

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 posted on the wall. The definition reads: '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. *chairlift*, a metal block or chair to support and move a rail in a railroad.'

# GRADE 12 PHOTOGRAPHY CPT - CONCEPTUAL PHOTOGRAPHY

BY: MARISSA MINASSIAN

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%)
<b>Knowledge (8/10)</b>	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.
<b>Inquiry (10/15)</b>	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.
<b>Comm (7/10)</b>	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.
<b>Application (30/35)</b>	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 ANDY GOLDSWORTHY?

Andy Goldsworthy was born in Cheshire, England on July 26, 1956. He was familiarized with the nature of agriculture very young; this allowed him to become interested in nature and begin a hobby of sculpting. He attended Bradford School of Art in 1974 for a year, and at Preston Polytechnic from 1975-1978 for college education. He worked as a farmer whenever he was not in school. During his time in college he realized that he enjoyed working outside in nature more than in a high technological studio. This is when he first began using materials he found around him to make sculptures and create photographs of them. Many of his first sculptures were created using rocks. During the 1980's he frequently worked with ice, snow and rain. Then in the 1990's, he had been well known in the art community. He began to experiment with animals assisting him with his artwork, specifically sheep. He created a series called "sheep paintings" and in 1996 he began "sheepfolds" in which he restored four-walled sheep enclosures and added sheep sculptures in many of these sites. In the year 2000, Andy Goldsworthy created a piece titled "Midsummer Snowballs"; he moved 13 large snowballs from Scotland to London in the summertime to let them melt. These snowballs were actually different materials intertwined into them to form the shape of a snowball, for example; twigs, animal hair, stones, etc. Also, in 2000, he was a temporary professor at Cornell University in New York and he was made an officer of the Order of the British Empire, for his work in the arts. Much of his work was recognized throughout his career and two documentaries were established about his artwork in 2001 and 2017. He has travelled all over the world to create sculptures and photography. Currently, he lives in Scotland with his family.



Andy Goldsworthy works with materials of nature that he finds in his environment and sometimes he even uses himself! He is also a sculptor, so not only does he take pictures of beautiful nature scenes, he makes the image. He places materials, so that the viewer can encounter what he has discovered and truly appreciate what nature has to offer. None of the objects used are one part of the piece, the materials all come together to make one piece, like they are in nature. The way he places the materials guides your eyes "into" and throughout the image, there is always something that makes the viewer ask questions. All of the elements he uses are applied to the piece so that they move or vanish over time. For example, wind blows to move elements within his piece, water current changes, and rain may fall. Goldsworthy is known to use whatever nature presents to him and uses it to his advantage; if it is a windy day, he would use the leaves and twigs that have fallen from the trees. He gives these materials a new "purpose" by including them in his sculptures, then he lets nature's elements, such as wind, determine how the elements will be photographed. Goldsworthy observes the environment he is in, when he is drawn to an area or materials for his pictures, he knows his viewers will be as well. When he places the materials he plays tricks with the elements and principles of composition to catch the viewers attention; such as light, perspective, and shapes. Andy Goldsworthy's work has taught me more than just how to take an image, but it taught me what it's really like to make an image.



## INSPIRATION (EXPLAIN YOUR ARTISTIC APPROACH HERE)

Andy Goldsworthy and his work inspired my images on the next few slides from not his way of creating his pictures, but the technique that brought texture to his pieces. He used natural elements to create a whole new piece using the background he saw potential in. These materials brought a new meaning to his photograph. All of the photos I took are beautiful themselves but by creating a composite with other photographs using natural elements, it truly brought the photo to life. It created an entirely new piece. The natural elements not only provided texture to the original picture but gave it a new meaning. The first picture (slide 7) used to just be a picture of the beach, but by adding the bridge it adds form and value. The lines from the bridge guide your eyes through the photograph creating depth, almost as if you're there yourself. The second picture (slide 8) uses a shadow on a forest to create detailed texture to the piece, my sister within the photograph loves to travel which initially brought me this idea. At the same time it creates almost 2 focal points in the piece making it dynamic. The last picture (slide 9) is also a picture of a different beach, but seemed really plain to me, I took a picture of seashells just a couple weeks ago that came to my mind when I saw this, to me it matched perfectly with the setting and brought interest to the picture. My artist also experiments with contrast between light and dark colours; by using this technique in the pictures I took it created perfect contrast in black and white images.



# PIECE # 1 (PATHWAY TO HEAVEN)



1. *chair* (P. chair), < L. cathedra, seat with a back, and often arm, usually seat of office or authority, or the office occupying the seat or site, esp. the chair of a bishop; -less, a. chairless, a. metal chair, and sense a rail in a railroad.

## PIECE # 2 (HER TRUE DREAM)



chair (tʃaɪ), *n.* [OF. *chaire* (F. *chaire*), < L. *cathedra*, *see catadra*] 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 slab to support and secure a roll in a railroad.



## PIECE # 3 (THE BEAUTY BENEATH THE SEA)



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