Why Glasstress?
Adriano Berengo

The First Anniversary of Glasstress
Dimitri Ozerkov

You Break It, You Buy It
Herwig Kempinger

Middle East Glass: A Play in Five Acts
Clare Phyllis Davies

CONTENTS

CAMERON JAMIE 114
BRIGITTE KOWANZ 118
KAREN LAMONTE 122
PAUL MCCARTHY 124
HAROON MIRZA AND GAIA FUGAZZA 128
VIK MUNIZ 132
TONY OURSLER 138
JAUME PLENSA 142
LAURE PROUVOST 148
RANDOM INTERNATIONAL 152
UGO RONDINONE 156
MARKUS SCHINWALD 160
THOMAS SCHÜTTE 164
SARAH SZE 168
KOEN VANMECHELEN 172
SABINE WIEDENHOFER 176
ERWIN WURM 180
DUSTIN YELLIN 184

GLASSTRESS ANTHOLOGY
Glasstress
Glasstress 2011
Glasstress Riga
Glasstress Stockholm
Glasstress New York
Glasstress Beirut
Glasstress 2013 White Light / White Heat
Glasstress 2015 Gotika
Glasstress Boca Raton

The Stress behind the Glass
List of Works
I have often been asked why I started Glasstress, and what compelled me to take on the monumental task of organizing a contemporary art and glass exhibition at the Venice Art Biennale.

The answer may lie in my Venetian heritage and my career in glass. Some may recall the glass revival in the 1950s, when important artists were able to approach this material. In Italy, this opportunity was made possible thanks to Egidio Costantini who, with the collaboration of the great Peggy Guggenheim, broke the barriers that had limited glass to its traditional decorative role, enough so that renowned French writer Jean Cocteau renamed Costantini’s laboratory “Le Fucina degli Angeli.” As a Venetian, I knew Peggy and her importance in the art world. She and Costantini worked with artists like Jean Arp and Pablo Picasso, adding newfound respect to this medium. Among the Italians who had their support, many artists dedicated to Spatialism found their own natural place in experimenting with glass, including Lucio Fontana, who created three spatial concepts in glass, one of which I had the privilege of exhibiting during the first edition of Glasstress.

So, I learned from these examples. In 1989, I founded Berengo Studio, a glass furnace on the island of Murano with the goal of bringing together contemporary artists and glassblowers to create great works of art in glass.

Over the past thirty years, I have followed in Peggy Guggenheim’s footsteps and collaborated with acclaimed artists from all over the world. One of the first was Martin Bradley, a painter and intellectual with whom we held an exhibition in the beautiful Palazzo Pretorio in Certaldo in 1992; and then Kiki Kogelnik, considered the foremost pop artist in Austria. Finally, Koen Vanmechelen, a tireless Belgian artist who I have worked with for a very long time. We practically grew together. Vanmechelen’s first project was The Walking Egg, a work representing the fragility of human beings who venture into the world. Its success led Vanmechelen to develop the Cosmopolitan Chicken Project, the chicken as a metaphor for his ideas on biocultural diversity, a concept that he has pursued ever since.

From the 1990s to today, I have invited over 300 artists from around the world and from every discipline to collaborate with our maestros. At first I just invited those from the visual arts, primarily sculptors and painters. But realizing creativity is transversal, I began to look to architects, fashion designers, and even musicians, such as Pharrell Williams, to work with us in glass. In fact, most had never used glass as a medium and many had never stepped foot inside a glass furnace before coming to Murano. It was an amazing experience to watch these artists explore the possibilities of this incredible material. It was the combination of their conceptual approach with the great ability of the glass blowers at Berengo Studio that created the art. I wanted to show these stunning works to the art world.

In an oddly coincidental way, a historic nineteenth-century palace on the Grand Canal, the Palazzo Franchetti, provided the impetus for the first Glasstress and has been its official home ever since. In early 2009, I was given the opportunity to mount an exhibition on the stately first floor, the piano nobile, during the 53. Venice Art Biennale, an international event that has been ongoing for over 110 years but where glass had not been present since 1972. It was the perfect opportunity to bring glass back to the Biennale, in the city of glass, after being absent for almost forty years. And so Glasstress was born.

With the co-curators Laura Mattioli Rossi and Rosa Barovier Mentasti, we borrowed extraordinary works from collectors and museums worldwide to present a historical perspective of glass from the last century to the present. It was surprising to our visitors because the works were by famous artists such as Josef Albers, Jannis Kounellis, Man Ray, César, Louise Bourgeois, Daniel Buren, Giuseppe Penone, and Robert Rauschenberg, names not normally associated with glass. I wanted the art world to see not just the past but my vision for the future. So new works, mostly created in our furnace specifically for this exhibition, were included. Anne Peabody, Marya Kazoun, Kiki Smith, Jan Fabre, Tony Cragg, Jean-Michel Othoniel, Joseph Kosuth, and Fred Wilson became the new faces of glass. Glasstress 2009 was a rich and satisfying experience for me but a total shock to the art world as it shifted attention from the material itself to the ideas expressed in glass. Glass made its surprising debut on the art scene. And the dance went on.

The next biennale, Glasstress 2011 was organized by a roster of well-known curators: Lidewij Edelkoort, Peter Noever, and Demetrio Paparoni, with the contribution of Bonnie Clearwater. Glasstress 2011 gave birth to the wonderful and now famous work by Javier Pérez, Carroña. In our furnace on Murano, Pérez’s blood-red Murano chandelier was hoisted to the ceiling and then crashed to the floor where black ravens fed on its scattered shards. This very special work has been featured in other exhibitions and is now in the collection of the Corning Museum of Glass in New York, the foremost glass museum in the world.
That same year opened a second Glassstress venue on Murano in a furnace that has not been used for decades. The antique kilns, the smoke-stained walls and windows, and the workers’ graffiti bear witness to its rich past. It has become the home of our permanent collection.

In 2013, Glassstress, subtitled White Light / White Heat, was presented in partnership with the London College of Fashion and the prestigious Wallace Collection in London. The show included major established visual artists, designers, and fashion innovators, including Ron Arad, Alice Anderson, Rina Banerjee, Hussein Chalayan, and many of the YBAs, such as Mat Collishaw, Gavin Turk, and Tracey Emin.

The year 2011 saw another exciting partnership with The State Hermitage Museum in Saint Petersburg to create Glassstress Gotika. Its co-curator, Dr. Dimitri Ozerkov, combined historical works from the Hermitage’s collection of medieval glass and relics with newly commissioned artworks in glass, all with a Gothic theme. One of our stars was Wool Shawky, an Egyptian artist and winner of the first Mario Merz Prize, who made 350 glass marionettes in our furnace. The marionettes were characters in The Secrets of Karbala, the final film of Shawky’s Cabaret Crusades trilogy, which presents the ransacking of Constantinople during the Crusades from an Arab perspective.

After these successes, the show became a traveling exhibition hosted by institutions around the world: the Maksla Muzeeis “Riga Birža” in Riga; the Millesgården Museum in Stockholm; the Beirut Exhibition Center; the London College of Fashion; the Wallace Collection; The Museum of Arts and Design (MAD) in New York; and the Boca Raton Museum of Art in Florida this year.

Glassstress has become more than an exhibition—it is a cultural movement in the world of glass. In recognition of this, in 2014, I founded Fondazione Berengo as a cultural institution to preserve the glass community’s efforts and artworks and also to collaborate with other art institutions to present exhibitions. In 2016, Fondazione Berengo sponsored a solo show of the renowned British sculptor Tony Cragg at The State Hermitage Museum and Glassstress at the Dordrechts Museum in Holland featuring over eighty glass art-works created in our studio over the past thirty years. The foundation had the honor to sponsor and present a tribute retrospective of the world-famous architect, the late Zaha Hadid, at the Palazzo Franchetti during the last Venice Architecture Biennale.

Today, GLASSTRESS 2017 focuses on “the state of arts,” concerning the development of glass as a medium for contemporary art expression. It has influenced some of the contemporary artists and how they changed the world perception of such an old and precious material, guided by the watchful eye of Dimitri Ozerkov, Herwig Kempinger, and Clare Phyllis Davies. The Arabic engravings on Abdulnasser Gharem’s stamp, Ai Weiwei’s blown glass chandelier, the sharp fragments of the talented Sarah Sze and Ugo Rondinone’s cast horses are only some of the exhibited works that show how much we have grown in the last ten years. The sculptures on display are all of such different techniques and shapes that they deserve to be seen in person, with varying degrees of sunlight, shadows and reflections in continuous motion.

After all these years, I believe I am one of the greatest promoters of this medium, parallel to contemporary art. If I think back on my first experiments and what our masters are capable of doing today, I am convinced that the artistic inventiveness and skill of the craftsmen have no limits except those imposed by the mind. Glassstress is both a point of arrival and departure, as it is able to demonstrate that glass is in fact a valid artistic medium and embraces a growing audience of new and old enthusiasts.

Many of the artists who have exhibited over the years have brought this “Glassstress legacy” into their own exhibitions. This makes me proud because it truly proves that glass is art, experimentation, and innovation. Among my favorite examples are the mirrors of Mat Collishaw alongside the masterpieces of Caravaggio in the halls of the Borghese Gallery in Rome (2015). Just as Tony Cragg’s shining crystal sculptures at London’s Lisson Gallery (2016) emerge from the white backdrop of the gallery walls. Additionally, I would like to mention Thomas Schütte’s recent solo exhibition at the Moderna Museet in Stockholm (2017), where the group of ceramic garden gnomes that the artist wanted to recreate in glass for this edition of Glassstress was displayed. A few months later, the same museum in Stockholm inaugurated the eponymous solo show Maria-Louise Ekman, who has collaborated with us several times and featured many works that were made in our furnace.

Finally, there are Quantum Leap, the installation by Vik Muniz in the rooms of the Palazzo Cini, and Jan Fabre’s exhibition Glass and Bone Sculpture 1977–2017 at the San Gregorio Abbazia, both in Venice. All of these exhibitions have brought a piece of my world into that of great contemporary art.

So, the question remains: Why Glassstress? Because Glassstress has shown that contemporary ideas have a place alongside the traditions of glassmaking. Because Glassstress provides a new approach that makes artists, curators, and critics “think” in glass. Because Glassstress offers artists limitless possibilities for experimentation with an exciting new medium. Because Glassstress gives glassmasters a new potential and way to use their skills in this new era of glass. Because Glassstress is my tribute and thank you to the island of Murano and the city of Venice. Finally, because Glassstress gives us all in the glass world the chance to write new chapters in the histories of both glass and art.
Glasstress celebrates its fifth edition in Venice in 2017. There is no particular theme or subject this year, as was the case in the past. The ambitious black poster presenting Ai Weiwei’s new glass sculpture, specifically cast for the exhibition, hung all around Venetian canals, water buses, and on the main facade of Palazzo Franchetti, the traditional venue of the event.

Glasstress sounds like a strange new word of Orwellian “newspeak.” It was introduced to Venice by glass activist Adriano Berengo in 2009. It is an exhibition to coincide with artistic biennales as well as world-traveling biennales, across Europe, the United States, China, and former Soviet countries. A previous edition titled Gotika was a collateral event organized with the State Hermitage Museum of St. Petersburg. Special Glasstress editions also took place in New York, London, Stockholm, Riga, Beirut, and Boca Raton.

There are a lot of world-famous names in the 2017 anniversary edition at Palazzo Franchetti. Many artists from previous years decided to come back to the Glasstress family and create new works. Venice’s most visited garden, near the Accademia bridge, now displays a work by Belgian artist Koen Vanmechelen. Instead, the old Murano furnace hosts The Unplayed Notes Factory, a solo show by French artist Loris Gréaud.

Glasstress is not about switching from one medium to another for artists. It is not just all glass now. Artists are invited “to learn the mechanism of glass, and the spirit of glass, and the possibility of glass, also the limitation of glass, and they have to come up with something meaningful because it is made of glass,” as Adriano Berengo says in an interview. Glass attracts artists not only because of its transparency and fragility but because of its prehistorical magic related to fire and the transformation of elements. Creating an artwork brings Glasstress artists back to self-consciousness as well as to the very origins of glassmaking in the Laguna.

Fire magic refers to obsidian. While modern glass is a handmade creation, natural glass is the oldest material used by human culture. Primitive men hunted and fought with tools made of obsidian, or lapis obsidianus, found volcanic glass. One could easily fracture it into sharp blades ready to make knives or arrowheads. Written evidence of obsidian dating from a much later period refers to it as a luxury material. Pliny deals with it as glass, stating that gems are frequently made of it and remembering that Augustus dedicated four elephants of obsidian in the temple of Concord while the Emperor Tiberius restored an obsidian statue of Menelaus to the cult of the sun-god at Heliopolis. “This statue,” says Pliny, “proves that the origin of the stone, which is nowadays misrepresented because of its similarity to glass, is of an earlier date,” and refers to Xenocrates who records that “obsidian is found in India, in Italy within the territory of the Samnites, and in Spain near the shores of the Atlantic” (Pliny, Nat. Hist. 36, 67).

Mention of obsidian god statues is important as it refers to prehistoric men linking volcanic glass created by natural fire to supreme forces. Early glass was believed to have been created by the gods themselves cast upon the Earth. Traces of such beliefs were discovered by modern ethnography. The Ainu people, the earliest known population of Japan and Kamchatka, used obsidian to make sacred face tattoos, anch-phi. This Ainu term for female tattoo (men never had them) can be translated as “obsidian cut.” It resembled a devilish smile around the mouth. While in Armenian mythology, obsidian is known as Satani exung meaning “Satan’s nail.”

Use of natural glass was followed by the discovery of how to make it artificially. According to Pliny, there is a story that a ship belonging to some traders in natural soda came upon a swamp called Candavia amid the lower slopes of Mount Carmel in Phoenicia and that they scattered along the shore to prepare a meal. Since, however, no stones were suitable for supporting their cauldrons, they
rested them on lumps of soda from their cargo. When these became heated and were completely mingled with the sand on the beach “a strange translucent liquid flowed forth in streams, and this, it is said, was the origin of glass” (Pliny, Nat. Hist. 36, 65). And yet for many centuries, says Pliny, the production of glass depended on this area alone, and continued on man’s inventive skill that was no longer content with mixing just soda and sand: “He began to introduce the magnet stone also, since there is a belief that it attracts to itself molten glass no less than iron. Similarly, lustrous stones of many kinds came to be burnt with the melt and, then again, shells and quarry sand . . . Sidon was once famous for its glassworks, since, apart from other achievements, glass mirrors were invented there. This was the old method of producing glass. Now, however, in Italy, too, a white sand which forms in the River Volturno is found along six miles of the seashore between Cuma and Literno.”

Today, a Glasstress artist would come to the Murano furnace and experience all the steps of the glassmaking process. Some artists just leave sketches and later approve the works. Some enter into all the details of the process, observing the glass maestros every day. Some blow and bend glass themselves with maestros to help. It is now possible to fully trace the embodiment of an original artist idea. For some it is pure practical knowledge, for others, divine inspiration. The Glasstress project manifests itself as a contemporary platform that serves to mediate communication between the two worlds—that of artistic ideas and that of real glass materials. It is now possible to fully trace the embodiment of an original artist idea. For some it is pure practical knowledge, for others, divine inspiration. The Glasstress project manifests itself as a contemporary platform that serves to mediate communication between the two worlds—that of artistic ideas and that of real glass materials.

So it is no surprise that since 2017 Glasstress has been supported by the European Inter-University Center for Human Rights and Democratic institutions, a world network of organizations fighting for humanity. Single glass projects now also deal with the fragility of human souls all over the world—a “humanrightstress” where people meet in order to attentively look towards the future. Contemporary new eclecticism is so much in vogue in art now that it seems to respond to all modern challenges in life and art. Glasstress offers different views to the very process of contemporary creation as the manifestation of natural human rights, abilities, and the human will to create.
Tennessee Williams, from the production notes to The Glass Menagerie, once wrote: "When you look at a piece of delicately spun glass you think of two things: how beautiful it is and how easily it can be broken."

Yes, glass is a strange material and not very common in the field of art. It has no form of its own but it is so malleable that it can be persuaded into almost any shape by those who have the arcane expertise.

In turn if touched the wrong way it shatters into a thousand pieces. In its clear state it is as invisible as thin air, yet it weighs 2,083 times as much, and thus makes transparency a heavy presence.

It gives liquids a shape in the form of a glass. Every color and texture one can think of is a possible reality. The secret of its production was guarded almost as heavily as that of porcelain.

It was for a long time used in the form of beads as a currency and made people rich in a more than questionable way. Artists don’t work with it often due to the complexity of its handling. Subtractive processes are more common, but glass demands addition.

It is still astounding that a thin sheet of almost nothing protects against all the elements. It replaced water and metal as a mirror to love and to hate our image.

It even allows us to see the universe and thus makes us look back at ourselves in a different way. And together with light it creates magic.
Middle East Glass: A Play in Five Acts

Clare Phyllis Davies

A Preamble

Transparent or mirrored, multihued or clear, brittle or molten, massive or paper thin: the materiality of glass resists a singular set of descriptors. Acting transitively, works in glass conjugate a relationship with pieces of the world before us even as its own visibility recedes.

Act One: Inghistere fracade

A screen descends before the stage. From the back of the theatre a light flickers before sending a beam out above the heads of the audience. An image of an ornamented glass vessel appears on the screen followed by white text against a gray background scrolling down like the credits of a movie. The text reads:

The Metropolitan Museum of Art, New York
Pilgrim flask
Artist: Italian, Venetian, early sixteenth century
Date: ca. 1500–1525
Culture: Italian (Venice)
Medium: Colorless (slightly tan) non-lead glass. Blown, enameled, gilt.
Dimensions: h. 31.4 cm
Classification: Glass
Credit Line: Robert Lehman Collection, 1975
Accession Number: 1975.1.1167

"Known in Venice as inghistere fracade (‘flat-sided bottles’), pilgrim flasks drew on Islamic models not only for their shape but also for foliate and floral patterns. In both the Islamic world and Renaissance Venice, pilgrim flasks were often made in pairs to celebrate marriages.”

Act Two: Wael Shawky

This honey-colored glass marionette is identified as Al Zahir Ghazi, son of Salah El Din. It is articulated at the jaw, neck, shoulders, elbows, and knees. Its eyelids can be opened and closed. Anthropomorphic limbs and body are topped by a head with fantastical features including four horns protruding from a toothed beak. It is costumed in a velvety, gold-colored doublet trimmed in white lace and fastened with white string around the waist. A pair of white, semi-transparent pants are also trimmed in white lace at the waist. Monofilament string is used to manipulate the marionette.

The marionette appears in the HD video The Secrets of Karbala (2014, ca. 90 mins.) the third and final work in the Cabaret Crusades trilogy (2010–2014, Arabic-language dialogue with English subtitles) made using marionettes and structured around Amin Maalouf’s The Crusades through Arab Eyes, 1983. The case of some 300 marionettes that appear in the video were created by the Adriano Berengo Studio in the glass workshop of the Fondazione Berengo in Murano, under the supervision of the artist. The production process involved two “masters” and a number of assistants using sketches produced by Shawky, and, in some instances, clay maquettes. Pierre Architta, who had helped create the ceramic marionettes featured in The Path to Cairo (2012, 58 mins.) advised the Murano team. Elements of the marionettes were fashioned independently before being assembled into a whole by Mafalda da Camara and Olivier Coquillat. Costumes were designed and made by Francesca Louise in Murano using fabrics manufactured by Studio Venezia (formerly Fortuny).

The Secrets of Karbala was produced by Wael Shawky and Kunstsammlung Nordrhein-Westfalen and shot in Düsseldorf. It follows the history of Salaheddin, al-Zenki’s ambassador to Egypt, and is set in the period between the Second (1145–1149) and Third Crusades (1189–1192). The transfer of power in Egypt from Shia to Sunni hands is one of the significant plotlines dealt with in the film. The work includes music from the Gulf region, Iraqi Shia Radoud song, and electronic music. Central African sculptures on display in the Metropolitan Museum’s Arts of Africa, Asia, and Oceania Department informed the design of the marionettes in this film.

Act Three: The Museum of Islamic Art, Cairo

The scene begins with a loud explosion. As the smoke starts to clear, the audience glimpses the facade of a neo-Mamluk building built at the turn of the nineteenth century. A voice comes over a cheap loudspeaker system: The Museum of Islamic Art, it says, has been heavily damaged in a bomb blast targeting a police station on the opposite side of the street. Priceless works in glass were among the most heavily affected. An illuminated object descends from the stage rafters: it is a small goblet, shaped to fit comfortably in the hand. The voice picks up again: “This is probably the oldest specimen of luster-painted glass in the Muslim world, as it is dated between 136–137 AH 753–755 AD.”
A Dance Interlude: Kader Attia
The stage set has been replaced. What we see now are rows of old, museum-style vitrines: tall, spindly wooden legs topped with deep, aquarium-size glass containers. The vitrines are empty. A man appears with a rock in his hand. He hurls the rock at the glass but it bounces off. He picks it up and tries again. This time the glass shatters. The noise is deafening. He repeats this act of vandalism again and again until all the glass lies on the floor. He stops and says: “This is the Arab Spring.” Then he sweeps the glass into a pile and spreads the fragments out across the floor until they form what looks like a carpet of broken glass. “This is Le Grand Miroir du Monde,” he tells the audience. Impure and ghostly images appear on the surface of the broken mirror. Some of them show people taking off in boats for new lands; others, the blown-in faces of war veterans; the mutilated bodies of classical sculpture; a missing limb. The man sits down and sets to work. He stitches together pieces of a ceramic plate; sews cicatrices into raw, stretched canvas; and seals the cracks in wooden beams with stitch-like wooden staples. The great mirror of the world, however, remains immune to these gestures of imperfect restoration and healing, appearing instead insistently fractured and irreparable.

One explanation is that it has produced its own schism or wound in space and vision: a displacement through reflection.

