

## **Anglická anotace**

### **Inspiration of Cindy Sherman - photographic self-portrait as a way of searching an identity**

My bachelor thesis deals with photography and self-portraits like the specific need of human being to look at itself physically and also to get in its inner space. The recognition of oneself in a photography can serve to define oneself, to create identifiable and distinct subject. This is the narcissistic pleasure of the mirror, in which we reassure ourselves in our existence. The fact that photographic means can be employed to create fictions, to promote surreal or fantastic illusions, to create fetishes that are fixed and transfix, is what makes the photography an icon as well. The medium of photography yields also the perfect arena for the play of gender and sexuality.

The beginning of existence the photographic self-portraits is associated with „carte de visite“ and photographic studios like Mayer & Pierson where these photographs depicted the Countess de Castiglione in various masks and disguises. The surrealistic artists started to experiment with own identity afterwards. They used masks to „uncover“ themselves. Here leads the way to my main point of interest in this bachelor thesis: Cindy Sherman. Of course we need to consider carefully terms and contexts that formed Sherman's work, but surrealists are really seemed to prefigure it.

Cindy Sherman was born in 1954 in New Jersey, and was raised in the suburbs of Long Island. Having graduated from State University of Buffalo she moved to New York City in 1977. Amid debates surrounding authorship and the role of originality, Sherman's work was framed within the contemporary feminist critique of patriarchy. Sherman's reputation was established on the basis of her *Untitled Film Stills*, a series of black-and-white photographs from the late 1970s in which the artist depicted herself dressed in guises of B-movie heroines. Her series elaborated the codes of what film theorist Laura Mulvey termed the „to-be-looked-at-ness“ of female representation. In 1988 she produced the *History Portraits*. During this time Sherman substituted prosthetic body parts for self-portraits. This works for *History Portrait* series are read usually in association with Baudrillard's famous conception of simulacra.

I tried to reflect Cindy Sherman not only as the feminist artist, but also as a person that creates its art in a context of postmodernism thinking.

photographic self-portraits, photomontage

identity, mask, disguise

the death of the author, simulacra

dadaism, surrealism, postmodernism

feminism