of photographs using all the tools of the theatre - costumes, dramatic lighting, vivid colour, wigs, prosthesis – all of which can be seen in Untitled # 150 (Fig7) . The giant, (with huge tongue extended), behind which tiny figures stand in the landscape, appears like a giant among Lilliputians. The photographs produced in the duration of that period have little in common with the usual-bed time fairy tale we are accustomed to. In many of these fantastic constructions, Sherman appears more doll-like than human.

“As in her other works, Sherman's Fairy Tales do not depict specific examples from the stories themselves but evoke a narrative from them. The exceptions are the works illustrating one of the Grimm's fairy tales, which she produced for a children's book entitled Fitcher's Bird (1992). These images are severely cropped with much of the images cut out, presumably so that children cannot see the very frightening whole picture.”(Cruz, 1997, P 9)

In Untitled #268 (1992) (fig 9) the illustration is in portrait format. The main object of interest in the story (the egg placed safely in the box by the youngest sister), is central in the image. There are many objects placed on the table around the egg: emeralds, a dagger, the keys that open all rooms in the wizard's house. The smallest key that opens

In Sherman's *Fairy Tales*, her images become truly strange as they are transformed into any manner of creature. Looking at Sherman's interpretation of the Grimm's *Fairy Tales*, *Fischer's Bird* (1992), for example, we are aware of the importance of fairy tales and how they hold important messages to the unconscious, preconscious and conscious mind.

From the distinctive aspects of her *Fairy Tales* series, created in 1983 and 1984, the *Fairy Tales* have been taken to a higher level. It would have been around this time that Sherman's images become truly surreal, as if they were liberated from the strict confines of reality. She was invited by *Young People* to contribute photographs based on fairy tales. She produced a series of photographs using all the tools of the surreal - contrast, dramatic lighting, vivid colors, wisp, prothesis - all of which can be seen in *Enchanted* (1991, fig. 7). The surreal image tongue extended, behind which tiny figures sit at the landscape, appears like a giant among dwarves. The photographs produce the illusion of that period later little in common with the usual bed-time fairy tale we are accustomed to. In terms of these fantastic constructions, Sherman appears to have done this in a man.

As in her other works, Sherman's *Fairy Tales* do not seem to be a series of examples from the stories themselves but evoke a narrative from them. The surreal images and the words illustrating one of the Grimm's fairy tales, which she produced in a collection, *Enchanted* (1991), these images are severely cropped with much of the images cut out, particularly so that children cannot see the very disturbing words picture. (p. 107, P. 9)

In *Enchanted* (1991, fig. 9), the illustration is in portrait format. The main point of interest in the scene (the egg placed safely in the box by the youngest sister) is central in the image. The other many objects placed on the table around the egg, including a dagger, the key that opens the wizard's house. The smaller key that opens



Untitled # 268, (1992) Fig 9.

(Brother Grimm, 1992, p 15).
"As soon as he left, this
maiden first put the egg
in the box lined with goose
down to keep it safe."



United # 288 (1912) 1/2

(Brother Chas. 1912, p. 12)

"As soon as he had this
maiden first, put the egg
in the box lined with moss
down to keep it safe."

forbidden room can be seen in full view. There are bottles of poison on the table as well as a skull sitting on a book in the background, a candlestick base, a rock and a book with a magnifying glass. There is an oval picture frame in the image. Inside the frame, as if reflected through a magic mirror, floats in an aquamarine coloured liquid, is a hand trapped by the evil sorcerer.

In the Fitcher's Bird the sorcerer (with the ability to put woman under his spell) carries off the oldest of three daughters bringing her back to his house. He leaves her alone to test her, giving her an egg and the keys to the rooms in his house, she may enter all rooms except one. He instructs her to keep the egg with her at all times. She enters the forbidden room after looking through the rest of the house.

She finds the room full of blood and severed body parts. In fright she drops the egg into the blood, blood that can not be washed off, which gives her away when the sorcerer returns. Inevitable, he then chops her up. The same fate befell the second sister. The youngest daughter, when finally carried off by the wizard, tricked him. When given the egg, she placed it carefully in a box lined with goose down keeping it safe, then went exploring. Finding the room of mutilation, she gathers her sister's body parts and in reassembling them restores them to life. Untitled #269 (fig 10). On the wizard's return, he believes that she has been faithful to his request, because he sees no blood. He breaks the spell he had placed on her. As a reward she must marry him. She tricks him once again by getting him to carry a basket of gold, with the two sisters hidden inside, back to the parent's house. While he was gone, she disguises herself by gluing feathers all over her body so she looked like a strange bird and in this way she escapes. The story ends with the wizard burning to death in his house.

