

ELEANOR LAKELIN INTIMATIONS

SARAH MYERSCOUGH GALLERY

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21 June - 31 July 2024

‘Intimations’ marks the evolution of a growing cast of experiments in Lakelin’s articulation of the vessel form. Born amidst the overgrowth of memory and matter, perennial themes of liminality, entropy, and classical order continue to underwrite the work’s otherworldly spirit. A deepening dialogue between machined form and the chaotic emergence of burr is staged between each piece. Together they animate a universal physics of inside and outside, or void and containment, synonymous with the rituals and symbolism poured in and out of one of civilisation’s oldest object forms.

Form is pushed to new limits, in certain instances turned inside-out, with surface and material becoming medium for something perhaps more akin to a mass, a figure, or a body. Allegories between the vessel form and personhood are here at their most corporeal. The evolving presence found in ‘Intimations’ is one of a communion gradually coming into focus, a scene in which space begins to feel populated by beings of a different character.



“Eleanor Lakelin achieves the remarkable feat of turning a tour de force into a graceful act, transforming the knottiest of burrs into exquisite sculptures. Her relationship with her medium is marked by a deep empathy for the tree from which her sculpture emerges, an empathy that feels urgent in today’s world. Peeling layers of bark, negotiating with the lightest of touch the wood’s bumps and crevices, Lakelin uncovers the tree’s centuries-long history, life struggles and resilience. Looking at her work is like travelling through time. Her sculptures are odes to nature, but also celebrations of human creativity, in their references to classical architecture and vessel forms. They also invite us to imagine a future: one that is caring of our environment, hopeful.”



Melanie Vandenbrouck is the Chief Curator at Pallant House Gallery. She was formerly Curator, Sculpture 1900-Now at the Victoria and Albert Museum.







