

CINDY SHERMAN (b. 1954)

Untitled No. 110

Signed verso, "Cindy Sherman 1982 1/10"

c-print

45 x 30 in. (48 1/4 x 33 x 1 3/4 in.)

114.3 x 76.2 cm (122.56 x 83.82 x 4.45 cm)

1 of 10

1982

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PROVENANCE:

Gallery Luisotti, Santa Monica

Estate of Jay Chait, Los Angeles

Sale: Sotheby's New York, Contemporary Art Day Sale, 14 May 2003, lot 308

Collection of Jerome and Ellen Stern, New York

Sale: Sotheby's New York, Contemporary Art Day Auction, 17 November 2017, lot 528

Sale: Bonhams, Post-War & Contemporary Art X Made in California, 16 September 2020, lot 77

Private Collection, California

Heather James Fine Art, California

EXHIBITION:

University of Pennsylvania, Institute of Contemporary Art, Image Scavengers: Photography, December 1982-January 1983 (another example exhibited)

New York, Whitney Museum of American Art, Cindy Sherman, July-October 1987, no. 74 (another example exhibited)

LITERATURE:

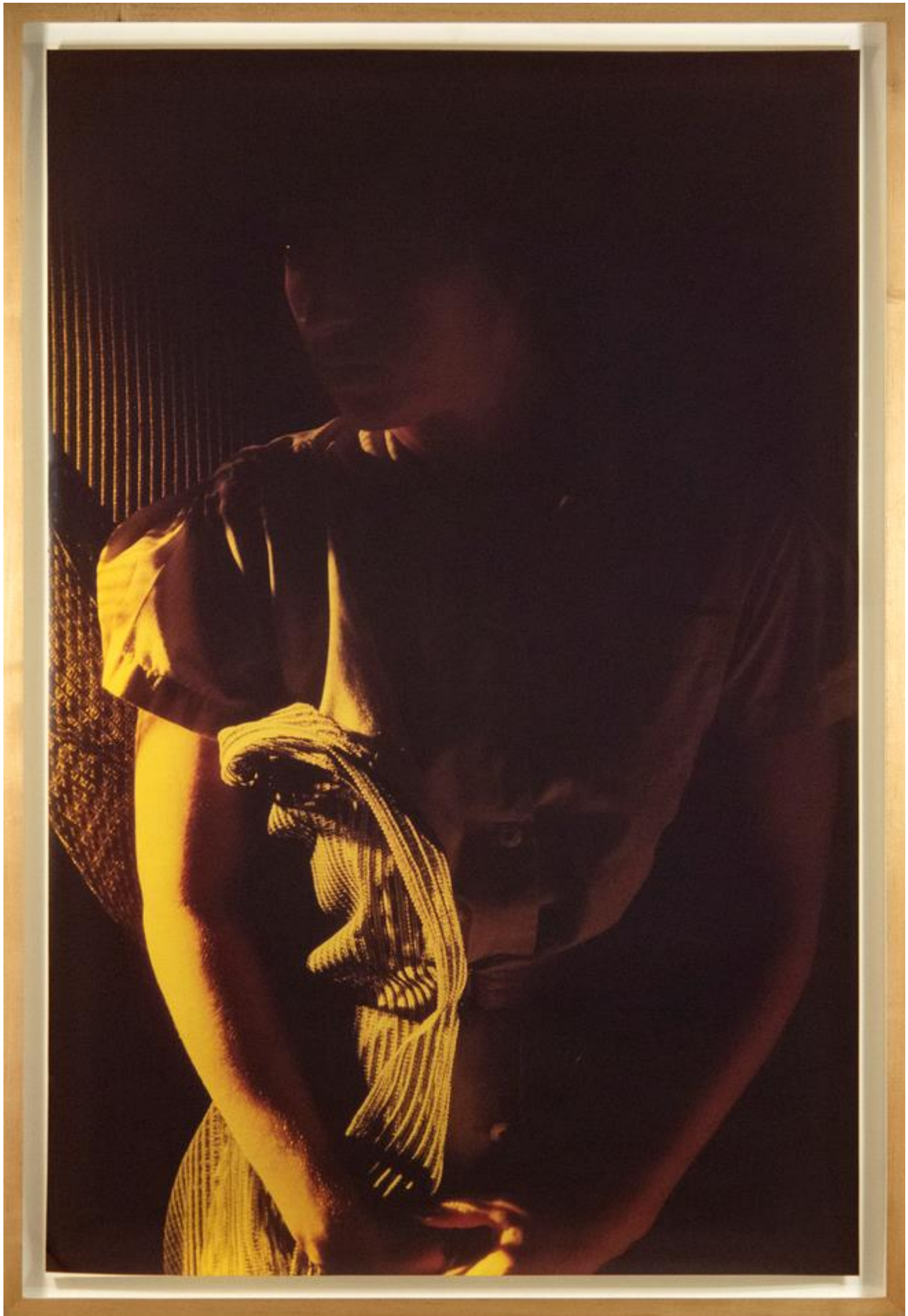
Peter Schjeldahl and I. Michael Danoff, Eds., *Cindy Sherman 1975-1993*, New York 1984, cat. no. 74, illustrated in color

