

A photograph of a room with a white wall. On the left, a wooden chair is visible. On the right, a framed definition of 'chair' is mounted on the wall. A red horizontal bar is overlaid across the middle of the image, containing the title text.

GRADE 12 PHOTOGRAPHY CPT - CONCEPTUAL PHOTOGRAPHY

BY: Dora Marton

As we conclude this course with this CPT, please use this template to organize your ideas and photographic works.

In the first portion of this template are a few pages relegated for you research findings on your chosen conceptual photographer. Your findings should be divided into **3 components**, namely: **Information about your chosen artist(s), the general & personal interpretation of the work and lastly, how does your artist inspire your own final pieces (3-5 images in total).**

There are 3 ways to which you can approach your own pieces (3-5 images). You could either have a **documentary series** (as a vertical or horizontal triptych for example, **a series of separate images that convey a narrative concept (can be abstract or non-objective, a documentation of an act or experimental performance or a composite.**

You can use your chosen artist(s) as a point of reference or inspiration for your final pieces. **If you are choosing a composite, feel free to use your chosen artist as inspirational reference even if your chosen artist doesn't do composite work.**

Finally, and as always, do not attempt to change the layout of this presentation. Do not change the typeface or its colours. Doing so will result in significant mark deductions.

Good Luck!

PROJECT RUBRIC



Name:

Unit / Project: Conceptual Photography CPT

Date: Nov. 25, 2021

Teacher: Mr. Galang

Subject: Grade 12 Photography

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge (8/10)	0 - 5	6	7	8 - 10
Artist Research	Communicate information with limited accuracy.	Communicate information with some accuracy.	Communicate information with considerable accuracy.	Communicate information with a high level of accuracy.
Inquiry (10/15)	0 - 7.5	9	10.5 - 11	12 - 15
Concept	The project concept wasn't well conceived. The photographer failed to connect their chosen artist to the CPT concept of their choice.	The project concept was somewhat conceived. The photographer barely connect their chosen artist to the CPT concept of their choice.	The project concept was well conceived. The photographer connected their chosen artist to the CPT concept of their choice.	The project concept was extremely well conceived. The photographer connected their chosen artist to the CPT concept of their choice.
Comm (7/10)	0 - 5	6	10.5 - 11	8 - 10
Written Component	Communicate information with limited accuracy.	Communicate information with some accuracy.	Communicate information with considerable accuracy.	Communicate information with a high level of accuracy.
Application (30/35)	0 - 17.5	21	24.5 - 27	28 - 30
Final Work	Less than 3 images were produced. Or, 3 were produced but of poor quality and lacking concepts connected to chosen artist.	Three pieces were produced but of average quality and concepts connected to the chosen artist is lacking substance.	Three to five pieces were produced but of good quality and concepts connected to the chosen artist are satisfactory.	Three to five pieces were produced and of excellent quality. You extended the concepts connected to the chosen artist and made it yours.

Teacher Comments: /70.

WHO IS *CINDY SHERMAN*?

Born in 1954, this American dreamer grew to be someone who was always interested in experimenting with different identities. As she has explained, "I wish I could treat every day as Halloween, and get dressed up and go out into the world as some eccentric character."

For four decades, Cindy Sherman has probed the construction of identity, playing with the visual and cultural codes of art, celebrity, gender, and photography. She is among the most significant artists of the Pictures Generation who came of age in the 1970s and responded to the mass media landscape surrounding them with both humor and criticism, appropriating images from advertising, film, television, and magazines for their art.

In her infamous series of images - *Untitled Film Stills*, Cindy put on a character appearance a photographed herself in various settings with the use of props to create scenes that mimic mid-20th century B movies. Started when she was only 23, these images rely on female characters (and caricatures) such as the jaded seductress, the unhappy housewife, the jilted lover, and the vulnerable naif. Sherman used cinematic conventions to structure these photographs: they recall the film stills used to promote movies, from which the series takes its title. The 70 Film Stills immediately became flashpoints for conversations about feminism, postmodernism, and representation, and they remain her best-known works.

While often portraying glamorous characters, Sherman has always been more interested in the grotesque.

"I'm disgusted with how people get themselves to look beautiful; I'm much more fascinated with the other side," Cindy Sherman, 1986.





