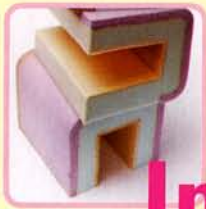
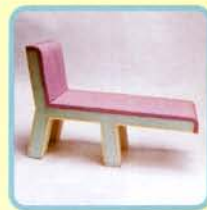
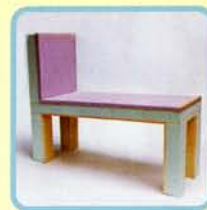
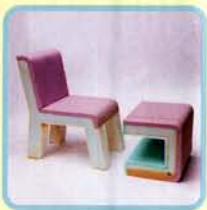
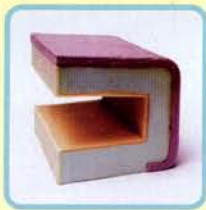
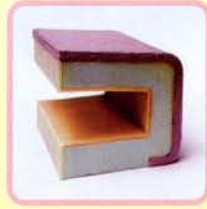
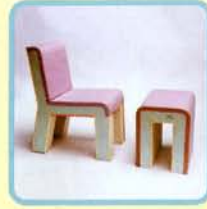
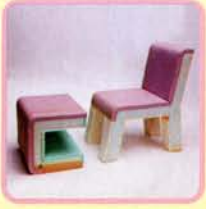
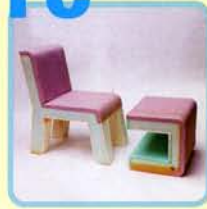
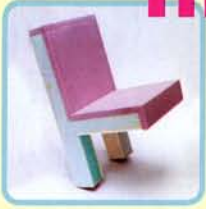


i



Ineke Hans

Eidetic Furniture





*We shall not cease from exploring
And in the end of all our exploring
Will be to arrive where we started
And know the place for the first time
(T.S. Eliot, Little Gidding V, Four Quartets)*

This conceptual research is practical and provides the basis of the associative power and archetypal clarity of her single, robust furniture objects, which strive to find the essence or origins of their functional type. The associations evoked by their sculptural forms are not arbitrary propositions but rooted ideas and feelings. Some suggest the timeless familiarity and direct methods of Dutch vernacular or folkloristic traditions, expressed through colour and form. **They share a toy-like quality, counter-balanced by a sober, down-to-earthness.** All speak as strong characters, not pronouncing litanies but issuing appealing invitations, offered without guile, to invert, reinvent, or at the very least to reconsider some of our functional norms.

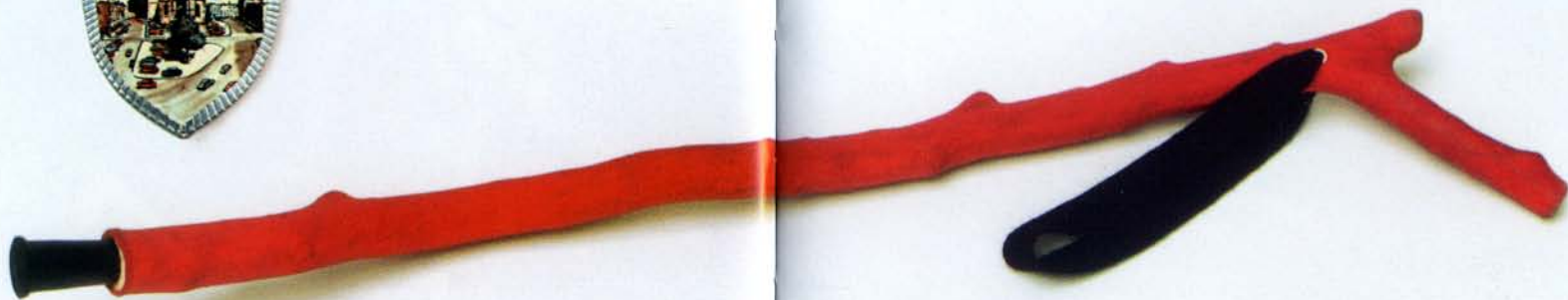
Achieving the naked associations of the archetype in Hans' furniture is essential for her. **'You have to know what you are dealing with. If you don't, then designed pieces become a blur, then everything is arbitrary. You recognise archetypal forms because they are stored somewhere in the back of our minds.'**



Create a language and you create a world (Ludwig Wittgenstein)

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Paulus

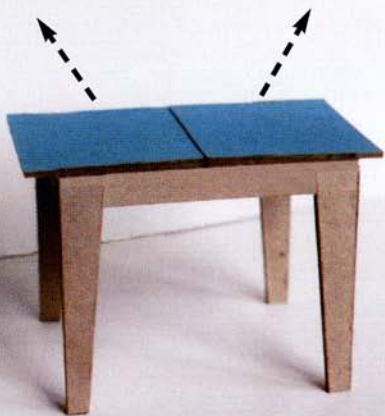
1993, anti slip walking-sticks dipped in latex rubber

kitchen table for a growing family

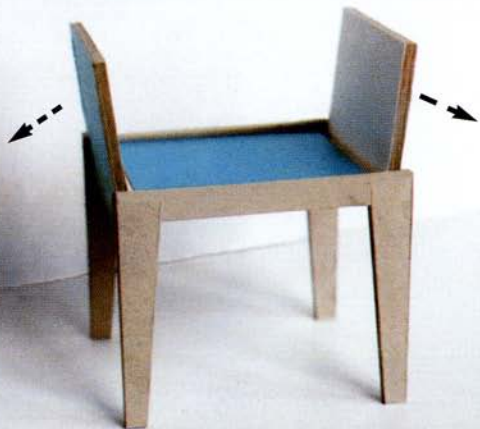
1995



step one



step two



extending table for AERO¹⁹⁹⁷

step three



et voila!



