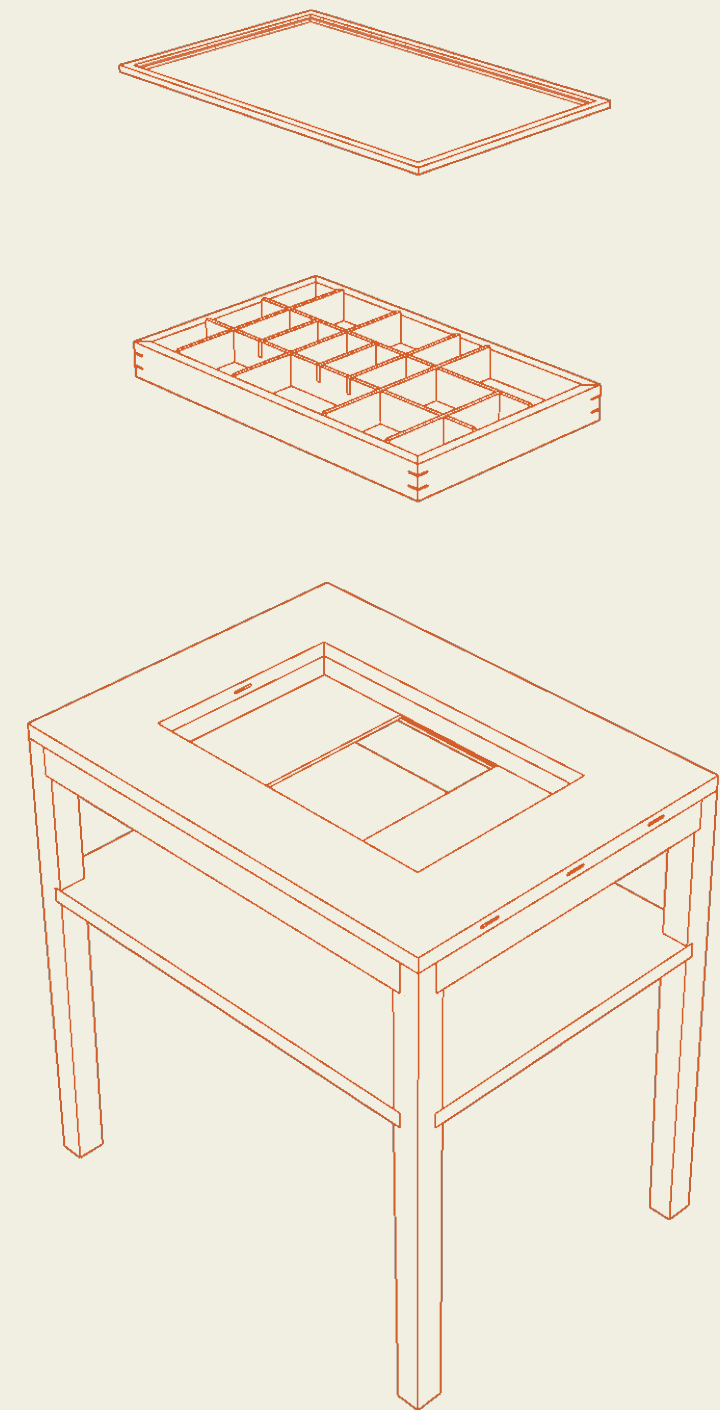


reCOLLECTION

hannah elias



DEDICATED TO PAPI

a collector of crossword puzzle answers,
pink shirts and matchbooks

CONTENT

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shadowbox

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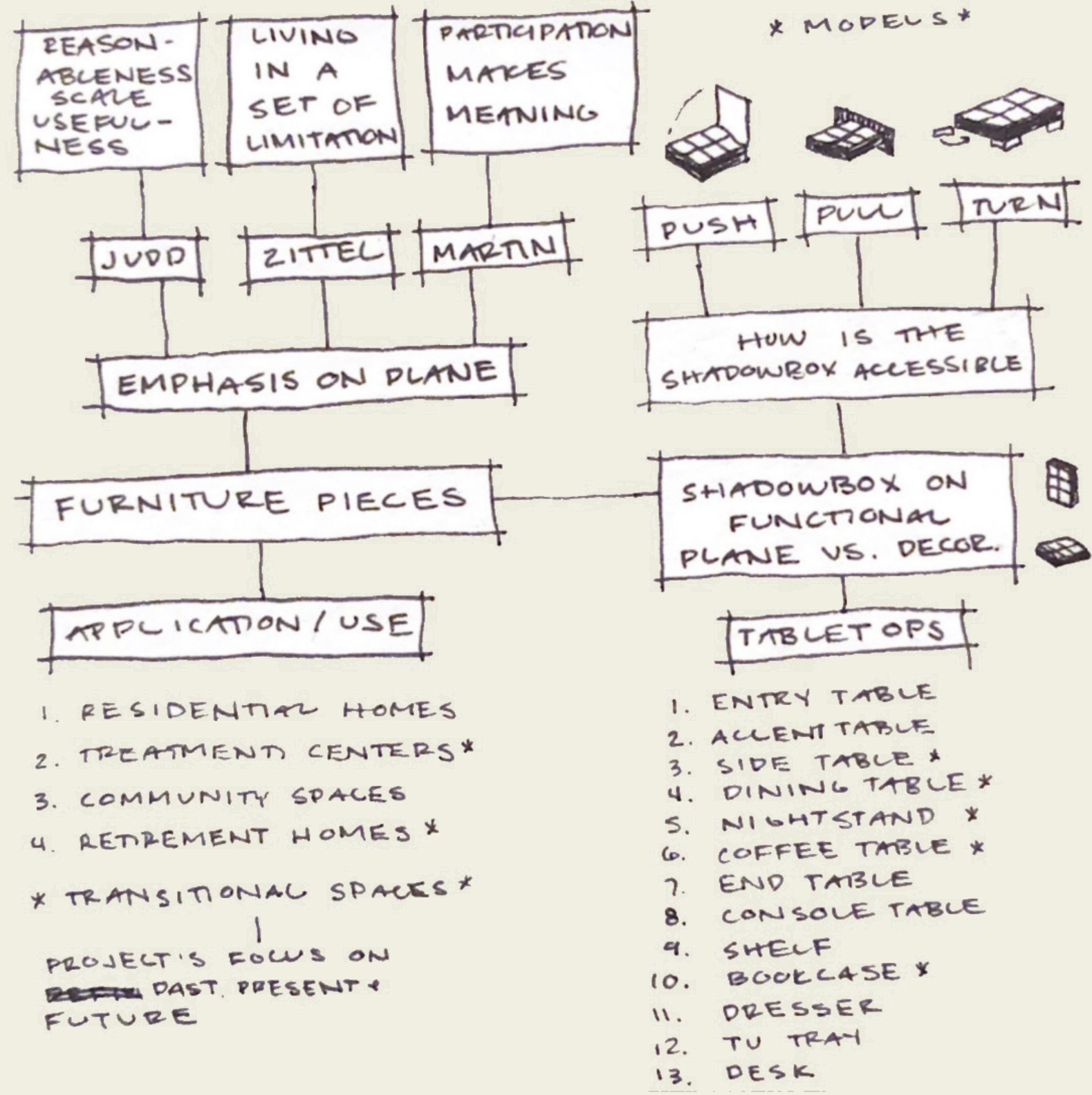
thank you