According to Bettelheim, "The motif of blood that cannot be washed off is an ancient one. Wherever it occurs, it is a sign that some evil deed, usually murder, was committed"

Forbidden room... as a small sitting... a candlestick... a hand... trapped by the...

in the... the ability to put... the last... the keys to the rooms... the rest of the...

She finds the... into the blood... remains inevitable... youngest daughter... egg she placed... exclaiming I... reassembling them... he believes that... the spell he had... again by getting... the parent's house... but body so she... with the wizard...

According to... one. Whichever...



Untitled # 269, (1992) Fig 10.

(Brother Grimm, 1992, p 15)
"Like her sisters, she went in and
cried when she saw what was in the
cauldron. But keeping her wits about her
she set about gathering the parts of her
sisters together."



United States (1992) p. 10
(Brother (1992) p. 12)
"Like her sister, she was in and
cried when she saw what was in the
trunk. But keeping her was about her
she set about gathering the parts of her
sister's body."

(Bettelheim, 1973, p. 300) The egg is a symbol of female sexuality which, the girls in Fitchers Bird were to preserve unspoiled. The key that opens the door to a secret room suggests association with the male sexual organ, particularly in first intercourse when the hymen is broken and bleeding ensues. If this one of the hidden meanings, as defoliation is an irreversible event, then it makes sense that the blood cannot be washed away;

Bettelheim maintains that, "this is a story of times past, there are no longer such terrible husbands who demand the impossible; even when they are dissatisfied or jealous, they act gently toward their wives." He also argues that "the nature of the betrayal may be guessed by the punishment; execution. In certain parts of the world in times past only one form of deception on the female's part was punishable by death inflicted by her husband- sexual infidelity." (Bettelheim, 1976, p. 19). Like all true works of art, fairy tales, possess a depth and multifarious richness that far transcend what even the most thorough discursive examination can extract from them.

Bettelheim quotes the German poet Schiller who assented that "Deeper meaning resides in fairy tales told to me in my childhood than in the truth that is thought by life" (the Piccolomini, III, 4) (Bettelheim, 1976, p. 5). Bettelheim in his attempt to educate us on the importance of fairy tales states that, "If we hope to live not just from moment to moment, but in true consciousness of our existence, then our greatest need and most difficult achievement is to find meaning in our lives. It is well known how many have lost the will to live, and have stopped trying because such meaning has evaded them." (Bettelheim, 1976, p. 3)

When applying psychoanalytic models to the human personality, fairy tales carry important messages to the unconscious, the preconscious and conscious mind, whichever level is functioning at that chosen time. In dealing with universal problems of the human

(Bettelheim, 1973, p. 107) The egg is a symbol of female sexuality which the girl in *Fairy Tales* uses to preserve herself. The key that opens the door to a state of sexual suggestion, association with the male sexual realm, particularly in first intercourse, when the phallus is broken and bleeding occurs. If this one of the "hidden meanings" associated with an irreversible event, then it makes sense that the blood cannot be washed away.

Bettelheim maintains that this is a story of times past, there are no longer such terrible husbands who demand the impossible even when they are dissatisfied or jealous. They act gently toward their wives. He also says that "the nature of the fairy tale is not to be guessed by the author's own intention. In certain parts of the world in that past, the form of description of the female's part was punishable by death (Bettelheim, 1976, p. 19). Like all fairy tales, *Fairy Tales* possess a depth and richness that far transcend what could be said through discursive examination or extract from them.

Bettelheim quotes the German poet Schiller who asserted that "Fairy Tales are not to be found in fairy tales, but in any childhood; than in the truth that we are given by the world" (Bettelheim, 1976, p. 25). Bettelheim in his attempt to understand the importance of fairy tales states that "If we hope to live not just from moment to moment, but in true consciousness of our existence, then our greatest need and most difficult achievement is to find meaning in our lives. It is well known how many people find the will to live and have stepped trying because such meaning has been denied" (Bettelheim, 1976, p. 25).

