GLASSTRESS BEIRUT

OPEN PROJECT BY ADRIANO BERENGO

Editorial Coordination

Texts by Randa Armanazi Adriano Berengo Andrea Penzo and Cristina Fiore

Biographical Notes by Beatrice Biagioli Laura Bresolin Francesca Giubilei Patterson Sims (for Joyce Jane Scott)

Design and Layout studio +fortuna / studio cheste Paola Fortuna / Peppe Clemente

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Editing Emily Ligniti

English Translations Linda Falcone Brenda Lea Stone

Arabic Translations
Asda'a Burson-Marsteller
(Solidere Team)

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ICA, Maine College of Art Luke Jerram

Mimmo Jodice

Russell Johnson Michael Koryta Jos Kottmann Liedeke Kruk Joerg Lohse Gints Malderis Attilio Maranzano Bo Mathisen **OMOTE Nobutada** Farzad Owrang Andrea Penisto Anders Qwarnström Chris Sanders Paolo Semprucci Studio Marangoni Studio Shinji Kimura Nadia Taiga Thes Hugo Thomassen Markus Tretter

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GLASSTRESS BEIRUT

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Assistant Curator Marco Berengo

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Exhibition Management – Beirut Exhibition Center (BEC)

General Coordination Randa Armanazi Arlette Khoury Diane Yared

Exhibition Staging
Beirut Exhibition Center Team

Communication and Graphic Design Solidere Team

Press Info Asda'a Burson-Marsteller (Solidere Team)

Exhibition Management – Venice Projects Berengo Studio 1989

General Coordination Laura Bresolin Stefano Lo Duca

Exhibition Staging Koen Vanmechelen Giovanni Scarpa

Shipping Department Stefano Donò Mauro Falcier Roberto Lazzari Marino Zaffalon

Thanks to our collaborators

Danilo Zanella

Walter Ballarin Daniele Donà Massimo Lunardon Roberto Mavaracchio Jane Rushton

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Museum of Glass, Tacoma,

Washington

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GLASSTRESS BEIRUT

OPEN PROJECT BY ADRIANO BERENGO

منذ اطلاق مشروعها الطموح لإعادة إعمار وتطوير وسط بيروت التاريخي عقب الحرب التي دامت ١٥ عاماً، ركزت سوليدير على إعادة الاعتبار لهذا الجزء الهام من المدينة الذي يمتد إرثه إلى ما يفوق . . . ٥ عاماً كونه القلب النابض للعاصمة حيث العيش والعمل والحياة الاجتماعية والفنية والثقافية والسياحة؛ ميزات تجتمع معاً بتناغم.

اذ ان الهدف الأساسي هو إعادة الاعتبار لمكانة بيروت على الخارطة الفنية إن كان على صعيد المنطقة أو العالم وإحياء دور المدينة كعاصمة ثقافية للشرق الأوسط. وقد أنشأت سوليدير حي الفنون في «الصيفي فيلاج» عام 7 ليكون مقصد لمحبي وهواة الفن والثقافة في الوسط من خلال استقطاب الفنانين وصالات العرض الفنية والمصممين والحرفيين ومحلات الأنتيك. في وسط هذا الحي النابض المعاد تحديثه، افتتحت سوليدير "Piece النابض المعاد تحديثه، افتتحت سوليدير "Piece الصاعدين والمخضرمين من لبنان وخارجه. وتتيح هذه الطاعدين والمخضرمين من لبنان وخارجه. وتتيح هذه الغاليري الفنيّة عرض أعمال فنية كما توفر للفنانين

Ever since it launched its ambitious project of rebuilding the Beirut City Center after the civil war, Solidere focused on bringing back the role of this 5,000-year-old area, the thriving heart of the capital where living, working, social life, art, culture, and tourism all blend together.

The common objective was to reposition Beirut on the regional and international artistic map and give back to the city its role as the cultural hub of the Middle East. Solidere created the "Quartier des Arts," the art district in Saifi Village in 2000 to bolster art and culture in the center by attracting artists, galleries, designers, craftsmen, and antique dealers. In the heart of this new and restored, colorful district, the company opened the "Piece Unique" art gallery in 2005, offering a platform for young and established artists from Lebanon and elsewhere to exhibit their work and has also offered an artist residency program since 2000. Furthermore, Solidere is known for bringing art to the public by acquiring, commissioning, and exhibiting art works in parks, squares, the new waterfront, and Beirut Souks.

The Beirut Exhibition Center (BEC) was created by Solidere in 2000 and

relocated in June 2010 to the Beirut Waterfront. The BEC is a one-of-a-kind art space in the heart of the city. It is a non-profit space that provides a collaborative environment for museums, art galleries, and cultural organizations. The center's mission is to promote and develop greater recognition and appreciation of contemporary art throughout Beirut and the region. The location of the BEC prompted

architects Makram El-Kadi and Ziad

BEIRUT WELCOMES GLASSTRESS

RANDA ARMANAZI

الزائرين برنامج إستضافة منذ العام . . . ٢ لاختبار المشهد المحلِّي. فضلاً عن ذلك، أشتهرت سوليدير بتقريب الفن من الجمهور العريض من خلال استحواذ وعرض الأعمال المختلفة في الحدائق والساحات، على الواجهة البحرية الجديدة و في أسواق بيروت. تأسس مركز بيروت للمعارض سنة . . . ٢، وهو جزء من استراتيجية إعادة تموضع بيروت كمحور ثقافي أساسي في المنطقة ولتلبية أحتياجاتها الفنيّة، وقد تم نقل المركز في حزيران . ٢٠١١ على واجهة بيروت البُحرية. وهذا المركز لا يبتغي الربح المادي بل توفير بيئة تعاونية للمتاحف والصالات الفنية والمنظمات الثقافية. إن رسالة المركز تتلخص بتشجيع الفن الحديث ومبدعيه في بيروت والمنطقة. إن موقع مركز بيروت للمعارض دفعت بالمهندسين مكرم القاضي وزياد جمال الدين من L.E.F.T. لابتكار هندسة معمارية مميزة تتماشى مع الفن المعاصر , وذلك من خلال صالته الداخلية وحيطانها المتحركة التى تتكيف مع كل سينوغرافيا ومساحته الخارجية الخضراء التى ستستقبل معارض نحت في الهواء الطلق والمقهى الفنى الذي سيكون ملتقى لمحبى الفن المعاصر وبذلك يشكل هذا المركز مرآة لوجه بيروت الفنى والثقافى الحديث.

وفى فترة تقل عن سنتين، إستقبل مركز بيروت

للمعارض أكثر من عشرة معارض ضخمة وإستحق في هذه الفترة الوجيزة أن يصبح مقصداً للفن المعاصر على الصعيد الإقليمي. أما المعارض التي إستضافها، فاندرجت تحت ثلاث فئات: معارض إستيعادية لكبار الفنانين اللبنانيين أمثال نبيل نحاس وسلوى روضة شقير وشفيق عبود، معارض جماعية العرب الشباب ومعرض «زندكي» للفن الايراني المعاصر و معرض «الفن في العراق اليوم» و معارض جماعية حول مواضيع محددة شارك بها فنانون لبنانيون: «الولادة من جديد» و»معرض الخريف» من تنطيم متحف سرسق. كما طوّر المركز شراكة مع منظمات غير حكومية ومنها مؤسسة بوغوصيان ومقرها بروكسل.

بالإضافة إلى نشاطاته الفنية، يسعى مركز بيروت للمعارض إلى تطوير برامج تربوية من خلال التواصل مع المدارس والجامعات وذلك بهدف رفع مستوى الوعي حول الفن المعاصر لدى فئة الشاب. من جهة أخرى، موّلت شركة سوليدير معرض «غلاس سترس» الذي يقام ضمن فعاليات معارض بيينالي البندقية خلال العام ٢٠١١ ودعمت مشاركة الفنان اللبناني نبيل نحاس في هذه الفعالية خاصة لأن المعرض مخصص لفن صناعة الزجاج الذي تعود أصوله التاريخية إلى الفينيقيين، وقد جاء قرار سوليدير بالدعم لنحاس تعبيراً منها عن فخرها بهذا الإرث الثقافي

وقد جال معرض غلاس سترس، في كل من نيويورك وإستوكهولم وريجا، بمشاركة نخبة من الفنانين العالميين وبالتعاون مع «مورانو غلاس ماسترز» ليبعث الحياة من جديد في ذلك الفن الحرفي القديم من خلال تقديم أعمال فنية ملهمة دفعت بحدود الفن المعاصر إلى اللانهاية .

Jamaleddine from L.E.F.T. to adapt an innovative design for contemporary exhibitions. The mirror facades turn the center into an index reflecting the continuously changing landscape and new developments in this new district. The city becomes a work of art, an abstract expressionist painting in motion. Beirut finally sees itself in the mirror. The building becomes contextual, by becoming its context.

In less than two years, the BEC has become a prominent regional art destination hosting major exhibitions: retrospectives for some of the greatest Lebanese artists such as Nabil Nahas, Saloua Raouda Choucair, and Shafic Abboud; collective exhibitions showcasing important regional artists (Arabicity on contemporary Arab artists, Zendegi on Iranian contemporary artists, Art in Iraq Today on the greatest Iraqi artists); and collective and themed exhibitions for local artists (Rebirth and the famous Salon d'Automne by Musée Sursock). Partnerships with other non-profit institutions are developed, as the one with the Boghossian Foundation, based in Brussels. Furthermore, the center has started implementing an educational strategy to raise awareness of contemporary art among youths, through art lessons for children and by developing partnerships with various schools and universities. After sponsoring *Glasstress* last year, one of the most notable collective exhibitions at the 2011 Venice Biennale, and supported the work of Lebanese artist Nabil Nahas, the BEC will host Glasstress in Beirut. As the exhibition highlights the art of glassmaking, and as this art traces its origins to the Phoenicians, the sponsorship decision came as an expression of pride in our national heritage. The exhibition has already toured in Riga, Stockholm, and New York. The show brings a creative new life to the historical craft of glassmaking. International renowned artists collaborated with Murano glassmasters to work with a new medium for art: glass. The artworks are exceptionally inspiring and push the limits of contemporary art.

كحدث فني نُظّم على هامش دورتين لبينالي البندقية للفنون، برز معرض Glasstress كمناسبة هامة في عالمي الزجاج والفن المعاصر. وقد قدّم المعرض عالمي الزجاج والفن المعاصر. وقد قدّم المعرض خلال الدورة الأولى في العام ٢٠٠٩، أعمال لـ٥٤ فنان مشهور من بينهم ,Joseph Kosuth، Guiseppé Penone، Man Ray، المحالم المسادين وقد كان المحممين والفنانين هذا الحدث للعام ٢٠١١ مفتوحاً للمصممين والفنانين الصاعدين ويتماشى مع التوجّه لمزج المدارس البداعية كافةً؛ وقد جاء ضمن المشاركين مشغل المدارسة وقد كار Van Lieshout، Ted Noten، Tokujin Yoshioka، Patricia Urquiola، Thomas Schütte، Erwin .Wurm, Zhang Huan

إن الهدف من اقامة Glasstress وسبب عرضه في عدة بلدان بشكل دوري هو تقديم فلسفة وترجمة لمفهوم الحداثة وكيف جسّد الفنانون هذا الهدف من خلال اختيار مواد معينة خاصة الزجاج. وعقب الدورتين اللتين عقدتا على هامش معرض البندقية التى تعتبر عاصمة ورمز، ليس فقط للزجاج بل As a collateral event at two consecutive Venice Biennales, *Glasstress* has proven an important exhibition for the worlds of both glass and contemporary art. The 2009 event presented works in glass by fifty-four established artists including ORLAN, Robert Rauschenberg, Joseph Kosuth, Giuseppe Penone, Man Ray, Kiki Smith, Fred Wilson, and Jan Fabre.

The 2011 exhibition was also open to designers and emerging artists, thereby following the trend to combine creative disciplines; the participants included Atelier Van Lieshout, Atelier Ted Noten, Tokujin Yoshioka, Patricia Urquiola, Thomas Schütte, Erwin Wurm, and Zhang Huan.

The intent with which this event was conceived and the reason it became a regular, touring exhibition were to offer a constantly new view and interpretation of contemporaneity and of how artists have translated this through their choice of a particular material, specifically that of glass. Following the two biennial exhibitions in Venice—the capital and symbol not only of glass but also of contemporary art, given that it hosts the oldest and most important art biennial in the world—and after international stops in Riga, Stockholm, and New York, *Glasstress* has taken on a particularly

symbolic meaning with its latest stopover in Beirut, the area on the eastern shores of the Mediterranean Sea where, historically, this material is believed to have been invented.

There has been much discussion regarding the origins of glass, since no one knows who first discovered it. According to an ancient Phoenician legend handed down by Pliny, some merchants were returning from Egypt with a cargo of saltpeter and stopped for the night on the banks of the Belus River. As there were no stones available on which to rest

their cooking vessels, they placed them on some blocks of saltpeter and lit a fire under them that continued to burn throughout the night. The following morning the merchants were astonished to see that instead of river sand and sodium carbonate, there was a shiny and transparent new material. Thanks to these merchants and navigators, glass techniques and objects spread throughout Europe.

Fast-forwarding through history, we arrive at the Republic of Venice and its florid trade with the Middle East, with the exchange of glass art techniques and forms.

As is known, the history of Murano glass has witnessed moments of great success and disappointment. At the end of the Middle Ages, and later in the Renaissance, there was a tremendous growth in both materials and techniques. In the late fifteenth century, Venice was the world's most

GLASSTRESS BEIRUT

ADRIANO BERENGO

أيضاً للفن الحديث بحيث تستضيف أعرق وأهم بينالى للفنون في العالم. وبعد أن حط رحاله في عدد من العواصم والمدن العالمية بما في ذلك ريجا (لاتفيا) وستوكهولم (السويد) ونيويورك (الولايات المتحدة)، اتخذ Glasstress معنى رمزياً باختيار منظميه بيروت كمحطة أساسية واقعة على الساحل الشرقي للبحر المتوسط حيث تم اختراع مادة الزجاج تاريخياً. ويشكل الزجام مادة دسمة للنقاش من حيث منشأ هذه المادة حيث لا يوجد دليل دامغ يثبت هوية مخترعيها الأصليين. فيحسب أسطورة فينبقية قديمة كتبها Pliny، كان بعض التجار في طريق عودتهم من مصر مع شحنة من الملح الصخرى وقد حطوا رحالهم ليلاً على ضفاف نهر Belus. وبسبب افتقار الشاطئ للحجارة التى تثبت سفنهم قاموا بوضعها على بعض كتل الملح وأشعلوا النيران خلال الليل. وفي الصبام التالى، دُهش التجّار لدى اكتشاف مادة جديدة برّاقة بدل رمل النهر وكربونات الصوديوم. وبفضل هؤلاء الملاحين والتجار تم نشر تقنيات وأساليب صناعة الزجاج في كل أنحاء أوروبا.

وبالعودة قليلاً في التاريخ، نصل إلى جمهورية البندقيّة وأنشطتها التجارية القوية مع منطقة الشرق الأوسط، وقد أسهم ذلك في خلق تبادل بين الطرفين في موضوع تقنيات صناعة الزجاج وأشكاله. وكما هو

معروف، تأرجم تاريخ صناعة زجاج المورانو بين أوقات نجام عظيم وخيبة أمل مريرة. وفي نهاية العصور الوسطى، وبعدها في عصر النهضة شهد الزجاج من حيث المواد والتقنيات نمواً كبيراً. وفي آخر القرن ١٥، أصبحت البندقية أهم مركز عالمي لصنَّاعة الزجاج. لكن بحلول القرن ١٨، اهتزت شهرة البندقية في صناعة الزجام بعد انتام الحديد والزجام من البوتاسيوم في أوروباً. وقد سبب انهيار «الجمهورية الأكثر هدوءاً» تباطؤ ملحوظاً في القطاع حتى عودته مجدداً في القرن ال. ٢ حيث بفضل تدخل الفنانين والمصممين تم إطلاق موجة نهضوية عصرية لإحياء تراث الزجاج. وقد بلغت هذه الحركة أوجها في الخمسينات والستينات من القرن الماضى مع صورة Egidio Costantini وعمله Fucina degli Angeli حيث ساهم عدد من الفنانين بما فيهم Picasso, Arp, ساهم Chagall, Kokoschka، وغيرهم في إرساء مدرسة جديدة في التعامل مع الزجاج.

إن صعود Berengo Studio وبروز مشروعه Glasstress الذي يحط رحاله في بيروت يمثل الخطوة التالية في كتابة «وثيقة جديدة ورؤيوية للزجاج مالف: »

إن هذا الحدث في بيروت يتمتع بأهمية كبرى لأنه يجمع تقاليد الزجاج في الماضي وفن الحاضر في بلدين هما إيطاليا ولبنان اللذين يتمتعان بثقافتين غنيتين. ومن الفنانين العشرين المشاركين في المعرض أود أن أسلط الضوء بشكل خاص على أعمال الفنانين الإيطاليين نبيل نحّاس ومايا كزون. وقد عمل نبيل نحاس للمرة الأولى على الزجاج في معرض ۲.۱۱ Glasstress. وقد وجد هذه المادة مثَّالية للتعبير عن فلسفته الجمالية التوفيقية التي تعكس الفن التجريدي والتزييني في آن واحد. ويحتضن المعرض في بيروت مجموعة نحاس التي أسماها Stars، وهي مجموعة من الزجاج الملون على شكل نجم البحر، الموجودة بوفرة في قاع البحر المتوسط التي تعتبر في الوقت نفسه واقعية وتجريدية. أما مایا قزعون فقد عملت علی مدی سنوات فی الزجاج مستخدمة ودامجة إياه بالأنسجة والخيوط واللؤلؤ. وقد جمعت خصيصاً في المعرض مجموعة قيد الانجاز صُنعت من عدد كبير من المخلوقات ذات المجسات المثيرة للخوف والتي تسميها صور شخصية. إن صورها تعكس الدمار والعذاب الذي نواجهه في العالم الخارجي، كما تبرز الهواجس الرجعية المخفية داخل كل شخص. وتمثل منحوتاتها البيومورفية ،المصنوعة من الزجاج، المناطق الرمادية التي نجدها عند كل كائن بشرى والَّتي لا يمكن السيطرة عليها.

وبالإضافة إلى هذين الفنانين، يتيح Glasstress لجمهور عريض فرصة معاينة المجموعة الكاملة لجان فابر «Planets I-IX» ومجموعة Schütte تحت الجديدة «"Geister" وأعمال Antonio Riello تحت عنوان "Murano Hoard" وهي مجموعة غير معروضة من قبل. البندقية الخيالية «Venice وغيرها الكثير. إن عدد الفنانين العالميين ينمو ويتغير كل عام، مما يجعل من Glasstress منصة فنية تهدف لخلق نوع من التناغم بين التقاليد المحلية والثقافة العالمية وبين التاريخ المعاصر والفن والحرفة كما بين مختلف الثقافات والمدارس الفنية. the supremacy of *façon de Venise* had been undermined in Europe and America by the production of lead and potassium glass. The decline of the Most Serene Republic crippled Venice's glass industry until it was reborn in the twentieth century when, through the involvement of artists and designers, a "modernist" revival was launched. It culminated in the 1950s and 1960s with the figure of Egidio Costantini and his *Fucina degli Angeli* (Forge of the Angels) where artists such as Picasso, Arp, Chagall, Kokoschka, and others contributed to creating a new way of thinking about and working with glass.

important glassmaking center. However, by the late eighteenth century,

The emergence of Berengo Studio and its most recent *Glasstress* project—whose latest stop is Beirut—represent the next step in writing "a new and visionary manifesto for glass and art."

This event is particularly significant because it has brought together the glass tradition of the past with the art of the present in two countries with rich histories: Italy and Lebanon. Of the thirty artists whose works are being presented, I would like to draw particular attention to the Lebanese artists Nabil Nahas and Marya Kazoun.

Nabil Nahas worked for the first time with glass for *Glasstress 2011*. He immediately found this material to be the ideal medium with which to express his aesthetic syncretism, shaped by both the abstract and the decorative. The Beirut exhibition hosts his work *Stars*, an installation-collection of colored-glass starfish, typical of the Mediterranean seabed, which is simultaneously abstract and realistic.

Marya Kazoun has worked for many years with glass, using it and incorporating it with fabrics, thread, and pearls. She has put together a site-specific installation-in-progress that is made up of numerous menacingly shaped, tentacled creatures that she has called "self-portraits." Her scenes reflect the annihilation and suffering that are encountered in the outside world, but also the atavistic fears hidden within each individual. Her biomorphic glass sculptures represent those gray areas found in every human being over which self-control cannot be exercised. In addition to these two projects, *Glasstress Beirut* offers the public the opportunity to preview the complete series of Jan Fabre's *Planets I-IX*; Thomas Schütte's new installation, *Geister*; Antonio Riello's *Murano Hoard*, a previously unseen work; *Imaginary Venice*, a new work by the collective El Ultimo Grito, and much more.

The number of international artists grows and changes every year, making *Glasstress* an artistic platform that seeks to create synergies between local traditions and global culture; between contemporary history, art, and craft; and between different cultures and artistic disciplines.

أدريانو برنجو

من الصعب جداً أن نعرّف بأدريانو برنغو Adriano أو أن نحدّد هويةً له. أهو مالكُ معرضٍ فنّي أم جامعٌ محترف؟ أهو تاجرٌ أم كاتب نصوص فنّي أم جامعٌ محترف؟ أهو تاجرٌ أم كاتب نصوص خيالية (maecen) أو حتّى رجل أعمال؟ هو حالمٌ قبل كلّ شيء، أو على الأقّل هكذا يعرّف عن نفسه. قد تلتقون به في مورانو، إيطاليا في مؤسسة الزجاج اللهتية مع أشهر الفنانين من نيويورك، أو يخاطب بلهجة أهل البندقية، وبأسلوبٍ مختلفٍ تماماً، أحد عمّال فرن الزجاج.

ينبض الأستوديو الخاص به بالطاقة والحيوية: ها هو يودّع فابريزيو بليسي Fabrizio Plessiعند الباب، ليردّ بعد ثوان قليلة على مكالمة هاتفية من فرقة الروك الإيطالية سوبسونيكا Subsonica طالبةً منه المشورة. ترى الفنانين والمصمّمين يدخلون هذا الأستدويو ويحضّرون بعناية فائقة الصناديق الخشبية التي تحتوي على أعمالهم وتصاميمهم الفنية الزحاحية.

الفن في هذا المكان يتجلِّي بصورةٍ حيَّة تتضارب تماماً

It is very hard to define who Adriano Berengo really is. A gallerist, a collector, a dealer, an entrepreneur? But Adriano defines himself, above all, as a dreamer.

You can meet him in Murano, in Fondamenta dei Vetrai, as he chats in fluent English with one of New York's most prominent artists, or catch sight of him engaged with one of his glass furnace workers, discussing in Venetian dialect. His studio is an essence of energy: Fabrizio Plessi has just left, while on the telephone a member of the Italian rock group Subsonica asks his advice. Artists and designers walk into the studio and then meticulously prepare wooden crates containing their glass creations as they go out.

Art is so alive here, and the silence of museums that try to imprison what needs to evolve and live seem so distant. In fact, Adriano opened his own museum: the Berengo Centre for Contemporary Art and Glass. It is located in an ancient furnace, which has not been used for one hundred years. It is a veritable glass cathedral. The architecture has never been modified; the old ovens and tools were left in their original place while artworks were installed maintaining the harmony, the allure, and the patina that is given

only by time.

One of the first works you see is by Javier Pérez: a huge red chandelier shattered on the floor with stuffed ravens that tear shreds of glass. While walking around this Adriano doesn't contemplate death; rather, he is convinced that things can only get better for Murano. From the ashes of tradition only a Phoenix can be reborn from this blood-colored chandelier. For those not familiar with Murano it is hard to imagine how this little lagoon island is

known around the world for its glassmaking tradition. And it is difficult to imagine how reluctant it is towards innovation. When Adriano arrived here in 1989, he thought that everyone would have rolled out red carpets upon hearing his idea. The idea of an intellectual with important experience in the us. He was the only one in his family to have earned a Masters and he wanted to give his city, Venice, the ideas and the openmindedness he nurtured while overseas. But in Murano habits die hard and knowledge is still handed down by glassmasters like a secret that needs to be jealously safeguarded against all corruption. It is exactly here where Adriano has intervened: he invites artists to work with glass and allows them to create their projects in very close collaboration with Murano glassmasters.

ADRIANO BERENGO, THE CONTEMPORARY GLASS MAN

ANDREA PENZO AND CRISTINA FIORE

مع صورة المتاحف الصامتة التي تبدو كالسجون، تحدّ من قدرة الفن وتمنع تطوّر الأمور. لهذا السبب، إفتتح أدريانو متحفه الخاص: مركز برنغو للفن المعاصر والزجاج وإتّخذ مقرّاً له فرناً قديماً هو بمثابة كاتدرائية حقيقية مصنوعة من الزجاج. هو مكانُ مهجور، لم يتم تشغيله منذ حوالي القرن أو تعديل تركيبته الهندسية، فتُركت الأفران القديمة وأدوات العمل في مكانها بينما عُرضت الأعمال الفنية الجديدة بشكلٍ يحافظ على تناغم المكان وجاذبيته وطابعه القديم والصدئ الذي حلّ به مع مرور الزمن.

عند دخولكم المتحف، تصادفون أول عملٍ فنّي من تصميم خافيير بيريزJavier Pérez وهو عبارة عن شمعدان أحمر وضخم، يبدو وكأنّه سقط على الأرض فانكسر؛ تقف عليه مجموعة من الغربان المحنّطة وتتشاطر فيما بينها قطع الزجاج المبعثرة. عندما يمر أدريانو بجانب هذه القطعة الفنية، لا يشعر بالأسف أو الحزن كمن يتأمّل مشهداً للموت، بل ويبدو مقتنعاً أنه، ومنذ هذه اللحظة في هذا المكان المحدّد، سوف

تسير الأمور في مورانو نحو الأفضل: فمن رماد التقاليد وحده ينهض طائر الفينيق، ويطير مبتعداً عن هذا الشمعدان الدموى.

