

THE CINDY SHERMAN EFFECT

IDENTITY AND TRANSFORMATION

IN CONTEMPORARY ART

29 January – 21 June 2020
Bank Austria Kunstforum Wien

PRESS FOLDER

As of: 28 January 2020

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Facts & figures

Direction:	Ingrid Brugger
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Duration:	29 January – 21 June 2020
Opening times:	daily 10.00 a.m. to 7.00 p.m., Friday 10.00 a.m. to 9.00 p.m.
Address:	A-1010 Vienna, Freyung 8
Website:	www.kunstforumwien.at
Facebook:	www.facebook.com/KunstforumWien

Catalogue: "The Cindy Sherman Effect. Identity and Transformation in Contemporary Art"
edited by Ingrid Brugger and Bettina M Busse with
articles by Ingrid Brugger, Bettina M Busse, Paul
Clinton and a discussion between Bettina M Busse and
Maren Lübbke-Tidow

Schirmer/Mosel, Munich
German/English, 172 pages
ISBN 978-3-8296-0890-9

available for 32 euros at the shop in Bank Austria
Kunstforum Wien and in well-stocked bookshops.

Media downloads: www.kunstforumwien.at/en/press

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Admission: Adults 11 euros
Senior citizens 8.50 euros
Art Start Card (17 to 27) 6 euros
children up to 16 4 euros
Family ticket 22 euros
Groups (from 10 people)..... 8.50 euros
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Media information

The Cindy Sherman Effect. Identity and transformation in contemporary art

The exhibition at the Bank Austria Kunstforum Wien presents around 80 works by 21 artists with several multi-part works. On display from 29 January to 21 June 2020 in the exhibition gallery in Freyung in Vienna.

In Spring 2020, the Bank Austria Kunstforum Wien presents "The Cindy Sherman Effect. Identity and Transformation in Contemporary Art." The exhibition deals with the subjects of identity, whose constructions and forms of transformation are central questions of contemporary art and society. New technologies, such as the Internet, gene manipulation or cloning, are additional cause to rethink the term identity in terms of subject generation and definition.

Based on Cindy Sherman's work, which is characterised by a consistent and critical to provocative questioning of the construction of identities, and whose visual worlds are fed by the overwhelming flood of images from television, films, magazines, the World Wide Web and art history, subjects like deconstruction of the portrait and cultural, gender-specific and sexual stereotypes, as well as the construction and fiction of identity, are examined in the form of comparisons of works by Cindy Sherman and contemporary artists.

Sherman's characters reflect our contemporary culture with its self-made celebrities, reality shows and social media narcissism. With her wide spectrum of scenarios, the artist demonstrates that the artificialities of such identities, which are often only created by representation – for example, in film and photography – result in identity being more easily selected and (self-) constructed than ever and shaped according to requirements, but nonetheless still determined by social standards. At the same time, the new possibilities for current individuality to recreate itself are critically questioned by subtle means.

The exploration of identity, self-image, role-playing and sexuality found its way into art primarily through women artists as part of the women's movement in the 1960s and 70s. Both in society as well as in art, a fundamental upheaval of social norms and cultural certainties took place in the late 1960s. The dissolution of previous standards and categories that emerged in the course of these events – whether female, male or queer identities – created free spaces for establishing new models beyond the previously valid standards.

This process, which was and is decisively followed at the media level, permitted numerous artists to create new models of identity, explore the transformation of genders and react to social and political challenges. The preferred modes of expression were the comparatively young media of photography, film and video art.

Cindy Sherman, an icon of art history since the 1980s, first demonstrated the fracture between authentic self representation and staging with her first important series "Untitled Film Stills" (1977-1980) by confronting viewers with the paradox of a refusal strategy. Consequently, Sherman inspired succeeding generations to explore the subjects of identity and transformation in various media without, however, herself changing the artistic processes developed.

"The Cindy Sherman Effect" exhibition Identity and transformation in contemporary art" primarily addresses perspectives that Cindy Sherman opened up for subsequent generations by her demasking strategies, which she achieved by creating free spaces through playing with the representation of social images and clichés. Subsequent positions exploited this to expedite the questioning of identity in artistic, social and political terms.

