

Artist'S Statement

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I am enamored in the haptic nature of that which was once new and has garnered texture through its age. The buildings of yesterday often have a visceral quality that is lacking in contemporary buildings. The effects of age add to the experience of the building in unexpected ways: the way light sweeps across a cold, peeling wall, changing the wall surface through the warmth it provides; the musty air of a room left to lie fallow; worn steps from centuries of pedestrian access. The spaces no longer function as anything other than a memory of the past and all that remains are traces of a forgotten human existence. Often, we pass by these beautiful relics without even noticing them. As we go about in our daily rhythms and routines we often miss the little designed niches and nuances that surround us. By seeking out such spaces and documenting them I have attempted to recognize and appreciate such forgotten spaces in our lives and capture their unique phenomenal qualities.

In addition to overlooked space, our society has a number of objects that are recognized as “designer” because of their unique characteristics but are otherwise unknown to the general population. Such objects are often revered as pieces of industrial art with beautiful detailing, exquisite materials, fine craftsmanship, and innovative design. However, many people ignore the “designer” objects as much as the forgotten objects because they are usually out of economic or stylistic reach of most consumers. In an attempt to bring people’s attention to both the spaces around them they have overlooked and the unique influence design has on our lives, I chose to place “designer” chairs in abandoned spaces and photograph their interaction with the space. The act of placing furniture from design masters such as Mies Van der Rohe, Le Corbusier, George Nelson, Marcel Breuer, and other notable designers, served to elevate the spaces to places with a noticeable design intervention. In doing so, the dynamic that occurs between the space, light, and designed objects dictates the composition of the photograph.

Each space and object engage in a different dialogue that reveals the phenomenal qualities of the space. The dead spaces, discarded and forgotten by society, are then elevated into places of beauty or elegance and are again revered for the unique identity they possess. These works are about the spaces themselves as well as the furniture inhabiting the space. All images are printed large at 30in. by 40in. to allow the viewer to enter the space almost physically rather than just visually.

**Forgotten Places:
derelict spaces recomposed**