Act Four: Monir Farmanfarmaian
Imagine a play that takes place on a stage surrounded by mirrors on three sides and on the ceiling. A striking young woman with dark hair walks on and begins to recite:

“During the Safavid period, a few hundred years ago, the Iranian kings wanted large mirrors to be installed during the construction of their rooms; they would have twenty or thirty wives who had to stay inside the palace. The mirrors were for the women to see themselves, to see how beautiful they were, and also to feel free, not trapped inside the palace. But the mirrors would get broken along the Silk Road, and rather than waste them, the craftsmen architects used the shards as they used tile and plaster in the geometric design. They used very small pieces, sometimes half an inch by half an inch; triangular, square, hexagonal, all different shapes. They put them all together, and it makes a beautiful reflection.”

At this point, she pauses and looks around. The mirrors have cracked into a thousand tiny fragments. Each piece reflects a silver of the woman. A mirrored disco ball descends from the center of the ceiling and spews sequins of light into the audience. The woman begins to bend her limbs into strange, angular forms: a triangle, a square, a hexagon. They repeat endlessly around her in the mirrored mosaic walls.

Act Five: Monira Al Qadiri
There is a banquet table around which powerful oil executives are gathered. They are devouring a feast of seafood: lobsters peering forth from silver tureens, pink salmon flesh and crab shells piled on platters. Amidst the half-eaten creatures sit a series of miniature oil drill bit heads blown in pearlescent glass as if they, too, had been dragged up from the bottom of the sea. It’s difficult to make out the topic of the conversation, but hasty words occasionally escape the purple miasma of voices and float above the audience: the Arabian Gulf, crude, development, wells, sovereignty, stakes, shopping malls, roadways, war, and water. Soon enough, however, a roaring sound seems to engulf the theatre, rolling out of the drill bit centerpieces and over the stage. It is the sound of a fire burning in the desert, turning the surrounding sand into petals of glass.

The End
As renowned for his conceptual art as for his political activism, Ai Weiwei is globally influential and China’s most famous artist. Over the years, his art has become increasingly tied to political and social issues, with a special sensitivity to human rights injustices. Through Twitter, his blog, and other social media, Ai reports significant socio-political events especially, but not only, in China, which are often hidden from the public. On April 3, 2011 he was arrested at the Beijing airport and held in a secret location for 81 days; this experience profoundly influences his most recent projects. At the Palazzo Franchetti, Ai combines his strong artistic language with ancient Murano techniques: “I am a contemporary artist but I am always working with tradition.” Security cameras, Twitter birds, and indignantly raised middle fingers comprise the majority of the imagery in his colossal Murano glass Blossom Chandelier. These provocative symbols are echoed in the fallen Twitter bird and Up Yours to create a powerful statement against censorship.
Ai Weiwei
Glasstress 2017

Blossom Chandelier
2017
400 x 250 cm diameter
Courtesy Ai Weiwei Studio and Berengo Studio
Blossom Chandelier
2017 / detail
400 × 250 cm diameter
Courtesy Ai Weiwei Studio and Berengo Studio

Up Yours
2017
47 × 72 × 28 cm
Courtesy Ai Weiwei Studio and Berengo Studio
Iraqi artist Halim Al-Karim recounts his personal experiences during the first Gulf War. Refusing to enlist under Saddam Hussein’s regime, he was forced to take exile in the desert where he survived only because of a Bedouin woman who provided food and spiritual guidance. In photographs with deliberately dissolved contours, colors develop in cool shades of grays, browns, and blacks to reveal veiled and distorted figures. His portraits and self-portraits do not represent an individual’s identity but instead reflect other aspects, such as an awareness of surrounding reality. This occurs in Dust 12b, where Al-Karim combines his intense poetics with traditional Venetian art by presenting an enormous mirrored photograph in a yellow frame engraved in the Murano tradition. This work fits perfectly within his oeuvre of layered images that have become the principal means to reflect on how an individual relates to the surrounding world, giving new life to his work through a constant spiritual mysticism.
Legacies of corruption, petro-cultures, and their possible futures are recurring themes in Monira Al Qadiri’s practice, and this is apparent in her series of oil drill heads made of iridescent glass. Amorphous Solid Ghost takes its title from the scientific term for frozen liquid sand—the material that glass is made of. This meaning is conflated with continuously changing methods of wealth production and energy generation in contemporary society, questioning the repercussions of these cultural legacies. The work attempts to preemptively place fossil fuels as an absolute energy source and positions oil drilling as an inexplicable human activity from ancient times. As the artist states: “When seen together in an arranged configuration, oil drills can have beautiful and unexpected shapes, far removed from their original function as mere tools and machines. This work exaggerates this aesthetic aspect, so as to create a sense of ambiguity around their destructive nature.”
Amorphous Solid Ghost
2017 / details
7 elements, variable dimensions
Courtesy the artist and Berengo Studio
In his ongoing multi-disciplinary project The Islanders, Scottish artist Charles Avery meticulously develops his fictitious island, simply referred to as "The Island," and brings a taste of his fantastic realm into the Venetian lagoon with Untitled (Ninth Stand #1). As he states: “My personal island is a work in progress, so everything that I experience, every place that I go, has a great impact on what the fictional island turns out to be.” Characterizing his entire practice since 2004, Avery has been simultaneously discovering and creating his island through sculptures, video, texts, and drawings; introducing the viewer not only to the population of his island, but also to its surreal flora and fauna, architecture and history that transcends eras and countries. In this way, he encourages the audience to reflect on issues such as social policy, globalization, and the historical progress. As art critic Andrea Baffoni stated, the eels allude to a long journey that began on the Scottish coast, working their way through the canals of Venice and finally arriving at the Palazzo Franchetti.
Untitled (Ninth Stand #1)
2017
165 × 108 × 79 cm
Courtesy the artist and Berengo Studio
24th January 2017

To Alexia,
Here’s to a long and happy relativity.
This has been a dream come true!
Thanks Alexia!!
Exploring the relationship between painting and sculpture, Dike Blair is internationally known for gouache paintings depicting scenes of daily life that are in sharp contrast to his minimal, industrial, and abstract sculptural practice. Since the mid-1980s, Blair has observed the immediate world around him to create photorealist still lifes and landscapes on paper that are based on his own snapshots, sometimes manipulating the photograph in order to extract mundane details and expand them, rendering objects such as cocktails on bar napkins, plants, or cigarettes on ashtrays. **Windex**, an exact glass replica of the plastic bottle for the glass-cleaning product, is hand painted by the artist and fits perfectly with his representational works on paper only transformed in a new dimension, rendering it truly lifelike.
Fetishism and sharp humor are important components of Monica Bonvicini’s diverse practice and this is also reflected in Bonded, a knotted mass of men’s black leather belts. A recurring symbol in the Italian-German artist’s oeuvre, she was originally inspired by Knots, a book by the Scottish psychiatrist Ronald D. Laing, who published several books on psychosis. From the first examples Belted Through (2003) and Knotted (2004), which is made of interwoven chains, and up to the recent Belts Ball (2015), from which this work takes its cue, Bonded continues the artist’s examination of knots through different forms and materials. With this work in glass she attempts to recreate this type of sculpture with a material that does not have the elasticity of leather but has the ability to be molded and forged with the heat of fire. Reimagined in shiny Murano glass, she recreates this subtle balance of lines and symmetries that converge into a central loop emerging before our eyes.
**Bonded**

2017

84 x 47 cm diameter

Courtesy the artist and Berengo Studio
Jake and Dinos Chapman create provocative and deliberately shocking mixed-media works that confront contentious issues with irreverence and dark humor. Collaborating since 1991, the controversial artistic duo rose to international fame as enfants terribles of the famous generation of Young British Artists (YBA). Recurring tropes in their works are often related to the grotesque: dismembered figurines and mannequins of children that are fused together—sometimes with genitals in place of other features—are among the most common devices they use to explore the atrocities of human nature. Dinos Chapman stated: “We’ve always been interested in the point where things become problematic.” Taking its title from Hermann Hesse’s Nobel Prize winning novel, The Glass Bead Game, a lost-wax cast glass sculpture, aligns itself within their disturbing imagery by presenting a disquieting machine that fuses brains and bottles with worms, screws, and cables protruding from every angle.
The Glass Bead Game
2017
60 x 36 x 26.5 cm
Courtesy the artist and Berengo Studio
A protagonist in the contemporary art world, Tony Cragg investigates the relationship between art and materials in the debate on the function and nature of sculpture. Known worldwide since the 1970s, in his recent explorations, Cragg’s interests have shifted towards the compression and expansion of totemic structures and processing solid materials into fluid and dynamic shapes. This is particularly evident in his glass works, especially since this material possesses chemical-structural properties that make the production process very stimulating. His glass sculptures challenge the perceived fragility, brilliance and transparency of the expressive, living medium. As the artist said: “Blown glass is a material that—in a wonderful way—always has its geometries with it. It always carries cylindrical forms, certain curves, certain abrupt and changing aspects of the surfaces and the edges, so it almost does my job for me.” He has collaborated with Berengo since 2009.
Untitled
2017 / detail
84 × 21 × 14 cm
Courtesy the artist and Berengo Studio

Untitled
2016
40 × 19 × 7 cm
Courtesy the artist and Berengo Studio
Identity
2017
55 × 88 cm diameter
Courtesy the artist and Berengo Studio

Untitled
2017
30 cm diameter
Courtesy the artist and Berengo Studio
ERIN DICKSON

Bed, its performance (2015) and documentation, uses glass to manipulate and expose our most intimate space and explore the sensory experience of the body in relation to architectural space and material. For this performance, Dickson stripped her bedroom of all personal belongings and comforts, leaving only a bedframe; the mattress was replaced with a large sheet of glass, which she slept on for five consecutive nights. The process was captured through photography showing a view from below the glass bed to reveal its effect on the body, exposing the artist and her physical and emotional discomfort. Though not able to touch the glass directly, the viewer is invited to imagine the phenomenological experience of sleeping on glass. Bed capitalizes on the intrinsic cultural, social, and material properties of glass.
Mexican artist and tattooist Dr. Lakra defaces, deconstructs, and reinterprets historical and contemporary icons taken from advertising campaigns, illustrations cut from vintage magazines and pin-ups, comic books or postcards, and figures from family photo albums. His studies of the malformations of the human body intersect with eroticism and sensuality, combining life, death, and desire and show his interest in anthropology and ethnography, documenting his fascination with taboos, fetishes, myths, and rituals of different cultures. His juxtaposition of these elements reveals a deep understanding of the history of art as well as a subversive sense of humor. Throughout his practice, he dismantles dominant ideologies to question what is considered civilized or barbaric, right or wrong, “refined” or “popular” art. On this occasion, his surreal glass sculptures are inspired by nineteenth-century medical chromolithographs.
Untitled

2017

4 elements, 42 × 30 × 16 cm (intestine),
36 × 35 × 22 cm (heart), 22 × 27 × 19 cm (eye),
47 × 32 × 18 cm (stomach) / variable dimensions
(installation)

Courtesy the artist and Berengo Studio
Throughout Jan Fabré’s illustrious career, metamorphosis has been a key concept, in which human and animal life are in constant interaction. A kinsman of famous entomologist Jean-Henri Fabré, he became attracted to the study of nature at a young age and developed a true passion for the sciences, especially entomology. The use of insects is a distinctive feature of his work, where man, nature, and their mutual relations are among his favorite themes. This can be seen in Holy Dung Beetle with Laurel Tree. In this context, the beetle, and specifically its stages of development, represents a symbol of metamorphosis to Fabré and in many ways is paralleled with glass as a medium: both the beetle’s shell and glass are hard materials that undergo transformation and are strong and functional but at the same time brittle and fragile. Fabré has collaborated with Berengo since 2008.
Holy Dung Beetle with Laurel Tree
2017
87 x 31 x 37 cm
Courtesy the artist and Berengo Studio
Scottish artist Graham Fagen questions how contemporary identities and cultures are formed by creating portraits of real or imagined, historical or contemporary figures to explore ideas of identity and performance in portraiture, which he extends to his glass works. Marked by a particular primal physicality and based on Indian-ink drawings of consciousness, his mask-like Scheme for Silvano and Scheme for Andrea echo the strong imagery that was used when he represented Scotland at the 56. Venice Biennale. Inspired by the collaborative nature of the glass-making process, the form of Scheme for Support is immediately recognizable as an object to help us walk but in a material that gives us doubt about the functionality of the crutches. Here, the artist reflects on the human need for support in all its complexities, our collaborations, the paradox of being an individual within a society and the support structures we need in order to live.
Scheme for Support
2017
130 × 30 × 5 cm each
Courtesy the artist and Berengo Studio

Scheme for Andrea
2017 (left and above)
37.5 × 21 × 13 cm
Courtesy the artist and Berengo Studio

Scheme for Silvano
2017
30 × 18 × 16 cm
Courtesy the artist and Berengo Studio
Moving with great skill between the worlds of painting and sculpture, Josepha Gasch-Muche creates minimalist installations that stand out in white and black tones, but above all through reflected light. She uses ultra-thin, industrial liquid crystal display glass—such as those used for cell phone screens—to create dynamic geometric sculptures. In her works, she breaks the glass into shards and then meticulously arranges them by the thousands into simple geometric forms, which simultaneously refract and absorb light. At first glance, an area appears uniform and static because of the sameness of the individual pieces but when they are struck by light, the sculptures come to life. The artist seems to want to imprison sculpture within painting and concretely makes this possible by assembling glass flakes in medium and small sizes within geometric shapes such as circles, quadrangles, and cubes. Starting from the study of elementary geometric shapes, she analyzes the potential of each form.
T. 30/12/07
2007
65 × 65 × 65 cm
Courtesy Heller Gallery, New York

T. 11/06/04
2004
18 × 200 cm diameter
Courtesy Heller Gallery, New York
Abdulnasser Gharem’s practice challenges the perception of art and culture in Saudi heritage. A former Lieutenant Colonel in the Saudi Arabian army, his works address themes of Islamic cultural identity in contemporary society and often integrate subtle messages about the influence of religion and authority on daily life. The Stamp (Moujaz) takes on a satirical perspective to challenge bureaucracy in the Arabian Gulf: “When you are born you get a stamp, when you get married, even if you need a vacation, you need someone to stamp a paper for you . . . these stamps are delaying our dreams, delaying our goals, wasting our life” (BBC News, October 25, 2013). In Arabic, Moujaz means “in accordance with Sharia law.” Recently, certain banks in the Arab Gulf have used Moujaz as a marketing slogan to attract customers. When these banks were exposed for breaking the rules, the use of the word Moujaz became a focal point and questioned the Islamization of banking under the name of Sharia law. Gharem considers this bureaucracy to be a façade that blurs class and ideological issues.
Once Again Some Perverse Manipulations
Were Refreshing the World
2017
variable dimensions (installation)
Courtesy the artist and Gréaudstudio
© Loris Gréaud, Gréaudstudio

A special project for GLASSSTRESS 2017 and under the curation of Nicolas Bourriaud, Loris Gréaud brings a former Murano factory back to life for the seven-month duration of the 57. Venice Biennale. On this occasion, the former glass furnace is secretly revived and plays host to a whole new trade: an unofficial production line, which is thought to conceal the mysterious vitrification of hourglass sand, with an almost alchemical ambition to crystallize time. The Unplayed Notes Factory invites visitors to venture out to the island of Murano to discover the awakening of this factory which has been turned into a true tableau vivant.

As Bourriaud states: "Gréaud’s work is prompted by a fundamental vitalism, it is based on a pneumatic philosophy: to reinflate, to breathe life into, to invent gas . . . From this point of view, The Unplayed Notes Factory acts as an opera revisiting the main themes of his work."

His work is also present in Venice, with an evocative cascade of glass and copper leaves on the grand staircase of the Palazzo Franchetti.
The Unplayed Notes Factory
2017
from 30 to 60 cm diameter each piece
/ variable dimensions (installation),
performance
Courtesy the artist and Gréaudstudio
© Loris Gréaud, Gréaudstudio
The Unplayed Notes Factory
2017
from 30 to 60 cm diameter each piece
/ variable dimensions (installation), performance
Courtesy the artist and Gréaudstudio
© Loris Gréaud, Gréaudstudio
Loris Gréaud
Glasstress 2017
In Chinese society, communication between the living and the dead has a prominent role, and during the Qingming Festival, handmade paper replicas of consumer goods are ritually burned. The process is believed to aid the journey to the beyond and to help people contact their departed relatives. This is the starting point for the narrative proposed by Austrian artist Xenia Hausner who, since 2011, has incorporated Asiatic motifs into her signature artistic language. In her temple/market, she has transposed objects that are depicted in her paintings in a new medium and dimensionality. Alfred Weidinger, director of Museum of Fine Arts in Leipzig, describes: “With temple/market she has literally resurrected the burnt paper objects like a phoenix from the ashes. The fire that through the act of burning has robbed the objects of their earthly substance becomes an element of their rebirth, transforming in the sphere of thought the materiality of the paper objects into the artistic medium of glass and in this way rendering them omnipresent.”
Palazzi Per Tre Voci Femminili
2017 / detail
75 cm (height), approx. 100 × 100 cm (base)
Courtesy Galerie Meyer Kainer, Vienna

“Palazzi per tre voci femminili” Palace per tri ženské hlasy
Palais pour trois voix féminines Palaces for three female voices Дворцы для трёх женских голосов
Palacio por tres vozes femininas Palaisen voor drie vrouwelijke stemmen
Palais per a tres veus femenines Palaceen voor drie vrouwelijke stemmen
Palais per drie weibliche Stühlen Palac per tri ujes da dëlla paloc pro tři hlasy ženské
Palate për tre zëra femërre Палате за три женскa гласа
Palace for three female voices Palace for three female voices Palacin za tri ženska glasa

Paladser for tre kvindelige stemmer palacios para tres voces femininas Pilys-triu medier balsams

SIGGI
HOFER
1970
Brunico, Italy
Vienna, Austria
Shirazeh Houshiary’s glass sculptures are transcendental and poetic compositions that come to life through modular, rectangular-shaped blocks, exploring spiritual principles and abstract forms. Houshiary’s sculptures generate numerous reflections with their twisting, abstract shapes and pastel tones. In monochromatic shades of yellow, blue, pink, and gray, each sculpture has its own specific identity that communicates with natural light and the surrounding environment; its flowing form seems to dissolve as light appears to dissipate in space.

Alar, in the wake of past examples, is placed on the stunning staircase of the Palazzo Franchetti and its transparency and the variations of tones that reflect and refract light mesmerize passers-by and visitors.
Alar
2017
145 x 44 x 115 cm
Courtesy the artist, Lisson Gallery, and Berengo Studio
Cameron Jamie is a visual artist, filmmaker, and performance artist internationally known for installations in which he inserts ceramic sculptures with almost primordial traits. In a continuous artistic research approaching social sciences and anthropology, Jamie molds bodies and faces which maintain evident traces of his touch due to the obvious grooves that make his work vibrant. These grotesque features are also prevalent in his cast glass sculpture *Lividity (State II)*, a work where the artist experimented with glass while trying to maintain the plasticity of clay, which he usually uses for his sculptures. Throughout his poetics, there is a continuous motif, regardless of medium, where subjects appear to be suspended between life and death. As the artist himself describes: “Lividity is both a ruin and growth of a soul captured in a frozen state.”
Brigitte Kowanz is renowned for her use of a medium that is not exactly conventional: light. From this intermediary, she creates sculptures, installations, and evocative environments. Vo-lumen is a spherical object with multiple letters on the surface that together convey the word “Volumen.” The meaning of the letters is not clear to the viewer immediately—it is encoded. The work reflects the connection of light and space as well as linguistic explicitness. As stated by the artist: “Light shows the language and the language shows light…. It is an interaction between these mediums.” The title is composed of two aspects: not only is the body of the work a volume, “lumen” is also the Latin word for light. The work stresses the connections between light, space, and language. Light makes space visible, yet stays invisible itself, therefore one of her goals as an artist is to make light, as a medium, visible. Kowanz co-represented the Austrian Pavilion at the 57. Venice Biennale.
Karen LaMonte creates beautiful lost-wax cast sculptures that represent the body through women’s garments from different eras and traditions, portraying what Arthur C. Danto—in a dedicated essay—defined as: “The poetry of meaning and loss.” Her artistic language profoundly highlights the disparity and contrast between what defines the human form and what we project as a social persona. For this occasion, LaMonte places a series of life-sized sculptures that are in dialogue with each other in the atrium on the first floor of the Palazzo Franchetti. By using clothing as the main element, statues that are still or moving, standing or reclining, come to life in a magical play of reflection and light. At the entrance of the Palazzo, the massive marble sculpture Cumulus is also in a certain way a meditation on the contradictions of presence and absence, weight and weightlessness. Clouds are evasive—they have no stable form—yet LaMonte’s sculpted marble piece is a precise replica of an actual cumulus cloud. Although clouds appear to float effortlessly, they carry enormous weight. The sculpture focuses visitors’ attention on climate change.
Nocturne 6
2016
144 x 87 x 67 cm
Courtesy Austin Art Projects, Palm Desert
© Karen LaMonte 2017
Nocturne 3
2016
152 x 65 x 65 cm
Courtesy Austin Art Projects, Palm Desert
© Karen LaMonte 2017
Controversial artist Paul McCarthy aims to make audiences uncomfortable through disturbing and often sexually explicit sculptures and videos that propose a critical analysis of consumerism and mass-media in Western society. Glass Trees is an intentionally provocative series of hand-blown glass sculptures that engages with his contentious poetics and subverts the expectations of the viewer. The series includes Tree 1 (Paris), a glass version of Tree, the infamous enormous inflatable sculpture that was placed in Place Vendôme, Paris, in 2014 and, due to the public outcry over its overtly sexual nature, was defaced and removed within two days of its installation. Glass Trees is a clear replication of the group of inflatable sculptures that McCarthy exhibited a few months later in Paris at the Palais de la Monnaie for his very successful solo exhibition, Chocolate Factory.
Fusing the kinetic sculptures of Haroon Mirza with the delicacy of Gaia Fugazza’s painted observations of daily life, the artists present Vegetable Shrine, a sculpture that is a growing system for psychedelic plants and a lamp. Mirza is internationally known for his sculptures and installations that harness light waves and electric currents and this is shown in this work in which red and blue LED lights are programmed to stimulate photosynthesis in the plants. Clare Davies, Assistant Curator at The Metropolitan Museum of Art, New York, describes: “The merging of organic materials and electric waves produces an uncanny hybrid: manmade light stimulates nature, green shoots thrive in glass, tendrils curl around electrical wires. The glow-in-the-dark quality of this technically enhanced plant mirrors the hallucinatory effects of the vine.” Viewers are encouraged to contemplate cultivated biology and the effects of human intervention.
Glasstress 2017

