



GLASSTRESS BOCA RATON

GLASSTRESS BOCA RATON

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2015
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Cornelia Parker, Javier Pérez,
Carol Prusa, Antonio Riello, Maria
Grazia Rosin, Thomas Schütte,
Wael Shawky, Benoit Sokal, Song
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GLASSTRESS BOCA RATON

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Adriano Berengo
Curator **Kathleen Goncharov**
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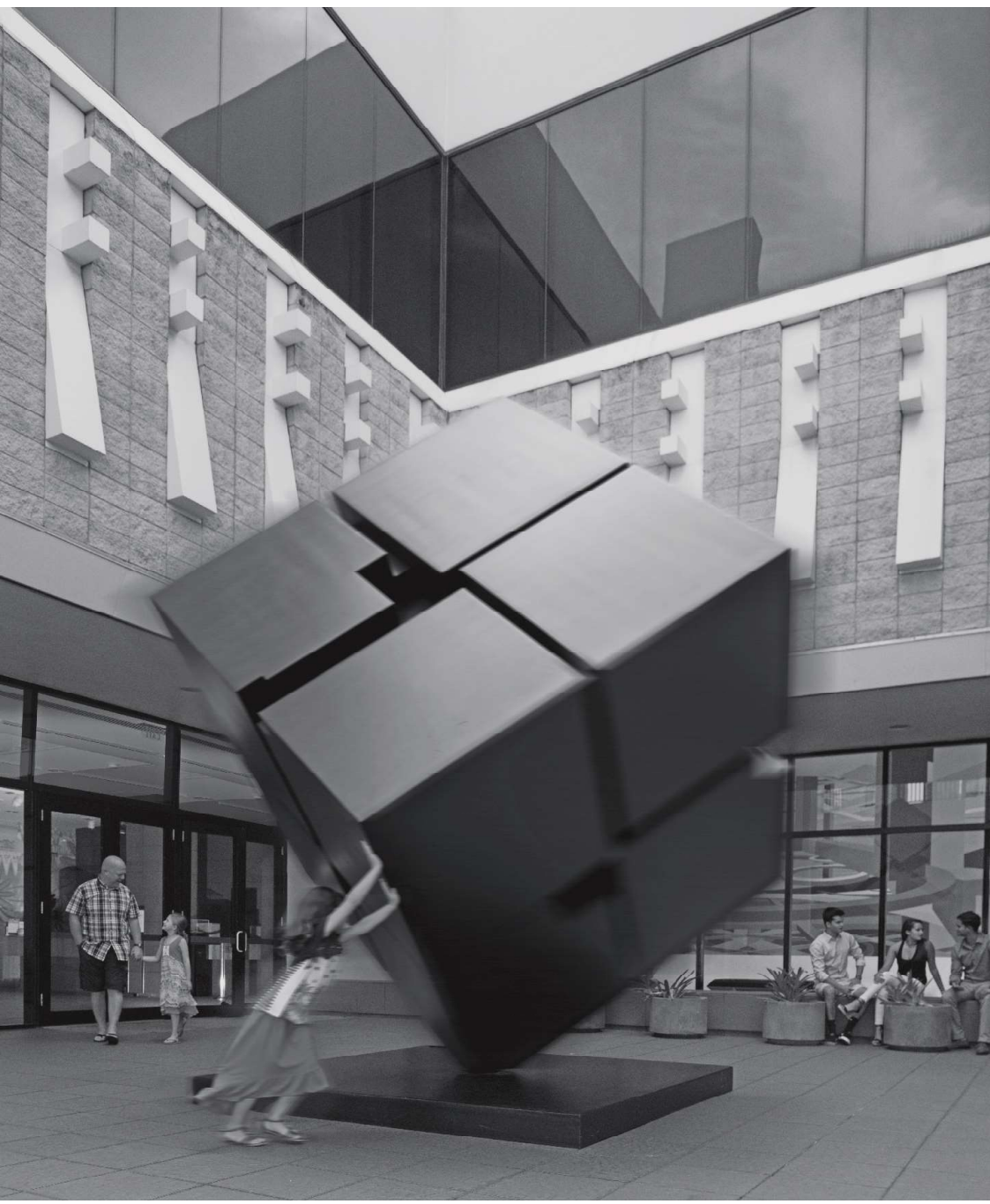
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GLASSTRESS BOCA RATON

Foreword

Irvin M. Lippman

Executive Director | Boca Raton Museum of Art

Since its inauguration in 2009 as a collateral event of the Venice Biennale, *Glasstress* has become a vital and brilliant bridge between the Venetian tradition of glass-making and the creators of contemporary art. Over the past seven years, artists, architects, and designers from all over the world have been invited to the Berengo Studio on the island of Murano, in the Venetian Lagoon, to create sculpture in glass—a medium that was new to most of them. Forty-six works by thirty-three artists living and/or working in twenty-three countries have been chosen from previous *Glasstress* exhibitions for our installation at the Boca Raton Museum of Art. In addition, we have commissioned a new work by South Florida artist Carol Prusa that was created on Murano and is being premiered here. Her glass sculpture is titled *Spooky Action*, and it exemplifies the goals of this innovative contemporary art project by using a centuries-old extraordinary and noble material in a modern illusionistic manner that only glass can deliver.

Adriano Berengo deserves much credit for establishing this biennial exhibition seven years ago at the Palazzo Franchetti on the Grand Canal. In 1972, when glass art was denied its own section at the Venice Biennale because it was considered a “decorative art,” Adriano rightly saw the worth of adapting the “limitless possibilities inherent in glass” for contemporary artists. Berengo Studio has pursued and expanded the tradition of glass-making to include many of today’s most accomplished artists.

Our sincere thanks and gratitude go to the team at Fondazione Berengo, Anita Braghetta, Laura Bresolin, Claudio Pavesi, Jane Rushton, and Marco Berengo, and especially to Adriano Berengo himself. We thank Douglas Heller and Heller Gallery and Mary Sabatino of Galerie Lelong for their loans of work by Luke Jerram and Petah Coyne, respectively. Our admiration is extended as well to the graphic design firm *bruno*, which undertook the design of this catalogue.

I also want to take this opportunity to thank the many dedicated individuals in planning this exhibition and publication. Foremost is Kathy Goncharov, our Curator of Contemporary Art, who initiated the conversation with Fondazione Berengo and worked closely with them to bring this exhibition together. I also want to thank Martin Hanahan, Chief Registrar and Director of Exhibition Services, and Kelli Bodle, Assistant Registrar, for coordinating the loans and the not uncomplicated shipping and installation process.

I want to express my gratitude to Jody Harrison Grass, Chair of the Museum’s Board of Trustees, for her strong leadership and support of this exhibition. She and her husband Martin, along with



a group of Museum supporters, traveled to Venice in 2015 to see the last installation of *Glasstress*. Our exhibition is made possible by the Museum’s Exhibition Leadership Fund with major support generously provided by the Estate of Ardele L. Garrod, the Estate of Ruth Feigl, Jody H. & Martin Grass, Dalia & Duane Stiller, Christine & Peter Raimondi, Steinberg Global Asset Management, Ltd., Art Alliance of Contemporary Glass, and the Museum’s Friends Auxiliary, in addition to the many Exhibition Leadership Fund donors listed on the credit page. Additional support for the Museum is provided in part by the State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture; Tourist Development Council and Cultural Council of Palm Beach County; and the City of Boca Raton.