من الصعب جداً على كُلّ من يجهل مورانو أن يتخيّل كيف يمكن لهذه الجزيرة الصغيرة الذائعة الصيت عالمياً بفضل صناعة الزجاج، أن تكون مقاومةً للإبتكار والتغيير. فعندما وصل أدريانو إلى مورانو في العام ١٩٨٩ كان يعتقد أنّ الجميع سوف يفرش له السّجاد الأحمر عند سماع فكرته؛ فكرة رجل أدبى له خبرة حصرية في الولايات المتحدّة الأميركية والوحيد بين أفراد عائلته الحائز على شهادة ماجستير، وهو يطمح أن يَطبَع مدينته، البندقية، بالأفكار والإنفتاح اللذين إكتسبهما من خلال تواجده في الخارج. ولكن في مورانو، التقاليد لا تموت بسرعة والمعرفة يتناقلها معلَّمي الزجاج كسرٍّ يجب المحفاظة عليه. هذا ما تحدَّاه أدريانو عندما استقدم الفنانين لكى يعملوا بالزجاج وحثِّهم على تصميم وخلق مشاريعهم الخاصة تحتُّ إشراف معلمّي الزجاج ووفق تعليماتهم وإرشاداتهم. فى الغرفة التى أجرينا فيها المقابلة، يداعب أدريانو قطعة زجام بشكل مستمر... لا بدّ أنّها خرجت من الفرن منذ وقت قصير وهي لا تزال حامية بشكلها الخارجي ذو الزوايا الحادة وداّخلها المتعرّج. وفجأة، يجلس أدريانو واضعاً مرفقيه على الطاولة ثمّ يخلع نظاراته الكبيرة والفاقعة اللون. نسأله عن حياته الشخصية وفنّه، ولكن سرعان ما ندرك أنّهما مسألة واحدة: فالفن هو حياته، وحياته هي الفن. سيشكلّ العام القادم موعداً مفصلياً في مسيرة أدريانو المهنية، إذ قرّر متحف MAD في نيويورك أن يفتح أبوابه أمام معرض «غلاسترس» Glasstress، وهو المشروع الأساسي الذي يعمل عليه أستوديو برنغو. ويأتي قرار المتحف هذا ليؤكّد على حدس راود أدريانو منذ سنواتٍ عدّة، فيشرح: «الزجاج هو مادة متعدّدة المزايا والقدرات التعبيرية تُوضع في قالبٍ جمالي أو وظيفيّ محدّد. لا يمكن أن يتحوّل الزجاج إلى تحفة فنية إللّا إذا وُضع بين يدى الفنّانين». يتبنّى معرض «غلاسترس» Glasstress الزجاج كمواد رئيسية في صناعة أعمال الفن المعاصر في مشاركاته ضمن فعاليات المعرض الفنى الإيطالى الكبير Venice Biennale الذي يُنظّم كلّ عامين مرّة في البندقية. ويتجسّد التوجّه الفني الذي يمثله معرض «غلاسترس» Glasstress في أعمال العديد من الفنانين مثال جان فابر Jan Fabre، وماريا قازون Marya Kazoun، ونبيل نحاس Nabil Nahas، وجوم بلنسا Jaume Plensa، وتوماس شوته Thomas Schütte، وفريد ولسن Fred Wilson، وزهانغ هوان Zhang Huan وغيرهم.

وقد نُظّمت الدورة الأولى من معرض «غلاسترس» Glasstress في العام ٢٠٠٩ حيث تمّ إستعراض المسيرة التاريخية للزجاج بهدف التأسيس لحوارٍ حول هذه المادة في المستقبل. أمّا الدورة الثانية من المعرض التي نُظّمت في العام ٢٠٠١ فقد سلّطت الضوء على العلاقة بين الزجاج والفن والتصميم والهندسة. وقريباً سوف تتمحور الدورة الثالثة حول الموضة في معناها الأوسع إذ يشهد معرض «غلاسترس» Glasstress في العام ٢٠١٣ نشوب شراكات مهمة جداً له لا سيّما مع مجموعة والاس شراكات مهمة جداً له لا سيّما مع مجموعة والاس The في الموضة عالى المواجهة تحدّي الدورة الثالثة من المعرض، يؤكّد لمواجهة تحدّي الدورة الثالثة من المعرض، يؤكّد لمناسترس» Glasstress على طبيعته المنفتحة على

In the room where the interview takes place, Adriano constantly caresses a piece of glass in his hands. It came out of the oven not too long ago; it is still warm. Then, suddenly, Adriano sits down, elbows on the table, and takes off his big, bright colored glasses. We ask him about his personal life and his art, but it is immediately clear that life and art for him are the same thing. This year will be a very important one for Adriano: the MAD Museum of New York has decided to open its doors to *Glasstress*, the main project of Berengo Studio. This is a very big confirmation of the intuition he had years ago, stating that "glass is a material with too many potentials of expression to be limited to the merely functional or to aesthetics. The transformation of an object into a work of art can happen only if you put glass into the hands of artists."

Glasstress represents the commitment of glass as a material for contemporary art to be introduced at the Venice Biennale. This project finds its realization through the works of artists like Jan Fabre, Marya Kazoun, Nabil Nahas, Jaume Plensa, Thomas Schütte, Fred Wilson, Zhang Huan, and many others. The first step was taken in 2009, when the historical path of glass creation was shown. This laid the groundwork for a dialogue with the future. The second exhibition of Glasstress in 2011 exhibited the relation between glass, art, design, and architecture. Today, Glasstress is facing its third edition, which is concentrated on fashion in the broadest sense of the term. Glasstress 2013 will therefore find very important cooperation, such as the Wallace Collection and the London College of Fashion. While the third edition is in the works, *Glasstress* confirms its international perspective, involving the Makslas Muzeja Riga Birza in Riga; the Millesgården Museum in Lidingö, Stockholm; MAD in New York; and at the BEC, the Beirut Exhibition Center. Adriano tells us this enthusiastically, satisfied by his achievements. We ask him what the little boy within him would think about what he's accomplished. With a tender smile he confirms that the little boy would be proud. "In my life I always did what I wanted to do. I traveled, I taught in the States, I created a lot of different things." While he tells us this, he leafs through Michael Petry's *The Art of Not Making* and stops at the glass section: most of these artists have visited Berengo's studio. In Adriano's eyes you can still see the child of his past. On the one hand there is the clever, skillful businessman, while on the other the passion that enlivens him for everything that involves research, experimentation, art.

It is here, among the artists, that Adriano gives the best of himself. In fact, he likes to define himself as a peacemaker: "I have to accommodate the desires of an artist with the limits of a great material such as glass. And even more, I have to allow the dialogue between the artist and the glassmaster!"

What Adriano likes the most is the moment when the artists arrive at his furnace, charged by their own innate narcissism: "Very soon they will have to meet the glassmaster, certainly not a characterless person . . . It is an

الخارج من خلال جولاتٍ في أرجاء العالم: فمن متحف الفنّ Riga Birza في ريغاً، لاتفيا إلى متحف ميلزغارد Millesgard في جزيرة ليدينغو، ستوكهولم ومركز بيروت للمعارض (BEC) في بيروت، لبنان. يروى أدريانو لنا هذا بحماسة شخصٍ عُرف بقدرته على التنّعم بشعور الرضى بعدما استحوذ، وبشكل تدریجی، علی کل ما کان پرغب به. فنسأله ما رأی الصبب الصغير الذي يعيش في قلبك بمكانتك الحاضرة؟ وبابتسامة عطوفة يؤكَّد أدريانو أنّ الصبيّ الصغير فخورُ بإنجازاته، قائلاً: « لا طالما فعلت ما کنت أرغب به فی حیاتی. سافرت، وعلّمت فی الولايات المتحدّةُ الأميركية، وخلقت العديد منّ الأشياء المختلفة». وفيما يقول لنا هذا، يتصفّح أدريانو كتاب میشال بیتری Michael Petry الأیقونی بعنوان "The Art of Not Making" (فن عدم الصنع) ويتوقّف عند فصل الزجاج: معظم هؤلاء الفنانين مرّوا من أستدويو برنغو. فتلمّع في عينيه نظرة رجل الأعمال الناجم الثاقبة التي تحافظ على بريق عيني طفل شغوف؛ هذه النظرة التى تحتُّه على المضي قدماً وتنبع من أبحاثه وتجاربه وفنّه.

هنا، بين ومع الفنانين، يعطي أدريانو أفضل ما عنده، فيعرّف عن نفسه بصانع السلام ويقول: «علّي أن أوّفق بين رغبات الفنان وحدود الزجاج، هذه المادة الرائعة. كما ويتوجّب علي أن أمهّد لحوارٍ بين الفنّان ومعلّم الزجام».

أمّا أكثر ما يحبّه أدريانو فهي لحظة وصول الفنانين إلى فرنه وهم مفعمين بحسّهم الغريزي لحب الذات: «سوف يتواجه هؤلاء مع معلّم الزجاج وهو شخصُ يتمتّع بشخصية قوية... وعندما يدور الصراع بين الطرفين، يفتح الأبواب أمام الفرص والإمكانيات العديدة، إذا ما تمّ تسيير هذه الطاقة بالطريقة الصحيحة. فالعمل على الزجاج يتم وفقاً لمراحل: عندما تعطون الشكل الذي تريدونه للمواد، عليكم أن تدخلوها الفرن مباشرةً، ثمّ تنتظرون على أمل أن تنسجم وتتناغم الألوان مع أنواع الزجاج المختلفة للنصهر وفقاً للشكل المطلوب. تأملون الا تنفجر أو تنكسر. لا يمكنكم أن تتأملوا عملكم مباشرةً أو أن تقيموه. عليكم أن تروضوا أنفسكم وأن تتحلوا أن تتحدل أن تتحدل أن تتحدل أن تتحدلوا أن تتحدل أن ترون أن تتحدل أن تحدد أن المراحد أن أن تتحدد أن المراحد أن تحدد أن المراحد أن تحدد أن المراحد أن المراحد أن تحدد أن المراحد أن المراح

amazing clash that can open up new perspectives and possibilities, if the whole energy can be channeled the right way. The work of glass comes to life through phases. When you have given form to the material, you have to hide it straight away in the oven and you have to be able to wait, hoping that the tensions between the colors and between the different types of glass will harmonize properly. You hope that it doesn't explode and that the 'piece' doesn't break. You cannot contemplate your work straight away and evaluate the result. You have to calm yourself and be confident. And even though all this is over, the 'piece' is not finished, it has to be cut, grinded, polished. From the beginning of the creative act until the realization of the work, there is a long path of standing by, mediation, dialogue, and hope."

Adriano quotes Helmut Ricke, according to whom only great artists are able to tame Murano glass. The limits of this material can be pushed, little by little, only thanks to the intuition of artists. Adriano shows us proudly the heads of Thomas Schütte, which were realized by the lost wax process, a process that is not in common use in Murano and really difficult to carry out. With lots of patience and determination they were able to achieve the effect they were looking for, giving to the glass the incredibly dramatic appearance the works of Thomas Schütte possess.

The encounter with Adriano was surprising, as we thought we would meet a great businessman; instead, we met a great creative person, another artist, excited by the thought of the artworks he has been able to create in glass, challenging the ideas and the works of great and iconic artists in this direction.

"I am thrilled to see the pigeons of Jan Fabre at the Louvre. There are a lot of them and they are all there with the aim of conveying a concept, an idea ... At a time where art is moving on and facing a change, where the role of the curator seems more important than that of the artist and where really few museums decide what has to be shown, it is not easy to know how the situation will evolve. The important thing to me is to do pure research, without being attached to the rules of the art business. I want to hoard richness in a different way, I want to create a contemporary art museum that will serve as an essential reference."

Adriano wants to do this on the island of Murano. His aim is to create a new myth, at the same level of who brought this glass into history. "This is the only way I would really think of having done something for my city."

بالثقة. وحتى عندما تنتهي جميع هذه المراحل، عليكم بقصّ القطعة، وطحنها، وصقلها وتلميعها. هناك طريق طويلة منذ بداية العمل الإبداعي ولغاية تنفيذ القطعة الفنية، أساسها الترقّب والتأمّل، والحوار والأمل».

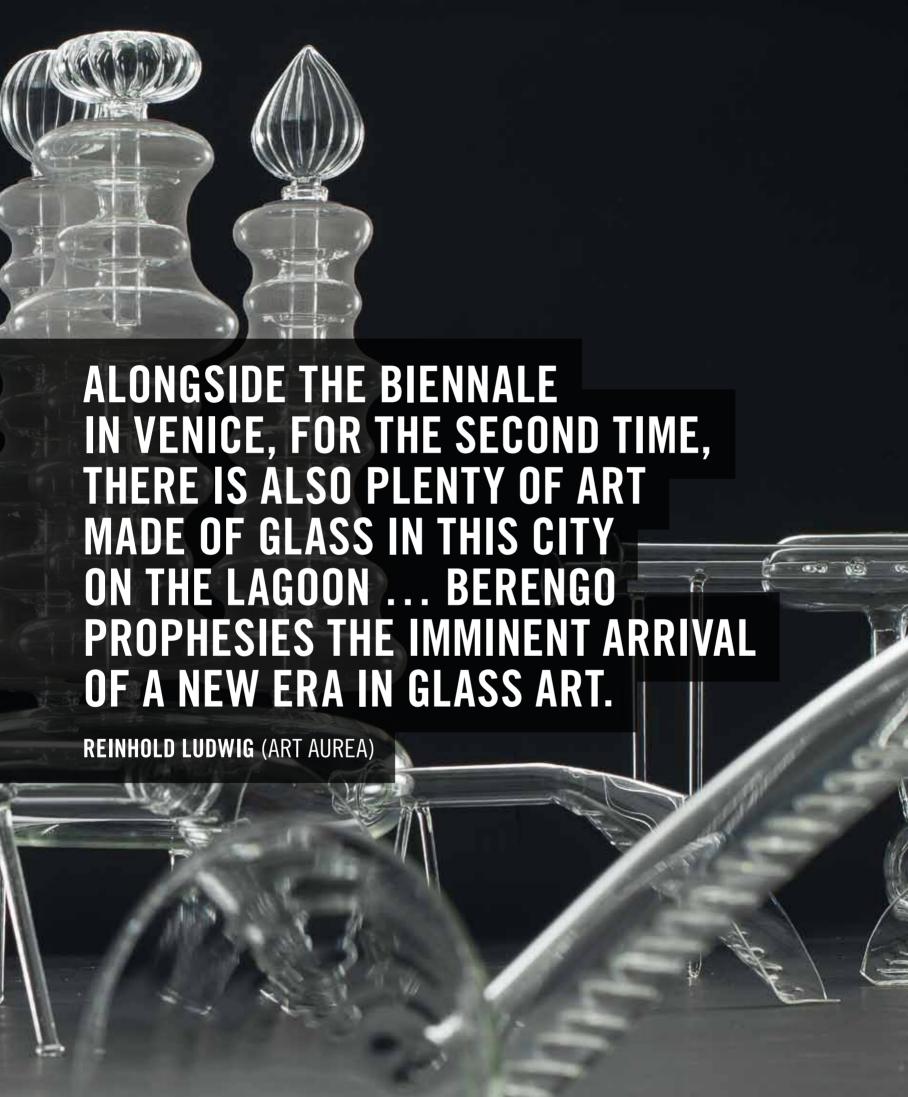
يقتبس أدريانو عن هيلموت ريكي Helmut Ricke كلامه أن الفنانين العظماء هم وحدهم من يستطيع أن يروض الزجاج المصنوع في مورانو، إذ، يقول أدريانو، «يمكن ثنى حدود هذه المواد قليلاً في كل مرّة بفضل الحدس الفنى». ثمّ يرينا وبكل فخر الرؤوس التي صنعها توماس شوته Thomas Schütte من خلال عملية الشمع المفقود Lost Wax Process، وهي عملية صعبة التنفيذ وغير شائعة في مورانو. على أيَّة حال، وبكثير من الصبر والعزم، تمكَّنْ هؤلاء الفنانين من الحصول على التأثير المرغوب، صابغين الزجاج بملامح درامتيكية مدهشة كالتي تُميّز أعمال توماس شوته Thomas Schütte. لقد كان اللقاء مع أدريانو مفاجئاً، إذ توقّعنا أن نلتقى برجل أعمال ناجح ولكنّنا إلتقينا بمبدع رائع. فنانُ يرتعشُ عندما تراودً أعماله الفنية الزجاجية فكِّره، متحدّياً بجهده ومثابرته أفكار وأعمال أعظم الفنانين في هذا المجال. «أشعر بسعادةِ غامرة عندما أرى حَمَامَات جان فابر Jan Fabre في متحف اللوفر. يوجد الكثير منها بهدف تجسيد مفهوم خاص وإستذكار فكرةٍ معينة». «في وقتٍ يتقدّم فيه الفن ويتطوّر ويتغيّر؛ وفي وقتِ يبدو فيه دور القيّم على الشيء أكثر أهمية من دور الفنَّان؛ وفي وقتِ تقوم فيه حفنة قليلة جداً من المتاحف بإتّخاذ القرار حول ما يعرض أو لا يعرض في المتاحف الأخرى؛ من الصعب جداً أن نستبق سياق الأمور وتطورّها في القريب العاجل. ما يستحوذ على جمّ إهتمامي الآن هو قيامي بعمل بحثي بحت، من دون التقيّد بقواعد عالم أعمال الفن. أرغب بإدّخار الغنى بطريقة مختلفة؛ أرغب بخلق متحفٍ للفن المعاصر يصبح مرجعاً لا بديل عنه ولا مفرّ منه». أدريانو يطمح إلى تحقيق هذا الحلم على جزيرة مورانو. هدفه أن يصنع التاريخ مجدّداً، تماماً كما فعل مُكتشف الزجاج، ويختم «إنّها الطريقة الوحيدة التي تخوّلني القولُ أنّني فعلت شيئاً لمدينتي».

PIEKE BERGMANS JOOST VAN BLEISWIJK **SERGIO BOVENGA SOYEON CHO** KIKI VAN EIJK **EL ULTIMO GRITO JAN FABRE** JOSEPHA GASCH-MUCHE **KENDELL GEERS JAIME HAYON LUKE JERRAM MICHAEL JOO** MARYA KAZOUN **MARTA KLONOWSKA HYE RIM LEE** TOMÁŠ LIBERTÍNY ATELIER VAN LIESHOUT MASSIMO LUNARDON **NABIL NAHAS JAVIER PÉREZ JAUME PLENSA ANTONIO RIELLO** SILVANO RUBINO **URSULA VON RYDINGSVARD ANDREA SALVADOR** THOMAS SCHÜTTE **JOYCE JANE SCOTT KOEN VANMECHELEN FRED WILSON ZHANG HUAN**

GLASSTRESS BEIRUT

OPEN PROJECT BY ADRIANO BERENGO





DESK LIGHT BLUB 2009 125 X 125 X 50 CM COURTESY PIEKE BERGMANS DESIGN VIRUS, AMSTERDAM

PIEKE BERGMANS

Pieke Bergmans was born in Sprang-Capelle, The Netherlands, in 1978. She studied Graphic Design at the Academy of Arts, St. Joost Breda, 3D-Design at нка-Art-School Arnhem, Industrial Design at Design Academy Eindhoven; she received her MA in Design Products from the Royal College of Art, London. She combines function, form, and message into a single elegant gesture using a wide range of materials and altering existing production processes to achieve new forms and purposes. Whether working with porcelain, plastic, or glass, she always creates objects that are of a pure and natural beauty. Diversity is one of her trademarks. In cooperation with factories, Pieke explores the possibilities of their production facilities, and manipulates them. Her goal is to create a "personalized mass production" where irregularities are intrinsic. Recently, Bergmans became especially known for designing collections of mouth-blown crystal that coagulates into fluid forms. She made her international breakthrough in 2008 with Light Blubs, a series of crystal lamps that refer to the archetypal incandescent lamp. By literally blowing up the bulb, she confirms the iconic status of this light source. She emphasizes this traditional way of working by fluidly allowing the crystal to find its new form. At the same time, she places her light sculptures in the present by equipping them with LEDS.

She has worked for such companies as Rosenthal, Fabrica Treviso Italy, Charles Bergmans Shoe Design Studio, Marcel Wanders Studio, and Design Studio Iglu Hong Kong. Her works have been exhibited internationally and have appeared in many publications. She received the Best Breakthrough Designer Award from *Wallpaper* in 2007, the Rosenthal Design Award at Re-Design in Munich, and the Bombay Sapphire Foundation Nomination, Stir-the-music, London, in 2004.







DESK LIGHT BLUB 2009 / DETAIL 125 X 125 X 50 CM COURTESY PIEKE BERGMANS DESIGN VIRUS, AMSTERDAM GLASS STACKS
2010 / DETAIL
115 X 24 CM, 6 ELEMENTS
COURTESY VENICE PROJECTS VENICE

JOOST VAN BLEISWIJK

Joost van Bleiswijk was born in 1976 in Delft, The Netherlands. He graduated from the Design Academy of Eindhoven in 2001. Today he works mainly on his own collections in which the *No glue no screw* projects have lately become a major part. Besides his own collections, he works for such companies as Ahrend, Bruut furniture, City of Eindhoven, Design Connection, Lebesque, Secondome, Linteloo, and others.

Craftsmanship and traditional techniques are important to Joost. He chooses to work not only with sustainable materials, but also with products that have an enduring and timeless quality. According to the artist, the most important trend should be the absence of a trend, and his goal is to create products that are ageless; people should buy things that will last a lifetime only because they have fallen in love with the design. His designs can indeed be traced back to the essence of a particular shape. The essence is analyzed until only the most basic elements remain.

With the collection *Glass Stacks*, Joost created a series of designs deriving from accumulations of forms, which become stacks of glass. These are the conclusion of his desire to simplify and "cubify" shapes that surround us, making combinations and abstractions of existing everyday pieces that form a grandeur which relate to the complexity of glassblowing yet respect the importance of items as such.

His work has been acquired by and exhibited at national and international galleries including Moss Gallery in New York and Vivid Gallery in Rotterdam as well as at museums such as the Holon Design Museum in Israel and the Zuiderzeemuseum in The Netherlands, and Sotheby's London. Joost van Bleiswijk has been reviewed in international publications like *The New York Times, Wallpaper, Vogue, Elle Deco,* and *The Financial Times*.







GLASS STACKS 2010 / DETAIL 79 X 21 CM, 6 ELEMENTS COURTESY VENICE PROJECTS, VENICE

GLASS STACKS 2010 / DETAIL 50 X 29 CM, 6 ELEMENTS COURTESY VENICE PROJECTS, VENICE SPAZIO
2009
55 CM DIAMETER
COURTESY BERENGO PRIVATE COLLECTION, VENICE

SERGIO BOVENGA

Sergio Bovenga was born in 1955 in Genoa, Italy, where he currently lives and works. After his studies at the Academy of Fine Arts in Genoa, he began working on sculptures in crystal and ash but soon concentrated on the analysis of the microcosm as equivalent to the macrocosm. He projected new space by mirroring a concave spherical space, the *Matrice ottica*, which he finally created in 2000 and caught the interest of ESA (European Space Agency). Once inside it, the viewer can experience a vision that denies the traditional Renaissance one-point perspective to reach a three-dimensional oneiric multiplicity, enhancing one's perceptions of oneself and of reality. Bovenga then used a violin, the *Guarneri di Gesù*, 1743, which belonged to Paganini, to analyze the vision of an object immersed in this spherical space. In recent years Bovenga experimented with Murano glass in the creation of his sculptures and his reflecting totems.

He is currently engaged in completing an important project: the construction of a large concave mirror ball, a hollow steel sphere with a diameter of 3.2 meters. A space where we can physically enter and experience a different dimension. He has held important solo shows at the Italian Cultural Institute, Stockholm, in 2001, at the IX Biennale di Arte Sacra in 2004, and in Palazzo Ducale, Genoa, in 2006 when he also participated in the International Glass Art Hsinchu City (China) and Facing 1200° at MMKK of Klagenfurt (Austria). In 2009 he took part in Glasstress, a collateral event of the 53. Venice Biennale.



IN BLOOM 2009 150 X 150 X 110 CM COURTESY BERENGO PRIVATE COLLECTION, VENICE

SOYEON CHO

Soyeon Cho was born in Seoul, Korea, in 1974. She currently lives and works in New York.

Cho studied Sculpture at Seoul National University and received an MFA in 2004 from the School of Visual Arts in New York. Her dreams of escape from conformity and the strong desire to reveal her inner essence lead her to use everyday materials for her creations, such as plastic forks and q-tips, and a variety of discarded objects. She is troubled by the indifferent attitude with which people relate to disposable objects. Like the avant-garde artists of the twentieth century, she rescues these items from the dull, everyday life they represent and transforms them into light, color, and movement: the elements of a new dreamscape. Revealing her essence and dreams, she re-evaluates human potential and relationships, teaching her audience to value and care for each other, as she states.

Cho has exhibited her work in numerous galleries and museums around the world: solo show in 2006 at Galleria la Tessitura in Como, Italy; at the Gallery b'one, Seoul, in 2012; and group exhibitions at the Seoul Arts Center in 2007; A.I.R. Gallery, New York, in 2005; and Cheongju National Museum, Korea, in 2002. In 2004, Cho won the Andy Gerber Memorial Award for her installation in the 14th Northwest Annual at the Center of Contemporary Art in Seattle.



LOVE! (DRINK! EAT! FUN! REST! THINK! DREAM! LOVE!) 2010 54 X 54 CM, 7 ELEMENTS / VARIABLE DIMENSIONS COURTESY VENICE PROJECTS, VENICE

KIKI VAN EIJK

Kiki van Eijk was born in Tegelen, The Netherlands, in 1978. She graduated with honors in 2000 from the Design Academy Eindhoven, becoming famous for her "Kiki Carpet." She finds great joy in, and gives importance to, "making things" by hand. Her nostalgic approach combined with her poetic and personal style come to life in a wide range of works, such as carpets, lighting, furniture, ceramics, glassware, and luxurious textiles.

Kiki's creations are easily recognizable by her mild and playful design but with a very personal and emotional character. Her early sketches could easily have served to illustrate the fantastical stories of Mary Poppins or Alice in Wonderland. Kiki finds her inspiration in everyday beautiful objects and details, and becomes a collector of them, mainly in her head. Lately, her design process has grown increasingly intuitive and she starts more and more from a complete blank canvas. This results in new and surprising techniques based on real craftsmanship which she applies to unexpected objects. Today she works mainly on her own collection which has been presented in galleries and museums worldwide in London, Paris, New York, Milan, Cologne, Venice, Kuwait, Tokyo, Montreal, Rome, Amsterdam, Rotterdam, Brussels, and Moscow. Besides her own collection, she has worked on projects for such companies and institutions as Studio Edelkoort Paris; Design Academy Eindhoven; sкiтсн; мооої; Ahrend; Royal Leerdam Crystal; вккс; Van Kempen & Begeer; Serax; Brainport Operations; Forbo flooring; Audax Textile Museum: Zuiderzee Museum Enkhuizen; and many more. For two years now she has been the Art Director of the Design Academy restaurant "deWitte Tafel." Her works have appeared in such publications as Wallpaper, ELLE Deco, Harper's Bazaar, Vogue, de Architect, Icon magazine, Glamour, and The International Design Yearbook.







REST! (DRINK! EAT! FUN! REST! THINK! DREAM! LOVE!)

2010 55 X 28 X 60 CM, 7 ELEMENTS / VARIABLE DIMENSIONS COURTESY VENICE PROJECTS, VENICE

EAT! (DRINK! EAT! FUN! REST! THINK! DREAM! LOVE!)