60

reSEARCH



* one section of my grandmother's shadowbox



INFLUENCES



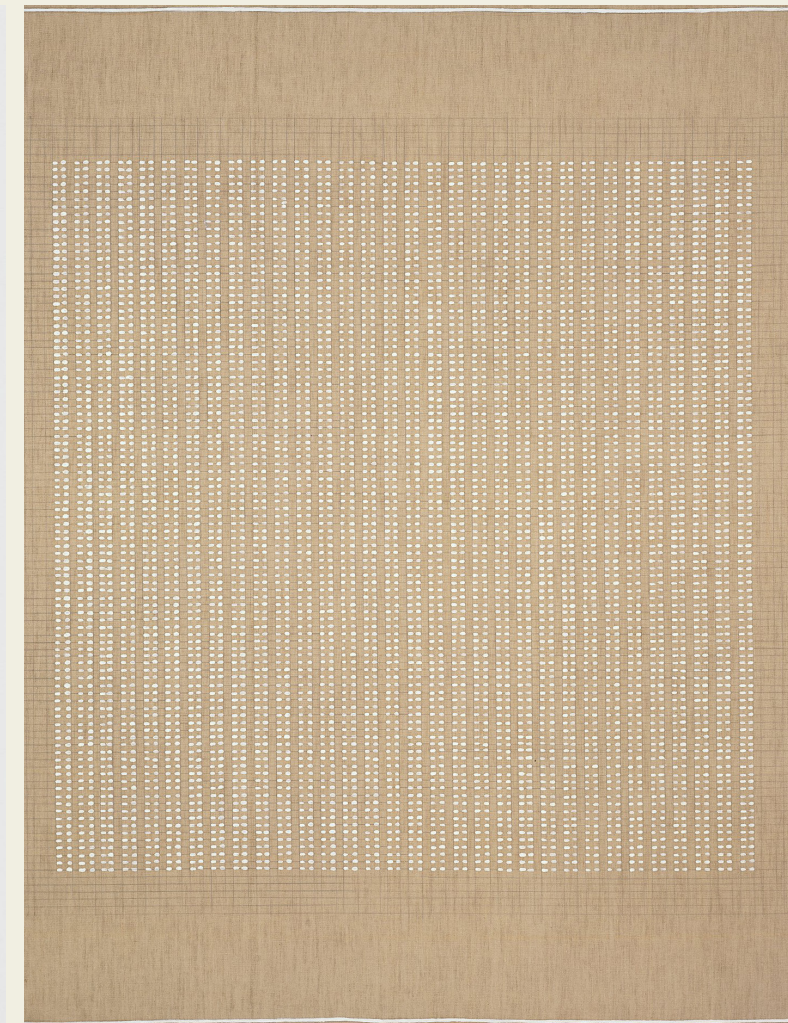
DONALD JUDD

* champ-magazine.com



ANDREA ZITTEL

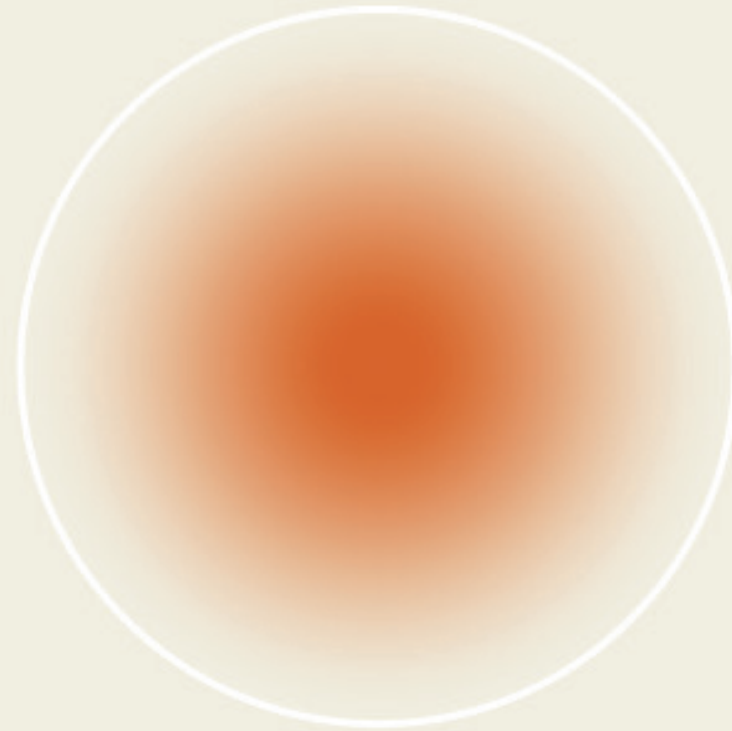
* sightunseen.com



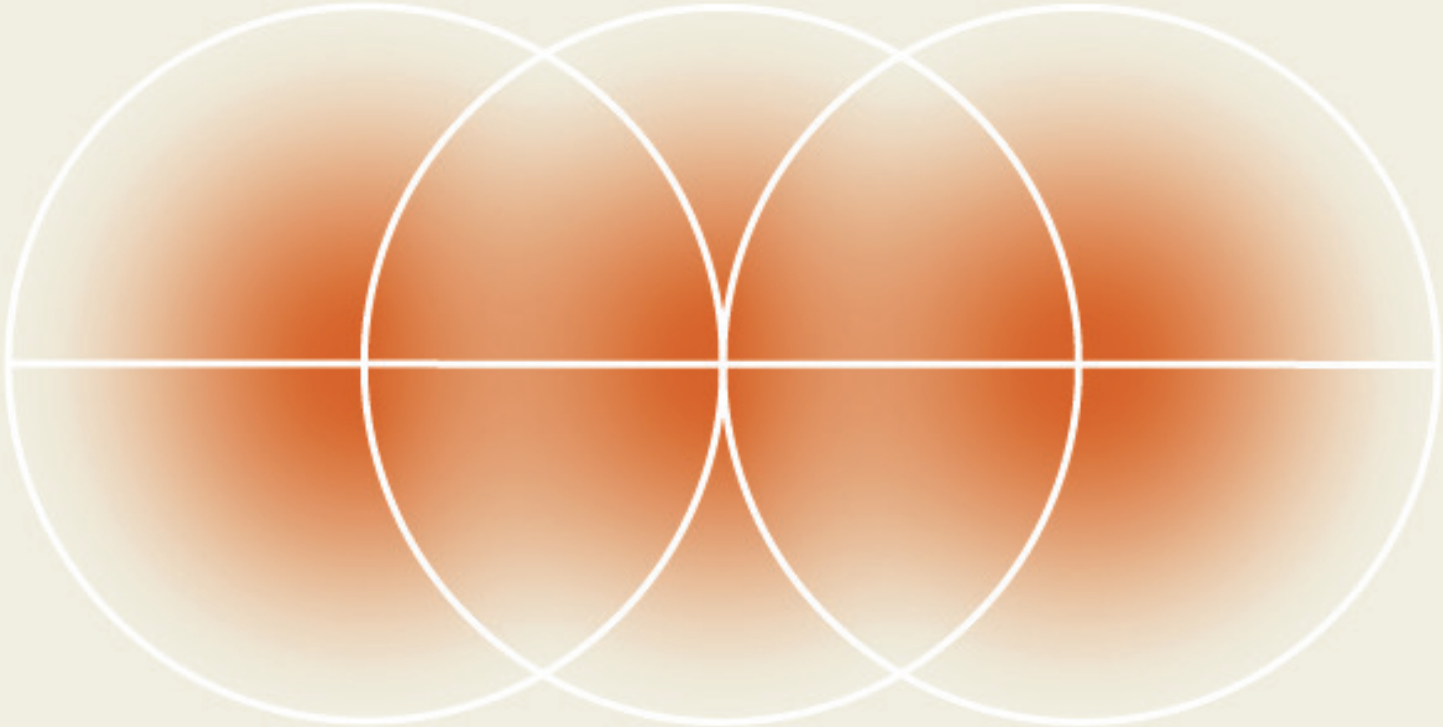
AGNES MARTIN

* pacegallery.com

OBJECTS ARE VESSELS FOR MEMORY



OBJECTS LIVE AT THE INTERSECTION OF THE

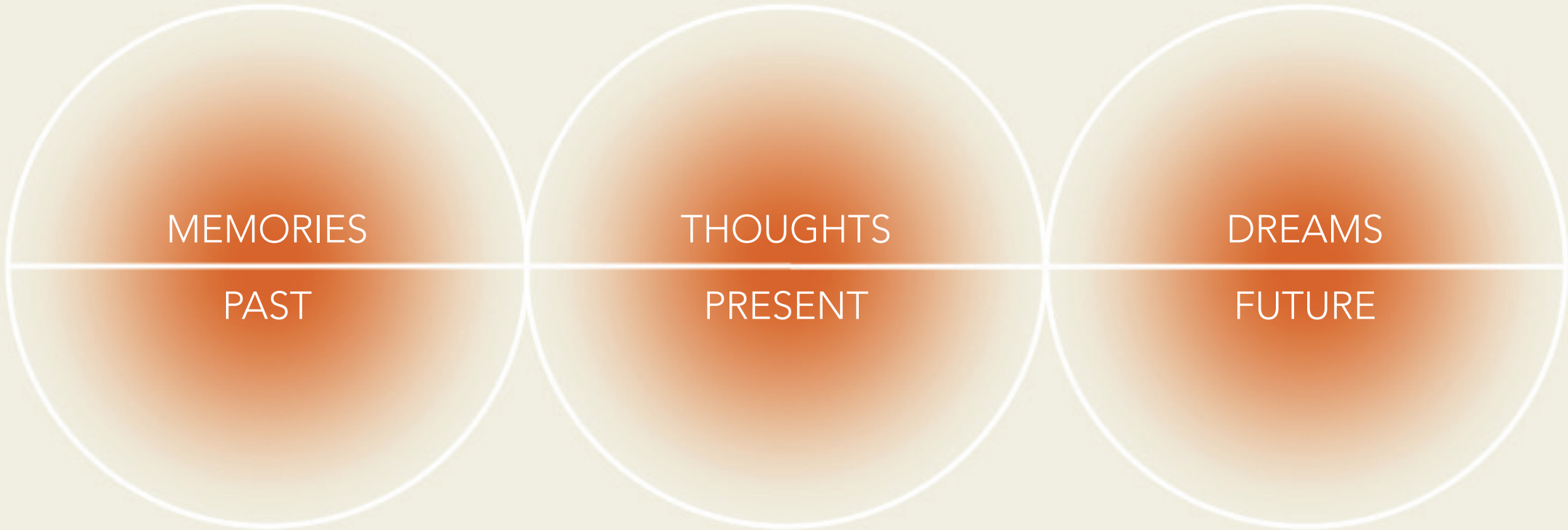


PAST

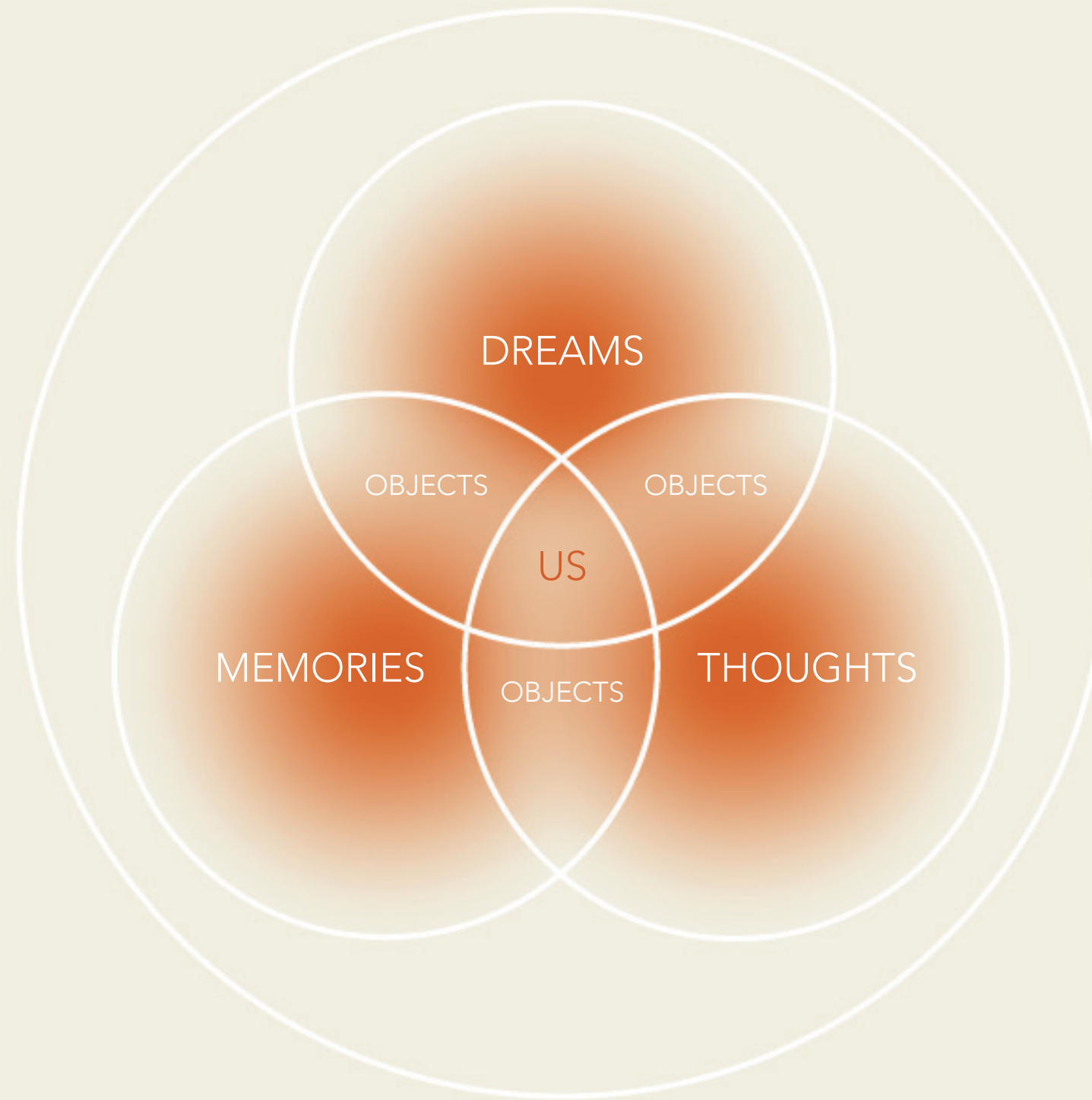
PRESENT

FUTURE

OBJECTS CONNECT US TO OUR

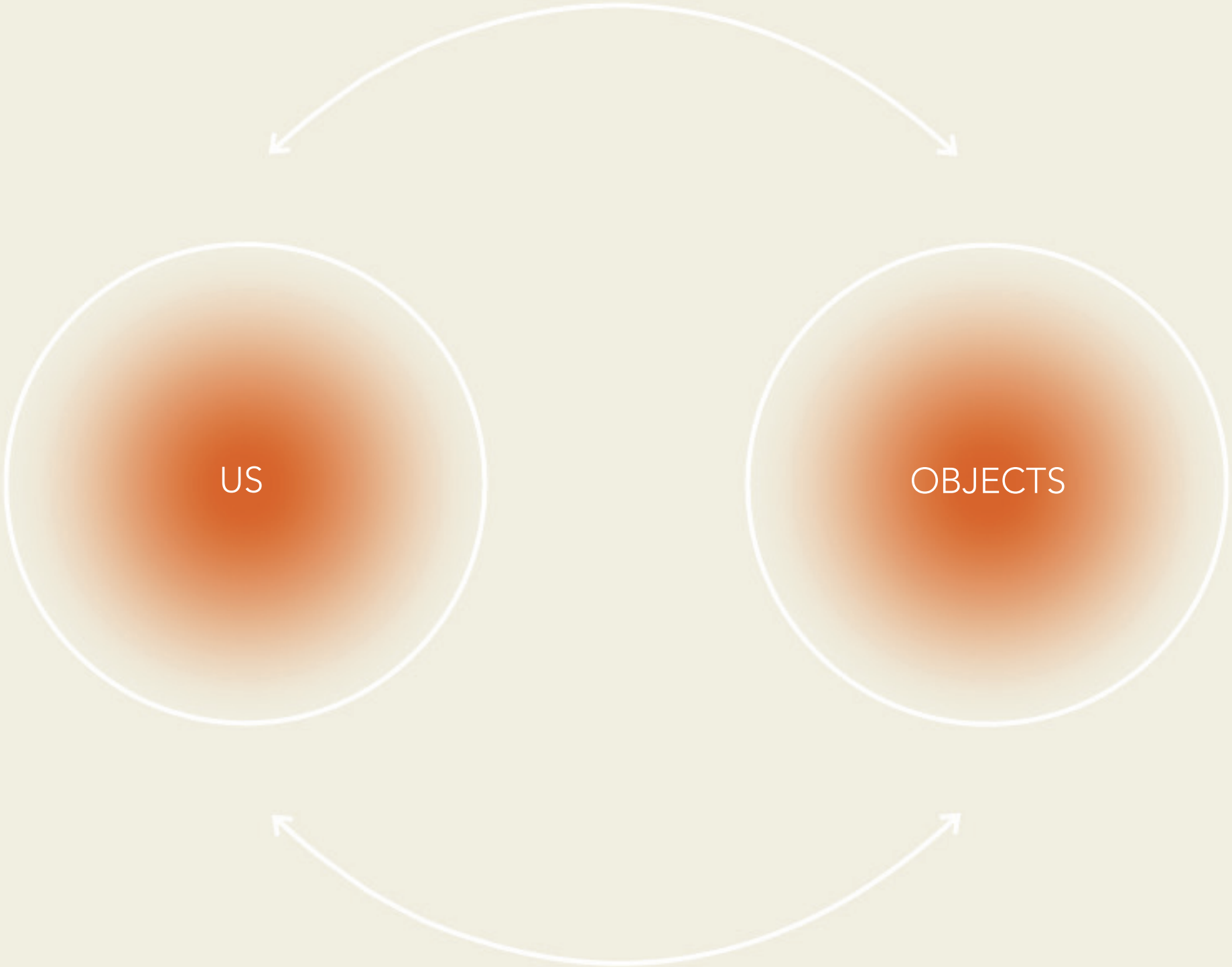


THE HOME COLLECTS OUR OBJECTS AS WELL AS



OUR MEMORIES, THOUGHTS, AND DREAMS

OBJECTS USE AND MAKE THEIR MAKERS AND USERS



OUR OBJECTS ARE A REFLECTION OF OURSELVES



THEIR LIVED EXPERIENCE SHOULD MIRROR OUR OWN

reCOLLECTION

The things we surround ourselves with have an impact that must be considered. Our objects live because we give them breath, but it is imperative that we recognize the give and take of our relationship with them; there is constant push and pull between what we give to them and what they give to us. Because our objects are a reflection of ourselves, their lived experiences should mirror our own. By treating our objects with the same compassion as we would another person, we can better protect and connect to our shared experiences with them. This allows us to live in coexistence with our thoughts and memories in a way that is compassionate and loving, offering us a new way of living and relating to ourselves and others.

This collection acts as a companion, a place to come home to, where things are familiar and where memories with the ones we love are near. The pieces of reCOLLECTION connect to the past through memory, the present through storytelling, and the future through open spaces which provide opportunity for new memories to be made.