As the exhibition opens in Boca Raton, *Glasstress 2017* is being readied at the Palazzo Franchetti in Venice, reflecting the core belief that we have moved from the relegation of glass as a decorative art to a time when this exciting medium is now being fully recognized internationally in the wider field of contemporary art.



Glasstress Boca Raton: Concept and Craft

Kathleen Goncharov
Curator of Contemporary Art

“For hundreds of years, glass has been viewed by some as simply a decorative or functional medium, *Glasstress* ... shatters those notions.”

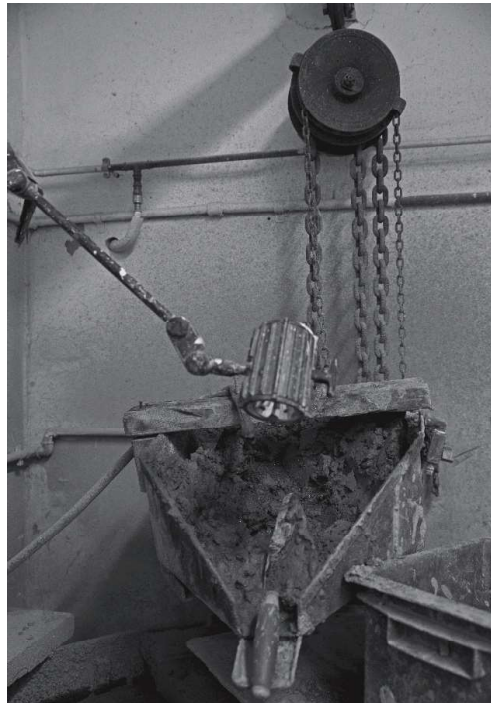
Philippe de Montebello

Glass can embody much more than the traditional craft and functional forms we usually associate with the medium. It can be used to convey important concepts and deal with subjects such as environmental degradation, dwindling biodiversity, rain forest destruction, pandemics, colonialism, feminism, race, gender, totalitarian politics, and more subtle forms of social control. The artists whose work is included in *Glasstress Boca Raton* deal with all of these global issues and more, in multimedia works that pair glass with video, performance, textiles, and even video game design.

Kendell Geers's installation of glass police batons, Song Dong's chandelier, outfitted with surveillance equipment, Adel Abidin's glass medieval torture masks, and Michael Joo's Pyrex stanchions imply repression and control exercised by those in authority. Wael Shawky addresses the history of Islamophobia and the roots of today's Middle Eastern conflicts with his alternative version of the Crusades, while Erdağ Aksel's images of crescents and grenades appear on the edges of his translucent crutches.

Mat Collishaw's *Jewel Slot Empire* skewers what he sees as the hypocrisy of organized religion, while Javier Pérez uses Catholic symbols as metaphors for sickness, death, and the passage of time. Antonio Riello immortalizes rather than censors when he immolates his favorite books. He lovingly collects and encases their ashes in wine glass-shaped reliquaries to honor and preserve them throughout eternity.

Art, science, biology, and the environment meet in the work of many *Glasstress* artists. The bulging forms of Carol Prusa's *Spooky Action* mimics the shape of the universe and the lingering radiation from the Big Bang. Benoît Sokal invented a video game that sends an intrepid female explorer to the vanishing arctic wilderness



where she meets glass mammoths and saves endangered species. Lucy + Jorge Orta bring environmental activism to their work in the Peruvian Amazon where the thousands of species that coexist are threatened.

Human health at risk is addressed in Luke Jerram's glass reproductions of smallpox bacteria and the HIV virus. Glass, because of its fragility, is symbolic of the increasingly tenuous nature of life in a time when long dormant illnesses such as smallpox have resurfaced, and new pandemic-threatening diseases such as Ebola, Zika, and AIDS have emerged.

Koen Vanmechelen's *Black Medusa* celebrates the African Goddess upon which the myth of the Greek Gorgon is based. Instead of a monster, she is a beautiful symbol of knowledge and medicine, and the snakes on her head represent renewal and rebirth. Vanmechelen, often in collaboration with scientists, develops complex strategies that promote biodiversity, such as his *Cosmopolitan Chicken Project*. A work from that series is also included in the exhibition.

Human manipulation of nature is another theme explored by the artists in *Glasstress*. Kate McGwire obsessively collects feathers that would normally be discarded and uses them to create strange animal hybrids. Maria Grazia Rosin's *Gothik Mechanical Meateaters* is especially ominous with its clawed tentacles and green insect-like form. Thomas Schütte's misshapen acid-yellow head could be the result of a genetic experiment gone terribly wrong.

Pascale Marthine Tayou and Hew Locke deal with colonialism and its consequences. Locke's multi-armed glass soldier, who totes an AK-47 on his back, is on his way to war in Africa, where tensions are exacerbated by Western neo-colonial economic and political hegemony. Tayou has reproduced in glass the elongated carved wood figures of Africans dressed in colonial garb that are collected by tourists. He places these effigies in a circle that surrounds a tall tower of metal kitchen pans decorated with Dutch motifs.

In a lighter vein, Marta Klonowska, Mat Collishaw, and Gavin Turk make conceptual references to art history. Turk's glass automobile exhaust pipe wryly quotes René Magritte's seminal painting of a tobacco pipe, *The Treachery of Images*, which states that "This is not a pipe." Klonowska's giant fish made of glass shards gazes at itself in a reproduction of a Japanese *ukiyo-e* woodblock print. Hans Op de Beeck quotes the typical eighteenth-century Dutch *vanitas* still life with skull by incorporating contemporary glass objects such as a high-heel shoe.

We look into Collishaw's version of an ornate *Rococo* Venetian mirror to see a video of Georges de la Tour's famous painting of *The Penitent Magdalen*, examining herself in an equally lavish mirror. Erwin Wurm and Fred Wilson also riff on the traditional Venetian mirror. Wurm wittily narrows and stretches his version like a fun-house prop. Fred Wilson's mirror replaces the typical pastel colors with darkness that reflects the viewer's image back in black. The title, *Iago's Mirror*, refers to Shakespeare's story of the Moor Othello, with its themes of race and jealousy.

Other artists interpret the ubiquitous *Rezzonico*-style chandelier (named for the palazzo for which it was first made) that is found throughout Venice since its invention in the eighteenth century. Song Dong's chandelier is menacing, while Joana Vasconcelos's striking



blue version includes imbedded LED lights and hovers low over the floor. Yuichi Higashionna creates a totally new ambience by replacing the typical chandelier illumination with the cold florescent light of 1970s Japanese interior design, now associated with the kitsch *fanstii* style. Javier Pérez's red chandelier has been intentionally dropped, smashed, and festooned with ominous stuffed black crows. Although Pieke Bergmans's installation does not include a chandelier, it does play with light by substituting the pedestrian bulb with a playfully distorted form.