Vegetable Shrine
2017
190 x 90 cm diameter

Courtesy the artists and Berengo Studio
Individuals
2017 / detail
21 elements, from 107 to 170 cm each (height),
from 30 to 50 cm each (diameter)
Courtesy the artist and Berengo Studio

Vik Muniz consistently explores the duality of the world as image and material, such as in this series of twenty-one giant hand-blown chalices. As the artist states: “In Leonardo to Ghirlandaio on to Veronese’s depictions of The Last Supper, Venetian glass . . . is prominently featured.” Referencing the historical importance of vessels as containers of life, he mainly drew inspiration from David Lean’s drama, Summertime (1955), when a heart-shaped Venetian goblet prompts the meeting of unlikely lovers Jane Hudson (Katharine Hepburn) and Renato di Rossi (Rossano Brasco). The glass acts as a memory vessel creating a distinction between the uses of relic and image. This idea is amplified with Muniz’s goblets: due to the scale, they do not serve their original purpose; they become a symbol rather than a tool. He continues: “Individuals are overblown objects but still connected to some mysterious ergonomic principles. They celebrate our role as liquid life vessels and our plight to make it beautiful and meaningful.”
**Individua**

*2017 / detail*

21 elements, from 107 to 170 cm each (height),
from 30 to 50 cm each (diameter)

Courtesy the artist and Berengo Studio
Tony Oursler is internationally recognized as one of the greatest American pioneers of video art. In an important way, he creates suggestive and engaging video-installations that involve the surrounding space. Eyes and mouths are constantly deformed and projected—on two- or three-dimensional backgrounds—in a wide range of colors, which intensifies the visitor’s experience. His video productions are reminiscent of dreams, nightmares, hallucinations, sexual urges, and other psychological traumas that seek empathetic participation from those who watch them. In his complex installations, electronic devices are always in sight and they tell us that reality is also made of cinematic fictions. For this new work titled M*orb•, Oursler shows us the means to align reality and fiction, making us experience situations that are at once truthful and surreal.
Tony Oursler

M*orb

2017
127 x 94 x 8.5 cm
Courtesy the artist and Berengo Studio
A protagonist on the international stage, Spanish sculptor Jaume Plensa is globally renowned for sculptures of the human body—especially sculptural portraits of women—which can be admired across the world in prestigious collections and public spaces. Throughout his career, he has experimented with conventional materials and innovative technologies but is particularly intrigued by the luminous effects and the shapes that glass can assume. He believes that glass can act as a metaphor for the human body: like glass, the human body is incredibly strong and fantastic but very fragile at the same time. In his contemplative works, the artist seeks to evoke strong emotions and intellectual responses. He celebrates human diversity while emphasizing the importance of cultural unity and the ephemerality of humanity, as can be seen in his stunning glass sculpture, *Misty Head*. He has collaborated with Berengo since 2010.
Laure Prouvost’s works are often all-encompassing, surreal, humorous, and blur the lines between fiction and reality through immersive, tactile, and sensuous installations that frequently explore language, words, and their meanings.

A recurring characteristic of her practice is the active engagement of the audience, and with Cooling System 1-2 (for Global Warming) and GDM Drinking Fountain (For Grandad to Come Back) Prouvost encourages the viewer to imagine the sensory experience of feeling water flowing from voluptuous glass breasts. As the artist herself states: “The representation of the female is almost something that we are nervous to address.” The fountains are a play on words of “the generous body and the generous city of Venice.”
Cooling System 1
(For Global Warming)
2017
237 × 50 cm diameter (sculpture),
61.5 × 40 cm (watercolor)
Courtesy the artist and Berengo Studio
Cooling System 2
(For Global Warming)
2017
183 × 25 cm diameter (sculpture),
51.5 × 40 cm (watercolor)
Courtesy the artist and Berengo Studio
Random International is an experimental artist collective that, through active participation installations, addresses themes of autonomy and identity in the post-digital age. Created for GLASSTRESS 2017, Swarm Study (Glass) / I represents a point of departure within Random International’s on-going Swarm Study series (2008–present). Since its inception, they have been exploring collective behavior as expressed through motion, inviting movement from the audience. In Swarm Study (Glass) / I, the illuminated “swarm” responds to actions of those within its vicinity: “The lights behave as though they are individual living things, autonomously moving together.” The swarm in this glass version is tighter and denser than previous versions and causes the organic nature of movement to be truncated and abstracted when viewed from different perspectives around the sides of the glass sheets.
An ocean away

2017 / detail
12 elements, 16.5 × 16.5 × 5 cm each /
variable dimensions (installation)
Courtesy the artist and Berengo Studio

Constantly exploring the ephemerality of time, Ugo Rondinone often reinvents archetypal images taken from classical as well as primitive art and translates these timeless images into a contemporary art context. Inspired by his series primal (2013), he transposes his raw bronze sculptures in an ocean away, a series of cast glass horses in beautiful shades of blue. The twelve horses in the Palazzo Franchetti all face different directions and create delicate light games where the sculptures increase their pathos by reflecting sunlight and projecting shadows that are in continuous motion against the white background. In this context, the reappearing motif of a horse, which has one of the longest traditions in the history of art, evokes a subversive twist that is emblematic of Rondinone’s works.
an ocean away

2017

12 elements, 15.5 × 16.5 × 5 cm each / variable dimensions (installation)

Courtesy the artist and Berengo Studio.
For a moment, one has to forget that these legs, which are so elementally combined, were once part of a table. As early as the mid-eighteenth century, British carpenters were doing their best to disguise that tables were primarily made for a function. Instead, they began to alter the legs to enhance their anthropomorphic qualities, bringing them closer to human anatomy.

Lilly further exaggerates this notion and replaces utility with sexuality. Now leaning on the wall, the legs become limbs—limbs that don’t suggest usage but rather appear coquettish, even frisky.

A part of the sculpture appears amputated, replaced by a shiny, clear glass supplement. This glass limb is not a simple exchange. On the contrary, it embodies a celebration of discontinuity. The transparency of the prosthesis accentuates rather than alleviates the sensation of deficit.
The glass series Gartenzwerge (literally, garden gnomes) distances itself from Thomas Schütte’s usual works. Born as a group of ceramic sculptures that was presented for the first time at the Moderna Museet in Stockholm in 2016, the dwarves—decorative objects that can be found in any garden in the world—become yet another means by which the artist experiments with new artistic avenues. Through a subtle balance of symmetries, colors, and geometric shapes, Schütte designs a sculptural group that is reminiscent of some polychrome works that he previously realized from the humblest of materials and at the same time refers to a valuable collector’s item. Schütte has collaborated with Berengo since 2011.
Sarah Sze’s site-specific installation, Cotissi, encircles the circumference of the Palazzo Franchetti with a single thread of glass shards. Its title derives from the term in Murano dialect for the excess glass that remains in the crucibles at the end of the glass-blowing process. These remnants are smashed, sorted, and reused or discarded. Sze has developed a signature artistic language by using materials that have no intrinsic value to continuously challenge the static nature of sculpture, reconfiguring and disorienting the viewer’s experience. As the artist describes: “The recycled fragments form a thin ring tracing the building; teetering between a sense of anxiety and fragility. The delicate, unifying gesture glistens like teeth or light across a horizon line of water.” The tiny shards are charged with a sense of precariousness that colonize and fracture the architecture of the Palazzo, harnessing the full weight and scale of its facade.
For GLASSTRESS 2017, Belgian artist Koen Vanmechelen created a 12-meter-high installation that towers above the garden of the Palazzo Franchetti. His Protected Paradise consists of a broken glass base, a cage made of recycled plastic containing a colossal egg, two bronze tree branches, and a gigantic chicken’s foot. A second egg hangs above the cage. Combined, these seven elements make a compelling statement on the future of man on a planet in radical transformation. The artist believes that in our attempt to save our planet “we are caging nature.” The egg outside the cage, however, suggests that life must be free to thrive and have a promising future. The future is wild. Vanmechelen has collaborated with Berengo since the 1990s.
Koen Vanmechelen

Glasstress 2017

**Protected Paradise**
2017
approx. 1,200 × 1,000 × 600 cm
Courtesy the artist

**Coming World**
2017
85 × 110 × 65 cm
Courtesy the artist
In his installation Protected Paradise, Koen Vanmechelen presents the unique universe he has been developing for the past twenty years. He is an internationally acclaimed Belgian artist whose work explores the importance of biological and cultural diversity, identity, and community.

The sculpture is a visual uppercut. Towering above the garden of the Palazzo Franchetti, it makes a dramatic statement about the position of the human species on a radically transforming planet. From a sea of broken glass emerges a cage containing a giant egg and a fossilized chicken’s foot that is suspended between the arms of two cloned trees. The 4-meter-high caged monster is sandwiched between two massive eggs: the one beneath the claw is caged itself, the other one free high above the world, free. One cannot but question what will inevitably emerge from the egg and turn on the world. It cannot be caged or contained.

Vanmechelen states: "The cage is constructed out of recycled materials, collected from the past but transmogrified. It is a metaphor for the hysterical state of contemporary society. The Belgian recycling company EcoOn! transformed household plastics into beams reinforced with steel; an expression of gratitude to the millions of people that sort out their plastics at home."  

"I understand that the cage can seem very disturbing to the public; but this is what we are doing with our environment every day. We cage beauty; we want to protect it. The only answer possible is what is standing above this sculpture. This egg, a recalcitrant object, born out of the fire, water, sand, and air, will determine the future, unprotected, surprising. It can only hatch if the context, the environment is ready for it."

The installation is also a metaphor for the troubled state of contemporary society. "Every perceived or imaginary threat is followed by some form of internal confinement with enclosures, walls, detention centers, laws, and frameworks. All this contradicts the essence of life and the core of our human
nature. Paradise can never be found within walls. It is carried along by the inconstant river of time and evolution. Paradise is like life itself—fascinating and terrible, boundless and beautiful. This is expressed through the combination and confrontation of various materials and elements. Art is always about contrast. Different materials made in different worlds and countries. Their respective philosophies contribute to the metaphor behind Protected Paradise. The work is a kind of nature morte with a strong message to the next generations. We should reverse the dangerous imbalance we have created. Critical at least for our species. Sculpting new life and a hopeful future from nature morte—that responsibility is ours.

Protected Paradise is promoted by the European Inter-University Centre for Human Rights (EIUC) and the Global Campus of Human Rights who have selected Vanmechelen’s marble sculpture Collective Memory as a universal symbol for human rights.

Central to Koen Vanmechelen’s oeuvre is the chicken, a species that, through his projects, is revealed as an artwork and metaphor for human society. Vanmechelen’s chickens are world-famous. The artist himself is often identified with his Cosmopolitan Chicken Project, which has been running for thirty years now. Vanmechelen has more on the menu than just chicken; his practice deals with concepts such as the restoration of freedom and equilibrium.

By bringing together and exploring the interplay between art, science, and philosophy, Vanmechelen reflects upon our global heritage and examines the way that we choose to live and evolve. Multidisciplinary scientific collaborations and community engagement are integral to his approach. He firmly believes that science and art together can reveal the vicissitudes of life and human existence. Vanmechelen’s scientific collaborations have earned him an honorary doctorate from the University of Hasselt (2010) and the Golden Nica Hybrid Art award (2013).
TriBeCa, the "triangle" below Canal Street in New York City, was once described by The New York Times as a "dirty, degraded little rat hole" (1872). However, in the last decades it has become one of the most popular urban areas in the United States, attracting artists of all types and being an inspiration to many, including Sabine Wiedenhofer. The installation involves some important buildings such as the Z Building, the Jenga-like skyscraper at 56 Leonard Street and the Freedom Tower, which commemorates the unforgettable tragic events of 9/11 and is a constant reminder of the perseverance of New York. The artist gave careful consideration in choosing a military-green color for the work as it symbolizes the extraordinary resiliency and indestructible spirit of New York City. For the artist, TriBeCa 2017 represents how this city cherishes its past while boldly and fearlessly moving forward into the future.
Sausages that come to life, a bottle with legs that looks like it is dancing, and hot water bottles with shoes. For GLASSTRESS 2017, the renowned Austrian artist Erwin Wurm presents a series of glass sculptures that exemplify his unexpected approach to explore the equilibrium between everyday objects and sculpture. By bringing together images of common objects with their current meaning, he creates contrasts and paradoxes while reflecting on the social role of the artist. It is in this context that a simple sausage—which for Wurm is “such a European icon”—is a pretext for broader thinking about the necessities and needs of living beings. Subtle word games and nuances, unlikely associations, humorous or unusual forms characterize Wurm’s works; rather than simple collectibles, they mock and analyze contemporary society. He co-represented the Austrian Pavilion at the 57. Venice Biennale.
Erwin Wurm

Glasstress 2017

Mutter
2016/2017
39 x 11 x 18 cm

Courtesy the artist and Berengo Studio
Venetian Sausage Small
2016/2017
62 × 23 × 18 cm
Courtesy the artist and Berengo Studio
DUSTIN YELLIN

Invisible Sisyphus
2017 / detail
40.6 × 40.6 × 20.3 cm
Courtesy the artist and Berengo Studio

A self-taught artist, Dustin Yellin creates intricately detailed sculptural paintings using multiple layers of glass to create three-dimensional collages that address themes of dystopia, science, human consciousness, and the fantastic. His formative years were largely influenced by his extensive travels to remote places that revealed the bizarre and eccentric that can be discovered in the everyday, which was instrumental for his artistic language. Originally, he began preserving insects, plants, and everyday materials in layers of resin, but due to the toxins involved in the production process, by 2009 he transitioned his principal medium to glass. Many of his recent works have reached monumental scale. In the series he presents at GLASSTRESS 2017, Yellin pushes the boundaries of the medium, exploring the relationships and stories between objects and the taxonomy of his invented specimens in surreal scenarios, each composed of thousands of images, eternally trapped in glass.
Invisible Sisyphus
2017
40.6 x 40.6 x 20.3 cm
Courtesy the artist and Berengo Studio
The Left Hand of Darkness
2016
39.4 x 38.4 x 19 cm
Courtesy the artist and Berengo Studio
GLASSTRESS
ANTHOLOGY
THE STRESS BEHIND THE GLASS

The artists’ overall cultural diversity is an integral part of the project designed to evolve in first person, spurring a creative process characterized by collaboration and the exchange of know-how. Never before has matter been so molded or “stressed,” brought to its very limit by challenging the skills of masters and their time-tested techniques.
ADEL ABIDIN
Metamorphosis, 2015
165 x 255 x 165 cm
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)

ADEL ABIDIN
The Reward, 2015 / detail
5 elements, variable dimensions
Courtesy Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

AI WEIWEI
Up Yours, 2017
47 x 72 x 28 cm
Courtesy Ai Weiwei Studio and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

HALIM AL-KARIM
Dust 12b, 2016/2017
220 x 155 x 85 cm
Courtesy the artist
Exhibited at GLASSTRESS 2017, Venice (IT)

ERDAĞ AKSEL
Crescent Disabled, 2015
200 x 28 x 15 cm each
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

ERDAĞ AKSEL
Blossom Chandelier, 2017
400 x 250 cm diameter
Courtesy Ai Weiwei Studio and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

HILA AMRAM
Still Glass, 2015 / detail
308 x 648 x 50 cm
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)

AI WEIWEI
Blossom Chandelier, 2017
400 x 250 cm diameter
Courtesy Ai Weiwei Studio and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

DIANA AL-HADDI
The Suburbs, 2015
255 x 208 x 60 cm
Courtesy Marianne Boesky Gallery, New York
Exhibited at GLASSTRESS 2017, Venice (IT)

DIANA AL-HADDI
The Suburbs, 2015
255 x 208 x 60 cm
Courtesy Marianne Boesky Gallery, New York
Exhibited at GLASSTRESS 2017, Venice (IT)

MONIRA AL QADIRI
Amorphous Solid Ghost, 2017
7 elements, variable dimensions
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

ALICE ANDERSON
Cristal Time Units, 2013 / detail
43 x 52 x 42 cm each
Courtesy Anderson’s Traveling Factories
Exhibited at GLASSTRESS 2017, Venice (IT)

JOSEF ALBERS
Kaiserlich (Imperial), ca. 1923
48 x 49 x 4.4 cm / 72 x 72 x 16.4 cm (with frame)
Courtesy Josef Albers Museum in Queretaro, Mexico
Exhibited at GLASSTRESS 2009, Venice (IT)

POLLY APFELBAUM
I Tip My Hat to You, 2013
12 x 29 x 26 cm
Courtesy Galerie Nacht St. Stephen, Vienna, and Frith Street Gallery, London
Exhibited at GLASSTRESS 2013, Venice (IT)
Exhibited at GLASSTRESS London 2013, The Wallace Collection, London (UK)

ERDAĞ AKSEL
Crescent Disabled, 2015
200 x 28 x 15 cm each
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

ALICE ANDERSON
Cristal Time Units, 2013 / detail
43 x 52 x 42 cm each
Courtesy Anderson’s Traveling Factories
Exhibited at GLASSTRESS 2017, Venice (IT)
ANTHONY BEYER
Ecuadore, 2009
variable dimensions
Courtesy the artist
Exhibited at Glasstress 2017, Venice (IT)

MIOSŁAW BALVAK
6 × (138 × 47 × 10), 2015 / detail
6 elements, 138 × 47 × 10 cm each
Courtesy White Cube, London, and Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

AYMAN BAILBAK
Cheveaux de Frise: Homage to Apollinaire, 2015
250 × 160 × 160 cm
Courtesy Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)

FIONA BANNIN
Jastrib (Neon Jet), 2013
67 × 100 cm
Courtesy the artist and Frith Street Gallery, London
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

AYMAN BAILBAK
Haram / Hallal (the Forbidden / the Permissible), 2015
6 elements, 25 × 30 × 18 (pink), 25 × 20 × 18 (yellow),
15 × 24 × 13 cm (pig), 25 × 18 × 6 cm (blue)
/ variable dimensions (installation)
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

JEAN ARP
Collage n. 2 (glass object), 1964
ed 2 / 3
50 × 54 / 3 cm
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress 2017, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

ARMAN
Accumulation of Light Bulbs, 1962
33.5 × 22 × 5.5 cm
Courtesy Private Collection, Bassano
Exhibited at Glasstress 2009, Venice (IT)

RON ARAD
Last Train, 2013 / detail
variable dimensions
Courtesy Shiremets Kiennets
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

CHARLES AVERY
Untitled (Ninth Stand #1), 2017
360 × 108 × 79 cm
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

AYMAN BAILBAK
Czech Hedgehog, 2013
3 arms of 220 × 10 × 10 cm each
Courtesy Rose Issa Projects, London, and Agial Gallery, Beirut
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

RINA BANERJEE
In the Darkest Blossom Was a Mytical Beast, Mytical, 2013
approx. 300 × 310 cm footprint
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

AYMAN BAILBAK
Checkpoint Tires, 2013
82 × 115 × 115 cm
Courtesy Rose Issa Projects, London, and Agial Gallery, Beirut
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

AYMAN BAILBAK
Cheveaux de Frise, 2015
530 × 160 × 160 cm
Courtesy Berengo Studio
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

FIONA BANNIN
Jastrib (Neon Jet), 2013
67 × 100 cm
Courtesy the artist and Frith Street Gallery, London
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

AYMAN BAILBAK
Haram / Hallal (the Forbidden / the Permissible), 2015
6 elements, 25 × 30 × 18 (pink), 25 × 20 × 18 (yellow),
15 × 24 × 13 cm (pig), 25 × 18 × 6 cm (blue)
/ variable dimensions (installation)
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

JEAN ARP
Collage n. 2 (glass object), 1964
ed 2 / 3
50 × 54 / 3 cm
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress 2017, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

AYMAN BAILBAK
Cheveaux de Frise: Homage to Apollinaire, 2015
250 × 160 × 160 cm
Courtesy Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)

JEAN ARP
Collage n. 2 (glass object), 1964
ed 2 / 3
50 × 54 / 3 cm
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress 2017, Venice (IT)

JEAN ARP
Collage n. 2 (glass object), 1964
ed 2 / 3
50 × 54 / 3 cm
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress 2017, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

AYMAN BAILBAK
Checkpoint Tires, 2013
82 × 115 × 115 cm
Courtesy Rose Issa Projects, London, and Agial Gallery, Beirut
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

AYMAN BAILBAK
Cheveaux de Frise: Homage to Apollinaire, 2015
250 × 160 × 160 cm
Courtesy Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)

JEAN ARP
Collage n. 2 (glass object), 1964
ed 2 / 3
50 × 54 / 3 cm
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress 2017, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
MONICA BONVICINI

Bonded, 2017
84 × 47 cm diameter

Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

BARBARA BLOOM

To Allan McCollum, from Each and Every One of Us (Together in Harmony) II, 2010
70 × 150 × 38 cm

Courtesy E. Righi Collection and Galleria Raffaella Cortese, Milan
Exhibited at Glasstress 2011, Venice (IT)

BARBARA BLOOM

ed. 2 / 3, each unique
variable dimensions

Courtesy Private Collection, Piacenza
Exhibited at Glasstress 2009, Venice (IT)
Exhibited at Glasstress New York 2012, New York (USA)

ERNST BILLGREN

Duck Cathedral, 2015
70 × 95 × 53 cm

Courtesy Berengo Studio
Exhibited at Glasstress Venice 2015, Venice (IT)

ERNST BILLGREN

Golden Coin, 1999
40 × 29 × 16 cm

Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress Riga 2011, Riga (LV)

ERNST BILLGREN

Balance: Blue Gentleman, 2011
103 × 78 × 5 cm

Courtesy Galerie Maarten Van den Eynde, Antwerp, and Street of The Arts, Zagreb
Exhibited at Glasstress Venice 2015, Venice (IT)

