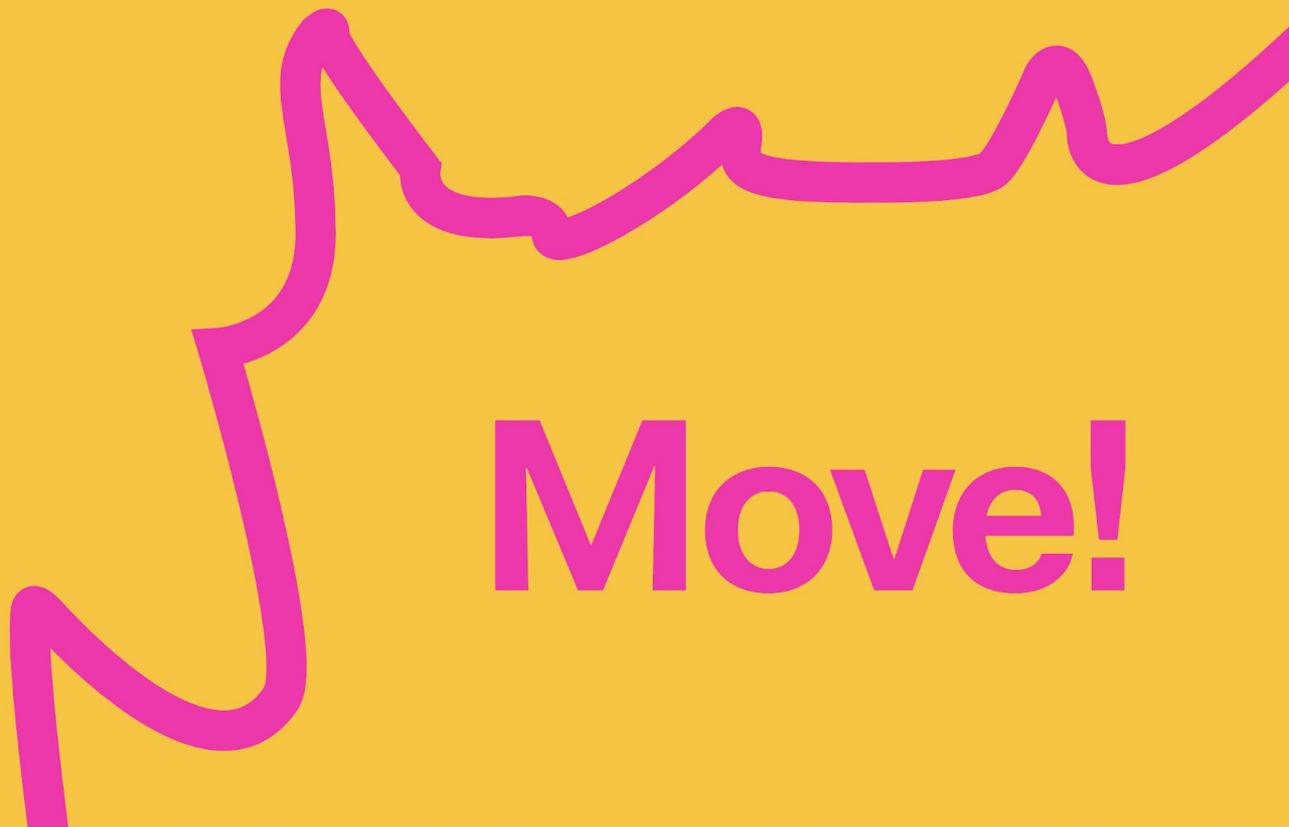


**Andrea Palašti**  
**Sterre Boerkamp**  
**Clark Goldsberry**  
18.30 CET  
26.11.2020



**Move!**



# *One Minute Sculptures*

(From the Austrian artist Erwin Wurm)