Petah Coyne's work in *Glasstress* is a homage to the nineteenth-century Qing dynasty Dowager Empress Cixi. Although politically powerful, as a woman Cixi could not visit a doctor in person and her feet were bound, an excruciating procedure that she finally outlawed. Coyne has created a replica of the medicine doll that women sent as surrogates to their doctors to indicate problem areas, and two tiny glass slippers for bound feet.

Hye Rim Lee speaks to manipulation of female sexual expression, especially in Asia, with TOKI, the *Manga* character she invented. Lee also challenges the male-dominated world of 3D animation in her video work. Joana Vasconcelos also addresses feminist issues by using everyday objects and techniques such as sewing and crocheting that are typically denigrated as "women's" work, as does performance and installation artist Marya Kazoun.

Cornelia Parker, in a conceptual conundrum, subverts the very nature of the medium by making a glass drum that cannot be played without being destroyed. Similarly, Loris Cecchini's glass hammock would collapse under the weight of its occupant, as would Erdağ Aksel's crutches. Joo's stanchions, Geers's batons, and Abidin's torture masks easily be broken by those they are designed to intimidate, and Vik Muniz's oversize hourglass is equally useless. He has replaced the usual sand with a perilously poised brick that could easily shatter the device were it to be turned upside down.

The works in the exhibition were all commissioned by the Berengo Studio and/or made in the historic furnaces on the island of Murano, the center of glass production in Europe since 1291. That is when the Venetian Republic ordered the industry, established in the eighth century, to move to the isolated island in the lagoon, creating what has been called the first industrial park. Fear of fire was ostensibly the reason, but it is believed the more important motive was to make it harder for glassmakers to share their technical secrets with foreigners in the increasingly multicultural trading center that Venice had become.

Glass was a highly prized and very expensive luxury product that contributed to the Republic's increasing wealth and power throughout the Middle Ages. Trade secrets had to be preserved, so glassmakers were granted many privileges that other artisans were denied, such as being able to carry swords and marry into the aristocracy. They were however, forbidden to leave Venice under penalty of death.

Despite these precautions, competition inevitably arrived from outside, and this once powerful industry was waning by the eighteenth century. The invention of the *Rezzonico* chandelier revived the industry for a while, but it has declined steadily ever since. Today, competition from cheap, low-end glass souvenirs made in China for the tourist trade has had a severe impact on Murano's economy. Young people who are seeking opportunities outside of Venice are not interested in learning the glass trade, with the



Glasstress Boca Raton: Concept and Craft

result that where many thousands once worked in the Murano glass industry, only several hundred remain today.

Adriano Berengo has revitalized the island of Murano's legacy by bringing artists from the contemporary art world to make work that will again be collected and esteemed throughout the world. Its glass maestros can escape the pedestrian work of producing objects for the tourist trade, and invent new techniques to fulfill the often unusual needs of contemporary artists. Those artists, in turn, are challenged to work beyond their comfort zone, in a medium that is often completely new to them.

This sharing of ideas and expertise is key to Berengo's success. Rather than simply reproducing designs, the Studio's maestros work closely with the invited artists at the furnaces in the Murano facility, making it easier to create innovative and exciting new work. These collaborations also challenge the Western notions of a hierarchy between art, concept, and craft. Berengo's work with *Glasstress* has done a great service to the visual arts by breaking that paradigm.



Why Glasstress?

Adriano Berengo

I have often been asked what exactly is *Glasstress*, followed by the question of what compelled me to take on the monumental task of staging *Glasstress*, an exhibition of contemporary art and glass in the Venice Biennale of Art.

The answer lies in my Venetian heritage and my career in glass. In 1989, I founded Berengo Studio, a glass furnace on the island of Murano. I had one goal. I wanted to bring contemporary artists and glassblowers together to produce works of art in glass. I wanted to test the medium, the creativity, and the skills of the artists and artisans.

I was inspired to take this journey by the American *Studio Glass* movement, but primarily by Peggy Guggenheim's experimentations in the 1960s with Egidio Costantini and artists like Picasso and Ernst who brought their contemporary ideas to the world of glass. I had admired the beautiful blue figures of Picasso, which today stand overlooking the Grand Canal in Peggy Guggenheim's former residence, now a wonderful museum to house her collection. With her patronage, these artists broke the barriers that had limited glass to its traditional decorative and functional roles and opened the door for contemporary artists to take on the challenge of this medium. But somehow this new movement seemed to die after its first flourish.

My mission became to revive it and continue what Peggy Guggenheim had begun. I started to invite artists, most of whom had never worked with glass, to come to Murano and work in the furnace hand in hand with the maestros of Murano. At first, like Peggy, we concentrated on visual artists, primarily sculptors and painters. But realizing that creativity has no discipline, I began to look to architects, designers, fashion designers, and even musicians to work with us in glass. We even had Pharrel Williams create a sculpture for an exhibition of *Glasstress* in 2011. It was an amazing experience to watch how artists explored the possibilities of this incredible material for themselves. The combination of their conceptual approach, the unparalleled skills of the maestros, and the magic of Murano glass created new contemporary art.

So in order to share these works with the art world, I founded *Glasstress*, an exhibition of art and glass, in the world-renowned Venice Biennale of Art. For the first *Glasstress* in 2009, we presented extraordinary works borrowed from collectors and museums worldwide to offer a historical perspective from the last century to today. Not a single one of these renowned artists had been associated with glass, but somehow they had worked with it in the past: Albers, Kounellis, Man Ray, César, Bourgeois, Dan Graham, Fontana, Burén, Penone, and Rauschenberg. The future was also represented with new works by Anne Peabody, Marya Kazoun, Jan Fabre, Tony Cragg, Jean-Michel Othoniel, Joseph Kosuth, and Fred Wilson, the new face of glass. People marveled at the works, the concepts, the art. Glass had made its surprising debut in the art world.



And the dance went on. For the next biennale, *Glasstress 2011* was curated by a roster of well-known curators and gave birth to the wonderful and now famous work by Javier Pérez titled *Carroña*, which is on exhibit here in Boca Raton. This work was made in our furnace on Murano. Pérez hoisted his blood-red chandelier to the ceiling and then let it crash to the floor, where the shards became food for the black ravens. Not only has this very special work been featured in other exhibitions from Paris to New York, it is now in the permanent collection of the Corning Museum of Glass, the foremost glass museum in the world.

In 2013, *Glasstress*, subtitled *White Light/White Heat*, was presented in partnership with the London College of Fashion and the prestigious Wallace Collection in London. The show included major established visual artists, designers, and fashion designers, including Ron Arad, Alice Anderson, Rina Banerjee, Hussein Chalayan, and many of the YBAs, Mat Collishaw, Gavin Turk, and Tracey Emin. Gavin Turk's work, *This Is Not A Pipe*, is being shown again here in Boca Raton as well as Collishaw's powerful black work, *A Different Self*, which seems to be a mirror but does not reflect the viewer's image.

The year 2015 saw another exciting partnership with The State Hermitage Museum of St. Petersburg. With the Hermitage's contemporary art curator, Dr. Dimitri Ozerkov, we asked artists to respond to a *Gothic* theme to create *Glasstress Gotika*. Several of those works are here, Adel Abidin's frail but still frightening torture masks in glass and Collishaw's modern day *Gothic* cathedral, the *Jewel Slot Empire*. We were thrilled when the Hermitage decided to add historical works from its collection of medieval glass and objects with our newly commissioned artworks, all with a *Gothic* theme.

