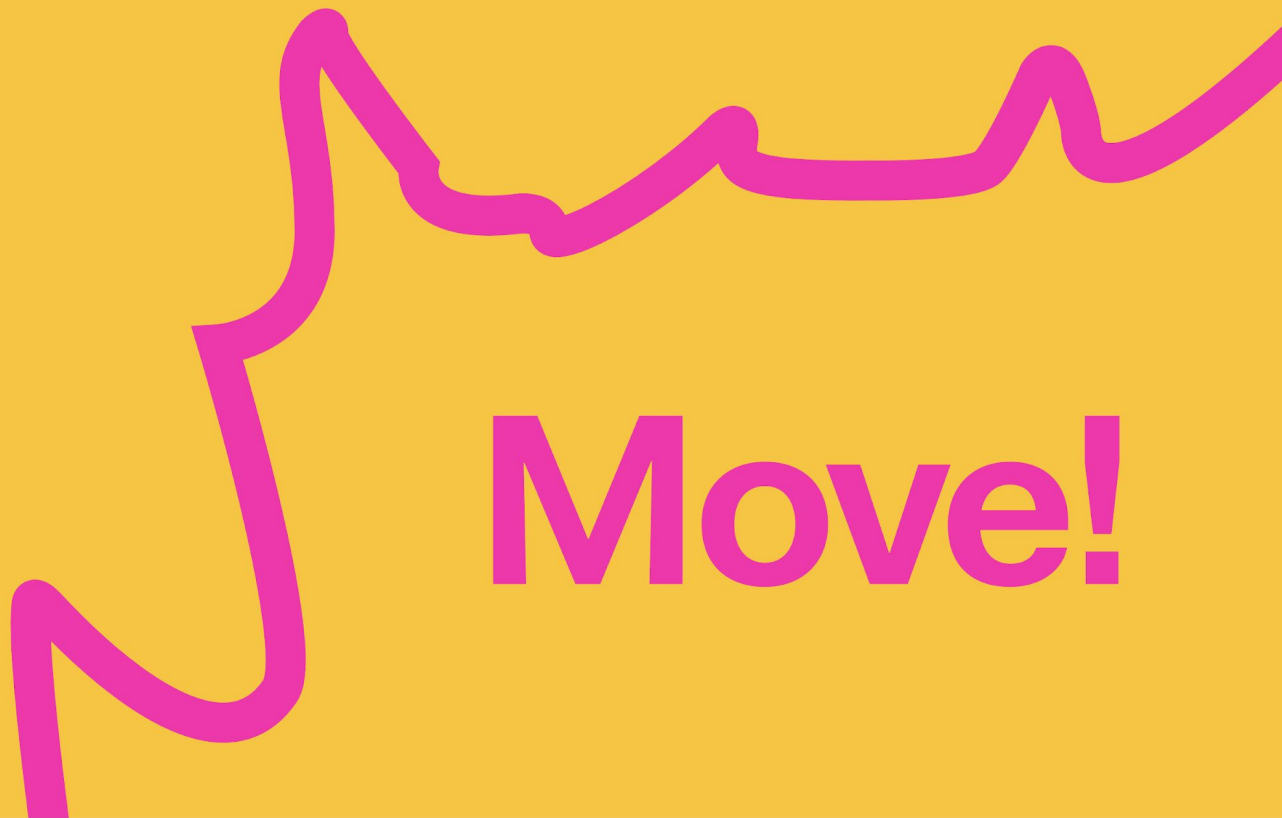


Andrea Palašti
Sterre Boerkamp
Clark Goldsberry
18.30 CET
26.11.2020



Move!

One Minute Sculptures

(From the Austrian artist Erwin Wurm)