Clark Goldsberry

Provo, UT, USA

**Wicked Arts Assignments**

Online Symposium

26.11.2020



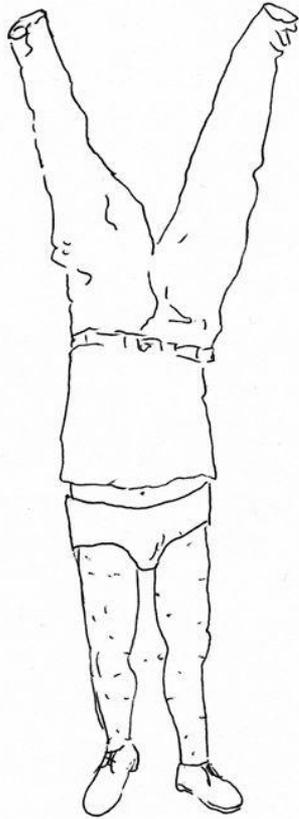






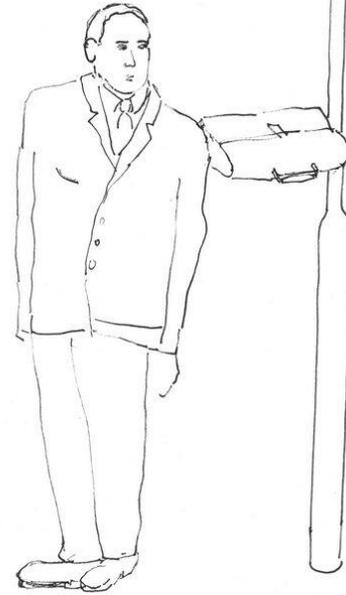


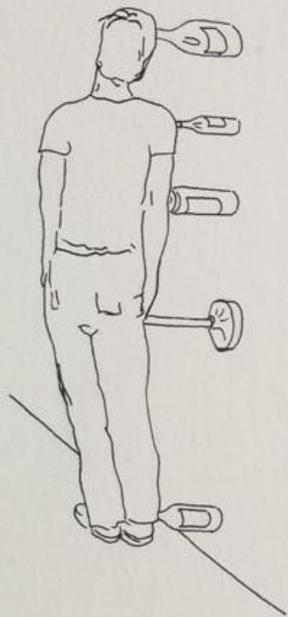




Hose lüften  
und überm Kopf  
Hände hoch

für eine Minute  
still stehen





Follow the instruction and realize the piece.

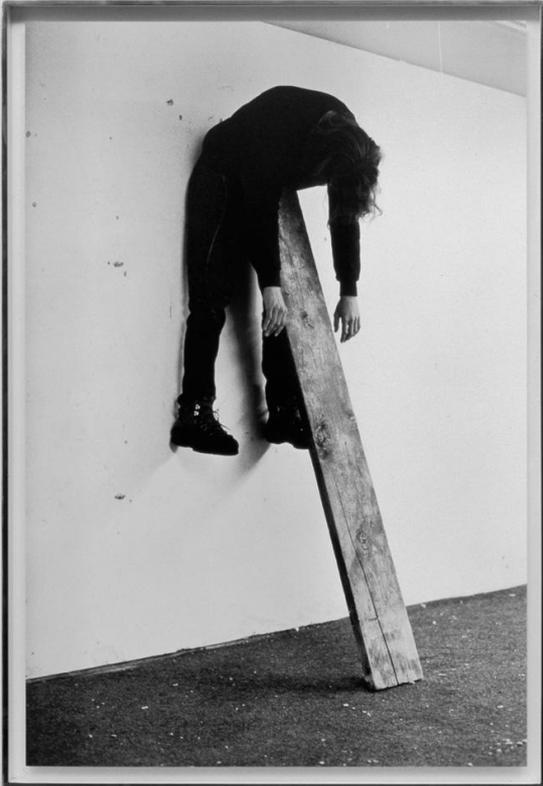
### Sculptures that come to life

British artist George Segal is known for his sculptures of people in everyday situations. He often uses real people as models and casts them in plaster. The result is a sculpture that looks like a photograph. Segal's work is often described as 'frozen time'.