38 X 140 CM, 7 ELEMENTS / VARIABLE DIMENSIONS COURTESY VENICE PROJECTS, VENICE





IAN FINDLAY (ASIAN ART NEWS)

GHER QUEEN / GHER KING (IMAGINARY VENICE)
2012
60 X 35 X 23 CM / 63 X 35 X 23 CM
COURTESY VENICE PROJECTS, VENICE

EL ULTIMO GRITO

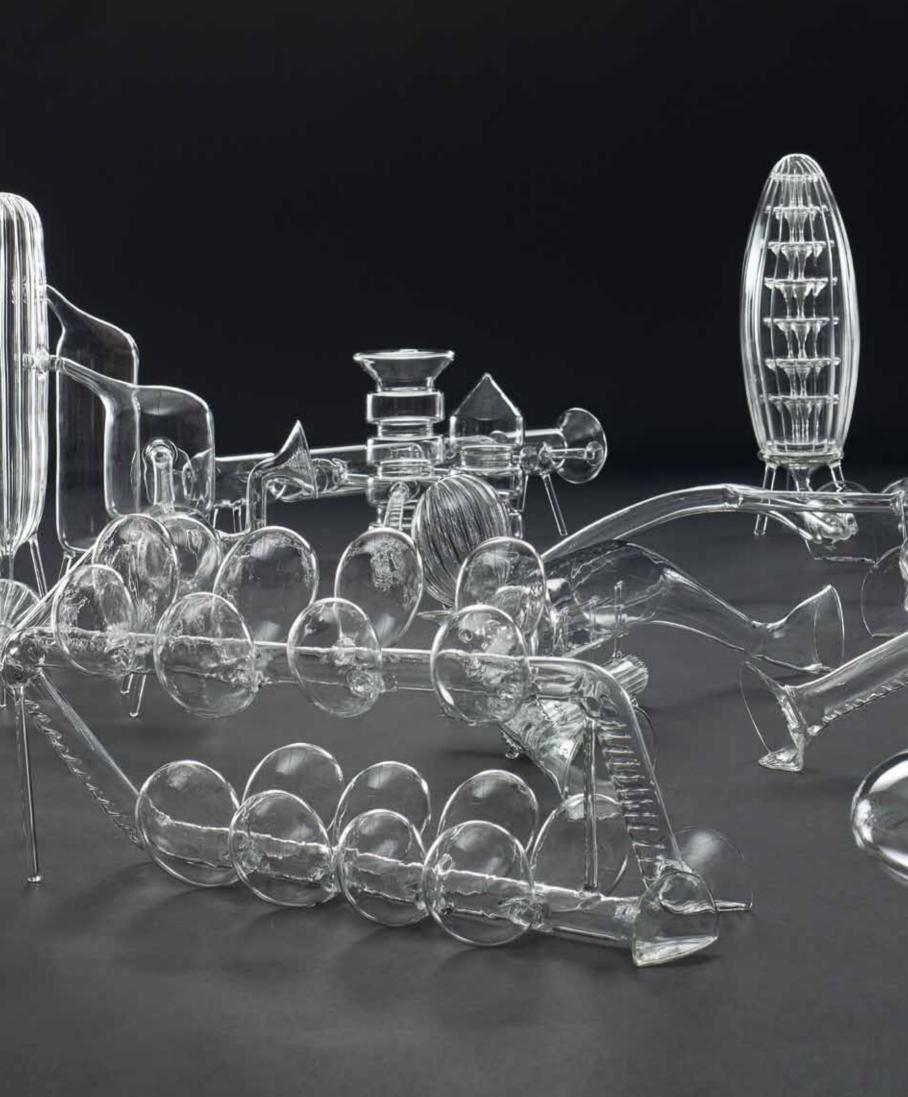
El Ultimo Grito is the creative partnership between Rosario Hurtado and Roberto Feo. Hurtado was born in Madrid (1966) and Feo was born in London (1964); both work and live in London. El Ultimo Grito was founded in London in 1997. The name "El Ultimo Grito" translates from Spanish to English as "the last shout" reflecting the witty names they give to their products, summing up the heart, intelligence, and humor of the idea. The focus of their work is on one's relationships with objects and culture, which they continuously research, exploring those relationships across disciplines in a wide variety of projects which range from interior design to graphics. El Ultimo Grito describe their work as a creative studio that places its focus on design and where the idea takes center stage. They receive inspiration from ordinary daily tasks and various materials after experimenting with their tactile or engineering properties. Their most recent work, including Imaginary Architectures, 2011, questions cultural and social preconceptions and asks how contemporary culture incorporates, reuses, and reinterprets the systems and structures it has inherited from the past.

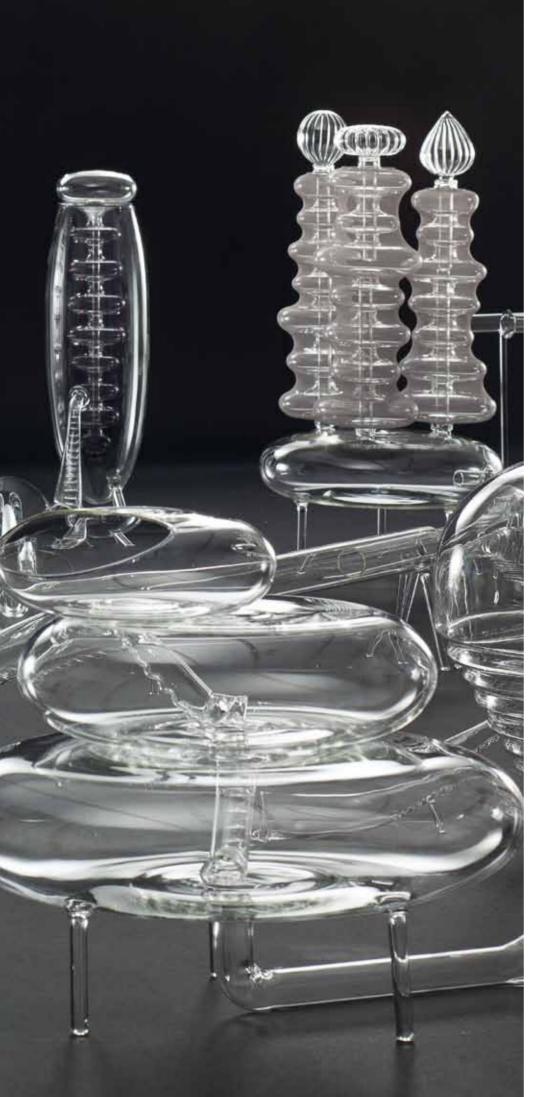
While the designers have steered away from preconceived definitions and prescribed design paths in their work, this strategy did not prevent them from teaching at some of the most prestigious design colleges, including Kingston University, Royal College of Art, and Goldsmiths University in London. Nor did it prevent them from working for renowned companies and institutions like Selfridges, Budweiser, Hugo Boss, the Victoria and Albert Museum, and Southwark Council.

In 2008 El Ultimo Grito curated nowhere/now/here Exploring New Lines of Investigation in Design at the LABoral in Gijón, Spain. The exhibition explored "experimental design" and seeked to challenge the conception we have of design. The exhibition presented over sixty works, which were shown in a colorful space designed by Patricia Urquiola studio with graphics created by Fernando Gutierrez.

The work of El Ultimo Grito has been collected by leading museums and galleries including the Victoria and Albert Museum, Crafts Council and British Council in London; MoMA in New York; Stedelijk Museum in Amsterdam; and Kulturehusset in Stockholm. They have also participated in numerous solo and group exhibitions including *Curious Minds, New Approaches in Design* (2011–2012) at the Israel Museum, Jerusalem; *Escape into the Upper Air* (2011) at Spring Projects, London; *Sitting and Looking* (2010) at Innovative Craft, Edinburgh; and *El Ultimo Grito New Work* (2008) at Appel Gallery, Berlin.







IMAGINARY VENICE 2012 / DETAIL VARIABLE DIMENSIONS COURTESY VENICE PROJECTS, VENICE





IMAGINARY VENICE 2012 / DETAIL VARIABLE DIMENSIONS COURTESY VENICE PROJECTS, VENICE

FACTORY (IMAGINARY VENICE) 2012 / DETAIL VARIABLE DIMENSIONS COURTESY VENICE PROJECTS, VENICE PLANET V (PLANETS I-IX)
2011
32 CM DIAMETER (GLASS), 58 CM (PLANET WITH STAND)
COURTESY ANGELOS BVBA COLLECTION, ANTWERP,
AND BERENGO PRIVATE COLLECTION, VENICE

JAN FABRE

Jan Fabre was born in 1958 in Antwerp, where he lives and works. Fabre is known as a versatile figure: a visual artist, a choreographer, a filmmaker, and a writer, he has gained equal fame in each field of action. His work has an all-absorbing and interdisciplinary character. In Fabre's research the study of the human body and its transformations prevails, and he deals with the concept of metamorphosis, through the extreme exploration of human corporeity. A kinsman of the famous entomologist Jean-Henry Fabre, he is attracted to the study of nature and has a real passion for the sciences, entomology in particular. The use of insects is a distinctive feature of his work. He has also created a particular "bic blue" that he uses to coat different kinds of surfaces. Man, nature, and their mutual relations are his favorite themes. The many venues where his works have been displayed include the Venice Biennale in 1984, 1990, and 2003, Documenta in 1987 and 1992, Kassel, Bienal de São Paolo in 1991, Lyon Biennale in 2000, Valencia Biennale in 2001, Istanbul Biennale in 1992 and 2001. Amongst the leading exhibitions there are Anthropology of a Planet at Palazzo Benzon, Venice, in 2007, Jan Fabre au Louvre. L'Ange de la metamorphose, in 2008, From the Cellar to the Attic. From the Feet to the Brain at Kunsthaus Bregenz, in 2009 From the Feet to the Brain at Arsenale Novissimo, Venice, Art kept me out of jail. Performance installations by Jan Fabre 2001-2004-2008 at m HKA, in 2010. In 2011, the Kröller-Müller Museum, Otterlo, hosted the solo exhibition Hortus / Corpus.







PLANETS I-IX

2011
32 CM DIAMETER (GLASS), 58 CM (PLANET WITH STAND)
COURTESY ANGELOS BYBA COLLECTION, ANTWERP,
AND BERENGO PRIVATE COLLECTION, VENICE



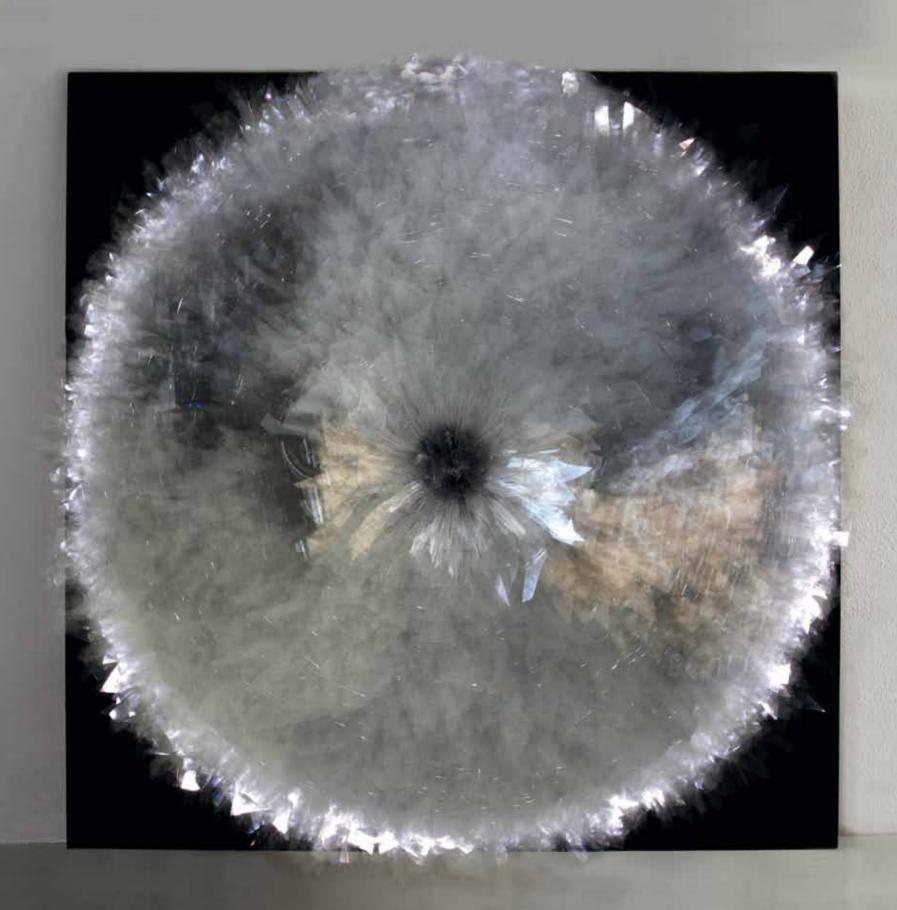


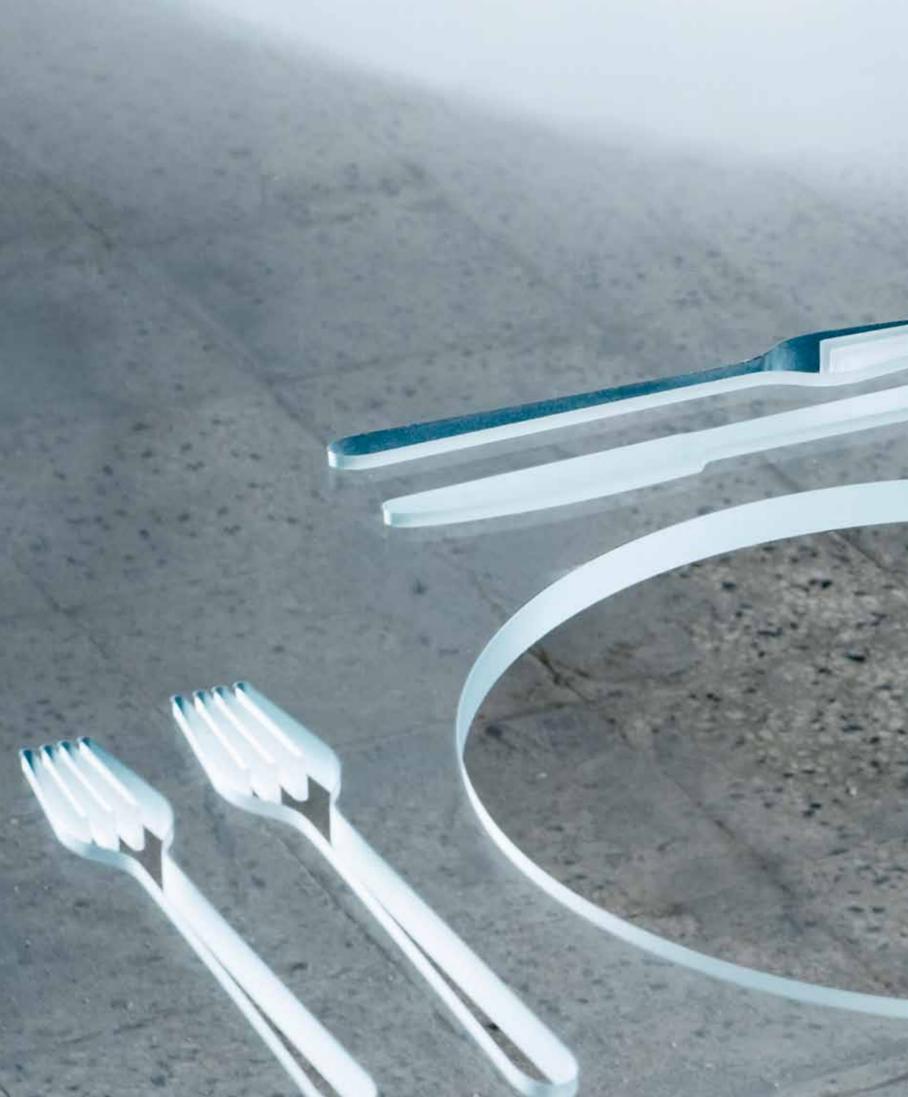
SHITTING DOVES OF PEACE AND FLYING RATS 2008

25 x 260 x 25 CM / VARIABLE DIMENSIONS COURTESY BERENGO PRIVATE COLLECTION, VENICE **03.20.2012**2012
125 X 125 X 20 CM
COURTESY THE ARTIST

JOSEPHA GASCH-MUCHE

Josepha Gasch-Muche was born in Saarland, Germany, in 1944. Early on she assimilated the teaching and painting of her professor, Boris Herbert Kleint, who was a Bauhaus member and student of one of the school's main teachers and theorists, Johannes Itten. The Bauhaus explorations of the essential "materiality" of substances have had a marked influence on Gasch-Muche's oeuvre. She originally experimented with other materials, but in 1998 started working with very thin, industrial, liquid crystal display glass. Breaking it into shards, she arranges them, by the thousands, into simple geometric forms, which reflect and absorb light. The interplay between light and glass creates an ambiguity of perception. When viewed from a distance, the objects seem to have a smooth surface with a mother-of-pearl sheen and can appear soft and fur-like, but up close they reveal themselves as sharp and menacing. Whichever position the viewer takes, Gasch-Muche's objects remain intangible and mutable in their surface and form. They are fabricated of glass on wood or canvas, but light is their catalyst. They seem to glow from inside or open into deep dark spaces, in which unknown, distant constellations sparkle. She is the recipient of several art awards, including the 2006 Coburg Glass Prize for Contemporary Art in Europe; 2006 Bombay Sapphire Prize the Bombay Sapphire Foundation / London - Final Selection; and the 2007 Silver Prize at The International Exhibition of Glass, Kanazawa, Japan. Her work is represented in the collections of the Museum Kunstpalast, Düsseldorf; Museum für Angewandte Kunst Frankfurt; Musée MUDAC, Lausanne; Corning Museum of Glass, Corning, New York; the Lowe Art Museum, Coral Gables, Florida; the Toledo Museum of Art, Toledo, Ohio; and the Chrysler Museum of Art, Norfolk, Virginia.







CARDIAC ARREST VIII
2011 / DETAIL
310 X 420 X 3 CM
COURTESY THE ARTIST,
GALLERIA CONTINUA, SAN GIMIGNANO, BEIJING, LE MOULIN,
GALLERY STEPHEN FRIEDMAN, LONDON,
GALERIE RODOLPHE JANSEEN, BRUSSELS,
GOODMAN GALLERY, JOHANNESBURG, CAPE TOWN,
AND BERENGO PRIVATE COLLECTION, VENICE

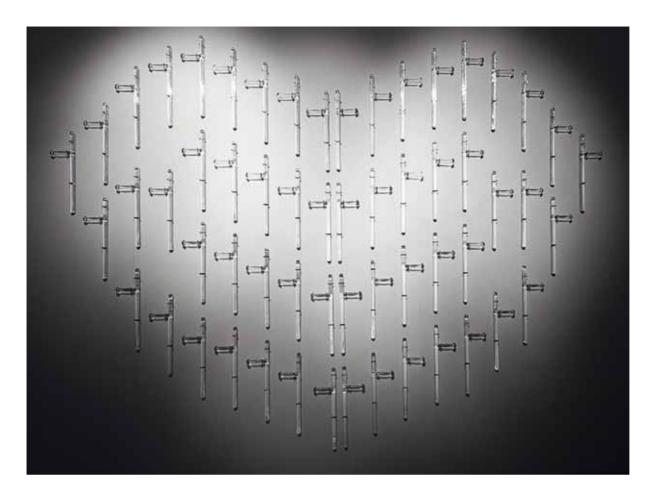
KENDELL GEERS

Kendell Geers was born in 1968 in Johannesburg, South Africa. He currently resides and works in Brussels.

Growing up in South Africa during Apartheid, he developed artistically in a setting of political and social tension. Since the end of the 1980s he has dedicated himself to creating connections between conceptual art and politics by using different types of materials (glass, neon, sound, etc.) and techniques (collage, video, photography). He modifies existing objects (like a Vespa, a human skull, barbed wire, etc.), giving them new expressive possibilities that interact directly with the public in the form of installations or performances. The artist claims the need to take a position with regards to political and social events, creating works of art that involve him personally as well as the spectators. The sensations experienced by the public—whether disorientation, attraction, or rejection—become an integral part of the works themselves. For example, 48 Hours (1999) was composed of a collage of newspaper texts attached to walls like wallpaper. The work lists the number of victims of violence reported in South Africa over a period of forty-eight hours and was a dry comment, made through the rhythmic sounds that represented terrifying events, with the objective of creating a sense of deep empathy. Since the early 1990s, Geers has received major awards from the contemporary art world and has participated in such numerous international exhibitions as the Berlin Biennale (2001); the VIII Istanbul Biennial (2003); VIII Lyon Biennale (2005); and the 51. Venice Biennale, African Pavilion (2005). He has held solo and group exhibitions at the Stephen Friedman Gallery in London (1999); the Secession in Vienna (1999); the Contemporary Arts Center in Cincinnati (2004); the Aspen Art Museum in Colorado (2005); o.p.A., Oficina para Proyectos de Arte in Mexico (2008). He exhibited with Irrespektiv in 2009 and 2010 at s.m.a.k. in Ghent and at BPS 22 in Charleroi, Belgium; the Baltic Centre for Contemporary Art in Newcastle, UK; the Museum of Contemporary Art in Lyon, France; and at MART in Rovereto, Italy.







CARDIAC ARREST VIII 2011 / DETAIL 310 X 420 X 3 CM COURTESY THE ARTIST GALLERIA CONTINUA, SAN GIMIGNANO, BEIJING, LE MOULIN, GALLERY STEPHEN FRIEDMAN, LONDON, GALERIE RODOLPHE JANSEEN, BRUSSELS, GOODMAN GALLERY, JOHANNESBURG, CAPE TOWN, AND BERENGO PRIVATE COLLECTION, VENICE

TESTA MECANICA
2011
55 x 52 x 43 CM (YELLOW)
COURTESY THE ARTIST
AND BERENGO PRIVATE COLLECTION, VENICE

JAIME HAYON

Spanish artist and designer, born in Madrid in 1974.

As a teenager, he plunged into the worlds of skateboarding and graffiti, passions that, in the years ahead, would lay the groundwork for his art and which are still predominant today in the detailed and bizarre work that sets him apart. He studied Industrial Design in Madrid and Paris. In 1997, he joined Fabrica, the design and communication academy founded by Benetton, where he worked closely with the legendary photographer Oliviero Toscani. In a very short time, he moved from being a student to head of the Design Department.

Eight years later he branched out on his own, making his debut with *Mediterranean Digital Baroque*, at the David Gill Gallery in London, an exhibition that revealed his altogether unique vision, blending irony and surrealism primarily through the use of ceramics. It was followed, first, by *Mon Cirque*, seen in Frankfurt, Barcelona, Paris, and Kuala Lumpur; by a solo show at the Aram Gallery in London; and appearances at the Salone del Mobile in Milan, the Museum of Design in London, the Vivid Gallery in Rotterdam, the Gronginger Museum as well as Art Basel.

Hayon's profound knowledge of artisanal potential and quality combined with his creativity have allowed him to go beyond the barriers and limitations imposed by the various materials, resulting in the many collections he has created for such clients as Established and Sons, Moooi, Metalarte, Swarovski, Berhardt Design, Piper Heidsieck, Gaia and Gino, Fritz Hansen, Se London, BD Barcelona, Camper, and Bosa Ceramiche Ceccotti. In addition, he has produced noteworthy collections for Bisazza, the "Crystal Candy Set" collection for Baccarat, and "Fantasy" for the Spanish porcelain manufacturer Lladró. These collections have placed Jaime in the vanguard of the production of pieces that blur the line between design, art, and decoration by creating sophisticated artisanal objects whose complexity is a perfect reflection of the world of contemporary design.

He has won numerous awards including "Best Installation" (*Icon*), "Breakthrough Creator" (*Wallpaper*), and, in 2006, the ELLE Deco International Award. Jaime was the guest of honor at the 2008 Interieur Biennial in Belgium, becoming the youngest person ever to receive this honor. Jaime is currently working on designing the interiors of leading hotels, restaurants, and shops around the world.





