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concept | design | fabrication

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Curriculum Vitae

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Education

Design Academy Eindhoven
Sheridan College School of Crafts & Design
University of Toronto

Master of Design (M.Des) [September '04 – June '06]
BA. (Furniture) [September '95 – May '98]
BSc. (Social Psychology) [September '87 – May '93]

Awards and scholarships

Station on Stage [2005] Public space commission awarded to *Touch and Go* by Nederlands Spoorwegen and Prorail for Amsterdam Central Station
Lincoln Croft Memorial Award [2003] Awarded to *Librus* at “Convergence”; 40th annual juried exhibition, Tom Thomson Memorial Art Gallery, Owen Sound
Arts Toronto Protégé Award [2001] Received for *Ceci n'est pas une chaise* commissioned by Marc Glassman and Judy Wolfe
Elizabeth J. Holden Scholarship in Wood [1998] Ontario Crafts Council
Lee Valley Tools Ltd. Supply Award [1998] Ontario Crafts Council
William and Mary Corcoran Scholarship [1998] Ontario Arts Council
Rising Star Award [1998] Town of Oakville Mayor's Awards for Business and the Arts, awarded for *Compass*

Press and publications

Bibliography

- Jetsetters Magazine** “Dutch Design Week: Ontwerpers van Morgen” – Januari ‘07
- TrendEase International** “Inspirational Insights: Tech Touches” – January ‘07 online at <http://www.trendease.com/gallery.php?g=754-36a47215cf67062&Strangecode=5d57e537f3bd61709daaa3ecda043675>
- Pen Magazine** “Design Academies around the world” – No. 188, Dec. ‘06
- Station on Stage: Beleving van de Bouwput.** NS/Prorail Internal Publication. November ‘05
- Ontario Craft Magazine** “Gallery” – Volume 27, No.2 – Summer ‘03
- Woodwork Magazine** “Prototypical Furniture” – No. 65. – October 2000
- Ontario Craft Magazine** “In Review: Landscapes” – Volume 24, No. 2. – Winter ‘99/’00.
- Exchange: Design Exchange’s Annual of Design 1999** “Landmarks: Furniture design” – October 1999
- Furniture Studio: The Heart of the Functional Arts** The Furniture Society: Free Union, VA. ‘99
- Reader’s Digest Canada** “Changing careers: five who dared” – Volume 153, No. 915 – July ‘98
- Canadian Interiors, Best of Canada** “Young furniture makers: pushing past preconceptions” –Volume 35, No. 3 – May/June 1998
- Canadian Business Magazine** “Forget the suit, get me an anvil.” – Volume 70, No. 4 – April ‘97

Published writing

- The Identity of Craft: Craft is dead, long live Craft!** [2007] in Valentine, L, & Folltett, G. New Craft/Future voices Conference Proceedings, July 4–6, 2007, Duncan of Jordanstone College of Art and Design, University of Dundee, Scotland.
- Heavy Duty: The work of Andrew Goss** [Summer 2003] – Metal Arts Guild Newsletter
- Laying the Foundation: Andrew Goss at the Tom Thomson** [Summer ‘03, V.27, No.2] Ontario Craft Magazine
- Talking through Circles** [Summer 2000, V.13, No.4] Turning Points: Wood Turning Centre, Philadelphia
- Wood: An aesthetic and social ecology** [March ‘99, Vol.24 No.4] The Newsletter: Ontario Craft Magazine
- The value of maintenance** [May 1998] Furniture Society Newsletter

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Exhibitions

Solo Exhibitions

Selected Group Exhibitions

Lexicon – New Work [2000] – Material Matters, Toronto

Landscapes [1999] – Durham Art Gallery, Durham

Travels through Paradise [2007] – Platform 21, Amsterdam

Master Pieces 2006 [2006] – Droog@Home gallery, Droog Design, Amsterdam

Masters Graduation Exhibition [2006] – de Witte Dame, Eindhoven

Station on Stage [2005] – Dorint Hotel, Amsterdam

Construction as Attraction [2005] – Design Academy Eindhoven, Eindhoven

Self-Portrait Show [2003] – Local Colour, Flesherton

Toronto Outdoor Art Show [2003] – Nathan Phillips Square, Toronto

Craft in the Making [2003] – Portfolio of Makers, Ontario Crafts Council, Toronto

Convergence [2003] – Tom Thomson Memorial Art Gallery 40th juried exhibition, Owen Sound

Outdoor Art Exhibition [2002] – The Distillery District, Toronto

Portfolio of Makers [2002] – The Ontario Crafts Council, Toronto

IIDEX Interior Design Show [2001] – Metro Convention Centre, Toronto

The Third Wave [2000] – Sheridan Alumni Furniture Exhibition, Wagner-Rosenbaum Gallery, Toronto