Cindy Sherman's gallery - to say the least, is almost awkward to look through. Which in some, she is dressed up with the idea feminine stereotyped outfits and looks, in others, she shows the grotesque truth of the human. Completely to her desire, the photographer excellently seems to get the message across. We as a society romanticize distorting ourselves until we no longer can be considered human. To the point of - in some cases, no return. And instead of addressing this as an issue, society goes as far as to call it beauty nonetheless.

At the time of her galleries, images of ailing bodies were painfully on view in the news during the AIDS crisis; these added poignancy to her investigation of the grotesque and of various types of violence that could be done to the body. In these series and throughout all of her work, Sherman subverts the visual shorthand we use to classify the world around us, drawing attention to the artificiality and ambiguity of these stereotypes and undermining their reliability for understanding a much more complicated reality.



Cryptic; Cindy photographs herself looking in the mirror after what seems like previously having been in the shower. Here, in a lack of words, already explaining the stereotypes people face. Mirrors cause judgement on oneself and reveal flaws more than it does beauty. With the subject looking in the mirror, I could imagine they are judging themselves. Then there's the question altogether; why are there mirrors in the bathrooms?

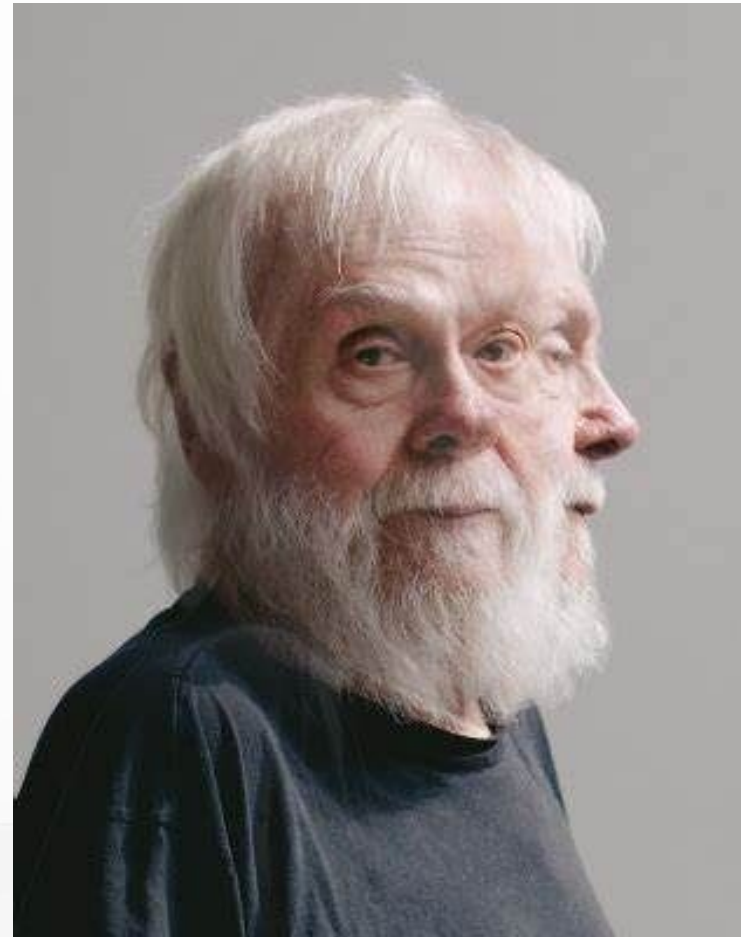
Despite being portrayed as a glamorous individual, the woman in topic probably does judge herself. The use of the mirror only portraying her face and the beauty she wants to see, and excluding all the rest that may be perceived as imperfect, this photograph serves well as addressing this issue of perfection and beauty needing to correlate.



WHO IS *JOHN BALDESSARI*?