Participating artists:

- Monica Bonvicini
- Candice Breitz
- Sophie Calle

- Samuel Fosso
- Douglas Gordon
- Martine Gutierrez
- Elke Silvia Krystufek
- Sarah Lucas
- Maleonn
- Zanele Muholi
- Catherine Opie
- Pipilotti Rist
- Julian Rosefeldt
- Markus Schinwald
- Eva Schlegel
- Tejal Shah
- Cindy Sherman
- Fiona Tan
- Ryan Trecartin
- Wu Tsang
- Gavin Turk
- Gillian Wearing

Artist biographies

Monica Bonvicini (b. 1965 in Venice) lives and works in Berlin. She studied visual arts in Berlin as at the California Institute of Arts in Valencia near Los Angeles. In 2003 she was appointed professor of performative art and sculpture at the Academy of Fine Arts Vienna. Since the mid-1990s, Bonvicini has examined the relationships between architecture and space, power and gender, and surveillance and control and uses these to examine the existing parameters and impacts of making art. Furthermore, Bonvicini focuses on the ambiguity of language as well as the boundaries of (individual) freedom, which she lays bare by means of historical references. For her works, she often offers critical examinations of the exhibition venue itself, the poetics of artistic materiality or the role of the observer. She has received numerous awards, including the Golden Lion of La Biennale di Venezia (1999), the Staatlichen Museen zu Berlin's Preis der Nationalgalerie für junge Kunst (2005), the Foundation Bremen Sculptor Prize's Roland Prize for Public Art (2012) and the Hans Platschek Preis für Kunst und Schrift awarded by the foundation of the same name (2019). Her works have been exhibited at the Berlin Biennale (1998, 2004 and 2014), the Istanbul Biennial (2003 and 2017), the Art Institute in Chicago (2009), the Kunstmuseum Basel (2009) and the Belvedere 21 in Vienna (2019).

Candice Breitz (b. 1972 in Johannesburg) lives and works in Berlin. She studied art and art history at the University of the Witwatersrand in Johannesburg, the University of Chicago and Columbia University in New York. In 2007 she was appointed professor for spatial concepts at the Braunschweig University of Art. Her video installations often focus on the question of which dynamics reinforce the formation of individual identities in relationship to collective groups. In her works, Breitz often questions various aspects that can influence the formation of identity, such as nationality, gender and religion as well as the influence of mass media in these processes. Her works have appeared in numerous international exhibitions, most recently in the Grand Palais in Paris (2018), at La Biennale di Venezia (2017), in the Center for Contemporary Art in Tel Aviv (2017), in the National Portrait Gallery in London (2017), in Boston's Museum of Fine Arts (2009) and the Museum of Contemporary Art in Denver (2007).

Sophie Calle (b. 1953 in Paris) lives and works in Paris. After graduating from school at the age of seventeen, Calle decided against further study and instead set off on a seven-year journey through China, the United States – where she took up photography in California – and Mexico. She is an autodidact who claims it was never her goal to become an artist. When she returned to Paris in the 1970s, she began following strangers on the street in order to reacquaint herself with her place of birth. Throughout her artistic career, Calle has always combined portraiture with conceptual art – for example, by making private moments public. Her works recently have been exhibited in the Fotomuseum Winterthur (2019), in the San Francisco Museum of Modern Art (2018), in the MIT List Visual Arts Center in Cambridge, MA (2017), at the Triennale Milano (2015) and in the National Gallery of Art in Washington (2015). She has been awarded numerous prizes, including the Centenary Medal of the Royal Photographic Society in Bristol (2019), the Infinity Award of the International Center of Photography in New York (2017) and the University of Iowa’s Essay Prize (2014).

Samuel Fosso (b. 1962 in Kumba) lives and works in Bangui und Paris. After a five-month internship at a neighbour’s photographic studio, where the artist learned the basics of the photographic medium, Fosso opened his own photographic studio at the age of thirteen in 1975 where he made portraits for customers during the day and photographed himself in the evenings. Among the influences evident in these early photographs are the cultural currents of the 1970s West African music scene and youth fashion in which he experimented with different clothing, poses and lighting. In his works such as the series “African Spirits” (2008), Fosso recreated historical photographs, such as Eve Arnold’s iconic portrait of Malcom X. It was not until 1994 that he first exhibited his work in public at the Bamako Encounters Photography Biennial, which he had been invited to by the French photographer Bernard Dechamps. Up until that time, Fosso had feared his subversive compositions would lead to political repression. In 2018 he received the Infinity Award, in 2010 the Prince Bernhard Culture Fund Award for the Visual Arts and in 2001 the Netherland’s Prince Claus Award. His works have been exhibited in the National Portrait Gallery, London (2017) and at the Walther Collection in New York (2014/15).

