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Influenced by the decorative arts of the 18th and 19th centuries, my work exists at an intersection between the natural and the man-made. I create objects, collages and environments that reflect on humankind's relationships with the physical world, both fabricated and wild. In ten years of paper works, I build structures evoking imaginary places of plentitude and fragility, borrowing vocabulary from jewelry, interior décor and architecture, as well as mineralogical formations and botanical patterns. Notions of wealth and status have acted as threads throughout my works, as well as interpretations of nature in the decorative arts.

Newer paper sculptures are constructed from used and vintage gift-wrap "harvested" from donations and yard sales. Still referencing forms from nature and luxury goods, the structures are suffused with complex relationships, as disparate patterns interact within geometric frameworks. Using methods previously employed in earlier works, the faceted forms now vibrate with the energy of luxury goods given and received.

Concurrently, I have expanded the range of strategies I use to transform my collections of cast-off materials. Accumulations of jar lids and buttons, discarded kitchenware and other odd bits are stacked to resemble the turned ivory and wood table articles popular long ago amongst European nobility. In other works, old papers are laminated and carved, transformed into "straw marquetry", woven as chair caning or layered to simulate stained glass. My newest sculptures combine multiple techniques in a single work, mirroring the jumbled intensity of decorative traditions reiterated in present-day consumer culture.