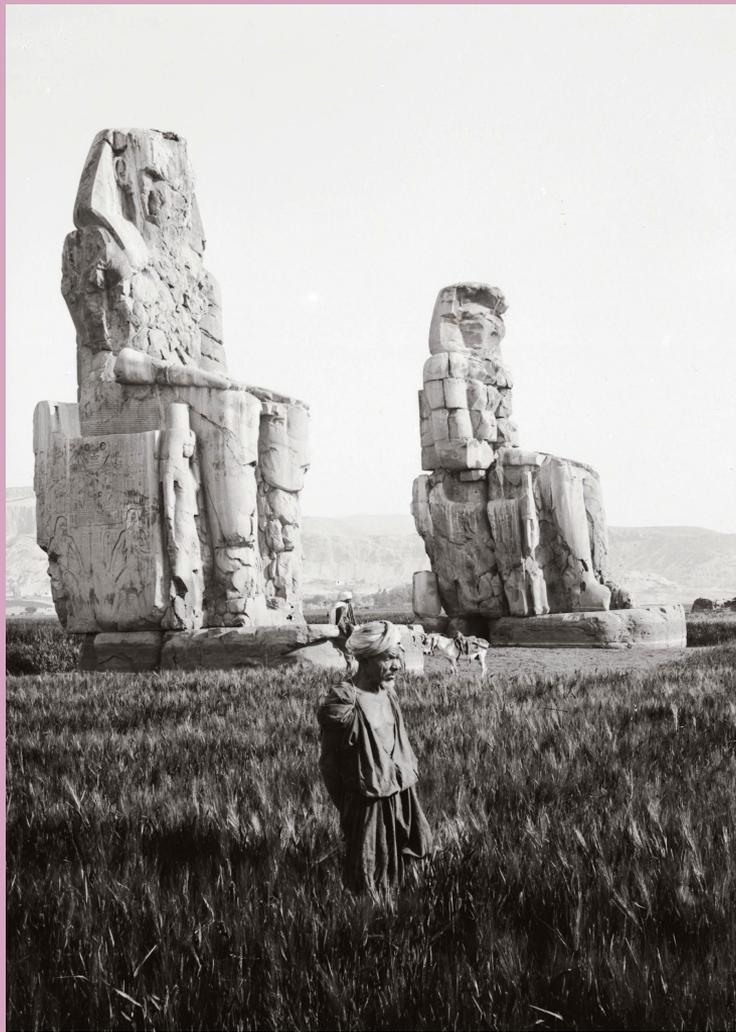
Segal's sculptures are often placed in public spaces. They are a way of capturing a moment in time and making it permanent. They are also a way of commenting on the way we live.

Segal's work is often described as 'frozen time'. He captures a moment in time and makes it permanent. He is a way of commenting on the way we live.