One of the stars of *Glasstress 2015* was Wael Shawky, an Egyptian artist who crafted 350 marionettes in glass in our furnace. The glass marionettes are characters in the final film of Shawky's *Cabaret Crusades* trilogy, a story about ransacking Constantinople during the Crusades. *Cabaret Crusades* was first shown at MoMA PS1 in New York and then at Mathaf (Arab Museum of Modern Art) in Qatar, the Louvre in Paris, and at the Castello di Rivoli in Turin. Three of his marionettes are here in Boca Raton.

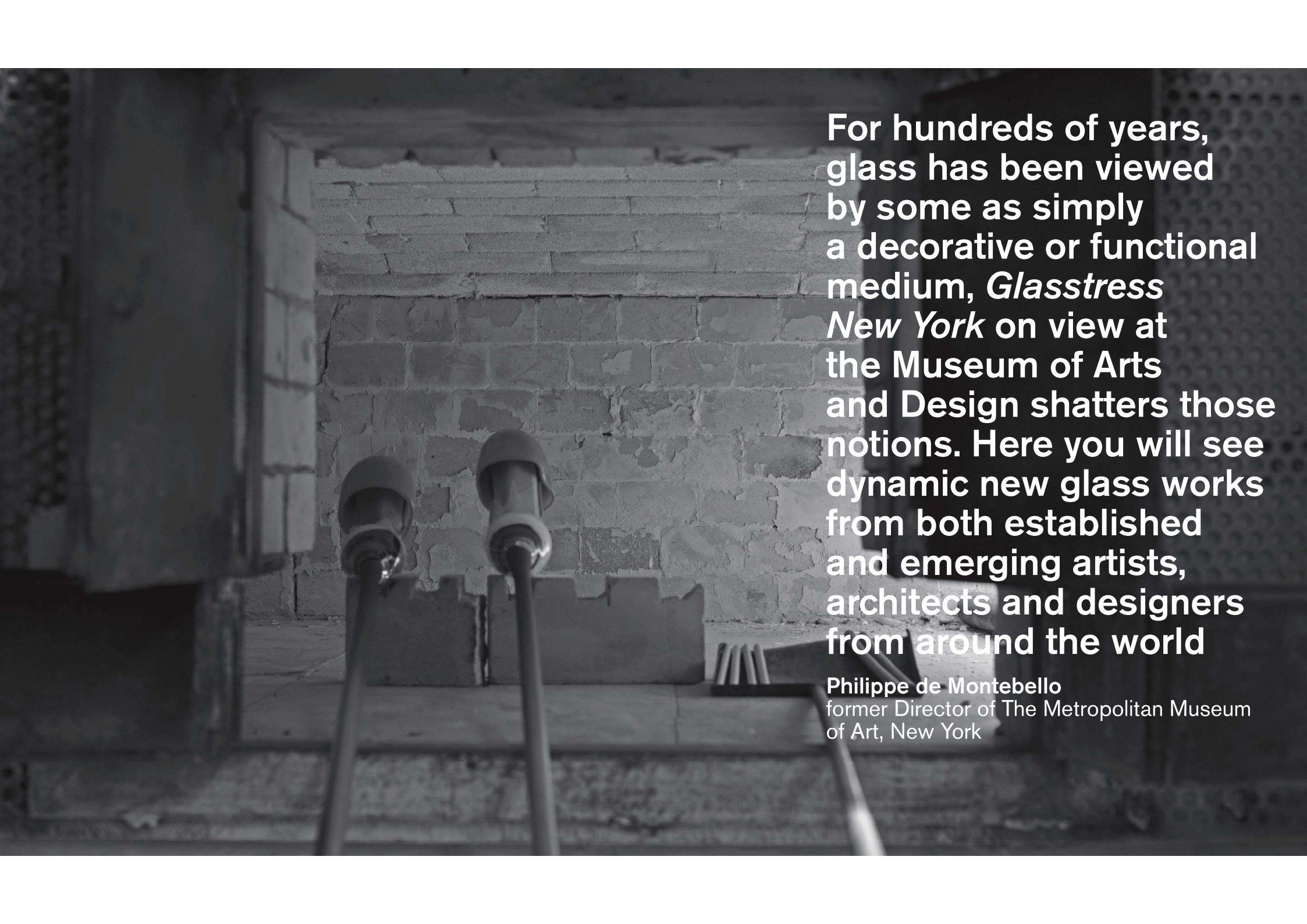
Glasstress has been hosted by institutions around the globe: the Makslas Muzejs "Rīga Birža" in Riga; the Millesgården Museum in Stockholm; the Beirut Exhibition Center; the London College of Fashion; the Wallace Collection; and the Museum of Arts and Design (MAD) in New York. We are honored to add the Boca Raton Museum to this list.

Glasstress has become more than an exhibition. It is a kind of cultural movement in the world of glass and art. In recognition of this, I founded the Fondazione Berengo as a cultural institution to preserve the glass community's efforts and artworks and to collaborate with other art institutions in presenting contemporary art.

In 2016, the Fondazione Berengo sponsored a solo show by the renowned British sculptor Tony Cragg at The State Hermitage Museum and *Glassfever* at the Dordrechts Museum in Holland featuring over eighty works created in our studio over nearly thirty years. Most recently, the Fondazione Berengo had the honor of sponsoring and presenting a tribute retrospective of a world-famous architect, the late Dame Zaha Hadid, during the Venice Biennale of Architecture.

Today, thanks to the interest and support of such prestigious institutions such as the Boca Raton Museum of Art, for which I am grateful, *Glasstress* has been able to continue writing new chapters in the history of glass and contemporary art.





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

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Erdağ Aksel
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Erwin Wurm

GLASSTRESS BOCA RATON

Adel Abidin

Adel Abidin was born in 1973 in Baghdad and now lives in Helsinki and Amman in Jordan. He is known internationally for the creation of mixed-media works that engage viewers through often shocking sculptures and installations which aim to reflect issues of contemporary society.

In 2000, he received a BA in Painting from the Academy of Fine Arts in Baghdad and, in 2005, an MFA in Time and Space Arts from the Academy of Fine Arts, Helsinki. His art is known internationally thanks to his participation in the Venice Biennale, representing Finland in 2007 and, subsequently, the Iraq pavilion in 2011. His practice revolves around the identity and political dynamics of individuals in society and the meaning associated with these terms (such as the discrimination and manipulation of mass media). Abidin uses these terms as a provocative tool that can trigger a reaction from viewers: "I use my cross-cultural background to create a distinct visual language often laced with sarcasm and paradox." In the video-installation *Ping Pong* (2009), in which a naked woman lying down replaces the tennis net and two players dispute over a relentless game, Abidin forces the viewer to confront a repetitive act of violence in which the boundary between player and person played is fleeting. His works are in important private and public institutions including Heino Art Foundation and KIASMA, both in Helsinki; National Gallery of Victoria, Melbourne; Sharjah and Barjeel Art Foundation, both in Sharjah; and Nadour Collection. He has had numerous exhibitions in Helsinki and among the cities that have hosted his works: Paris (2008, 2011), Tokyo (2012–2013), Dubai (2013), Brussels (2015), Venice (2015), and Helsinki (2016). He received a five-year grant from The Art Council of Finland (2012–2017) and has been selected for the Finland Award for Visual Arts (2015).



