

## **HEIKE BRACHLOW**

### **Colour Connections Statement**

In my new work, I have been exploring colour connections within sculptures. I have always been interested in the way a single glass colour can change depending on form, thickness and light – and I still use single colours: ghostly clear glass, as in Spirit, celebrating translucency. A beautiful blue-green in Epigeum. Greys are amazing – they can change so much in different lighting conditions. And I love the raspberry red in Chasma II.

I am excited by using two or three colours: it adds unpredictability to the process. I don't know what to expect, as flow and interaction of different molten glass colours varies widely. Form also makes a big impact on flow patterns – my favourite form for this is symmetrical.

In Vortex II and Vortex IV, I have used a neodymium purple in combination with other colours. The result: exciting yet delicate flow patterns. Neodymium glass changes in hue in different kinds of light, which means these sculptures can change in appearance.

Anemoi (the Greek Gods of the Winds) and Xanadu (a place of beauty), both combinations of blues and greens, display a more subtle flow.

In Halycon, two shades of turquoise were mixed during the casting process, resulting in a near-homogenous colour with faint swirls.

The forms of my current work are based on a concept called D-form. A three-dimensional form is created by joining the edges of two flat shapes with the same perimeter length. Nearly all of my sculptures are capable of movement rather than sitting on a flat base. In fact, these abstract objects do not have a base at all and can be displayed in different orientations. I really like this potential of transformation!