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















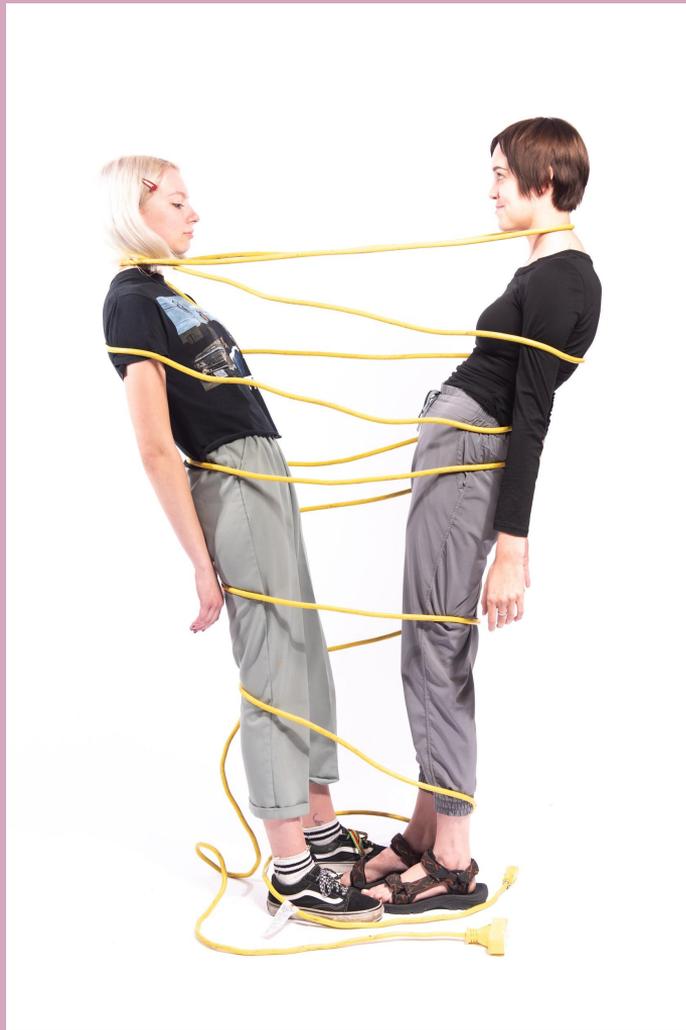








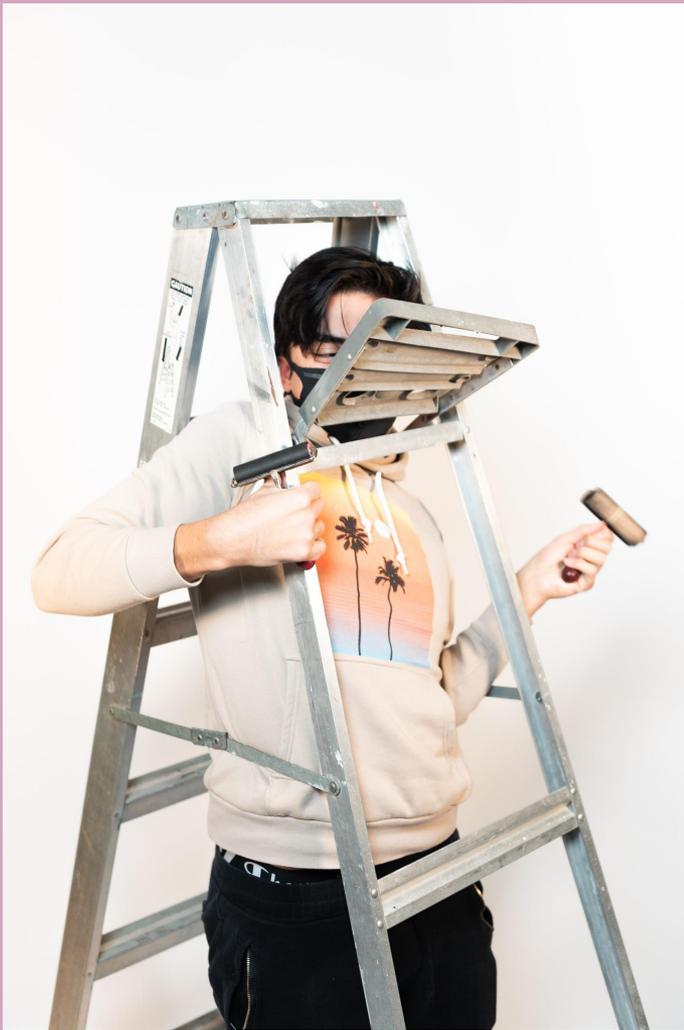


































*#oneminutesculpture*

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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.



