

METRO PICTURES

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ART

Cindy Sherman



Photograph by Cindy Sherman / Courtesy Metro Pictures

What does **Cindy Sherman** miss most about pre-pandemic living in New York City? "Going to the movies," she told me the other day. The answer is unlikely to surprise anyone familiar with the artist, who is one of the greatest working today. Sherman has been losing herself in movies for forty years, playing to perfection a succession of roles—ingénues, clowns, socialites, aging screen queens—in still photographs that are as psychologically intense and disarmingly beautiful as any two-hour film. Sherman may be the star of her indelible pictures, but that doesn't make them self-portraits. As Calvin Tomkins wrote in a Profile of her in this magazine in 2000, these are images "for which she had posed but in which she was not present." Sherman's latest exhibition, at Metro Pictures (opening Sept. 26), finds her slipping into the unsettling identities—and the Stella McCartney-designed outfits—of new men and women (including the strawberry-blond couple in "Untitled #612," from 2019, above).

—*Andrea K. Scott*