Douglas Gordon (b. 1966 in Glasgow) lives and works in New York and Glasgow. From 1984 to 1988 he studied at the Glasgow School of Art and from 1988 to 1990 at the Slade School of Fine Art in London. Gordon often focuses on personal memories and, in his most recent sculpture, text and film works, on themes such as identity, self-perception, portraits and mortality. In his works he often uses existing photographic material which he then defamiliarises – such as in his “24 Hour Psycho” (1993), in which he slowed Alfred Hitchcock’s “Psycho” to run for twenty-four hours. His works have appeared in numerous solo exhibitions, for example in the San Francisco Museum of Modern Art (2007) and the Centre Pompidou in Paris (1999).

Martine Gutierrez (b. 1989 in Berkeley) lives and works in Brooklyn. She completed her studies at the Rhode Island School of Design in Providence in 2012. Gutierrez examines individual identities and how they relate to one another. In this context, the artist addresses socially postulated opposites, such as male and female, which she does not see as binary parameters, leading her to replace them with fluid concepts in her works. Gutierrez’s works have recently been exhibited in the Hayward Gallery in London (2019), at La Biennale di Venezia (2019) and in the New Museum in New York (2018).

Elke Silvia Krystufek (b. 1970 in Vienna) lives and works in the Wagram region and in Vienna. She studied under Arnulf Rainer at the Academy of Fine Arts Vienna from 1988 to 1993. Later she was a guest lecturer at the University of Art and Design Linz, the State Academy of Fine Arts Karlsruhe and was intermittently professor at the Academy of Fine Arts Vienna. Since 2011 she has gone by the artist’s name Elke Silvia Krystufek. In her works she examines themes such as exhibitionism and voyeurism and depicts scenes from her life and images of her body using a variety of media, although it is not always clear if these are private or staged moments – one of the reasons why some of her most provocative works have met with public scandal. Krystufek works in the media of painting, photography, drawing, collage, performance and installation and also writes texts and theatre pieces. Her works have been exhibited in numerous exhibitions, including at the MUSEION in Bolzano in 2017, the Museum der Moderne in Salzburg in 2016, the Essl Museum in Klosterneuburg in 2016 and the Leopold Museum in Vienna in 2012. In 2009 her works appeared at the Austrian Pavilion at La

Biennale di Venezia

Sarah Lucas (b. 1962 in Holloway) lives and works in London. Lucas studied at the Working Men's College in London from 1982 to 1983, the London College of Printmaking from 1983 to 1984 and Goldsmiths College from 1984 to 1987. She belongs to the generation of young British artists who began to establish themselves in the 1990s. She creates her objects using materials taken from everyday life. These appear in media installations, photographs and collages and reflect the artist's playful and ironic approach. Lucas's work often sets out to undermine gender stereotypes or charges them with sexual connotations and in doing so seeks to question social norms. Her works have been exhibited at the New Museum in New York in 2018, in the Legion of Honor – Fine Arts Museum in San Francisco in 2017, at La Biennale di Venezia in 2015 and in the Whitechapel Gallery in London in 2013.

Maleonn (b. 1972 in Shanghai) lives and works in Shanghai. At the age of twelve he began his studies at the Shanghai Huashan Art School and later attended Shanghai University's Fine Art College, where he completed his studies in graphic design in 1995. Maleonn then began a career in advertising and worked as a commercial filmmaker and was twice recipient of the Golden Award at the China International Advertising Festival. In 2004 Maleonn gave up his advertising career and began working as an artist in the media of photography, drawing and installation. His works have been exhibited at the Singapore International Photography Festival in 2014 and the Shanghai Duolun Museum of Modern Art in 2010.

Zanele Muholi (b. 1972 in Umlazi) lives and works in Johannesburg. She studied photography at the Market Photo Workshop in Johannesburg, earned a degree in documentary media at the Ryerson University in Toronto and, in addition to receiving numerous awards, was made honorary professor at the University of the Arts Bremen in 2013. Muholi is cofounder of the Forum for the Empowerment of Women (2002) and founder of Inkanyiso (2009), an association promoting queer media work. Muholi's goal is to rewrite the visual history of queer and transsexual people of colour in South Africa, bring them into the public spotlight and counter racist hate crimes. Muholi's work has been shown at La Biennale di Venezia (2019), in the Rietberg Museum in Zurich (2019)

and the Stedelijk Museum voor Actuele Kunst in Gent (2017).