When applied to the human personality, fairy tales carry important messages to the unconscious, the preconscious and conscious mind. A higher level is functioning in that domain that is dealing with universal problems of the human

experience, especially those which preoccupy the child's mind, these stories encourage the development of the young ego, while simultaneously relieving unconscious and preconscious pressures.

"In child or adult, the unconscious is a powerful determinant of behaviour. When the unconscious is repressed and its context denied entrance into awareness, then eventually the person's conscious mind will be partially overwhelmed by derivatives of these unconscious elements or else he is forced to keep such rigid, compulsive control over them that his personality may become severely crippled" (Bettelheim, 1976, pg7).

Fairy tales in their multifarious richness and depth have the power to give the child the chance to understand himself in this complex world, with which he must be helped to make some coherent sense out of the turmoil of his feelings. "He needs ideas on how to bring his inner house into order and on that basis be able to create order into his life." (Bettelheim, 1976, P 5)

In the fairy tale evil is as omnipresent as virtue. Good and evil are given body, in the form of figures and their actions. The child identifies and imagines that he suffers with the trials tribulations and triumphs of the hero, as virtue is victorious. Although good and evil are omnipresent in life, they both are present in everyman. "The dominant culture wishes to pretend, particularly where children are concerned, that the dark side of many does not exist, and professes a belief in an optimistic meliorism." (Bettelheim, 1976 p 7). In Sherman's illustrations the dark side does exist and can be clearly seen, rejecting the belief in an optimistic meliorism.

"There is wide spread refusal to let children know that the source of much that goes wrong in life is due to our very own natures, the propensity of all men for acting aggressively, asocially, selfishly, out of anger and anxiety. Instead, we want our children

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There is wide spread refusal to let children know that the source of much that goes wrong in life is due to our very own nature, the propensity of all men for acting aggressively and selfishly, out of anger and anxiety. Instead, we want our children

to believe that inherently, all men are good. But children know that they are not always good and often, even when they are, they would prefer not to be. This contradicts what they are told by their parents and therefore makes the child a monster in his own eyes.”(Bettelheim, 1976 P 7)

The implication of the fairy tale’s subtle moral education, conveys to the child the advantages of moral behaviour, not by abstract ethical concepts but through what seems tangibly right and therefore meaningful to them. Does Sherman, by her choice of the fairy tale Fitcher’s Bird bring her inner house into order? One might further wonder, does this particular fairy tale bring some special meaning to the artist?

”The dead body parts of the demonic artist’s victims, with which Sherman recalls her own use of dolls, artificial body parts, and prosthesis as substitutes for her own body in her recent works, are put together again by the sly girl so as to form new body units. The sisters are once again resuscitated. In the photos however, it is still only fragments - hands, hair, nose, mouths - that are visible, as if in contrast to the fairy tales plot.” (Felix, 1995 P 7).

Bronfen has commented on the replacement of Sherman the model by dolls artificial body parts in rendition of the Grimm fairy tale Fitcher’s Bird, in contrast to her earlier work. He states “Nevertheless, this series is perhaps the most manifest self-portrait by the artist to date. Here, too, she draws on a familiar archive of culture, the image repertoire of fairy tales and picks out from it the story of a clever and shy girl who, after initial passivity, begins to revolt against the dictate of female obedience. She uses her curiosity as a form of self-protection, so as to act in ways that transcend gender roles. For she not only ignores the magician’s prohibition to enter the room with the smallest lock and disobeys his command always to carry the magic egg with her. In this story of violence, dismemberment and resuscitation she also carries out the act of creating artificially, an activity normally relegated to the masculine realm.” (Bronfen, 1995, P 16)

to believe that inherently, all men are good. But children know that they are not always good and often have been they are, they would prefer not to be. This contrast which they are told by their parents and therefore makes the child a monster in his own eyes. (Holtzman, 1976, p. 7)

In the introduction of the fairy tale's subtle moral education, conveyed to the child through what is of moral education, not by abstract ethical concepts but through the concrete example of the characters, the moral is made meaningful to them. (Holtzman, 1976, p. 7) In the beginning of the fairy tale, the child's behavior is brought into order. One might further wonder about this pattern, that is, being some special meaning to the child?

