

CLUB

BOOKMARK: CINDY SHERMAN

In biology, metamorphosis happens only occasionally—caterpillar to pupa, pupa to butterfly—but in the work of Cindy Sherman, since the beginning of her career in the early '70s, it has occurred repeatedly. Her early "Bus Riders" and "Murder Mystery People" series (1976-2000), both shot in stark white-walled studios, see Sherman transforming herself into everyone from an aged bespectacled African-American woman to a dapper gentleman to a smoldering femme fatale. The landmark "Untitled Film Stills" series (1977-90) uses, in addition to carefully considered outfits, elaborate props and sets to recreate a variety of social stereotypes in film noir-esque settings. In "Fashion" (1983-84, 93-94), Sherman mocks the world of fashion photography. As Laura Mulvey explains in one of the essays in her retrospective book *Cindy Sherman* (Editions Flammarion), "She grotesquely parodies the kind of feminine image that is geared to erotic consumption, and the inverts conventional codes of female allure and elegance. Whereas the language of fashion photography gives great emphasis to lightness, so that its models seem to defy gravity, Sherman's figures are heavy in body and groundedness." Those parodies reached a pinnacle in "Clowns" (2003-04), in which Sherman morphs into a range of hyper-colored carnival freaks, her most elaborate inaccuracy to date. As you read the essays in *Cindy Sherman*, it becomes clear that what has remained resolutely the same throughout Sherman's career is her ability to challenge society's ideas of what is considered beautiful. As a child Sherman kept a notebook of personal snapshots—in each one she circled her face and labeled it "that's me." An indication that the issue of identity has always been (and will likely continue to be) a pivotal one for Sherman, the art world's premiere chameleon. FIORELLA WALDESDOL



MIXTAPE: PAPERCRANES

Let's face it: Florida isn't exactly known for its musical talent. But the state that has birthed the airwaves with the likes of Creed, Dashboard Confessional, the Backstreet Boys, and Limp Bizkit has now redeemed itself with *PaperCranes*. The Gainesville-based band, comprised of Rain Phoenix (yes, she's Joaquin's sister) and her husband Michael Tubbs, have recently released a shimmering, dreamy debut album, *Vivida*. They've also made us a mixtape, about which Phoenix writes: "The world is a big place, but sometimes you don't feel like leaving the couch. You sit there and think to yourself, 'Maybe tomorrow I'll explore...' Here is a mixtape for that kind of day."

THOMAS MAPFUMO

"Wanzvazi" (*Chimaraora Forever*)
The thumb piano (mbira) and guitar, locked together here in a soothing and hypnotic pattern, move this song along effortlessly. I read somewhere that Mapfumo was like the Bob Marley or Dylans of his native Zimbabwe. Now he can't go back because he speaks out against Mugabe's government. — Rain

MANU CHAO

"Mama Call" (*Clondestina*)
Such a simple groove. I like it. To be honest though, I can't listen to just one song on this record. Every tune is excellent. — Rain

ANTONIO CARLOS JOBIM & ELIS REGINA

"Chovendo Na Rosseira" (*Éis & Ton*)
Very sophisticated. The song has a great melody, the arrangement smokes, and Elis Regina's vocal performance is perfect. Every time I hear this song it leaves me feeling good. — Michael

HUUN-HUUR-TU

"TARLAASHKHYN" (*Where Young Grass Grows*)
Siberian country music. The beat lopes along and the vocals could kick your ass. Makes me think of horses. — Michael

JUANA MOLINA

"Malyerido" (*Soy*)
Insistent and fragile, this is a futuristic little song. I'm infatuated with her voice. It gives me goose bumps. — Michael

ORCHESTRA BAQBAB

"Bai Ma Min" (*Specialist In All Styles*)
I love the guitars on this song. I had the rare pleasure of seeing them play live, and by the end of the show the whole place was dancing. — Rain

THE TAHITIEN CHOR

"Barema" (*Rapa Ii*)
Music from the end of the earth. Quarter tone harmonies floating on a wash of ecstatic voices. Beautiful. Beautiful. Beautiful. — Michael



FAVOURITE SONS Down Beside Your Beauty (Vice)

Down Beside Your Beauty is a shrewd debut album by Favorite Sons—a New York-based band fronted by Ken Griffin, the creative force behind '90s art-rock group RollerSkate Skinny—who flaunt rich vocal harmonies over epically melodic guitars. Each track on this album has something different to offer: "When You're Away From Me" is sarcastic and ironic, pairing lonely dark vocals with sugary sweet pop hooks. "No One Ever Dies Young" turns things upside down with a gritty garage-rock numb, and "Down Beside Your Beauty" features powerful crescendos, dramatic paces, and a stunning a cappella falsetto turn from Griffin. And that's just the first three songs. Favorite Sons has created an album that is intelligent, honest, and full of conviction. Be it an anthem or a love song, this band sails it every time. DENISE KOZLOWSKI

LOG ON: THESHEEPMARKET.COM

At first, it looked like spam. Wedged in between random ads, some w/ (sender: Lois T. Forticos) and some from (from Galileo B. Reining) was an email subject so brilliantly simple, so incredibly cute, that I had to read it. *See, Denise inside. I learned the good news: "Sheep!!" You have been sent a sheep.* I clicked on the link, and there it was: a hand-drawn sheep chosen just for me, along with thousands of others, there for the parsing. *Thissheepmarket.com*, it turns out, is an anonymously run, suspiciously hip-looking virtual storehouse of avian illustrations which visitors can secretly send to friends (or, if they like, "buy" a group of them for \$20), at which point they will be reassured "sheep sent." All the site explains is that 18,000 people were each paid two cents to "draw a sheep facing left," 600 were rejected, and the sheep come at a rate of 11 per hour. This is an art project exposing people's willingness to do anything for money? A massive, inscrutable prank? The brainchild of someone with way, way too much time on their hands? It's a sheep market. That's what it is, and that's why it's genius. Go ahead: make someone's day. EVIARA HARTMAN