1 The Reward
2015
Pyrex glass
Variable dimensions



2 The Reward
2015
Pyrex glass
Variable dimensions



Erdağ Aksel

Erdağ Aksel was born in 1953 in Izmir, Turkey, and lives and works in Istanbul. His sculptures and performances are a reflection and criticism of authoritarian governments that plague today's society.

In 1977, he graduated from the Creative Arts Center at West Virginia University, USA. His first solo exhibition was in 1978 at West Virginia Art Gallery. Since the end of the 1980s his work has focused more on criticism of nationalist and military governments, in particular the Turkish government, creating numerous sculptures, installations, and performances. *Reflection on craft* (1999–2000), a sculpture that is part of the trilogy *Objects of Hesitation*, is representative of his work in which everyday objects, in this case a mirror and a crutch, combine in order to highlight the artist's reflection linked to the themes of memory and politics. His creations are in the permanent collections of the Tate Modern, London, and the Istanbul Modern Museum. Between 2000 and 2011 he had numerous exhibitions in Turkey and participated in the Istanbul Biennale (1989), Budapest Triennial of Sculpture (1990), Mardin Biennale (2010), and Venice Biennale in the Italian pavilion (1993). He was commissioned for the decoration of the wall of the Hrnt Dink Foundation (2015), Istanbul, and, in the same year, he participated in group exhibitions at the Galerie Reinhard Hauff, Stuttgart; Kuad Gallery, Istanbul; and Fondazione Berengo, Venice. He has taught at West Virginia University, Dokuz Eylül University in Izmir, San Jose State University, and the École Nationale D'Art in Bourges. From 1989 to 1997 he was the President of the School of Graphic Design at Bilkent University in Ankara. He is currently an associate professor at Sabanci University, Istanbul. He won the Art Institute Award of Ankara (1988, 2006).



1/2 Crescent Disabled
2015
Glass
28 x 3,5 x 200 cm each

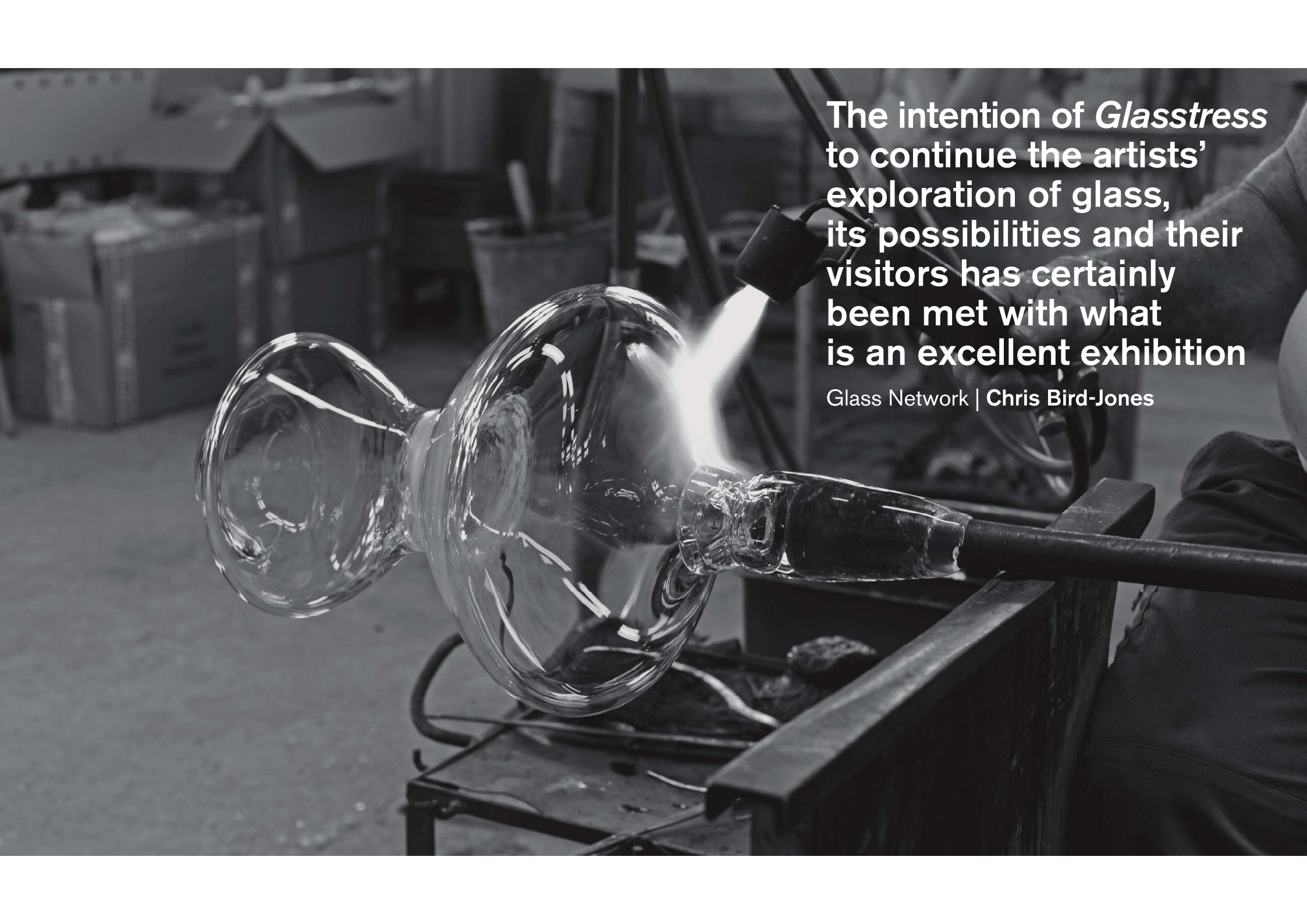
Piekie Bergmans

Piekie Bergmans was born in 1978 in Sprang-Capelle, the Netherlands, and lives and works in Amsterdam. She is a designer who has a penchant for manipulating the scale and forms of everyday objects into surprising and playful ideas and concepts.

In 1997, she graduated in Graphic Design from the Academy of Art and Design St. Joost in Breda; in 1998, in Industrial Design from the Design Academy Eindhoven; in 2002, in 3D-design from ArtEZ in Arnhem. In 2004, after obtaining an MA in Design Products at the Royal College of Art in London, she opened a studio in Amsterdam, and in 2006 she opened a second one in Milan on Via Tortona. Having studied under Ron Arad, when she was at the Royal College of Art in London, Bergmans worked in both Amsterdam and Milan on international projects and hosted collateral exhibitions during the Salone Internazionale del Mobile in Milan. Bergmans's recent work uses mouth blown techniques to warp the iconic form of the incandescent light bulb. In *Light Blubs* (2009) the artist created a series of crystal lamps with LED lights in various, irregular, and unique shapes. Her artwork is collected internationally by institutions such as the Centre Georges Pompidou, Paris, and the Victoria and Albert Museum, London. She has hosted exhibitions in Fumy Gallery (2009), London; Nationaal Glasmuseum (2010), Leerdam; *Glasstress* (2011, 2013), Venice; Design Museum (2015), Ghent; Centraal Museum (2015), Utrecht; ARCOMadrid (2016), Madrid; and has collaborated with other designers such as Comme des Garçons and Vitra. She was named Designer of the Year (2003) and has won the Rosenthal Design Award of Monaco (2004) and the Wallpaper Award (2007).



