



Cornelia Parker

Personal study
The beauty of broken objects

**“I find pieces of silver
have much more
potential when their
meaning of everyday
objects has been
eroded”**

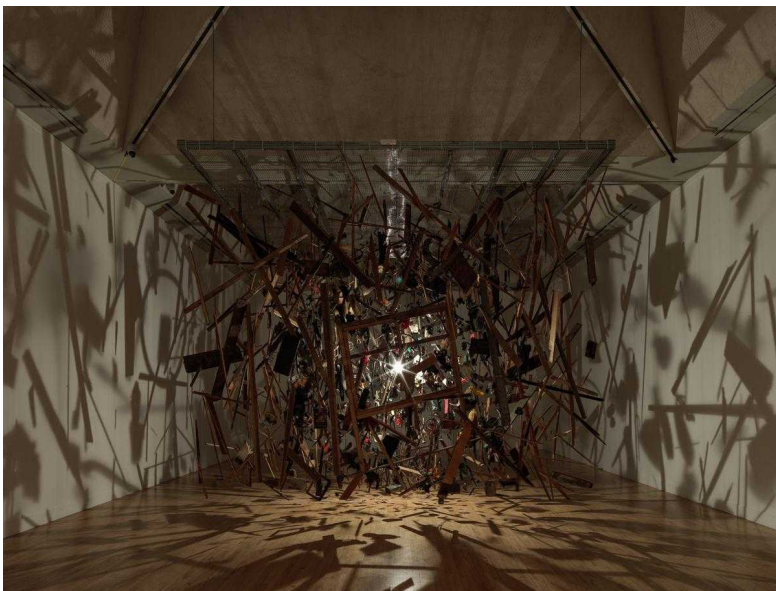
Cornelia Parker is British artist born in 1956 and reconfigures domestic objects to question our relationship with the world. She was shortlisted for a Turner Prize in 1997 and was the Honorary Professor at the University of Manchester. She uses transformation and storytelling to engage with important issues of our time including violence, human rights and ecology. I intend to research how Parker uses her art to incorporate these issues. Some have found her art piece named 'War Room' most touching as it focuses on the lost ones in the war making it personal for many. The two pieces which have caught my attention the most are 'Cold Dark Matter' and 'Thirty Pieces of Silver.' She has pushed the boundaries of what many understand sculptures to be as she demolishes objects to reassemble them for a new purpose or to tell a new story.





Photo taken mid explosion

Cornelia Parker created 'Cold Dark Matter' by suspending surviving pieces of an exploded shed from the ceilings of the gallery if it was held mid explosion. There are a few pops of colour in the piece, but the wooden brown colour dominates. This could be due to contents of the shed being burnt in the explosion. A single light bulb is hung in the centre of the piece which casts dramatic shadows onto the gallery walls.



**‘I decided it was
time to give in to my
destructive urges
on an epic scale’**

Using a plastic explosive, elements of shed were twisted and blackened, some never found. Cornelia suspended the objects individually imitating the explosion and added a light instillation to create huge shadows on gallery walls to look as if it was re exploding. This piece could remind viewers of their forgotten past possessions and draw a feel of nostalgia when seeing the insides of the shell of the shed.



‘the violence that exists around us in the world but also violence as part of the creative process.’

I think this political statement is embedded non Cornelia's art as she magnifies the violence of our society within her blown up and destroyed art.



To create 'Thirty Pieces of Silver'

Cornelia Parker collected and bought thousands of silver objects from candlesticks to trombones to trophies.

She collected these objects from her house and friends but mainly car boot sales. These objects were flattened and arranged in thirty-disc shaped groups.

Parker suspended each piece one foot in the air with the help of fine wires. This piece consists of the colour silver, but also includes shadows drawing on the gallery floor from the hanging light above.



