

# AMY ROBERTS

AMY ROBERTS ART  
BAINBRIDGE ISLAND, WA

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## BIOGRAPHY

Amy Roberts is an artist who works in mixed-media and glass. She studied at the Cleveland Institute of Art and worked in the glass field for many years, primarily as a blower. She taught at the Pilchuck Glass School where she worked with Dale Chihuly, Lino Taglia Pietra, Benjamin Moore, and many other talented artists. After many years in hot studios, she moved to Bainbridge Island where her work adapted to the limited access to hot glass studios. In response, her artwork shifted toward mixed-media sculpture, but with light as a primary



element. The scale of her work changed, along with the material choices which expanded to include wood, metal, glass/Plexiglas, and natural materials sourced from the local forests. Her work is constructed in a small studio on Bainbridge Island and the sculptures are designed in series, with each idea informing the next. Her approach is inquiry based and unpredictable in nature, but the focus of her sculpture is always on the integration of light and form.

Amy has exhibited in galleries and museums throughout the US and internationally. She is a recipient of a National Endowment for the Arts Visual Artist Fellowship Grant. Her work is included in many private and public collections, including Microsoft Corporation, Huntington Museum of Art, Museum of American Glass, City of Seattle Portable Works Collection, and State of Washington permanent collection. She has completed several public art projects, including the entry doors to the Bainbridge Public Library.

## ARTIST STATEMENT

The “Vector Series” sculptures were designed to suggest a continuum being interrupted. These pieces are part of an ongoing series of minimalist sculptures, all of which focus on the elements of light and shadow. In this grouping, a simple wedge form was used which ascends in depth from a fixed point. I wanted to suggest a flow and continuity, but with an interruption of light. This series arose during the pandemic, so it may have been influenced by the disruption of the time. The pieces were designed horizontally with the deepest end containing light. The structures were constructed of wood which was torch-burned and distressed on the surface, and blackened to create a background of darkness. This provided a template against which light could be interjected. The luminous areas within the sculptures were created by lining the interior walls with mirror to amplify and refract light from within the darkness.

Throughout the luminous core, layers of lampworked glass rods and monofilament line were interwoven to act as a linear drawing with light. The completed compositions were encased



under diffusing panels of Plexiglas to provide a dimensional movement of light through the interior spaces. The contrast of light and shadow, interwoven within an integrated form, suggests a continuum being interrupted.

The pieces were designed to respond to changing ambient light conditions throughout the day. The Vector Series sculptures were created in multiples, each varied but related, to allow the groupings to interweave in architectural spaces.