Catherine Opie (b. 1961 in Sandusky) lives and works in Los Angeles. Her enthusiasm for photography emerged while she was still young: for her ninth birthday she received a Kodak Instamatic with which she captured everything around her. Opie studied at the San Francisco Art Institute until 1985, followed by a second degree in 1988 at the California Institute of Arts in Valencia near Los Angeles. In 2013 she received the Julius Shulman Institute Excellence in Photography Award and in 2006 she was awarded a United States Artists Fellowship. Opie's works mostly address the consequences of society's actions as well as social affiliations. Many of her works show key figures in the queer community, for example, or urban or rural settings. Her photographs have been shown in numerous exhibitions at venues including New York's Guggenheim Museum in 2008 and the Museum of Contemporary Art in Los Angeles in 1997.

Pipilotti Rist (b. 1962 in Grabs) lives and works in Zurich. Born as Elizabeth Rist, in 1982 she combined her childhood nickname Lotti with the first name of the fictional character Pippi Langstrumpf to create the name Pipilotti. From 1982 to 1986 she first studied commercial art, illustration, and photographics at the University of Applied Arts Vienna. Then from 1986 to 1988 she went on to study audio-visual communication at Basel's design school. In 1997 she received the Premio 2000 for her work entitled "Ever Is Over All", which was exhibited at the 1997 La Biennale di Venezia. She was awarded a honorary professorship at Berlin's University of the Arts in 2003. Her multimedia works, which frequently feature the artist herself, address such themes as physicality and gender roles. Among her solo exhibitions there have been shows at the Migros Museum für Gegenwartskunst in Zurich (2018), the New Museum in New York (2016), the Pinakothek der Moderne in Munich (2016) and the San Francisco Museum of Modern Art (2004).

Julian Rosefeldt (b. 1965 in Munich) lives and works in Berlin. After studying architecture in Munich and Barcelona he was guest professor at the Bauhaus-Universität Weimar in 2009/10. In 2010 he became a member of the Bavarian Academy of Fine Arts in the Film and Media Art department, and he has been professor for digital and time-based media at the Academy of Fine Arts in Munich since 2011. His works

have been shown in numerous exhibitions at venues such as Staatsgalerie Stuttgart (2016), Hamburger Bahnhof – Museum für Gegenwart in Berlin (2016), Sprengel Museum Hannover (2016), Somerset House in London (2016), Kunstmuseum Wolfsburg (2016) and Kunstmuseum Liechtenstein (2015).

Markus Schinwald (b. 1973 in Salzburg) lives and works in Vienna and Los Angeles. He studied experimental design at the University of Art and Design Linz and cultural studies at the Humboldt-Universität zu Berlin. With works that incorporate elements of video, dance, theatre, painting, photography and installation, Schinwald undermines the viewer's expectations. Both his treatment of nineteenth-century historical paintings, which are re-interpreted with stylistically authentic additions, and the surreal aspects of his work, which are reminiscent of the images of dreams in psychoanalysis, refer back to the original Viennese context of the works. But Schinwald also looks at architecture and the atmosphere and effect of spaces. The subjects in his most recent works often find themselves in surreal situations. The braces, masks and shackles that feature in the overpainted works are labelled "prostheses for undefined cases". His works have gone on show at the Triennale di Milano (2014), La Biennale di Venezia (2011), the Palais de Tokyo, Paris (2013) and the Tate Modern, London (2007).

Eva Schlegel (*1960, Hall) lives and works in Vienna. From 1979 to 1985 she studied at the University of Applied Arts Vienna under Oswald Oberhuber. From 1997 to 2006 she taught as a professor for Art and Photography at the Academy of Fine Arts Vienna. In her Works Schlegel experiments with diverse materials such as photographic works on lead or mirrors and glass used in expansive installations. In this way the artist addresses the fringe of perception as well as the photographic medium and questions habituated perceptions. Since 1995, Eva Schlegel has realised projects in public spaces in Austria and abroad, for example in 2011 as the commissioner for the Austrian pavilion at the 54. Biennale di Venezia. Works of Eva Schlegel were shown in 2019 at the Neue Galerie in Graz, 2018 at the Kunsthalle Krems, 2016 at the Kochi-Muziris Biennale in India as well as the Natural History Museum in Vienna, 2013 at the opening of the Salzburg Festival and 2010 at the MAK – Museum of Applied Arts in Vienna.