The word body parts of the demonic artist's victims, which Sherran uses to refer to the body parts, and perhaps as substitutes for his own body parts. It is recent work, but together again by the artist, so as to form new body parts. The artist's work is re-created. In the phone however, it is still only the artist's hands, but most artists - that are visible, as if in contrast to the fairy tales that "fairy tales are not real" (Holtzman, 1976, p. 7)

Holtzman has commented on the replacement of Sherran the model by her as a body part in her work on the Grimm fairy tale *Little Red Riding Hood*. In her work, she states that the artist's work is perhaps the most beautiful self-portrait by the artist to date. She draws on a family archive of culture, the image of the artist's body parts and then if the story of a clever and shy girl who after her fairy tale begins to revolt against the discourse of female obedience. She was not used as a form of self-protection, so as to act in ways that transcended gender roles. For she not only ignores the patriarchal prohibition to enter the room with the suit that she had always his command always to carry the magic egg with her. In this story of the artist's transformation and re-creation she also carries out the act of creating artistically, an activity normally regarded as the masculine realm. (Holtzman, 1993, p. 16)

Chapter V

We look at Sherman's Horror and Surrealist Picture's of 1994-1996 and how her life's work aims to deconstruct the rank of the idealised body and demythologise traditional stereotypes and how she explores the realm and workings of representation.

Chapter V

We begin in the 1930s with the Horror and Surrealist Pictures of 1904-1906 and how they work. We then go on to discuss the work of the Idealized Body and the Idealized Face and how they work. We then go on to discuss the work of the Idealized Face and how they work. We then go on to discuss the work of the Idealized Face and how they work.

Sherman's photographic work seeks to evoke memory and fantasy images in her spectators, in order to deconstruct the rank of the idealised body, and to demythologise traditional stereotypes. On the other hand these images are often repressed anxieties about dissolution, fragmentation or the substitution of the human body with artificial body parts and prostheses.

Sherman's photographs express a heavy dose of irony. Indeed irony is a symptom of emotional detachment and the rational consideration of the uncertain aspects and insecurities of reality.

"The performance of her masked, disfigured or displaced body is meant to serve as an apotropaic gesture against, and as a reference to the body's vulnerability, to the fallibility of identity and to anxieties about destruction and death regardless of whether these fears have their origin in an actual experience of threatening events or merely in childhood nightmares." (Bronfen, 1995, P 16)

In relation to Sherman's visual imaginings Felix comments, that "We do not see the dreamer, rather we have entered into the realm of her fantasy space." (Felix, 1995, P 24).

Sherman has said that she sees herself as a composite of all the things she has done. It is perhaps in this that the message lies, in that it describes the artist's ability to transform herself rather than operate as a firmly established character.

Even from the beginning of Sherman's photographic career, her work has been motivated and shaped by her interest in the image of woman, through a critical examination of the recurring female stereotypes in the media. However, she took one step further in her art with her Sex Pictures of 1992. As an alternative to Sherman presenting her own body in various stages of dress and disguise, her attention turned to naked models and doll's body parts in unmistakably sexual poses. Sherman as the model, preserves an inborn modesty, never revealing any intimate part of her body. Sherman as the photographer in contrast has created increasingly provocative work since 1980. Turning to genres such as horror and porn movies as starting point for works such as the Disgust Pictures (1986-89) and

Shannon's photographic work seeks to evoke memory and fantasy images in her spectators in order to deconstruct the mark of the idealized body and to denaturalize traditional sexual poses. On the other hand these images are often repressed fantasies about the virtual representation or the substitution of the human body with artificial body parts or prostheses.

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Even from the beginning of Shannon's photographic career her work has been motivated and shaped by her interest in the image of woman through a critical examination of the prevailing female stereotypes in the media. How ever, she took one step further in her work with *Sex Pictures* of 1992. As an alternative to 24 years presenting her own body in various stages of dress and disguise, her attention turned to naked models and their body parts in unmistakably sexual poses. Shannon as the model preserves an intimate modesty, her revealing and intimate part of her body. Shannon the photographer in contrast has created increasingly provocative work since 1991. Turning to genres such as horror and porn movies as starting point for works such as the *Diagnose Pictures* (1986-89) and

then, from 1992, the Sex Pictures - she has produced nightmarish fantasies about death, hard core pornography and putrefaction. The pictures that would be most convincing would be those in which Sherman confronts her subject with almost abstract means. Ludicrous objects that serve as a reminder of human existence, such as leftover food, ashes, a crumpled suit, used condoms, the inflatable dolls scattered and strewn among the rubbish are perfect replacements for the female role in our society. There is a certain freedom of interpretation granted to the beholder. The message is not forced as in the Sex Pictures, in which, incidentally, Sherman makes use of medical prostheses and artificial limbs to construct shocking figures. Sherman through her photography had undertaken subjects that were previously confined to horror films and hard core porn.