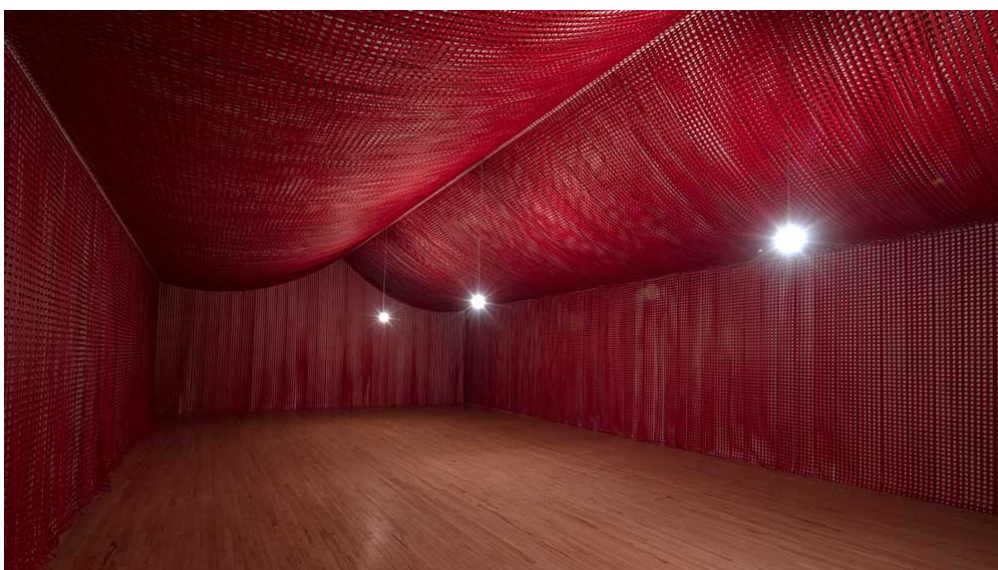
To create this piece, Parker crushed thousands of silver objects by a steam roller by her request. Each disk was measured at ninety centimetres and hung in orderly rows. To attach the pieces of silver to the tinned copper wire, Parker had to drill small holes into each piece to hang them from a mesh ceiling in the gallery. flattening. Parker wanted to change the meaning and worth of silver as it is the 'landmarks of people's lives.' She flattened all the pieces, so they all have the same fate and worth the same value.



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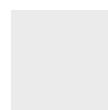
Cornelia magnifies her need for equality amongst all in society by flattening objects so their uses are all equal. She could also be implying that day to day items can serve more than one purpose and offer a side of beauty.

Parker created war room to look like a tent by suspending rolls of paper where poppies have been punched out to make it look like fabric. There is a recurring sequence of the cut out poppy shape and the red colour dominates the piece, but shadows are created through the holes of the paper. Cornelia was invited to make a piece about World War 1, so she visited a poppy factory in Richmond, London. They have been making artificial poppies since 1922 to raise money for ex militant workers and their families. Cornelia was inspired when she discovered the machine that produced rolls of paper wasted where poppies had been punched out. The absent poppies symbolise the people who did not return back from war.



This piece could be seen as one of her most personal as her German mother was a nurse in the second world war and her British grandfather fought in the battle of the somme in the first world war. Cornelia presented 300,000 holes in her piece which represents the lives lost at war even though there were many more than that. To create this piece, Parker collected these sheets of paper which are normally discarded and suspended the material like a fabric in the gallery. She hung the negatives on the wall to represent the loss of loved ones due to the war. This piece of work created a sad and quiet mood as the loss of poppies symbolises the loss of people. Many viewers will be able to relate to this when reflecting on their lost ones. Cornelia created this piece in 2015 with the help of the poppy factory and is displayed in the Tate Britain.

**'These were
poppies as far
as the eye could
see'**



After researching the work of Cornelia Parker, I am inspired that she does not shy away from taking difficult and strange approach to art. Over the course of researching her work, I have found she portrays her political views of the world exploding under the those in power through her work and uses this to inspire others. Her work could symbolise for others that beauty can be seen through broken objects as Parker manipulates them to serve another purpose. I think that the art world should be inspired by Cornelia's use of recycling. Personally, I am inspired by her original, abstract and opinionated approach to art as she transforms the meaning of sculpture. Her constant use of everyday objects in her art brings the viewer back to their life where they neglect many items, isolating them in a place where they serve no purpose. 'I take things that are worn out through overuse- like the shed- and I give them a more incandescent.' Parker's art continues through her regular social media posts and exhibitions displaying her art.

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Never Endings

Thirty pieces of silver

Avoided Object

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Word count

1141