Tejal Shah (b. 1979 in Bhilai) lives and works in Goa. From 1998 to 2000 she studied photography at the Royal Melbourne Institute of Technology and the School of the Art Institute of Chicago. Her multi-media works frequently deal with queer issues such as dissolving binary concepts of gender or Shah's own experience as a gay woman in India. She uses these highly political works to explore women's nonconformist lifestyles. Tejal Shah has exhibited works at the documenta 13 in Kassel (2012), in the Centre Pompidou in Paris (2011), the Whitechapel Gallery in London (2014) and the Tate Modern in London (2006). The video installation "Between the Waves", which was first shown at documenta 13, tells of the genesis of a female hybrid species. As it was not possible to present the work publicly in the artist's homeland, it was shown at a secret venue instead.

Cindy Sherman (b. 1954 in Glen Ridge) lives and works in New York. Now one of the most significant contemporary artists, she first gained fame in the 1970s due to "Pictures Generation" and, characterised by an extreme degree of artistic autonomy, quickly developed a body of work that is still expanding. Her works are largely self-portraits in which she presents herself in a diverse range of roles and settings. She allows stereotypes from the media world to come to the fore by letting her own identity disappear behind costumes, masks and prostheses. The broad impact of her work has made her a role model for younger artists who wish to explore the issue of identity. Sherman's works have been shown in numerous solo exhibitions, most recently at the National Portrait Gallery, London (2019), the Museum of Modern Art, New York, the San Francisco Museum of Modern Art, the Walker Art Center, Minneapolis and the Dallas Museum of Art (2012) as well as Astrup Fearnley Museet, Oslo, Moderna Museet, Stockholm and Kunsthaus Zürich (2013). She has received multiple accolades, most notably of which are the MacArthur Fellowship (1995), the Fellowship of the Guggenheim Museum (1983), the Praemium Imperiale (2016) and the Roswitha Haftmann Prize (2012).

Fiona Tan (b. 1966 in Pekanbaru) lives and works in Amsterdam. She first studied at the Gerrit Rietveld Academie in Amsterdam from 1988 to 1992, then moved to the Rijksakademie van Beeldende Kunst from 1996 to 1997. Tan explores self-representation and the mechanisms of reception, as well as the place that people

occupy in time and space. This means that memories, temporality and history play a core role in her works, which she subjects to a constant process of analysis. Her preferred media are film and photography, used by Tan or others, and then subsequently investigated, ordered and archived by her. Most recently, works by Fiona Tan have been shown at the Museum für Moderne Kunst in Frankfurt am Main (2016), the Stedelijk Museum in Amsterdam (2018), the Whitechapel Gallery in London (2017) and the Guggenheim Museum in Bilbao (2016).

Ryan Trecartin (b. 1981 in Webster) lives and works in Los Angeles. He studied at the Rhode Island School of Design in Providence. His art investigates the twenty-first century obsession with images and produces methods of self-representation. Primarily using the medium of film, his works are embedded in sculpturally designed settings which often reflect the space in the film. Since his student days, Trecartin, who sees artistic teamwork as an integrative part of the creative process, has regularly worked with fellow artist Lizzie Fitch. Solo exhibitions of his work have been held at the Musée d'Art Moderne de la Ville de Paris (2011), at MoMA PS1 in New York (2011) and in the Pacific Design Center of the Museum of Contemporary Art in Los Angeles (2010), among other venues.

Wu Tsang (b. 1982 in Worcester, MA) lives and works in Berlin and New York. After concluding her fine art studies at the School of the Art Institute of Chicago in 2004, she received her Master of Fine Arts in 2010 at the University of California in Los Angeles, specialising in interdisciplinary art. She has been awarded the MacArthur Fellowship (2018), the Foundation for Contemporary Arts Grant (2013), the Rockefeller Bellagio Creative Arts Fellowship (2014), the Creative Capital Fellowship (2015) and the Louis Comfort Tiffany Fellowship (2012). By mainly exploring transgender identities and queer communities and with a particular interest in non-binaries, Wu Tsang places the emphasis on marginalised perspectives. This is accomplished with a completely unique methodology that blends documentary elements with narrative and fantasy. Works by Wu Tsang were most recently shown in the Martin-Gropius-Bau in Berlin (2019), the Migros Museum für Gegenwartskunst in Zurich (2014) and in the Whitney Museum in New York (2013).