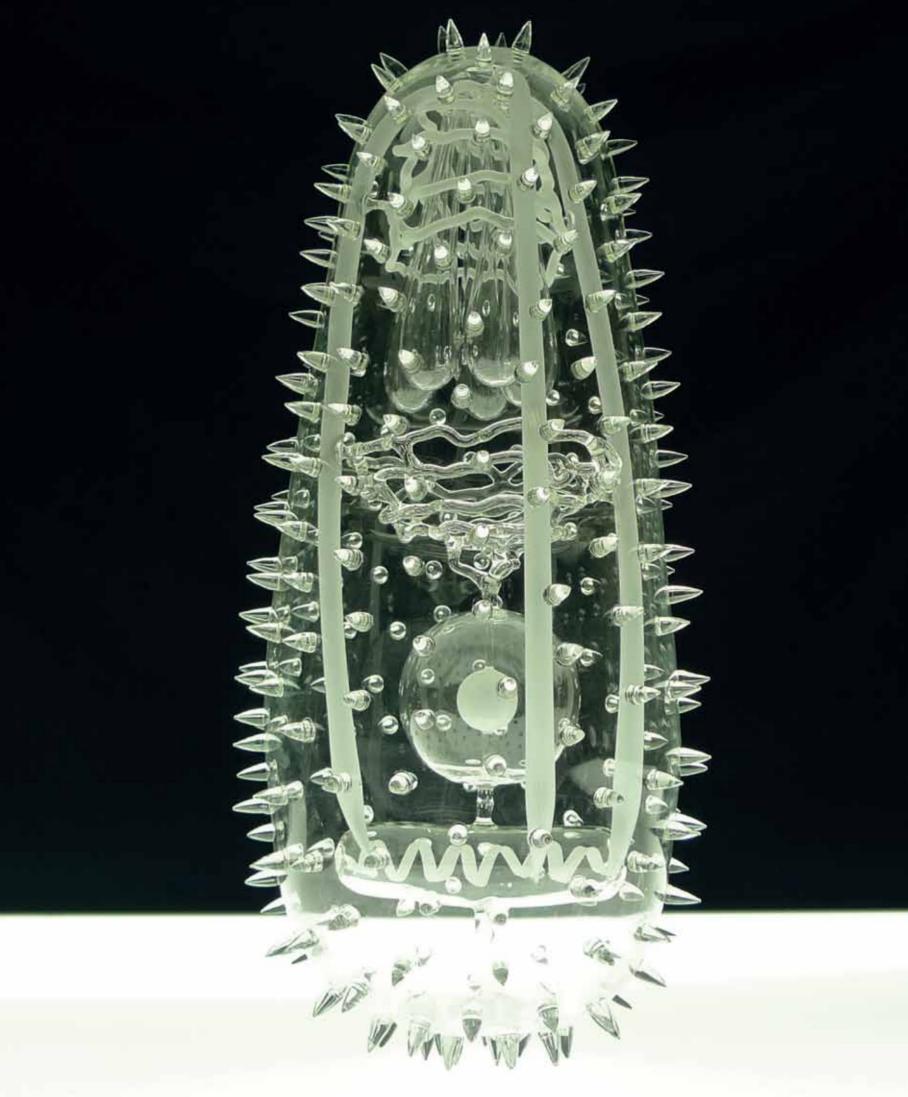


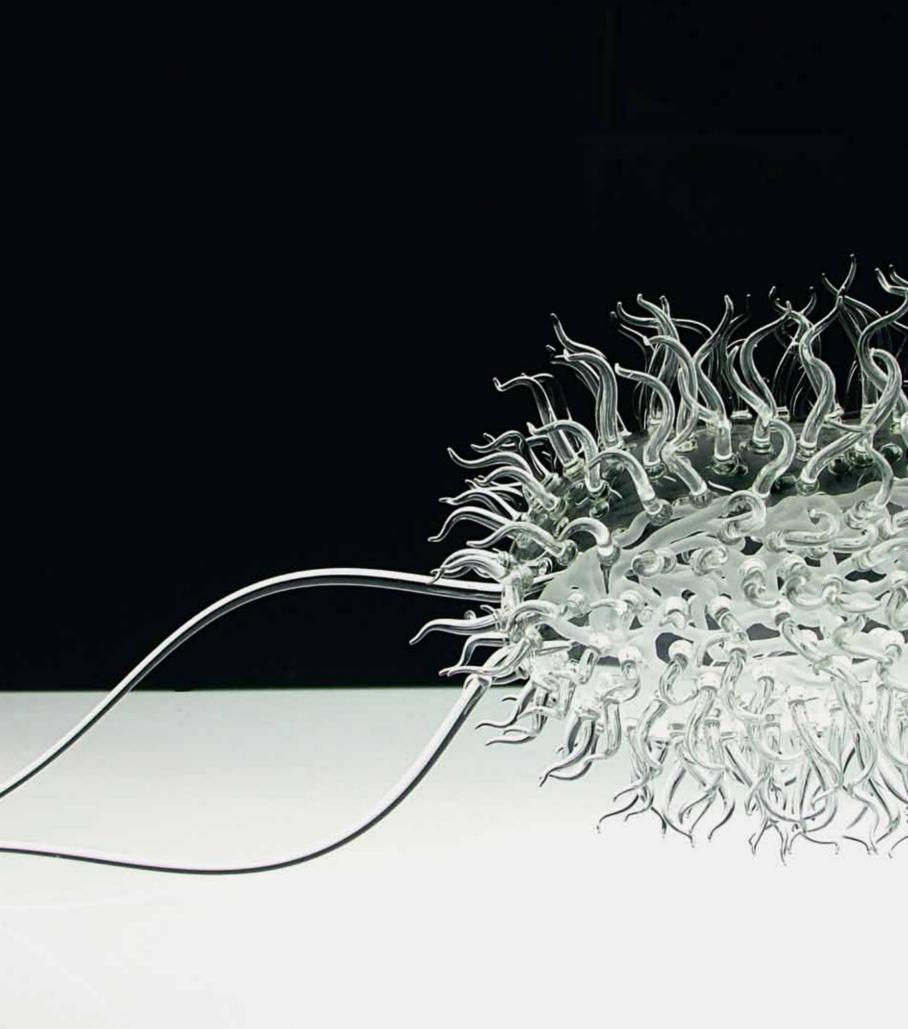
TESTA MECANICA

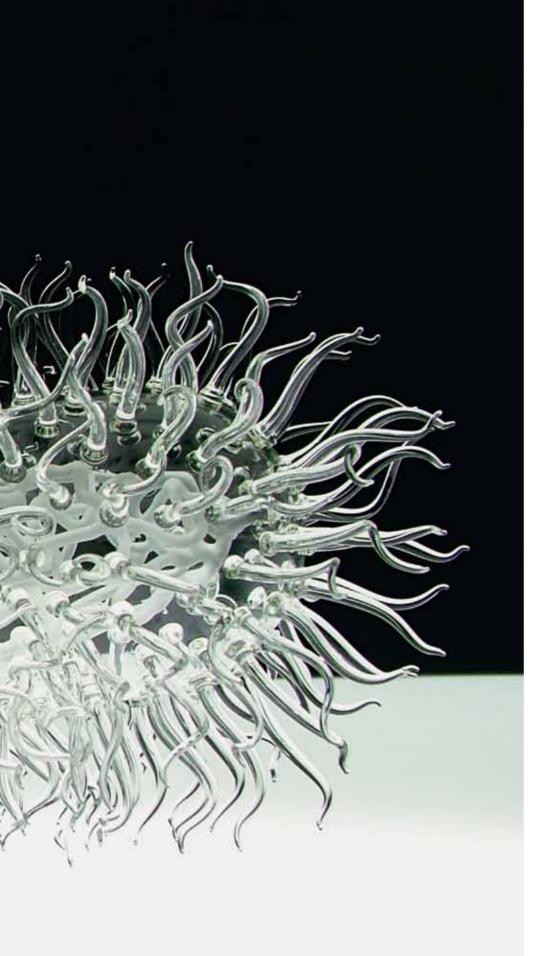
2011 55 x 52 x 43 CM (GREEN) / 53 x 35 x 43 CM (RED) / 55 x 52 x 43 CM (YELLOW) COURTESY THE ARTIST AND BERENGO PRIVATE COLLECTION, VENICE LARGE SPIKY MALARIA 2010 50 x 18 CM COURTESY THE ARTIST

LUKE JERRAM

Luke Jerram, an English artist and researcher, was born in Stroud in 1974 and currently lives and works in Bristol. He graduated with honors in Fine Arts at the University of Wales Institute in Cardiff in 1997. Thanks to his craftsmanship and his interest in experimentation, Jerram was able to establish himself immediately first on the English stage and then worldwide. He is appreciated for the peculiarity of his glass creations, the subject of which are viruses and bacteria, designs that Jerram has called "Glass Microbiology." Versatile and creative, his artistic expressions encompass various techniques ranging from sculpture to installations up to live arts projects. The artist's interest in microbiology has led him to investigate human perception and its limits, the contrast between the beauty of art works themselves and what they represent for people. The artist pays great attention to sensations and perceptions as he himself suffers from a visual deficit that prevents him from recognizing colors. Although he has worked as a researcher at the University of Southampton and his team consists of scientists, Jerram insists that he is not a scientist; in fact, he finds the fields of applied science too specialized and limiting in comparison to the world of art. He is very popular in the United States, and his works have been exhibited in such major American museums as MoMA and the Museum of American Glass. Through a series of science-like activities, he has received several honors, including the 2007 Medical Imaging Institute Award, the 2010 Rakow Award, and a fellowship at The Museum of Glass in Washington in 2011.

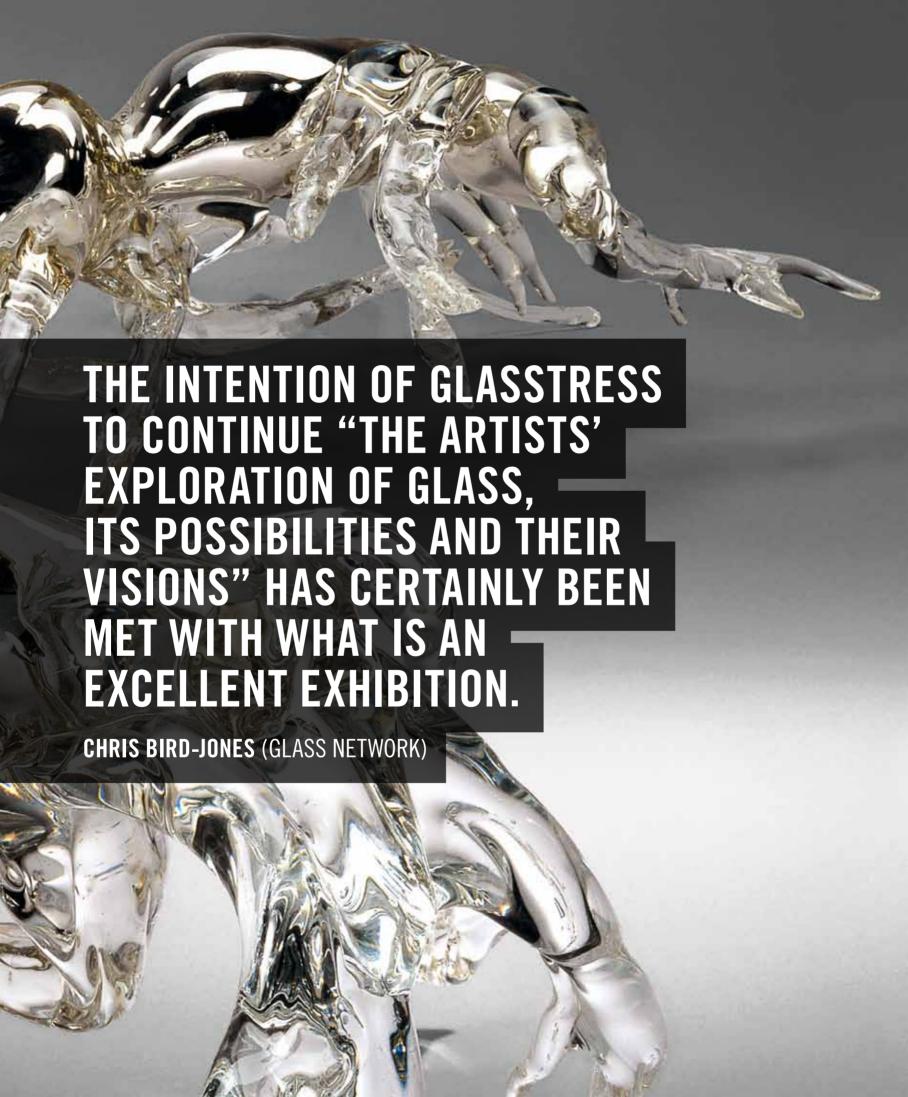






E. COLI 2010 24 x 128 x 30 CM COURTESY DE NUL COLLECTION, BELGIUM





EXPANDED ACCESS

2011 / DETAIL 155 x 290 x 290 CM / 85 x 67 x 8 CM COURTESY THE ARTIST AND BERENGO PRIVATE COLLECTION, VENICE

MICHAEL JOO

Michael Joo was born in Ithaca (New York) in 1966 to Korean parents. He graduated in Biology from Washington University in 1989 and then received his Master's in Fine Arts in 1991 from the Yale School of Art. He now lives and works in New York.

Ever since the beginning of his artistic exploration, in his works he has always tried to link the mechanisms through which visible and living entities, such as the human body, plants, and animals, are connected to invisible entities, i.e. the energy they need to affirm their existence.

He later focused his work on the exploration of his own identity and on the intersection of binary concepts such as nature-science, East-West, religionethics, inner-outer: the simultaneous presence of contrasting elements reveals his aspiration to re-compose an essential order of the universe.

His work is an invitation to reflect on the concept of hybrid, through a process that begins by deconstructing the object and ends with a dis-uniform union of deconstructed objects, as in Family (tradition) ... presented at the 49. Venice Biennale, showing four bronze figures, representing a family, connected one to the other via an element of style beginning at the father's knees, through the mother's back, then the head of the older daughter, to end at the penis of the younger son, closing a generational circle of cultural transformation. He recently tried to reconcile in his work Buddhist spirituality and the analytic approach of Western civilization. In 2006 he participated in the 6th Gwangji Biennale, winning the Grand Prize with Bodhi Obfuscatus (Space Baby), according to the critics "a clear example of West reconciling with the East." In addition to representing Korea again at the 2001 Venice Biennale, he exhibited at the Whitney Biennial in 2000, and in many other museums and galleries in Europe and the United States, such as the Stedelijk Museum in Amsterdam, the Walker Art Center in Minneapolis, and the Serpentine Gallery in London. His works are included in the permanent collection of the Guggenheim Museum and the MoMA in New York, the UCLA Hammer Museum in Los Angeles, the Moderna Museet in Stockholm, and the FNAC in Paris.







EXPANDED ACCESS
2011
155 x 290 x 290 CM / 85 x 67 x 8 CM
COURTESY THE ARTIST
AND BERENGO PRIVATE COLLECTION, VENICE





EXPANDED ACCESS

2011 / DETAIL 155 x 290 x 290 CM / 85 x 67 x 8 CM COURTESY THE ARTIST AND BERENGO PRIVATE COLLECTION, VENICE

ACCESS DENIED

2011 85 x 130 x 30 CM COURTESY THE ARTIST AND BERENGO PRIVATE COLLECTION, VENICE HABITAT: WHERE HE CAME FROM 2009 / DETAIL 200 X 170 X 620 CM COURTESY THE ARTIST

MARYA KAZOUN

Marya Kazoun was born in Beirut in 1976. She lives and works in New York and Venice. Marya Kazoun grew up in Beirut during the war years. In 1984 her family fled the war the first time by moving to Switzerland. Later she lived in Montreal with her family where she became a Canadian citizen. She later returned to Beirut and completed degrees in Interior Architecture and Fine Arts at Lebanese American University. In 2001 she moved to New York and completed an MFA in Fine Arts at the School of Visual Arts. Her works are mainly installations and performances; she uses 3D low reliefs, painting, drawing, and photography as support for her installation pieces. Her art is a personal perception of reality. She creates worlds that are parallel to the one we live in. She explores the micro vs the macro, the extremely beautiful vs the extremely repulsive. She gives a voice to herself at five years old. Her art is an attempt to domesticate the dark. She uses very common materials like tissue and fabric to transform them and give them another life. Her approach to art is strongly feminine, emphasized by her dexterity with materials and mastery of ancestral techniques like sewing and weaving. Among more important events: in 2005 the show Personal Living Space, a collateral event at the 51. Venice Biennale; in 2004 the exhibitions It's Me, It's Okay at the Galleria Michela Rizzo in Venice; Tonight Is The Full Moon, Trapeze Artists Crash and Break Their Necks at the Xanadu Gallery in New York, as well as The Intolerable Weightlessness and The World of Marya Kazoun, an Introduction at the Galleri Tapper-Popermajer in Malmö, Sweden. The artist has also participated in numerous group exhibitions worldwide.







SELF-PORTRAIT 2003-PRESENT / DETAIL INSTALLATION / PERFORMANCE COURTESY VENICE PROJECTS, VENICE





WHEN THE HORSES WENT ON SWINGS 2012 / DETAIL VARIABLE DIMENSIONS / SITE SPECIFIC COURTESY VENICE PROJECTS, VENICE LARGE KITCHEN STILL LIFE AFTER
MICHEL DE BOUILLON
2009 / DETAIL
94 x 58 x 44 CM
COURTESY THE ARTIST
AND LORCH+SEIDEL CONTEMPORARY, BERLIN

MARTA KLONOWSKA

Marta Klonowska was born in Warsaw in 1964. She currently lives and works in Düsseldorf.

Already during her studies at the Academy of Fine Arts in Wroclaw, Poland, and later at that of Düsseldorf, glass had become her preferred artistic medium. Today she is known for her numerous canine sculptures that depict the four-legged companions of important historical figures, capturing their natural poses in colored glass. For the subjects of her works, the artist finds inspiration in the paintings of the great masters, in which pets—mostly dogs—are side by side with the subjects, acting almost like prestigious objects that are exhibited as synonyms for wealth and power. Thanks to her work, the artist succeeds in telling the secondary stories of these ancillary characters. Marta Klonowska calls attention to the interplay of historical and artistic references reproducing each painting (usually in the original size) in a single color that matches the color of the glass chosen for the sculpture. To construct these works, she starts with a metal skeleton that is then carefully covered with sharp shards of glass, as in *The Morning Walk*, 2006.

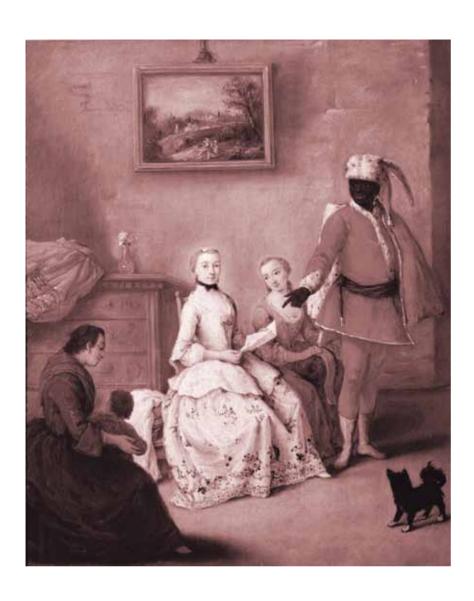
She has received such important awards as the 1999 Artist in Residence at the Cité International des Arts in Paris and the 2002 Artist in Residence at the Akerby Skulpturpark in Sweden. She was also a finalist in the 2006 Bombay Sapphire Prize in London.

Among her most recent exhibitions are *And Domestic Animals* at the Finnish Glass Museum in Riihimäki (2009) and *t.b.a.* (2011), and *Geschöpfe* (2011) at the lorch+seidel gallery in Berlin.

Since 2011, one of her works has been on display at the Corning Museum of Glass for the *Ben W. Heineman* exhibition at the Sr. Family Gallery of Contemporary Glass in New York.







THE LETTER OF THE MOOR

2011 / DETAIL

63 X 54 X 35 CM (DOG) /

25 X 10 X 10 CM (SHOE) /

82 X 72 CM (INKJET PRINT ON PAPER)
COURTESY THE ARTIST
AND BERENGO PRIVATE COLLECTION, VENICE





STRAWBERRY GARDEN
2011 / DETAIL
VARIABLE DIMENSIONS (3D ANIMATION)
COURTESY THE ARTIST
AND KUKJE GALLERY, SEOUL

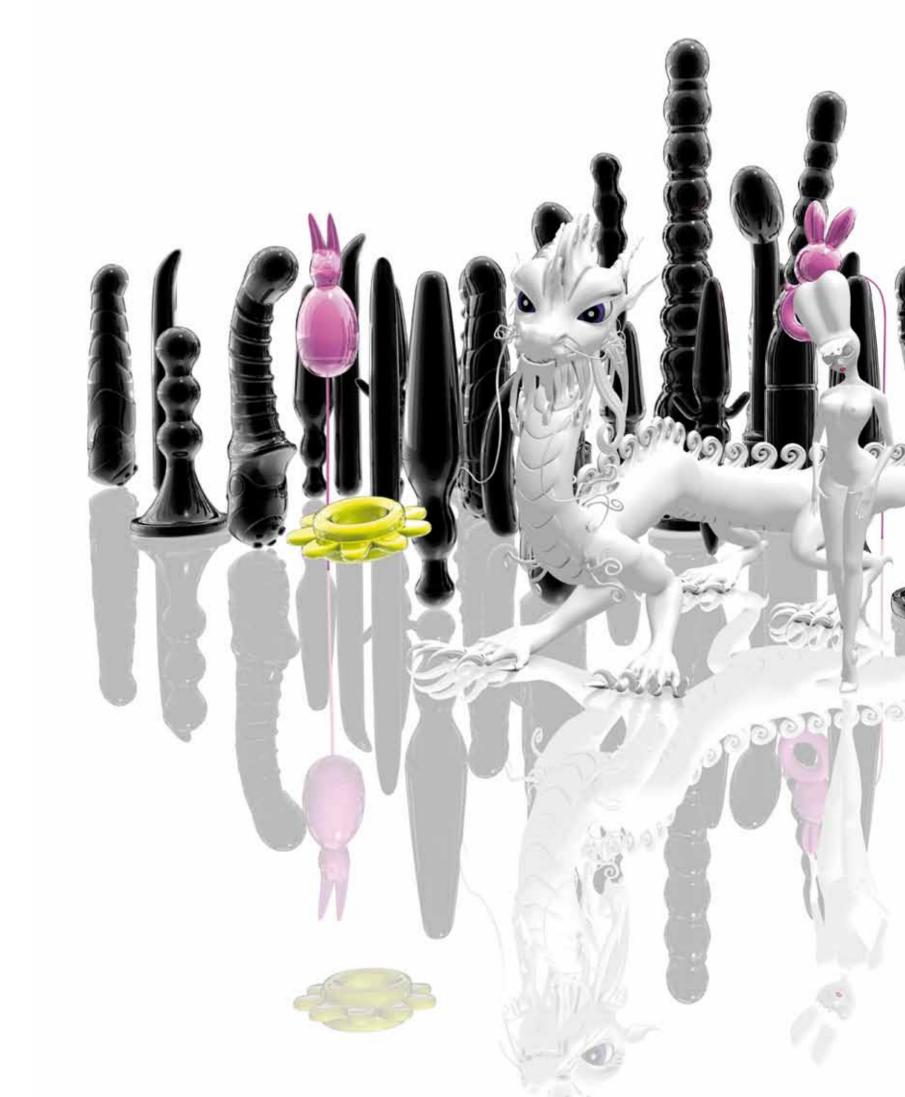
HYE RIM LEE

Hye Rim Lee was born in Seoul, Korea, in 1963. She lives and works in New York and in Auckland, New Zealand. After graduating in Inter-media, she began working with 3D animation, developing an interest in cybernetic culture and the role of art in the convergence of popular culture and high technology. By exploring the dynamics of videogames, intended for male audiences, the artist has examined aspects of low culture, globalization, and, in particular, femininity in relation to the media. Hye Rim Lee's 3D animations tell a fantastical story, the result of an admixture of Eastern and Western culture, the language of manga, and European aesthetic canons. They are a reflection on women, on control and technological manipulation, and on cosmetic surgery and the projection of contemporary desires.

In the work *Super Toy* (2004), the artist refers explicitly to the transformation and modification of the female body through cosmetic surgery. TOKI, the artist's alter ego and the protagonist of her videos, becomes the means with which to criticize (albeit ironically and from inside) contemporary culture, the result of the sexist thinking that encourages the pursuit of the perfect female body, whose function is to satisfy male sexual desires.

The same themes are eviscerated in *Crystal City*, an "in progress" art project, which investigates how female sexual identity is perceived and used globally. Her most recent solo exhibition is *Crystal City*, held at the Max Lang Gallery, New York (2008), the Galerie Volker Diehl, Berlin (2008); and GACMA, Malaga (2008). She has participated in such group exhibitions as: *Vidéothèque*, Art Unlimited, Art Basel, (2007); *We Are Unsuitable for Framing*, Museum of New Zealand, Wellington (2008); *Asian Art Now*, Max Lang Gallery, New York (2008); *Mirror States*, Campbelltown Arts Center, Sydney (2008); *Contemporary Korean Art from the National Museum*, Korean Cultural Centre, London (2008); *Glasstress* at the 53. and 54. Venice Biennale (2009/2011); and *Shoes Or No Shoes?*, sons, Kruishoutem, Belgium (2009).







CRYSTAL CITY SPUN
2008 / DETAIL
VARIABLE DIMENSIONS (3D ANIMATION)
COURTESY THE ARTIST
AND KUKJE GALLERY, SEOUL

THE UNBEARABLE LIGHTNESS 2010 120 x 120 x 45 CM COURTESY THE ARTIST

TOMÁŠ LIBERTÍNY

The artist and designer Tomáš Libertíny was born in 1979 in Slovakia where, in 1999, he began his university studies by attending the School of Industrial Design. In 2001, when he won a scholarship from the George Soros Open Society Institute, he decided to study at the University of Washington in Seattle. Soon after, he decided to continue his education at the Academy of Fine Arts and Design in Bratislava. He became interested in design, conceptual art, and the technique of construction and disassembly. In 2006, he finished university obtaining an MFA from the Eindhoven Design Academy, achieving a fully mature style. The artist, in fact, definitively abandoned the idea of using a pictorial method of painting for his works and began to explore the use of new construction materials to express his ideas. In 2007, he exhibited Honeycomb Vase at the Salone del Mobile in Milan, introducing the concept of "slow prototyping" and the theme of the contrast between nature and culture. Feeling the need to provide a conceptual basis to his art, he began writing a series of critical essays that drew inspiration from such sources as Freud and Lipovetsky that gathered his thoughts on the creation of a work of art. In 2007 he opened a studio in Rotterdam where he has devoted himself to studying new artistic techniques and new design strategies. His works are in the permanent collections of several world-class museums including MoMA in New York, the Museum Boijmans Van Beuningen in Rotterdam, and the Cincinnati Art Museum. In 2009 he was named Designer of the Future at Design Miami/Basel and was a winner of the Dutch Design Award.







THE UNBEARABLE LIGHTNESS 2010 / DETAIL 120 x 120 x 45 CM COURTESY THE ARTIST





THE SEED OF NARCISSUS 2011 100 x 38 CM DIAMETER COURTESY THE ARTIST AND VENICE PROJECTS, VENICE





EXCREMENTORIUM

2011 130 X 190 X 136 CM COURTESY THE ARTIST AND VENICE PROJECTS, VENICE

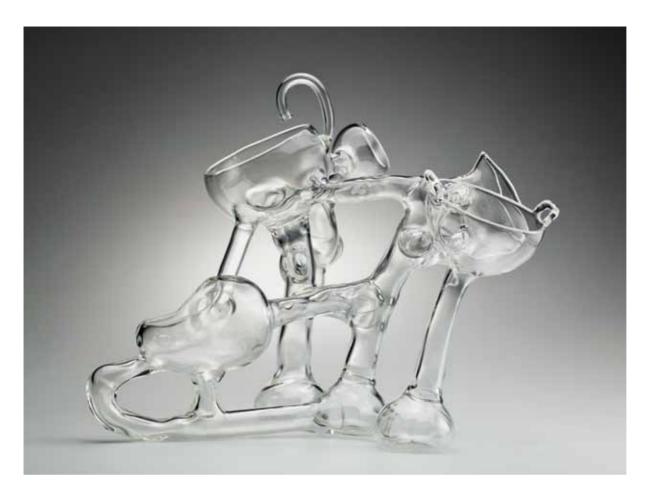
ATELIER VAN LIESHOUT

Joep van Lieshout, founder of Atelier Van Lieshout, was born in 1963 in Ravenstein, The Netherlands. He graduated in 1987 from the Academy of Modern Art in Rotterdam, where he lives and works.

Since the early 1980s, he has created objects in brightly colored polyester, the material that would later become his trademark. In 1995 he established Atelier Van Lieshout (AVL), a collective of about twenty artists, that carries out projects with intermingling in the fields of architecture, design, and contemporary art. AVL drew worldwide attention for their installations of Self-sufficiency-mobile homes. Since that time, the Atelier has held many exhibitions in major museums worldwide. Recurring themes include the organization of the world, autarky, power, politics, economics, and the more traditional themes of life and death. Among the numerous awards received: the Stankowski Award in 2009, the Kurt Schwitters Award in 2004, and the Wilhelmina-ring, Sculpture Award in 2000. The works of AVL can be found in private collections and museums such as the Stedelijk Museum, Amsterdam; Centraal Museum, Utrecht; Van Abbe Museum, Eindhoven; Museum of Contemporary Art, Castello di Rivoli, Rivoli-Turin; New York Prada Foundation, Milan; Walker Art Center, Minneapolis; The Henry Moore Institute, Leeds. They have been exhibited in several prominent museums all around the world such as Ps 1 and MoMA in New York, the Stichting Rotterdam Museum, the Kunstverein in Düsseldorf, MACBA in Barcelona, and at the 2003 and 2011 Venice Biennale.







EXCREMENTORIUM SMALL 2011 33 X 38 X 24 CM COURTESY THE ARTIST AND VENICE PROJECTS, VENICE





CRAWLING MAN
2011
64 X 30 X 92 CM
COURTESY THE ARTIST
AND VENICE PROJECTS, VENICE

GEONAUTA
2012
60 X 35 X 20 CM
COURTESY VENICE PROJECTS VENICE

MASSIMO LUNARDON

Massimo Lunardon was born in Marostica, Italy, in 1964. Since earning his degree in Industrial Design from Domus Academy, Milan, in 1991, he has made blown glass the focus of his work in both art and design. Experimentation and continued research on the possibilities of glass are a fundamental element of his oeuvre, which takes the potential of the material to the limit.

