

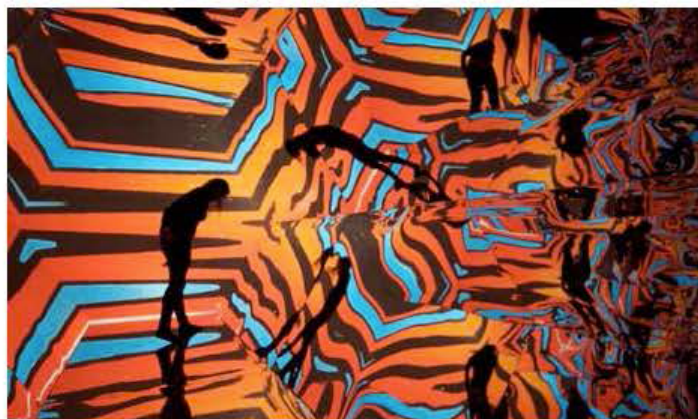
Artist of the week 177: Laura Buckley

Don't let her everyday video images fool you – Buckley's dazzling installations are dizzying and disorientating

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A hazy muddle of fleeting thoughts and memories ... Laura Buckley's *Fata Morgana*. Photograph: Sean Pollock

Stepping into one of Laura Buckley's installations is a disorienting experience: her fusions of sounds, images and objects seem to turn our thoughts inside out. The video footage is invariably humdrum: hopping sparrows, a reddish sun filmed from a train window, kids at the beach, an escalator ride. But beamed from projectors in low-lit rooms on to spinning Perspex or mirrored shapes, the familiar imagery refracts into dizzying constellations. The world spins and splinters, falling in and out of step with soundtracks where plucked strings and snatches of conversation melt into hard, industrial hums and static.

The Galway-born, London-based artist started out as a painter, and has described her work as painting with light. As a student in the early 2000s, Buckley began shredding paintings of the reflections in puddles and creating sculptural installations by painting on MDF and rolls of wallpaper. Keen to escape the bounds of the canvas and bring the outside world into her work, it was an organic progression to move on to mirrors and film. Much of what she shoots is ad hoc, and her installations fuse the dazzling perceptual play of [Olafur Eliasson](#) or [James Turrell](#)'s environments with photographer [Wolfgang Tillmans](#)'s grungier style. Her distorted melodies, inspired by experimental musicians from [My Bloody Valentine](#) to [John Cage](#), are similarly crafted from what she picks up around her.

Buckley's current installation, *Fata Morgana*, is a walk-in kaleidoscope: a giant, hexagonal tunnel with whirling mirrored walls and thrumming noise. Frenzied and enchanting by turns, images of everything from glittery fairy dolls to barbed wire dances to a strange music – where children's laughter, traffic and strings come together in lulling harmonies.

It feels like Buckley has taken what happens in our heads – that hazy muddle of fleeting thoughts and memories, background noise and half-caught sensory impressions – and cast it in three dimensions.

Why we like her: For her 2010 installation *Waterlilies*. Buckley's beguiling vision of pond life features wires snaking across the floor around discs made of Perspex and mirror, which gently rotate like fat lily pads. Video footage and lights ripple watery reflections on the walls, while the sounds of piano tinkling, water dripping and fragments of conversation conjure liquid everyday experience.

Child's Play: Buckley was first switched on to video when she bought a camera to film her baby daughter. "Becoming a mother made me less self-conscious and opened me up to allowing a lot more colour and feeling into my work," she says.

Where can I see her? *Fata Morgana* is at [CellProjectSpace](#), London to 26 February. The closing event on 25 February features a collaborative performance with Andy Spence from the band [NewYoungPonyClub](#).