

Amanda King

“Glass is so alive and vibrant. When it’s done the right way glass objects can have a life of their own. They have that inner vivaciousness. That inner luminosity”

possibilities and directions my wandering imagination compels me to explore.”

Visualisation

The artist doesn’t use a visual diary such as a sketch book. She does all her drawing on computer. “I like working on a computer because in a way I’m like a visual editor.” King admits that working from computer images can create challenges because some designs which look exciting on the screen may prove to be difficult, sometimes impossible to achieve in glass. In terms of conceiving what pieces might look like she works on the basis of minimal intervention. “I like to touch the glass as little as possible because it’s so beautiful when it’s ‘done’ by itself.”

Process

King describes the process of making something as “a matter of taking a really organic form then refining it.” The *Bubble Boxes* were made by blowing brightly coloured glass into a bubble that takes its own natural shape. This form is then allowed to just sit in thick clear glass in a large cup to find its shape. “I just let it fall back and become round just like it wants to.” Once the glass has cooled, the artist cuts then polishes the sides, leaving

the inner organic coloured form ‘trapped’ in a sense within the ‘box’. The *Slices* start their life in the same fashion but at a certain point, with the glass still molten, the bulbous form is squashed between two wooden bats. The flattened forms are cut to create the off-centre tilted slices and the surfaces then polished.

Realisation

The *Slices* series evolved from the *Bubble Boxes*. Inspiration came partly from observing slices of oranges, not only the shapes but also the layering of peel and inner flesh. Slice-type images generated by the artist on her computer also influenced visualisation. On the tilting of these forms the artists comments, “I was thinking about what an interesting balance it had, with all the weight at the bottom coming to a really nice point at the top.” Most importantly, King realised that she could retain and enhance the original concept throughout the process. “I could still keep that beautiful, voluptuous curved edge when I squashed the bubble and it popped out completely untouched.”

The grouping format of both the *Bubble Boxes* and the *Slices* is an essential component of the works. The artist comments: “I have always been interested in making groups of objects... Each piece isn’t set off unless it’s juxtaposed against something else. I want them to create their own relationships.”

During her period as a JamFactory Associate Amanda King worked across a wide range of forms and investigations focused around box, platter and slices forms. Her style has been characterized by the use of bright, clean colours, polished surfaces and organic (sometimes juxtaposed with angular) shapes. This is explained in part by the artist’s preference for objects which look as if they are functioning on their own accord. The artist comments, “I try to make pieces that are almost alive in their own right.” Her method of generating ideas using computer graphic programs which produce crisp, geometric forms and compositions also plays a part. Cartoons seen and appreciated from a young age have also been an influence.

Inspiration

“I like to juxtapose (particularly with the box and wedge forms) life-referencing interior forms with very cut, geometric exterior forms...that’s where a lot of the life comes from...That interior form informs everything I do with the exterior.”

“As a glass designer and maker I’m addicted to capturing the wild and unpredictable qualities of the material in the objects I produce. There is never a boring moment working with molten glass, it’s so alive and vibrant and hard to ignore. From the initial colour application to taking in a finished piece for the first time, every step of the process reveals a thousand



Soft Slice 1, 2007, blown and cold worked glass, 170 x 170 x 70
Soft Slice 2, 2007, blown and cold worked glass, 180 x 180 x 60
Photograph: Grant Hancock



Computer drawings, 2007



Computer with image of garp designs