BERNARD BLOOM

ed. 2 / 3, each unique
variable dimensions

Courtesy Private Collection, Piacenza
Exhibited at Glasstress 2009, Venice (IT)
Exhibited at Glasstress New York 2012, New York (USA)

ERNST BILLGREN

Mermaid’s View, 2011 / detail
57 × 31 × 3 cm (flat frames) / 57 × 51 × 110 cm (3D frames)

Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

DOMENICO BIANCHI

Untitled, 2011
7 elements, 9 × 9 × 3 cm each (white), 9 × 6 × 3 cm (amber)

Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

PIEKE BERGMANS

Metamorphosis (series), 2010
variable dimensions

Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress Venice 2011, Venice (IT)

PIEKE BERGMANS

Desk Light Bulb, 2009
125 × 125 × 50 cm

Courtesy Pieke Bergmans - Design Virus, Amsterdam
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Beirut 2012, Beirut (LB)

PIEKE BERGMANS

Metamorphosis (series), 2010
variable dimensions

Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress Venice 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

BARBARA BLOOM

To Allan McCollum, from Each and Every One of Us (Together in Harmony) II, 2010
70 × 150 × 38 cm

Courtesy Rigo Collection and Halkett/Rafaëlle Cortese, Milan
Exhibited at Glasstress 2015, Venice (IT)

DIKE BLAIR

Windex, 2017
29 × 11 × 5 cm

Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

ERNEST BILLGREN

Golden Coin, 1999
40 × 29 × 16 cm

Courtesy Galerie Maarten Van den Eynde, Antwerp, and Street of The Arts, Zagreb
Exhibited at Glasstress Venice 2015, Venice (IT)

ERNEST BILLGREN

Duck Cathedral, 2015
70 × 95 × 53 cm

Courtesy Berengo Studio
Exhibited at Glasstress Venice 2015, Venice (IT)

ERNEST BILLGREN

Mermaid’s View, 2011 / detail
57 × 31 × 3 cm (flat frames) / 57 × 51 × 110 cm (3D frames)

Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

BARBARA BLOOM

ed. 2 / 3, each unique
variable dimensions

Courtesy Private Collection, Piacenza
Exhibited at Glasstress 2009, Venice (IT)
Exhibited at Glasstress New York 2012, New York (USA)

ERNST BILLGREN

Mermaid’s View, 2011 / detail
57 × 31 × 3 cm (flat frames) / 57 × 51 × 110 cm (3D frames)

Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

DIKE BLAIR

Windex, 2017
29 × 11 × 5 cm

Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

ERNEST BILLGREN

Golden Coin, 1999
40 × 29 × 16 cm

Courtesy Galerie Maarten Van den Eynde, Antwerp, and Street of The Arts, Zagreb
Exhibited at Glasstress Venice 2015, Venice (IT)

ERNEST BILLGREN

Duck Cathedral, 2015
70 × 95 × 53 cm

Courtesy Berengo Studio
Exhibited at Glasstress Venice 2015, Venice (IT)

ERNEST BILLGREN

Mermaid’s View, 2011 / detail
57 × 31 × 3 cm (flat frames) / 57 × 51 × 110 cm (3D frames)

Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

BARBARA BLOOM

ed. 2 / 3, each unique
variable dimensions

Courtesy Private Collection, Piacenza
Exhibited at Glasstress 2009, Venice (IT)
Exhibited at Glasstress New York 2012, New York (USA)

ERNST BILLGREN

Mermaid’s View, 2011 / detail
57 × 31 × 3 cm (flat frames) / 57 × 51 × 110 cm (3D frames)

Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Mónica Bonvicini

**Years:** 2013 / detail

10 × 24 × 12 cm, 11 × 8 × 8 cm, 100 × 50 × 50 cm (pedestal)

Courtesy the artist, Max Hollein Galerie, Berlin, and Berengo Private Collection, Venice

Exhibited at *Glasstress Stockholm* 2013, Stockholm (SE)

**Sergio Bovenia**

*Spade*, 2009

ed. 1 / 6

55 cm diameter

Courtesy Berengo Private Collection, Venice

Exhibited at *Glasstress 2009*, Venice (IT)

Exhibited at *Glasstress Aigle 2011*, Aigle (CH)

Exhibited at *Glasstress Beirut 2012*, Beirut (LB)

**Pedro Cabrita Reis**

*Moschus V*, 2013

155 × 107 cm

Courtesy Berengo Studio

Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)

**César**

*Compression*, 1992

37 × 23 × 24 cm

Courtesy Berengo Private Collection, Venice

Exhibited at *Glasstress 2009*, Venice (IT)

**Loris Cecchini**

*Del riposo incoerente*, 2013

340 × 100 cm

Courtesy Berengo Studio

Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)

Exhibited at *Glasstress Boca Raton 2017*, Boca Raton (USA)

**Pino Castagna**

*Bambo*, 2011

430 × 100 cm diameter

Courtesy Berengo Private Collection, Venice

Exhibited at *Glasstress Stockholm 2013*, Stockholm (SE)

**Lawrence Carroll**

*Untitled*, 2009

ed. 1 / 5

100 × 90 cm diameter

Courtesy Buchmann Galerie, Berlin / Lugano, and Berengo Private Collection, Venice

Exhibited at *Glasstress 2009*, Venice (IT)

**Daniel Burbien**


611 × 270 cm

Courtesy Buchmann Galerie, Berlin / Lugano

Exhibited at *Glasstress 2009*, Venice (IT)

**Penelope Byrne**

*Hurt Locker*, 2015

190 × 62 × 62 cm

Courtesy Berengo Studio

Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)

**Penny Byrne**

*Hart Lock*, 2015

540 × 445 × 445 cm / 1718 × 762 × 762 cm (installation)

Courtesy Karen and Claudia Jones, London

Exhibited at *Glasstress Stockholm 2013*, Stockholm (SE)

**Daniele Cividino**

*Outlast*, 2013

Courtesy Berengo Studio

Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)

Exhibited at *Glasstress London 2013*, London (UK)

**Monica Bonvicini**

*Years*, 2013 / detail

10 × 24 × 12 cm, 11 × 8 × 8 cm, 100 × 50 × 50 cm (pedestal)

**Sergio Bovenia**

*Spade*, 2009

ed. 1 / 6

55 cm diameter

**Pedro Cabrita Reis**

*Moschus V*, 2013

155 × 107 cm

**César**

*Compression*, 1992

37 × 23 × 24 cm

**Loris Cecchini**

*Del riposo incoerente*, 2013

340 × 100 cm

**Pino Castagna**

*Bambo*, 2011

430 × 100 cm diameter

**Lawrence Carroll**

*Untitled*, 2009

ed. 1 / 5

100 × 90 cm diameter

**Daniel Burbien**


611 × 270 cm

**Penelope Byrne**

*Hurt Locker*, 2015

190 × 62 × 62 cm

**Penny Byrne**

*Hart Lock*, 2015

540 × 445 × 445 cm / 1718 × 762 × 762 cm (installation)

**Daniele Cividino**

*Outlast*, 2013

**Monica Bonvicini**

*Years*, 2013 / detail

10 × 24 × 12 cm, 11 × 8 × 8 cm, 100 × 50 × 50 cm (pedestal)

**Sergio Bovenia**

*Spade*, 2009

ed. 1 / 6

55 cm diameter

**Pedro Cabrita Reis**

*Moschus V*, 2013

155 × 107 cm

**César**

*Compression*, 1992

37 × 23 × 24 cm

**Loris Cecchini**

*Del riposo incoerente*, 2013

340 × 100 cm

**Pino Castagna**

*Bambo*, 2011

430 × 100 cm diameter

**Lawrence Carroll**

*Untitled*, 2009

ed. 1 / 5

100 × 90 cm diameter

**Daniel Burbien**


611 × 270 cm

**Penelope Byrne**

*Hurt Locker*, 2015

190 × 62 × 62 cm

**Penny Byrne**

*Hart Lock*, 2015

540 × 445 × 445 cm / 1718 × 762 × 762 cm (installation)

**Daniele Cividino**

*Outlast*, 2013

**Monica Bonvicini**

*Years*, 2013 / detail

10 × 24 × 12 cm, 11 × 8 × 8 cm, 100 × 50 × 50 cm (pedestal)

**Sergio Bovenia**

*Spade*, 2009

ed. 1 / 6

55 cm diameter

**Pedro Cabrita Reis**

*Moschus V*, 2013

155 × 107 cm

**César**

*Compression*, 1992

37 × 23 × 24 cm

**Loris Cecchini**

*Del riposo incoerente*, 2013

340 × 100 cm

**Pino Castagna**

*Bambo*, 2011

430 × 100 cm diameter

**Lawrence Carroll**

*Untitled*, 2009

ed. 1 / 5

100 × 90 cm diameter

**Daniel Burbien**


611 × 270 cm

**Penelope Byrne**

*Hurt Locker*, 2015

190 × 62 × 62 cm

**Penny Byrne**

*Hart Lock*, 2015

540 × 445 × 445 cm / 1718 × 762 × 762 cm (installation)

**Daniele Cividino**

*Outlast*, 2013

**Monica Bonvicini**

*Years*, 2013 / detail

10 × 24 × 12 cm, 11 × 8 × 8 cm, 100 × 50 × 50 cm (pedestal)

**Sergio Bovenia**

*Spade*, 2009

ed. 1 / 6

55 cm diameter

**Pedro Cabrita Reis**

*Moschus V*, 2013

155 × 107 cm

**César**

*Compression*, 1992

37 × 23 × 24 cm

**Loris Cecchini**

*Del riposo incoerente*, 2013

340 × 100 cm

**Pino Castagna**

*Bambo*, 2011

430 × 100 cm diameter

**Lawrence Carroll**

*Untitled*, 2009

ed. 1 / 5

100 × 90 cm diameter

**Daniel Burbien**


611 × 270 cm

**Penelope Byrne**

*Hurt Locker*, 2015

190 × 62 × 62 cm

**Penny Byrne**

*Hart Lock*, 2015

540 × 445 × 445 cm / 1718 × 762 × 762 cm (installation)
PETAH COYNE

**Untitled #1398 (Empress Dowager Cixi)**, 2015
25 × 20 × 20 cm
Courtesy Galerie Lelong, New York
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

**The Feminine**, 2015
variable dimensions
Courtesy Galerie Lelong, New York
Exhibited at Glasstress Gotika 2015, Venice (IT)

MAT COLLISHAW

**Jewel Slot Empire**, 2015
200 × 110 × 250 cm
Courtesy Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

**East of Eden**, 2013
235 × 140 × 30 cm
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

**A Different Self**, 2014
270 × 150 × 50 cm
Courtesy Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

OLIVER CLEGG

10 elements, 70 × 20 cm diameter each / 70 × 245 × 26 cm (installation)
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

MAT CHIVERS

**M**, 2013
ed. 2 / 2
27 × 24 × 16 cm
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

**M**, 2013
ed. 1 / 2
27 × 24 × 16 cm
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

LEONARDO CIMOLIN

**Fragility and Strength of Faith**, 2015
380 × 150 × 25 cm
Courtesy the artist
Exhibited at Glasstress Studio 2015, Venice (IT)

SOYEON CHO

**In Bloom**, 2009
190 × 150 × 150 cm
Courtesy Berengo Studio
Exhibited at Glasstress 2009, Venice (IT)
Exhibited at Glasstress Studio 2015, Venice (IT)

**In Bloom**, 2009
10 elements, variable dimensions
Courtesy Berengo Studio
Exhibited at Glasstress Studio 2015, Venice (IT)

MAT COLLISHAW

**A Different Self**, 2014
270 × 150 × 50 cm
Courtesy Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

**Fragility and Strength of Faith**, 2015
380 × 150 × 25 cm
Courtesy the artist
Exhibited at Glasstress Studio 2015, Venice (IT)

PHILIP AND PEGGY COYNE

**Comfort in Numbers**, 2016
180 × 140 × 40 cm
Courtesy Galerie Lelong, New York
Exhibited at Glasstress Gotika 2015, Venice (IT)

10 elements, 70 × 20 cm diameter each / 70 × 245 × 26 cm (installation)
Courtesy Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

10 elements, 70 × 20 cm diameter each / 70 × 245 × 26 cm (installation)
Courtesy Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)
ERIN DICKSON & JEFFREY SARMIENTO
Emotional Leak, 2014
125 cm diameter
Courtesy the artists
Exhibited at Glasstress Gotika 2015, Venice (IT)

ERIN DICKSON
Bed, 2015/2017
190 × 137 cm
Courtesy the artist
Exhibited at GLASSTRESS 2017, Venice (IT)

WIM DELVOYE
Melpomene, 2001/2002
200 × 85 × 50 cm
Courtesy Wim Delvoye Studio, Ghent
Exhibited at Glasstress Gotika 2015, Venice (IT)

WIM DELVOYE
Calliope, 2001/2002
200 × 85 × 50 cm
Courtesy Wim Delvoye Studio, Ghent
Exhibited at Glasstress Gotika 2015, Venice (IT)

JOHAN CRETEN
Stones, 2015
3 pedestals, variable dimensions
Courtesy Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)

TONY CRAGG
Visible Man, 2009
47 × 16 cm diameter
Courtesy Buchmann Galerie, Berlin / Lugano
Exhibited at Glasstress 2009, Venice (IT)

TONY CRAGG
Untitled, 2017
84 × 21 × 14 cm
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

TONY CRAGG
Untitled, 2015
30 cm diameter
Courtesy the artist and Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)

TONY CRAGG
Sensory Devices, 2009
47 × 15 × 29 cm, 37.5 × 19 × 11.5 cm
Courtesy Buchmann Galerie, Berlin / Lugano
Exhibited at Glasstress 2009, Venice (IT)

TONY CRAGG
Untitled, 2017
30 cm diameter
Courtesy the artist and Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)

TONY CRAGG
Sensory Devices, 2009
47 × 15 × 29 cm, 37.5 × 19 × 11.5 cm
Courtesy Buchmann Galerie, Berlin / Lugano
Exhibited at Glasstress 2009, Venice (IT)

PETAH COYNE
Untitled #1400 (Chinese Medicine Doll) 2015
22 × 42 × 22 cm
Courtesy Galerie Lelong, New York
Exhibited at Glasstress Gotika 2015, Venice (IT)

PETAH COYNE
Abstract, 2015
22 × 42 × 22 cm
Courtesy Galerie Lelong, New York
Exhibited at Glasstress Gotika 2015, Venice (IT)

PETAH COYNE
Untitled #1401 (Golden Lotus Slippers), 2015
18 × 25 × 22 cm each
Courtesy Galerie Lelong, New York
Exhibited at Glasstress 2015, Venice (IT)

PETAH COYNE
Untitled #1402 (Red Plum Blossom), 2015
18 × 25 × 22 cm each
Courtesy Galerie Lelong, New York
Exhibited at Glasstress 2015, Venice (IT)

PETAH COYNE
Untitled #1402 (Red Plum Blossom), 2015
18 × 25 × 22 cm each
Courtesy Galerie Lelong, New York
Exhibited at Glasstress Gotika 2015, Venice (IT)

PETAH COYNE
Untitled #1401 (Golden Lotus Slippers), 2015
18 × 25 × 22 cm each
Courtesy Galerie Lelong, New York
Exhibited at Glasstress Gotika 2015, Venice (IT)

PETAH COYNE
Untitled #1400 (Chinese Medicine Doll) 2015
22 × 42 × 22 cm
Courtesy Galerie Lelong, New York
Exhibited at Glasstress Gotika 2015, Venice (IT)

TONY CRAGG
Sensory Devices, 2009
47 × 15 × 29 cm, 37.5 × 19 × 11.5 cm
Courtesy Buchmann Galerie, Berlin / Lugano
Exhibited at Glasstress 2009, Venice (IT)
JAN FABRE
Cross for the Garden of Delight, 2013
74 × 256 × 297 cm
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress London 2013, The Wallace Collection, London (UK)

EL ULTIMO GRITO
Imaginary Venice, 2012 / detail
variable dimensions
Courtesy Venice Projects, Venice
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress London 2013, The Wallace Collection, London (UK)

OLAFUR ELIASSON
A View Becomes a Window, 2013
75 × 125 × 46 cm
Courtesy Ivory Press
Exhibited at Glasstress Gotika 2015, Venice (IT)

MARIE-LOUISE EKMAN
Termometri, 2005/2007 (from the Hospital series) / detail
ed. 6 from 90 to 100 cm (height), 11 cm diameter
Courtesy Angelika Knapper Gallery, Stockholm, and Berengo Private Collection, Venice
Exhibited at Glasstress 2009, Venice (IT)

MARIE-LOUISE EKMAN
The Transparent Family, 2007/2011
106 × 260 × 260 cm
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

OLAFUR ELIASSON
A View Becomes a Window, 2013
75 × 125 × 46 cm
Courtesy Ivory Press
Exhibited at Glasstress Gotika 2015, Venice (IT)

MARIE-LOUISE EKMAN
Termometri, 2005/2007 (from the Hospital series) / detail
ed. 6 from 90 to 100 cm (height), 11 cm diameter
Courtesy Angelika Knapper Gallery, Stockholm, and Berengo Private Collection, Venice
Exhibited at Glasstress 2009, Venice (IT)

MARIE-LOUISE EKMAN
The Transparent Family, 2007/2011
106 × 260 × 260 cm
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

OLAFUR ELIASSON
A View Becomes a Window, 2013
75 × 125 × 46 cm
Courtesy Ivory Press
Exhibited at Glasstress Gotika 2015, Venice (IT)

MARIE-LOUISE EKMAN
Termometri, 2005/2007 (from the Hospital series) / detail
ed. 6 from 90 to 100 cm (height), 11 cm diameter
Courtesy Angelika Knapper Gallery, Stockholm, and Berengo Private Collection, Venice
Exhibited at Glasstress 2009, Venice (IT)

MARIE-LOUISE EKMAN
The Transparent Family, 2007/2011
106 × 260 × 260 cm
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

OLAFUR ELIASSON
A View Becomes a Window, 2013
75 × 125 × 46 cm
Courtesy Ivory Press
Exhibited at Glasstress Gotika 2015, Venice (IT)

MARIE-LOUISE EKMAN
Termometri, 2005/2007 (from the Hospital series) / detail
ed. 6 from 90 to 100 cm (height), 11 cm diameter
Courtesy Angelika Knapper Gallery, Stockholm, and Berengo Private Collection, Venice
Exhibited at Glasstress 2009, Venice (IT)

MARIE-LOUISE EKMAN
The Transparent Family, 2007/2011
106 × 260 × 260 cm
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

OLAFUR ELIASSON
A View Becomes a Window, 2013
75 × 125 × 46 cm
Courtesy Ivory Press
Exhibited at Glasstress Gotika 2015, Venice (IT)

MARIE-LOUISE EKMAN
Termometri, 2005/2007 (from the Hospital series) / detail
ed. 6 from 90 to 100 cm (height), 11 cm diameter
Courtesy Angelika Knapper Gallery, Stockholm, and Berengo Private Collection, Venice
Exhibited at Glasstress 2009, Venice (IT)

MARIE-LOUISE EKMAN
The Transparent Family, 2007/2011
106 × 260 × 260 cm
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

OLAFUR ELIASSON
A View Becomes a Window, 2013
75 × 125 × 46 cm
Courtesy Ivory Press
Exhibited at Glasstress Gotika 2015, Venice (IT)

MARIE-LOUISE EKMAN
Termometri, 2005/2007 (from the Hospital series) / detail
ed. 6 from 90 to 100 cm (height), 11 cm diameter
Courtesy Angelika Knapper Gallery, Stockholm, and Berengo Private Collection, Venice
Exhibited at Glasstress 2009, Venice (IT)

MARIE-LOUISE EKMAN
The Transparent Family, 2007/2011
106 × 260 × 260 cm
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

OLAFUR ELIASSON
A View Becomes a Window, 2013
75 × 125 × 46 cm
Courtesy Ivory Press
Exhibited at Glasstress Gotika 2015, Venice (IT)

MARIE-LOUISE EKMAN
Termometri, 2005/2007 (from the Hospital series) / detail
ed. 6 from 90 to 100 cm (height), 11 cm diameter
Courtesy Angelika Knapper Gallery, Stockholm, and Berengo Private Collection, Venice
Exhibited at Glasstress 2009, Venice (IT)

MARIE-LOUISE EKMAN
The Transparent Family, 2007/2011
106 × 260 × 260 cm
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

OLAFUR ELIASSON
A View Becomes a Window, 2013
75 × 125 × 46 cm
Courtesy Ivory Press
Exhibited at Glasstress Gotika 2015, Venice (IT)

MARIE-LOUISE EKMAN
Termometri, 2005/2007 (from the Hospital series) / detail
ed. 6 from 90 to 100 cm (height), 11 cm diameter
Courtesy Angelika Knapper Gallery, Stockholm, and Berengo Private Collection, Venice
Exhibited at Glasstress 2009, Venice (IT)

MARIE-LOUISE EKMAN
The Transparent Family, 2007/2011
106 × 260 × 260 cm
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
JOSEPHA GASCH-MUCHE  
*Planet Vi (Planets I-IX)*, 2017  
32 cm diameter (glass), 58 cm (planet with stand)  
Courtesy Angelica Brask Collection, Antwerp, and Berengo Private Collection, Venice  
Exhibited at Glasstress Beirut 2012, Beirut (LB)

ASLAN GAISUMOV  
*Untitled*, 2015  
variable dimensions (sculptures), video projection  
Courtesy the artist  
Exhibited at Glasstress Gotika 2015, Venice (IT)

PAUL FRYER  
*Hydromorpha (D-P)*, 2013  
9 elements, variable dimensions  
Courtesy Berengo Studio  
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

JOSEPH GASCH-MUCHE  
*Untitled*, 2009  
ed. 5 + 2 AP  
22 x 48 x 65 cm  
Courtesy Angelica Brask Collection, Antwerp, and Berengo Private Collection, Venice  
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
DMITRY GUTOV
Stones, 2013 / detail
variable dimensions
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