Clark Goldsberry

Provo, UT, USA

Wicked Arts Assignments

Online Symposium

26.11.2020



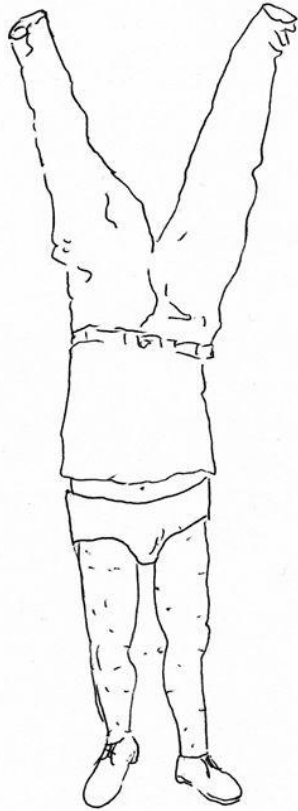






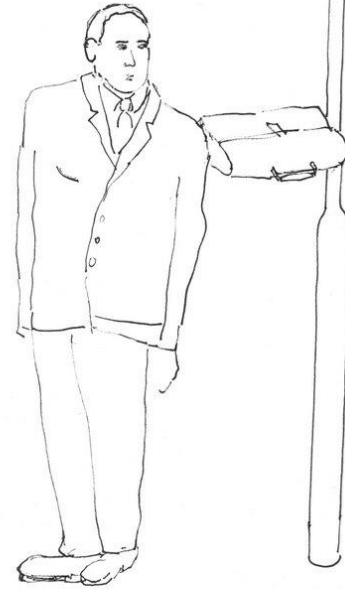


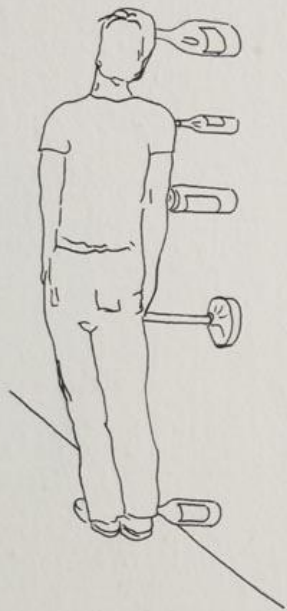




Hose lüften
und überm Kopf
Hände hoch

für eine Minute
still stehen





Follow the instruction and realize the piece.

Sculptures that come to life

British artist and sculptor Mark Wallinger's work is a blend of social commentary and political activism. His sculptures often depict figures in various states of distress or conflict, reflecting on the human condition and the impact of war and social inequality. Wallinger's work is characterized by its realistic style and its ability to evoke strong emotions in the viewer.

Wallinger's sculptures are often made from materials that are easily accessible and affordable, such as plaster and wood. This choice of materials is a reflection of his interest in the everyday and the ordinary. His work is a powerful statement on the human condition and the impact of war and social inequality.

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Charles Ray, *Plank Piece I & II*, 1973





Jean Cocteau & Pierre Jahan, *La Mort et Les Statues* (Paris, 1946)



Protesters push a statue of 17th-century slave trader Edward Colston into Bristol's harbor. 6.2020.