Gavin Turk (b. 1967 in Guildford) works internationally. In 1991 he was not allowed to graduate from the Royal College of Art because his final show *Cave* consisted of no more than a whitewashed studio space, in which a somewhat forlorn heritage plaque commemorated his presence with the words “Gavin Turk worked here 1989–1991”. Many of Turk’s works concern themes of authorship, authenticity and identity, which leads him to question the relationship between the artist and the work. His works have been shown in numerous international exhibitions at venues such as the Museum Van Loon in Amsterdam (2017), Martha Herford (2017), the Freud Museum in London (2016), Bristol Museum and Art Gallery (2013), the Staatliche Kunsthalle Karlsruhe (2012) and the Tate Modern in London (2009).

Gillian Wearing (b. 1963 in Birmingham) lives and works in London. From 1985 to 1987 she studied at the Chelsea School of Art and then from 1987 to 1990 at Goldsmiths College of the University of London. In 1997, Wearing was awarded the Turner Prize. Her conceptual video and photographic works address people’s representation of themselves and explore their motivations and aims. In the process she also deals with themes such as the relationship between the private and public spheres and that between truth and fiction, as well as the perspectives of the artist and the viewer. Wearing frequently adopts other roles and places herself in the image – her own identity is pushed into the background through the use of masks, make-up and other aids. She has had solo exhibitions in 2017 at the National Portrait Gallery in London, in 2012 at the Whitechapel Gallery in London, in 2009 at Musée Rodin in Paris and in 2001 at the Musée d’Art Moderne de la Ville de Paris.

THE BOOK FOR THE EXHIBITION

"The Cindy Sherman Effect. Identity and Transformation in Contemporary Art"

edited by Ingrid Brugger and
Bettina M Busse
published at Schirmer/Mosel, Munich

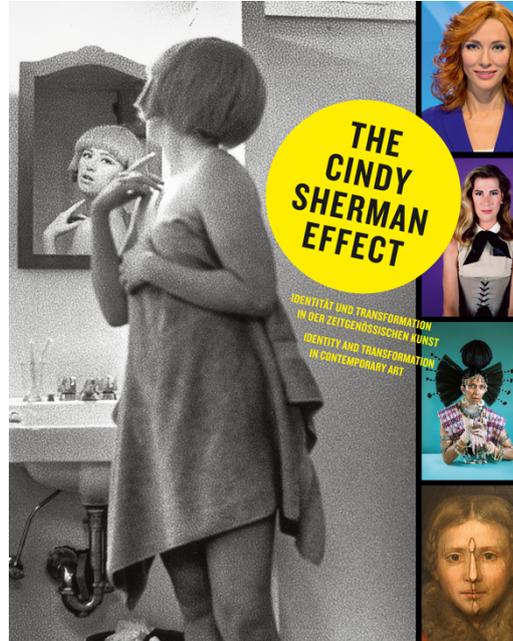
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Design: SCHIENERL D/AD, Vienna
Soft cover
172 pages, 28 x 22.5 cm
German/English
100 illustrations in colour and duotone

ISBN 978-3-8296-0890-9 (German/English)

32 euros at the shop in Bank Austria Kunstforum
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Cindy Sherman, an icon of art history since the 1980s, first demonstrated the fracture between authentic self representation and staging with her first important series "Untitled Film Stills" (1977-1980). Her multifaceted examination of questions of identity and social clichés has acquired even greater resonance in an era of increasingly public gender and transgender debates. The Bank Austria Kunstforum Wien for the first time traces the influence Sherman's work had and still has on the works of younger artists under the title "The Cindy Sherman Effect".



