

Category of Submission: (Visual Arts)

Entry Table Series

Steel, aluminum, mirror, stone (varies per piece)

The work intended to be presented will be representative of my efforts over the last 15 years in my *Entry Table* series. This series began, although not consciously as a grouping, in 1989 as an exercise in graduate school. This work derives from the interaction of the worlds of furniture and architecture, the interstitial space that is neither free-standing (like the majority of “furniture”), or wall-mounted; it is both. I am drawn to this typology mostly because of its limited, though specific, utilitarian nature. It does not support dining, for example, or the human body. It acts as an ancillary piece to day-to-day life; it supports mail, keys, a wallet. I am drawn to this intersection because of my background as both an Interior Designer and a Furniture Designer/Maker.

I have often derived new pieces from the works directly preceding (chronologically). The pieces are often very divergent in character, primarily because the time between the pieces is significant...sometimes as much as a year. The individual works are sometimes informed by professional work happening in my studio simultaneously; sometimes they are unto themselves.

I have included for review images of two of the pieces from the series. Entry Table #10, the most recent, is a direct result of a call for entries for the “Form Follows Form: Architecturally Inspired Furniture”, currently showing at the Paul Galvin Library of the Illinois Institute of Technology. Entry Table #10’s overriding concept was inspired by an architectural work of the Swiss firm, Herzog + deMeuron. The specific building, the Dominus Winery, is situated in Yountville, California, approximately 1 hour north of San Francisco. It utilizes, as its primary material, the gabion. This process is typically used in the slowing of waterways in civil engineering projects. It is, in effect, a bundled collection of rocks. Its visual and physical texture, along with the apparent unconventional method of creating architectural mass inspired this piece to act as “skin, rather than traditional masonry” (HdeM, 1997). The simple rectilinear form of the table, echoing that of the winery, allows the viewer to interact with the textures and detailing upon approach and use.

The second piece, Entry Table #7, consists of a sweeping curve of aluminum tube, intersecting a steel plate assembly. A beveled mirror, attached directly to the wall behind, completes the “table”. Once again, the viewer/user is rewarded for closer inspection. The detailing of both pieces, and their tactile qualities, enhance the use.

In both cases, I was entirely responsible for the fabrication. All pieces intended to be presented will be shown with developmental drawings (both digital and manual), and supporting imagery.