OVERALL DIMENSIONS



bedside table

18 x 12 x 24



coffee table

30 x 18 x 15



dining table

48 x 30 x 30



entry table

42 x 18 x 30



side table

24 x 18 x 24

MASSING MODELS



MATERIALS



MAPLE



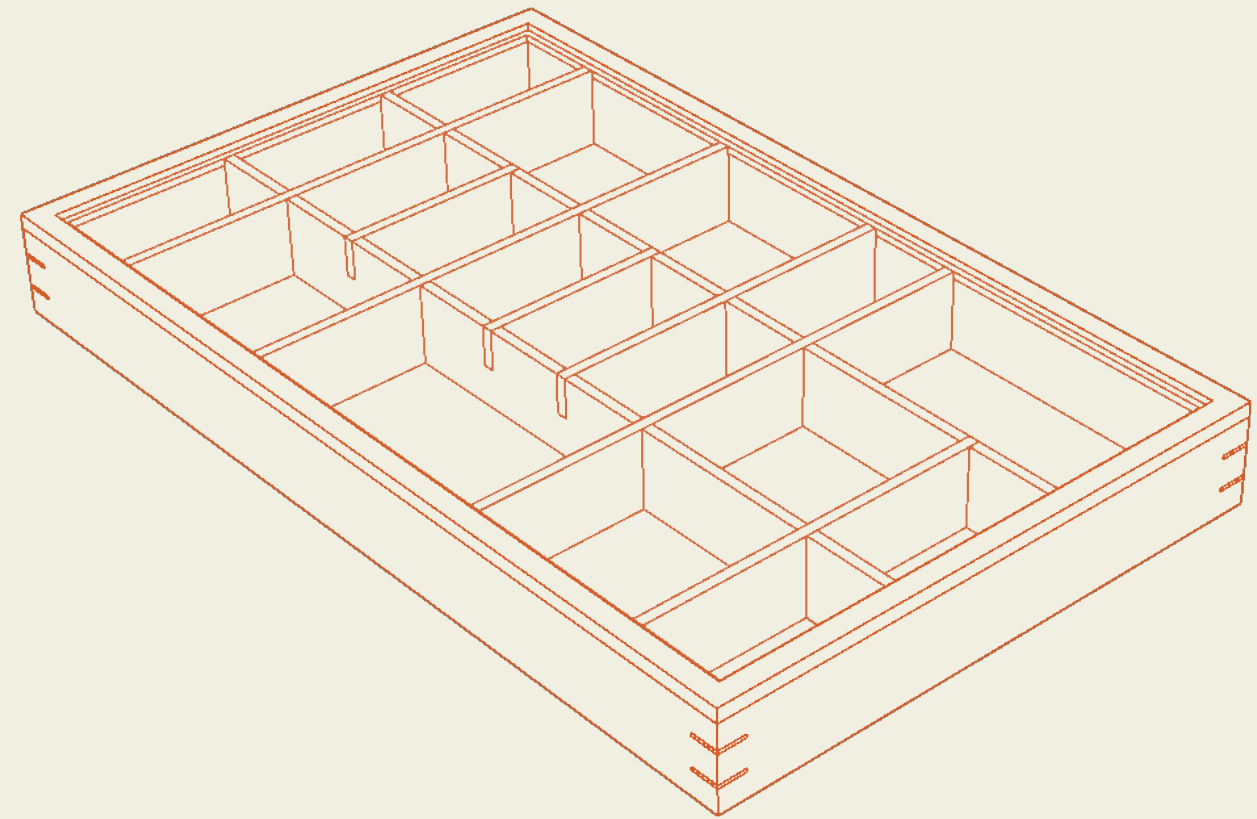
OAK

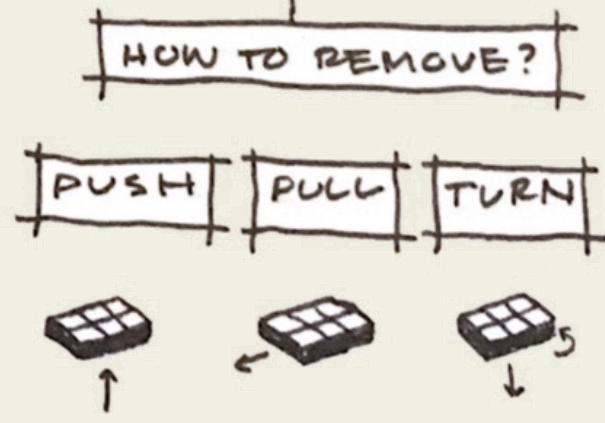
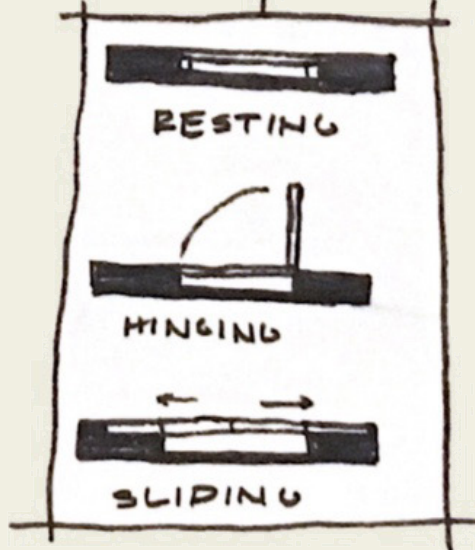
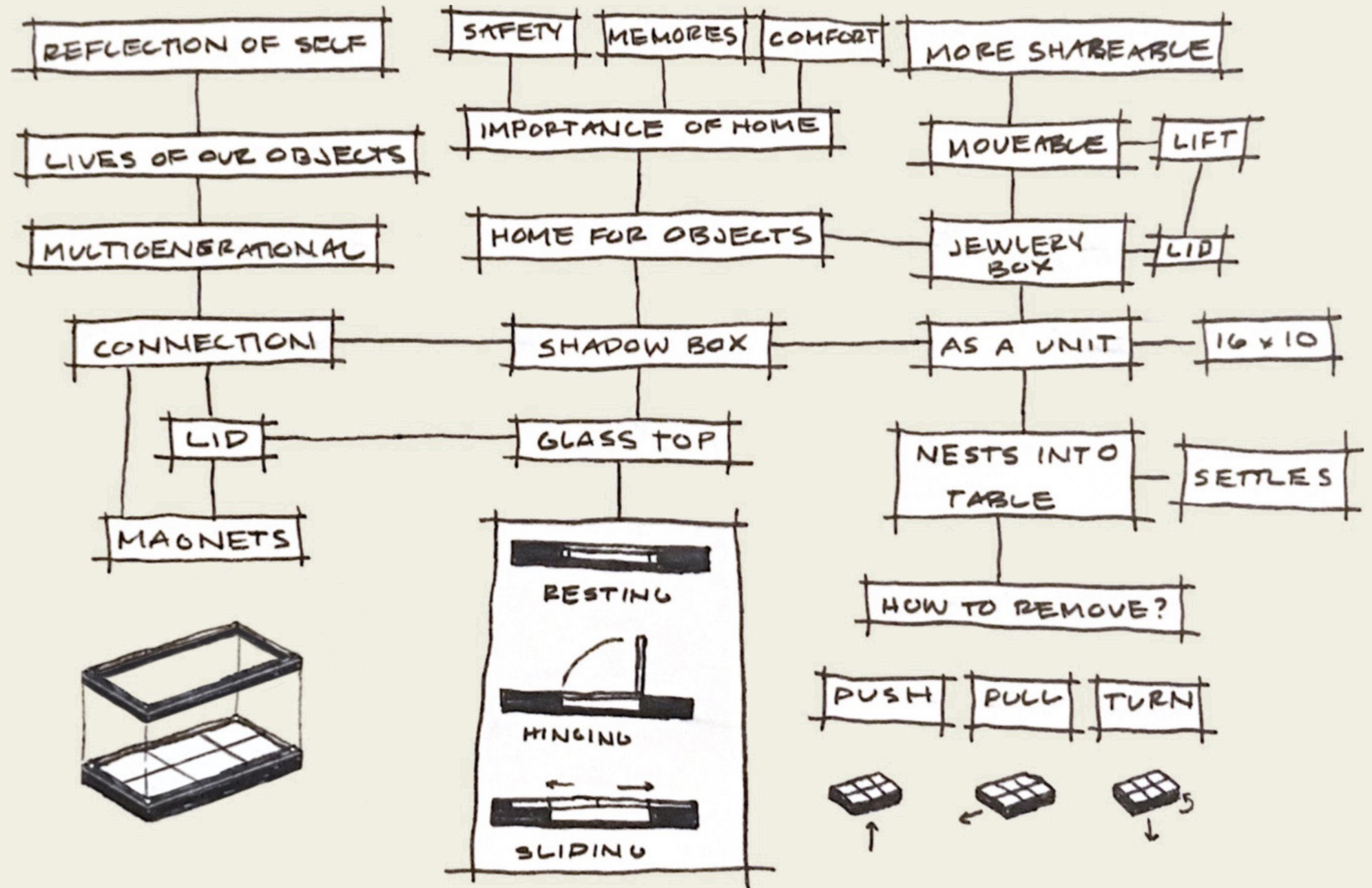


WALNUT

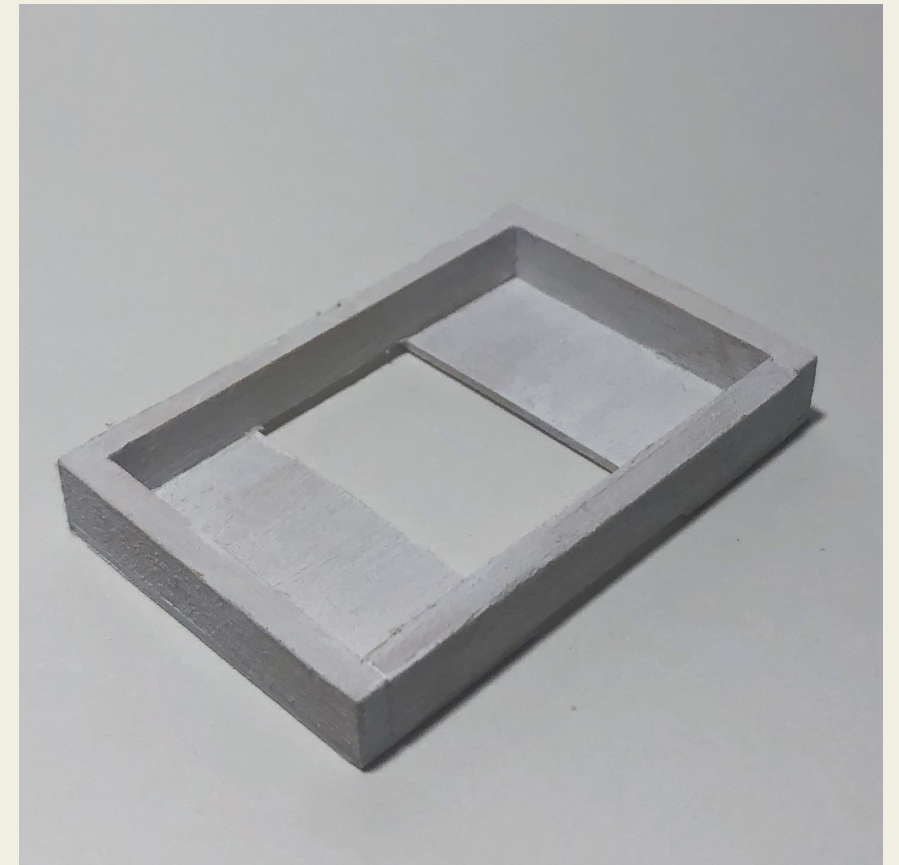
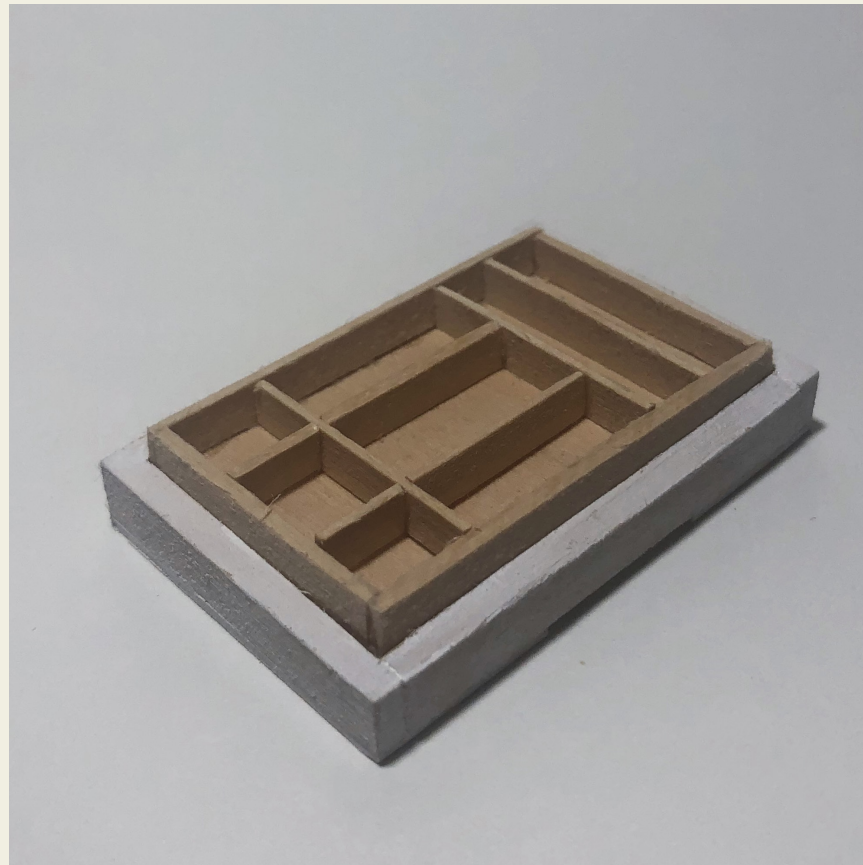
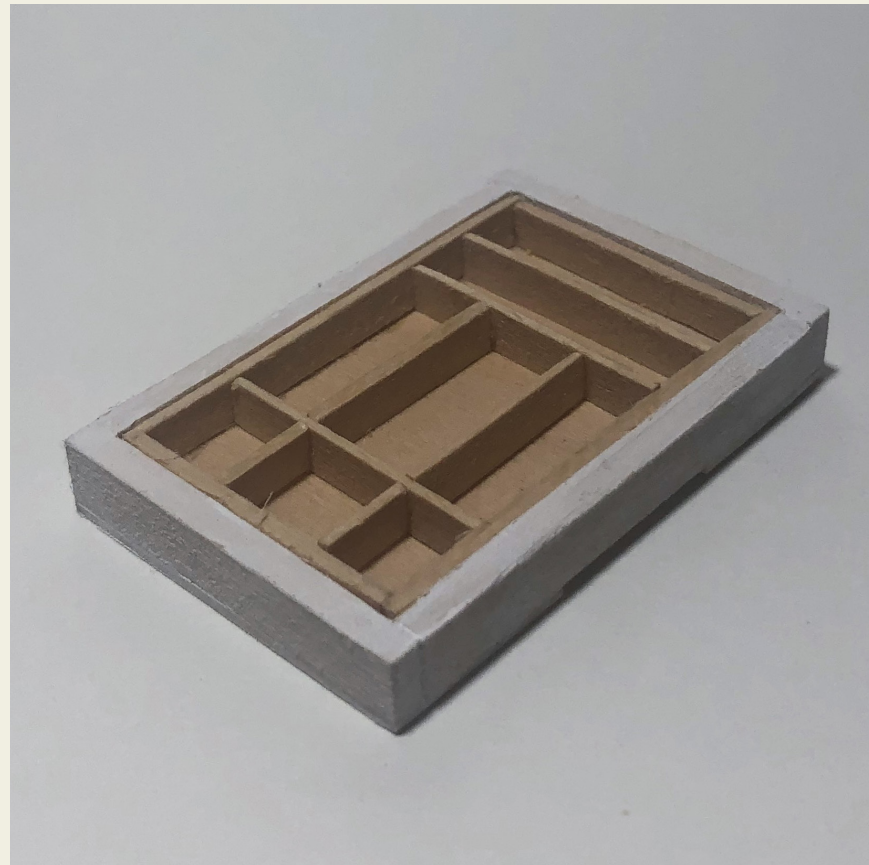