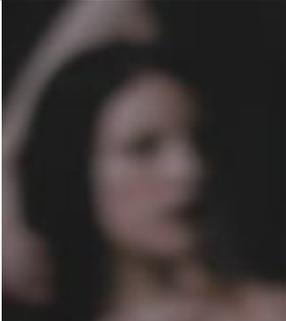
THE CINDY SHERMAN EFFECT

Credits

001		<p>Cindy Sherman <i>Untitled Film Still #2, 1977</i> Silbergelatineabzug 37 5/8 x 27 1/2 in. 95,5 x 70 cm KUNSTMUSEUM WOLFSBURG Courtesy of the artist and Metro Pictures, New York</p>
002		<p>Cindy Sherman <i>Untitled Film Still #48, 1979</i> Silbergelatineabzug 28 x 37 5/8 in. 71 x 95,5 cm Tate: Presented by Janet Wolfson de Botton 1996 Courtesy of the artist and Metro Pictures, New York</p>
003		<p>Cindy Sherman <i>Un Untitled Film Still #58, 1980</i> Silbergelatineabzug 26 5/8 x 39 5/8 in. 67,5 x 100,5 cm KUNSTMUSEUM WOLFSBURG Courtesy of the artist and Metro Pictures, New York</p>
004		<p>Cindy Sherman <i>Untitled #93, 1981</i> Chromogener Farbabzug 24 x 48 in. 61 x 121,9 cm Astrup Fearnley Collection, Oslo, Norway Courtesy of the artist and Metro Pictures, New York</p>
005		<p>Cindy Sherman <i>Untitled #112, 1982</i> Chromogener Farbabzug 45 1/4 x 30 in. 114,9 x 76 cm Kröller-Müller Museum, Otterlo, The Netherlands Courtesy of the artist and Metro Pictures, New York</p>

006		<p>Cindy Sherman <i>Untitled #216</i>, 1989 Chromogener Farbabzug 87 1/8 x 56 1/8 in. 222 x 143 cm Astrup Fearnley Collection, Oslo, Norway Courtesy of the artist and Metro Pictures, New York</p>
007		<p>Ryan Trecartin <i>The Re'Search (Re'Search Wait'S)</i>, 2010 HD-Video mit Ton, 40'9" Courtesy the artist, Regen Projects, Los Angeles and Sprüth Magers</p>
008		<p>Samuel Fosso <i>The Liberated American Woman of the 70s</i>, 1997 aus der Serie Tati C-Print, 125 x 125 cm 49 1/4 x 49 1/4 in. © Samuel Fosso, courtesy Jean Marc Patras, Paris</p>
009		<p>Candice Breitz <i>Becoming</i>, 2003 14-Kanal-Video-Installation (7 2-Kanal-Video-Installationen), Größe variabel Courtesy KOW Berlin Film-Stills: Alexander Fahl</p>
010		<p>Douglas Gordon <i>Self-Portrait of You + Me (Richard Burton)</i>, 2006 Silbergelatineabzug, Rauch, Spiegel und Künsterrahmen, 125 x 125 x 6 cm 49 1/4 x 49 1/4 x 2 3/8 in. Sammlung Ringier, Schweiz © Studio lost but found/ Bildrecht, Wien 2020 Foto: Paul Seewer</p>

011		<p>Catherine Opie <i>Hans</i>, 1995 Chromogener Abzug, 50,8 × 40,6 cm 20 × 16 in. Courtesy the artist, Regen Projects, Los Angeles and Thomas Dane Gallery, © Catherine Opie</p>
012		<p>Julian Rosefeldt <i>Manifesto (Sturtevant)</i>, 2015/2017 LightJet-Abzug, gerahmt, 172 × 137 cm 67 3/4 × 54 in. Courtesy of the artist and KÖNIG GALERIE Berlin, London, Tokyo</p>
013		<p>Gavin Turk <i>Krung Tavi</i>, 2010 Ton, 37 × 23 × 26 cm 14 5/8 × 9 × 10 1/4 in. Galeri Artist, Istanbul © Gavin Turk Foto: Galerie Krinzinger</p>
014		<p>Elke Silvia Krystufek <i>Day Dream Series</i>, 1996 Farbfotografien, montiert auf Karton, 70 × 100 cm 27 1/2 × 39 3/8 in. Courtesy of the artist and Croy Nielsen, Vienna</p>
015		<p>Sophie Calle <i>"BIRTHDAY CEREMONY (1986)"</i>, 1980–1993 Vitrine mit persönlichen Objekten, 170×85×48cm 66 7/8 × 33 1/2 × 18 7/8 in. ARNDT Collection © Sophie Calle und Bildrecht, Wien 2020</p>

016		<p>Eva Schlegel <i>untitled (021)</i>, 2003 Lamdaabzug, 120 × 100 cm 47 1/4 × 39 3/8 in. Courtesy Galerie Krinzinger, Vienna © Eva Schlegel und Bildrecht, Wien 2020</p>
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