

The background of the slide is a photograph of a white wall. On the left, a wooden chair is mounted on the wall. On the right, a white sign is mounted on the wall. The sign contains the following text: "chair (chɪr), n. [OF. *chaire* (F. *chaire*) < L. *caedra*, *caedra*] A seat with a back, and often arms, usually for one person; a seat of office or authority, as the office itself; the person occupying the seat or office, esp. the chairman of a meeting; a wooden back; n. *chair*, a metal block or slab to support and secure a rail in a railroad."

GRADE 12 PHOTOGRAPHY CPT - CONCEPTUAL PHOTOGRAPHY

BY: SABRINA PALERMO

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 LORNA SIMPSON?

Lorna Simpson is an American photographer and multimedia artist. She is most well known for her powerful artworks that combine photographs with words. In these works she questions and challenges narrow and conventional ideas about women, culture and race. Because she uses photography to explore ideas rather than just taking photos of things she sees around her, she is known as a conceptual photographer. Her works have been included in numerous exhibitions both nationally and internationally.

Lorna Simpson was one of a group of artists who became well known in the 1980s for exploring themes and ideas relating to identity politics in their work. Identity politics focuses on the lives and experience of those who are often marginalised in society such as Black people, women and gay people. She is best known for her photo-text installations, photo-collages, and films. Her early work raised questions about the nature of representation, identity, gender, race and history. Simpson continues to explore these themes in relation to memory and history in various media including photography, film, video, painting, drawing, audio, and sculpture.



Simpson has used her art to confound notions of gender, sexuality, race and history since the 1980s. A relentless experimenter, she crosses over into new media whenever she feels called to and has created a body of work; encompassing photography, painting, film and performance art that has established its own more just and nuanced framework of reality, while also grappling with many of the defining external forces of its era, from racism to sexism to homophobia. In 1993, she became the first Black woman to show at the Venice Biennale, and she has continued to garner acclaim for disrupting assumptions about photographic portraiture, paving the way for her contemporaries and later generations of artists to be just as bold.

Growing up in Brooklyn and Queens, Simpson was immersed in the art world from a young age. Simpson mainly focus on producing work that examines and pushes back against the stereotypes associated with Black women's identities. While creating her art, she first enjoys to mess around with her ideas and then lets the music she listens to guide her pieces.



I was inspired by Simpson because the meaning behind her images revealed different pain individuals felt due to discrimination they faced, and I wanted to do the same. Simpson was able to tell a story of isolation, exclusion and ridicule behind her photographs and we are able to see how strongly racism, homophobia and various other forms of prejudice can resentfully affect an individual. I decided to take on the concept of mental health because this issue is not talked about enough, and many are discriminated against due to their mental illness. We, as individuals, are told that everyone has problems in their own lives so we should not talk about ours or treat ours as more important. Individuals, especially men, are told to keep our emotions in and not talk about them because we can come off as "weak". Especially over COVID, many of us faced obstacles and we experienced a peak in our anxiety, depression etc. I think mental illness need to become normalized, as more people than we think suffer with them every single day.

In my photograph "Alone", I wanted to capture a sense of isolation and the feeling that we only have ourselves. I wanted to capture the pain and suffering individuals feel because we are told to "bottle up" our emotions. In my photography "Don't Breathe", I wanted to capture specifically the illness of anxiety. Sometimes we feel a sense of great worry and angst that we become too overwhelmed. In my image "Can't Get Out", I wanted to demonstrate the feeling of being "trapped" in your thought and there is no way out. With this image I had a bit of a hard time because I had to photoshop the shower head out of the background, but I ended up doing so. In my photograph "Choking On Feelings", I again captures the feeling of not being able to speak upon how we feel. In Simpson's work, she never captured the subjects full face for a sense of drama, and I did the same. My subject is wearing black gloves to add to the overall feeling of loneliness, and a sense of feeling "not in your own skin".



PIECE # 1 (ALONE)



chair (tʃaɪ), n. [OF. *chaire* (F. *chaire*), < L. *cathedra*, *see cathedra*] A seat with a back, and often arms, usually for one person; a seat of office or authority, as the office itself; the person occupying the seat or office, esp. the chairman of a meeting; a wooden basket; n. *chaire*?, a metal block or stand to support and answer a call in a railroad.

PIECE # 2 (DON'T BREATHE)



chair (tʃaɪ), n. [OF. *chaire* (F. *chaire*), < L. *cathedra*, *see cathedra*] A seat with a back, and often arms, usually for one person; a seat of office or authority, as the office itself; the person occupying the seat or office, esp. the chairman of a meeting; a wooden back; n. *classical*, a metal block or stand to support and secure a roll in a railroad.

PIECE # 3 (CAN'T GET OUT)



chair (tʃaɪ), n. [OF. *chaire* (F. *chaire*), < L. *cathedra*, *see cathedra*] A seat with a back, and often arms, usually for one person; a seat of office or authority, as the office itself; the person occupying the seat or office, esp. the chairman of a meeting; a wooden back; n. (classical), a metal block or clutch to support and secure a rail in a railroad.



PIECE # 4 (CHOKING ON FEELINGS)



chair (tʃaɪ), n. [OF. *chaire* (F. *chaire*), < L. *cathedra*, *see cathedra*] A seat with a back, and often arms, usually for one person; a seat of office or authority, as the office itself; the person occupying the seat or office, esp. the chairman of a meeting; a wooden back; n. (classical), a metal block or club to support and secure a rail in a railroad.