

Hello again, this is Melissa Haviland. The piece that you're looking at is called You Can't Take It With You: Sediment. And I really see it as the sister piece to the wallpaper object in the main piece, You Can't Take It With You. As I was printing You Can't Take It With You, I was dreaming of this piece. So, You Can't Take It With You is about things floating, staying afloat, being at the top, but so many things settle to the bottom and become sediment. They become detritus, they get lost, or they collect, maybe it's a collection of things. And so what you're seeing is the bottom of the river, the sea, the lake, where this China has collected. Early on in my dreams about You Can't Take It With You

I made a piece, a print for a print exchange, where it was a dining table sinking into the sea and it's spilling its China into the sea. And so this feels to me like what happened from that dining room sort of sinking, You Can't Take It With You and it's reference to objects is complicated for me. I often use objects to think about issues in the world, especially about economies or class. And the title refers to the idea that when you die, you will no longer have these objects and they mean nothing to you. It's referencing ideas of inheritance or legacy, but it's also thinking directly to like what those migrant kids have in their book bag when they walk to this new land. I think a lot about artists that make work around the border, or the culture within coming over borders or crossing into new lands.

And there's a slimness to how much you can carry, right. And I often am referencing in my work these objects of luxury and do they matter, right? Do they, what kind of power do they have over us, but what, in the end, does that mean? So when the things settle out, what matters, what is still at the top? What is, and then, I don't know, maybe these then become artifacts at the bottom of the sea too. The Victoria & Albert Museum in London has these really tremendous pieces in their ceramic showroom that are objects that were found in ships that sunk. They're, you know, fused together through heat of a fire, or they are, you know, broken and discolored through being at the bottom of the sea for ages.

So I was thinking about sort of a complicated array of things when making this piece. And I really wanted it to feel like it was flowing, so hence the install. And I wanted it to be this piece of paper sort of living on its own. It's one of the things I really loved about the original piece You can't take it with you, is that it allowed the print to become an object. It took the wallpaper off of the wall and allowed it to be within the space as an object. And so this again is a sister piece, and extending that object hood to the wallpaper. Again, it's another piece that's 120 feet long and printed on both sides. This one was really fun to, again, it's repeat printed like wallpaper and it actually has six key stencils that I used within it, to create it.

So the repeat print that you're seeing actually is around 60 inches long. And so, it's a little complicated to explain without some images of process, but, you can, what that means is basically like, you'll see objects repeat every 60 inches instead of a little less. And as a pattern designer, which is essentially what these end up being, I think about that a lot, like how to hide your repeats, those repeated images, or like, how can you use them? And this one was a real, I was trying to challenge myself in making the largest repeat that I could. And that allowed me to do more of the pieces within the table setting at the bottom of the sea.