the SHADOW BOX

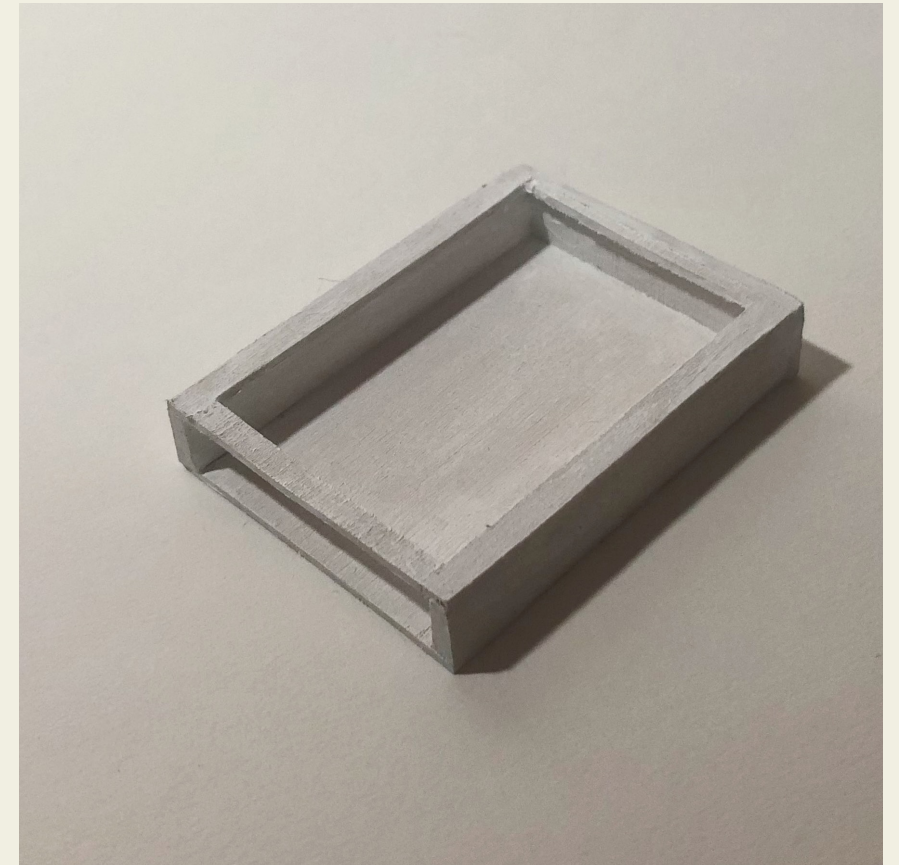
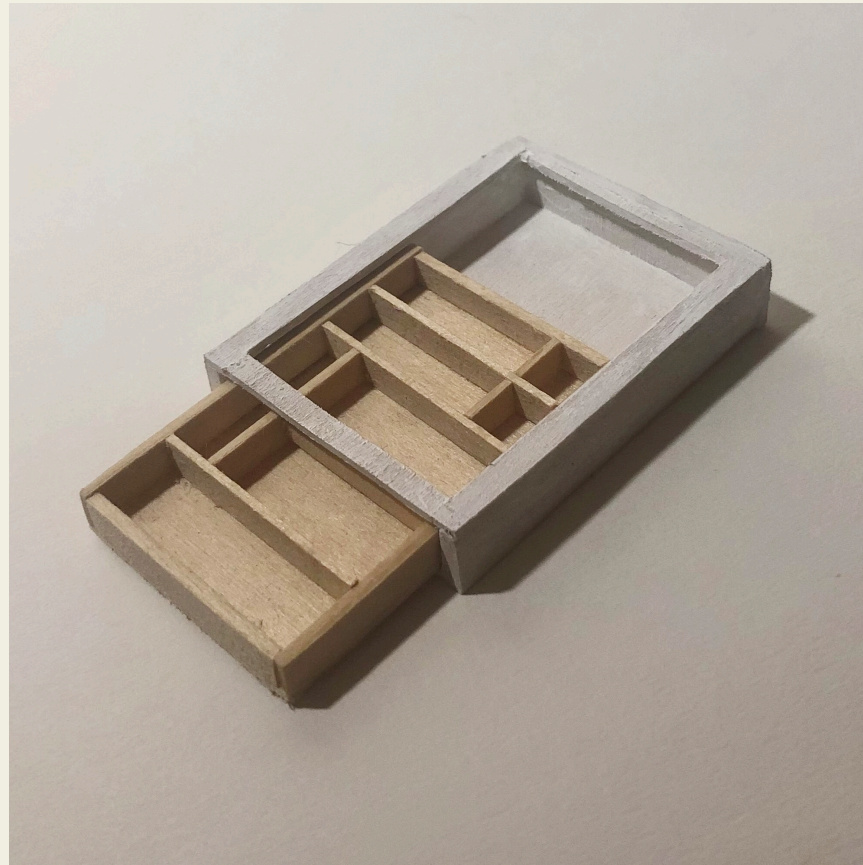




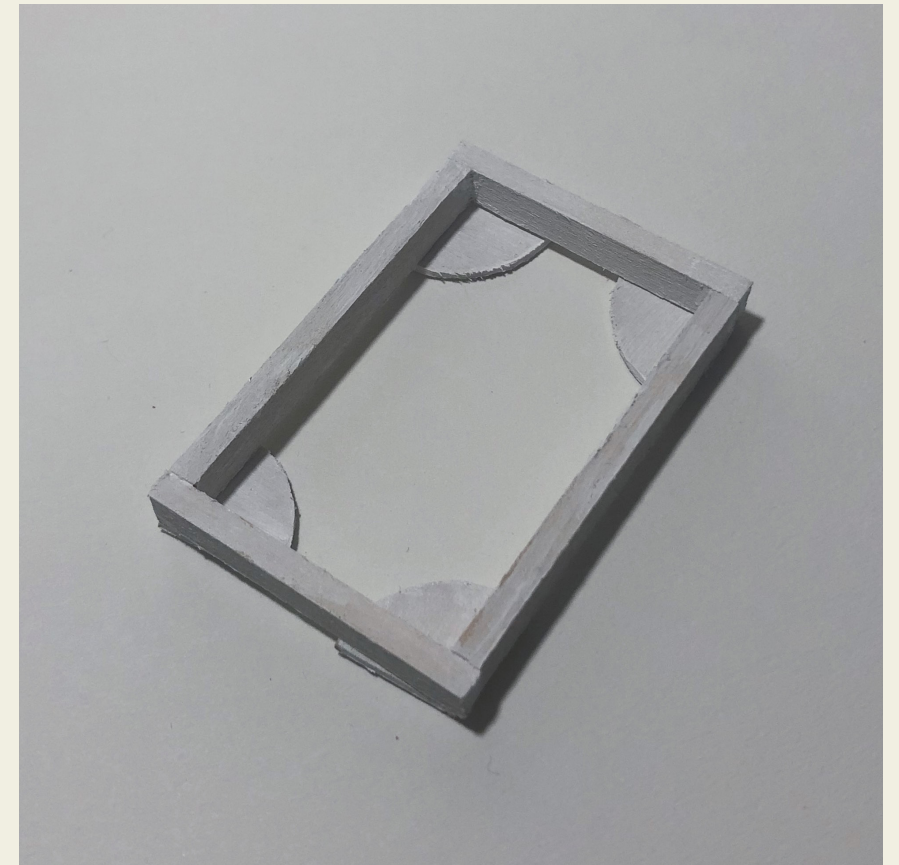
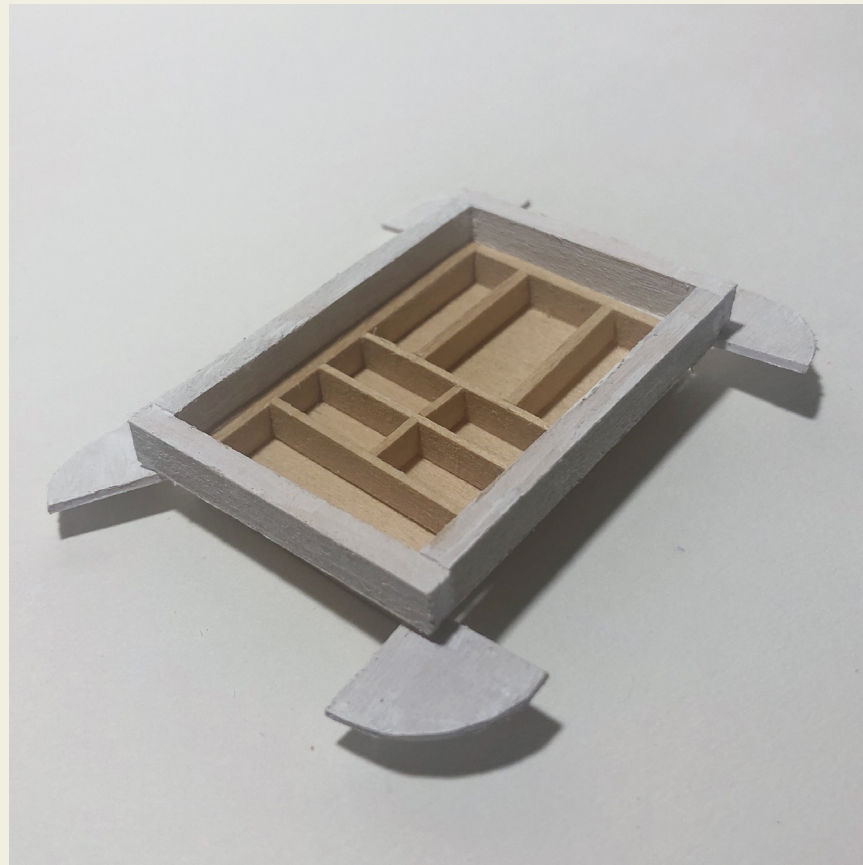
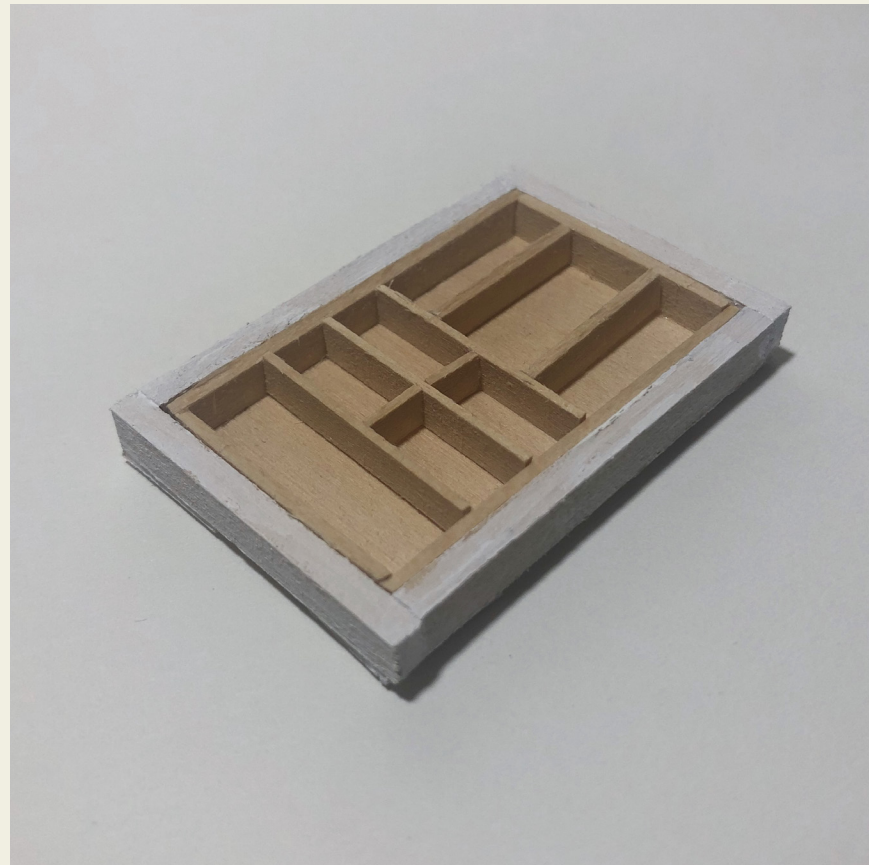
concept model PUSH



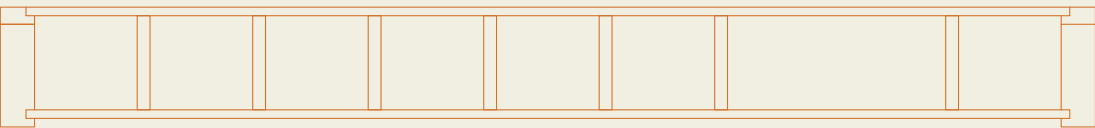
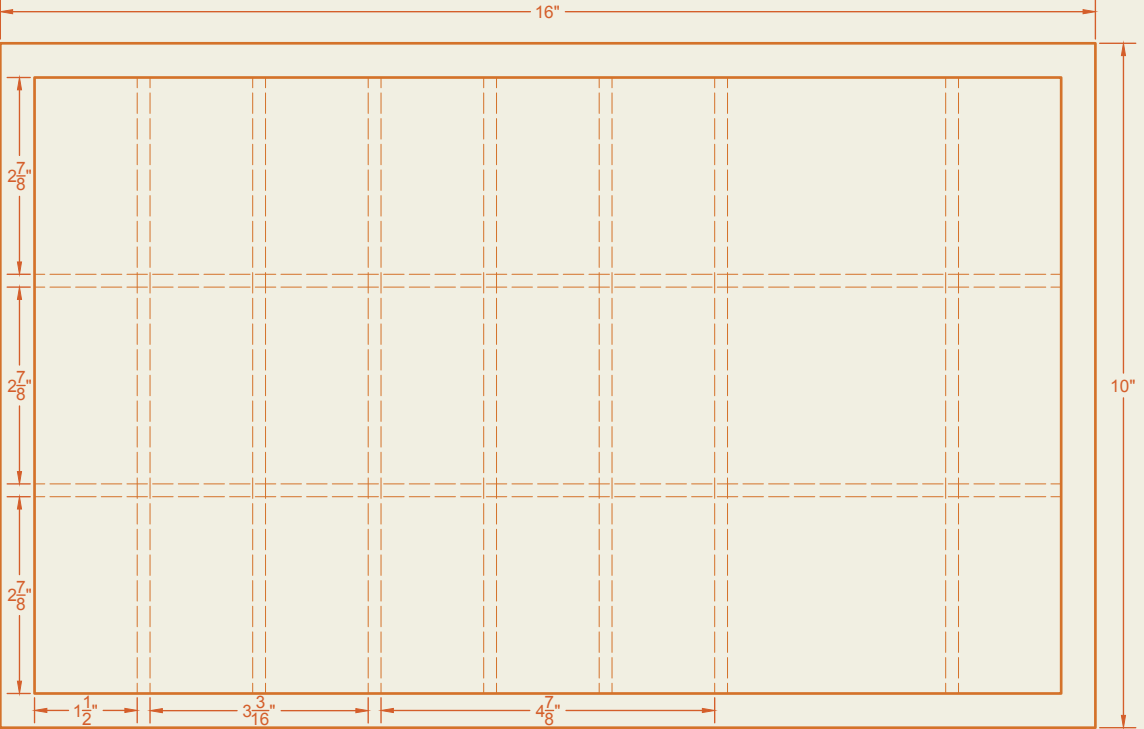
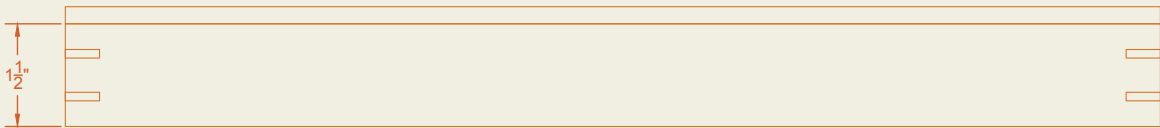
concept model PULL



