

## **Helen Maurer : Artist's statement**

I work predominately with glass and light, experimenting with these combined mediums to discover visual qualities that inform my work. In recent years I have been working with overhead projectors, creating miniature three dimensional models from glass that are placed on the overhead, projecting a life size two dimensional image of the scene. I am interested in the relationship between the two and three dimensional elements. The properties of the OHP (overhead projector) inform the work, for example, a chair may appear upright in the projected image although it is on its side or upside down on the projector. These discrepancies often suggest the idea, the process of putting the objects together suggesting a narrative with the images unfolding through experimentation with the glass. The pieces unfold and change as each object is added or taken away like animation. Where possible, I like there to be a changing element within the work, for example in the overhead pieces the model creates a life-size backdrop in which, the viewer appears as a shadow if they pass in front of the projector. I'm interested in how images are constructed; working with transparent materials enables me to deconstruct an image, breaking it into layers. I also try to find simple direct methods of construction; I want there to be a lightness to the work and for the making not to be laboured.

In conjunction with the OHPs, I have been working on glass 'shelf' pieces. These are also constructed using miniature glass/Perspex components, coloured glass and mirror, lit by a spot light so that an image of the three-dimensional objects is cast onto the wall above and below the shelf. They are like 'flat-pack' environments, when the light is on the viewer might be given a different perspective on the same scene. The subject matter for my personal practice is often drawn from memory, or perhaps how we tend to condense our experiences: remembering all summers as being hot when I was a child for example. The process of making becomes like a search for a familiar feeling associated with a place or event, a search for a certain quality as opposed to an accurate visual representation. I have always been drawn to the miniature. I am interested in keepsakes, how these small objects: photos', ornaments etc can represent something larger, sometimes literally as a model of a place, but more importantly as a trigger for a memory. On a small-scale the world also seem more manageable, we are given a different perspective on things. I have also worked on public commissions and have enjoyed responding to different architectural spaces, allowing the place to inform work. The ideas for each project have been inspired by research, and I have found that these opportunities have fed back into and enriched my studio practice. I am currently developing a new body of work projecting film through glass and other transparent objects/materials, building on ideas arising from my previous work with projection.