She found not only prostheses, but also a life size plastic model of the human body with swappable female and male genitalia, in a catalogue of medical school articles. This material inspired Sex Picture of androgynous creatures, female genitals with a tampon thread dangling. These pictures leave nothing to the imagination they rely solely on shock effects which are, by definition short-lived." Irrespective of the artistic movements or approach, long-standing moral taboos are being breached so that shameless works are dominating exhibitions in art galleries. With the exception of 'vociferous, narcissistically pornographic productions like Jeff Koon's photographic series (Made in Heaven, 1991), - works that content themselves with reproducing clichés. This new "physical art" sets out to question traditional images of the human being. The spectrum of work ranges from 'Kiki Smith's contemplative female nudes exposing their own flesh-and-blood innards to Mike Kelley's copulating toy animals; from the photographs documenting the changes wrought by Orlan's plastic surgery to the circulus vitiosus of sex play." (Lueken, 1997, p 108)

The Sex Pictures have been compared by many with the poupee series of photography by Han Belimer. During the 1930s, these photographic images produced by Belimer were of monstrous images of bulbous bodies he constructed from doll parts.

the film 1932, the *Sex Pictures* - she has produced nightmarish fantasies about desire and body geography and prostitution. The pictures that would be most revealing would be those in which Sherman contrasts her subject with almost abstract images. Additional objects that serve as a reminder of human existence, such as flowers, birds, and a couple, as if used to form the inflexible daily scenery and show that the subject are perfect replacements for the female role in our society. There is a certain freedom of representation granted to the beholder. The message is not found in the egg pictures, in which incidentally, Sherman makes use of medical prostheses as a clinical basis to construct shocking figures. Sherman through her photography had understood subjects that were previously confined to horror films and hard core porn.

She found not only prostheses, but also a life size elastic model of the human body with separate female and male genitalia in a catalogue of medical school materials. She later depicted *Sex Factors of androgynous creatures*, female genitalia with a complex thread drawing. These pictures leave nothing to the imagination but rely solely on the effects of their body definition "short-lived". Perspective of the artistic process is an approach, long standing moral taboos are being breached so that shameless works are dominating exhibits in art galleries. With the exception of "Frolics" a very naturalistic non-pornographic production like Jeff Koon's photograph series (*Male in Heaven*, 1991) works that contain themselves with reproducing ideas. This new "physical" art series on to question traditional images of the human being. The spectrum of work ranges from 1932 to 1991. Koon's contemporary female nudes exposing their own flesh-and-blood innards to Mike Kelley's sculpting toy animals; from the photographs documenting the character wrought by Oshin's plastic surgery to the circular "thesis of sex play" (Black, 1997) a