He has worked with a number of companies, such as Artemide, Driade, Flos, Memphis, Bisazza, Tag Heuer, Mont Blanc, and Zani & Zani, creating prototypes and objects in limited series. He has produced similar objects in limited series for many designers, including Andrea Anastasio, Ron Arad, Aldo Cibic, Javier Mariscal, Marc Newson, Denis Santachiara, Matteo Thun, and Bob Wilson. Since 1998 he has decided to share his passion and experience through workshops and by teaching lamp-blowing at the Vetroricerca school in Bolzano, Italy. The collection of *Aliens*, creatures in mirrored borosilicate glass that he started creating in 2009 and is still developing today, has brought him great success. He has exhibited in several group and solo shows in prominent international museums, galleries, and institutions like Millesgården Museum in Stockholm; Bornholms Kunstmuseum, Gudhjem, in Denmark; Sotheby's in London; Triennale Design Museum in Milan; the 54. Venice Biennale.







UNIVERSO ACROBATICO 2011-PRESENT / DETAIL VARIABLE DIMENSIONS COURTESY VENICE PROJECTS, VENICE





AS IS, EVERYWHERE

2011 / DETAIL 300 X 70 X 50 CM (BIG) / 74 X 45 X 35 CM (SMALL) COURTESY BERENGO STUDIO 1989

ESSERI

2010 / DETAIL
VARIABLE DIMENSIONS
COURTESY VENICE PROJECTS, VENICE





LIDEWIJ EDELKOORT (CURATOR AND TREND FORECASTER)

STARS
2012 / DETAIL
VARIABLE DIMENSIONS
COURTESY THE ARTIST
AND VENICE PROJECTS, VENICE

NABIL NAHAS

Nabil Nahas was born in Beirut in 1949. He currently lives and works in both New York and the city of his birth. Owing to his training and education—partly in Lebanon and Egypt and partly in the US at Yale University, where he graduated with an MFA in 1973—from the very beginning, with his painting, Nahas has drawn upon various aesthetic traditions, combining Western abstraction with the rich colors and shapes typical of an Oriental cultural aesthetic. Since 2000, Nahas has reconnected with the Egypt and Lebanon of his childhood through depictions of very tall cedar, olive, and palm trees, defined by the artist as "landscapes." He has continually searched for a very personal way of expression which he completes with technical brilliance in his execution. His most recent works, however, are distinguished by a layering of acrylic paint, starfish, and pumice powder that, collectively, create a natural, but not illustrative, texture that is very similar to the Mediterranean seabed. His works have been exhibited at important galleries, museums, and events, including most recently the XXV São Paulo Bienal (2002); the Galerie Tanit, Munich (2009), with Nabil Nahas: untitled (trees); and the Stux Gallery, New York (2010), BARAKAT: The Gift. Contemporary Art from the Middle East and Africa. Nahas's works are found in the permanent collections of the Metropolitan Museum in New York, the Pennsylvania Academy of Fine Art in Philadelphia, and the Mathaf: Arab Museum of Modern Art in Qatar.







STARS
2012 / DETAIL
VARIABLE DIMENSIONS
COURTESY THE ARTIST
AND VENICE PROJECTS, VENICE





UNTITLED VP # 2 2011 / DETAIL 56 X 100 X 108 CM COURTESY THE ARTIST AND VENICE PROJECTS, VENICE

CARROÑA 2011 / DETAIL 120 x 235 x 300 CM / VARIABLE DIMENSIONS COURTESY VENICE PROJECTS, VENICE

JAVIER PÉREZ

Javier Pérez was born in Bilbao in 1968. He lives and works in Barcelona. His work is permeated by a strong symbolism and accompanied by an intense use of metaphor. His works are characterized by a certain syncretism, both in the methods and the materials used. Drawing, sculpture, and video are used both independently and together to create installations in which interaction and exploration are essential.

The artist's favorite subjects for addressing the impermanence and cyclic nature of life are the body and time. The stages of life (birth-life-procreationdeath) as well as social and cultural rites of passage indeed exert powerful influences on his work. Works such as Mutaciones, 2004, a mixed media installation exhibited at the Palacio de Cristal in Madrid, or Tempus fugit, 2002, emphasize the inexorable passage of time and the inevitable traces that it leaves on the body from a biological but, above all, an existential point of view. The idea of cyclicality, circularity, and the line between an individual and the environment, between inside and outside, the internal and external worlds is stated clearly in his graphic works. In the Metamorphosis series, 2004, as in the work Capilares II, 2002, this message is conveyed by the repetition of graphic signs that are almost always red and strongly connected to the idea that the venous capillaries ensure life by allowing the blood to circulate. To create his art, Pérez uses strong, often antithetical, means of communication like horsehair and polyester, silkworm cocoons and ceramics, or cattle intestines and blown glass. Playing with the contrasts, the artist confronts humanity with its own condition, torn between body and spirit, purity and impurity, attraction and repulsion, beauty and horror.

In 2001 he was invited to represent Spain at the Venice Biennale. In 2008 the Guggenheim Museum in Bilbao exhibited Pérez's 1997 work, *Màscara de seducciòn*, and bought it for its own collection. He has had other exhibitions at the Museum of Modern and Contemporary Art in Strasbourg (1997), the Museo Nacional Centro Reina Sofía in Madrid (2004), and the Museo Vasco de Arte Contemporaneo in Vitoria (2006).

Some of the artist's works are in the collections of Marseille's CIRVA, the Fondation Guerlain, and Strasbourg's Museum of Modern and Contemporary Art as well as the Basque Parliament.







CARROÑA
2011
120 x 235 x 300 CM /
VARIABLE DIMENSIONS
COURTESY VENICE PROJECTS, VENICE





CORONA 2011 / DETAIL 12 x 33 CM DIAMETER COURTESY THE ARTIST AND VENICE PROJECTS, VENICE

LAURA'S HANDS
2011
6 X 19 X 10 CM EACH /
VARIABLE DIMENSIONS (INSTALLATION)

COURTESY BERENGO PRIVATE COLLECTION, VENICE, AND GALERIE LELONG, PARIS

JAUME PLENSA

Born in 1955 in Barcelona, Jaume Plensa lives in both his hometown and in Paris

The artist's early works are characterized by anthropomorphic forms made of heavy materials like iron and bronze. Over time, he has experimented with new synthetic plastics as well as glass and alabaster, intrigued by the luminous effects and the shapes they can take on.

Many of his sculptures depict a seated human figure that has been created by an assembly of alphanumerical characters from various languages. When combined, they become poems or parts of words that are particularly meaningful to the artist.

Through the use of letters and symbols belonging to various peoples, the artist seeks to celebrate diversity and to emphasize the importance of cultural unity, as in his work *The Nomad*, 2007. Located on the Saint-Jaume bastion in Antibes, the work encourages the endless passage between space and sculpture but also the continuous exchange between different cultures. Using conventional sculptural materials (such as glass, metal, bronze, aluminum) together with other unusual ones (such as water, light, sound, and video), Plensa always prompts a dialogue between the work itself and the space surrounding it. In *Crown Fountain*, 2000–2005, at Millennium Park in Chicago, the artist wanted to create a free, fun space for people: a fountain constructed of glass, steel, black granite, but also LED screens where videos of 1,000 different faces were shown. Consisting of two, 16-meter high towers and placed on a water surface of 70 x 14 meters, the fountain creates several water features connected to the images gradually screened.

Parallel to the sculptures, the artist has created an equally important body of works on paper.

Since 1995 he has collaborated with the theater group La Fura dels Baus, designing theatrical costumes and some sets.

Since 1992 he has won several awards, both nationally and internationally. In 2005 he received an honorary doctorate from the School of the Art Institute of Chicago.

He has participated in numerous exhibits including ones at the Fundació Joan Miró in Barcelona (1996); the Galerie Nationale du Jeu de Paume in Paris (1997); the Museo Nacional Centro de Arte Reina Sofía in Madrid (2000); the Fondation Européenne pour la Sculpture in Brussels (2002); and the Palazzo delle Papesse in Siena (2004). He is also the only living artist who has had an exhibition at the Nasher Sculpture Center in Dallas, United States.



MURANO HOARD
2012 / DETAIL
VARIABLE DIMENSIONS
COURTESY BERENGO PRIVATE COLLECTION. VENICE

ANTONIO RIELLO

Antonio Riello was born in 1958 in Marostica, Italy. He lives and works in Milan, London, and Asiago, Italy.

In 1997 he made his first work of art in the form of a videogame: *Italiani Brava Gente* (where, sardonically, one wins by sinking the immigrants' ships). The commonality of this artist's creations is the manipulation of images and objects, together with the relationship between ironic invention and conceptual paradox. In addition to virtual subjects, Riello also incorporates objects and subjects from contemporary society, presenting them through a process of modification and decontextualization that is quite unexpected and entertaining for the user. In fact, in his works there is always an ironic, though highly provocative, side arising from a pungent blend of pop iconography and conceptual art.

Antonio Riello has exhibited in many established museums and exhibition venues around the world, including the Neue Galerie in Graz, with Das Spiel in der Kunst (1995); Siena's Palazzo delle Papesse with Melting Pop (2003); Saint-Étienne Museum of Art and Industry, with the exhibition BangBang (2007); MART in Rovereto, Italy, with AirMart (2009); Kunsthalle in Vienna, with the exhibition Be Squared! (2009); Fondazione Arnaldo Pomodoro in Milan, with the exhibition Scultura italiana XXI sec (2011).

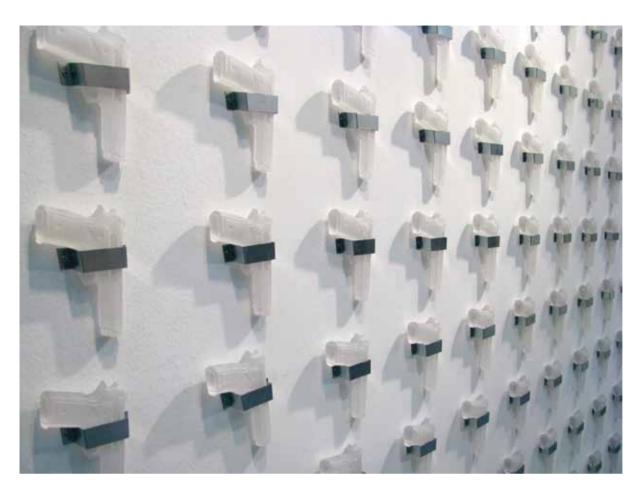






MURANO HOARD 2012 VARIABLE DIMENSIONS COURTESY BERENGO PRIVATE COLLECTION, VENICE





ASHES TO ASHES 2009/2010 / DETAIL 35 X 20 CM DIAMETER EACH / VARIABLE DIMENSIONS (INSTALLATION) COURTESY BERENGO PRIVATE COLLECTION, VENICE

CIVIL WAR 2012 / DETAIL INSTALLATION OF 100 GUNS IN GLASS COURTESY VENICE PROJECTS, VENICE

ADDIZIONE SOTTRATTIVA
2009 / ED. 1/3
80 x 400 x 100 CM
COURTESY THE ARTIST
AND BERENGO PRIVATE COLLECTION, VENICE

SILVANO RUBINO

Silvano Rubino was born in 1952 in Venice, where he lives and works. He studied Painting and Fresco at the Istituto d'Arte and at the Accademia di Belle Arti in Venice. Since 1984 he has also created set and costume design for theater and dance performances, achieving great scenic effect. His artistic activity includes large-format photography, video, and installations, always aiming at relating the artwork to the individual space, environment, and observer. His artistic research in glass consists in giving new shapes and dimensions to commonly used items. His glass works enhance the ambiguity of the material, which is glass but could be something else, and concentrates on forms. He actually gives his works a self-sufficient and autonomous life, exploiting the deceptive effects of the material. He has taught Drawing and Planning at the Abate Zanetti School of Glass in Murano. His works were presented in Glass in the World Today at the Istituto Veneto di Scienze, Lettere ed Arti in Venice in 2004, In Perfect Scale at the Galleria Michela Rizzo in 2006, and at Palazzetto Tito, Fondazione Bevilacqua La Masa, Venice, with the exhibition In equilibrio tra due punti sospesi.

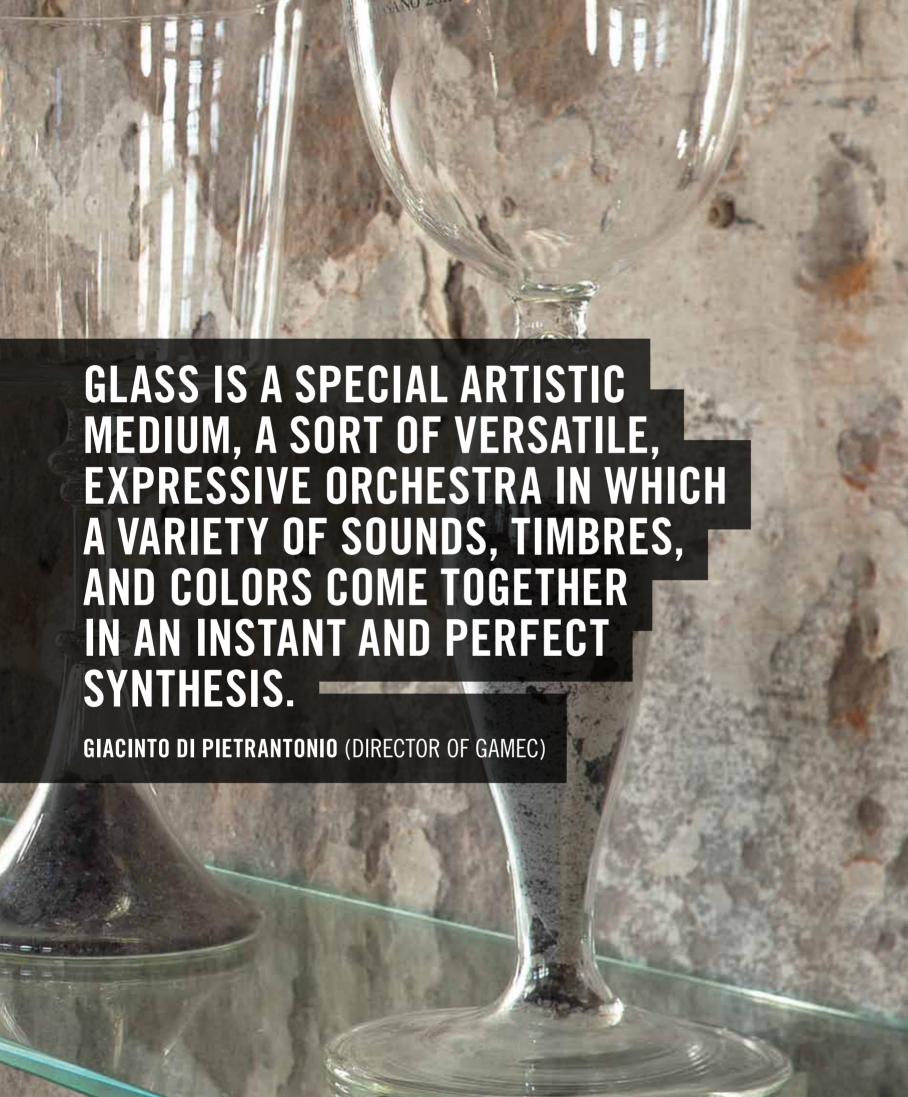






SCALA ILLUMINANTE 2010 420 x 150 x 250 CM / VARIABLE DIMENSIONS COURTESY THE ARTIST





GLASS CORRUGATED

2010 130 x 76 x 5 CM COURTESY THE ARTIST AND GALERIE LELONG, NEW YORK

URSULA VON RYDINGSVARD

Ursula von Rydingsvard was born in Deensen, Germany, in 1942. During World War II her family, of Polish-Ukrainian origins, was enslaved and forced to work on farms. This dramatic experience has unquestionably influenced her artistic style. When the artist was nine years old, her family emigrated to the United States where she has continued to live. Von Rydingsvard studied at Columbia University, earning an MFA in 1975. Four years later, the artist received a grant from the National Endowment for the Arts, followed by a Guggenheim Fellowship. In 1991, she received an honorary doctorate from the Maryland Institute College of Art in Baltimore.

The artist is known internationally for the imposing sculptures she creates with cedar wood. Her past, marked by the continual wandering from one refugee camp to another, is relived through the choice of wood and manual labor. Each time the artist selects, cuts, shapes, and finishes the surface of the wood, she again evokes her difficult childhood: the artisanal process, linked to the real world, becomes a vehicle for her introspective, evocative, and highly personal art.

Her works have been exhibited in important museums around the world, including many in New York such as the Whitney Museum of American Art, the Metropolitan Museum of Art, the MoMA, and the Brooklyn Museum. The artist reached a high point her career in 1997 when Microsoft commissioned her to create *Skip to My Lou*, a sculpture for the company's headquarters in Redmond, Washington. In 2006, an outdoor installation was exhibited in Madison Square Park. At this time, the artist continues to work in New York, specifically in the dynamic Brooklyn neighborhood where her studio is located.



GIOVANNA D'ARCO N.1 2011 150 X 131.5 CM COURTESY THE ARTIST AND BERENGO PRIVATE COLLECTION, VENICE

ANDREA SALVADOR

Andrea Salvador was born in 1964 in Udine, Italy. He is known for his hyper-realistic mosaics, where his creative approach to the material is not that of a craftsman but rather that of an attentive scholar, of an impassioned researcher. Every detail is treated as a distinctive and fundamental element. The hyper-realistic pictures are undoubtedly part of our contemporary lifestyle and have been created by using a mosaic technique that evokes a link with the most intense expressionism of Italy's historic works of art. The size of Salvador's mosaics tends to make you stop or slow down and alternately contemplate with curiosity the technical approach. The actions described by Salvador do not belong to the indelible moments of a day in one's life but of those moments destined to be forgotten or ignored that are part of everyday routine. The enormous fragmentation, similar to digital pixilation, is transformed into a unique conceptual specimen, which conveys an impulse to touch. Before opening his own craft studio, he worked with a number of Friulian mosaicists as well as at the Poli company in Verona, specialized in sacred art and stained-glass window and mosaic production. Salvador has participated in a number of exhibitions and, for the Jubilee, exhibited a series of icons in enamel, gold, and copper in Aquileia, Italy.







GIOVANNA D'ARCO N.3

2011 150 X 160 CM COURTESY BERENGO PRIVATE COLLECTION, VENICE

BEFORE ANNOUNCEMENT

2012 105.5 X 75 CM COURTESY THE ARTIST AND BERENGO PRIVATE COLLECTION, VENICE GEISTER
2011 / DETAIL
40 X 15 CM
6 ELEMENTS / VARIABLE DIMENSIONS
COURTESY BERENGO PRIVATE COLLECTION, VENICE

THOMAS SCHUTTE

Thomas Schütte was born in Oldenburg, Germany, in 1954. He lives in Düsseldorf.

After studying painting with Daniel Buren, Gerhard Richter, and Blinky Palermo, he moved towards the worlds of sculpture and architecture. In the 1980s his architectural models inspired reflection on the social consequences of post-war reconstruction policies and choices in Germany. In his 1995 work *Haus das Gedenkens*, designed for the Neuengamme concentration camp, he addresses the question of the relationship between a work of art and the context in which it is placed. The theme of the artist's role in society permeates all his works. Unlike Joseph Beuys, according to whom the artist should act as a guide for civil society, Schütte believes the artist should describe reality with objective humor devoid of any foolish educational aspirations.

Architecture and such themes related to it as the concept of monumentality are other questions raised in his work. With his series of architectural models of real and imaginary buildings, he reflects on both the relationship of the structure to the surrounding space as well as the contrast between a building's grandeur and monumentality and the sometimes delicate appearance of materials that make it up, as in the work *Model for a Hotel*, 2007, on display in Trafalgar Square as part of a public art project.

His work is imbued with social and political issues, but also with such human feelings as vulnerability, isolation, and despair. The ambivalence and falsehood of modern society (*United Enemies*, 1993–1994) as well as its depravity (*Efficiency Men*, 2005) are depicted by Schütte in the iron and colored silicone sculptures that portray men with grotesque and caricatured faces, forced to stay together forever because they are tied together by lies or bent under the crushing weight of compromise.

He has exhibited in numerous museums around the world: the Van Abbemuseum, Eindhoven (1990); the Hamburger Kunsthalle, Hamburg (1994); the Württembergischer Kunstverein, Stuttgart (1994); the Musée d'Art Contemporain, Nîmes (1994); the Museu Serralves Porto, Porto (1998); the ARC, Paris 1990; the Whitechapel Art Gallery, London (1998); and the DIA Center for Contemporary Art, New York (1998–1999).

In 2005, he was awarded the Golden Lion at the Venice Biennale. In addition to having been invited three times to Documenta in Kassel, he was awarded the Düsseldorf Prize in 2010, previously given to Bruce Nauman, Marlene Dumas, and Rosemarie Trockel.







GEISTER
2011
6 ELEMENTS
VARIABLE DIMENSIONS
COURTESY BERENGO PRIVATE COLLECTION, VENICE

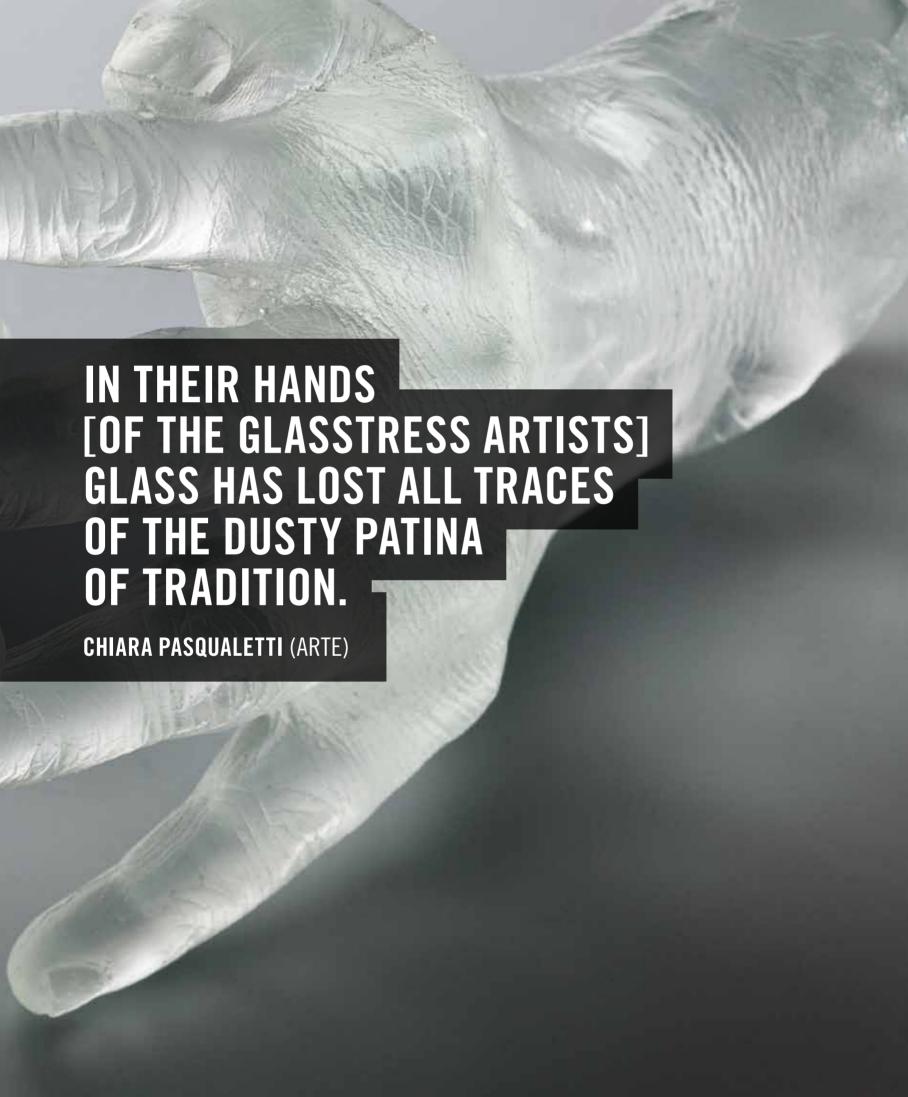




BERENGO HEAD

2011 45 X 30 X 27 CM (GREY HEAD) / 50 X 30 X 27 CM (WHITE HEAD) COURTESY THE ARTIST AND BERENGO PRIVATE COLLECTION, VENICE





MILK MAMMY 2
2012
48 X 19 X 19 CM (GLASS) /
72 X 19.5 X 19.5 CM (LACE BEADING)
COURTESY GOYA CONTEMPORARY GALLEY, BALTIMORE

JOYCE JANE SCOTT

Joyce Jane Scott was born in 1948 in Baltimore, where she has been a lifetime resident. She descends from several generations of Southern craft artisans. Having made paintings, dolls, clothing, and jewelry in the 1960s, Scott's first artworks emerged in the early 1970s, colorful flat textiles made with her quilt-maker mother, with whom she continued to live and collaborate. Scott received a BFA degree from the Maryland Institute College of Art in 1970 and the following year an MFA in Crafts from Institute Allende in San Miguel Allende, Guanajuato, Mexico. She pursued further study at Rochester Institute of Technology in New York and then the Haystack Mountain School of Crafts in Maine. Using fiber, beads, wire, thread, and other mixed media, the strands of Joyce Jane Scott's urban, multi-ethnic African-American, female identity and experience unite in her art. Her flat weaving led to jewelry and soft sculptures that further flowered into the small standing figurative beadwork assemblages for which she is best known. Her art combines the caring humanism of craft with the intellectualism and political drive of social protest. Glass in the form of beadwork has been part of her art from its beginnings. Starting in the mid-1990s her collaborations with teams of artisans in several us glass shops and recently a Venetian glass studio have assumed a key role in her works. The resulting cast, blown, poured, and fused glass has increased the scale, sensuality, and seduction of her art. Scott's intensified fascination with and incorporation of African art and knockoffs of royal European porcelain has pushed the globalism and layered complexity of her vision. With her work now in numerous private and public collections, Scott's much increased importance and visibility connects with the broader shifts in the art world; the upgrading of craft and the media associated with it; the recognition of the talents and distinct visions of women artists; the diminution of the artistic centrality of New York City and New York artists; and the ascending acknowledgement and centrality of African-American artists. The first thirty years of Scott's art was surveyed in Joyce J. Scott: Kicking' It With the Old Masters, at The Baltimore Museum of Art, the Maryland Institute College of Art, and elsewhere in Baltimore. An updated, smaller solo show entitled Kickin' It with Joyce J. Scott toured to ten us museums from 2005 to 2007. A solo Scott museum show is currently being organized.