Charles Ray, *Plank Piece I & II*, 1973











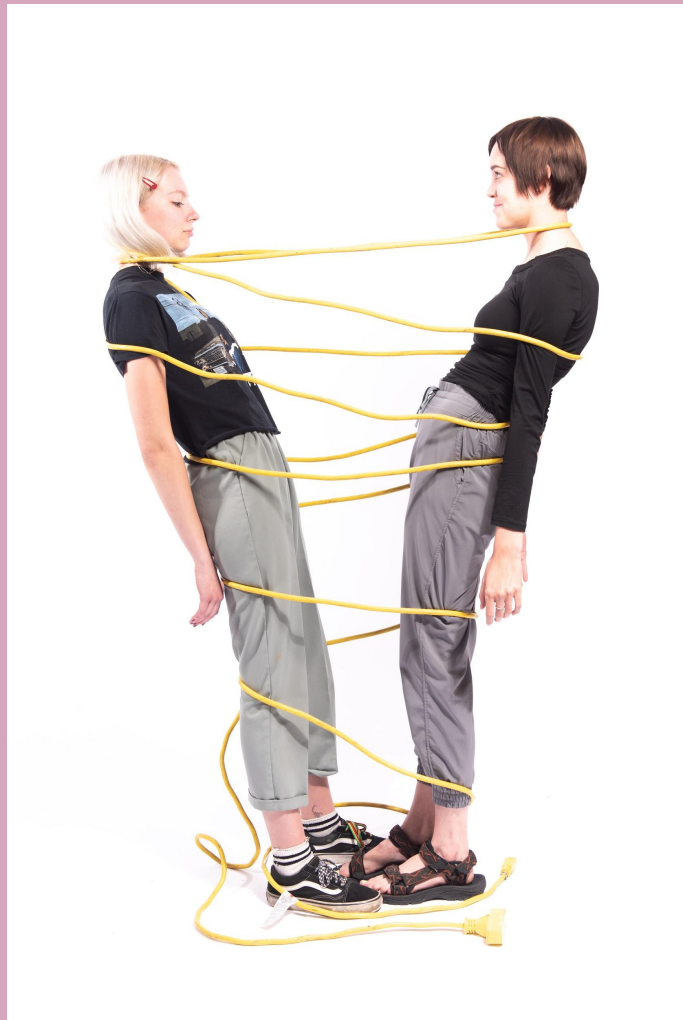






































#oneminutesculpture

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OF NOTHING :

the affordances of conceptual art
in teaching photography

clark goldsberry

conceptual art + teaching zoomposium
08.15.2020

* Take a photo of nothing.



1.

Remember the French poet Paul Verlaine's (1882) treatise for "nuance, only nuance." Empty your frame. Dismiss any prominent features. Treat this as an exercise in subtraction and deletion.



2.

Create a photograph that is not a photograph of by strategically outwitting or fortuitously failing the medium. Exclude the subject, the camera, the negative, and so on. Assign light a performative instead of an interpretive function.



3.

Disorient your viewer.
Omit horizon lines and
anything that could
give the viewer their
bearings. Lean into
ambiguity.



4. Enclose yourself in a small, bland space. Step into nothingness, and create imagery inside.



5. Blatantly violate camera protocol. Overexpose or underexpose, miss the focus, damage the negative or corrupt the digital file. Instead of an image that says, "This!" make an image that says, "Not this!"



6.

Embrace decay. Let photos become nothing. Treat photographic prints as sculptural objects that are meant to be destroyed. Allow your prints to be folded, faded, soaked, dissolved, crushed, torn, buried, etc.



7.
Photograph something
that cannot be seen.



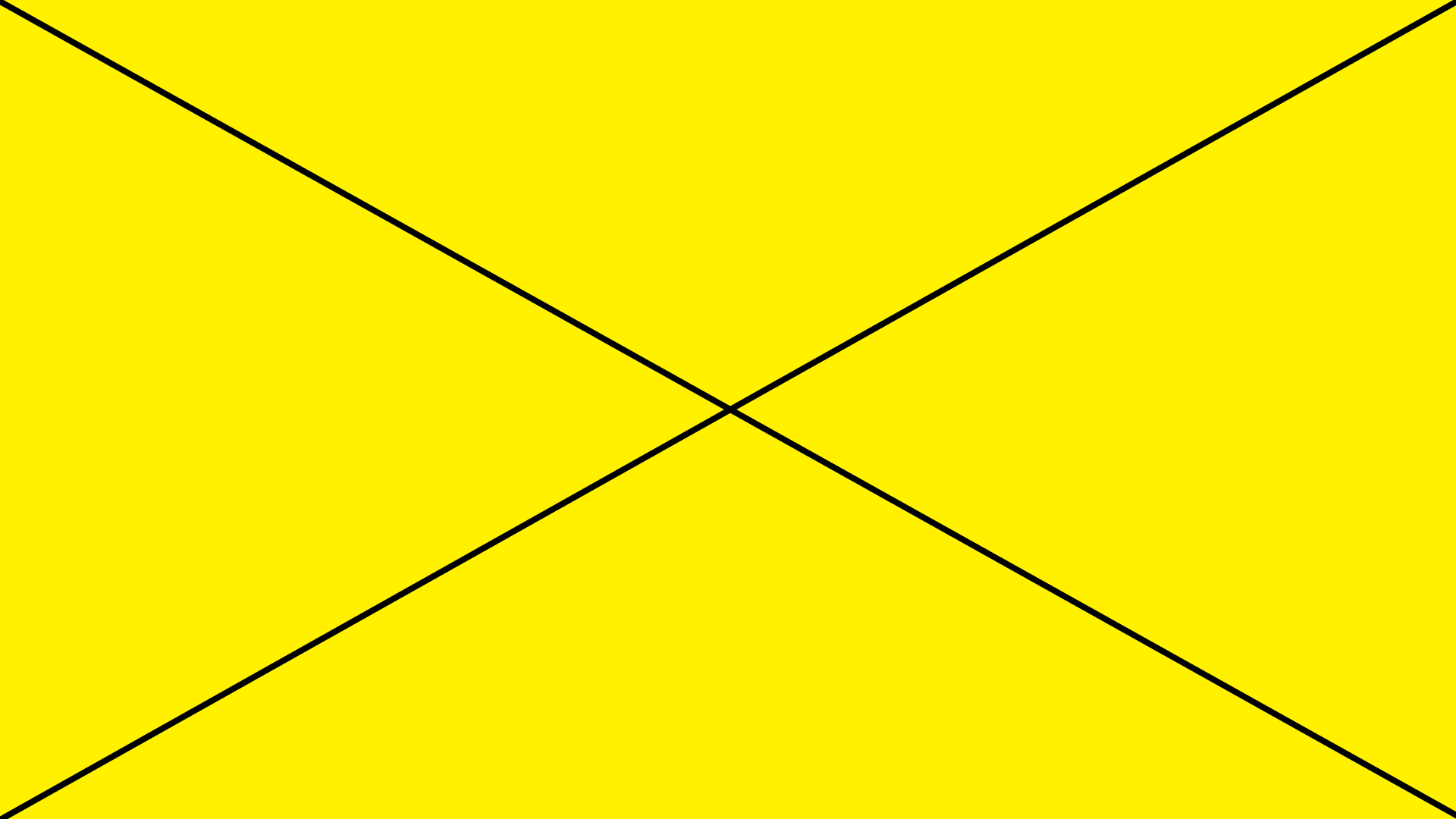
8.
Photograph
something
that only
you know
is there.