DMITRY GUTOV
Gondola, 2011
1200 × 280 × 280 cm
(3D rendering)
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress Riga 2011, Riga (LV)

FRANCESCO GENNARI
Autoritativamente rottami dalla terra (con ladi e scarpe clike), 2008 / detail
7 × 471 × 65 cm
Courtesy the artist and Torso Reveri Studio per Arte Contemporanea, Turin
Exhibited at Glasstress 2005, Venice (IT)

JOSEPHA GASCH-MUCHE
T. 11/04/04, 2004
30 × 420 × 3 cm
Exhibited at Glasstress 2017, Venice (IT)

ABDULNASSER GHAREM
The Stamp (Mosq). 2017
120 × 90 cm diameter
Exhibited at Glasstress 2017, Venice (IT)

LORIS GRÉAUD
Once Again Some Perverse Manipulations Were Refreshing the World, 2017
variable dimensions
(installation)
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

FRANCESCO GENNARI
Tre Colori Per Presentarmi Al Mondo, La Mattina. 2013
133 × 116 × 4.5 cm
Courtesy Beamage Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

JOSEPHA GASCH-MUCHE
T. 20/12/07, 2007
65 × 65 × 65 cm
Courtesy Heller Gallery, New York
Exhibited at GLASSTRESS 2017, Venice (IT)

KADELL GEERS
Cardiac Arrest VIII, 2011
30 × 420 × 3 cm
Exhibited at Glasstress 2017, Venice (IT)

LORIS GRÉAUD
The Unplayed Notes Factory, 2017
from 30 to 60 cm diameter each piece / variable dimensions (installation)
(production)
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

FRANCESCO GENNARI
The Unplayed Notes Factory, 2017
from 30 to 60 cm diameter each piece / variable dimensions (installation)
(production)
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

JOSEPHA GASCH-MUCHE
T. 11/04/04, 2004
30 × 420 × 3 cm
Exhibited at Glasstress 2017, Venice (IT)

JOSEPHA GASCH-MUCHE
T. 11/04/04, 2004
30 × 420 × 3 cm
Exhibited at Glasstress 2017, Venice (IT)

JOSEPHA GASCH-MUCHE
T. 11/04/04, 2004
30 × 420 × 3 cm
Exhibited at Glasstress 2017, Venice (IT)
CHARLOTTE GYLLENHAMMAR
Don’t Look, 2011
18 x 40 x 60 cm
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

ZAHA HADID
Seoul Desk, 2008
66 x 420 x 158 cm
Courtesy Zaha Hadid Architects, London
Exhibited at Glasstress 2017, Venice (IT)

CHARLOTTE GYLLENHAMMAR
Hang, 2006/2011
variable dimensions, video projection
Courtesy Collection Dici, Imperia, Milan
Exhibited at Glasstress 2015, Venice (IT)

RICHARD HAMILTON
Sieves (with Marcel Duchamp), 1971 / detail
ed. 50 + 7 AP
52 x 63.5 x 20.4 cm
Courtesy Fondazione Marconi, Milan
Exhibited at Glasstress 2009, Venice (IT)

MONA HATOUm
Nature morte aux grenades, 2006/2007 / detail
95 x 208 x 70 cm
Courtesy Galerie Max Hetzler, Berlin / Paris
Exhibited at Glasstress 2015, Venice (IT)

CHARLOTTE GYLLENHAMMAR
Wait, The Smallest of Us is Dead, 2011
165 x 50 x 10 cm (glass),
84 x 28 x 28 cm (boy),
44 x 20 x 20 cm (girl)
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress 2011, Venice (IT)

XENIA HAUSNER
temple/market, 2017
8 elements, variable dimensions
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

MONA HATOUm
Kapancik, 2012
64 x 34 x 34 cm
Courtesy Galerie Max Hetzler, Berlin / Paris
Exhibited at Glasstress 2015, Venice (IT)

PAULA HAYES
Vertical Giant Terrarium, 2008/2009
143 5/8 x 56 cm diameter
Courtesy 21st Century Gallery, New York
Exhibited at Glasstress 2017, Venice (IT)

CHARLOTTE GYLLENHAMMAR
Kapancik, 2013
64 x 34 x 34 cm
Courtesy Galerie Max Hetzler, Berlin / Paris
Exhibited at Glasstress 2015, Venice (IT)

J A I M E H A Y O N
Testa Maculata, 2011
55 x 52 x 43 cm (green),
53 x 35 x 43 cm (red),
55 x 52 x 43 cm (yellow)
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress 2015, Venice (IT)
Exhibited at Glasstress New York 2012, New York (USA)
Exhibited at Glasstress Beirut 2012, Beirut (LB)

MONA HATOUm
Kapancik, 2012
64 x 34 x 34 cm
Courtesy Galerie Max Hetzler, Berlin / Paris
Exhibited at Glasstress 2015, Venice (IT)

STUART HAYGARTH
Glass House, 2013
220 x 210 x 204 cm
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2015, Venice (IT)

CHARLOTTE GYLLENHAMMAR
Don’t Look, 2011
18 x 40 x 60 cm
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

YUICHI HIGASHINNA
Casandella or Jack and the Beanstalk, 2015
300 x 180 cm diameter
Courtesy Berengo Studio
Exhibited at Glasstress Osaka 2015, Venice (IT)
LUKE JERRAM
E. Coli, 2017
24 × 128 × 30 cm
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

CAMERON JAMIE
Lividity (State I), 2017
19 × 21 × 35 cm
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

JOHN ISAACS
Let the Golden Age Begin, 2013
150 × 547 × 63 cm
Courtesy Aeroplastics Contemporary
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

CHARLOTTE HODES
Revealed In Pink, 2011
35 × 30 × 6 cm
Courtesy Marburgough Gallery, London, and Berengo Private Collection, Venice
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress London 2013, The Wallace Collection, London (UK)

SHIRAZH HOUHSHARY
Flux, 2013
134.8 × 87.8 × 40.2 cm each
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

SHIRAZH HOUHSHARY
Alar, 2017
142 × 64 × 115 cm
Courtesy the artist, Lisson Gallery, and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

SHIRAZH HOUHSHARY
Eurydice I / II / III, 2009
40 × 22 cm / 40 × 25 cm / 40 × 26 cm
Courtesy Marlborough Gallery, London, and Berengo Private Collection, Venice
Exhibited at Glasstress 2009, Venice (IT)

SHIRAZH HOUHSHARY
Seductive Evolution of Animated Illumination, 2013
200 × 400 cm diameter
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

SIGGI HOFER
Palazzi Per Tre Voci Femminili, 2017
75 cm (height), approx. 100 × 100 cm (base)
Courtesy Galerie Meyer Kainer, Vienna
Exhibited at GLASSTRESS 2017, Venice (IT)

CHARLOTTE HODES
Floating, 2013
25–30 cm diameter each / 250 × 100 cm (installation)
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress London 2013, The Wallace Collection, London (UK)

SHIRAZH HOUHSHARY
Seta Chandelier, 2011
150 × 140 cm diameter
Courtesy Keith Johnson
Exhibited at Glasstress 2011, Venice (IT)

YUICHI HIGASHONNA
Untitled (v.c.1), 2010
ed. 3 / 8
90 × 85 cm diameter
Courtesy Berengo Private Collection, Venice, and Yumiko Chiba Associates, Tokyo
Exhibited at Glasstress Riga 2011, Riga (LV)

YUICHI HIGASHONNA
Seductive Evolution of Animated Illumination, 2013
200 × 400 cm diameter
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

CHARLOTTE HODES
Eurydice / I / II, 2009
40 × 22 cm / 40 × 25 cm / 40 × 26 cm
Courtesy Marburgough Gallery, London, and Berengo Private Collection, Venice
Exhibited at Glasstress 2009, Venice (IT)

SHIRAZH HOUHSHARY
Flux, 2013
134.8 × 87.8 × 40.2 cm each
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

JOHN ISAACS
Let the Golden Age Begin, 2013
150 × 547 × 63 cm
Courtesy Aeroplastics Contemporary
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

LUKE JERRAM
E. Coli, 2017
24 × 128 × 30 cm
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

LUCAS HODGES
Revealed In Pink, 2011
35 × 30 × 6 cm
Courtesy Marburgough Gallery, London, and Berengo Private Collection, Venice
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress London 2013, The Wallace Collection, London (UK)

SHIRAZH HOUHSHARY
Alar, 2017
142 × 64 × 115 cm
Courtesy the artist, Lisson Gallery, and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

SHIRAZH HOUHSHARY
Seta Chandelier, 2011
150 × 140 cm diameter
Courtesy Keith Johnson
Exhibited at Glasstress 2011, Venice (IT)

SHIRAZH HOUHSHARY
Eurydice I / II / III, 2009
40 × 22 cm / 40 × 25 cm / 40 × 26 cm
Courtesy Marlborough Gallery, London, and Berengo Private Collection, Venice
Exhibited at Glasstress 2009, Venice (IT)

SHIRAZH HOUHSHARY
Seductive Evolution of Animated Illumination, 2013
200 × 400 cm diameter
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

SHIRAZH HOUHSHARY
Flux, 2013
134.8 × 87.8 × 40.2 cm each
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

JOHN ISAACS
Let the Golden Age Begin, 2013
150 × 547 × 63 cm
Courtesy Aeroplastics Contemporary
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

LUKE JERRAM
E. Coli, 2017
24 × 128 × 30 cm
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)
MICHAEL JOO

Pericardium, 2016
45 × 36 × 40 cm
Courtesy the artist
Exhibited at Glasstress Venice 2016, Venice (IT)

MICHAEL JOO

Access Denied, 2011
85 × 130 × 30 cm
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress Riga 2017, Riga (LV)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

MICHAEL JOO

Dissembled (Version 2), 2015
62 × 308 × 308 cm
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)
Exhibited at Glasstress New York 2012, New York (USA)
Exhibited at Glasstress Beirut 2012, Beirut (LB)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

MIMMO JODICE

1966 / detail
unique
30 × 40 cm / 60 × 60 cm (with frame)
Exhibited at Glasstress 2009, Venice (IT)

LUKAS JERRAM

HIV (large, series 3), 2016
ed. AP
209 cm diameter
Exhibited at Glasstress Venice 2017, Venice (IT)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Smallpox (small), 2012
ed. 1 / 5
149 × 98 cm diameter
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

LUKAS JERRAM

Large Spiky Malaria, 2010
50 × 18 cm diameter
Exhibited at Glasstress New York 2012, New York (USA)

LUKAS JERRAM

Access Denied, 2011
85 × 308 × 308 cm
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

LUKAS JERRAM

Access Denied, 2011
85 × 308 × 308 cm
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Access Denied, 2011
85 × 308 × 308 cm
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)

LUKAS JERRAM

Expanded Access, 2011
105 × 290 × 290 cm, 85 × 67 × 8 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Riga 2011, Riga (LV)
MARTA KLONOWSKA

**Bestiarium: Maki**, 2011
124 × 80 × 37 cm
Courtesy Susan and Fred Sanders
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress New York 2012, New York (USA)

**Mirror**, 2011
108 × 108 × 20 cm
Courtesy the artist
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Riga 2011, Riga (LV)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

KONSTANTIN KHUDYAKOV

**Last Supper**, 2011 / detail
13 elements, 30 × 20 × 40 cm / 107 × 300 × 51 cm (installation)
Courtesy the artist and Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)

**They Were There**, 2011 / detail
400 × 250 × 100 cm (installation), performance
Courtesy the artist
Exhibited at Glasstress 2015, Venice (IT)

**Frosty Grounds: The Beginning**, 2009
120 × 83 × 15 cm
Courtesy the artist
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (USA)

**The Mountains**, 2009 / detail
120 × 83 × 25 cm
Courtesy the artist
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (USA)

MARYA KAZOUN

**Habitat: Where He Came From**, 2009
200 × 150 × 220 cm (installation), performance
Courtesy the artist
Exhibited at Glasstress 2009, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

**They Were There**, 2011 / detail
400 × 250 × 100 cm (installation), performance
Courtesy the artist
Exhibited at Glasstress 2015, Venice (IT)

**Self-Portrait**, 2003 / present variable dimensions (installation), performance
Courtesy the artist
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress New York 2012, New York (USA)

**Habitat: Where He Came From**, 2009
200 × 170 × 620 cm (installation), performance
Courtesy the artist
Exhibited at Glasstress 2009, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

**Frosty Grounds: The Beginning**, 2009
120 × 83 × 15 cm
Courtesy the artist
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (USA)

**The Mountains**, 2009 / detail
120 × 83 × 25 cm
Courtesy the artist
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (USA)

**Ara Lucidus**, 2015
270 × 120 × 400 cm
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)

**Mirror**, 2011
108 × 108 × 20 cm
Courtesy the artist
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Riga 2011, Riga (LV)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

**Off Order**, vol. 2, 2011
120 × 65 × 82 cm
Courtesy the artist and Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)

**Arch of Life**, 2015
38 × 12 × 25 cm
Courtesy Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)

**The Eternal Emigrant**, 2013
51 × 35 × 2 cm
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2015, Venice (IT)

**Last Supper**, 2011 / detail
13 elements, 30 × 20 × 40 cm / 107 × 300 × 51 cm (installation)
Courtesy the artist and Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)

**Self-Portrait**, 2003 / present variable dimensions (installation), performance
Courtesy the artist
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress New York 2012, New York (USA)

**Frosty Grounds: The Beginning**, 2009
120 × 83 × 15 cm
Courtesy the artist
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (USA)

**The Eternal Emigrant**, 2013
51 × 35 × 2 cm
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2015, Venice (IT)

**Arch of Life**, 2015
38 × 12 × 25 cm
Courtesy Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)

**The Mountains**, 2009 / detail
120 × 83 × 25 cm
Courtesy the artist
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (USA)

**Ara Lucidus**, 2015
270 × 120 × 400 cm
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)

**Mirror**, 2011
108 × 108 × 20 cm
Courtesy the artist
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Riga 2011, Riga (LV)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

**Off Order**, vol. 2, 2011
120 × 65 × 82 cm
Courtesy the artist and Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)

**Arch of Life**, 2015
38 × 12 × 25 cm
Courtesy Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)

**The Eternal Emigrant**, 2013
51 × 35 × 2 cm
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2015, Venice (IT)

**Last Supper**, 2011 / detail
13 elements, 30 × 20 × 40 cm / 107 × 300 × 51 cm (installation)
Courtesy the artist and Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)

**Self-Portrait**, 2003 / present variable dimensions (installation), performance
Courtesy the artist
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress New York 2012, New York (USA)

**Frosty Grounds: The Beginning**, 2009
120 × 83 × 15 cm
Courtesy the artist
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (USA)

**The Eternal Emigrant**, 2013
51 × 35 × 2 cm
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2015, Venice (IT)

**Arch of Life**, 2015
38 × 12 × 25 cm
Courtesy Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)

**The Mountains**, 2009 / detail
120 × 83 × 25 cm
Courtesy the artist
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (USA)
OLEG KULIK  
*Deep Into Russia*, 2011  
30 × 50 × 23 cm  
Courtesy the artist and Berengo Studio  
Exhibited at *Glasstress 2011*, Venice (IT)

BRIGITTE KOWANZ  
*Varianza*, 2001  
50 × 50 cm diameter  
Courtesy the artist and Berengo Studio  
Exhibited at *GLASSTRESS 2017*, Venice (IT)

JOSEPH KOSUTH  
*Any Two Meter Square Sheet of Glass to Lean Against Any Wall*, 1965 / detail  
200 × 200 cm (glass), 5.8 × 20 cm (metal plaque)  
Courtesy the artist  
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)

JOSEPH KOSUTH  
*No Number #19*, 1991  
175 × 175 × 0.8 cm  
Courtesy the artist  
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)

BRIGITTE KOWANZ  
*Vo-lumen*, 2017  
50 × 30 cm diameter  
Courtesy the artist and Berengo Studio  
Exhibited at *Glasstress 2017*, Venice (IT)

BRIGITTE KOWANZ  
*Any Two Meter Square Sheet of Glass to Lean Against Any Wall*, 1965 / detail  
200 × 200 cm (glass), 5.8 × 20 cm (metal plaque)  
Courtesy the artist  
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)

BRIGITTE KOWANZ  
*The Letter of the Moor*, 2011 / detail  
54 × 35 cm (dog), 11 × 15 × 10 cm (shoe)  
72 × 82 cm (inkjet print on paper)  
Courtesy Berengo Private Collection, Venice  
Exhibited at *Glasstress Stockholm 2011*, Stockholm (SE)  
Exhibited at *Glasstress Beirut 2012*, Beirut (LB)

BRIGITTE KOWANZ  
*The Fish*, 2013  
110 × 80 × 60 cm (fish)  
21 × 29.7 cm (drawing)  
Courtesy Berengo Studio  
Exhibited at *Glasstress 2017*, Venice (IT)

BRIGITTE KOWANZ  
*Jannis Kounellis*, 2005  
100 × 70 cm  
Courtesy Galleria Fumagalli, Bergamo  
Exhibited at *Glasstress 2009*, Venice (IT)

BRIGITTE KOWANZ  
*Nawa Kohei*, 2017  
156.5 × 93 × 75 cm  
Courtesy Private Collection  
Exhibited at *Glasstress 2017*, Venice (IT)

BRIGITTE KOWANZ  
*Marta Klowska*, 2003  
variable dimensions  
191 × 102 cm (inkjet print on canvas)  
Courtesy the artist and lorch+seidel contemporary, Berlin  
Exhibited at *Glasstress Riga 2011*, Riga (LV)

BRIGITTE KOWANZ  
*Marta Klowska*, 2003  
variable dimensions  
191 × 102 cm (inkjet print on canvas)  
Courtesy the artist and lorch+seidel contemporary, Berlin  
Exhibited at *Glasstress Riga 2011*, Riga (LV)

BRIGITTE KOWANZ  
*Marta Klowska*, 2003  
variable dimensions  
191 × 102 cm (inkjet print on canvas)  
Courtesy the artist and lorch+seidel contemporary, Berlin  
Exhibited at *Glasstress Riga 2011*, Riga (LV)

BRIGITTE KOWANZ  
*Marta Klowska*, 2003  
variable dimensions  
191 × 102 cm (inkjet print on canvas)  
Courtesy the artist and lorch+seidel contemporary, Berlin  
Exhibited at *Glasstress Riga 2011*, Riga (LV)

BRIGITTE KOWANZ  
*Marta Klowska*, 2003  
variable dimensions  
191 × 102 cm (inkjet print on canvas)  
Courtesy the artist and lorch+seidel contemporary, Berlin  
Exhibited at *Glasstress Riga 2011*, Riga (LV)

BRIGITTE KOWANZ  
*Marta Klowska*, 2003  
variable dimensions  
191 × 102 cm (inkjet print on canvas)  
Courtesy the artist and lorch+seidel contemporary, Berlin  
Exhibited at *Glasstress Riga 2011*, Riga (LV)
THOMAS LEROOY
Speaking in Tongues, 2014
120 × 70 cm
Courtesy Galerie Rodolphe Janssen
Exhibited at Glasstress 2017, Venice (IT)

KAREN LAMONTE
Cumulus, 2012
220 × 230 × 172 cm
Courtesy Austin Art Projects, Palm Desert
© Karen LaMonte
Exhibited at GLASSTRESS 2017, Venice (IT)

KAREN LAMONTE
Nocturne 6, 2017
149 × 87 × 87 cm
Courtesy Austin Art Projects, Palm Desert
© Karen LaMonte
Exhibited at GLASSTRESS 2017, Venice (IT)

HYE RIM LEE
Strawberry Garden, 2011
variable dimensions
(3D animation)
Courtesy the artist and Kukje Gallery, Seoul
Exhibited at Glasstress 2011, Venice (IT)

HYE RIM LEE
Crystal City Spun, 2008
variable dimensions
(3D animation)
Courtesy the artist and Kukje Gallery, Seoul
Exhibited at Glasstress 2011, Venice (IT)

KRIS LEMSALU
I Think We’re Alone Now, 2015
180 × 100 × 17 cm
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)

HYE RIM LEE
Cumulus, 2007
50 × 55 × 65 cm
Courtesy Austin Art Projects, Palm Desert
© Karen LaMonte
Exhibited at GLASSTRESS 2017, Venice (IT)

KAREN LAMONTE
Nocturne 1, 2017
345 × 69 × 68 cm
Courtesy Austin Art Projects, Palm Desert
© Karen LaMonte
Exhibited at GLASSTRESS 2017, Venice (IT)

KAREN LAMONTE
Reclining Nocturne 1, 2015
56 × 124 × 84 cm
Courtesay Austin Art Projects, Palm Desert
© Karen LaMonte
Exhibited at GLASSTRESS 2017, Venice (IT)

KAREN LAMONTE
Nocturne 3, 2016
152 × 65 × 65 cm
Courtesay Austin Art Projects, Palm Desert
© Karen LaMonte
Exhibited at GLASSTRESS 2017, Venice (IT)

KAREN LAMONTE
Cumulus, 2012
220 × 230 × 172 cm
Courtesy Austin Art Projects, Palm Desert
© Karen LaMonte
Exhibited at GLASSTRESS 2017, Venice (IT)

KAREN LAMONTE
Nocturne 2, 2017
52 × 65 × 65 cm
Courtesy Austin Art Projects, Palm Desert
© Karen LaMonte
Exhibited at GLASSTRESS 2017, Venice (IT)

KAREN LAMONTE
Reclining Nocturne 1, 2015
56 × 124 × 84 cm
Courtesay Austin Art Projects, Palm Desert
© Karen LaMonte
Exhibited at GLASSTRESS 2017, Venice (IT)

KAREN LAMONTE
Cumulus, 2012
220 × 230 × 172 cm
Courtesy Austin Art Projects, Palm Desert
© Karen LaMonte
Exhibited at GLASSTRESS 2017, Venice (IT)

KAREN LAMONTE
Nocturne 6, 2017
149 × 87 × 87 cm
Courtesy Austin Art Projects, Palm Desert
© Karen LaMonte
Exhibited at GLASSTRESS 2017, Venice (IT)