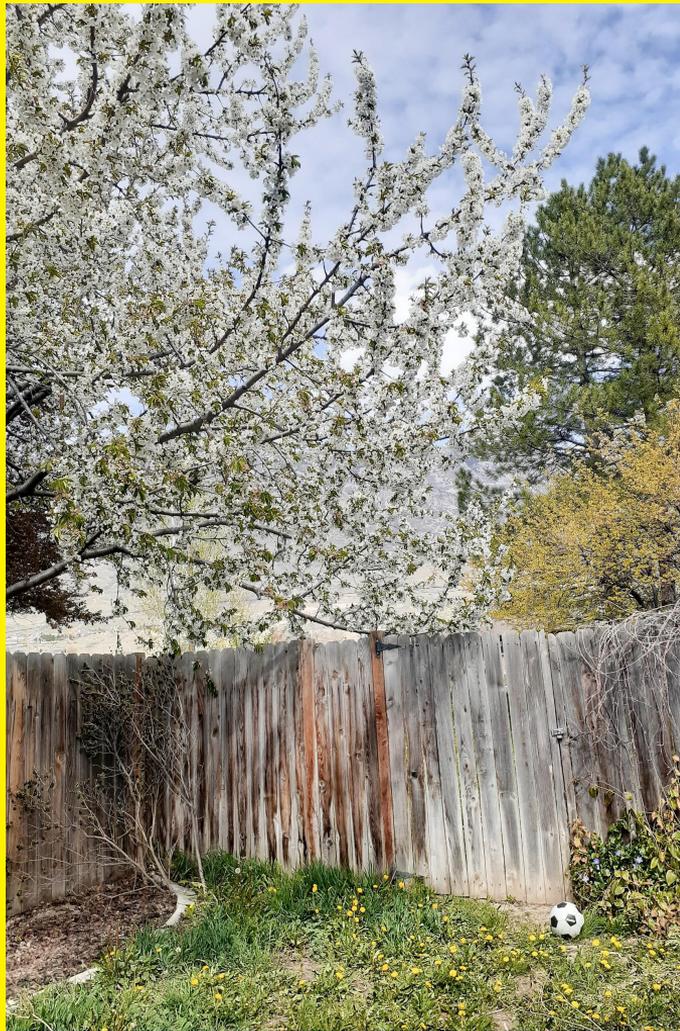
**2.**

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!"

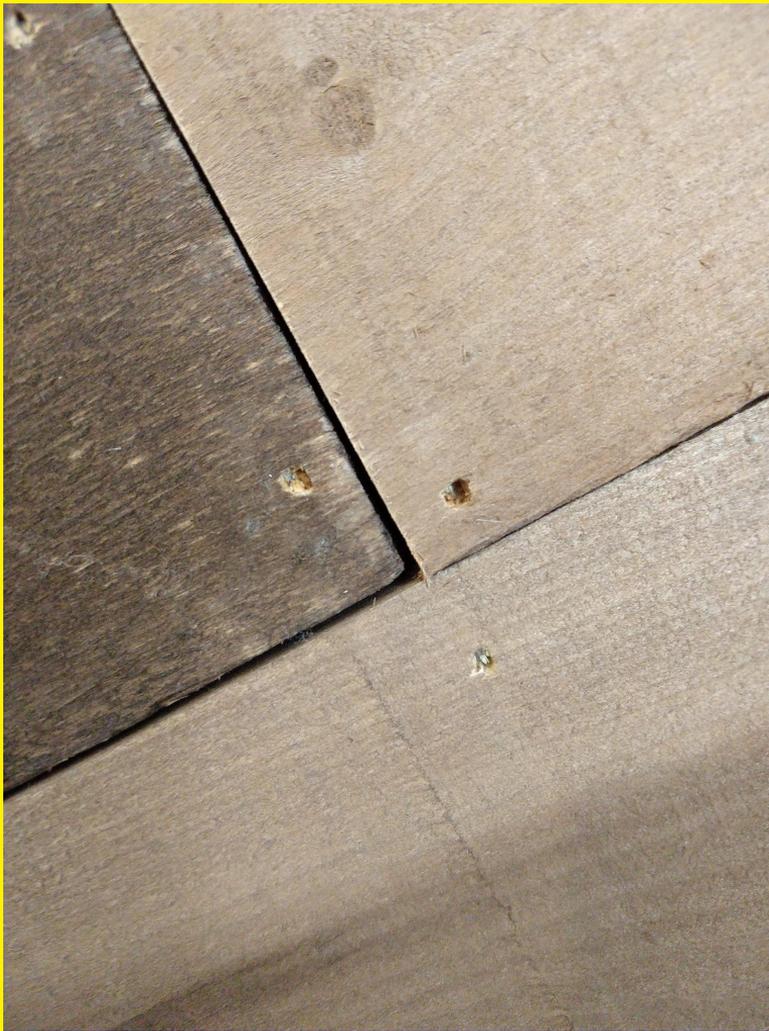


**6.**

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.