Day 3, 2024
Horse Chestnut Burr

100 H x 140 W x 140 D cm
39.4 H x 55.1 W x 55.1 D in







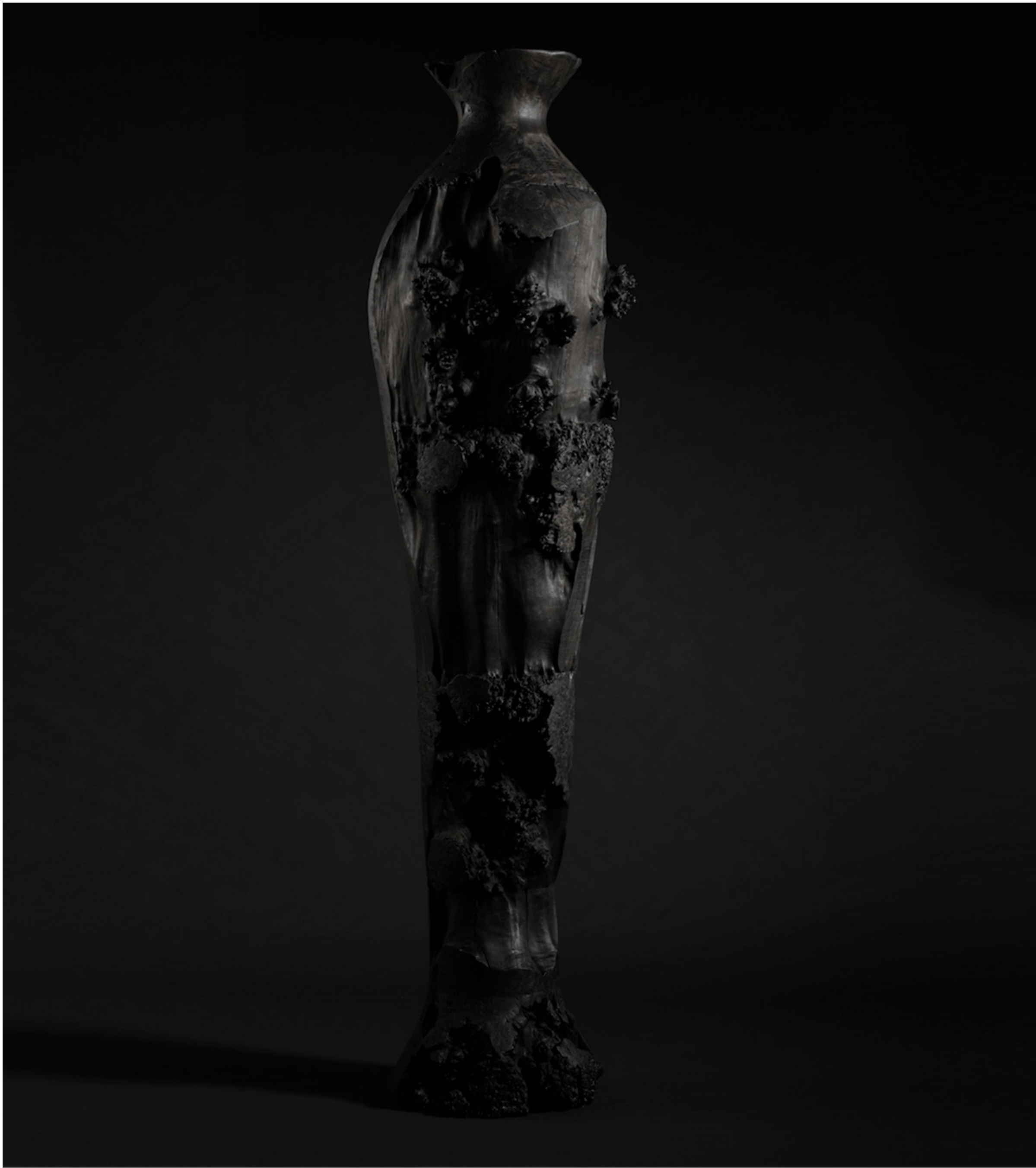
V, 2024
Horse Chestnut Burr

250 H x 75 W x 75 D cm
98.4 H x 29.5 W x 29.5 D in

E, 2024
Horse Chestnut Burr

250 H x 70 W x 70 D cm
98.4 H x 27.6 W x 27.6 D in









Vessel #2 (Soma), 2024
Horse Chestnut Burr

195 H x 60 W x 60 D cm
76.8 H x 23.6 W x 23.6 D in





Vase #2, 2024
Horse Chestnut Burr

53 H x 25 W x 25 D cm
20.9 H x 9.8 W x 9.8 D in

Vase #1, 2024
Horse Chestnut Burr

61 H x 30 W x 30 D cm
24 H x 11.8 W x 11.8 D in









Wave, 2024
Horse Chestnut Burr

32 H x 42 W x 42 D cm
12.6 H x 16.5 W x 16.D in





Voided Vessel #1, 2024
Horse Chestnut Burr

36 H x 38 W x 38 D cm
14.1 H x 14.9 W x 14.9 D in





Voided Vessel #2, 2024
Horse Chestnut Burr

29 H x 32 W x 32 D cm
11.4 H x 12.6 W x 12.6 D in





Voided Vessel #3, 2024
Horse Chestnut Burr

22 H x 28 W x 28 D cm
8.7 H x 11 W x 11 D in





Vessel #1 (Soma), 2024
Horse Chestnut Burr

145 H x 48 W x 48 D cm
57 H x 18.9 W x 18.9 D in

Vessel #3 (Soma), 2024
Horse Chestnut Burr

131 H x 42 W x 42 D cm
51.5 H x 16.5 W x 16.5 D in









Bottle #2, 2024
Horse Chestnut Burr

35 H x 46 W x 46 D cm
13.7 H x 18.1 W x 18.1 D in







Calyx #1, 2024
Horse Chestnut Burr

34 H x 37 W x 37 D cm
13.4 H x 14.5 W x 14.5 D in



Calyx #2, 2024
Horse Chestnut Burr

35 H x 41 W x 41 D cm
13.7 H x 16.1 W x 16.1 D in





Bottle #1, 2024
Horse Chestnut Burr

51 H x 24 W x 24 D cm
20.1 H x 9.4 W x 9.4 D in







Lidded Vessel #1, 2024
Horse Chestnut Burr

46 H x 45 W x 45 D cm
18.1 H x 17.7 W x 17.7 D in





Lidded Vessel #2, 2024
Horse Chestnut Burr

50 H x 50 W x 50 D cm
19.7 H x 19.7 W x 19.7 D in







Jar #2, 2024
Horse Chestnut Burr

53 H x 56 W x 56 D cm
20.8 H x 22 W x 22 D in





Jar #1, 2023
Horse Chestnut Burr

52 H x 50 W x 50 D cm
20.5 H x 19.7 W x 19.7 D in





Jar #1, 2024
Horse Chestnut Burr

47 H x 45 W x 45 D cm
18.5 H x 17.1 W x 17.1 D in





Jar #4, 2024
Horse Chestnut Burr

22 H x 24 W x 24 D cm
8.7 H x 9.4 W x 9.4 D in





Jar #3, 2024
Horse Chestnut Burr

34 H x 36 W x 36 D cm
13.3 H x 14.1 W x 14.1 D in





Column Vessel #1, 2024
Horse Chestnut Burr

155 H x 38 W x 38 D cm
