

# Moving Through Darkness *into* Light



*From below, cluster of light sculptures as seen from underneath.*

## Light Sculptures by Rebekah Graves

*“Building a Bower: a dwelling, the inner room. A vision carried for years in the attic of the artists mind; a hanging bed with a canopy of lights above, falling like honey, suspended with movement. The bed is made of black walnut originating from Peter Jeffersons’ farm on Monticello. Design and installation by Rebekah Graves, silk textiles by Willow Knows.*

BY REBEKAH GRAVES (2)



Above: **Honeycomb Pendant**  
Rebekah's first light sculpture creation. The form is sculpted in porcelain, as seen at left, and then cast in Nepalese handmade paper to create the pendant.

BY REBEKAH GRAVES

**Event lighting and installations**

Facing page, top right: **Golden Light Bowl**, a paper clay vessel that is perfect for holding a votive and adding light and interest to any table.

BY REBEKAH GRAVES

Facing, top Left: **The Golden Light Bowl** in a table setting. Flowers by **Southern Blooms**

BY KATIE STOOPS

Facing, bottom: **Wedding at Pippin Hill** in Charlottesville. Lighting by **Rebekah Graves**. Flowers by **Southern Blooms**.

BY SARAH CRAMER SHIELDS



## Artist Statement

As living bodies of energy, we are drawn to light. From the moment we emerge from the darkness of the womb, we continue to be transformed spiritually, emotionally, and physically as we move through darkness and into light. There is a calming quality to the warm spectrum, soft and golden, that these light sculptures invoke, creating an environment that pulls you in and wants to hold you there.

Rebekah Graves grew up on a farm in southern Virginia and remembers being drawn to mud puddles and the soft, dappled light in the woods that surrounded her home. She went on to study environmental science and architecture at the University of Virginia, and continues to be influenced by nature, math, meditative rhythm, and a wabi-sabi approach to design. She developed an original process that involves sculpting in porcelain, firing the vessel, and then casting the form with Japanese or Nepalese handmade papers. The result is a light that is soft and muted, pure and organic in its shapes. People are drawn to these sculptures' radiance, natural form, and the ethereal way they sway in a breeze.

Her light sculptures transform a space into an illuminated atmosphere, emitting a tranquil ambiance that resonates intimately the natural beauty that surrounds.

—Rebekah Graves

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