EGG CORD
2009
VARIABLE DIMENSIONS
COURTESY THE ARTIST
AND BERENGO PRIVATE COLLECTION, VENICE

KOEN VANMECHELEN

Koen Vanmechelen was born in Sint-Truiden, Belgium, in 1965; he lives and works in Meeuwen, Belgium.

His works range from highly expressive paintings and drawings to photography, video, installations, works in glass, and a recurring wooden sculpture, all dealing with the theme of the chicken and the egg. These important symbols connect Koen's art to scientific, political, philosophical, and ethical issues, the subject of debates and lectures. His work can be defined by three main categories: The Cosmogolem, a powerful, wooden sculpture adopted around the world as a symbol for children's rights. Golem, the principle of man as creator, was the starting point of all his work and still is an important pillar for him; The Cosmopolitan Chicken Project (ccp), the core of his extensive breeding program with chicken breeds from all over the world, meant to merge into a new species, a universal chicken or Superbastard; and Medusa, where art meets science, the scientific part that used to be called The Walking Egg and can be considered the think tank behind the ccp. "Cross-breeding is the only thing," says Vanmechelen. "We need to cross-breed across boundaries if we want the world not to perish. We need to think cosmopolitical. Nothing is as beautiful as joining with other cultures and taking energy from this." He has held conferences all over the world and participated in the most important events of contemporary art.







I 1 1999 VARIABLE DIMENSIONS COURTESY THE ARTIST AND BERENGO PRIVATE COLLECTION, VENICE

DOUBLE HEAD

2001
74 X 100 X 30 CM
COURTESY THE ARTIST
AND BERENGO PRIVATE COLLECTION, VENICE





NATO A VENEZIA — C.C.P. 2011 90 X 80 X 50 CM (ROOSTER) / 36 X 48 X 48 CM (BASE) / 93 X 36 X 36 CM (COLUMN) COURTESY VENICE PROJECTS, VENICE SALA LONGHI
2011 / DETAIL
70 X 55 X 3 CM (SMALL FRAME) /
230 X 118 X 38 CM (BIG FRAME) /
200 X 110 CM (APPLIQUE)
COURTESY THE PACE GALLERY, NEW YORK,
AND BERENGO PRIVATE COLLECTION, VENICE

FRED WILSON

Fred Wilson was born in 1954 in the Bronx, New York, where he currently resides. A conceptual artist, in the 1970s he worked in Museum Education at various institutions, including the Metropolitan Museum of Art and the American Museum of Natural History in New York. Following these work experiences, he found himself more interested in the use of communication and exhibition techniques than in the manualism of art.

In the 1980s, he began designing a series of *Fake Museums* where works and handicrafts were presented in locations completely unrelated to exhibitions. His installations were made up of historical artifacts, kitsch, sculpture, video, and sounds that questioned the generally recognized and accepted notions of history and art. Wilson creates his works by searching through a museum's historical collections. With the exhibition *Mining the Museum* (1992) at Baltimore's Maryland Historical Society (MdHS), he delved into its collections, highlighting the presence of ethnic minorities to underscore the problem of social justice, even in a museum context.

He was invited to represent the us at the 2003 Venice Biennale. Using iconographic images of Moors (with art made in Venice itself), he exhibited some studies related to the presence of black Africans in Renaissance Venice. With this work, Wilson rewrote the city's history, focusing attention also on bleak aspects still relevant today.

Drawing on the past and on the tools of an artist-curator, he has examined such critical issues in contemporary society as immigration, multiculturalism, tolerance, and racism, but also the means through which the culture industry manipulates the truth. The many places that he has exhibited include Metro Pictures Gallery, New York (1995); the Venice Biennale (2003); the 2001 retrospective dedicated to him at the Center for Art and Visual Culture, University of Maryland, which later traveled to the Santa Monica Museum of Art; the Blaffer Art Museum, University of Houston; the Addison Gallery of American Art, Phillips Academy, Andover; the Chicago Cultural Center; and the Studio Museum of Harlem, New York (2004).







IAGO'S MIRROR 2009 200 X 130 X 20 CM COURTESY THE PACE GALLERY, NEW YORK, AND BERENGO PRIVATE COLLECTION, VENICE

TEN THOUSAND YEARS OLD TURTLE
2011 / DETAIL
160 X 500 X 600 CM
COURTESY ZHANG HUAN STUDIO, SHANGHAI,
AND VENICE PROJECTS, VENICE

ZHANG HUAN

Zhang Huan was born in 1965 in An Yang, Henan province, and now lives in Shanghai and New York. He received his BA from the Beijing Central Academy of Fine Arts. Those were the years of his most rebellious and provocative works, such as 12 Square Meters, expressions of a more intimate point of view and of his position in relation to the political situation of his country at the time. These works drew the attention of the art world on a new generation of Chinese artists. In this performance, precisely, he would sit naked and still in a public restroom in Beijing while his body, coated with honey and fish oil, was covered with insects.

In 1998 he moved to New York. My New York (2002), realized for the Whitney Museum of American Arts, is among his best known performances of the time. The artist dressed his naked body with raw meat, and, resembling an overmuscular bodybuilder, walked along Madison Avenue requesting passers-by to set white doves free. Zhang Huan explores several languages (painting, photography, live performance, installation, sculpture, graphics, design) and many different materials (stone, copper, bronze, wood, steel, incense ashes, caw skin, polyester, fiberglass, feathers, stuffed animals).

His works are included in the collections of the Museum of Modern Art, the Guggenheim Museum, and the Metropolitan Museum of Art in New York; the Centre Pompidou in Paris; the Museu d'Art Contemporani de Barcelona; the Hara Museum of Contemporary Art in Tokyo; the National Gallery of Australia; the Israel Museum in Jerusalem.

In 2009 he conceived and set the stage for the opera *Semele* at the Royal Theatre de Munt/de la Monnaie (the National Opera of Belgium); and the following year for the Poly Theater in Beijing. His monumental sculptures are on view in Denver, New York, San Francisco, Shanghai, and Tjorn, Sweden.

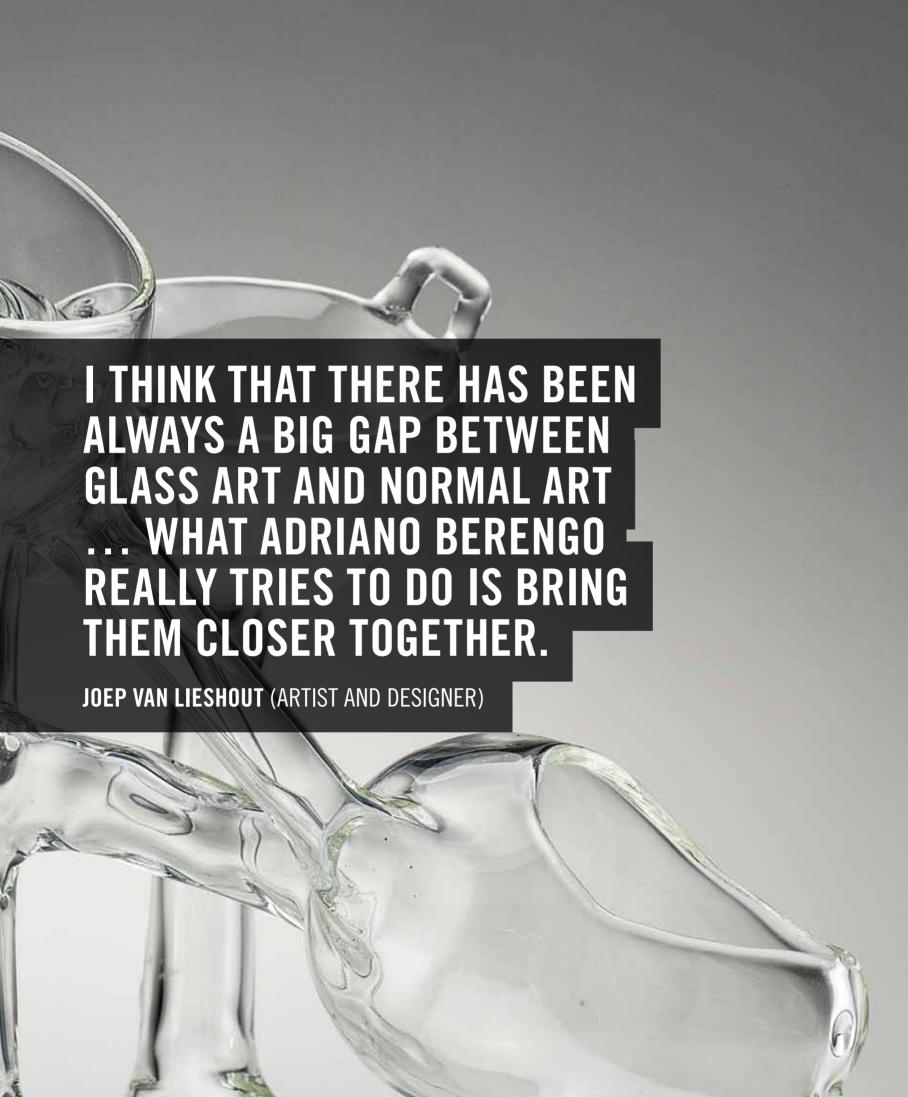






PIG 2012 78 X 47 X 140 CM COURTESY ZHANG HUAN STUDIO, SHANGHAI, AND VENICE PROJECTS, VENICE





إذا أردت تتبّع تاريخ وتطوّر مادة زجاج المورانو في القرن العشرين لا تستطيع سوى التوقّف عند مرحلتيّ الستينات والخمسينات. ففي هذين العقدين نمّت إمرأة قديرة حساسية مرهفة تجاه الفن وقد طورت فكرة دعوة فنانين معاصرين للعمل على قطع فنيّة من الزجاج. هذه المرأة كانت Peggy Guggenheim التي يعود الفضل لها بإطلاق نوع من النهضة في عالم الزجاج بالتعاون مع Egidio Costantini و Max Ernst و Marc Chagall و Mark Tobey و Mark Tobey . بالرغم من التوقعات، لم تصل

و Lucio Fontana . بالرغم من التوقعات، لم تصل Guggenheim بحدسها إلى تجسيد أهدافها بشكل ملموس في السنوات التي تلت، لكن رؤيتها ألهمت Adriano Berengo لإطلاق مشروع ثقافي بعنوان: Glasstrass

إن Venice Biennale, المنظمة التابعة لمدينة البندقية, التي تتمتع بتاريخ يمتد على ١١٠ أعوام، أظهرت اهتماماً خاصاً بمعرض Glasstress منذ انطلاقته فى العام ٢٠٠٩، بفضل الطابع المحلى للحدث وأهمية

GLASSTRESS ANTHOLOGY

LAURA BRESOLIN

الزجاج في إرث المدينة. وقد صمم المعرض لتشجيع الصناعة الفنية للمورانو الذي يعتبر من أهم العناصر الثقافية في تراث البندقية، وقد نجح المعرض في نشر هذا النوع من الفن الحديث.

وقد اعتبرت دورتی ۲۰۱۱ و ۲۰۱۱ حدثین رسميين تابعين Venice Biennale. بالرغم من اختلافهما فقد اتسم الحدثان بقاسم مشترك: قدرة الزجاج على أن يثبت نفسه كمادة تستطيع تجسيد الاحتياجات الفنية المعاصرة. ولبلوغ هذا الهدف، سعت الدورة الأولى إلى توثيق عملية استخدام الزجاج في الماضي من قبل فنانين مشهورين مثل Josef Albers g Lucio Fontanag Anton Pevsner g Man Ray g César و Robert Rauschenberg. في الواقع، ركز المعرض على الأعمال الفنية الموجودة أصلاً ضمن مجموعات مشهورة باستثناء أعمال جديدة للفنانين أمثال Koen 9 Jan Fabre 9 Tony Cragg 9 Fred Wilson Vanmechelen الذين سلطوا الضوء على أهمية الزجاج وإمكانيات استخدامه في المستقبل. وبفضل إسهامات المشرفين على المعرض، يلغت دورة Glasstress ٢.١١ أهدافها، كما أبرزت أهميةالمجموعة المنتقاة من الأعمال المبتكرة لفنانين معروفين أمثال Michael Jaume Plensa g Javier Pérezg Vik Muniz g Joo Those intent on retracing the history and development of Murano glass in the twentieth century cannot help but focus their attention on the 1950s and 1960s. Over the course of these decades, an extraordinary woman nurtured incredible sensitivity towards art, cultivating the idea of inviting modern artists to create works in glass. That woman was Peggy Guggenheim. She, collaborating with Egidio Costantini, can be credited for launching a glass renaissance of sorts, drawing in names like Max Ernst, Marc Chagall, Le Corbusier, Mark Tobey, Oskar Kokoschka, and Lucio Fontana. Despite expectations, her powerful sense of intuition was not fully developed in the years to follow; nonetheless, her insight became the inspiring principle behind the ambitious cultural project championed by Adriano Berengo: Glasstress. The Venice Biennale, a Venetian institution boasting over 110 years of activities, has shown striking interest in Glasstress since its first edition in 2009, thanks to the distinct "Glocal" nature of the initiative. Designed to enhance the artistic production of Murano, a landmark in the history of Venice, the event has succeeded in contextually pervading the contemporary art world's most avant-garde scene.

The two editions, *Glasstress* 2009 and *Glasstress* 2011, were both official collateral events at the Venice Biennale. Though different, each event shared the same goal: to demonstrate how glass continues to increasingly prove itself as a material capable of expressing the artistic needs of contemporary art and design. To reach this aim, the first event in 2009 strove to document how glass was employed in the past by leading artists such as Josef Albers, Man Ray, Anton Pevsner, Lucio Fontana, César, and Robert Rauschenberg. In fact, the show primarily focused on preexisting art from large established collections, with the exception of new works by artists like Fred Wilson, Tony Cragg, Jan Fabre, and Koen Vanmechelen, which spotlighted the potential of glass,

concentrating on its use in the future. Thanks to contributions by its four curators, *Glasstress 2011* also achieved its objective, showcasing a sensational selection of new creations by renowned artists and designers including Michael Joo, Vik Muniz, Javier Pérez, Jaume Plensa, Thomas Schütte, Patricia Urquiola, Fred Wilson, and Zhang Huan.

Berengo Studio, with Venice Projects, offers the opportunity to create and promote works that other studios are not likely to develop. The uniqueness of its approach lies in inviting artists that have never worked with glass before, guaranteeing results that prove totally released from the traditional canons of glassmaking. At the same time, it creates these works with the support of expert glass masters who are highly skilled in the sector's most complex techniques.

Fred 9 Patricia Urquiola 9 Thomas Schütte 9 .Zhang Huan 9 Wilson

يقدم Berengo Studio مع Venice Projects الفرصة لتنفيذ وتسويق أعمال لا ترغب ستوديوهات أخرى في تطويرها. تكمن فرادة هذه المقاربة بدعوة فنانين لم يعملوا من قبل في الزجاج، ضامنة أن أعمالهم ستكون قريبة من صناعة الزجاج التقليدية. وفي الوقت عينه يتم إنتاج هذه الأعمال بدعم من حرفيين كبار يتمتعون بمهارات عالية وتقنيات معقدة في صناعة الزجاج. ويشكل تنوع الفنانين الثقافي جزءاً أساسياً من المشروع الهادف إلى جعلهم يتبادلون الخبرات من خلال الإبداء. كُما يساعد المشروع على خلق صلات وصل مع مادة جديدة تعكس بروحيتها علاقة تفاعلية بين الحجم والمساحة الفارغة والكثافة والرقة والإنسيابية والتبلور والإنعكاسات والشفافية. فمن خلال الخبرات و الطاقات المحيطة بهم يتمكن المشاركون من تحرير الزجاج من طبيعته المادية ليجعلوا منه علامة للخفة قادرة على تجسيد تطلعاتهم. لم يحصل من قبل أن تقولبت مادة أو ركز عليها الضوء بالشكل الذي فعله المشاركون في Glasstress الذين أخذوا الزجاج إلى أبعد حدوده من خلال تحدى مهارات الخبراء وتقنياتهم المثبتة.

بعد نُجاحَه على هامش دورتي Venice Biennale أصبح Glasstress حدثاً متنقلاً تستضيفه متاحف عالمية كمتحف Millesgården في Stockholm و the Latvian National Museum of Art - Rīgas Birža و MAD) في شباط ۲۰۱۲.

وفی ۳۱ أيار ۲.۱۲، قدم Philippe de Montebello المدير السابق لمتحف Metropolitan Museum of Art in New York، Glasstress للجمهور الأميركي على شاشة التلفزيون خلال برنامج NYC-ARTS Primetime قائلاً: «لمئات السنين أعتبر البعض الزجاج وسيلة تزيينة أو وظيفية، وGlasstress في متحف نيويورك الذي يعرض حالياً يكسر كل هذه المعتقدات. هنا تستطيع رؤية أعمال زجاجية ديناميكية لفنانين مشهورين إضافة إلى مهندسين ومصممين من حول العالم.» الزجاج دخل اليوم عالم الفن المعاصر بفضل Glasstress. والآن يحط Glasstress رحاله في لبنان، بلد يرتبط تاريخه بشكل كبير باستخدام الزجاج ونشر تقنياته في حوض البحر المتوسط. وقد دعى الفنانين اللبنانين ماريا كازون و نبيل نحاس لطرح أعمال جديدة في Glasstress إلى جانب مجموعة من الفنانين الكبار الذين تمت دعوتهم للمرة الأولى إلى مركز بيروت للمعارض أمثال Sergio 9 Joost van Bleiswijk 9 Pieke Bergmans Soyeon Cho 9 Bovenga

g Jan Fabre g El Ultimo Grito g Kiki van Eijk g
Jaime g Kendell Geers g Josepha Gasch-Muche
Marta g Michael Joo g Luke Jerram g Hayon
Tomáš Libertíny g Hye Rim Lee g Klonowska
g Massimo Lunardon g Atelier Van Lieshout g
Antonio Riello g Jaume Plensa g Javier Pérez
g Ursula von Rydingsvard g Silvano Rubino g
Joyce g Thomas Schütte g Andrea Salvador
g Fred Wilson g Koen Vanmechelen g Scott
.Zhang Huan

وتمثل هذه الفرصة بداية هامة لما نأمل أن يكون عملية تواصل وتبادل ثقافي دائم مع العالم العربي، لنبرز الدور الذي يلعبه الماضي والتقاليد في خلق أرضية خصبة للتفاعل مع الحاضر من خلال عملية جمع بين حضارات مختلفة قد تبدو متباعدة. The artists' overall cultural diversity is an integral part of the project designed to involve them in the first person, spurring a creative process characterized by collaboration and the exchange of know-how. It also fostered connections with a new material whose essence conveys a dynamic relationship between volume and empty space, density and fragility, fluidity, crystallization, reflections and transparency. By absorbing surrounding experiences and energies, participants freed glass from its material nature, restoring it to a brand of lightness capable of expressing the full significance of their quest. 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. Following the great successes in the Venice Biennales. *Glasstress* has become a traveling event hosted by such major international museums as the Millesgården Museum in Stockholm, the Makslas Muzeja Riga Birza, and New York's Museum of Arts and Design (MAD) in February 2012. On May 31, 2012, Philippe de Montebello, the former director of the Metropolitan Museum of Art in New York, introduced, with the following words, the Glasstress New York exhibition to the American TV audience of NYC-ARTS Primetime: "For hundreds of years, glass has been viewed by some as simply a decorative or functional medium, Glasstress New York on view at the Museum of Arts and Design shatters those notions. Here you will see dynamic new glass works from both established and emerging artists, architects and designers from around the world."

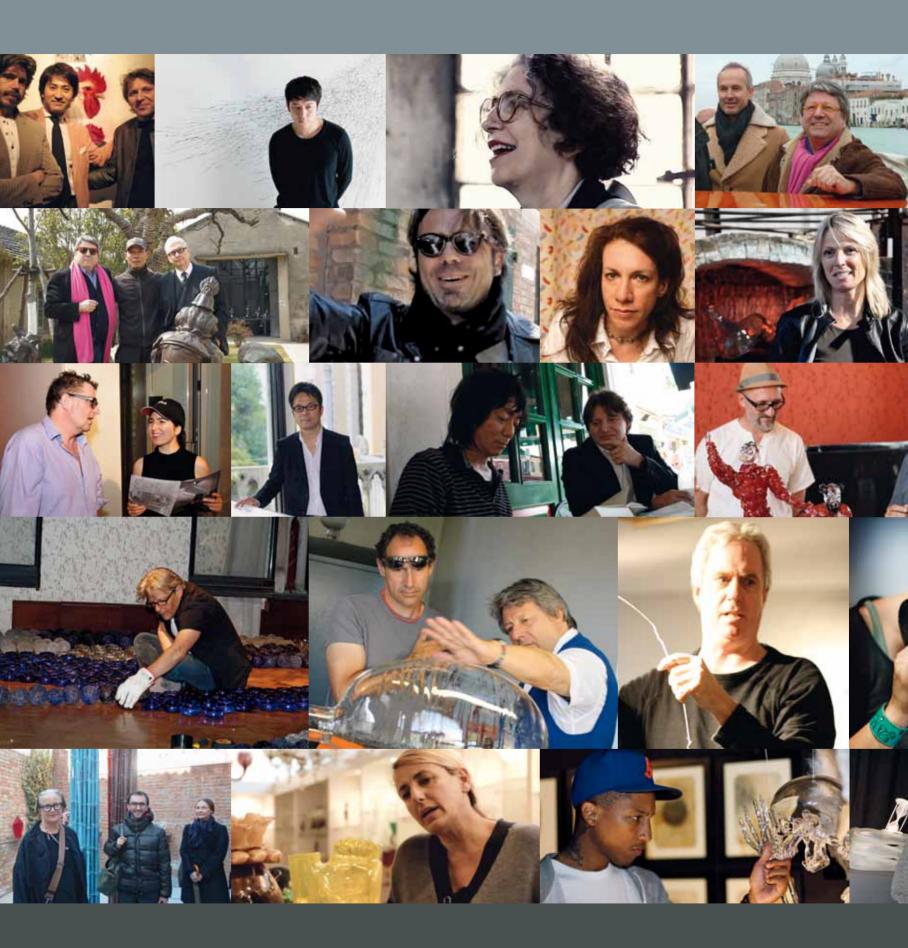
Glass has now officially entered the world of contemporary art, owing to the contribution of *Glasstress*.

Glasstress is now in Lebanon, a country whose past is indelibly linked to the use and spread of glass in the Mediterranean basin. The Lebanese artists Marya Kazoun and Nabil Nahas have been invited to create new installations for Glasstress Beirut that will dialogue with works by the prominent international artists invited for the first time to the Beirut Exhibition Center (BEC): Pieke Bergmans, Joost van Bleiswijk, Sergio Bovenga, Soyeon Cho, Kiki van Eijk, El Ultimo Grito, Jan Fabre, Josepha Gasch-Muche, Kendell Geers, Jaime Hayon, Luke Jerram, Michael Joo, Marta Klonowska, Hye Rim Lee, Tomáš Libertíny, Atelier Van Lieshout, Massimo Lunardon, Javier Pérez, Jaume Plensa, Antonio Riello, Silvano Rubino, Ursula von Rydingsvard, Andrea Salvador, Thomas Schütte, Joyce Scott, Koen Vanmechelen, Fred Wilson, and Zhang Huan.

This opportunity represents an important beginning for what is hoped to be a lasting exchange with the Arab world, showing how tradition and the past can create a fertile discourse with the present by bringing together seemingly distant cultures.