9.
Photograph something
you hope is there.

9 MODALITIES FOR PHOTOGRAPHING NOTHING:

1. Remember the French poet Paul Verlaine's (1882) treatise for "nuance, only nuance." Empty your frame. Dismiss any prominent features. Treat this as an exercise in subtraction and deletion.
2. Create a photograph that is not a photograph *of* by strategically outwitting or fortuitously failing the medium. Exclude the subject, the camera, the negative, and so on. Assign light a performative instead of an interpretive function.
3. Disorient your viewer. Omit horizon lines and anything that could give the viewer their bearings. Lean into ambiguity.
4. Enclose yourself in a small, bland space. Step into nothingness, and create imagery inside.
5. Blatantly violate camera protocol. Overexpose or underexpose, miss the focus, damage the negative or corrupt the digital file. Instead of an image that says, "This!" make an image that says, "Not this!"
6. Embrace decay. Let photos become nothing. Treat photographic prints as sculptural objects that are meant to be destroyed. Allow your prints to be folded, faded, soaked, dissolved, crushed, torn, buried, etc.
7. Photograph something that cannot be seen.
8. Photograph something that only you know is there.
9. Photograph something you hope is there.



#PHOTOGRAPHINGNOTHING

* THANK YOU *

#PHOTOGRAPHINGNOTHING

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>> TYPOGRAPHIC INTERVENTION

*** Use physical letterforms to subvert
a public space in a positive way.**



**WE
CAN
STILL
FIX
THIS**



“LAND

OF

THE

FREE”



THERE ARE OTHER PEOPLE HERE TOO

A photograph of a concrete wall in an underpass. The wall is covered in graffiti, including a large '5' in a box, a small poster, and a yellow face. The text 'THERE ARE OTHER PEOPLE HERE TOO' is painted in white, block letters across the center of the wall. A metal pipe runs horizontally above the wall, and several pipes are on the floor in the foreground. A manhole cover is visible on the floor in the lower center.

THERE ARE OTHER PEOPLE HERE TOO







WHEN YOU SEE THIS TEXT ME

A photograph taken from a high angle looking down at the rear of a dark-colored car at night. The car's rear window is illuminated from within, displaying a message in white, bold, sans-serif capital letters. The background shows a residential street with houses and some lights in the distance.

WE NEED TO GET
MORE COMFORTABLE
WITH BEING
UNCOMFORTABLE



i want tenderness
and sympathy
and for something
to be gentle but i
am not gentle and
my pace is blister-
ing and love means
something differ-
ent to every
person on this
planet





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