Bizzareries and Delicatsesse [2000] – Open Juried Exhibition, Cambridge Library and Gallery, Cambridge

Art in the Garden [1999] – Local Colour, Flesherton

The Wood Show [1999] – The Guild Shop, Toronto

Opening doors: 4 studios and 22 makers [1999] – Toronto

Uncommon Object [1998] – Harbourfront Bounty Gallery, Toronto

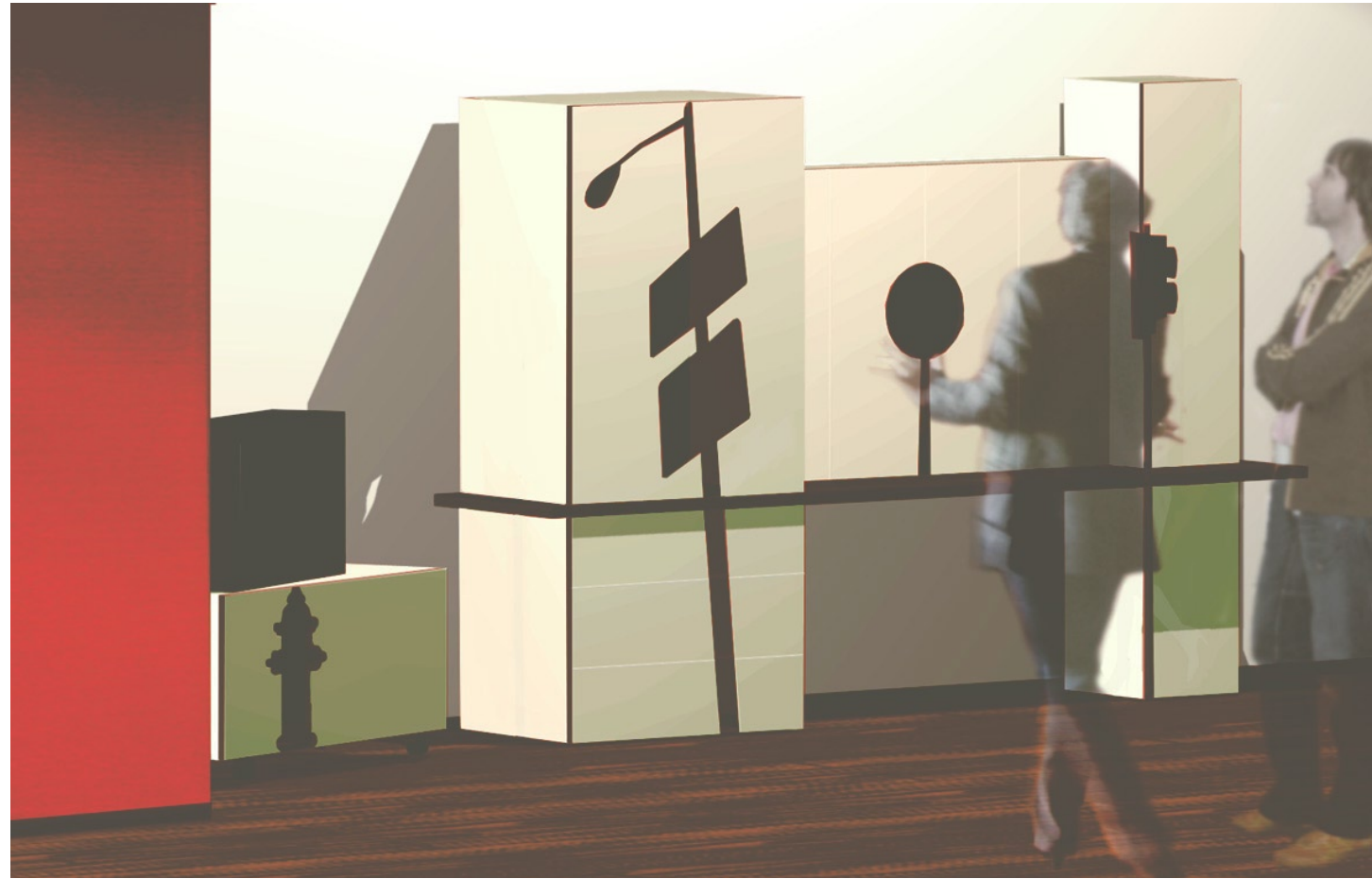
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'Contour Cabinet'

This client has a disability and limited motor function, yet still wants to enjoy a wonderfully designed cabinet for his new home. He has difficulty grasping things, and his hands are not strong. How then to make use of door handles, pulls, and other hardware that is not designed for his special challenges?