61 H x 14.9 W x 14.9 D in

Column Vessel #2, 2024
Horse Chestnut Burr

148 H x 35 W x 35 D cm
58.3 H x 13.8 W x 13.8 D in



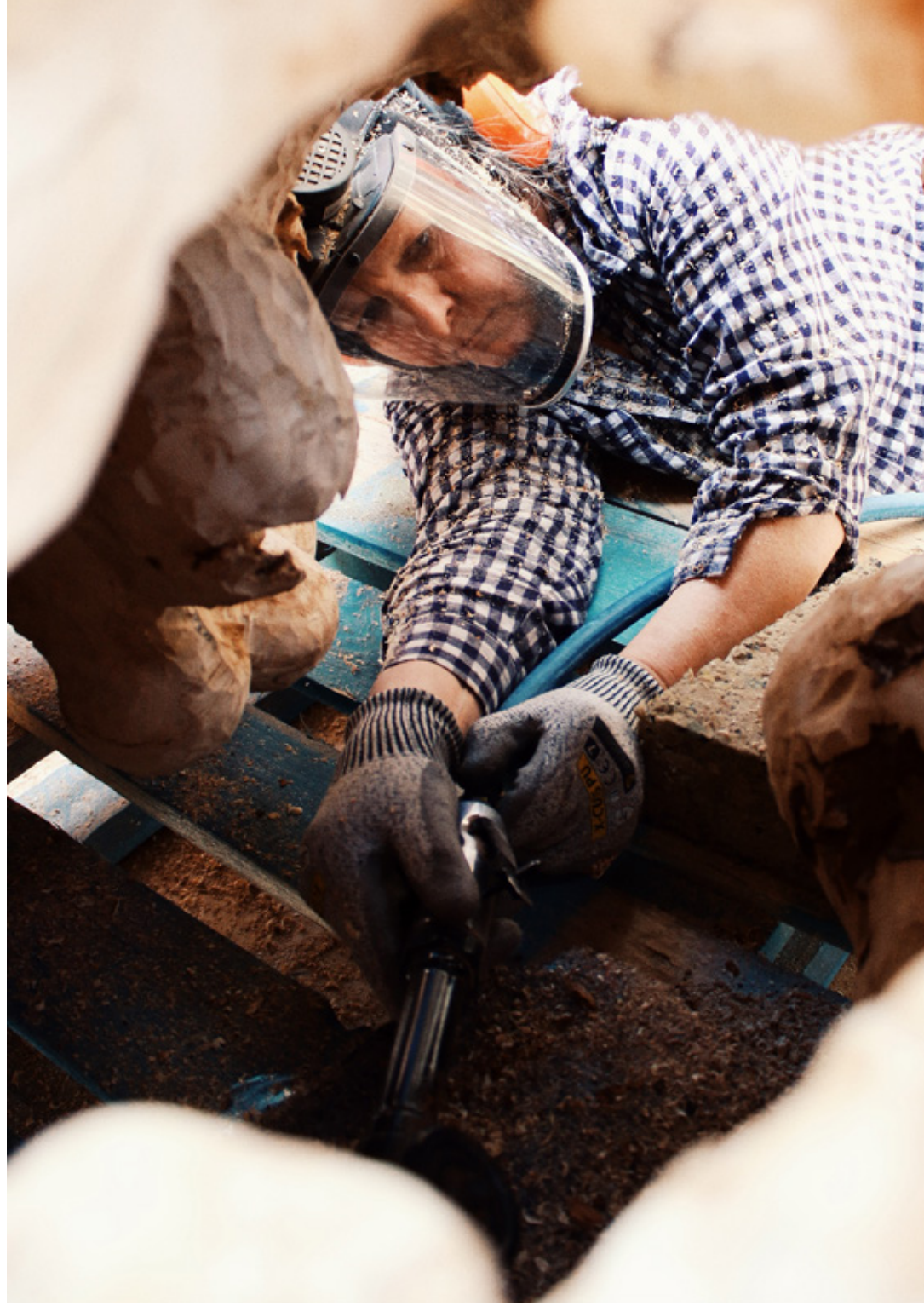




Via, 2024
Field Maple Burr (bleached)

365 H x 30 W x 30 D cm
143.7 H x 11.8 W x 11.8 D in





‘Her sculptures are therefore complete in their essential incompleteness: the gaping holes, asymmetries, fragmented surfaces and shifts in scale are perfectly imperfect ‘bodies’ of experience: the tree, the person, the sculpture – three different lifespans distilled into one form. The dark and the light, which shape our practical and emotional experience of daily life, are fundamental effects in the works, some of which are bleached so white they appear as pure spirits; others are so dark they exude an equivocal power.’



Extract from ‘Life Force’ essay by Martina Margetts, within ‘Eleanor Lakelin: Intimations’ Exhibition Catalogue. Martina Margetts is a writer, lecturer and curator, former Editor of Crafts and Senior Tutor in Critical & Historical Studies at the Royal College of Art.







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Eleanor's work is exhibited internationally and is part of private and public collections, including the Museum of Arts and Design, New York; Victoria & Albert Museum, UK; the Museum of London, UK; the Mint Museum of Craft and Design, USA and the National Museum in Oslo. In 2020, she received a major commission from Reading Museum, supported by the CAS Rapid Response Fund and in partnership with Frieze London, to create a piece which memorialises Reading Gaol's most famous inmate, Oscar Wilde. Selected as part of a group of eminent British sculptors and artists, Eleanor is collaborating to The Extinction Collection - which incorporates ancient wood from Happisburgh, the collection will tour nationally from June 2024 to 2025. The artist is the recipient of notable awards and commendations, including a QEST Scholarship in 2018; winner of the Bespoke Category of the British Wood Awards in 2017; nomination for the Perrier-Jouët Arts Salon Prize in 2014; and The Cockpit Arts / Worshipful Company of Turners Award in 2011. Eleanor has been selected as a finalist for the Loewe Foundation Craft Prize 2022.