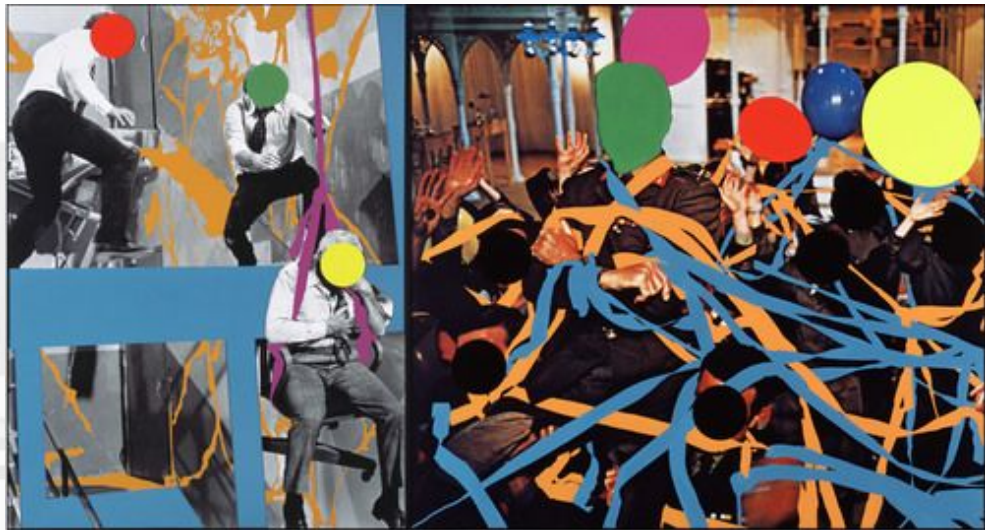
Born in National City, California in 1931, John Baldessari received his Bachelor of Arts in 1953 from San Diego State College. After a year of advanced art history studies at the University of California, Berkley, Baldessari returned to San Diego State College where he received his Master of Arts in Painting in 1957. He proceeded to engage in post-graduate work at Chouinard Art Institute and the University of California, Los Angeles (UCLA). Baldessari taught at the California Institute of the Arts in Valencia, CA from 1970-1988 and UCLA 1996-2007.

Known for his work featuring found photography and appropriated images, John was recognized as a key figure in contemporary art since the 1960s, imbuing his bright and witty work with a deadpan humor and incisive conceptualism. Baldessari's work was a major force in the conceptual shift in art production, prioritizing the ideas behind his art before its physical realization.





TOM'S HAND GRIPS THE STEERING WHEEL AS HE APPROACHES A GREEN LIGHT.



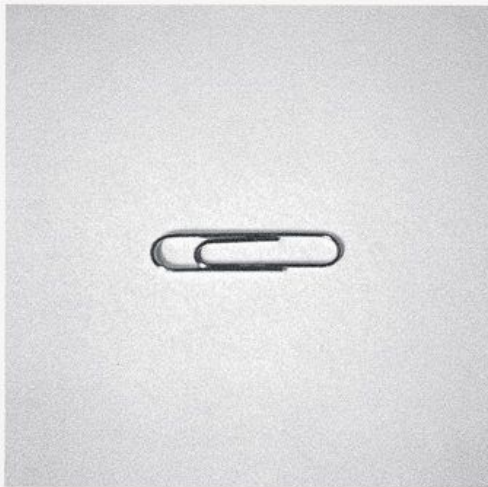
Like Cindy Sherman, this conceptual photographer also portrays an eerie idea to their work. Eerie and often paired with a single sentence or word so open to interpretation. Like the image to the right; it's a simple man standing on a sidewalk in front of a tree. Assuming to be in some town. Simple image overall. But the subtitles tethered to it. *Wrong*. The audience can only try to assume how the two correlate. What is *wrong* about the image?

In the rest of their gallery, John finds ways to exclude the entirety of a person. Usually blocking out their face in vibrant colours or only including snippets of features. Or like the image to the right; a nonsensical image with some odd seemingly unrelated phrase or word attached. This method of open ended explanation to the images gives the viewer more thought on the piece. So open ended that the images alone no longer have a clear truth.



WRONG

The simplicity here is astounding. Just a paperclip. And yet, it's weighted so much so in idea. Personally, when I say this photograph, I genuinely thought it was unfinished or the sentence got cut off. But after realizing it was all in its peak form, it induced some thought in me. A paperclip tethered to the word 'and'. The use of a paperclip is to keep things together, to add to what already is. The word 'and' as well, does just the same. Concepts are similar but indirectly communicated. Though of course, I could be wrong, the conceptual image is just that; endlessly open for interpretation.