KAREN LAMONTE
Nocturne 3, 2016
152 × 65 × 65 cm
Courtesay Austin Art Projects, Palm Desert
© Karen LaMonte
Exhibited at GLASSTRESS 2017, Venice (IT)

KAREN LAMONTE
Cumulus, 2012
220 × 230 × 172 cm
Courtesy Austin Art Projects, Palm Desert
© Karen LaMonte
Exhibited at GLASSTRESS 2017, Venice (IT)

KAREN LAMONTE
Nocturne 6, 2017
149 × 87 × 87 cm
Courtesy Austin Art Projects, Palm Desert
© Karen LaMonte
Exhibited at GLASSTRESS 2017, Venice (IT)

HYE RIM LEE
Strawberry Garden, 2011
variable dimensions
(3D animation)
Courtesy the artist and Kukje Gallery, Seoul
Exhibited at Glasstress 2011, Venice (IT)

HYE RIM LEE
Crystal City Spun, 2008
variable dimensions
(3D animation)
Courtesy the artist and Kukje Gallery, Seoul
Exhibited at Glasstress 2011, Venice (IT)

ALICJA KWADE
Significant Contact, 2015
variable dimensions
Courtesy 303 Gallery, New York
Exhibited at Glasstress Gotika 2015, Venice (IT)

ALICJA KWADE
Significant Contact, 2015
variable dimensions
Courtesy 303 Gallery, New York
Exhibited at Glasstress Gotika 2015, Venice (IT)

ALICJA KWADE
Significant Contact, 2015
variable dimensions
Courtesy 303 Gallery, New York
Exhibited at Glasstress Gotika 2015, Venice (IT)

ALICJA KWADE
Significant Contact, 2015
variable dimensions
Courtesy 303 Gallery, New York
Exhibited at Glasstress Gotika 2015, Venice (IT)

ALICJA KWADE
Significant Contact, 2015
variable dimensions
Courtesy 303 Gallery, New York
Exhibited at Glasstress Gotika 2015, Venice (IT)

ALICJA KWADE
Significant Contact, 2015
variable dimensions
Courtesy 303 Gallery, New York
Exhibited at Glasstress Gotika 2015, Venice (IT)
THOMAS LEROY
You Were On My Mind, 2014
55 × 65 × 50 cm (sculpture),
101 × 37 × 37 cm (base)
Courtesy the artist
Exhibited at Glasstress Riga 2011,
Riga (LV)

TOMÁŠ LIBERTÍNY
The Seed of Narcissus, 2011
(diorama)
100 × 38 cm diameter,
video projection
Courtesy the artist
Exhibited at Glasstress 2011,
Venice (IT)

BETH LIPMAN
Bride, 2010
305 × 228 cm diameter
Courtesy Claire Oliver Gallery, New York
Exhibited at Glasstress New York 2012,
New York (USA)

MASSIMO LUNARDON
Geonauta, 2012
60 × 35 × 20 cm
Courtesy Venice Projects, Venice
Exhibited at Glasstress 2011,
Venice (IT)

HEW LOCKE
Mummy’s Little Soldier, 2013
90 × 35 × 30 cm
Courtesy the artist
Exhibited at Glasstress 2011,
Venice (IT)
Exhibited at Glasstress White Light / White Heat 2013,
Venice (IT)
Exhibited at Glasstress London 2013,
The Wallace Collection, London (UK)
Exhibited at Glasstress Boca Raton 2017,
Boca Raton (USA)

DELPHINE LUCIELLE
Template for Life, 2012
230 × 180 cm
Courtesy the artist
Exhibited at Glasstress 2012,
Venice (IT)
Exhibited at Glasstress White Light / White Heat 2013,
Venice (IT)

MASSIMO LUNARDON
As Is, Everywhere, 2011
320 × 70 × 50 cm (big alien),
74 × 45 × 35 cm (small alien)
Courtesy Berengo Studio
Exhibited at Glasstress New York 2011,
New York (USA)

MASSIMO LUNARDON
Geonauta, 2012
60 × 35 × 20 cm
Courtesy Venice Projects, Venice
Exhibited at Glasstress 2011,
Venice (IT)

MASSIMO LUNARDON
University, 2017
variable dimensions
Courtesy Berengo Studio
Exhibited at Glasstress 2011,
Venice (IT)

MASSIMO LUNARDON
University-acrobatics, 2011/2012
detail
Courtesy Berengo Studio
Exhibited at Glasstress 2011,
Venice (IT)

TOMÁŠ LIBERTÍNY
Always the Years Between Us, 2011
50 × 26 × 16 cm (vase) / 100 × 100 × 15 cm (glass and felt)
Courtesy the artist and
Berengo Private Collection, Venice
Exhibited at Glasstress Riga 2011,
Riga (LV)

TOMÁŠ LIBERTÍNY
The Agreement, 2012
160 × 80 cm diameter
Courtesy Berengo Studio
Exhibited at Glasstress 2011,
Venice (IT)

TOMÁŠ LIBERTÍNY
The Sentinel, 2015
208 × 70 × 70 cm
Courtesy the artist
Exhibited at Glasstress 2011,
Venice (IT)
Exhibited at Glasstress Gotika 2015,
Venice (IT)

TOMÁŠ LIBERTÍNY
The Unbearable Lightness, 2010
250 × 122 × 45 cm
Courtesy Berengo Studio
Exhibited at Glasstress Beirut 2012,
Beirut (LB)
Exhibited at Glasstress White Light / White Heat 2013,
Venice (IT)

TOMÁŠ LIBERTÍNY
The Unbearable Lightness, 2010
250 × 122 × 45 cm
Courtesy Berengo Studio
Exhibited at Glasstress Beirut 2012,
Beirut (LB)
Exhibited at Glasstress New York 2012,
New York (USA)

TOMÁŠ LIBERTÍNY
The Sentinel, 2015
208 × 70 × 70 cm
Courtesy the artist
Exhibited at Glasstress Riga 2011,
Riga (LV)
Exhibited at Glasstress 2011,
Venice (IT)
Exhibited at Glasstress Gotika 2015,
Venice (IT)

TOMÁŠ LIBERTÍNY
The Agreement, 2012
160 × 80 cm diameter
Courtesy Berengo Studio
Exhibited at Glasstress 2011,
Venice (IT)

TOMÁŠ LIBERTÍNY
The Seed of Narcissus, 2011
(diorama)
100 × 38 cm diameter,
video projection
Courtesy the artist
Exhibited at Glasstress 2011,
Venice (IT)
Exhibited at Glasstress New York 2011,
New York (USA)

MASSIMO LUNARDON
As Is, Everywhere, 2011
320 × 70 × 50 cm (big alien),
74 × 45 × 35 cm (small alien)
Courtesy Berengo Studio
Exhibited at Glasstress New York 2011,
New York (USA)

MASSIMO LUNARDON
Geonauta, 2012
60 × 35 × 20 cm
Courtesy Venice Projects, Venice
Exhibited at Glasstress 2011,
Venice (IT)

HEW LOCKE
Mummy’s Little Soldier, 2013
90 × 35 × 30 cm
Courtesy the artist
Exhibited at Glasstress 2011,
Venice (IT)
Exhibited at Glasstress White Light / White Heat 2013,
Venice (IT)
Exhibited at Glasstress London 2013,
The Wallace Collection, London (UK)
Exhibited at Glasstress Riga 2011,
Riga (LV)

DELPHINE LUCIELLE
Template for Life, 2012
230 × 180 cm
Courtesy the artist
Exhibited at Glasstress 2012,
Venice (IT)
Exhibited at Glasstress White Light / White Heat 2013,
Venice (IT)

TOMÁŠ LIBERTÍNY
Always the Years Between Us, 2011
50 × 26 × 16 cm (vase) / 100 × 100 × 15 cm (glass and felt)
Courtesy the artist and
Berengo Private Collection, Venice
Exhibited at Glasstress Riga 2011,
Riga (LV)

TOMÁŠ LIBERTÍNY
The Agreement, 2012
160 × 80 cm diameter
Courtesy Berengo Studio
Exhibited at Glasstress 2011,
Venice (IT)

TOMÁŠ LIBERTÍNY
The Sentinel, 2015
208 × 70 × 70 cm
Courtesy the artist
Exhibited at Glasstress 2011,
Venice (IT)
Exhibited at Glasstress Gotika 2015,
Venice (IT)

TOMÁŠ LIBERTÍNY
The Unbearable Lightness, 2010
250 × 122 × 45 cm
Courtesy Berengo Studio
Exhibited at Glasstress Beirut 2012,
Beirut (LB)
Exhibited at Glasstress White Light / White Heat 2013,
Venice (IT)
HAROON MIRZA and GAIA FUGAZZA

Vegetable Shrine, 2017
190 × 90 cm diameter
Courtesy the artists and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

JASON MARTIN

Chimeras (Azul), 2013
50 × 40 cm
Courtesy Lisson Gallery, London
Exhibited at GLASSTRESS 2017, Venice (IT)

KATE MCCGWIRE

Siren, 2015
55 × 225 × 225 cm
Courtesy Berengo Studio
Exhibited at GLASSTRESS 2015, Venice (IT)

Exhibited at GLASSTRESS Boca Raton 2017, Boca Raton (USA)

KATE MCCGWIRE

Maelstrom, 2015
30 × 114 × 85 cm
Courtesy Berengo Studio
Exhibited at GLASSTRESS 2015, Venice (IT)

JASON MARTIN

‘solitude a breath away’, 2013
56 × 64 × 42 cm
Courtesy the artist
Exhibited at GLASSTRESS White Light / White Heat 2013, Venice (IT)

PAUL MCCARTHY

Glass Trees, 2017
6 elements, 97 × 46 × 24 cm (Tree 4), 94 × 32 cm diameter (Tree 5), 80 × 35 cm diameter (Tree 1 [Paris]), 90 × 45 × 35 cm (Tree 3), 102 × 40 cm diameter (Tree 6), 76 × 50 × 35 cm (Tree 2) / variable dimensions (installation)
Courtesy the artist and Hauser & Wirth, Los Angeles
Exhibited at GLASSTRESS 2017, Venice (IT)

URS LÜTHI

Ex Voto XXI from Art is The Better Life series, 2010 / detail
174 × 254 × 310 cm
Courtesy Artbug Gallery, Bassano
Exhibited at GLASSTRESS 2011, Venice (IT)

KATE MCCGWIRE

Siamo Noi, 2013
8 × 4 × 4 cm
Courtesy Alastair Mackie, London
Exhibited at GLASSTRESS White Light / White Heat 2013, Venice (IT)

Exhibited at GLASSTRESS London 2013, The Wallace Collection, London (UK)

FEDERICA MARANGONI

The Thread, 2002
40 × 35 cm / height 70 cm (near)
Courtesy Berengo Private Collection, Venice
Exhibited at GLASSTRESS 2009, Venice (IT)

WHITNEY MCVEIGH

‘solitude a breath away’, 2013
56 × 64 × 42 cm
Courtesy the artist
Exhibited at GLASSTRESS White Light / White Heat 2013, Venice (IT)

KATE MCCGWIRE

Siamo Noi, 2013
23 × 28 × 25 cm each / variable dimensions (installation)
Courtesy Berengo Studio
Exhibited at GLASSTRESS White Light / White Heat 2013, Venice (IT)

KATE MCCGWIRE

Siamo Noi, 2013
50 × 40 cm
Courtesy Lisson Gallery, London
Exhibited at GLASSTRESS 2013, Venice (IT)

Exhibited at GLASSTRESS London 2013, The Wallace Collection, London (UK)

SARMITE MALINA

AND KRISTAPS KALNS

Don’t Forget Me, 2011
150 × 50 cm diameter each
Courtesy Berengo Private Collection, Venice
Exhibited at GLASSTRESS Riga 2011, Riga (LV)

FEDERICA MARANGONI

The Thread, 2002
40 × 35 cm / height 70 cm (near)
Courtesy Berengo Private Collection, Venice
Exhibited at GLASSTRESS 2009, Venice (IT)

OKSANA MAS

Quantum Prayer, 2013
60 × 53 × 40 cm
Courtesy Berengo Studio
Exhibited at GLASSTRESS White Light / White Heat 2013, Venice (IT)

KATE MCCGWIRE

Siamo Noi, 2013
50 × 40 cm
Courtesy Lisson Gallery, London
Exhibited at GLASSTRESS 2013, Venice (IT)

Exhibited at GLASSTRESS London 2013, The Wallace Collection, London (UK)

ALASTAIR MACKIE

PDM, 2013
8 × 4 × 4 cm
Courtesy Alastair Mackie, London
Exhibited at GLASSTRESS White Light / White Heat 2013, Venice (IT)

Exhibited at GLASSTRESS London 2013, The Wallace Collection, London (UK)

SARMITE MALINA

AND KRISTAPS KALNS

Don’t Forget Me, 2011
150 × 50 cm diameter each
Courtesy Berengo Private Collection, Venice
Exhibited at GLASSTRESS Riga 2011, Riga (LV)

KRIS MARTIN

Palm Trees, 2015
23 × 28 × 25 cm each / variable dimensions (installation)
Courtesy Berengo Studio
Exhibited at GLASSTRESS White Light / White Heat 2013, Venice (IT)
LUCI+JORGE ORTA
Arboreal, 2015
220 × 160 cm diameter
Courtesy Berengo Studio
Exhibited at Glasstress (Venice) 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

ORLAN
Miroirs Portrait-Stress of Our Society, 2009
87 × 57 × 2 cm each
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress 2009, Venice (IT)
Exhibited at Glasstress Riga 2011, Riga (LV)

HANS OP DE BEECK
The Frozen Vanitas, 2013 / detail
145 × 95 × 95 cm
Courtesy Berengo Studio
Exhibited at Glasstress (Venice) 2013, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

NABIL NAHAS
Stars, 2012
variable dimensions
Courtesy the artist
Exhibited at Glasstress (Venice) 2012, Venice (IT)

NABIL NAHAS
Untitled VP # 1, 2011
56 × 100 × 108 cm
Courtesy the artist and Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)

NABIL NAHAS
Untitled VP # 2, 2011
5 elements, 60 cm diameter
each / 50 × 250 × 50 cm (installation)
Courtesy the artist and Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)

NABIL NAHAS
Untitled VP # 3, 2011
5 elements, 50 cm diameter
each / 50 × 250 × 50 cm (installation)
Courtesy the artist and Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)

NABIL NAHAS
Stars, 2012
variable dimensions
Courtesy the artist
Exhibited at Glasstress (Venice) 2012, Venice (IT)

VIK MUNIZ
Individuals, 2015
21 elements, from 137 to 170 cm each (height), from 50 to 50 cm each (diameter) / variable dimensions (installation)
Courtesy the artist and Venice Projects, Venice
Exhibited at Glasstress 2015, Venice (IT)

VIK MUNIZ
Untitled, 2010
108 × 52 cm diameter
Courtesy the artist and Venice Projects, Venice
Exhibited at Glasstress 2010, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (US)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

VIK MUNIZ
Individuals, 2017
21 elements, from 107 to 170 cm each (height), from 30 to 50 cm each (diameter) / variable dimensions (installation)
Courtesy the artist and Berengo Studio
Exhibited at Glasstress 2017, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (US)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

TIM NOBLE & SUE WEBSTER
Glass Narcissus, 2013
149 × 22.9 × 22.9 cm overall
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat (Venice) 2013, Venice (IT)
Exhibited at Glasstress London (UK)

ATELIER TED NOTEN
If You Want To Be Beautiful You Have To Suffer, 2011
180 × 250 cm / variable dimensions (installation)
Courtesy the artist and Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

HANS OP DE BEECK
The Frozen Vanitas, 2013 / detail
145 × 95 × 95 cm
Courtesy Berengo Studio
Exhibited at Glasstress (Venice) 2013, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

ALDO MONDINO
Jongleur, 2013
87.5 × 28 × 28.5 cm
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat (Venice) 2013, Venice (IT)
Exhibited at Glasstress London (UK)

LUCI+JORGE ORTA
Perpetual Amazonia: Tree Of Life, 2013
55 × 155 × 54 cm
Courtesy the artist
Exhibited at Glasstress White Light / White Heat (Venice) 2013, Venice (IT)
Exhibited at Glasstress London (UK)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

ORLAN
Miroirs Portrait-Stress of Our Society, 2009
87 × 57 × 2 cm each
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress 2009, Venice (IT)
Exhibited at Glasstress Riga 2011, Riga (LV)
ANNE PEABODY
My Sidewalk, 2004
1 × 213.6 × 533.4 cm
Courtesy Venice Projects, Venice
Exhibited at Glasstress 2009, Venice (IT)

ANTHONY GORMLEY
Plant, 2002
145 cm (height)
Courtesy Ofner Galerie, Berlin
Exhibited at Glasstress 2009, Venice (IT)

ANTONIO MELIA
Salto, 1989
300 cm (height)
Courtesy Fondazione Prada, Milan
Exhibited at Glasstress 2009, Venice (IT)

ANTONIO MELIA
Tahiti, 1993
208 × 180 × 64 cm
350 cm (height)
Courtesy Fondazione Prada, Milan
Exhibited at Glasstress 2009, Venice (IT)

ANTONIO MELIA
Tahiti, 1993
208 × 180 × 64 cm
350 cm (height)
Courtesy Fondazione Prada, Milan
Exhibited at Glasstress 2009, Venice (IT)

ANTONIO MELIA
Tahiti, 1993
208 × 180 × 64 cm
350 cm (height)
Courtesy Fondazione Prada, Milan
Exhibited at Glasstress 2009, Venice (IT)

ANTONIO MELIA
Tahiti, 1993
208 × 180 × 64 cm
350 cm (height)
Courtesy Fondazione Prada, Milan
Exhibited at Glasstress 2009, Venice (IT)

TONY OURSLER
False Color Action, 2012
129 × 162 × 81 cm
Courtesy the artist and FAMA Gallery, Verona
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

TONY OURSLER
M*orb•, 2017
137 × 94 × 8.5 cm
Courtesy the artist and Berengo Studio
Exhibited at Glasstress Anthology 2017, Venice (IT)

MIMMO PALADINO
Monolite, 2015
184 × 71 × 28 cm (structure), 14 × 70 × 122 cm (base)
Courtesy Berengo Studio
Exhibited at Glasstress 2015, Venice (IT)

MIMMO PALADINO
Il Rabdomante, 2013
208 × 190 × 160 cm
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

CORNELIA PARKER
Decoy, 2013
72 × 36 × 71 cm
Courtesy of the artist, Berengo Studio, Venice, and Frith Street Gallery, London
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress London 2013, London (UK)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

CORNELIA PARKER
Black Window, 2013
83 × 60 × 8 cm
Courtesy Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)

LUCA PANZARAZZI
Scalo, 2006 / detail
350 cm (height)
Courtesy Galleria Continua, San Gimignano, Beijing, Le Moulins, Havana
Exhibited at Glasstress 2009, Venice (IT)

TONY OURSLER
Blue Double Negative, 1999
482 × 315 × 305 cm / variable dimensions (installation)
Courtesy the artist
Exhibited at Glasstress 2015 Venice (IT)
Exhibited at Glasstress New York 2010, New York (USA)

CORNELIA PARKER
Alluvion Myth, 2011
213 × 182 × 7.6 cm
Courtesy Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)

ZAK OVÉ
Time Tunnel, 2013
variable dimensions
Courtesy the artist and Vigo Gallery, London
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

JEAN-MICHEL OTTINEL
Ricochet Rouge, 2009
unique
110 cm diameter
Courtesy Didier Dominici, Venice (IT)
Exhibited at Glasstress 2009, Venice (IT)
JAUME PLENSA
Duna, 2015
100 × 30 × 37 cm
Courtesy Balenciaga Lagoon, Park, and Berengo Studio
Exhibited at Glasstress Stockholm 2016, Stockholm (SE)
Exhibited at Glasstress Michelangelo 2017, Florence (IT)
Exhibited at Glasstress New York 2012, New York (USA)

GIUSEPPE PENONE
Unghia e candele, 1994
30 × 300 × 150 cm / dimensions determined by the setting
thermoformed glass, wax
Installation view, Palazzo Cavalli Franchetti, Venice, 2009
Exhibited at Glasstress 2009, Venice (IT)

ANTON PENVINER
Crown ancorato (La Corona ancorata), 1993
84.6 cm (diagonal length)
Thermoformed glass element realized by Cirva - Centre international de recherche sur le verre et les arts plastiques, Marseille
Installation view, Palazzetto delle Esposizioni, Venice, 2009
Exhibited at Glasstress 2009, Venice (IT)

JAVIER PÉREZ
El Viaje Nocturno, 2013
15 × 64 × 68 cm
Courtesy the artist and Venice Projects, Venice
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress London 2013, London (UK)

JAVIER PÉREZ
Carros, 2011
120 × 235 × 300 cm / variable dimensions (installation)
Courtesy Venice Projects, Venice
Exhibited at Glasstress 2013, Venice (IT) / Exhibited at Glasstress Riga 2013, Riga (LV)
Exhibited at Glasstress New York 2012, New York (USA)
Exhibited at Glasstress Beirut 2012, Beirut (LB)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

JAVIER PÉREZ
Corona, 2011
52 × 40 × 40 cm
Exhibited at Glasstress New York 2012, New York (USA)

JAVIER PÉREZ
Corona, 2011
12 × 23 cm diameter
Exhibited at Glasstress 2013, Venice (IT)
Exhibited at Glasstress Riga 2013, Riga (LV)
Exhibited at Glasstress New York 2012, New York (USA)

JAUME PLENSA
Glassman II, 2004
30 × 250 × 90 cm
Courtesy the artist and Galerie Lelong, Paris
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress New York 2012, New York (USA)
Exhibited at Glasstress Beirut 2012, Beirut (LB)

JAUME PLENSA
Cristina’s frozen dreams, 2010
ed. 8
52 × 40 × 40 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (USA)

JAVIER PÉREZ
Carroña, 2011
120 × 235 × 300 cm / variable dimensions (installation)
Courtesy Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT) / Exhibited at Glasstress Riga 2011, Riga (LV)
Exhibited at Glasstress New York 2012, New York (USA)
Exhibited at Glasstress Beirut 2012, Beirut (LB)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