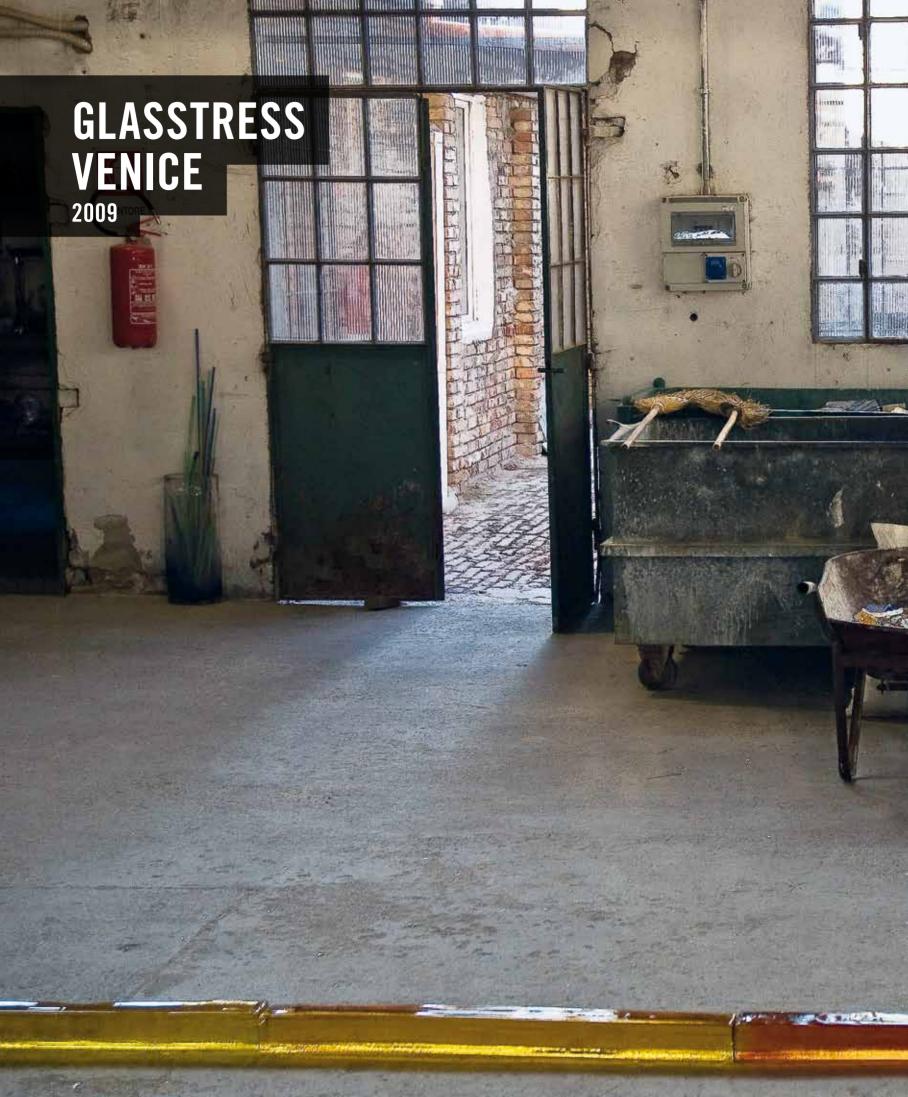
















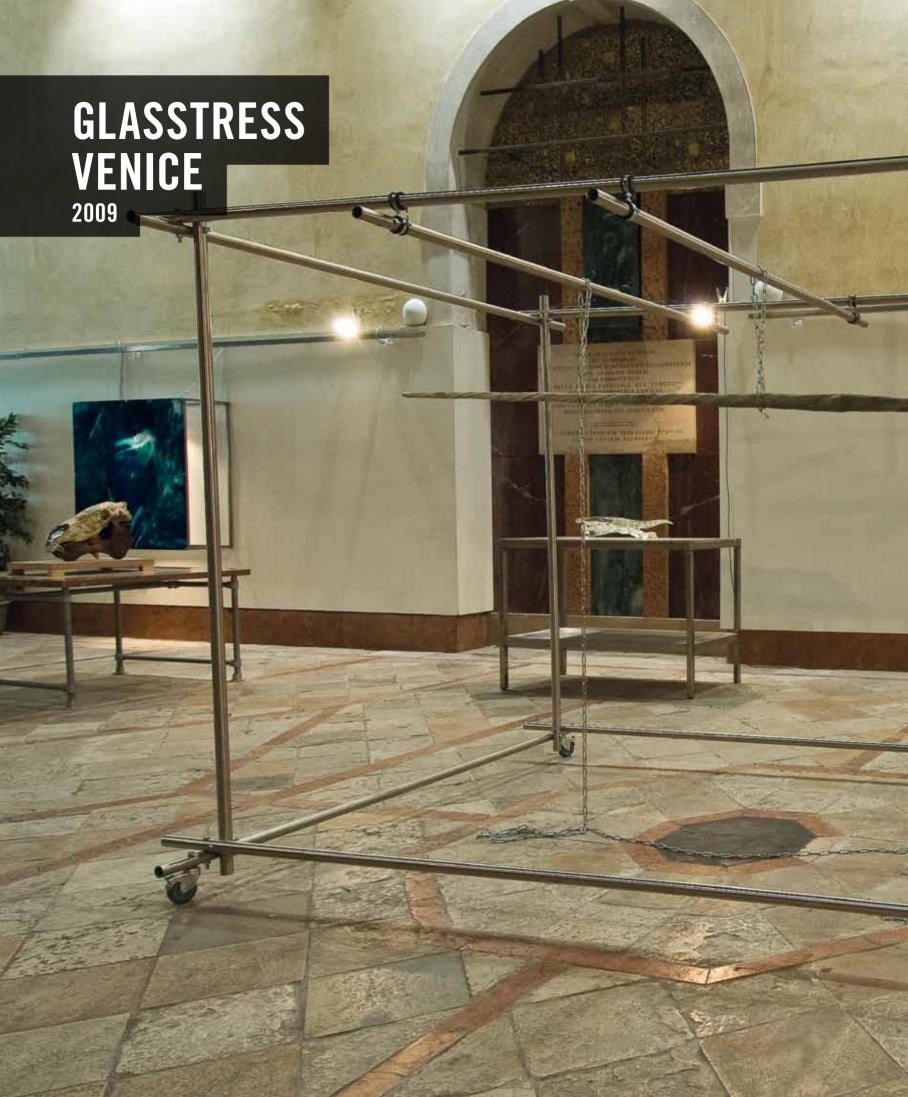




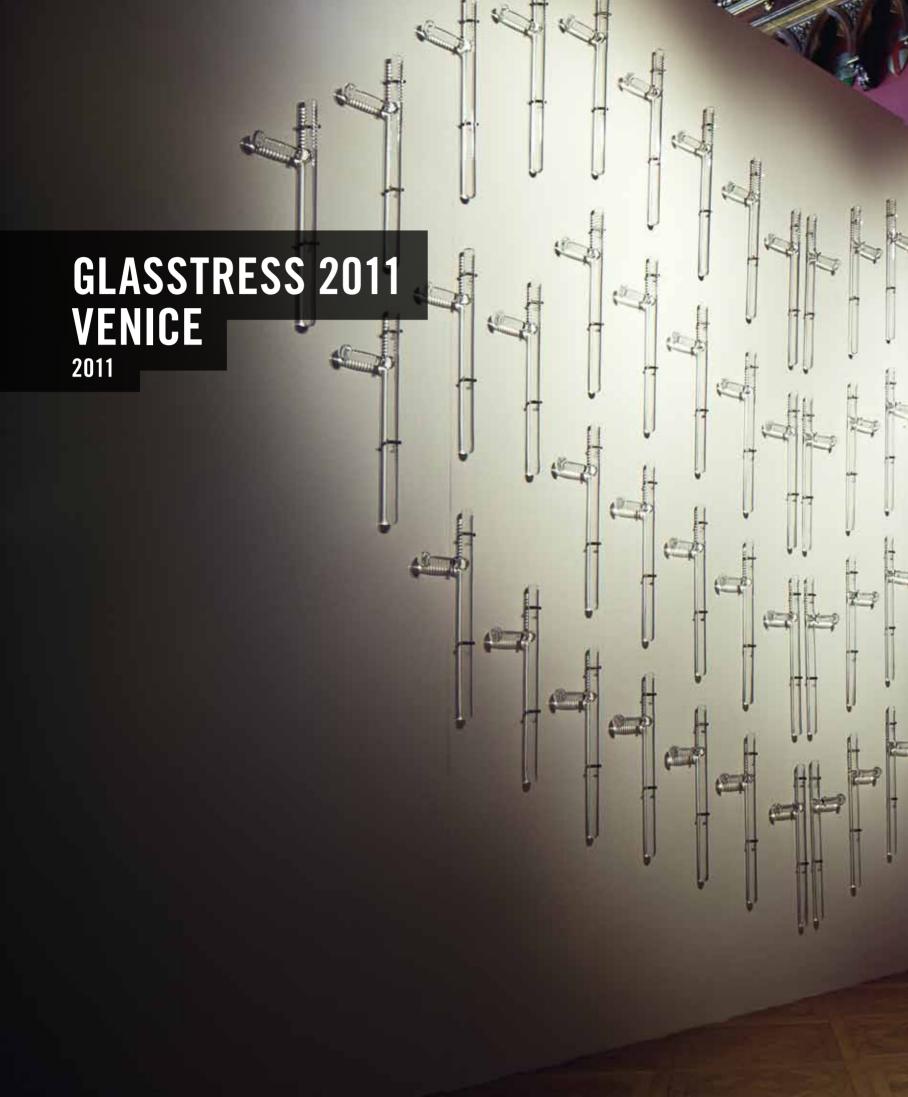








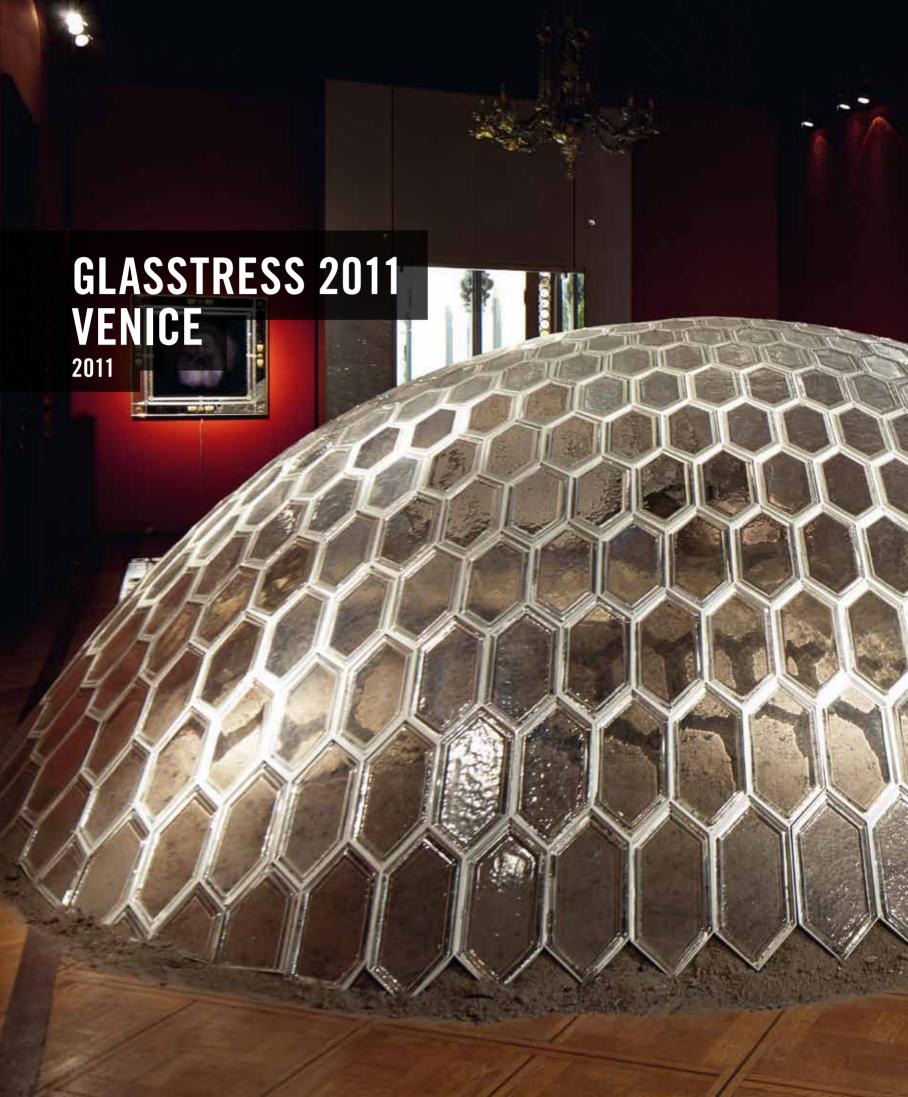














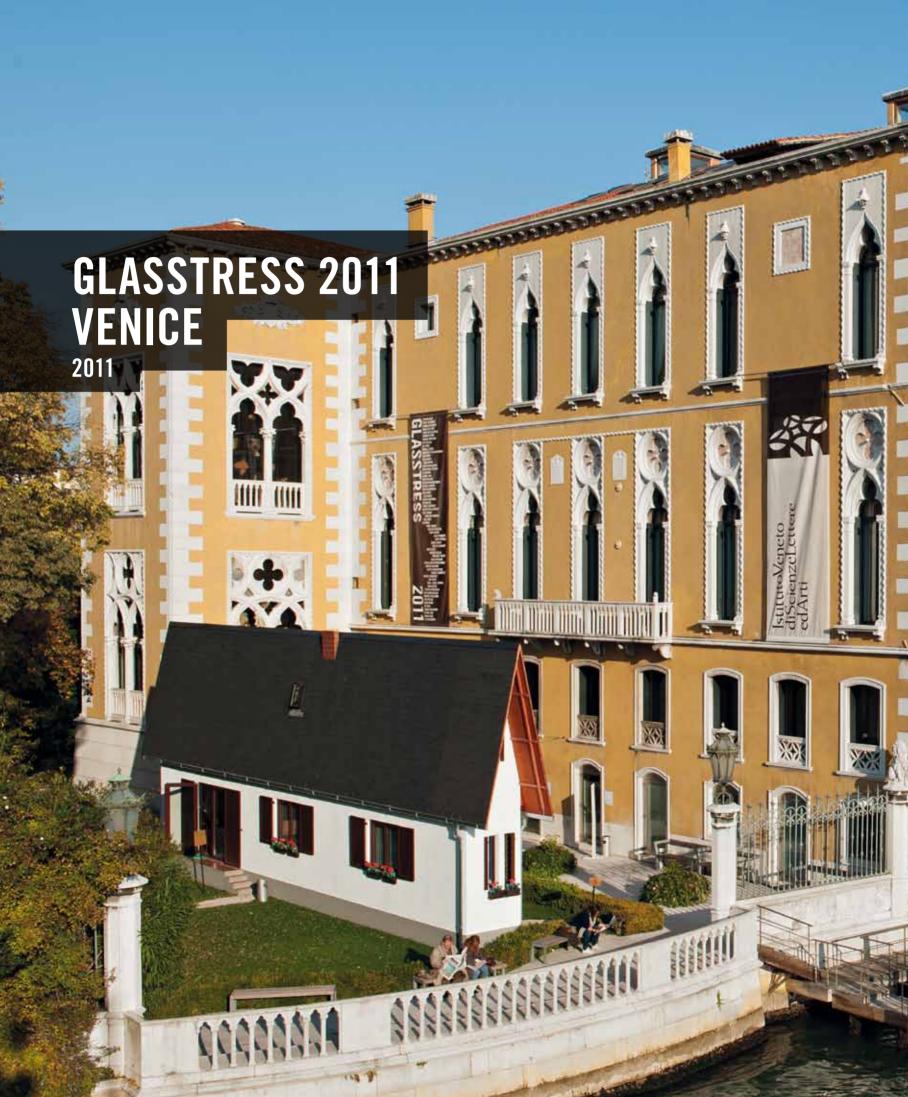








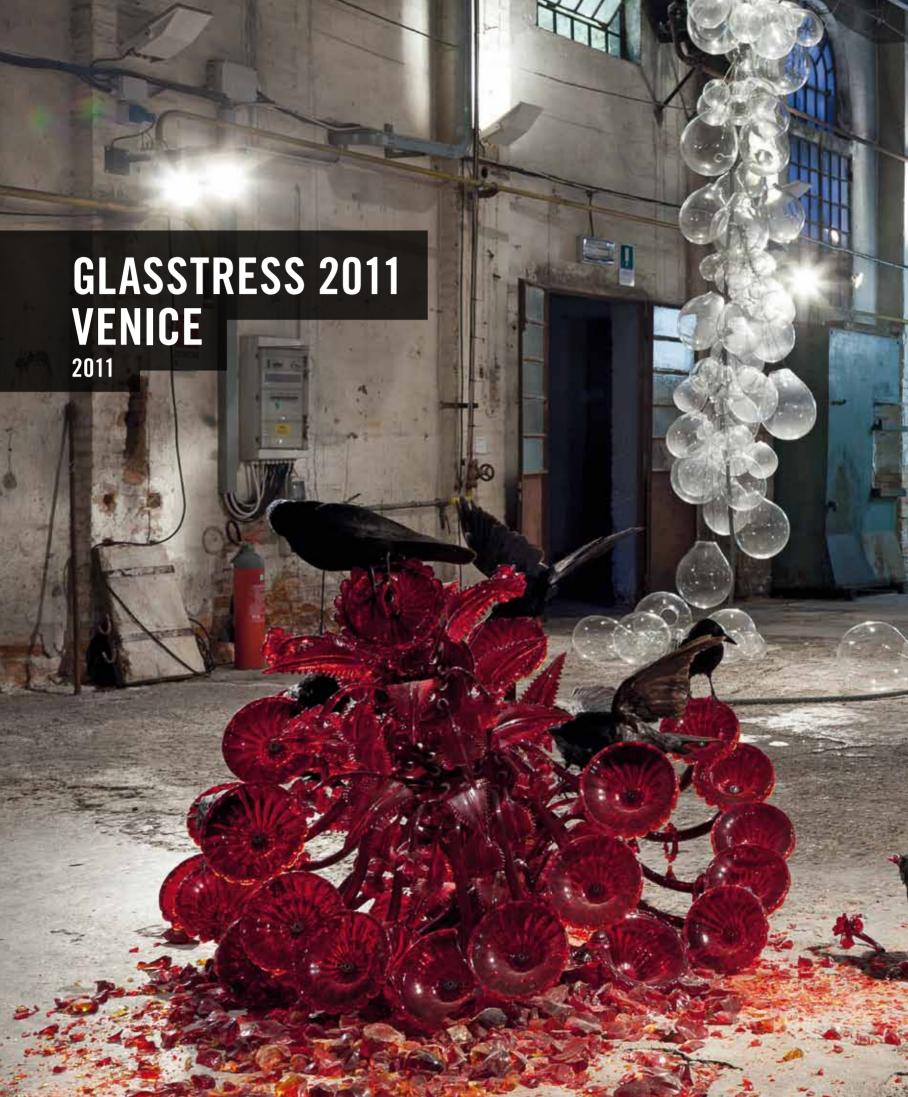






































GLASSTRESS NEW YORK 2012





GLASSTRESS WORKS

GLASSTRESS 2009

AT THE 53RD VENICE BIENNALE
GLASSTRESS 2011

AT THE 54TH VENICE BIENNALE
GLASSTRESS RIGA 2011
GLASSTRESS STOCKHOLM 2011
GLASSTRESS NEW YORK 2012
GLASSTRESS BEIRUT 2012



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 Quadrat Bottrop, Bottrop Exhibited at *Glasstress* 2009, Venice (IT)



ARMAN Accumulation of Light Bulbs, 1962 33.5 x 22 x 5.5 cm

Courtesy Private Collection, Bassano Exhibited at *Glasstress* 2009, Venice (ιτ)



JEAN ARP Collage n.2 (glass object) 1964 Ed. 2/3 50 x 34.7 x 3 cm

Courtesy Berengo Private Collection, Venice Exhibited at *Glasstress* 2009, Venice (IT) Exhibited at *Glasstress Stockholm* 2011, Stockholm (sE)



ANTHON BEEKE Eiaculatum2009 / detail
variable dimensions

Courtesy the artist Exhibited at *Glasstress 2011*, Venice (IT)



PIEKE BERGMANS Desk Light Blub, 2009 125 x 125 x 50 cm

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



DOMENICO BIANCHI Untitled, 2011 9 x 9 x 3 cm (white) / 9 x 6 x 3 cm (amber)

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



Fox 2000 / detail 25 x 90 x 27 cm

Riga (Lv)

Courtesy Berengo Private Collection, Venice Exhibited at *Glasstress Riga* 2011,



ERNST BILLGREN Golden Coin1999 / detail
40 x 29 x 16 cm

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



ERNST BILLGREN Mermaid's View 2011 / detail 57 x 51 x 3 cm (flat frames) / 57 x 51 x 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)



JOOST VAN BLEISWIJK Fragile Factory/Heavy Duty Trestles, 2011 / detail 98 x 180 x 75 cm

Courtesy Venice Projects, Venice Exhibited at *Glasstress 2011*, Venice (IT)



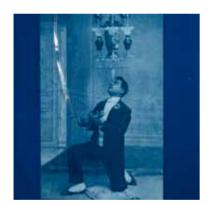
JOOST VAN BLEISWIJK Fragile Factory/Industry Pallet, 2011 / detail 50 x 120 x 80 cm

Courtesy Venice Projects, Venice Exhibited at *Glasstress 2011*, Venice (IT)



JOOST VAN BLEISWIJK Glass Stacks, 2010 / detail 6 elements / variable dimensions

Courtesy Venice Projects, Venice Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



BARBARA BLOOM Balance: Blue Gentleman 2011 / detail 103 x 75 x 5 cm

Courtesy Galleria Raffaella Cortese, Milan, Tracy Williams Itd., New York, and Galerie Gisela Capitain, Cologne Exhibited at *Glasstress 2011*, Venice (IT)



BARBARA BLOOM Flaubert Letters II 1987–2008 Ed. 2/3 three versions, each unique variable dimensions

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



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

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



MONICA BONVICINI Tears, 2011 10 x 24 x 12 cm / 11 x 8 x 8 cm / 100 x 50 x 50 cm (pedestal)

Courtesy the artist, Max Hetzler Gallery, Berlin, and Berengo Private Collection, Venice Exhibited at *Glasstress 2011*, Venice (IT) Exhibited at *Glasstress Stockholm* 2011, Stockholm (SE)



LOUISE BOURGEOIS The Couple, 2002 54.6 x 44.5 x 44.5 cm / 177.8 x 76.2 x 76.2 cm (vitrine)

Courtesy Karsten and Claudia Greve, St. Moritz Exhibited at Glasstress 2009, Venice (IT)



SERGIO BOVENGA **Spazio**, 2009 Ed. 1/6 55 cm diameter

Courtesy Berengo Private Collection, Venice Exhibited at Glasstress 2009, Venice (ıт) Exhibited at Glasstress Riga 2011, Riga (Lv) Exhibited at Glasstress Beirut 2012, Beirut (Lв)



DANIEL BUREN Photo-souvenir: Transparence vénitienne avec reflets travail in situ, in Glasstress, Istituto Veneto di Scienze, Lettere ed Arti-Palazzo Cavalli Franchetti, Venice 1972-2009 / detail

Courtesy Buchmann Galerie, Berlin/Lugano / Exhibited at Glasstress 2009, Venice (IT)



LAWRENCE CARROLL Untitled, 2009 Ed. 1/5 100 x 90 cm diameter

Courtesy Buchmann Galerie, Berlin/Lugano, and Berengo Private Collection, Venice Exhibited at Glasstress 2009, Venice (ıт)



PINO CASTAGNA Bamboo, 2011 430 x 100 cm

Courtesy Berengo Private Collection, Venice Exhibited at Glasstress Stockholm 2011, Stockholm (sE)



CÉSAR Compression 1992 / detail 37 x 23 x 24 cm

Courtesy Berengo Private Collection, Venice Exhibited at Glasstress 2009, Venice (IT)



SOYEON CHO In Bloom, 2009 150 x 150 x 110 cm

Courtesy Berengo Private Collection, Venice Exhibited at Glasstress 2009, Exhibited at Glasstress Stockholm 2011. Stockholm (se) Exhibited at Glasstress Beirut 2012, Beirut (Lв)



TONY CRAGG Sensory Devices 2009 / detail 47 x 15 x 10 cm / 37.5 x 19 x 11.5 cm

Courtesy Buchmann Galerie, Berlin/Lugano Exhibited at Glasstress 2009, Venice (IT)



TONY CRAGG Visible Men 2009 / detail 47 x 16 cm

Courtesy Buchmann Galerie, Berlin/Lugano Exhibited at Glasstress 2009, Venice (IT)



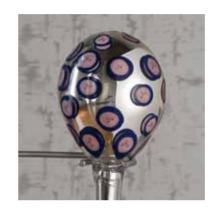
KIKI VAN EIJK Allotment / Harvest Red Fruit Bucket, Scarecrow, Sowing Time-Pots, 201137 x 70 x 38 cm / 199 x 110 x 54 cm / 63 x 33 cm diameter

Courtesy Venice Projects, Venice Exhibited at Glasstress 2011, Venice (ıт)



KIKI VAN EIJK Drink! Eat! Fun! Rest! Think! Dream! Love!, 2010 / detail 7 elements / variable dimensions

Courtesy Venice Projects, Venice Exhibited at Glasstress Beirut 2012, Beirut (Lв)



MARIE-LOUISE EKMAN Termometri, 2005–2007 / detail (from the Hospital series) Ed. 6

Height 100 cm / height 90 cm / 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 100 x 260 x 260 cm

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



EL ULTIMO GRITO Imaginary Architectures 2011 / detail variable dimensions

Courtesy Spring Projects, London Exhibited at Glasstress New York 2012, New York (usa)



EL ULTIMO GRITO Imaginary Venice, 2012 / detail variable dimensions

Courtesy Venice Projects, Venice Exhibited at Glasstress Beirut 2012, Beirut (Lв)



JAN FABRE Greek Gods in a Body-Landscape (Griekse Goden in Ean Lichaa-Landaschap) 2011 / detail variable dimensions

Courtesy Angelos Byba Collection, Antwerp Exhibited at Glasstress 2011, Venice (іт)



JAN FABRE
Planet VII (Planets I-IX)
2011
32 cm diameter (glass),
58 cm (planet with stand)

Courtesy Angelos Bvba Collection, Antwerp, and Berengo Private Collection, Venice Exhibited at *Glasstress 2011*, Venice (IT), and Kröller-Müller Museum 2011, The Netherlands Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



JAN FABRE Shitting Doves of Peace and Flying Rats, 2008 25 x 260 x 25 cm / variable dimensions

Courtesy 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 New York* 2012, New York (USA) / Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



JAN FABRE Untitled, 2009 Ed. 6 + 2 AP 22 x 44 x 43 cm

Courtesy Berengo Private Collection, Venice Exhibited at *Glasstress* 2009, Venice (IT)



LUCIO FONTANA AND EGIDIO COSTANTINI Pannello, 1965 124.5 x 6 cm diameter

Courtesy Private Collection, Bassano Exhibited at *Glasstress* 2009, Venice (IT)



FABIO FORNASIER Recycled Chandelier 2007 / detail 200 x 200 cm

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



JOSEPHA GASCH-MUCHE 03.20.2012, 2012 125 x 125 x 20 cm

Courtesy the artist Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



KENDELL GEERS Cardiac Arrest VIII, 2011 310 x 420 x 3 cm

Courtesy the artist, Galleria Continua, San Gimignano, Beijing, Le Moulin, Gallery Stephen Friedman, London, Galerie Rodolphe Janssen, Brussels, Goodman Gallery, Johannesburg, Cape Town, and Berengo Private Collection, Venice Exhibited at Glasstress 2011, Venice (IT) / Exhibited at Glasstress Beirut 2012, Beirut (LB)



FRANCESCO GENNARI Autoritratto come rotazione della terra (con loden e scarpe clarks) 2008 / detail 471 x 6.5 x 7 cm

Courtesy the artist and Tucci Russo Studio per l'Arte Contemporanea, Torre Pellice, Turin Exhibited at *Glasstress* 2009, Venice (IT)



DAN GRAHAM Sagitarian Girls, 2008 230 x 550 x 250 cm

Courtesy Francesca Minini, Milan Exhibited at *Glasstress* 2009, Venice (IT)



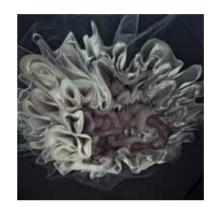
DMITRY GUTOV Gondola, 2011 1200 x 280 x 280 cm (3D rendering)

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



CHARLOTTE GYLLENHAMMAR Don't Look 2011 / detail 18 x 60 x 60 cm

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



CHARLOTTE GYLLENHAMMAR Hang, 2006/2011 variable dimensions (video projection)

Courtesy Collection Orsi, Segrate, Milan Exhibited at *Glasstress 2011*, Venice (IT)



CHARLOTTE GYLLENHAMMAR Wait, The Smallest of Us is Dead, 2011 165 x 50 x 10 cm (glass) / 84 x 28 cm (boy) / 44 x 20 cm (girl)

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



ZAHA HADID Seoul Desk, 2008 86 x 420 x 134 cm

Courtesy Zaha Hadid Architects, London Exhibited at *Glasstress 2011*, Venice (IT)



RICHARD HAMILTON Sieves (with Marcel Duchamp), 1971 Ed. 50 + 7 AP 52 x 63.5 x 20.4 cm

Courtesy Fondazione Marconi, Milan Exhibited at *Glasstress* 2009, Venice (ιτ)



MONA HATOUM Nature morte aux grenades 2006/2007 / detail 95 x 208 x 70 cm

Private Collection, Bassano Courtesy Galleria Continua, San Gimignano, Beijing, Le Moulin Exhibited at *Glasstress* 2009, Venice (IT) Exhibited at *Glasstress Stockholm* 2011, Stockholm (SE)



PAULA HAYES Vertical Giant Terrarium 2008/2009 / detail 147.3 x 35.6 cm

Courtesy R 20th Century Gallery, New York Exhibited at *Glasstress 2011*, Venice (IT)



JAIME HAYON
Testa Mecanica, 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 2011*, Venice (IT) Exhibited at *Glasstress New York* 2012, New York (USA) Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



YUICHI HIGASHIONNA Seta Chandelier, 2011 150 x 140 cm diameter

Courtesy Keith Johnson Exhibited at *Glasstress 2011*, Venice (IT)



