Sherman: There was this idea of having a show in L.A., right around the time of the late-'70s black-and-white "Untitled Film Stills." In them, she posed, bewigged and dressed in meticulous detail, and this materialistic imagery. It was a very current kind of a thing that was happening in the photography world, and this idea of how to make the inside of the image into art. The idea of the inside of the image as your work?

Sherman: From very early on, the things that I did were very domestic. One of the things that I was really interested in was getting rid of the kind of pretensions that I had about being an artist. I was always trying to be like this, be like that—"I can be like this, I can be like that." There were so many years between me and my centerfolds, and society pictures. In the process, she has taken the artifice of our image culture and dummed it down to its most base elements.

Sherman: That's why I was always running after them. There was always this kind of thing with my work, which was that I wanted to make it look like the available materials were really good, and then it became this kind of an inside joke. I was always trying to make it look like the available materials were really good, and then it became this kind of an inside joke. I was always trying to make it look like the available materials were really good, and then it became this kind of an inside joke.

Sherman: I felt like I just had to entertain them, be conscious of "Do you need coffee now?" I've always found the medium I chose to work with... And I was thinking there aren't many people who work with the medium I chose to work with...

Sherman: People who are real photo fans like the early film stills, the black and white ones. The ones that are really good, and then sometimes the bad ones. I like the ones that are really good, and then sometimes the bad ones. I like the ones that are really good, and then sometimes the bad ones. I like the ones that are really good, and then sometimes the bad ones. I like the ones that are really good, and then sometimes the bad ones. I like the ones that are really good, and then sometimes the bad ones. I like the ones that are really good, and then sometimes the bad ones. I like the ones that are really good, and then sometimes the bad ones.

Sherman: I'm sort of drained or distanced from working, so I clean up my studio and put everything away. Even though I might have other ideas on a back burner, a couple of years might go by before I get back into the studio again.

Sherman: Cindy Sherman is far more comfortable in front of a camera than a computer. She draws from many sources and expertly handles makeup, costume, and lighting. Her work consistently untitled—known by nicknames such as "head shots," "clowns," and "society pictures." In the late '70s, Sherman began using friends and family as models and hired an assistant to pose. She worked with Polaroids, sometimes using a magnifying glass to see the images up close.

Sherman: Of years might go by before I get back into the studio again. Sometimes I'm just not feeling like I have the energy. I'm not a very prolific artist. I like to have a lot of time to think about it.

Sherman: The clowns were hard because it was really difficult to feel that I was doing something to them. I had to make them feel like they were doing something to me. That was the point of them, that they were doing something to me.

Sherman: I try to create a sense of something that is going on, even if it's not going on. People who are real photo fans like the early film stills, the black and white ones. The ones that are really good, and then sometimes the bad ones. I like the ones that are really good, and then sometimes the bad ones. I like the ones that are really good, and then sometimes the bad ones. I like the ones that are really good, and then sometimes the bad ones. I like the ones that are really good, and then sometimes the bad ones. I like the ones that are really good, and then sometimes the bad ones. I like the ones that are really good, and then sometimes the bad ones. I like the ones that are really good, and then sometimes the bad ones.

Sherman: I was curious what active clowns really look like, beyond circus clowns. And there were just so many people who call themselves clowns. Some of them look very professional and a little too sleek. But then there are some clown pieces. So I was curious what active clowns really look like, beyond circus clowns. And there were just so many people who call themselves clowns. Some of them look very professional and a little too sleek. But then there are some clown pieces.

Sherman: At what level do you consider how people are going to take what you've done? Do you think of the photographic object as your work, or do you think of the photograph as the object? Do you think about the objects as art or as data?

Sherman: What about humor? It seems like there's more license to laugh in some situations than others. With the world you find yourself in, the body you find yourself in?

Sherman: I've always found the medium I chose to work with... And I was thinking there aren't many people who work with the medium I chose to work with...
"Completely Punk Rock": Cindy Sherman's (Nearly) Forgotten History with Babes in Toyland

Douglas Crimp on Cindy Sherman’s Untitled Film Still #60, 1980

CINDY SHERMAN
NOV 10, 2012–FEB 17, 2013
Cindy Sherman

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