GIUSEPPE PENONE
Unghe o candele, 1994
30 × 300 × 150 cm / dimensions determined by the setting
thermoformed glass, wax
Installation view, Palazzetto delle Esposizioni, Venice, 2009
Exhibited at Glasstress 2009, Venice (IT)

JAVIER PÉREZ
Carros, 2011
120 × 235 × 300 cm / variable dimensions (installation)
Courtesy Venice Projects, Venice
Exhibited at Glasstress 2013, Venice (IT) / Exhibited at Glasstress Riga 2013, Riga (LV)
Exhibited at Glasstress New York 2012, New York (USA)
Exhibited at Glasstress Beirut 2012, Beirut (LB)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

JAUME PLENSA
Blake in Venice, 2013
282 × 162 × 1 cm each / variable dimensions (installation)
Courtesy Balenciaga Lagoon, Park, and Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

ANNE PEABODY
Owl with Dog, 2011
76 × 51 cm
Exhibited at Glasstress Stockholm 2017, Stockholm (SE)

JAVIER PÉREZ
El Viaje Nocturno, 2013
15 × 64 × 68 cm
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress London 2013, London (UK)

JAUME PLENSA
Laura’s Hands, 2011
ed. 25
10 × 6 × 19 cm each / variable dimensions (installation)
Exhibited at Glasstress New York 2012, New York (USA)
Exhibited at Glasstress Beirut 2012, Beirut (LB)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

JAVIER PÉREZ
El Viaje Nocturno, 2013
15 × 64 × 68 cm
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress London 2013, London (UK)

JAUME PLENSA
Glassman II, 2004
30 × 250 × 90 cm
Courtesy the artist and Galerie Lelong, Paris
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress New York 2012, New York (USA)
Exhibited at Glasstress Beirut 2012, Beirut (LB)

JAUME PLENSA
Glassman II, 2004 / detail
30 × 250 × 90 cm
Courtesy the artist and Berengo Studio
Exhibited at Glasstress 2013, Venice (IT)

JAUME PLENSA
Duna, 2015
100 × 30 × 37 cm
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress Stockolm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (USA)

JAUME PLENSA
Cristina’s Frozen Dreams, 2010
ed. 8
52 × 40 × 40 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (USA)

JAUME PLENSA
Blake in Venice, 2013
282 × 162 × 1 cm each / variable dimensions (installation)
Courtesy Balenciaga Lagoon, Park, and Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

ANNE PEABODY
Owl with Dog, 2011
76 × 51 cm
Exhibited at Glasstress Stockholm 2017, Stockholm (SE)
ROBERT RAUSCHENBERG
Untitled (Glass Trees), 1997
76.2 × 71.1 × 61 cm
Courtesy Estate of Robert Rauschenberg, New York
Exhibited at GLASSTRESS 2017, Venice (IT)

JOEY ROSS
Ro-I, 2016
200 × 200 × 100 cm
Exhibited at GLASSTRESS 2017, Venice (IT)

IVAN PLUSCH
Illusion of Disappearance of Fullness, 2015
68 × 90 × 7 cm
Courtesy the artist
Exhibited at Glasstress Ostia 2016, Venice (IT)

QIU ZHIJIE
Even More Mythical Animals Are on Their Way, 2015
235 × 285 × 285 cm
Courtesy Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)

JULIUS BENDA
Over the Top, 2016
60 × 180 × 30 cm
Exhibited at GLASSTRESS 2017, Venice (IT)

FENG CHUN
The Workshop of the Angel (2004-2009), 2015
150 × 300 × 30 cm
Courtesy Galerie Lelong, New York, and Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)

LAURE PROUVOST
Cooling System 2 (For Global Warming), 2017
185 × 25 cm diameter (sculpture), 515 × 40 cm (watercolor)
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

LAURE PROUVOST
GDM Drinking Fountain (For Grandad to Come Back), 2017
80 × 72 × 47 cm
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

LAURE PROUVOST
Cooling System 1 (For Global Warming), 2017
237 × 50 cm diameter (sculpture), 515 × 40 cm (watercolor)
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

LAURE PROUVOST
Cooling System 1 (For Global Warming), 2017
185 × 25 cm diameter (sculpture), 515 × 40 cm (watercolor)
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

CAROL PRUSA
Spooky Action, 2016
3 elements, 80.5 cm diameter each
Courtesy the artist
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

LAURE PROUVOST
GDM Drinking Fountain (For Grandad to Come Back), 2017
80 × 72 × 47 cm
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

LAURE PROUVOST
Cooling System 1 (For Global Warming), 2017
185 × 25 cm diameter (sculpture), 515 × 40 cm (watercolor)
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

BETTINA POUSTTCHI
Cleared, 2009
150 × 200 × 220 cm
Courtesy Buchmann Galerie, Berlin / Lugano
Exhibited at Glasstress 2009, Venice (IT)

RANDOM INTERNATIONAL
Swarm Study (Glass) / I, 2017
972 × 614 × 416 cm
Courtesy Pio Pellegrino, New York, and Galerie Brigitte Schenk, Cologne
Exhibited at GLASSTRESS 2017, Venice (IT)

IVAN PLUSCH
Illusion of Disappearance of Fullness, 2015
68 × 90 × 7 cm
Courtesy the artist
Exhibited at Glasstress Ostia 2016, Venice (IT)

JAUME PLENSA
Rui Rui, 2013
700 cm (height)
Courtesy Galerie Lelong, Paris, and Berengo Studio
Exhibited at Glasstress White Light / White Heat 2015, Venice (IT)

KARIM RASHID
Glasscape, 2013
variable dimensions (height), approx. 360 × 240 cm
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

IVAN PLUSCH
Glass Malaise, 2015
180 × 120 × 70 cm
Courtesy Berengo Studio
Exhibited at Glasstress Ostia 2015, Venice (IT)

IVAN PLUSCH
Glass Malaise, 2015
180 × 120 × 70 cm
Courtesy Berengo Studio
Exhibited at Glasstress Ostia 2015, Venice (IT)

LAURE PROUVOST
Cooling System 1 (For Global Warming), 2017
237 × 50 cm diameter (sculpture), 515 × 40 cm (watercolor)
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

CAROL PRUSA
Spooky Action, 2016
3 elements, 80.5 cm diameter each
Courtesy the artist
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

JAUME PLENSA
Rui Rui, 2013
700 cm (height)
Courtesy Galerie Lelong, Paris, and Berengo Studio
Exhibited at Glasstress White Light / White Heat 2015, Venice (IT)

QIU ZHIJIE
Even More Mythical Animals Are on Their Way, 2015
235 × 285 × 285 cm
Courtesy Berengo Studio
Exhibited at Glasstress Ostia 2015, Venice (IT)
MARIA ROOSEN
Washed Tree, 2009/2011
45 × 270 × 53 cm
Courtesy Collection Lise and Thierry Prevot and Gallery Fons Wetters, Amsterdam
Exhibited at Glasstress 2011, Venice (IT)

UGO RONDINONE
an ocean away, 2017
12 elements, 16.5 × 25 × 5 cm each / variable dimensions (installation)
Courtesy the artist and Berengo Studio
Exhibited at Glasstress 2017, Venice (IT)

BERNARDÍ ROIG
St. John’s Glass Head, 2011
50 × 40 × 35 cm
Courtesy Claire Oliver Gallery, New York, and Berengo Private Collection, Venice
Exhibited at Glasstress 2011, Venice (IT)

BERNARDÍ ROIG
Il diavolo e le due teste di San Giovanni, 2011 / detail
variable dimensions
Courtesy Claire Oliver Gallery, New York
Exhibited at Glasstress 2011, Venice (IT)

ANTONIO RIELLO
Murano Noord, 2012
variable dimensions
Courtesy Claire Oliver Gallery, New York
Exhibited at Glasstress 2011, Venice (IT)

RECYCLE GROUP
"Column", 2013 (from the Future Archeology series) / detail
30 × 96 × 30 cm, 30 × 76 × 30 cm, 30 × 96 × 30 cm
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

RECYCLE GROUP
Way, 2011
29 × 154 × 600 cm
performance
Courtesy the artist, Venice Projects, Venice and Triumph Gallery, Moscow
Exhibited at Glasstress 2015, Venice (IT)

RECYCLE GROUP
Stream II, 2015
50 × 52 cm diameter
Courtesy the artist
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

RECYCLE GROUP
Stream I, 2015
50 × 52 cm diameter
Courtesy the artist
Exhibited at Glasstress Berlin 2015, Venice (IT)

ANTONIO RIELLO
Aches to Ashes, 2009/2010 / detail
29 elements, 35 × 20 cm diameter each / variable dimensions (installation)
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress 2015, Venice (IT)

BERNARDÍ ROIG
St. John’s Glass Head, 2011
50 × 40 × 35 cm
Courtesy Claire Oliver Gallery, New York, and Berengo Private Collection, Venice
Exhibited at Glasstress 2011, Venice (IT)

BERNARDÍ ROIG
Il diavolo e le due teste di San Giovanni, 2011 / detail
variable dimensions
Courtesy Claire Oliver Gallery, New York
Exhibited at Glasstress 2011, Venice (IT)

RECYCLE GROUP
Stream II, 2015
50 × 52 cm diameter, video projection
Courtesy the artist
Exhibited at Glasstress Berlin 2015, Venice (IT)

RECYCLE GROUP
Stream I, 2015
50 × 52 cm diameter
Courtesy the artist
Exhibited at Glasstress London 2015, London (UK)

RECYCLE GROUP
Way, 2011
29 × 154 × 600 cm
performance
Courtesy the artist, Venice Projects, Venice and Triumph Gallery, Moscow
Exhibited at Glasstress 2015, Venice (IT)

RECYCLE GROUP
Stream II, 2015
50 × 52 cm diameter
Courtesy the artist
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

RECYCLE GROUP
Stream I, 2015
50 × 52 cm diameter
Courtesy the artist
Exhibited at Glasstress Berlin 2015, Venice (IT)

RECYCLE GROUP
"Column", 2013 (from the Future Archeology series) / detail
30 × 96 × 30 cm, 30 × 76 × 30 cm, 30 × 96 × 30 cm
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

RECYCLE GROUP
Way, 2011
29 × 154 × 600 cm
performance
Courtesy the artist, Venice Projects, Venice and Triumph Gallery, Moscow
Exhibited at Glasstress 2015, Venice (IT)

RECYCLE GROUP
Stream II, 2015
50 × 52 cm diameter
Courtesy the artist
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

RECYCLE GROUP
Way, 2011
29 × 154 × 600 cm
performance
Courtesy the artist, Venice Projects, Venice and Triumph Gallery, Moscow
Exhibited at Glasstress 2015, Venice (IT)

RECYCLE GROUP
"Column", 2013 (from the Future Archeology series) / detail
30 × 96 × 30 cm, 30 × 76 × 30 cm, 30 × 96 × 30 cm
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

RECYCLE GROUP
Way, 2011
29 × 154 × 600 cm
performance
Courtesy the artist, Venice Projects, Venice and Triumph Gallery, Moscow
Exhibited at Glasstress 2015, Venice (IT)

RECYCLE GROUP
Stream II, 2015
50 × 52 cm diameter
Courtesy the artist
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

RECYCLE GROUP
Way, 2011
29 × 154 × 600 cm
performance
Courtesy the artist, Venice Projects, Venice and Triumph Gallery, Moscow
Exhibited at Glasstress 2015, Venice (IT)

RECYCLE GROUP
Stream II, 2015
50 × 52 cm diameter
Courtesy the artist
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

RECYCLE GROUP
Way, 2011
29 × 154 × 600 cm
performance
Courtesy the artist, Venice Projects, Venice and Triumph Gallery, Moscow
Exhibited at Glasstress 2015, Venice (IT)

RECYCLE GROUP
Stream II, 2015
50 × 52 cm diameter
Courtesy the artist
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

RECYCLE GROUP
Way, 2011
29 × 154 × 600 cm
performance
Courtesy the artist, Venice Projects, Venice and Triumph Gallery, Moscow
Exhibited at Glasstress 2015, Venice (IT)

RECYCLE GROUP
Stream II, 2015
50 × 52 cm diameter
Courtesy the artist
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
JUDITH SCHAECHTER
*Drowning*, 2012
30.5 × 18 cm diameter
Courtesy Claire Oliver Gallery, New York
Exhibited at Glasstress New York 2012, New York (USA)

YAŞAM ŞAŞMAZER
*Unburden*, 2015
50 × 38 × 26 cm
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Riga 2011, Riga (LV)

ANDREA SALVADOR
*Giovanna d’Arco n.3*, 2011 / detail
150 × 160 × 3 cm
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Beirut 2012, Beirut (LB)

TANJA SÆTER
*Transformers*, 2011 / detail
350 × 300 × 15 cm / variable dimensions (installation)
Courtesy the artist
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

SILVANO RUBINO
*Addizione sottrattiva*, 2009 / detail
ed 1 / 3
80 × 400 × 100 cm
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress 2009, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (NY)
Exhibited at Glasstress Beirut 2012, Beirut (LB)

MARIA GRAZIA ROSIN
*Gothic Icon*, 2015
30 × 50 × 20 cm
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

MARIA GRAZIA ROSIN
*Trifori e Bifori*, 2015
150 × 55 cm diameter
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Beijing 2015, Beijing (CH)

ANDREA SALVADOR
*Giovanna d’Arco n. 1*, 2011 / detail
150 × 153 × 5 cm
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Beirut 2012, Beirut (LB)

MARIA GRAZIA ROSIN
*Gothic Mechanical Meat-eaters*, 2015
150 × 55 cm diameter
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Beijing 2015, Beijing (CH)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

YASAM SASHMAZER
*Fear Of Reason*, 2015
181 × 140 × 65 cm
Courtesy the artist
Exhibited at Glasstress 2015, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (NY)
Exhibited at Glasstress Beirut 2012, Beirut (LB)

SILVANO RUBINO
*Scala illuminante*, 2010 / detail
420 × 150 × 250 cm / variable dimensions (installation)
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress 2010, Venice (IT)
Exhibited at Glasstress Beirut 2012, Beirut (LB)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (NY)
Exhibited at Glasstress Beirut 2012, Beirut (LB)

YASAM SASHMAZER
*Unburdened*, 2015
50 × 38 × 26 cm
Courtesy the artist
Exhibited at Glasstress 2015, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (NY)
Exhibited at Glasstress Beirut 2012, Beirut (LB)
Exhibited at Glasstress 2009, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (NY)
Exhibited at Glasstress Beirut 2012, Beirut (LB)

MARIA GRAZIA ROSIN
*Gothic Mechanical Meat-eaters*, 2015
150 × 55 cm diameter
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Beijing 2015, Beijing (CH)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)
Exhibited at Glasstress New York 2012, New York (NY)
Exhibited at Glasstress Beirut 2012, Beirut (LB)
Exhibited at Glasstress 2009, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (NY)
Exhibited at Glasstress Beirut 2012, Beirut (LB)
Exhibited at Glasstress 2009, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (NY)
Exhibited at Glasstress Beirut 2012, Beirut (LB)

ANDREA SALVADOR
*Giovanna d’Arco n.2*, 2011 / detail
150 × 160 × 5 cm
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Beirut 2012, Beirut (LB)
Exhibited at Glasstress 2009, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (NY)
Exhibited at Glasstress Beirut 2012, Beirut (LB)

YASAM SASHMAZER
*Fear Of Reason*, 2015
181 × 140 × 65 cm
Courtesy the artist
Exhibited at Glasstress 2015, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (NY)
Exhibited at Glasstress Beirut 2012, Beirut (LB)
Exhibited at Glasstress 2009, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress New York 2012, New York (NY)
Exhibited at Glasstress Beirut 2012, Beirut (LB)
JOYCE JANE SCOTT
Buddha (Earth), 2013
approx. 152 × 101.5 × 71 cm
Courtesy Goya Contemporary, Baltimore and Berengo Studio, Venice
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

JOYCE JANE SCOTT
Buddha (Fire & Water), 2013
approx. 152 × 101.5 × 71 cm
Courtesy Goya Contemporary, Baltimore
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

THOMAS SCHÜTTE
Berengo Head, 2011
45 × 30 × 27 cm (green head),
50 × 30 × 27 cm (red head)
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress New York 2012, New York (USA)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

THOMAS SCHÜTTE
Geister, 2011
6 elements, variable dimensions
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

THOMAS SCHÜTTE
Gartenzwerg, 2017
7 elements / 3 individual series
glass components from 27 to 60 cm each (height), from 16 to 38 cm each (diameter), wooden tables approx. 75 × 120 × 90 cm each
Courtesy Berengo Private and Berengo Studio
Exhibited at Glasstress 2017, Venice (IT)

SANDRO SERGI
Uccello, 1970
35 × 45 × 18 cm
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress 2017, Venice (IT)

MARKUS SCHINWALD
Lilly, 2017
150 × 25 × 30 cm
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

THOMAS SCHÜTTE
Berengo Head, 2011
45 × 25 × 30 cm (yellow head)
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress Stockholm 2011, Stockholm (SWE)

THOMAS SCHÜTTE
Nature, 2013
79 × 108 × 16 cm
Courtesy Claire Oliver Gallery, New York
Exhibited at Glasstress 2017, Venice (IT)

MARKUS SCHINWALD
Uccello, 1970
35 × 45 × 18 cm
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress 2017, Venice (IT)

JOYCE JANE SCOTT
Milk Mammy 2, 2012
48 × 19 × 19 cm (glass) / 72 × 195 × 725 cm (face beading)
Courtesy Goya Contemporary Gallery, Baltimore
Exhibited at Glasstress Beirut 2012, Beirut (LB)

JOYCE JANE SCOTT
Milk Mammy 1, 2012
89 × 16.5 × 25.5 cm
Courtesy Goya Contemporary Gallery, Baltimore
Exhibited at Glasstress New York 2012, New York (USA)

JOYCE JANE SCOTT
Water Mammy 1, 2012
89 × 16.5 × 25.5 cm
Courtesy Goya Contemporary Gallery, Baltimore
Exhibited at Glasstress New York 2012, New York (USA)

JOYCE JANE SCOTT
Nature, 2010
79 × 118 × 16 cm
Courtesy Claire Oliver Gallery, New York
Exhibited at Glasstress 2011, Venice (IT)

THOMAS SCHÜTTE
Buddha, 2013
35 × 46 × 18 cm
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress 2017, Venice (IT)
YUTAKA SONE
Every Snowflake Has A Different Shape N.30 / N.35, 2010
24.4 × 25.5 × 26.4 cm
Courtesy the artist and David Zwirner, New York
Exhibited at Glasstress 2011, Venice (IT)

BENOÎT SOKAL
Off to the Land of Syberia 3, 2015
100 × 150 × 150 cm
Courtesy Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

SHAN SHAN SHENG
Abacus-Western Zhou Dynasty, BC 1046–BC 771, 2007
230 × 450 × 100 cm
Courtesy Joanne Katz Private Collection, Florida
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

MEEKYOUNG SHIN
Above: Translation, 2013
95 × 15 × 1 cm
Courtesy the artist and Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

SUDARSHAN SHETTY
A Walk in the Rain, 2013
455 × 45 × 220 cm
Courtesy Studio Kinsui, Venice
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

MEEKYOUNG SHIN
Ghost Series, 2013
60 × 30 × 23 cm (glass), 55 × 30 × 23 (soap)
Courtesy Rauschenstein & Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress London 2013, The Wallace Collection, London (UK)

KIKI SMITH
Black Eggs, 1998
98 eggs, 4.4 × 7.6 × 5.7 cm to 8.3 × 12.1 × 8.9 cm each / variable dimensions (installation)
Collection of the artist and The Pace Gallery, London / New York
Exhibited at Glasstress 2009, Venice (IT)

WAEL SHAWKY
Cabinet Crusades: The Secrets of Karbala, 2014
50 × 15 cm each marionette / variable dimensions (installation)
Courtesy the artist
Exhibited at Glasstress Kyoto 2015, Kyoto (JP)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

KIKI SMITH
Frogs, 1999
63 elements, 7.6 × 7.6 × 7.6 cm each / variable dimensions (installation)
Courtesy The Pace Gallery, London / New York
Exhibited at Glasstress New York 2012, New York (USA)

KIKI SMITH
Milky Way, 2011
182.9 × 193 cm
Courtesy The Pace Gallery, London / New York
Exhibited at Glasstress 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

CONRAD SHAWCROSS
Perimeter Studies (Icosahedron) Arrangement 2 – Yellow Glass, 2013
180 × 238 × 126 cm
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

SUDARSHAN SHETTY
A Walk in the Rain, 2013
455 × 45 × 220 cm
Courtesy Studio Kinsui, Venice
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

MEEKYOUNG SHIN
Above: Translation, 2013
95 × 15 × 1 cm
Courtesy the artist and Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

SHAN SHAN SHENG
Abacus-Western Zhou Dynasty, BC 1046–BC 771, 2007
230 × 450 × 100 cm
Courtesy Joanne Katz Private Collection, Florida
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

CONRAD SHAWCROSS
Perimeter Studies (Icosahedron) Arrangement 2 – Yellow Glass, 2013
180 × 238 × 126 cm
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

KIKI SMITH
Black Eggs, 1998
98 eggs, 4.4 × 7.6 × 5.7 cm to 8.3 × 12.1 × 8.9 cm each / variable dimensions (installation)
Collection of the artist and The Pace Gallery, London / New York
Exhibited at Glasstress 2009, Venice (IT)

SHAN SHAN SHENG
Abacus-Western Zhou Dynasty, BC 1046–BC 771, 2007
230 × 450 × 100 cm
Courtesy Joanne Katz Private Collection, Florida
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

MEEKYOUNG SHIN
Ghost Series, 2013
60 × 30 × 23 cm (glass), 55 × 30 × 23 (soap)
Courtesy Rauschenstein & Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress London 2013, The Wallace Collection, London (UK)

KIKI SMITH
Frogs, 1999
63 elements, 7.6 × 7.6 × 7.6 cm each / variable dimensions (installation)
Courtesy The Pace Gallery, London / New York
Exhibited at Glasstress New York 2012, New York (USA)