Contour Cabinet | 2007 | white and brown formica on birch plywood | <http://arnoverhoeven.ca>



'Contour Cabinet'

In *Contour Cabinet*, the seams of the doors and drawers become a line that can be exploited to represent a visual city landscape. The images are cut through the door, and create a large opening that allows extremely easy, two-handed access in order to open the doors. The deviant seams and contrasting colours create the strong visual image when the doors are closed, and allow easy access to the contents for someone who has special requirements not met by conventional hardware.

Designed together with Pirjo Haikola.



'Paradise of Choice'

What is Paradise? Where is it? How do we perceive it? Paradise is a subjective idea. We project our own idea of paradise onto the urban streets around us. We remember those places, and events, with a unique perception, though the space and place remains fixed in concrete and stone. We project our memories and ideas of paradise onto the things around us.

In *Travels through Paradise*, curated by Cynthia Hathaway at Platform 21, we examine the role memory and perception plays on our idea of paradise. The urban landscape becomes a blank canvas, upon which the viewing public can project various images of vacation destinations, urban and rural landscapes, and other oddities via an old Leitz slide projector.

Designed and executed together with Pirjo Haikola.



'Touch'

Software, hardware, ambient intelligence...circuitry determines most of our lives. It claims to keep us in touch, connected, closer to each other. But the only way it can work is if we are physically apart.

We experience our world not only through video and audio, but directly through touch. Physical contact with our surroundings let us identify hot from cold, hard from soft, big from small...it gives us, via a highly developed tacit intelligence, a different and richer way of experiencing our world. The world needs to be more connected; we need to be more in touch with one another.



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'Touch' - detail

Touch is an embroidered dining table where the circuit helps to establish the mood of the gathering. When the table is in use, the lamps react to the alignment of the pattern found both on the linen and the ceramics. When one person comes to dine, the light glows to its full intensity. When a second person joins, the lights dim to set the mood for an intimate gathering. As each new person joins, the lights adjust accordingly.

Touch is a Masters of Design Thesis proposal for the IM Masters program at the Design Academy Eindhoven, and was exhibited at Droog@Home in August 2006.

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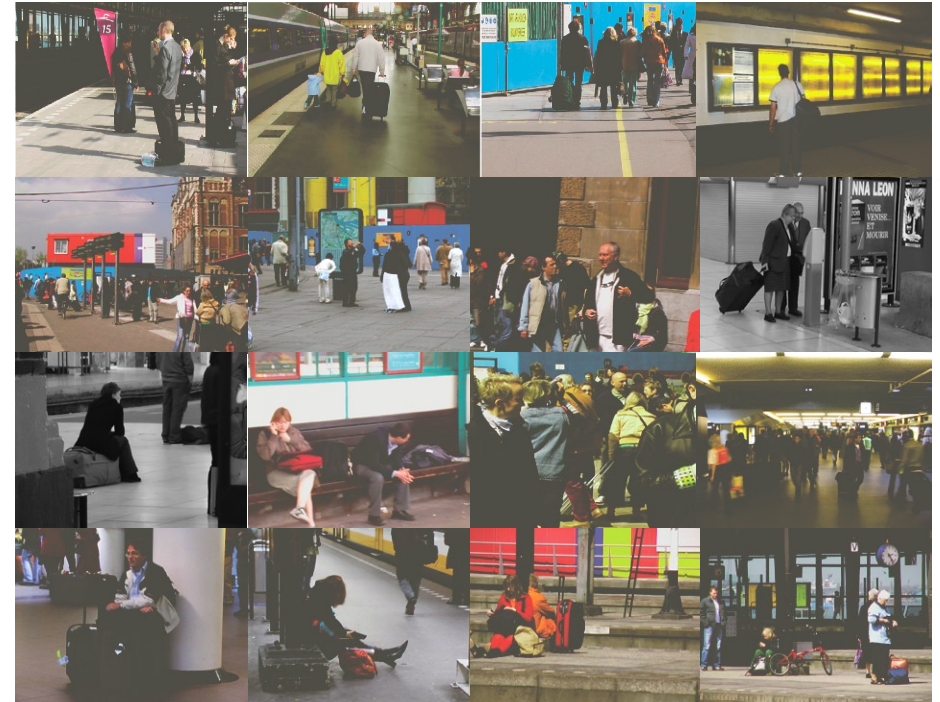
<http://arnoverhoeven.ca>

Touch | 2006 | cotton tablecloth, RV5 thread, ceramic with platinum glaze, sensor lamps | <http://arnoverhoeven.ca>



'Touch and Go'

What happens at the Station? Presently, Amsterdam Centraal is under heavy construction and it is anticipated that this inconvenience will remain until 2010. The station is dirty, noisy, confusing, and in general, a mess. But people still need to get to where they are going. The station continues to operate. What are people doing there? For the most part, they are waiting....thinking...en route to somewhere else. What are they thinking and feeling? Are they thinking about a lover at their destination? A meeting later in the day? A vacation they're about to depart on? The conductor who gave them directions? Maybe the construction workers making so much noise and dust...