1|2 **Metamorphosis (series)**
2010
Cast iron, hand-blown glass,
LED, electrical components
Variable dimensions



The intention of *Glasstress* to continue the artists' exploration of glass, its possibilities and their visitors has certainly been met with what is an excellent exhibition

Glass Network | Chris Bird-Jones

Loris Cecchini

Loris Cecchini was born in 1969 in Milan and lives and works in Prato and Berlin. His artistic practice includes photography, sculpture, drawing, and installation that often merge into unified poetics and involve the external environment.

In 1991, he graduated from the Academy of Fine Arts in Florence and, in 1994, from the Brera Academy in Milan. His art explores the meeting of nature and manmade materials, resulting in works that are often delicately made, yet awesome in size. His most recent projects focus on the transformations that occur everyday in nature. He often translates natural systems into algorithms in order to recognize intangible and invisible processes. In *Monologue Patterns (Reading Books in the Park)* (2004), Cecchini placed a capsule on a tree in the garden of the Galleria Civica d'Arte Moderna in Gallarate, Italy, on which the public could climb and stop to read books about art and architecture, selected by the artist himself. Space is suspended but simultaneously anchored to the ground thanks to the overpowering presence of the tree branches that support the structure. With this installation, he invites the visitor to enter the realm of dream and desire. His creations are in the permanent collections of the Arts & Medicine Institute at the Cleveland Clinic Foundation, the Caldic Collection, Rotterdam, and the MAXXI, Rome. Cecchini has consistently held solo exhibitions for over fifteen years. He participated in the Venice Biennale (2001, 2005, 2015), in *Glasstress* (2013), Venice, at Leila Heller Gallery (2015), New York, the Galleria Continua (2013, 2016), Beijing and Les Moulins, and Villa Pacchiani Exhibition Centre (2016), Santa Croce sull'Arno. He won the Agenore Fabbri Prize (2005), the VAF Foundation Prize (2005), the Francesca Alinovi Prize (2006), the Moroso Award (2011), and the Arnaldo Pomodoro Prize for Sculpture (2014).



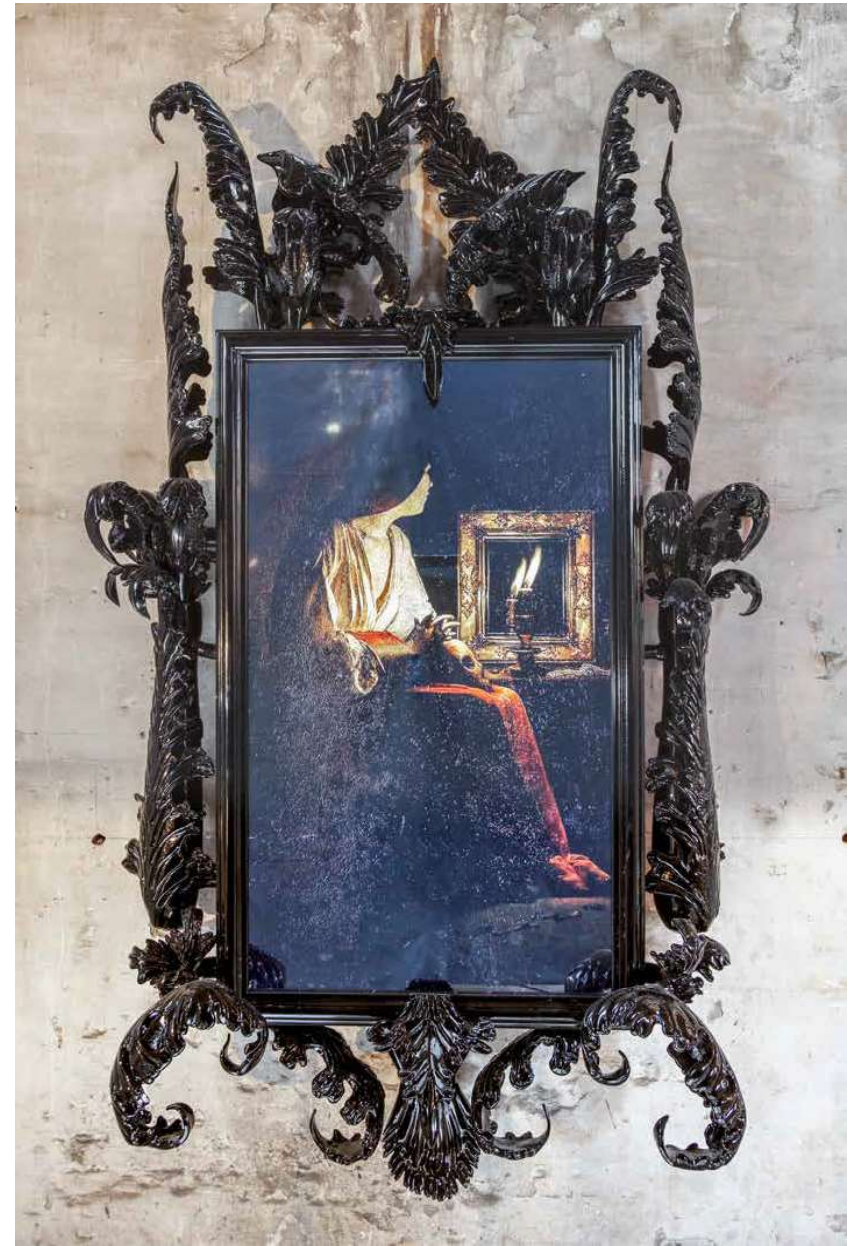
1)2 Del riposo incoerente
2013
Glass, steel wire
340 x 100 cm