WAEL SHAWKY
Cabinet Crusades: The Secrets of Karbala, 2014
50 × 15 cm each marionette / variable dimensions (installation)
Courtesy the artist
Exhibited at Glasstress Kyoto 2015, Kyoto (JP)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)
ZAK TIMAN
Rhapsody in Red, 2013
130 × 57 × 13 (with frame)
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

KANEUJI TEPPEI
Smoke and Fog, 2015 / detail
5 elements, variable dimensions
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress Gotika 2015, Venice (IT)

STUDIO DRIFT
The Obsidian Project Part II, 2015
42 × 22 cm diameter
Courtesy Galerie Rodolphe Janssen
Exhibited at Glasstress Gotika 2015, Venice (IT)

STUDIO DRIFT
In 20 Steps, 2015
400 × 300 × 1200 cm
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)

SPRIGG
Siren, 2009
Wood, glass, 192 × 120 × 100 cm

SARAH SZE
Colossi, 2017 / detail variable dimensions
Courtesy the artist and Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

JANA STERBAK
Transpiration: Portrait Offatst, 1995
16 × 23 × 14 cm diameter
Courtesy Galerie Raffaella Cortese, Milan, and Galeria Toni Tàpies, Barcelona
Exhibited at Glasstress 2009, Venice (IT)

LINO TAGLIAFERRA
Atteave, 2009
45 × 203 × 200 cm (installation)
Courtesy the artist
Exhibited at Glasstress 2009, Venice (IT)
Exhibited at Glasstress 2017, Venice (IT)

KANEUJI TEPPEI
White Discharge, 2015
320 × 500 cm
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress Gotika 2015, Venice (IT)

TANATOS BANIONS
Heavenly Forces, 2009/2015
video installation
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)

STUDIO DRIFT
The Obsidian Project Part II
42 × 22 cm diameter
Courtesy Galerie Rodolphe Janssen
Exhibited at Glasstress Gotika 2015, Venice (IT)

STUDIO DRIFT
In 20 Steps, 2015
400 × 300 × 1200 cm
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)

HELEN STOREY
The Dress of Glass and Flame, 2013
39 × 21 × 21 cm
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress London 2013, London (UK)

MIKE + DOUG STARN
Untitled, 2011
55 × 40 cm diameter
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress New York 2012, New York (USA)

SARAH SZE
Colossi, 2017 / detail variable dimensions
Courtesy the artist and Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

PASCALE MARThINE TAYOU
Colonne Coloniale, 2015
210 × 160 cm diameter
Courtesy Galerie Continua, San Gimignano, Beijing, Le Moulins, Havana, and Berengo Private Collection, Venice
Exhibited at Glasstress Gotika 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

KANEUJI TEPPEI
Smoke and Fog, 2015 / detail
5 elements, variable dimensions
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress Gotika 2015, Venice (IT)

KANEUJI TEPPEI
White Discharge, 2015
320 × 500 cm
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress Gotika 2015, Venice (IT)

HELEN STOREY
The Dress of Glass and Flame, 2013
39 × 21 × 21 cm
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress London 2013, London (UK)

JANA STERBAK
Transpiration: Portrait Offatst, 1995
16 × 23 × 14 cm diameter
Courtesy Galerie Raffaella Cortese, Milan, and Galeria Toni Tàpies, Barcelona
Exhibited at Glasstress 2009, Venice (IT)

ZAK TIMAN
Rhapsody in Red, 2013
130 × 57 × 13 (with frame)
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

STUDIO DRIFT
The Obsidian Project Part II
42 × 22 cm diameter
Courtesy Galerie Rodolphe Janssen
Exhibited at Glasstress Gotika 2015, Venice (IT)

STUDIO DRIFT
In 20 Steps, 2015
400 × 300 × 1200 cm
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)

HELEN STOREY
The Dress of Glass and Flame, 2013
39 × 21 × 21 cm
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress London 2013, London (UK)

JANA STERBAK
Transpiration: Portrait Offatst, 1995
16 × 23 × 14 cm diameter
Courtesy Galerie Raffaella Cortese, Milan, and Galeria Toni Tàpies, Barcelona
Exhibited at Glasstress 2009, Venice (IT)
OLGA TREIVAS
Ring Chapel, 2015
290 × 280 × 225 cm
Courtesy Benedetta Studio
Exhibited at Glasstress Oulu 2016, Venice (FI)

PATRICIA URQUIOLA
All Ankle, 2011
150 × 450 × 180 cm (installation)
Courtesy Studio Pichler, Milan, and Benedetta Private Collection; Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress New York 2017, New York (US)

JOOST VAN BLEISWIJK
Fragile Factory / Heavy Duty Trestle, 2011
198 × 380 × 75 cm
Courtesy Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)

KIKI VAN EIJK
Dining Stories Chandelier, 2013
280 × 170 × 54 cm (maquette),
37 × 70 × 38 cm (bucket),
65 × 33 cm diameter (basket)
Courtesy Venice Projects, Venice
Exhibited at Glasstress 2017, Venice (IT)

ELMAR TRENKWALDER
TRE 2015 WVE 298, 2015
225 × 132 × 76 cm
Courtesy Benedetta Private Collection
Exhibited at Glasstress Bolzano 2015, Bolzano (IT)

BERTIL VALLIEN
Resting Head, 2009
28 × 38 × 23 cm
Courtesy David Gill Gallery, New York
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress London 2015, London (UK)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

BERTIL VALLIEN
Hidden, 1987
15.5 × 65 × 10.5 cm
Courtesy Orrefors Kosta Boda AB, Orrefors
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

JOOST VAN BLEISWIJK
Fragile Factory / Industry Pallet, 2011
50 × 120 × 80 cm
Courtesy Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)

GAVIN TURK
This Is Not a Pipe, 2013
16 × 126 × 82 cm
Courtesy David Gill Gallery, New York
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress London 2015, London (UK)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

PATRICIA URQUIOLA
All Ankle, 2011
150 × 450 × 180 cm (installation)
Courtesy Studio Pichler, Milan, and Benedetta Private Collection; Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress New York 2017, New York (US)

KIKI VAN EIJK
Drink! Eat! Fun! Rest! Think! Dream! Love!, 2010
7 elements, variable dimensions
Courtesy Venice Projects, Venice
Exhibited at Glasstress Beirut 2012, Beirut (LB)

JOOST VAN BLEISWIJK
Glass Stacks, 2010
6 elements, variable dimensions
Courtesy Venice Projects, Venice
Exhibited at Glasstress Beirut 2012, Beirut (LB)

ROBERTO GINORI
Rag Chapel, 2015
290 × 280 × 225 cm
Courtesy Benedetta Studio
Exhibited at Glasstress Oulu 2016, Venice (FI)

JOOST VAN BLEISWIJK
Fragile Factory / Heavy Duty Trestle, 2011
198 × 380 × 75 cm
Courtesy Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)

KIKI VAN EIJK
Dining Stories Chandelier, 2013
280 × 170 × 54 cm (maquette),
37 × 70 × 38 cm (bucket),
65 × 33 cm diameter (basket)
Courtesy Venice Projects, Venice
Exhibited at Glasstress 2017, Venice (IT)

KIKI VAN EIJK
Fragile Factory / Heavy Duty Trestle, 2011
198 × 380 × 75 cm
Courtesy Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)

JOOST VAN BLEISWIJK
Fragile Factory / Industry Pallet, 2011
50 × 120 × 80 cm
Courtesy Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)

BERTIL VALLIEN
Resting Head, 2009
28 × 38 × 23 cm
Courtesy David Gill Gallery, New York
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
Exhibited at Glasstress London 2015, London (UK)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

KIKI VAN EIJK
Dining Stories Chandelier, 2013
280 × 170 × 54 cm (maquette),
37 × 70 × 38 cm (bucket),
65 × 33 cm diameter (basket)
Courtesy Venice Projects, Venice
Exhibited at Glasstress 2017, Venice (IT)
KOEN VANMECHELEN
Black Medusa, 2015
88 x 50 cm, diameter
Courtesy Berengo Studio
Exhibited at Glasstress 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

KOEN VANMECHELEN
Lifebank / The Awakener, 2015
variable dimensions
Courtesy Studio Koen Vanmechelen
Exhibited at Glasstress 2017, Venice (IT)

KOEN VANMECHELEN
Coming World, 2017
85 x 115 x 65 cm
Courtesy the artist
Exhibited at Glasstress 2017, Venice (IT)

KOEN VANMECHELEN
I, 2017
variable dimensions
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress Beirut 2012, Beirut (LB)

KOEN VANMECHELEN
Egg Cord, 2009
variable dimensions
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Beirut 2012, Beirut (LB)

KOEN VANMECHELEN
Protected Paradise, 2017
approx. 1200 x 1000 x 600 cm
Courtesy the artist
Exhibited at Glasstress New York 2017, New York (USA)

KOEN VANMECHELEN
Protected Paradise - C.C.P., 2015
274 cm (height), 102 x 50 cm diameter (basket)
Courtesy Berengo Studio
Exhibited at Glasstress 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

KOEN VANMECHELEN
Black Medusa, 2015
88 x 50 cm, diameter
Courtesy Berengo Studio
Exhibited at Glasstress 2015, Venice (IT)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

KOEN VANMECHELEN
Protected Paradise, 2017
approx. 1200 x 1000 x 600 cm
Courtesy the artist
Exhibited at Glasstress New York 2017, New York (USA)

KOEN VANMECHELEN
Coming World, 2017
85 x 115 x 65 cm
 Courtesy the artist
Exhibited at Glasstress 2017, Venice (IT)

KOEN VANMECHELEN
I, 2017
variable dimensions
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress Beirut 2012, Beirut (LB)

KOEN VANMECHELEN
Egg Cord, 2009
variable dimensions
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Beirut 2012, Beirut (LB)

KOEN VANMECHELEN
Coming World, 2017
85 x 115 x 65 cm
Courtesy the artist
Exhibited at Glasstress 2017, Venice (IT)

KOEN VANMECHELEN
I, 2017
variable dimensions
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress Beirut 2012, Beirut (LB)

KOEN VANMECHELEN
Egg Cord, 2009
variable dimensions
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Beirut 2012, Beirut (LB)

ATELIER VAN LIESHOUT
Excrementorium, 2011
130 x 190 x 135 cm
Courtesy the artist and Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)

ATELIER VAN LIESHOUT
Excrementorium Small, 2011
33 x 38 x 24 cm
Courtesy the artist and Venice Projects, Venice
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

ATELIER VAN LIESHOUT
Crawling Man, 2011
30 x 44 x 92 cm
Courtesy the artist and Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)
Glasstress Anthology

JOANA VASCONCELOS
Via Ruminata, 2015
160 × 100 × 100 cm
Courtesy the artist
Exhibited at Glasstress Octbi 2016, Venice (IT)

SABINE WIEDENHOFER
TriBeCa 2017, 2017
90 × 210 × 110 cm
Courtesy the artist and Galerie Kovacek, Vienna
Exhibited at GLASSTRESS 2017, Venice (IT)

URSULA VON RYDINGSVARD
Luminoso, 2015
200 × 245 × 6 cm
Courtesy Sabrina Lato, New York
Exhibited at Glasstress White Light / White Heat 2015, Venice (IT)

KOEN VANMECHELEN
The Wolling Egg, 1989
70 × 150 × 55 cm
Courtesy Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

BERNAR VENET
Disorder: 9 Uneven Angles, 2014
901 × 290 × 165 cm
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)

ANNELEISE VARALDIEV
Self-Portrait, 2013 / detail
150 × 180 cm
Courtesy Aldo Castillo Gallery, Estero
Exhibited at Glasstress White Light / White Heat 2015, Venice (IT)

JOANA VASCONCELOS
Babylon, 2013
160 × 170 cm diameter
Courtesy Berengo Studio and Venice Projects, Venice
Exhibited at Glasstress White Light / White Heat 2015, Venice (IT)

BERNAR VENET
Disorder: 9 Uneven Angles, 2014
901 × 290 × 165 cm
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)

PHARRELL WILLIAMS
Inside Out, 2011
180 × 170 cm (big skeleton)
90 × 90 cm (small skeleton)
Courtesy the artist and Galerie Kovacek, Vienna
Exhibited at GLASSTRESS 2017, Venice (IT)

JOANA VASCONCELOS
Glass Corrugated, 2015
76 × 130 × 5 cm
Courtesy the artist and Sabrina Lato, New York
Exhibited at Glasstress 2015, Venice (IT)
Exhibited at Glasstress New York 2015, New York (USA)
Exhibited at Glasstress Beirut 2015, Beirut (LB)

KOEN VANMECHELEN
Unicorn, 2009
200 × 400 × 800 cm
Courtesy Berengo Private Collection, Venice
Exhibited at Glasstress 2009, Venice (IT)

SABINE WIEDENHOFER
TriBeCa 2017, 2017
90 × 210 × 110 cm
Courtesy the artist and Galerie Kovacek, Vienna
Exhibited at GLASSTRESS 2017, Venice (IT)

URSULA VON RYDINGSVARD
Luminoso, 2015
200 × 245 × 6 cm
Courtesy Sabrina Lato, New York
Exhibited at Glasstress White Light / White Heat 2015, Venice (IT)

KOEN VANMECHELEN
The Wolling Egg, 1989
70 × 150 × 55 cm
Courtesy Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

JOANA VASCONCELOS
Babylon, 2013
160 × 170 cm diameter
Courtesy Berengo Studio and Venice Projects, Venice
Exhibited at Glasstress White Light / White Heat 2015, Venice (IT)

BERNAR VENET
Disorder: 9 Uneven Angles, 2014
901 × 290 × 165 cm
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)

PHARRELL WILLIAMS
Inside Out, 2011
180 × 170 cm (big skeleton)
90 × 90 cm (small skeleton)
Courtesy the artist and Galerie Kovacek, Vienna
Exhibited at GLASSTRESS 2017, Venice (IT)

JOANA VASCONCELOS
Babylon, 2013
160 × 170 cm diameter
Courtesy Berengo Studio and Venice Projects, Venice
Exhibited at Glasstress White Light / White Heat 2015, Venice (IT)

BERNAR VENET
Disorder: 9 Uneven Angles, 2014
901 × 290 × 165 cm
Courtesy the artist
Exhibited at Glasstress Gotika 2015, Venice (IT)

PHARRELL WILLIAMS
Inside Out, 2011
180 × 170 cm (big skeleton)
90 × 90 cm (small skeleton)
Courtesy the artist and Galerie Kovacek, Vienna
Exhibited at GLASSTRESS 2017, Venice (IT)

JOANA VASCONCELOS
Babylon, 2013
160 × 170 cm diameter
Courtesy Berengo Studio and Venice Projects, Venice
Exhibited at Glasstress White Light / White Heat 2015, Venice (IT)
ERWIN WURM
Mutter, 2016/2017
39 × 11 × 18 cm
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

ERWIN WURM
Narrow House, 2010
Ed. 2
700 × 1400 × 120 cm
Courtesy Master Williams Gallery, Brussels, Lehmann Maupin Gallery, New York, and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

FRED WILSON
Sala Longhi, 2011
70 × 55 × 5 cm (small frame), 230 × 118 × 38 cm (big frame), 200 × 110 cm diameter (applique)
Courtesy The Pace Gallery, New York, and Berengo Private Collection, Venice
Exhibited at GLASSTRESS 2017, Venice (IT)

ERWIN WURM
Venus in Narrow, 2015
160 × 50 × 7 cm
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

MARIYO YAGI
Nawa Shrine 2015 – The Traveling Isolation Of Maimai (Spiral Snail), 2015
230 × 150 × 140 cm
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Riga 2011, Riga (LV)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at Glasstress Beirut 2012, Beirut (LB)
Exhibited at Glasstress Boca Raton 2017, Boca Raton (USA)

ERWIN WURM
Venus in Narrow Small, 2016/2017
62 × 25 × 18 cm
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

FRED WILSON
Iago’s Mirror, 2009
200 × 150 × 20 cm
Courtesy The Pace Gallery, New York, and Berengo Private Collection, Venice
Exhibited at GLASSTRESS 2009, Venice (IT)
Exhibited at Glasstress Riga 2011, Riga (LV)
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)
Exhibited at GLASSTRESS 2017, Venice (IT)

DUSTIN YELLIN
Invisible Sisyphus, 2017
40.6 × 40.6 × 20.3 cm
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

ERWIN WURM
Venetian Sausage Small, 2016/2017
62 × 25 × 18 cm
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

DUSTIN YELLIN
Building A Time Machine in Car Mountain, 2017
40.3 × 40.3 × 19.7 cm
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

ERWIN WURM
Venetian Sausage, 2015
160 × 50 × 7 cm
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

ERWIN WURM
Narrow House, 2010
Ed. 2
700 × 1400 × 120 cm
Courtesy Master Williams Gallery, Brussels, Lehmann Maupin Gallery, New York, and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

DUSTIN YELLIN
Plech, 2017
38.4 × 40.6 × 20.6 cm each
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

MARIYO YAGI
Nawa Anima # 2, 2015
40 × 24 × 15 cm
Courtesy the artist
Exhibited at GLASSTRESS 2015, Venice (IT)

ERWIN WURM
Narrow House, 2010
Ed. 2
700 × 1400 × 120 cm
Courtesy Master Williams Gallery, Brussels, Lehmann Maupin Gallery, New York, and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

ERWIN WURM
Narrow House, 2010
Ed. 2
700 × 1400 × 120 cm
Courtesy Master Williams Gallery, Brussels, Lehmann Maupin Gallery, New York, and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)

ERWIN WURM
Narrow House, 2010
Ed. 2
700 × 1400 × 120 cm
Courtesy Master Williams Gallery, Brussels, Lehmann Maupin Gallery, New York, and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)
ZHAN WANG
Scholar’s Rocks (Tai Hu Shi) in Glass, Combination 1, 2013
159 × 115 × 90 cm
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

ZHANG HUAN
Ten Thousand Years Old Turtle, 2011
160 × 500 × 600 cm
Courtesy Zhang Huan Studio, Shanghai, and Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)

ZHU WANG
Scholar’s Rocks (Jia Shan Shi) in Glass, Combination 1, 2013
14 × 80 × 18 cm (bureau), 72 × 70 × 40 cm (chair)
Courtesy Berengo Studio
Exhibited at Glasstress 2013, Venice (IT)

SHI YONG
The Moon’s Hues Are Teasing, 2013
14 × 80 × 18 cm (bureau), 72 × 70 × 40 cm (chair)
Courtesy Berengo Studio
Exhibited at Glasstress 2013, Venice (IT)

KIMIKO YOSHIDA
Tombeau. Self-Portrait (after Cardinal Barberini’s Epitaph, Rome, 1646), 2005
18 elements, 28 × 28 cm each
Courtesy Roy Pienkos Gallery, Pittsburgh, PA
Exhibited at Glasstress 2009, Venice (IT)

KIMIKO YOSHIDA
Blown Glass Symbols, 2009
Detail, 28 × 28 cm each
28 elements
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

TOKUJIN YOSHIOKA
The Glass Tea House, 2011
40 × 80 × 80 cm
Courtesy Tokujin Yoshioka inc., Tokyo
Exhibited at Glasstress 2011, Venice (IT)

TOKUJIN YOSHIOKA
Water Block, 2002
40 × 210 × 40 cm
Courtesy Tokujin Yoshioka inc., Tokyo
Exhibited at Glasstress 2011, Venice (IT)

YIN XIUZHEN
The Container of Thinking, 2015
Variable dimensions
Courtesy Berengo Studio
Exhibited at Glasstress Stockholm 2015, Stockholm (SE)

DUSTIN YELLIN
The Left Hand of Darkness, 2016
39.4 × 38.4 × 19 cm
Courtesy the artist and Berengo Studio
Exhibited at Glasstress 2017, Venice (IT)

DUSTIN YELLIN
Underground Tunnel for Seven Parts, 2017
56.6 × 405 × 20.5 cm
Courtesy the artist and Berengo Studio
Exhibited at Glasstress 2017, Venice (IT)

KIMIKO YOSHIDA
Blown Glass Symbols, 2009
Detail, 28 × 28 cm each
28 elements
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

ZHANG HUAN
Pig, 2012
47 × 160 × 78 cm
Courtesy Zhang Huan Studio, Shanghai, and Venice Projects, Venice
Exhibited at Glasstress Beirut 2012, Beirut (LB)
Exhibited at Glasstress Gotika 2015, Venice (IT)

ZHANG HUAN
Ten Thousand Years Old Turtle, 2011
160 × 500 × 600 cm
Courtesy Zhang Huan Studio, Shanghai, and Venice Projects, Venice
Exhibited at Glasstress 2011, Venice (IT)

KIMIKO YOSHIDA
Blown Glass Symbols, 2009
Detail, 28 × 28 cm each
28 elements
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at Glasstress Stockholm 2011, Stockholm (SE)

ZHANG WANG
Scholar’s Rocks (Jia Shan Shi) in Glass, Combination 1, 2013
159 × 115 × 90 cm
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

ZHANG WANG
Scholar’s Rocks (Tai Hu Shi) in Glass, Combination 1, 2013
159 × 115 × 90 cm
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

ZHANG WANG
Scholar’s Rocks (Jia Shan Shi) in Glass, Combination 1, 2013
159 × 115 × 90 cm
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

ZHANG WANG
Scholar’s Rocks (Tai Hu Shi) in Glass, Combination 1, 2013
159 × 115 × 90 cm
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)

ZHANG WANG
Scholar’s Rocks (Tai Hu Shi) in Glass, Combination 1, 2013
159 × 115 × 90 cm
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)
5.5 DESIGNERS

Matières à chaud, 2011
77 x 132 x 16 cm each

Courtesy the artists & Space, Paris
Exhibited at Glasstress 2011, Venice (IT)

CHEN ZHEN
Crystal Landscape of Inner Body, 2000
95 x 70 x 140 cm

Courtesy Galleria Continua, San Gimignano, Beijing, Le Moulin, Havana
Exhibited at Glasstress 2009, Venice (IT)