Rosalind Krauss, *Cindy Sherman: 1975-1993*, New York 1993, p. 106, illustrated
Foster, Hal, Rosalind Krauss, Yves-Alain Bois, Benjamin H.D. Buchloh, and David Joselit, *Art Since 1900*, Thames & Hudson, London, 2012, p. 678.

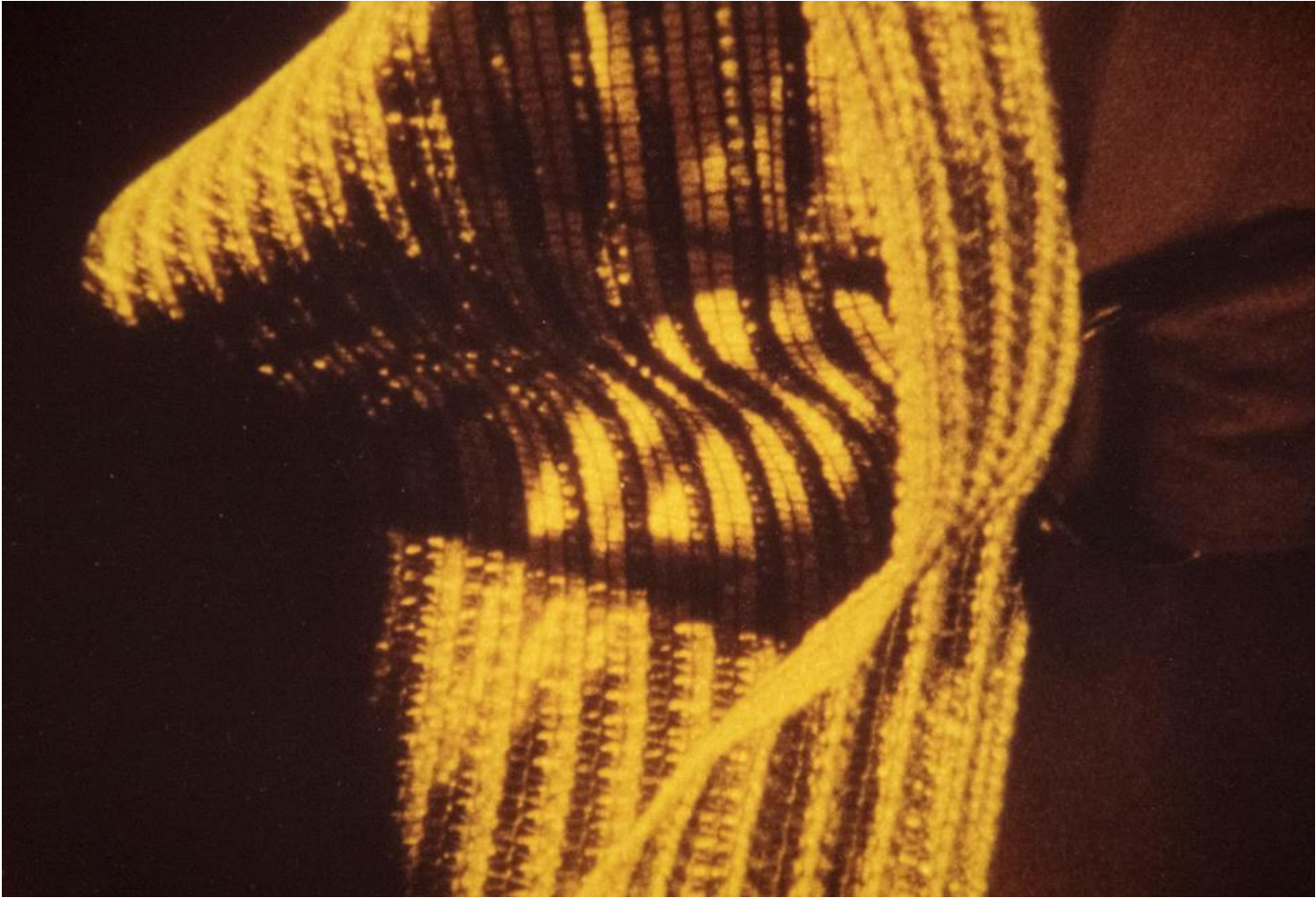
Cindy Sherman is an American photographer and filmmaker whose self-portraits offer critiques of gender and identity. Sherman established her reputation—and a novel brand of uncanny self-portraiture—with her “Untitled Film Stills” (1977-80), a series of 69 photographs of the artist herself enacting female clichés of 20th-century pop culture. Though her work continually re-examines women’s roles in history and contemporary society, Sherman resists the notion that her photographs have an explicit narrative or message, leaving them untitled and largely open to interpretation. “I didn’t think of what I was doing as political,” she once said. “To me it was a way to make the best out of what I liked to do privately, which was to dress up.” Always in meticulous costumes, wigs, and makeup, Sherman has produced series in which she dresses as women from history paintings, fashion, and pornography. In the late 1980s and into the ’90s, she expanded her focus to more grotesque imagery, like the