concept model TURN

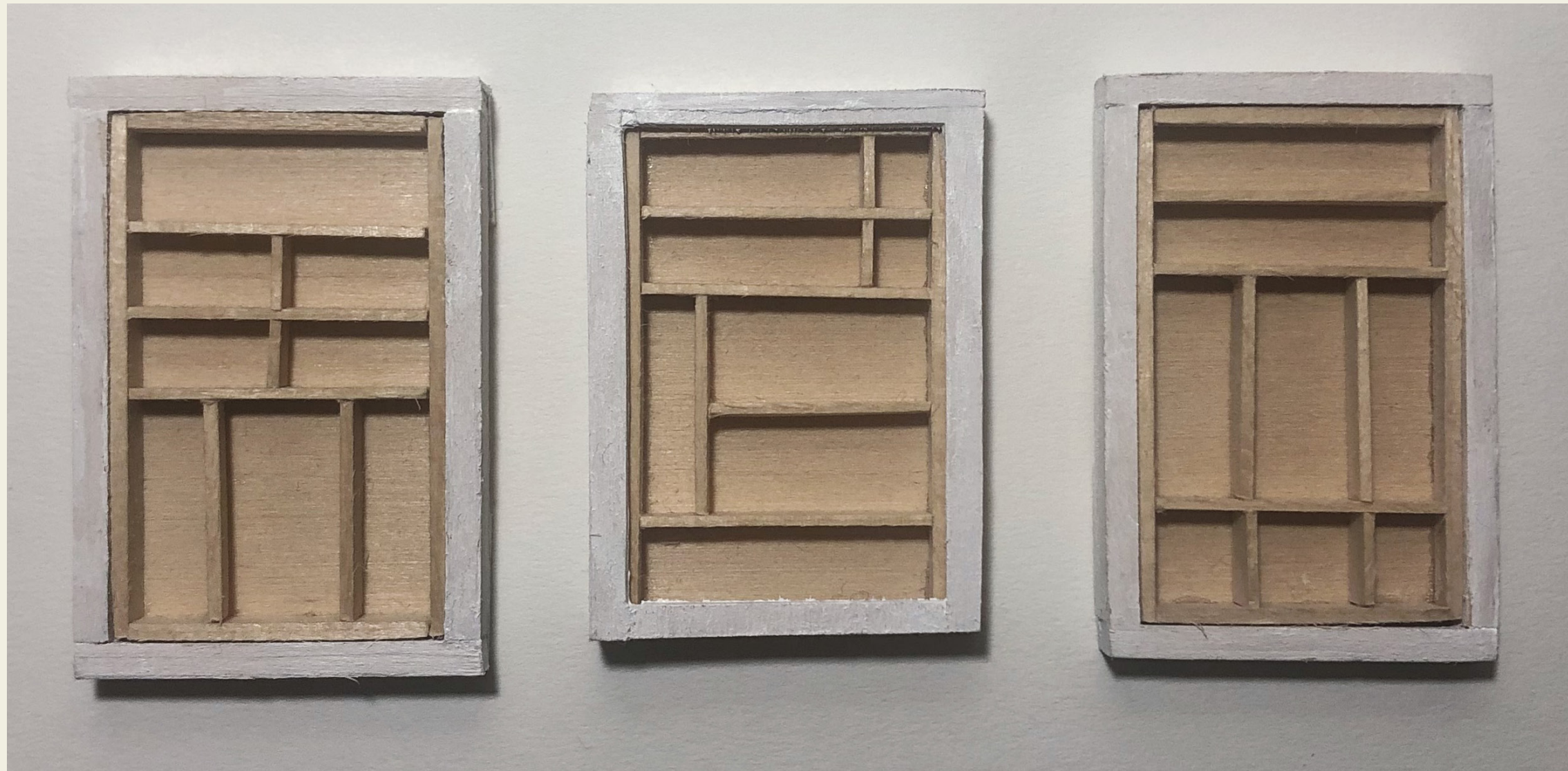


SHADOWBOX

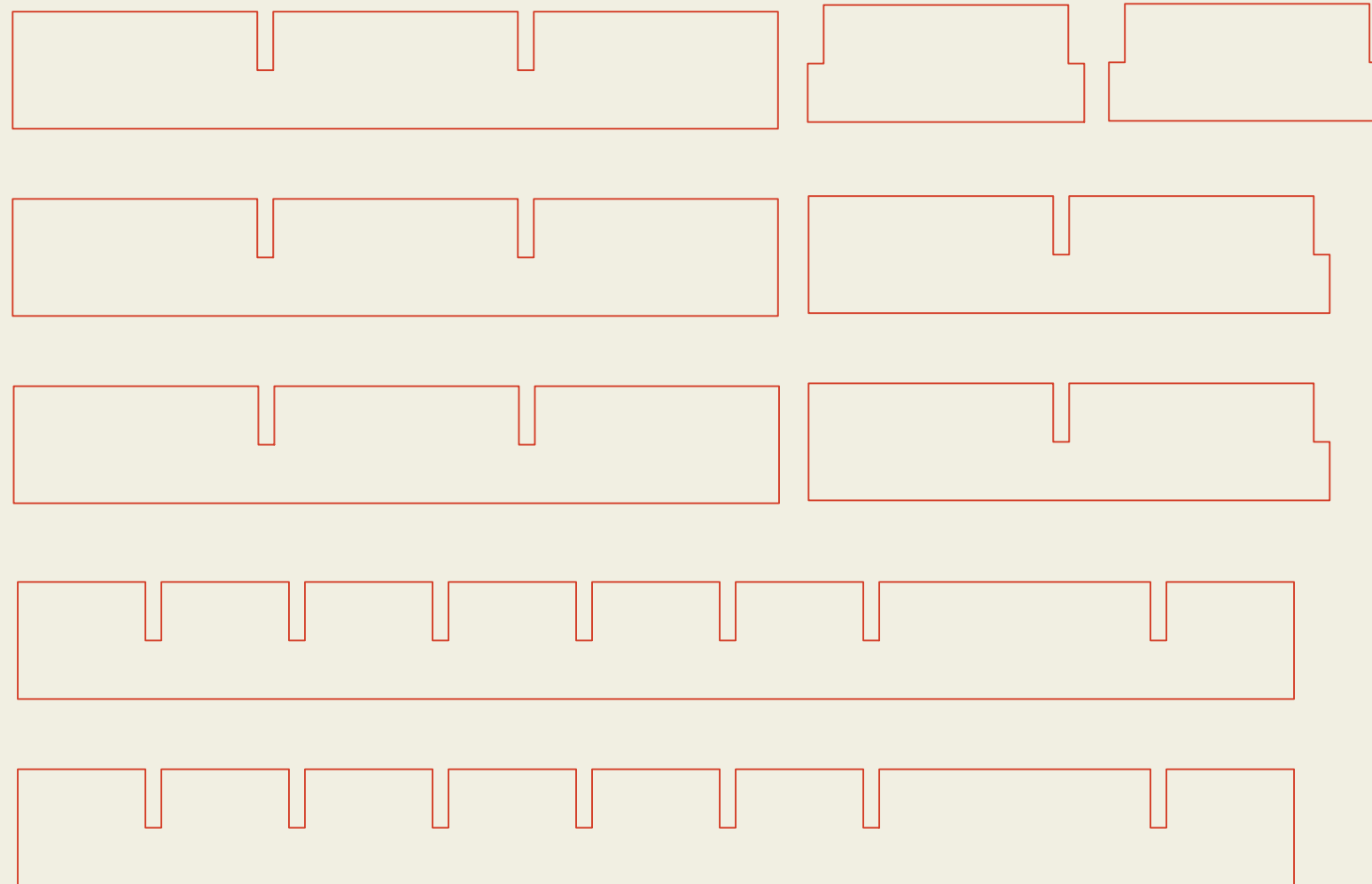


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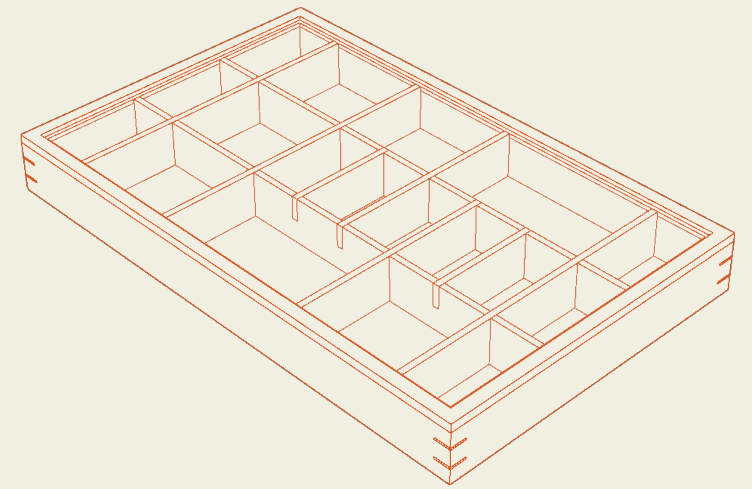
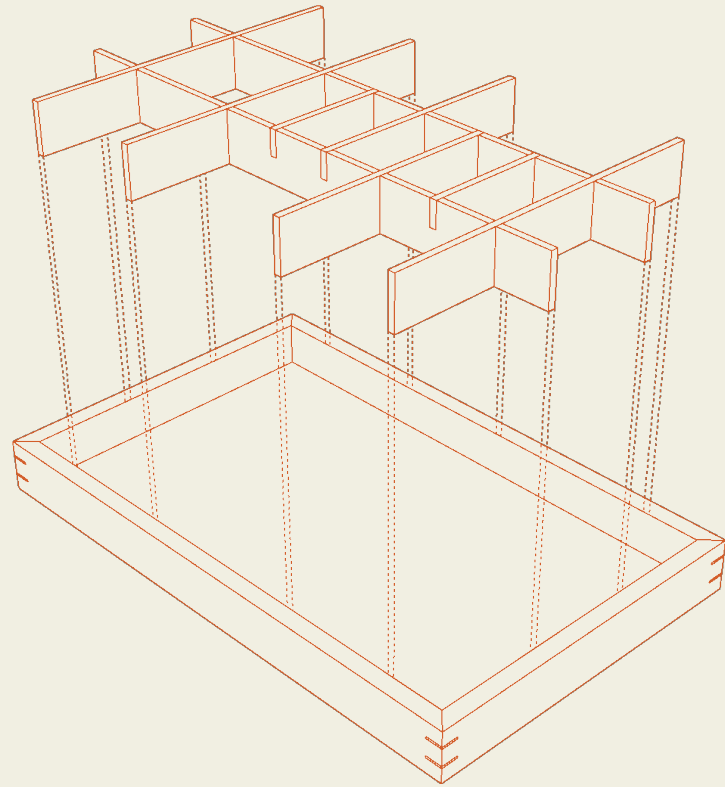
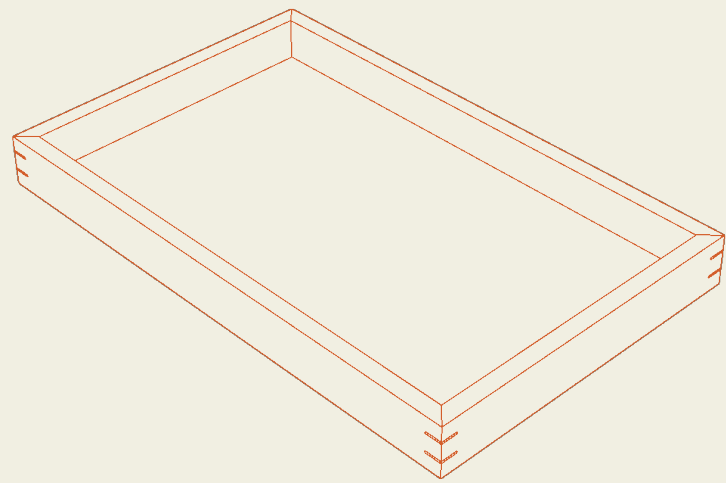
concept model INSERTS



INSERTS



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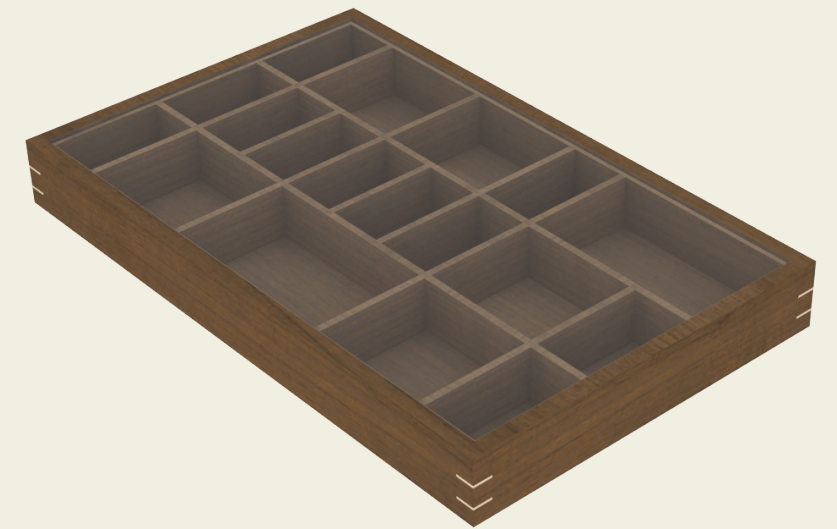