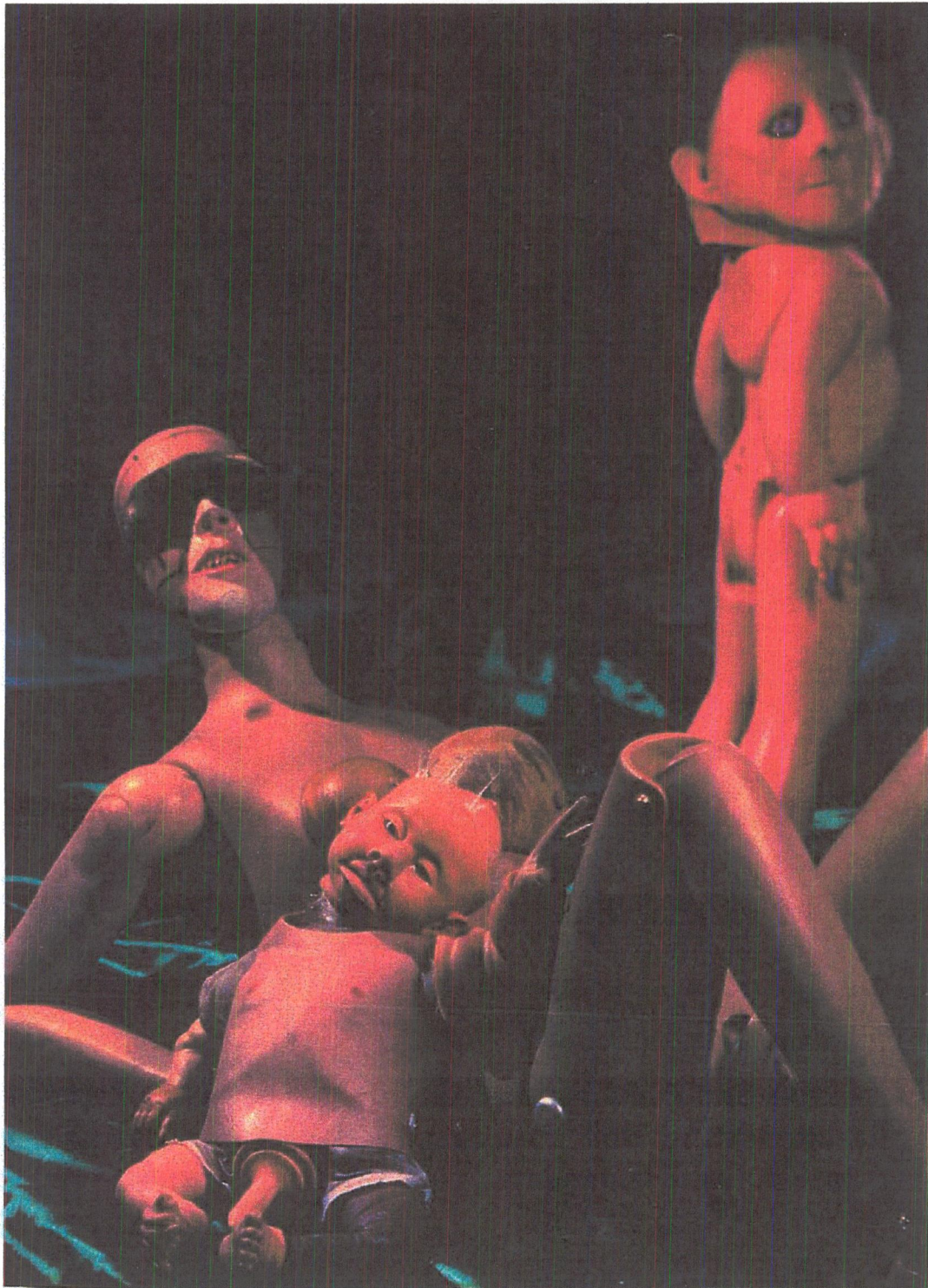
The *Sex Pictures* have been compared by many with the queer series of photographs by Hal Bealman. During the 1930s, these photographic images produced by Bealman were of numerous images of buttocks be constructed from the 1 part.

Continuing with her images of horror which she had started in her Fairy Tales series, the Horror and Surrealist Pictures of 1994 - 96 saw images such as Untitled # 312 (Fig 11) 1994, This image depicts a monstrous family. Still using artificial body parts from the Sex Pictures, this family portrait of three depicts the father figure with his back to the others of the portrait. His head is turned, facing the viewer, staring out. He looks as if he's leaving, walking away. The head is a mask of a well-known startrek character, (Otto) from the T.V. series Deep Space 9. His character in the program is a changeling, a being that can take on any shape he desires. The facial expression on his face is intense, with almost a look of contempt in his eyes. The expression on his face would indicate that this character has nothing to do with Otto the character from startrek but to do with his facial features.

The female character takes on the stance of a porn model, leaning back on her elbows with a blind fold on, uneven breast, and jagged teeth. All the characters are naked but the only genitalia that can clearly be seen is that of the child, whose penis looks like a tit for feeding calves, which is an exceptionally large penis for a child. He is wearing on his head a crown of broken glass, reminiscent of Jesus' crown of thorns, he looks extremely unhappy, depressed even. His eyes are weary and exhausted with a down turning mouth. He looks as if he has a lifetime of heartache and torment, with the world on his shoulders. Shot up close Untitled # 305 (fig 12) 1994 depicts a pair of masks that appear to be kissing, eyes closed and mouths slightly open. This photograph has a lot in common with her early work, before her fascination with the undesirable. This photograph is beautiful, erotic, sensual, intimate and easily placed. It stimulates the viewer's imagination into an intimate and erotic fantasy of a love affair. The viewers are free to complete the image by placing their own fantasy and dreams around the image. This image, being one of surrealist horror, is far more sexually stimulating and appealing than the undesirable nature of the sex pictures of 1992, that repel the viewer. This image