mutilated mannequins of her “Sex Pictures” (1992). While her practice has grouped her with the Pictures Generation, along with artists such as Sherrie Levine and Robert Longo, her distinctive blend of performance and photography stands alone. Her work has been the subject of many museum exhibitions, including those at The Museum of Modern Art. Sherman lives and works in New York, NY.

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.



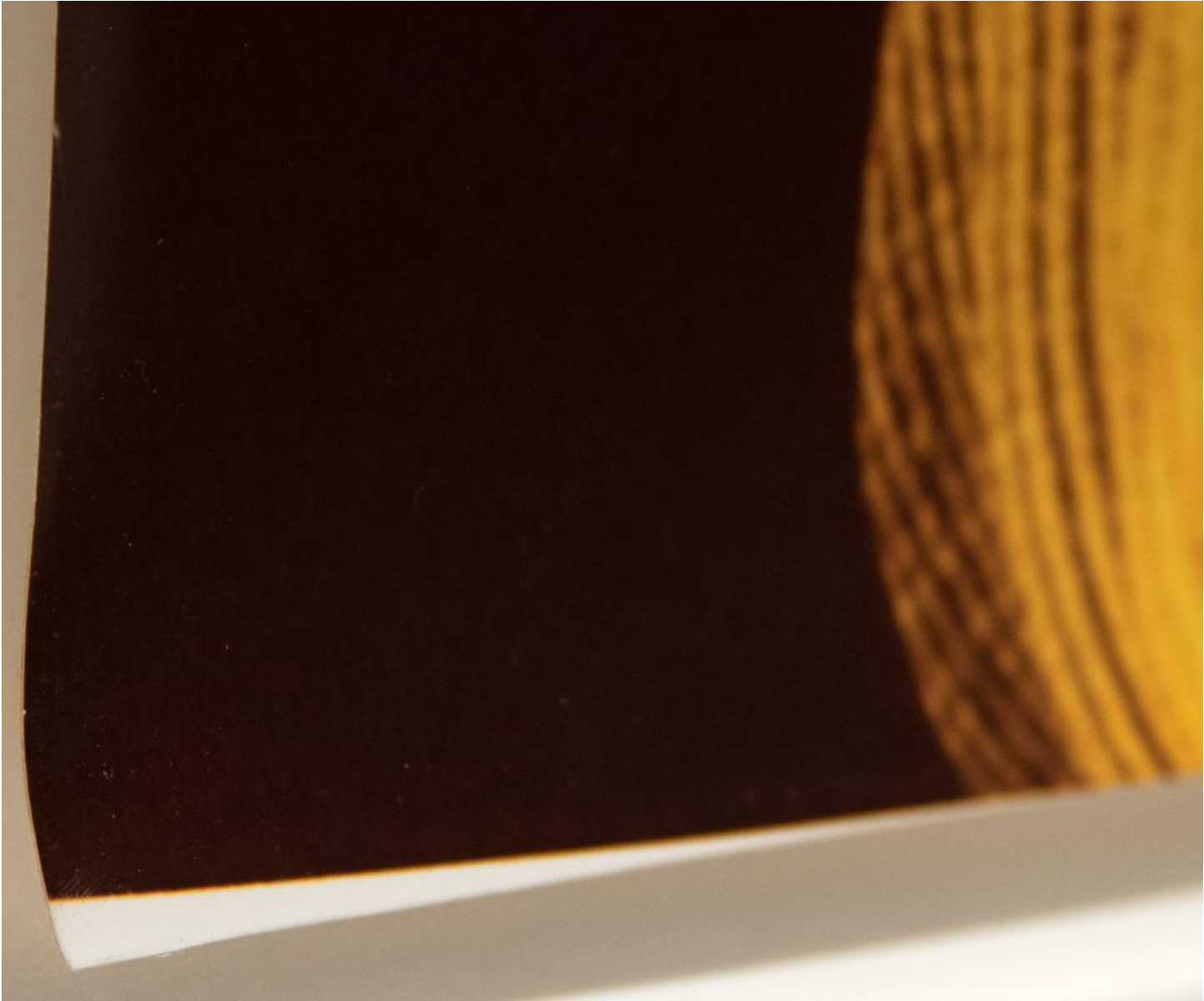


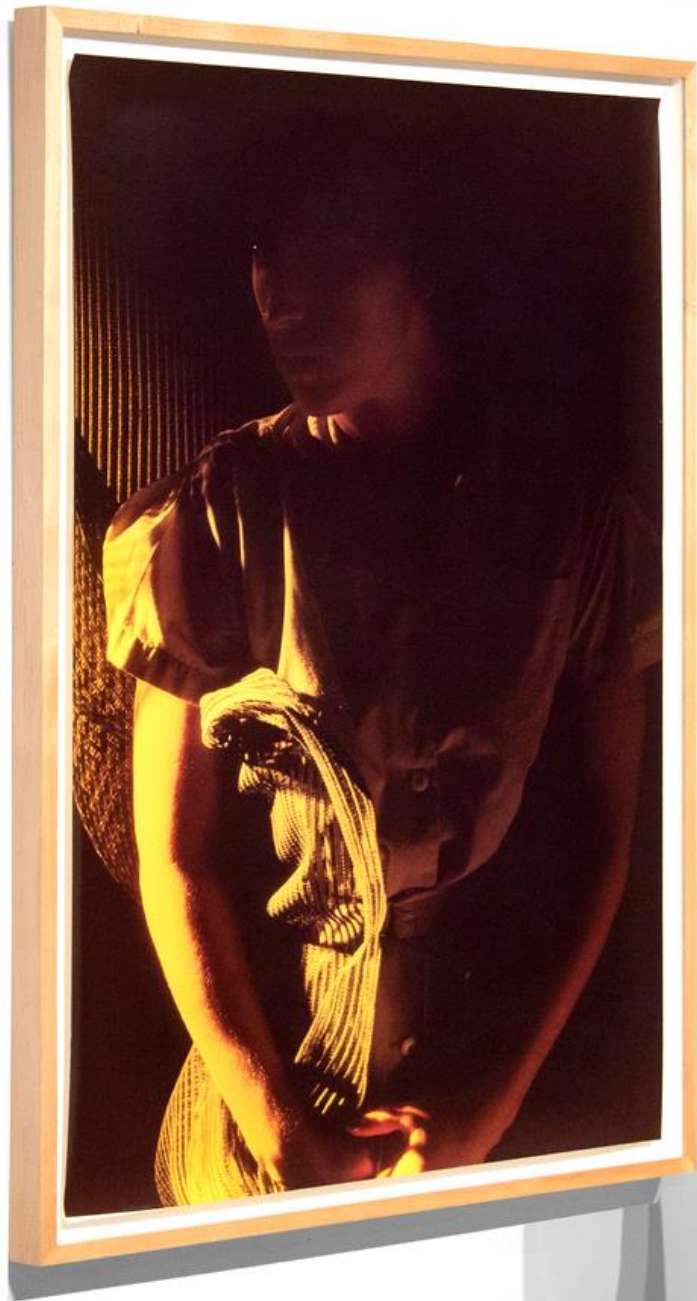












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