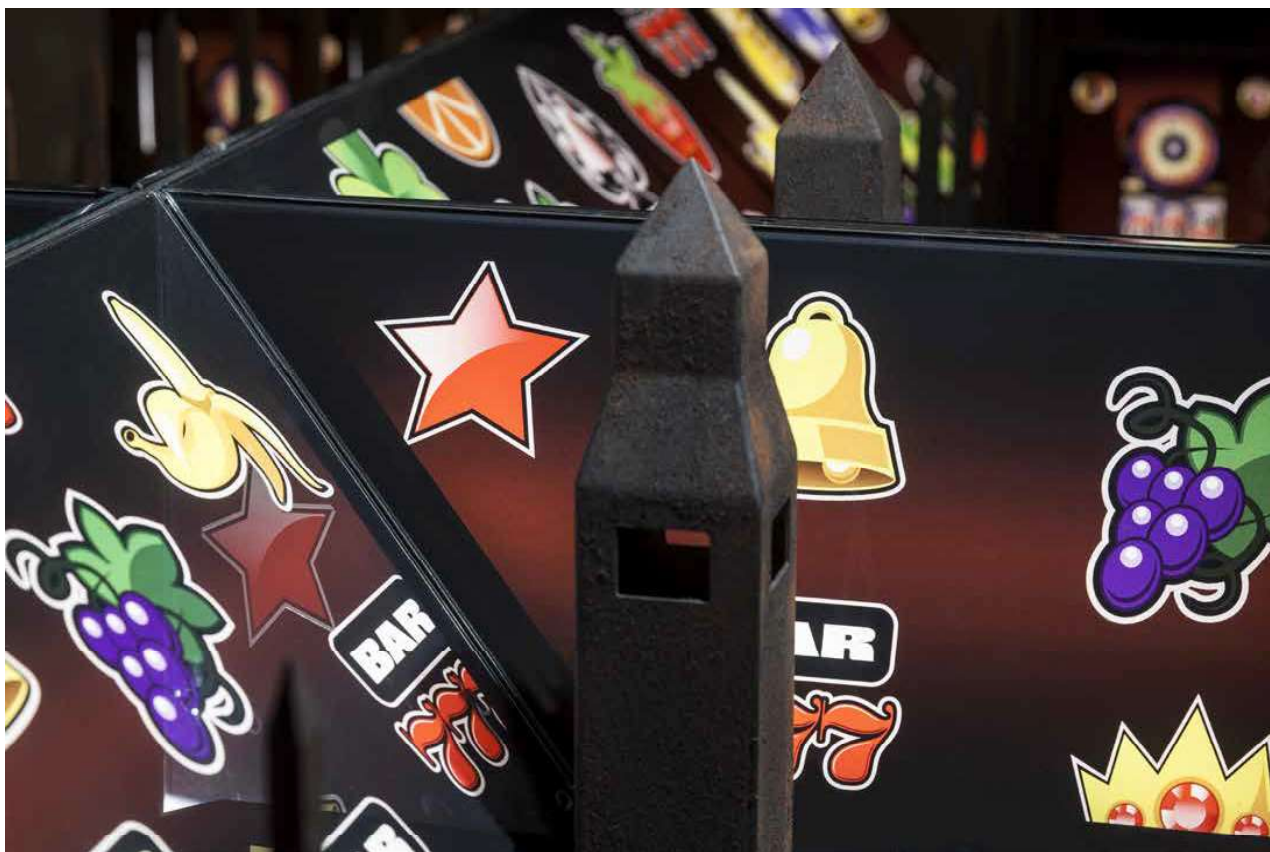
Mat Collishaw

Matthew "Mat" Collishaw was born in 1966 in Nottingham, United Kingdom, and lives and works in London. He is a key figure in the important generation of British artists who emerged from Goldsmith's College in the 1980s.

Collishaw's practice is inspired by art history, literature, and the Victorian era, associating all of them within today's technological panorama, to create charged works that strive to rethink the relationship with tradition. His projects often reflect opposites: beauty and ugliness, fascinating and repellent, reality and artifice. He is known for the picture titled *Bullet Hole* (1988), a close-up photograph consisting of fifteen panels showing a bullet wound piercing a person's head. For this piece, Collishaw was inspired by a picture in a pathology book, and the work was presented at Freeze Exhibition that year. Collishaw's creations can be found in numerous institutions including the Centre Georges Pompidou, Paris; Museum of Contemporary Art, San Diego; Museum of Old and New Art, New South Wales; and Tate Gallery, London. He has exhibited his works since the early 1990s. Recent solo exhibitions include Victoria and Albert Museum (2010), London; Pino Pascali Museum Foundation (2013), Bari; Arter (2013), Istanbul; Galleria Borghese (2014), Rome; and New Art Gallery Walsall (2015–2016), Birmingham. Recent group exhibitions include Museo Tuscolano - Scuderie Aldobrandini (2012), Frascati, Rome; The Israel Museum (2012), Jerusalem; *Glasstress* (2013, 2015), Venice; Votive Church (2014), Vienna; and the temporary exhibition *Glassfever* (2016), Dordrecht.



1|2 A Different Self
2014
Glass, wood, video
150 x 50 x 270 cm



3/4 Jewel Slot Empire
2015
Glass, steel, wood, lights
110 x 250 x 200 cm



Petah Coyne

Petah Coyne was born in 1953 in Oklahoma City and lives and works in New York. She is a sculptor and photographer, attracted by the use of organic materials. She established a reputation in the 1980s and is now known worldwide.

In 1977, she graduated from the Art Academy of Cincinnati. Her monumental sculptures are made with the combination of different materials, including wax, rubber, artificial flowers and birds, dead fish, sand, horsehair, and spare parts for old cars. Intending to always use new approaches, she changes the materials with which she produces works from time to time and other sculptors, such as Eva Hesse and Louise Bourgeois, who influence her innovative artistic development. She combines binaries such as innocence and seduction, beauty and transience, life and death. *Untitled #1180 (Beatrice)* (2003–2008) is part of a series of sculptures inspired by the *Divine Comedy* of Dante Alighieri: the artist creates the figure of Beatrice as a tall woman covered with a purple and black velvet cloth, adorned with a variety of flowers and branches. This sculpture portrays the contrast between man and spirit, matter and essence. Her works are present in many collections including: the Guggenheim Museum and Metropolitan Museum of Art, both in New York; KIASMA, Helsinki; Museum of Fine Arts, Boston; and the Toledo Museum of Art. She has exhibited in numerous public and private institutions such as the Chicago Cultural Centre (2006); Galerie Lelong (2008), New York; MASS MoCA (2010–2011), North Adams; Fondazione Berengo (2015), Venice; and Nunu Fine Art (2016), Taipei. Among her numerous awards, she received a scholarship from the John Simon Guggenheim Memorial Foundation (1989), New York, and the Sculpture prize (1998) by the Joan Mitchell Foundation.




- | | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1 Untitled #1398
(Empress Dowager Cixi)
2015
Hand-blown glass flower,
exotic gold-wired tassels,
velvet ribbon, glass vitrine
25 x 20 x 20 cm
© Petah Coyne
Courtesy Galerie Lelong,
New York</p> | <p>2 Untitled #1401
(Golden Lotus Slippers)
2015
Hand-blown glass slippers,
glass vitrine, wood
18 x 25 x 22 cm
© Petah Coyne
Courtesy Galerie Lelong,
New York</p> | <p>3 Untitled #1402
(Red Plum Blossom)
2015
Hand-blown glass slippers,
glass vitrine, wood
18 x 25 x 22 cm
© Petah Coyne
Courtesy Galerie Lelong,
New York</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|



4

4
Untitled #1400
(Chinese Medicine Doll)
2015
Hand-blown glass doll,
glass vitrine, wood
22 x 42 x 22 cm
© Petah Coyne
Courtesy Galerie Lelong,
New York



While Chihuly's vast pieces brought glass to the fore, the man credited with turning it into a collectable art form is Adriano Berengo ... who has almost single-handedly elevated the medium from modest, often kitsch, craft into something to rival any of the fine arts ...