POSSIBLE ORIENTATIONS



NOT TO SCALE

MATERIAL OPTIONS



1:1 MODEL



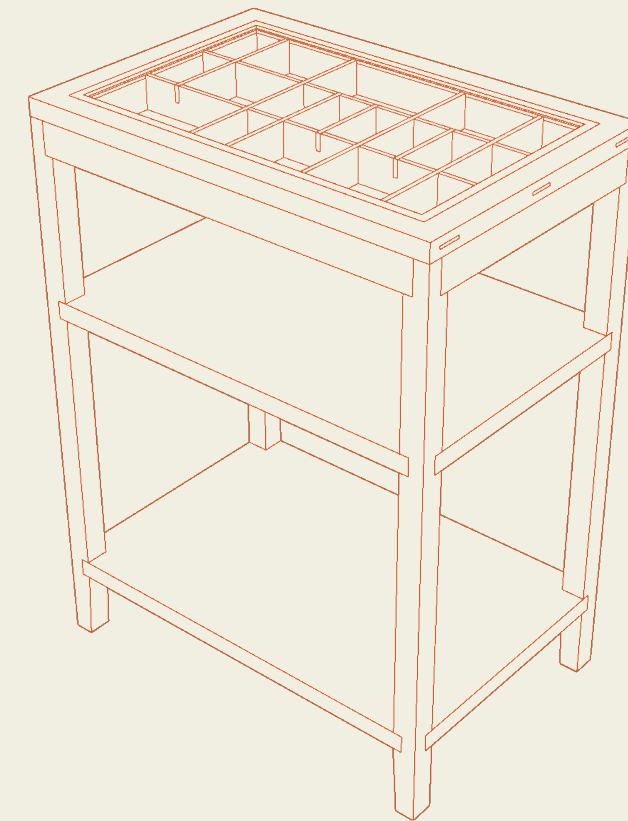
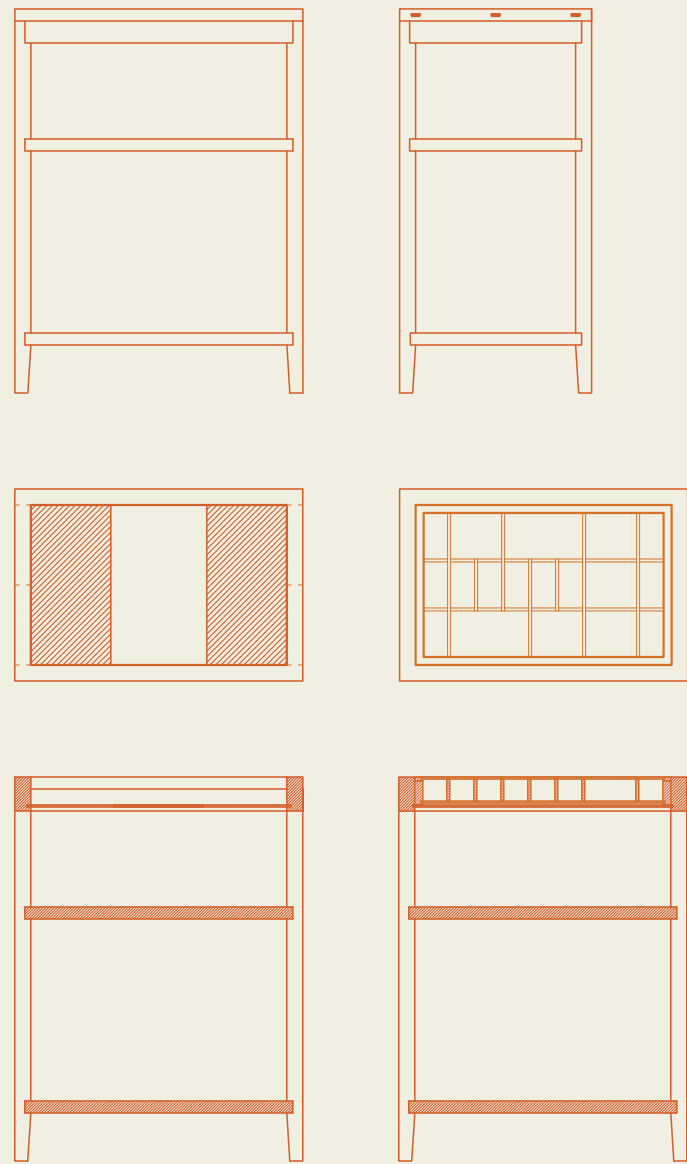
objects from MY ROCK COLLECTION



the TABLES



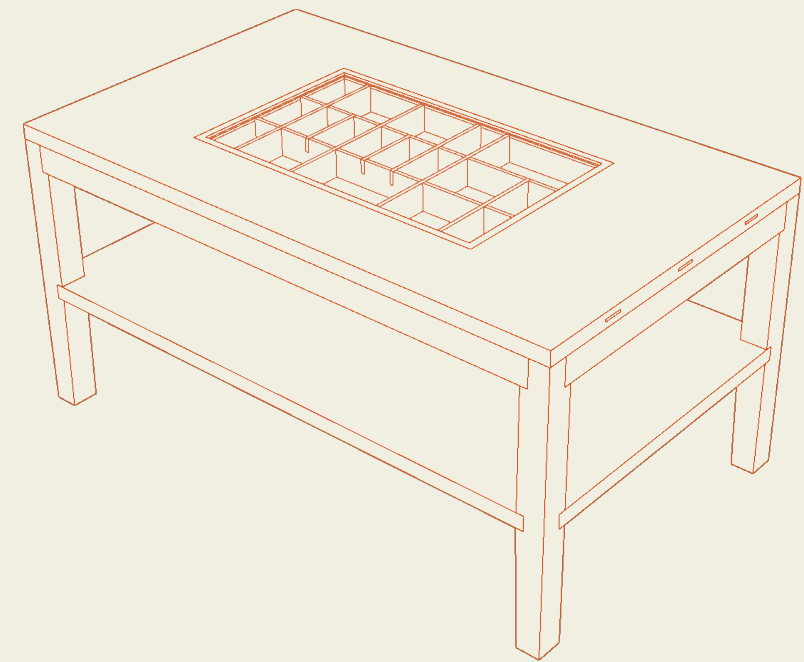
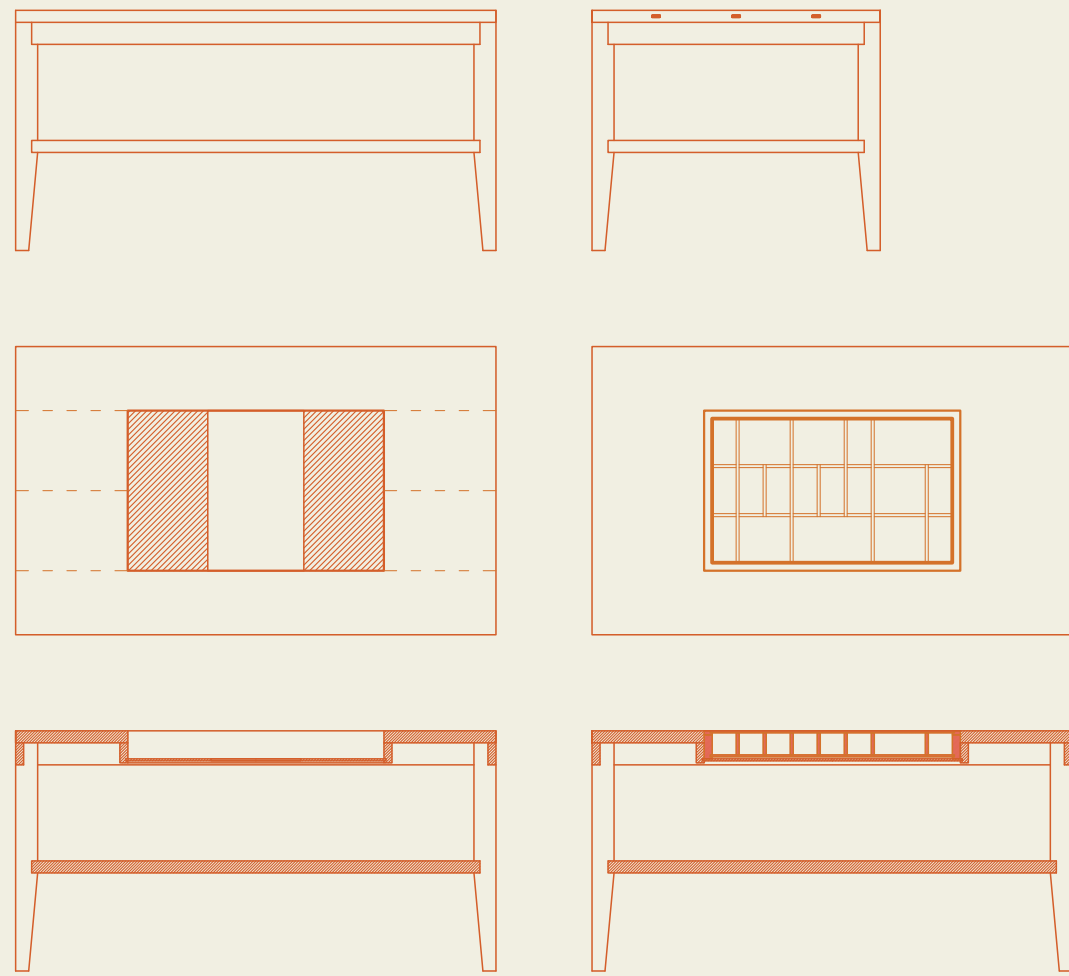
BEDSIDE TABLE



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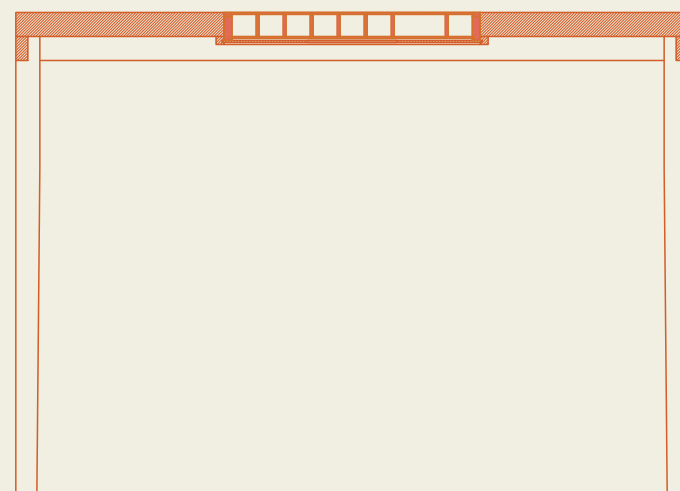
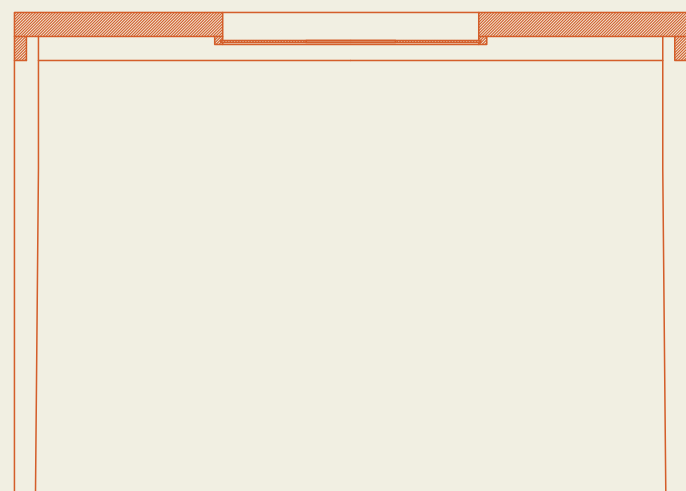
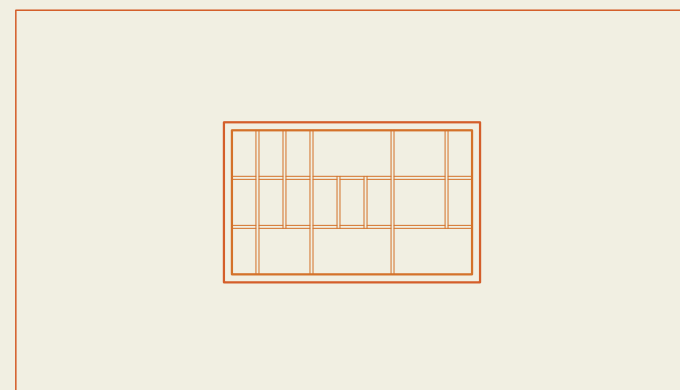
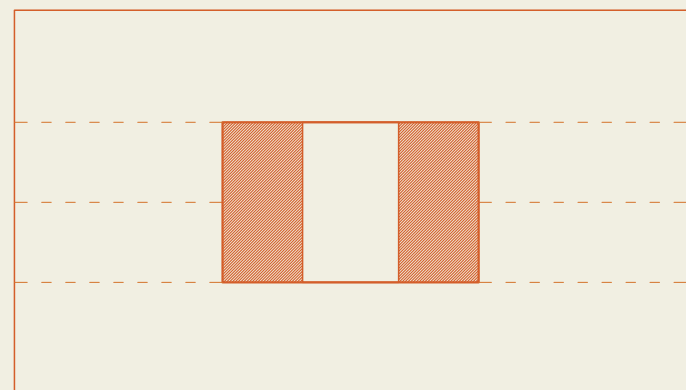
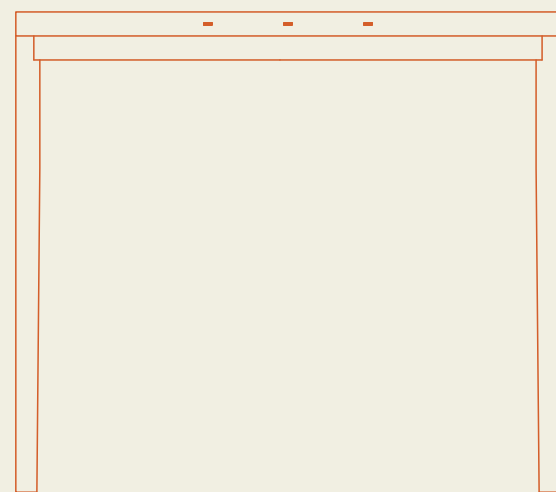
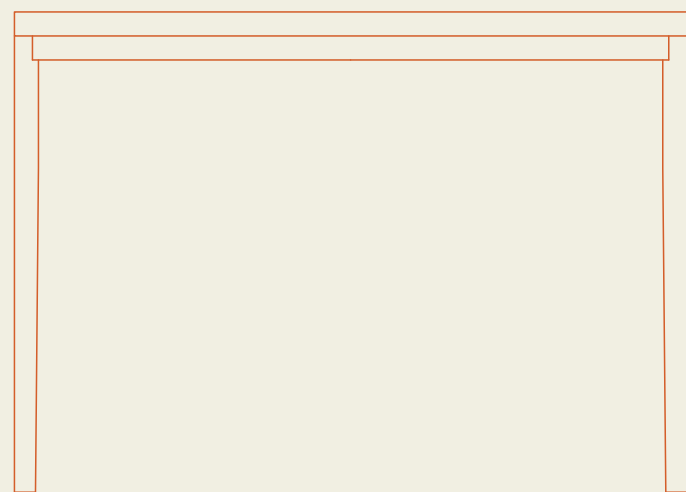
NOT TO SCALE

