

Setting for David (Lake Superior) (2026)

Black MDF, steel, furniture linoleum (Forbo 4166 Charcoal), vintage printed matter (Sunday Telegraph, 2001), ceramics, glass, life-sized motion-sensor songbird. 178 x 74.7 x H 72 cm

‘Setting for David (Lake Superior)’ is a table, set with six items. The table is black and is 72cm high with four spindly tubular black legs. The tabletop is an odd shape, about 180 by 75 cm across the top. The tabletop is cut in the silhouette shape of Lake Superior, one of the Great Lakes of North America.

In the centre of the table, at its widest section, is a square shaped newspaper cutting from a weekend magazine from 2001. It shows a steep, stepped pathway running upwards through a beautiful garden environment. On either side of the concrete steps, soft, creeping purple-flowered foliage covers the borders. It feels very magical and dreamy. In the distance the steps recede into trees, olives and slim vertical small pines. On top of the cutting sits a glass paperweight which is palm-sized and round like a large smooth pebble. It is made from hand-blown clear glass on the outside, and has an interior egg-shaped glass shape which is in a beautiful mossy green colour. The paperweight was made specially for me for this work by artist Amber Hahn.

On the right hand side of the cutting is a warm, bright yellow vertical border, at the bottom of which a short text which reads: Branches of *Callistemon citrinus* overhang steps leading to the sound studio at David Lynch’s house in the hills above Los Angeles; the ground is covered in pink and purple *Lampranthus*.

To the right of the cutting is a life-sized motion-sensor songbird model which sits atop an upturn creamy white ceramic bowl which is in the shape of an oversized walnut or

human brain – which the artists terms, a brain bowl. To the left of the cutting are four other ceramics – a small mossy green beaker set on top of a grey rectangular tile; an ashtray in the shape of a cross section of a human heart, glazed in a translucent green glaze which reveals the lines and details in the cast; a very short swampy glossy glazed beaker and to the left of this another brain bowl, this time set as a bowl and glazed in the same swampy glossy glaze. The glaze was developed for the exhibition and is called Lake Faulkner.