...offering a... of honor which she had started in her Fairy Tale...
 the... of 1994... saw images such as...
 (1994) this... depicts a monstrous family... still using... body parts from the...
 Sex... this... portrait of... depicts the... figure with his back to the...
 others of the... His head is... facing the... wearing... He looks as if...
 he's... walking... The head is a mask of a well-known... character...
 (Oto) from the... series... His character in the program is a...
 being that can take on any shape... The facial expression on his face is...
 with... a look of... in his eyes. The expression on his face would indicate...
 that this character... from... to do with...
 his facial features.

The female character takes on the state of a... feeding back on the...
 elbow with a blind fold on, neck on breast, and jagged teeth. All the...
 but the only genital that can be seen is that of the... whose...
 fit for feeding... which is an exceptionally large penis for a... His...
 his head a crown of broken... has... of... he looks...
 extremely... even. His eyes are... and... with a...
 turning mouth. He looks as if he has a... of... and... with the...
 on his shoulders... (fig 13) 1994 depicts... of...
 appear to be... eyes closed and... slightly open. His...
 common with... work... with the... This...
 photograph is... sexual... and... the...
 viewer's... into an... and... of... the...
 free to complete the... by... their own... and... around the...
 This image... of... is... and...
 than the... nature of the... of 1994, that... the... This image



Untitled # 313, (1994) Fig 11.



(mirrored w 31 F. (1904) Fig 11.

works more towards attraction rather than repulsion. Like the black and white series Untitled Film Stills when Sherman repeated certain characters more than once, in different scenarios giving a larger role in the larger picture. Similarly in Untitled # 305 a repeated combination was created years previous, in one of Sherman's images illustrating the Fitcher's Bird, in Untitled #268 (1992) Fig 10. The illustration I speak of is of when the youngest sister gathered the pieces of her dead sisters placing them in the right order, and restoring them back to life, but the illustration is of just before she re-assembled them. There is order in their dislocation almost mirroring each other. The heads are facing each other, looking into each others eyes from an upside-down view, similar to that of the configuration in Untitled # 305 (fig 12).

The sister heads are not touching as in Untitled # 305 (fig 12) but they are parallel, and both images are intimate and paralysing, reflecting on one another, experiencing a similar experience, frozen in that moment.

There are many separate groups of work that mark decisive moments in the development of Sherman's work that epitomise her unconventional unorthodox ideas and opinions, from the first five photographs that Sherman created, where she documented her secret transformations of her physical appearance for the first time to the Untitled Film Stills and the actual film and works that inspired it, Sherman's career can be seen as completing a full circle. The innumerable guises, masks and costumes that allow her to undergo transformation and explore the realm and workings of representation.

"That Sherman uses herself or surrogates in all of her works is significant as we track her pursuit for a unified self image, only to discover the futility of such a search." (Cruze, 1997, P 15).

work more toward-orientation, that is an equation. Like the black and white series
 I believe film 2013 was chosen as depicted certain characters more than once in
 different scenes (the larger note in the larger picture, similarly in Figure A.20)
 repeated combination was tested years previous, in one of Sherman's images
 illustrating the Figure 10 (1992) Fig. 10. The illustration depicts a
 is- of when the foreground gathered the pieces of her head set, placed them in the
 right order, and re-arranged them back to the, but the illustration is of just before the
 assembled them. I believe order in their dislocation almost mirroring each other. The
 faces are facing each other looking into each others eyes from an upside-down
 similar to that of the combination in Figure A.20 (Fig. 12)

The sister heads are not touching as in Figure A.30 (Fig. 13) in Figure A.30
 and both images are not touching and analyzing, reflecting on one another, extending a
 similar experience. In fact, in that moment.

There are many scientific groups of work that may justify moments in the
 development of Sherman's work as a response per unclear, editorial, methods, ideas, and
 opinions, from the first five photographs that Sherman created, where she documented her
 a set transformation of her physical appearance for the first time, to the Figure 11
 film and the actual film and works that inspired it, Sherman's career can be seen as
 completing a full circle. The frameable guides, masks and costumes that allow her to
 undergo transformation, and explore the realm and workings of representation.