AND

PIECE # 1 "I THINK, THEREFORE I AM"



PIECE # 2 "TOGETHER"



Together

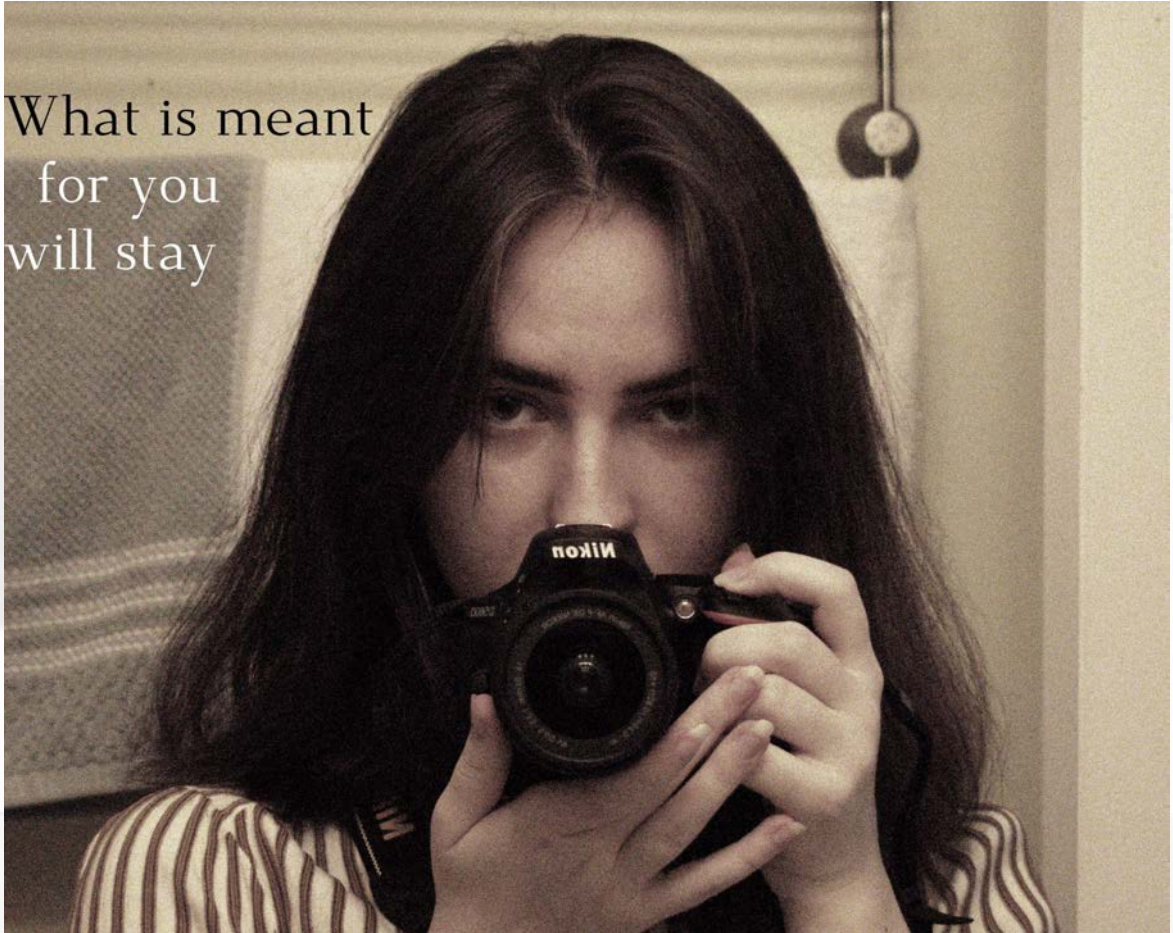
PIECE # 3 "I SEE, THEREFORE I SPEAK"



"If love is blind, then maybe a blind person that loves has a greater understanding of it."

PIECE # 4 "SELFISH"

What is meant
for you
will stay



L. collecting
from, usually
of the office
in the clear
journal block
out.

PIECE # 5 "HOME"



A Dreamer born into a world of Nightmares.