YUICHI HIGASHIONNA Untitled (v.c.1), 2010 Ed. 3/8 85 x 85 x 90 cm

Courtesy Berengo Private Collection, Venice, and Yumiko Chiba Associates, Tokyo Exhibited at *Glasstress Riga* 2011, Riga (Lv)



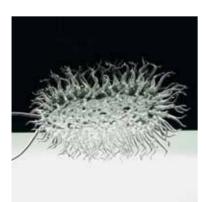
CHARLOTTE HODES Eurydice I / II / III, 2009
40 x 22 cm / 40 x 25 cm / 40 x 26 cm

Courtesy Marlborough Gallery, London, and Berengo Private Collection, Venice Exhibited at *Glasstress* 2009, Venice (IT)



CHARLOTTE HODES Revealed In Pink, 2011 35 x 30 x 6 cm

Courtesy Marlborough Gallery, London, and Berengo Private Collection, Venice Exhibited at *Glasstress Stockholm* 2011, Stockholm (sɛ)



LUKE JERRAM E. Coli, 2010
24 x 128 x 30 cm

Courtesy De Nul Collection, Belgium Exhibited at *Glasstress 2011*, Venice (IT) Exhibited at *Glasstress New York* 2012, New York (USA) Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



LUKE JERRAM Large Spiky Malaria, 2010 50 x 18 cm

Courtesy the artist Exhibited at *Glasstress New York* 2012, New York (USA)



LUKE JERRAM Round Swine Flu, 2009 20 x 20 cm

Courtesy the artist Exhibited at *Glasstress New York* 2012. New York (usa)



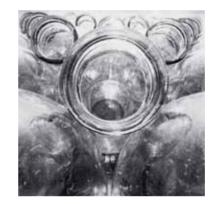
MAGDALENA JETELOVA (Des)Orientation 2011 / detail 200 x 510 x 50 cm

Courtesy the artist Exhibited at *Glasstress 2011*, Venice (IT)



LIU JIANHUA Shadow in the Water 2011 / detail 32 x 230 x 7 cm / 32 x 28 x 7 cm each

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



MIMMO JODICE Composizione, opera 1 / opera 2 / opera 3 / opera 4 / opera 5 1966 / detail unique 30 x 40 cm / 60 x 60 cm

Courtesy the artist Exhibited at *Glasstress* 2009, Venice (IT)

(with frame)



MICHAEL JOO Access Denied, 2011 85 x 130 x 30 cm

Courtesy the artist and Berengo Private Collection, Venice Exhibited at *Glasstress Riga* 2011, Riga (Lv) Exhibited at *Glasstress Stockholm* 2011, Stockholm (se)



MICHAEL JOO Expanded Access, 2011 155 x 290 x 290 cm / 85 x 67 x 8 cm

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 Beirut* 2012, Beirut (LB)



MARYA KAZOUN Frosty Grounds: The Beginning 2009 / detail 120 x 83 x 15 cm

Courtesy the artist Exhibited at *Glasstress Stockholm* 2011, Stockholm (sɛ) Exhibited at *Glasstress New York* 2012, New York (usa)



MARYA KAZOUN Habitat: Where He Came From, 2009 / detail 200 x 170 x 620 cm

Courtesy the artist Exhibited at *Glasstress* 2009, Venice (IT)



MARYA KAZOUN Self-Portrait 2003—present / detail Installation/performance

Courtesy Venice Projects, Venice Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



MARYA KAZOUN The Mountains 2009 / detail 120 x 83 x 25 cm

Courtesy the artist Exhibited at *Glasstress Stockholm* 2011, Stockholm (sɛ) Exhibited at *Glasstress New York* 2012, New York (usa)



MARYA KAZOUN They Were There 2011 / detail 400 x 250 x 100 cm

Courtesy the artist Exhibited at *Glasstress 2011*, Venice (IT)



KONSTANTIN KHUDYAKOV Last Supper

2011 / detail 107 x 300 x 51 cm / 30 x 20 x 40 cm (each head)

Courtesy the artist and Venice Projects, Venice Exhibited at *Glasstress 2011*, Venice (IT)



KONSTANTIN KHUDYAKOV Mirror, 2011 108 x 108 x 20 cm

Courtesy the artist and Venice Projects, Venice Exhibited at *Glasstress 2011*, Venice (IT) Exhibited at *Glasstress Riga* 2011, Riga (LV) Exhibited at *Glasstress Stockholm* 2011, Stockholm (se)



MICHAEL KIENZER Off Order, vol. 2, 2011 65 x 82 x 120 cm

Courtesy the artist and Venice Projects, Venice Exhibited at *Glasstress 2011*, Venice (rr)



MARTA KLONOWSKA Bestiarium: Maki, 2011 124 x 80 x 37 cm

Courtesy Susan and Fred Sanders Exhibited at *Glasstress 2011*, Venice (IT) Exhibited at *Glasstress New York* 2012, New York (USA)



MARTA KLONOWSKA II miracolo della reliquia della Santa Croce after Vittore Carpaccio, 2011 48 x 58 x 35 cm

Courtesy Collection Cingoli Exhibited at *Glasstress 2011*, Venice (IT)



MARTA KLONOWSKA Large Kitchen Still Life after Michel De Bouillon 2009 / detail 94 x 58 x 44 cm

Courtesy the artist and lorch+seidel contemporary, Berlin Exhibited at *Glasstress 2011*, Venice (IT)



MARTA KLONOWSKA Prince Baltasar Carlos as a Hunter 2003 / detail 40 x 160 x 100 cm / variable dimensions 191 x 102 cm

(inkjet print on canvas)

Courtesy the artist and lorch+seidel contemporary, Berlin Exhibited at *Glasstress Riga* 2011, Riga (Lv)



MARTA KLONOWSKA The Letter of the Moor 2011 / detail 63 x 54 x 35 cm (dog) / 25 x 10 x 10 cm (shoe) /

25 x 10 x 10 cm (shoe) / 82 x 72 cm (inkjet print on paper)

Courtesy Berengo Private Collection, Venice Exhibited at *Glasstress Stockholm* 2011, Stockholm (sɛ) Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



NAWA KOHEI Pixcell Emu, 2008 116.5 x 93 x 75 cm

Courtesy Private Collection Germany/Japan Exhibited at *Glasstress 2011*, Venice (ιτ)



JOSEPH KOSUTH Any Two Meter Square Sheet of Glass To Lean Against Any Wall 1965 / detail 200 x 200 cm (glass) /

200 x 200 cm (glass) / 5.8 x 20 cm (metal plaque)

Courtesy Joseph Kosuth Studio, Rome Exhibited at *Glasstress* 2009, Venice (IT)



JANNIS KOUNELLIS Senza titolo, 2005 100 x 70 cm

Courtesy Galleria Fumagalli, Bergamo Exhibited at *Glasstress* 2009, Venice (ιτ)



OLEG KULIK Basta Carne, 2011 59 x 65 x 40 cm

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



OLEG KULIK Deep Into Russia, 2011 30 x 50 x 23 cm

Courtesy the artist and Berengo Private Collection, Venice Exhibited at *Glasstress 2011*, Venice (ir)



RAIMUND KUMMER Hindsight Bias, 2007 80 x 80 x 205 cm (glass eyes) / 240 x 300 cm (mirror sheets)

Courtesy the artist Exhibited at *Glasstress* 2009, Venice (IT)



HITOSHI KURIYAMA Life-reduction, 2010 variable dimensions

Courtesy Venice Projects, Venice 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* 2009, Venice (IT) Exhibited at *Glasstress Stockholm* 2011, Stockholm (sE) Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



HYE RIM LEE Strawberry Garden, 2011 variable dimensions (3D animation)

Courtesy the artist and Kukje Gallery, Seoul Exhibited at *Glasstress 2011*, Venice (IT)



TOMÁŠ LIBERTÍNY Always the Years Between Us, 2011 26 x 30 x 14 cm (vase) / 100 x 100 x 1.5 cm (glass and felt)

Courtesy the artist and Berengo Private Collection, Venice Exhibited at *Glasstress Riga* 2011, Riga (Lv)



TOMÁŠ LIBERTÍNY The Seed of Narcissus, 2011 100 x 38 cm diameter

Courtesy the artist and Venice Projects, Venice Exhibited at *Glasstress 2011*, Venice (IT) Exhibited at *Glasstress New York* 2012, New York (USA)



TOMÁŠ LIBERTÍNY
The Unbearable Lightness
2010
122 x 250 x 45 cm

Courtesy the artist Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



ATELIER VAN LIESHOUT Crawling Man, 2011 64 x 30 x 92 cm

Courtesy the artist and Venice Projects, Venice Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



ATELIER VAN LIESHOUT Excrementorium 2011 / detail 130 x 190 x 136 cm

Courtesy the artist and Venice Projects, Venice Exhibited at *Glasstress 2011*, Venice (ir)



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)



BETH LIPMAN Bride, 2010
305 x 228 x 228 cm

Courtesy Claire Oliver Gallery, New York Exhibited at *Glasstress New York* 2012, New York (usa)



MASSIMO LUNARDON As Is, Everywhere 2011 / detail 300 x 70 x 50 cm (big) / 74 x 45 x 35 cm (small)

Courtesy Berengo Studio 1989 Exhibited at *Glasstress 2011*, Venice (IT)



MASSIMO LUNARDON Universo acrobatico 2011–2012 / detail variable dimensions

Courtesy Berengo Private Collection, Venice Exhibited at *Glasstress Stockholm* 2011, Stockholm (sɛ) Exhibited at *Glasstress Beirut* 2012, Beirut (பв)



MASSIMO LUNARDON Geonauta, 2012 60 x 35 x 20 cm

Courtesy Venice Projects, Venice Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



URS LÜTHI Ex Voto XXI from Art Is The Better Life series 2010 / detail 174 x 236 x 105 cm

Courtesy Artbug Gallery, Bassano Exhibited at *Glasstress 2011*, Venice (IT)



SARMITE MALINA AND KRISTAPS KALNS Don't Forget Me, 2011 150 x 50 cm diameter each

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



FEDERICA MARANGONI The Thread, 2002 40 x 3.5 cm / height 70 cm (neon)

Courtesy Berengo Private Collection, Venice Exhibited at *Glasstress* 2009, Venice (IT)



VIK MUNIZ Untitled 2010 / detail 108 x 52 cm diameter

Courtesy the artist and Venice Projects, Venice Exhibited at *Glasstress 2011*, Venice (IT) Exhibited at *Glasstress Stockholm* 2011, Stockholm (sE) Exhibited at *Glasstress New York* 2012, New York (usa)



NABIL NAHAS Stars, 2012 variable dimensions

Courtesy the artist Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



NABIL NAHAS Untitled VP # 1, 2011
56 x 100 x 108 cm

Courtesy the artist and Venice Projects, Venice Exhibited at *Glasstress 2011*, Venice (it)



NABIL NAHAS Untitled VP # 2, 2011
50 x 250 x 50 cm

Courtesy the artist and Venice Projects, Venice Exhibited at *Glasstress 2011*, Venice (IT) Exhibited at *Glasstress New York* 2012, New York (USA)



ATELIER TED NOTEN
If You Want To Be Beautiful
You Have To Suffer, 2011
150 x 210 cm /
variable dimensions

Courtesy the artist and Venice Projects, Venice Exhibited at *Glasstress 2011*, Venice (π)



ORLAN Miroirs Portrait-Stress of Our Society 2009 / detail 87 x 57 x 2 cm each

Courtesy Berengo Private Collection, Venice Exhibited at *Glasstress* 2009, Venice (IT) Exhibited at *Glasstress Riga* 2011, Riga (LV)



JEAN-MICHEL OTHONIEL Ricochet Rouge, 2009 unique 110 x 110 x 110 cm

Courtesy Galerie Karsten Greve AG, St. Moritz Exhibited at *Glasstress* 2009, Venice (IT)



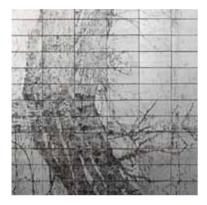
TONY OURSLER Blue Double Negative1999 / detail
30.5 x 30.5 x 48.2 cm / variable dimensions

Courtesy the artist Exhibited at *Glasstress 2011*, Venice (IT) Exhibited at *Glasstress New York* 2012, New York (USA)



LUCA PANCRAZZI Scala 2008 / *detail* Height 350 cm

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



ANNE PEABODY Alluvion Myth 2011 / detail 213 x 182 x 7.6 cm

Courtesy Venice Projects, Venice Exhibited at *Glasstress 2011*, Venice (IT)



ANNE PEABODY My Sidewalk 2004 / detail 533.4 x 213.6 x 1 cm

Courtesy Venice Projects, Venice Exhibited at *Glasstress* 2009, Venice (IT)



ANNE PEABODY Owl With Dog 2011 / detail 7.6 x 10.1 cm

Courtesy the artist and Venice Projects, Venice Exhibited at *Glasstress Stockholm* 2011, Stockholm (SE)



GIUSEPPE PENONE Unghia e candele 1994 / detail 30 x 300 x 150 cm

Courtesy Private Collection Exhibited at *Glasstress* 2009, Venice (IT)



JAVIER PÉREZ Carroña, 2011 120 x 235 x 300 cm / variable dimensions

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)



JAVIER PÉREZ Corona, 2011 12 x 33 cm diameter

Courtesy the artist and Venice Projects, Venice Exhibited at *Glasstress 2011*, Venice (ıт) Exhibited at *Glasstress Stockholm* 2011, Stockholm (se)



ANTON PEVSNER Croce ancorata (La Croix ancrée), 1993 84.6 cm (diagonal length)

Courtesy Peggy Guggenheim Collection, Venice Exhibited at *Glasstress* 2009, Venice (IT)



JAUME PLENSA Cristina's Frozen Dreams 2010 Ed. 8 52 x 40 x 40 cm

Courtesy Berengo Private
Collection, Venice, and Galerie
Lelong, Paris
Exhibited at Glasstress 2011,
Venice (IT)
Exhibited at Glasstress Stockholm
2011, Stockholm (sE)
Exhibited at Glasstress New York
2012, New York (Usa)



JAUME PLENSA Glassman II 2004 / detail 30 x 250 x 90 cm

Courtesy the artist and Galerie Lelong, Paris Exhibited at *Glasstress 2011*, Venice (rr)



JAUME PLENSA Laura's Hands 2011 / detail Ed. 25 6 x 19 x 10 cm each / variable dimensions

Courtesy Berengo Private
Collection, Venice, 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)



BETTINA POUSTTCHI Cleared, 2009 150 x 200 x 220 cm

Courtesy Buchmann Galerie, Berlin/Lugano Exhibited at *Glasstress* 2009, Venice (IT)



ROBERT RAUSCHENBERG Untitled [Glass Tires], 1997 76.2 x 71.1 x 61 cm

Courtesy Estate of Robert Rauschenberg, New York Exhibited at *Glasstress* 2009, Venice (IT)



MAN RAY Pandora's Box, 1963 4 x 11 x 4 cm

Courtesy Fondazione Marconi, Milan Exhibited at *Glasstress* 2009, Venice (rr)



RECYCLE GROUP Way, 2011
29 x 154 x 600 cm

Courtesy the artist, Venice Projects, Venice, and Triumph Gallery, Moscow Exhibited at *Glasstress 2011*, Venice (IT)



ANTJE RIECK Soul Sister 2011 / detail 170 x 310 x 310 cm

Courtesy Novalis Contemporary Art, Turin Exhibited at *Glasstress 2011*, Venice (IT)



ANTONIO RIELLO Ashes to Ashes 2009/2010 / detail 35 x 20 cm diameter each / variable dimensions

Courtesy Berengo Private Collection, Venice Exhibited at *Glasstress 2011*, Venice (IT)



ANTONIO RIELLO Murano Hoard, 2012 variable dimensions

Courtesy Berengo Private Collection, Venice Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



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)



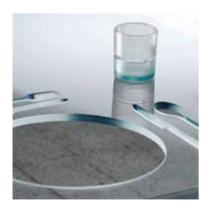
BERNARDÍ ROIG St. John's Glass Head 2011 50 x 40 x 35 cm

Courtesy Claire Oliver Gallery, New York, and Berengo Private Collection, Venice Exhibited at *Glasstress 2011*, Venice (IT) Exhibited at *Glasstress Stockholm* 2011, Stockholm (se)



MARIA ROOSEN Washed Tree Flour 2009/2011 45 x 270 x 53 cm

Courtesy Collection Lise and Thierry Prevot and Gallery Fons Wetters, Amsterdam Exhibited at *Glasstress 2011*, Venice (IT)



SILVANO RUBINO Addizione sottrattiva 2009 / detail Ed. 1/3 80 x 400 x 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 (usa) Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



SILVANO RUBINO Death announced to the ear of a deaf 2009/2010 / detail variable dimensions

Courtesy the artist and Berengo Private Collection, Venice Exhibited at *Glasstress Riga* 2011, Riga (LV)



SILVANO RUBINO Scala illuminante, 2010 420 x 150 x 250 cm / variable dimensions

Courtesy the artist and Berengo Private Collection, Venice Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



URSULA VON RYDINGSVARD Glass Corrugated 2010 / detail 130 x 76 x 5 cm

Courtesy the artist and Galerie Lelong, New York Exhibited at *Glasstress 2011*, Venice (IT) Exhibited at *Glasstress New York* 2012, New York (USA) Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



TANJA SÆTER Transformers 2011 / detail 350 x 300 x 15 cm / variable dimensions

Courtesy the artist Exhibited at *Glasstress 2011*, Venice (IT) Exhibited at *Glasstress Stockholm* 2011, Stockholm (sE)



ANDREA SALVADOR Giovanna d'Arco n.1, 2011 150 x 131.5 cm

Courtesy the artist and Berengo Private Collection, Venice Exhibited at *Glasstress 2011*, Venice (IT) Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



ANDREA SALVADOR Giovanna d'Arco n.3, 2011 150 x 160 cm

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



JUDITH SCHAECHTER Drowning, 2012 30.5 x 18 x 18 cm

Courtesy Claire Oliver Gallery, New York Exhibited at *Glasstress New York* 2012, New York (usa)



JUDITH SCHAECHTER Nature, 2010 / detail 79 x 118 x 16 cm

Courtesy Claire Oliver Gallery, New York Exhibited at *Glasstress 2011*, Venice (IT)



THOMAS SCHÜTTE Berengo Head, 2011
45 x 30 x 27 cm
(green head) /
50 x 30 x 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)



THOMAS SCHÜTTE Berengo Head, 2011
49 x 25 x 30 cm
(yellow head)

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



THOMAS SCHÜTTE Geister, 2011 / *detail*6 elements / variable dimensions

Courtesy Berengo Private Collection, Venice Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



JOYCE JANE SCOTT Milk Mammy 1 2012 / detail 113 x 30.5 x 27 cm

Courtesy Goya Contemporary Gallery, Baltimore, and Berengo Studio, Venice Exhibited at *Glasstress New York* 2012, New York (USA)



JOYCE JANE SCOTT Milk Mammy 2 2012 / detail 48 x 19 x 19 cm (glass) /

48 x 19 x 19 cm (glass) / 72 x 19.5 x 19.5 cm (lace beading)

Courtesy Goya Contemporary Gallery, Baltimore Exhibited at *Glasstress Beirut* 2012. Beirut (LB)



JOYCE JANE SCOTT Water Mammy 1 2012 / detail 89 x 16.5 x 25.5 cm

Courtesy Goya Contemporary Gallery, Baltimore, and Berengo Studio, Venice Exhibited at *Glasstress New York* 2012, New York (USA)



SANDRO SERGI Uccello, 1970 35 x 46 x 18 cm

Courtesy Berengo Private Collection, Venice Exhibited at *Glasstress* 2009, Venice (IT)



SHAN SHAN SHENG Abacus-Western Zhou Dynasty, BC 1046–BC 771 2007 / detail 450 x 230 x 100 cm

Courtesy Joanne Katz Private Collection, Florida Exhibited at *Glasstress Stockholm* 2011, Stockholm (sɛ)



ANATOLY SHURAVLEV Viewing Deception

2011 / detail 25 cm diameter / 30 cm diameter / 35 cm diameter (lenses)

Courtesy Urs Meile Gallery, Beijing, Lucerne, and Venice Projects, Venice Exhibited at *Glasstress 2011*, Venice (ıт) Exhibited at *Glasstress Riga* 2011, Riga (Lv)



KIKI SMITH
Black Eggs
1998 / detail
98 eggs, 4.4 x 7.6 x 5.7 cm
to 8.3 x 12.1 x 8.9 cm
each / variable dimensions
(installation)

Collection of the artist, courtesy The Pace Gallery Exhibited at *Glasstress* 2009, Venice (IT)



KIKI SMITH
Frogs, 1999 / detail
63 elements,
7.6 x 7.6 x 7.6 cm each / variable dimensions
(installation)

Courtesy The Pace Gallery Exhibited at *Glasstress New York* 2012. New York (USA)



KIKI SMITH Milky Way, 2011 / detail 182.9 x 193 cm

Courtesy The Pace Gallery Exhibited at *Glasstress 2011*, Venice (IT)



YUTAKA SONE Every Snowflake Has A Different Shape N.30 / N.35, 2010 / detail 14.3 x 26.4 x 23.8 cm / 24.4 x 25.5 x 26.4 cm

Courtesy the artist and David Zwirner, New York Exhibited at *Glasstress 2011*, Venice (IT) Exhibited at *Glasstress New York* 2012, New York (USA)



MIKE + DOUG STARN Untitled, 2011 55 x 40 cm diameter

Courtesy Berengo Private Collection, Venice Exhibited at *Glasstress New York* 2012, New York (usa)



JANA STERBAK Transpiration: Portrait Olfactif, 1995 16 x 28 x 14 cm diameter

Courtesy Galleria Raffaella Cortese, Milan, and Galeria Toni Tàpies, Barcelona Exhibited at *Glasstress* 2009, Venice (IT)



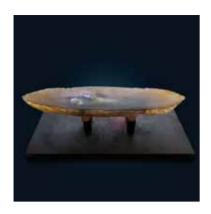
LINO TAGLIAPIETRA Attesa, 2009 / detail 45 x 200 x 200 cm

Courtesy the artist Exhibited at *Glasstress* 2009, Venice (IT)



PATRICIA URQUIOLA All Ambiq, 2011 / detail 150 x 430 x 180 cm / variable dimensions

Courtesy Studio Urquiola, Milan, and Berengo Private Collection, Venice Exhibited at *Glasstress 2011*, Venice (IT) Exhibited at *Glasstress New York* 2012, New York (USA)



BERTIL VALLIEN Hidden, 1987 10.5 x 15.5 x 65 cm

Courtesy Orrefors Kosta Boda AB, Orrefors Exhibited at *Glasstress Stockholm* 2011, Stockholm (sE)



BERTIL VALLIEN Resting Head, 2009 23 x 28 x 38 cm

Courtesy Orrefors Kosta Boda AB, Orrefors Exhibited at *Glasstress Stockholm* 2011, Stockholm (se)



KOEN VANMECHELEN Egg Cord

2009 / detail 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 Entwined, 2011 20 x 30 x 25 cm

Courtesy the artist Exhibited at *Glasstress New York* 2012, New York (USA)



KOEN VANMECHELEN I 1, 2011

variable dimensions

Courtesy the artist and Berengo Private Collection, Venice Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



KOEN VANMECHELEN The Accident

2005 / *detail* 60 x 35 x 45 cm

Courtesy Moss Private Collection, Miami Exhibited at *Glasstress* 2009, Venice (IT)



KOEN VANMECHELEN
The Walking Egg
1989 / detail

1989 / *detail* 70 x 156 x 58 cm

Courtesy Venice Projects, Venice Exhibited at *Glasstress 2011*, Venice (IT) Exhibited at *Glasstress Stockholm* 2011, Stockholm (sE)



KOEN VANMECHELEN Unicorn

2009 / *detail* 200 x 400 x 800 cm

Courtesy the artist and Berengo Private Collection, Venice Exhibited at *Glasstress* 2009, Venice (IT)



PHARRELL WILLIAMS Inside Out, 2011 180 x 110 cm (big skeleton) / 90 x 90 cm (small skeleton)

Courtesy Venice Projects, Venice Exhibited at *Glasstress 2011*, Venice (IT)



FRED WILSON lago's Mirror, 2009 200 x 130 x 20 cm

Courtesy The Pace Gallery 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 Beirut* 2012, Beirut (LB)



FRED WILSON Sala Longhi

2011 / detail 70 x 55 x 3 cm (small frame) / 230 x 118 x 38 cm (big frame) / 200 x 110 cm (applique)

Courtesy The Pace Gallery and Berengo Private Collection, Venice Exhibited at *Glasstress 2011*, Venice (IT)



ERWIN WURM Narrow House, 2010 Ed. 2/3 7 x 16 x 1.20 m

Courtesy Xavier Hufkens Gallery, Brussels, Lehmann Maupin Gallery, New York, and Thaddaeus Ropac Gallery, Paris, Salzburg Exhibited at *Glasstress 2011*, Venice (ir)



SHI YONG The Moon's Hues Are Teasing, 2011 / detail 14 x 80 x 18 cm (bone) / 126 x 70 x 40 cm (pants with a pair of hands)

Courtesy the artist, Venice Projects, Venice, and Shanghart Gallery, Shanghai Exhibited at *Glasstress 2011*, Venice (IT)



KIMIKO YOSHIDA Blown Glass Symbols, 2009 28 x 28 cm each

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



KIMIKO YOSHIDA Tombeau. Self-Portrait (after Cardinal Barberini's Epitaph, Rome, 1646) 2005

28 x 28 cm each

Courtesy Guy Pieters Gallery, Sint-Martens-Latem Exhibited at *Glasstress* 2009, Venice (IT)



TOKUJIN YOSHIOKA The Glass Tea House 2011 / detail 40 x 80 x 80 cm

Courtesy Tokujin Yoshioka inc., Tokyo Exhibited at *Glasstress 2011*, Venice (ιτ)



TOKUJIN YOSHIOKA Water Block 2002 / detail 40 x 210 x 40 cm

Courtesy Tokujin Yoshioka inc., Tokyo Exhibited at *Glasstress 2011*, Venice (ιτ)



ZHANG HUAN Pig, 2012 / *detail*78 x 47 x 140 cm

Courtesy Zhang Huan Studio, Shanghai, and Venice Projects, Venice Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



ZHANG HUAN Ten Thousand Years Old Turtle, 2011 / detail 160 x 500 x 600 cm

Courtesy Zhang Huan Studio, Shanghai, and Venice Projects, Venice Exhibited at *Glasstress 2011*, Venice (IT)



CHEN ZHEN
Crystal Landscape
of Inner Body
2000 / detail
95 x 70 x 190 cm

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



5.5 DESIGNERS Matières à chaud2011 / detail
77 x 14 x 132 cm each

Courtesy the artists for Saazs, Paris Exhibited at *Glasstress 2011*, Venice (IT)

VENICE PROJECTS

DORSODURO 868, 30123 VENICE, ITALY T +39 041 2413189 WWW.VENICEPROJECTS.COM

BERENGO STUDIO 1989

FONDAMENTA VETRAI 109/A 30141 MURANO, VENICE, ITALY +39 041 739453 ADBEREN@YAHOO.IT WWW.BERENGO.COM

WWW.GLASSTRESS.ORG