

PARTY POPPER

Having read the brief, where we were asked to consider the wide array of objects and images that we interact with within our daily lives, I was slightly overwhelmed by the numerous possibilities that were open to me. Given that anything could be considered a found object (and being fairly indecisive at the best of times), finding artistic merit in an everyday object became particularly frustrating. In the end, I decided to walk to a local supermarket, and walk out with whatever I could find that best fitted the brief, in my eyes. At one level, it was bound to be something mundane and mass manufactured.

I walked out with a bag of assorted party poppers.

In the brief introduction, a list of verbs was provided, suggesting ways in which we could adapt and alter our chosen object in order to produce something new. The list presented was an extract from Richard Serra's Verb List (1967-68), which had been created as a series of "actions to relate to oneself, material, place, and process". In his own practice, it served as a guide for subsequent works, completed in an array of media. It acted like a linguistic layout, presenting various artistic outputs, dealing with the nature of the process. In an interview, Serra expresses the importance of inventing strategies that allow for more comprehensive and unconventional thinking, moving away from standardised and academic ways of doing so.

In using the list to adapt and alter my object, I hoped to gain a more elemental understanding of the applications and characteristics of certain actions that I could subject my found object to.

Amalgamating Serra's verb list and the found object, I created a booklet. It includes 50 photographs that present 50 verbs,

derived from actions I have subjected my found object to, the party poppers.

PIECE: VERBS