

Humpback

This wall sculpture is part of *Light Beneath the Surface*, the exhibition Josephine and I are currently presenting. It is carved from stained walnut and mounted on a hand-forged iron bracket.

In our work both Josephine and I use material from beneath the surface,; the tree must be open up and sanded, before I can see the flow of the grain and the knots and cracks that let the light in and give me so much to work with.

As an opposite; in our human world, we speak of what lies beneath the surface as something hidden or deceptive—whether in politics, relationships, or ourselves. Nature tells a very different story. Beneath the forest floor, under the bark of trees, and below the surface of the sea, the unseen worlds sustain life. Roots, fungi, microorganisms, and countless living organisms work together, cultivating, connecting, and giving life.

I wanted this sculpture to feel as though it belonged to one of those unseen worlds. It does not represent a specific organism, but instead leaves room for imagination. It might have grown beneath the bark of an ancient tree, emerged from the ocean floor, or slowly formed in the soil.

The soft, organic form invites the instinct to reach out and touch it.

Materials: Stained walnut with a hand-forged iron wall mount, silver.

The flat underside allows the sculpture to be installed with the flat surface facing upward, where it can also function as a small shelf.

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X ray of wood

This Ironframe light installation is part of the *Light Beneath the Surface* series.

On the front of the iron frame, the “A&T” Freedom sign is inlaid with iron meteorite from Campo del Cielo. Formed over 4.5 billion years ago during the birth of our solar system, this ancient material carries a story far older than humanity itself. In this work, it becomes a symbol of freedom that reaches beyond borders, extending across both time and space.

The wood is myrtle burl veneer, knife-cut to a thickness of just 0.6 mm. Veneers of this quality were once used for marquetry on fine furniture. This particular sheet comes from a collection that has been in storage since the beginning of the 20th century, kept by one of my wood suppliers—a fourth-generation veneer dealer whose warehouse holds materials that have outlived the industries they were intended for.

What draws me to this piece is its apparent fragility. The veneer is dry and crisp, weathered with tiny cracks and fractures that speak of age rather than decay. It seems almost too delicate to hold itself together and feels more like a memory than a piece of wood.

Illuminated, however, an intense red emerges from within. It is so remarkable how the pigments and cellular structure of the wood have preserved this colour for more than a century, . Like an X-ray, light exposes information that reflected light cannot.

The patinated iron frame was chosen for the same reason. It carries the marks of time and reminds me of old photographic slide frames, where light was always an essential part of the image. The iron gives the delicate veneer a sense of structure, while the wood softens the weight of the iron.

Materials:: Myrtle veneer, patinated iron, Campo del Cielo iron meteorite, LED.