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'Touch and Go'

Touch and Go is a software interface designed to help collect the thoughts and ideas of people waiting at the station. By selecting a word from each of the 9 columns, a Haiku poem is created, expressing the things that people hear, see, taste, smell and generally experience in the chaos of Amsterdam and beyond. After selecting their 9 chosen words, a postcard can be printed to be sent via post to a loved one. The system is also able to send the same message electronically via email or SMS.

Touch and Go was selected as winner by Prorail and NS from among 19 other entries for their competition "Station on Stage: Beleving van de Bouwput" It is expected to be installed in Amsterdam Centraal Station in late 2006.

Touch & Go | 2005 | Software program with hardware interface, rendered in 3DS | <http://arnoverhoeven.ca>

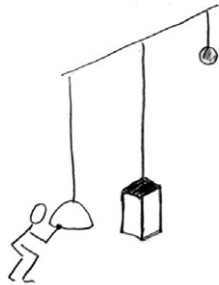
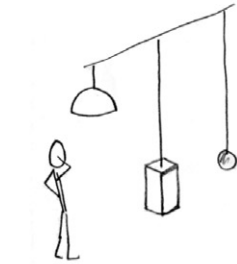


'Falling Lamp'

The Western world is energy dependant. It is estimated by 2050, fossil fuels supplies will be depleted, and no clear alternative appears to be in place. What will we do? Where will energy come from?

Energy is locked in all sorts of matter. It has a direct relationship to mass. But how can mass be converted into energy and be made useful? Where do we find this mass?

Our living spaces are full of objects that do nothing most of the day, and they all possess mass. If they fall in free space, their mass and motion can be directly converted into electrical energy. Falling Lamp makes use of this phenomenon, and creates its own light simply by falling. Start by pulling the lampshade to the floor, and the counterweight will do the rest. By falling, it passes over a DC generator and voila! Energy and light when you need it.



Falling Lamp | 2005 | DC generator powered light and lampshade. Rendered in 3DS | <http://arnoverhoeven.ca>



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'Without Title'

This cabinet consists of two separate parts: the plinth of aluminum, and the chest of drawers of maple. Neither part can stand fully on their own, and they require the assistance of each other in order to stand together. The relationship they form together becomes something more than sum of its parts.

Without Title was featured on the cover of *Furniture Studio One*, the flagship publication of the Furniture Society, a US-based organization dedicated to promoting and advancing the art of furniture making.

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Without Title | 1998 | maple veneer, black walnut, aluminum | <http://arnoverhoeven.ca>



'Einstein's Clypsedra'

What is the nature of time? Is it constant? Throughout the centuries societies have found different manners of telling time: egyptians used flowing water to determine time passing, in Medieval Europe, clocks were set to measure equal 12 hours of light and 12 hours of darkness per day. Albert Einstein tells us that time is relative to the observer and can change depending upon how fast someone is moving. When you become immersed in an activity, something you really enjoy doing...does the passage of time change?



'Compass'

A mirror that reflects the values of leadership, innovation and entrepreneurship. Commissioned as a corporate gift by the city of Oakville for the 1998 Mayor's Awards.



'Nuenen-Utrecht'

Telephone cabinet based on a sketch by Vincent Van Gogh.



'Stump'

The de-evolution of the chair.



'Bar Stump'

The de-evolution of the bar stool.



'Librus'

Who am I? What do I do? Does what I do reflect who I am? Is what we see presented to the outside the same as what is the inside? If I were a cabinet, what would I be?

Self-portrait of the artist as a wall-hung cabinet.



'Ceci n'est pas une chaise'

What is a chair? Is it something to sit on? What sits on it? Is it a ladder? A doorstep? A drawer? A dining chair is more than just what it appears...it has volume and it can hide things inside there. What is it hiding? And who is hiding it? What secrets does this simple chair hold?



'Offset'

The table is suspended in space and appears to be ready to fall over. The weight of the aluminum cast leg, and the configuration of the feet make it virtually impossible for the table to tip, without significant additional force.



'Benchbeam'

Entry seating for a client whose house was built into an existing abandoned barn foundation...the beam was salvaged from the existing space, and made new.

BenchBeam | 2003 | found barnbeam, cherry | <http://arnoverhoeven.ca>