COFFEE TABLE



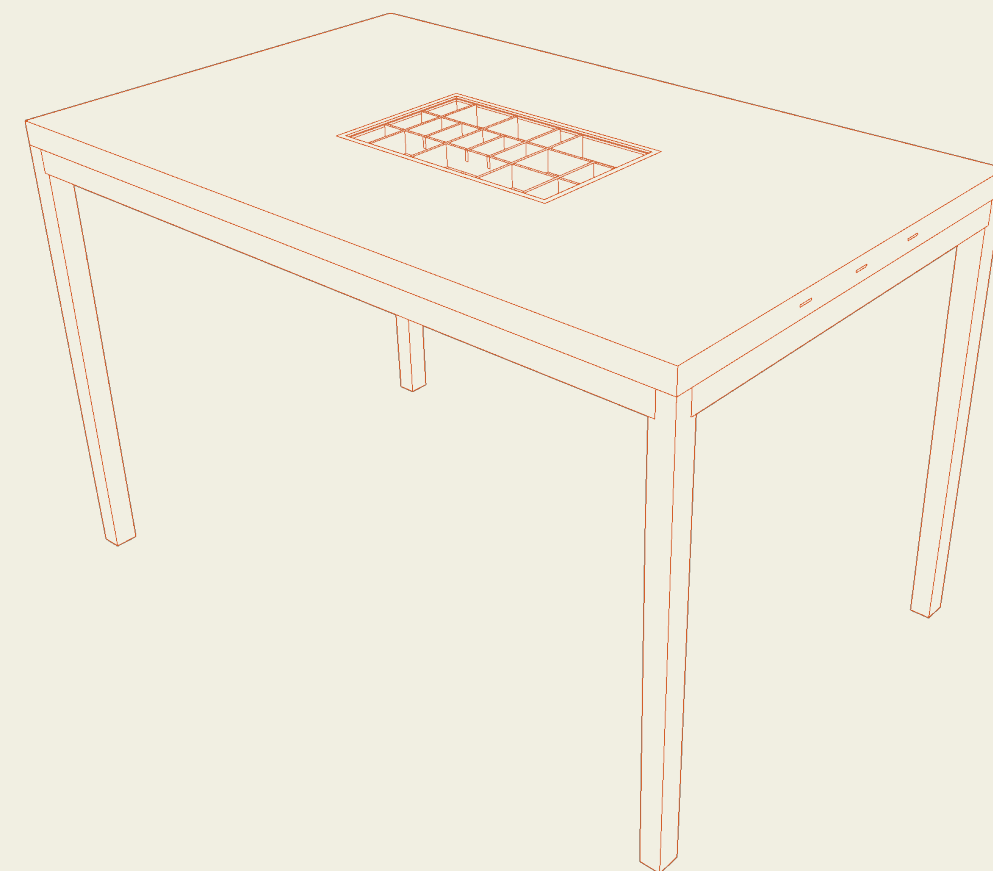
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NOT TO SCALE



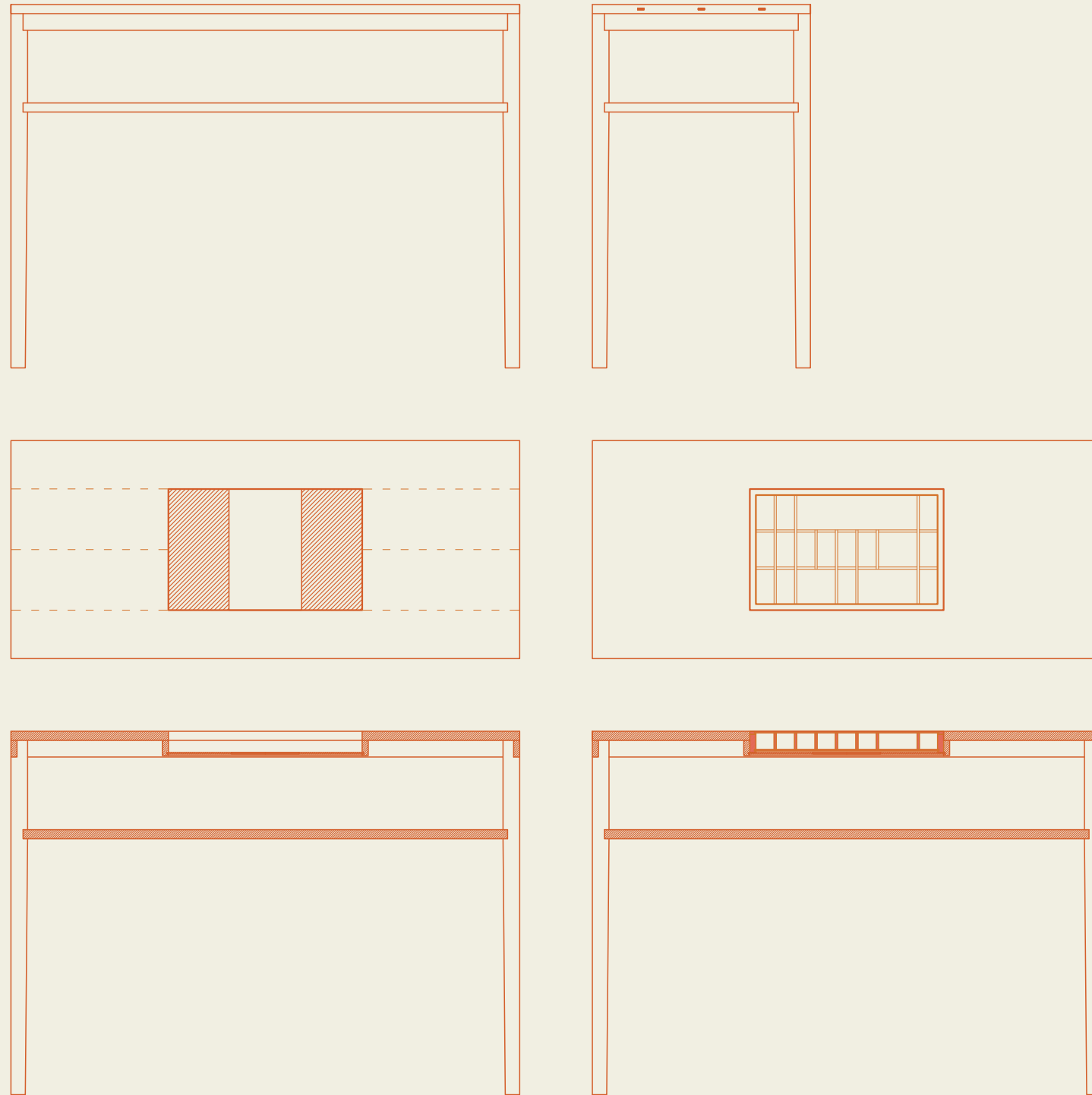
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DINING TABLE

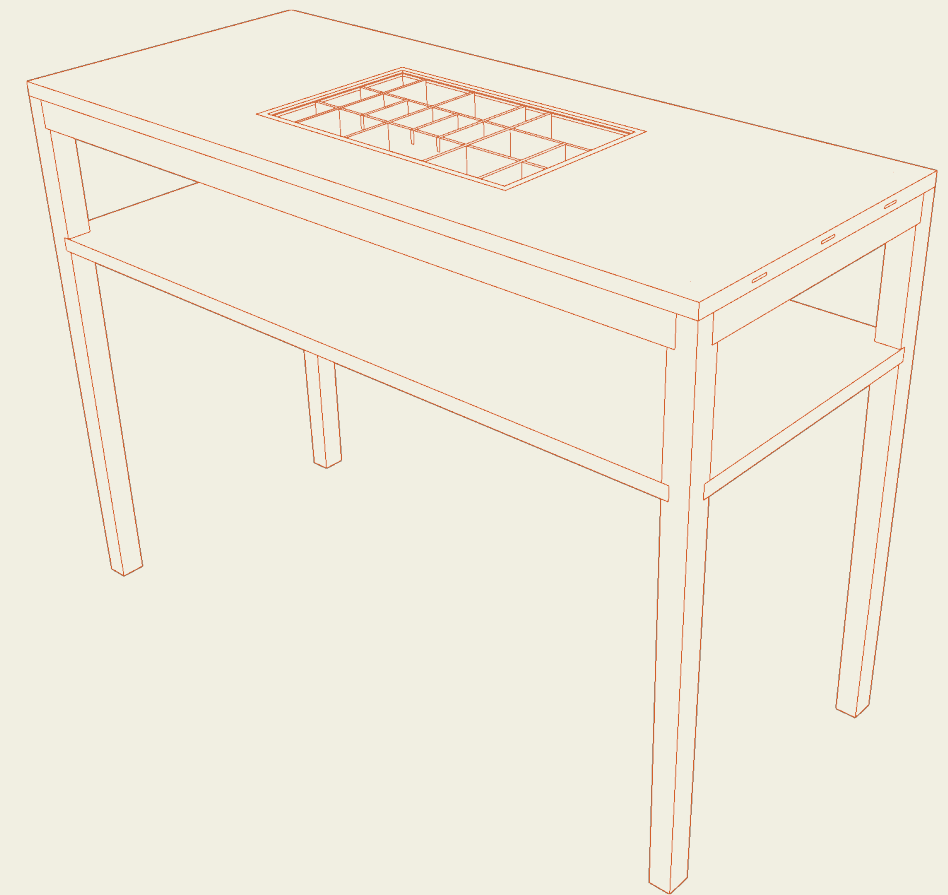


NOT TO SCALE

ENTRY TABLE

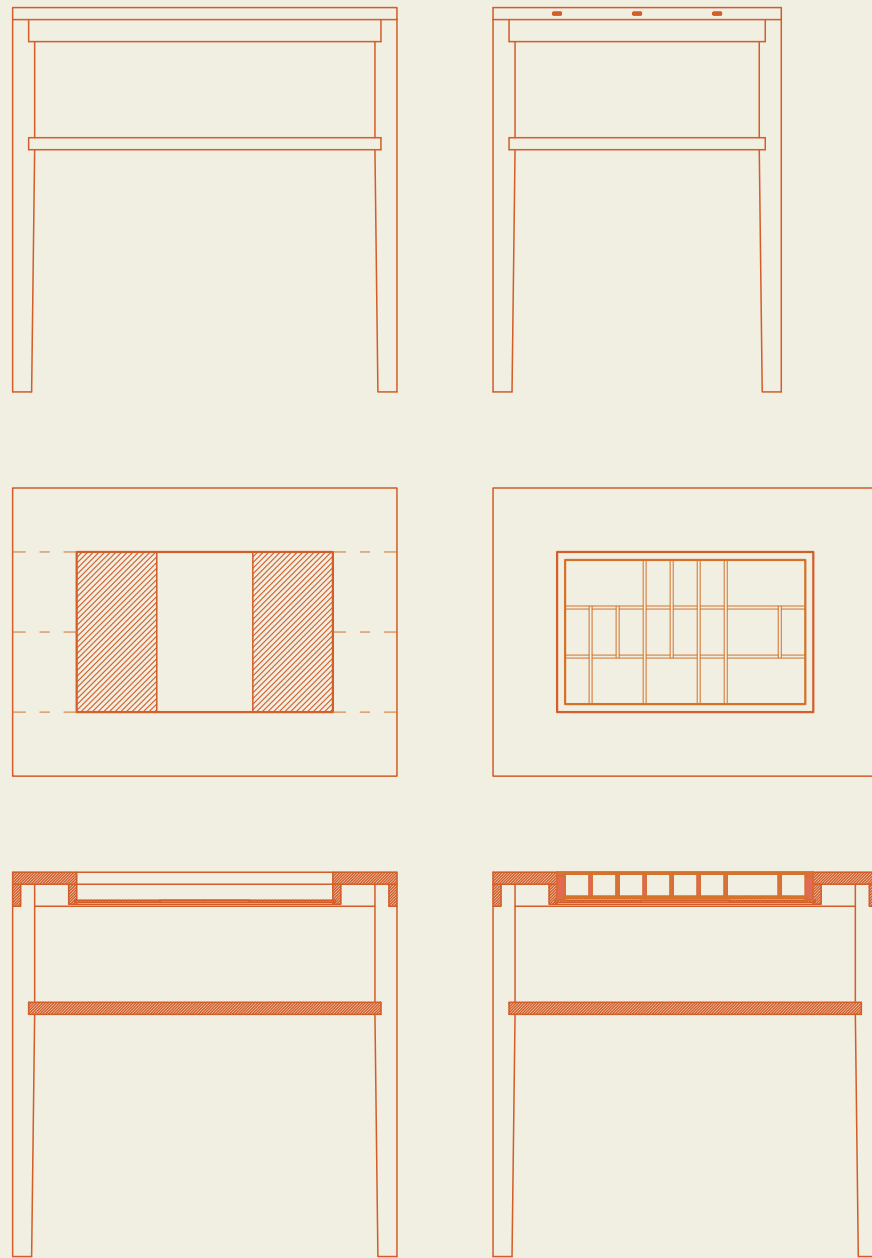


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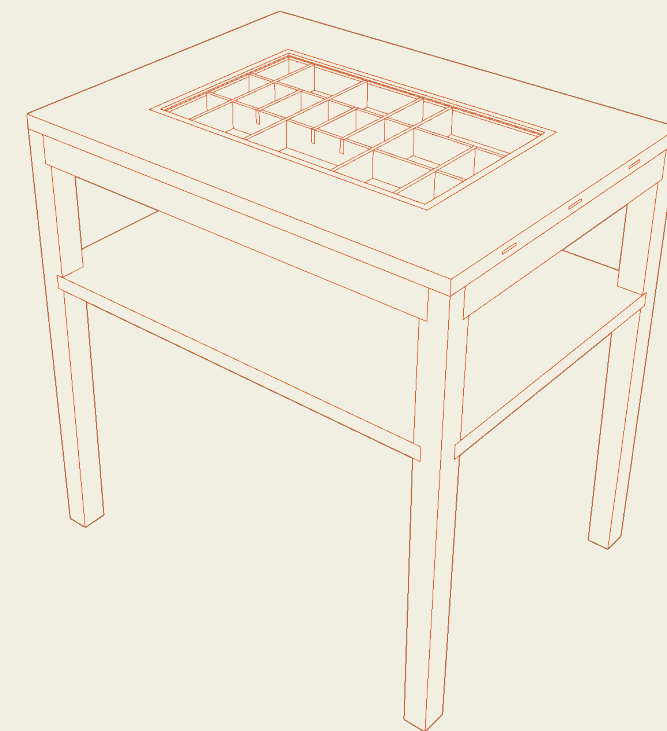