"That Sherman has moved on autonomously in all of her work is significant as a lack of
 pursuit for a unified self image, only to discover the futility of such a search." (Carter,
 1997, p. 124)



Untitled # 305, (1994) Fig 12.



Limited & 202, 1994 The U.S.

From her earliest photographic work, Sherman has played to our desires, dreams and fantasies. By the referral to subjects that are not normally associated with art, Sherman has created the context of her images: sex roles, androgyny the demythologisation of the human body, and the ongoing changes in the image of woman in contemporary society. As a result Sherman cleverly examines and challenges the meaning and eloquence of 'image'. Since 1975 she has made myriad photoworks, and every one a witness to her amazing ability to capture the viewer. Sherman has an expanded feeling for the culture and clichés of the time, in which the depicted circumstances are so recognisable and accessible. In an attractive penetrating fashion, her photoworks concentrate the desires fears, dreams, expectations and taboos of our age.

I can not resist photographic work. Sherman has played to our desire, she has not
 to answer, by the refusal to subject us to the not normally associated ritual of
 has created the context of her images for roles, androgyny, the dark, the mysterious, the
 human body, and it's ongoing changes in the image of woman in contemporary
 society. As a result, Sherman's work is a series of examinations and challenges to the meaning and function
 of images. Since 1975 she has made myriad photographs, and every one is a work of
 amazing ability to explore the issues. Sherman has an expanded feeling for the camera
 and choice of the time in which the depicted circumstances are so recognizable and
 are still, in an abstract, beautiful fashion, but photographs seem to be the most
 fact, the mark, even the form and ratios of our eye.

CONCLUSION

There has never been such compatibility between fantasy and realism, as in Sherman's photographic work. From happy girl hood image to the imitation of a mask, she makes us aware of the cultural conventions that shapes moulds and reflects us - showing us who we are, who we will be and will never be.

Her chameleon like talents began with an examination of the body exterior, moving to the body interior and beyond, evoking memory and fantasy images in her spectators, demanding us to exercise our own memory and imagination by staging stereotypical figures. She seeks to deconstruct the ranks of the idealised body and demythologise traditional stereotypes. Sherman's professional interest is in the power and beauty of media imagery, and how it combines real life with a dream world. Growing up she encountered drama, illusion and an ideal beauty on a daily basis and tried to digest it into a life and style of her own. Her understanding of how people can manipulate themselves to look beautiful, her fascination lies with the other side, taking ugliness as a thing of beauty.

From the observer's point of view an image can be read psychologically, or in items of cultural history, or social criticism: she plays with a variety of references, leaving the viewer curious as to which of the potential meanings she prefers. In an attractive, penetrating fashion her photoworks concentrate the desires, fears, dreams, expectations and taboos of our age. Her works fuels its own stereotypes and cast of characters. She has full control of every single registration in all its complexity and refuses to ideologies her pictorial world. The goal was not the pictorial sources but the starting point for her imaginings. She may not do self-portraits but she is quick to admit that her photographs do have a real psychic point of reference.

CONCLUSION

There has never been such compatibility between fantasy and realism in any of the work of the photographer. From happy girl hood image to the image of a woman who makes us aware of the cultural conventions that shape models and their bodies, she shows us who we are, who we will be and who we will never be.

Her character in the films began with an examination of the body extended from the body interior and beyond, evoking memory and fantasy. In her photographs she demands us to exercise our own memory and imagination by staging stories, by creating images. She seeks to reconstruct the ranks of the idealised body and deny the logic of traditional photography. Sherman's professional interest is in the power and beauty of media images, and how it combines real life with a dream world. (The image is an encounter between illusion and an ideal beauty on a daily basis and that is what it is. It is not a sign of her own. Her understanding of how people can make up the threads of their lives is not the focus of her fascination lies with the other side, taking selfies as a form of beauty.)

From the object's point of view, an image can be viewed psychologically or in terms of cultural history. In social criticism she plays with a variety of references, leaving the viewer curious as to which of the potential meanings she prefers. In an attempt to understand her photographs, her photographs concentrate the desires, fears, anxieties, and obsessions of the viewer. She works with her own strengths and not of a character. She has full control of every single registration in all its complexity and refuses to acknowledge partiality. The goal was not the pictorial source but the starting point for her imagination. She may not be self-portraits but she is quick to admit that her photographs do have a very specific point of reference.

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