



Eleanor Lakelin

Contours of Nature Series

The Contours of Nature Series spans Lakelin's works in Burr and includes 'Voided Vessels', 'Karst Forms', 'Enclosed Forms', 'Citadels' and 'Echoes of Amphora':

"I'm fascinated by wood as a living, breathing substance with its own history of growth and struggle centuries beyond our own. I'm particularly inspired by the organic mayhem and creative possibilities of burred wood. This proliferation of cells, formed over decades or even centuries as a reaction to stress or as a healing mechanism is a rare, mysterious and beautiful act of nature.

The twisted configuration of the grain and the frequent bark inclusions and voids are challenging to work and the forms difficult to hollow but the removal of the bark reveals a secret, ethereal landscape, unseen by anyone before. Parts of the form are sculpted smooth and others left raw and untouched. Heavy, forceful hollowing gives way to sandblasting and fine and dextrous work cleaning up every fissure and contour. Pieces are bleached and scorched and tirelessly hand-worked to different lustres and an alabaster-like smoothness. They become objects that invite touch and objects that touch us, reminding us of our elemental and emotional bond with wood and our relationship to the Earth."

Time and Texture Series

The Time & Texture series encompasses Eleanor's carved works and includes 'Eroded Forms', 'Basaltic Vessels', 'Shifting Sands', 'Rising Rhythm' and 'Ferrous Shift':

"I have always been inspired by landscape and the way natural elements work on it and break it down – how edges are softened and rounded and lines and form fragmented by erosion. Using a technique pioneered by Canadian turner Michael Hosaluk, I build up layers of texture through carving and sandblasting which reference these patterns and lines in landscape and nature.

Pieces in this series are made from species of wood such as Sequoia - where wood grows at a different density during different times of the year. By sandblasting across the surface, the lighter wood can be blasted away – a kind of speeded-up erosion. Time itself feels etched into the fibres of the material. By carving to different depths within the piece and then sandblasting through another layer, a moving, sinuous pattern is created which speaks of natural movement – of wind, sand, rhythm, flow and of time."