

The table, the paper and some furniture elements as mediators

Throughout my practice the table with its functional and spatial qualities has been a continuous inspiration source. The table is an object that gives me the possibility to arrange things, and I can react upon it by creating new spatial and poetic readings of the table as concept. The table and its particular size can set the conditions to define (my) space.

The origin of my interest in the table as mediator is the way I deal with the working table. The working table is an indispensable active part in the process of making sculptures and designs. I can span things on it; I can cut on and in it; it can be used as a plinth or as a support construction. The working table can be used as a frame to organise and display. It helps in the creation of things.

In the same way the table has been and still is a mediator that provides me the possibility to organise and frame different ideas into a new undivided whole. Like a classical sculptor uses a block of marble, I have used the spacious qualities of a table as raw sculptural material.

One of my particular interests in the table lays in the way we perceive it. A table top is held up in space at approximately 70 to 80 cm height. When looking at a table there is mostly a nice overview of the tabletop. Therefore I find that looking at the surface of a table has a notion of looking down with a bird eye view on a landscape. In that way the table top can be read as ground level with the possibility to dig and carve in and to construct on. The table top generates the possibility to create things that have to do with the relationship between the two- and three-dimensional and between the horizontal and the vertical. This notion of the table as landscape has also inspired me to make tables in particular scales and materials where a new poetic meaning of the table as a mental landscape can be experienced. Sometimes, due to the scale of these «landscape tables» a particular time-space experience is established.

The arrangement of a collection of mirrors, glass and marble furniture elements inspired me to make tracing drawings. The objects are placed on drawing paper and their contour is traced, in the search for new form combinations. The drawing paper takes on the role of a mediator. The size, thickness and grain of the paper play a specific role when tracing, hatching and laquering. When the drawings are hung on the wall, they appear to be about composition and referential qualities.

The furniture elements on their turn are mediators, because they add a critical dimension to the actual drawing act. After having worked with these elements for several years, I know how to handle and use them for their particular qualities.

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