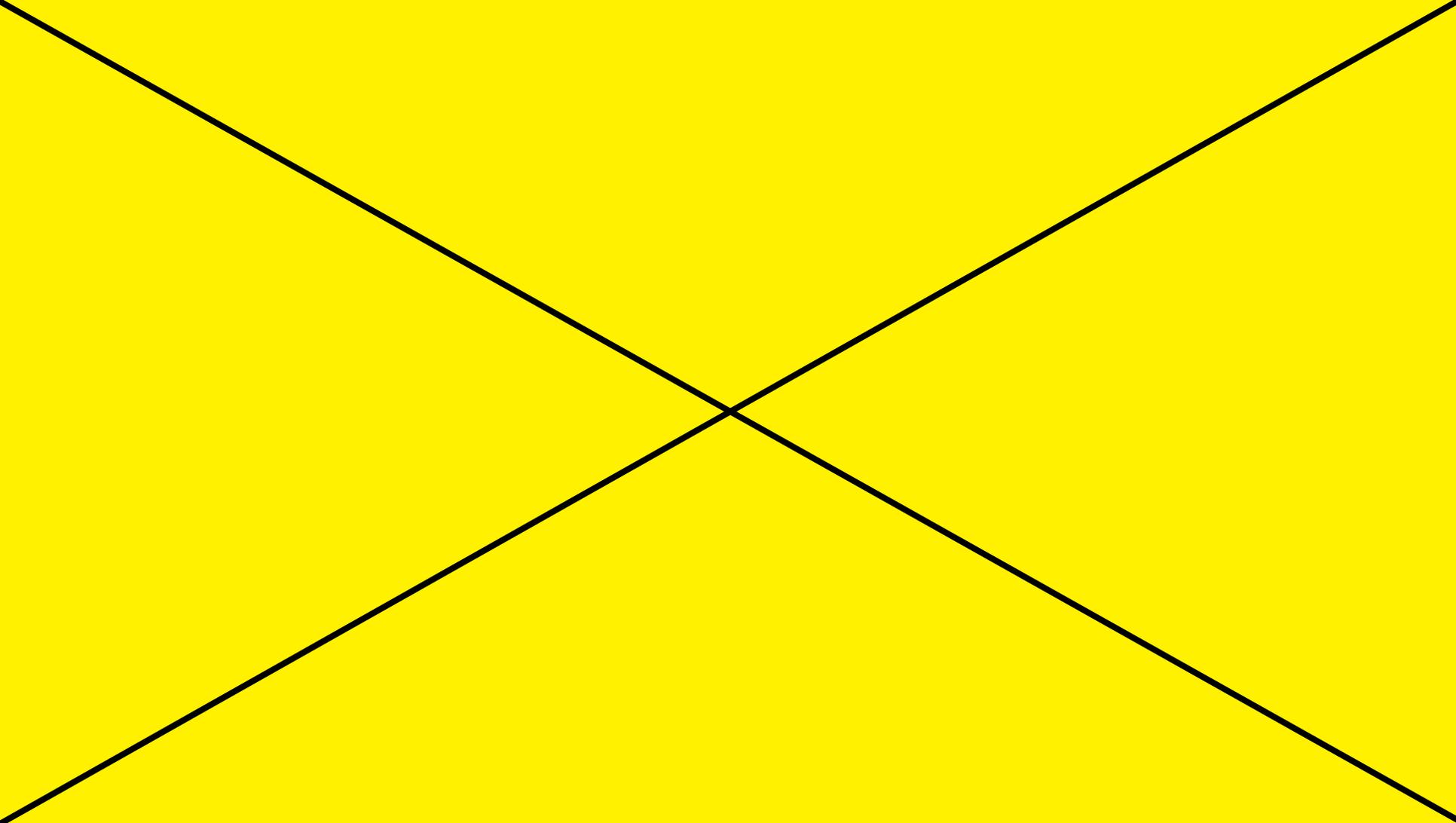
**8.**  
Photograph  
something  
that only  
you know  
is there.



**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.**

A photograph of a light-colored brick wall. The bricks are arranged in a standard running bond pattern. The wall is the central focus, set against a solid light blue background. In the center of the wall, the words "WE CAN STILL FIX THIS" are painted in a bold, red, sans-serif font. The text is arranged in four lines, centered horizontally. There are some faint, reddish smudges on the wall, particularly around the text, suggesting it might be a reproduction of a real-world image.

**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, uppercase letters across the center of the wall. A metal pipe runs horizontally above the wall, and another pipe lies on the floor in the foreground. The floor is concrete with a manhole cover and scattered leaves.

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 large, white, 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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