NOT TO SCALE

SIDE TABLE



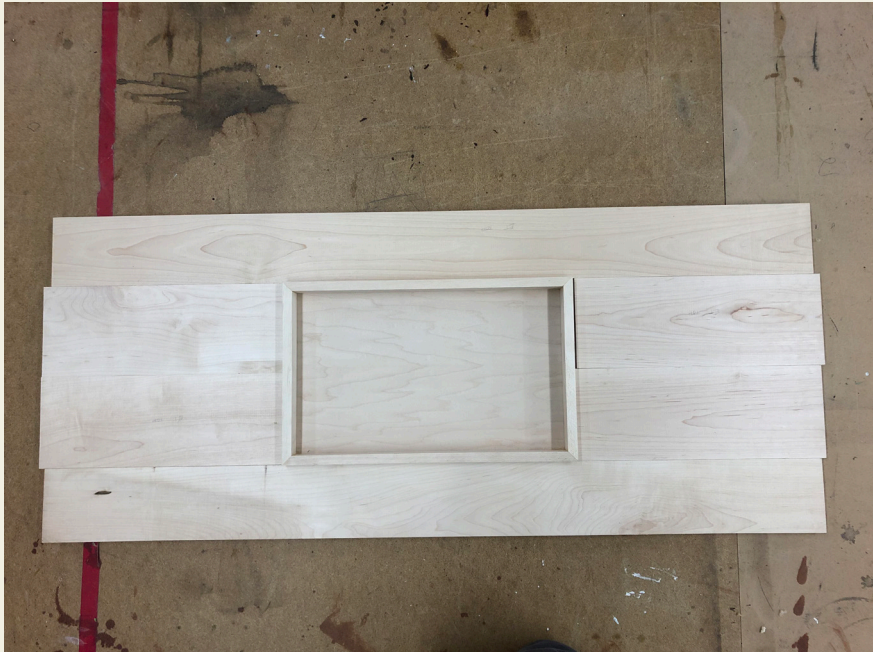
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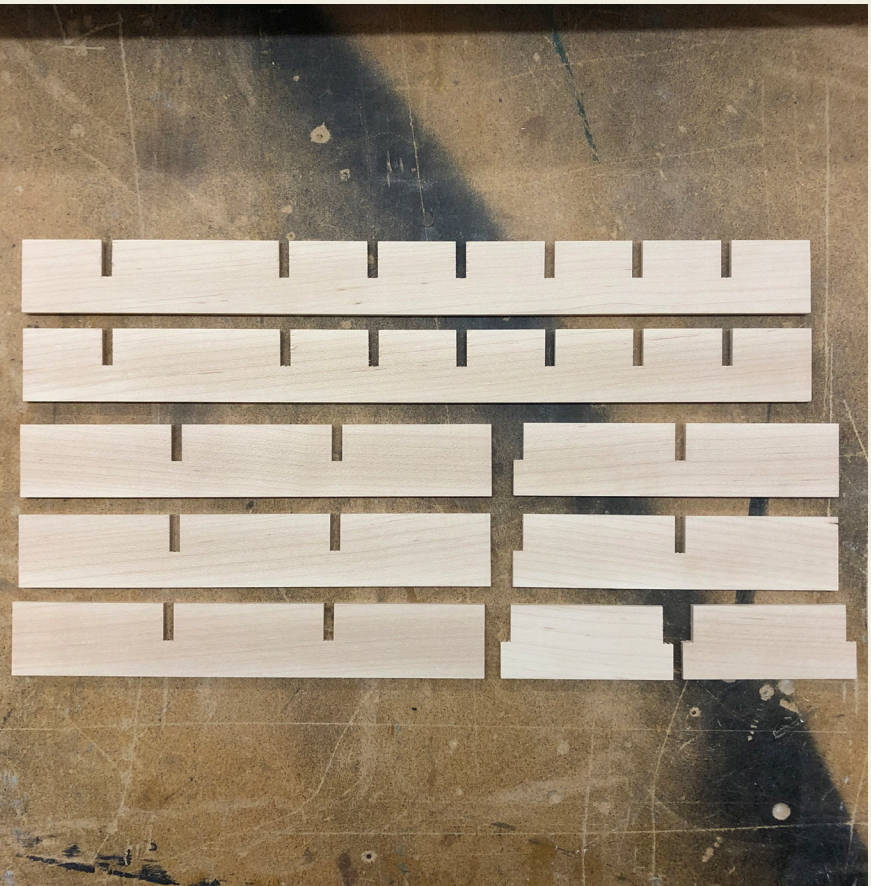


NOT TO SCALE

FABRICATION



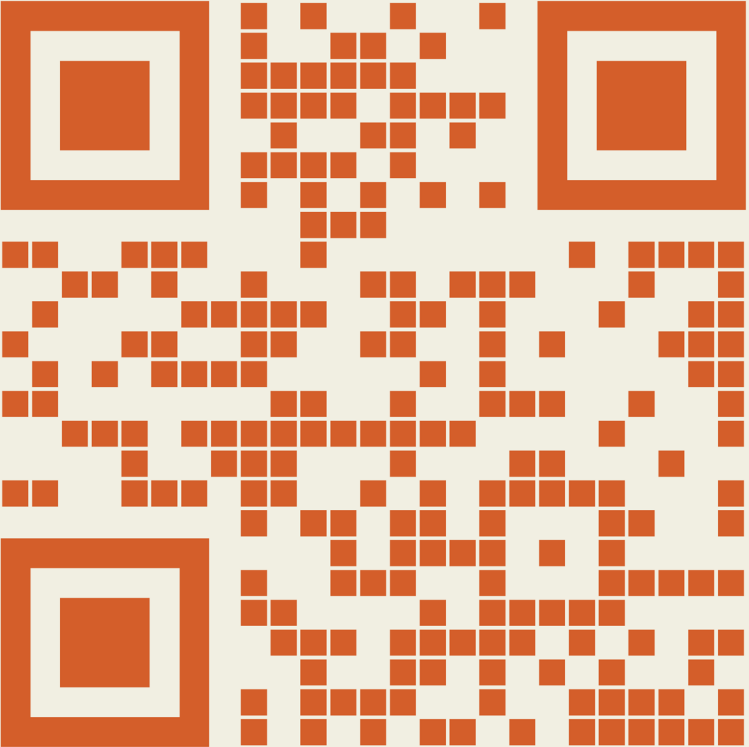








PROCESS VIDEO



FINAL PRODUCT

















NARRATIVE



As a child, my mother had a shadowbox in her bedroom. It was full of all kinds of knick knacks: shells, wooden dolls, a miniature cash register, tiny stuffed animals. When she left for college, her room became my Omi's office. Over the years, my grandmother replaced some of my mother's objects with her own: a thimble with her birth month, a pin that was a gift from a friend, a miniature kleenex box and sewing kit. When I was a child, these trinkets became some of my favorite toys at my grandparents' house. After my Papi passed away and it was time for Omi to move, she offered me her shadowbox. Now these objects, which hung in her home for over 50 years, hang in the entry to my apartment along with some of my own. This multi generational collection serves as the keystone for this project.

reCOLLECTION is a line of tables which explores the intimate relationship between objects and associations by creating a home for people's fondest memories. Each table arrives as a blank canvas. A shadow box nests within the top of each table, transformed from the decorative vertical plane to that of the functional plane. Within the box, is a collection of dividers. People have the ability to shape this space however they like to accommodate whatever objects they choose to house. Whether it be rocks collected from a hike you took or a matchbook from an old restaurant you used to go to, fill the space with objects that hold the memories of things, people and places you love. Each piece becomes unique to the person who owns it as it is imbued with some essence of their being, a catalogue of stories and memories to recollect and share. A museum quality lid rests on top of the dividers to protect and preserve these memories while they call the box home. A void in the table top allows you to remove the box by simply putting your hand underneath and pushing the box up and through. For the time that each object is housed, it will be given a sense of permanence and importance, but the box is easy to remove so that objects can be rotated out, conveying the impermanence of both object and memory. This collection connects to the past through memory, the present through storytelling, and the future through open spaces which provide opportunity for future memories to be stored.

Objects live at the intersection of the past, present, and future and have the incredible ability to act as vessels for memory. Our possessions and things collect our stories, like we collect them. Objects help us to differentiate ourselves while also allowing us to form bonds with others. In *The Meaning of Things: Domestic Symbols and the Self*, Csikszentmihalyi and Halton state that things shape the identities of their users, thus “objects also make and use their makers and users” (Csikszentmihalyi, Halton). The things we surround ourselves with have an impact that must be considered. Our objects live because we give them breath, but it is imperative that we recognize the give and take of our relationship with them; there is constant push and pull between what we give to them and what they give to us. Because our objects are a reflection of ourselves, their lived experiences should mirror our own. By treating our objects with the same compassion as we would another person, we can better protect and connect to our shared experiences with them. This allows us to live in coexistence with our thoughts and memories in a way that is compassionate and loving, offering us a new way of living and relating to ourselves and others.

One way to show compassion towards our objects, and consequently ourselves, is to be mindful of the space we shape for them. Gaston Bachelard’s *The Poetics of Space* is a thoughtful dissection of the home and its importance. He states, “The house is one of the greatest powers of integration for the thoughts, memories and dreams of mankind.” Ultimately, his writing concludes that it is thanks to the home that a great number of our memories are housed and preserved and that these memories allow us to connect not only to the past, but also to the present and the future. When objects are surrounded by each other, we can stitch together different stories and create conversations between them and ourselves. This allows us to be more grounded and mindful of our relationship with the past, present, and future.

By drawing inspiration from artists and designers such as Donald Judd, Andrea Zittel, and Agnes Martin, this collection utilizes a pared back aesthetic so that the furniture falls away, and the objects housed within take center stage. Each of these artists works with variations of the plane and the relationship of one plane to another; for Judd, it's plywood furniture, for Zittel, it's planar configurations, and for Martin, it's iterations of the grid. While their physical work did influence my work, their philosophies served as the greater inspiration for this collection. Donald Judd's *It's hard to find a good lamp* contemplates the difference between art and design, stating that, "The art of a chair is not its resemblance to art, but is partly its reasonableness, usefulness and scale as a chair." (Judd, Coles). The distinction between art and design is a question of function and the inclusion of the user in the work. It is through the connection to the user that furniture is completed. My roots as a sculptor are what drive my fascination with planes and proportions, however, like Judd, I see the true beauty of these pieces to be in the moments when they become a part of someone else's life. As a maker, there is great beauty in the moments of creation, and recognizing my role in the life cycle of my work is what inspires me to create.

Similarly, Agnes Martin insisted that her work is transactional and that her paintings require user participation to make meaning; her work was incomplete without the viewer. “They require our presence and patience; they demand close looking, bodily movement, interaction, and time. They do not reveal themselves all at once” (Frizzell). The same is true for each of these tables. Without the objects of its owners, these tables are empty voids; but when filled with cherished memories and stories, they hold great meaning and significance. The intricacies and complexities of the relationship we have with each object is revealed and deepened through engagement with each piece, allowing us to reminisce, recenter, and recollect.

Andrea Zittel’s practice is an experimentation in living. She creates different sets of limitations to live within, whether it be a 7 x 9 living unit, an island she fabricated, or a personal uniform. In an artist talk about her work, Zittel said, “... most of us are brainwashed to think that variety is a form of freedom, and I thought, what if uniformity were more liberating.”(UOregon). I personally resonate with the notion that limitations are liberating. Working within a given set of constraints is how most of my work is manifested. In designing these tables, I created a set of rules to follow and apply to the dimensions of each table. This allowed me to create cohesion and connection across the entire collection. The philosophies of these three artists guided my design choices and have influenced my personal philosophy toward objects and furniture, which is reflected in this collection.

Each piece uses the number three heavily in reference to the past, present, and future.

Three wooden splines of a contrasting color connect the edges of the tabletop

Two wooden splines divide the shadow box into thirds.

The shadow box inserts lie on a 3 x 9 grid, created by a set of 9 dividers

The table is made of three horizontal planes: tabletop, shadowbox, shelf

The shadow box is made of three parts: frame, inserts, lid

The table legs are made of three planes: vertical, horizontal, diagonal

Each corner is the intersection of three parts: tabletop, apron, leg

Dimensions used are multiples of three: 3/16, 3/8, 3, 18, 24, etc.

Relying heavily on the number three and multiples of three creates connection, and conversation between the tables in this collection and the ratio in dimensions creates balance within each composition, allowing for the furniture to fall away and for the special objects to be highlighted. Additionally, all of the joinery used involves the intersection of three planes. This creates strong cross grain joints which will hold up over time, and provides a visual reminder of objects' home at the intersection of the past, present, and future.

Through designing these pieces, I was able to connect to my own personal history and family. Both of my grandparents are avid collectors. My grandfather obsessively collected matchbooks, my grandmother collected spoons among other things. Another item I was gifted with when my Papi passed was a large pig-shaped glass jug full to the brim with matchbooks. While in the process of designing this collection, I filled a model of my shadow box with my grandfather's matchbooks, then objects from my grandmother's shadowbox, followed by rocks and shells from my own personal collection. This was a profound experience as I found myself thinking about each item as I placed it in the box. How this matchbook, however many years ago, was made from paper and wood from trees who lived entire lives beforehand and how my grandfather picked it up, put it in his pocket, and brought it home because he felt he needed to. And how now I hold the same matchbook in my hands. For the first time since his passing, I felt truly connected to him. That is the power of objects. They are able to connect us to the past, to allow us to feel grounded in the present, and to feel comforted in the future.

reCOLLECTION helps us to reflect on the lives of our objects and recognize our place in them. By bringing us closer to our sacred memories, this collection inspires us to reflect on the relationships we have with our objects and memories in a way which recognizes our life cycles and the connection between the two. By doing so, it allows us to be humbled in our relationships and compassionate with ourselves.

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A huge thank you to everyone who was a part of this process

MY FAMILY - MOM, DAD, KENDALL, OMI + ROSIE

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OZGE SADE METE + TOBI WRAY

MY DEPARTMENT HEAD - JULIE MYERS

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CENTER, CRAFT CLOSET SUPPLY, CROSSCUT HARDWOODS +
SPECIALTY FOREST PRODUCTS

MY COLLEGE - CORNISH COLLEGE OF THE ARTS

This project would be incomplete without you all.