Sunday Times | Helen Kirwan-Taylor

Song Dong

Song Dong was born in 1966 in Beijing, where he lives and works. His art is often ephemeral and uses mostly modest materials that reflect themes such as the transformation between past and present, memory and forgetfulness.

In 1989, he graduated from the Fine Arts Department of Capital Normal University in Beijing. Since the 1990s, the artist has become known globally for the creation of conceptual works. His artistic career combines many mediums including sculpture, installation, performance, photography, painting, and video. His subjects mainly examine changes in family dynamics and interpersonal relationships within a community, even from a hierarchical point of view. *Waste Not* (2005), the Chinese saying *wu jin qu yong*, is an installation that contains more than 10,000 domestic objects that were initially grouped by the artist's mother, Zhao Xiangyuan, because she refused to throw out items unless it was strictly necessary. This habit was born from having personally experienced the major changes brought by Mao Zedong's Great Cultural Revolution of China. In 2002, following the death of her husband, the desire to collect became an obsession, so Song and his sister decided to find a way to ease their mother's grief. The result is the aforementioned installation that was shown for the first time in Beijing in 2005, and subsequently at MoMA in New York. With this work, the artist wants to convey the idea that people, everyday objects, and personal stories are constantly influenced by social and political factors of the country in which they live. He has exhibited at the Metropolitan Museum of Art (2014), New York; the Mind Set Art Centre (2014), Taipei; Baró Galeria (2014), São Paulo; the Groninger Museum (2015), the Netherlands; and has participated in *Glasstress Gotika* (2015), Fondazione Berengo, Venice.

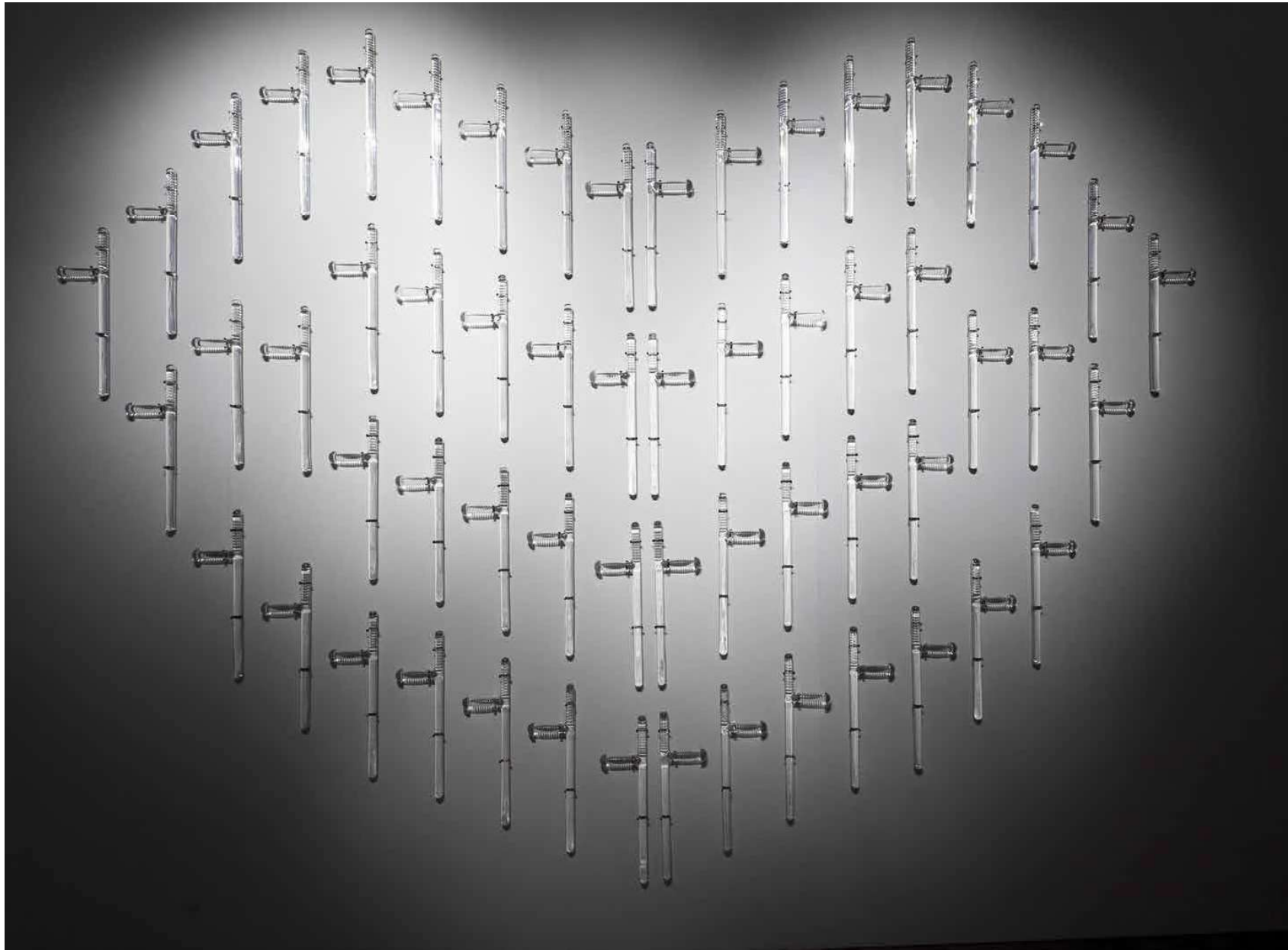


1|2 **Glass Big Brother**
2015
Glass, metal
164 x 164 x 326 cm

Kendell Geers

Kendell Geers was born in 1968 in Johannesburg and lives and works in Brussels. He is an eclectic artist who uses many mediums and, since the beginning of his career, has been politically active on the frontlines of denouncing injustice.

Growing up in South Africa during Apartheid, he developed artistically surrounded by a climate of political and social tensions. Since the end of the 1980s, he has dedicated his work to creating connections between conceptual art and politics using different types of materials (glass, neon, sound, etc.) and techniques (collage, video, photography). He modifies existing objects, like a Vespa or a human skull, giving them new expressive possibilities that interact directly with the public in the form of installations or performances. Some of his projects are emblematic of this attitude, like *48 Hours* (1999), *Twilight of the Idols* (2003), *Fuck Face* (2005, first edition), *The Passion Considered* (2006), *Manifest* (2007), and *Postpunkpaganpop* (2008). Since the early 1990s, Kendell Geers has received major awards from the contemporary art world and has participated in numerous international exhibitions such as the Berlin Biennale (2001), the VIII Istanbul Biennale (2003), the Lyon Biennale (2005), and the Venice Biennale in the African pavilion (2005). He participated in the collateral event of the Venice Biennale *Glasstress* (2011) and at the special exhibition *Glassfever* (2016), Dordrecht. Between 2015 and today his works have been presented in Brussels (2015), Miami Beach (2015), London (2015, 2016), Basel (2016), Madrid (2016), and New York (2016).



1 Cardiac Arrest VIII
2011
Glass
310 x 3 x 420 cm

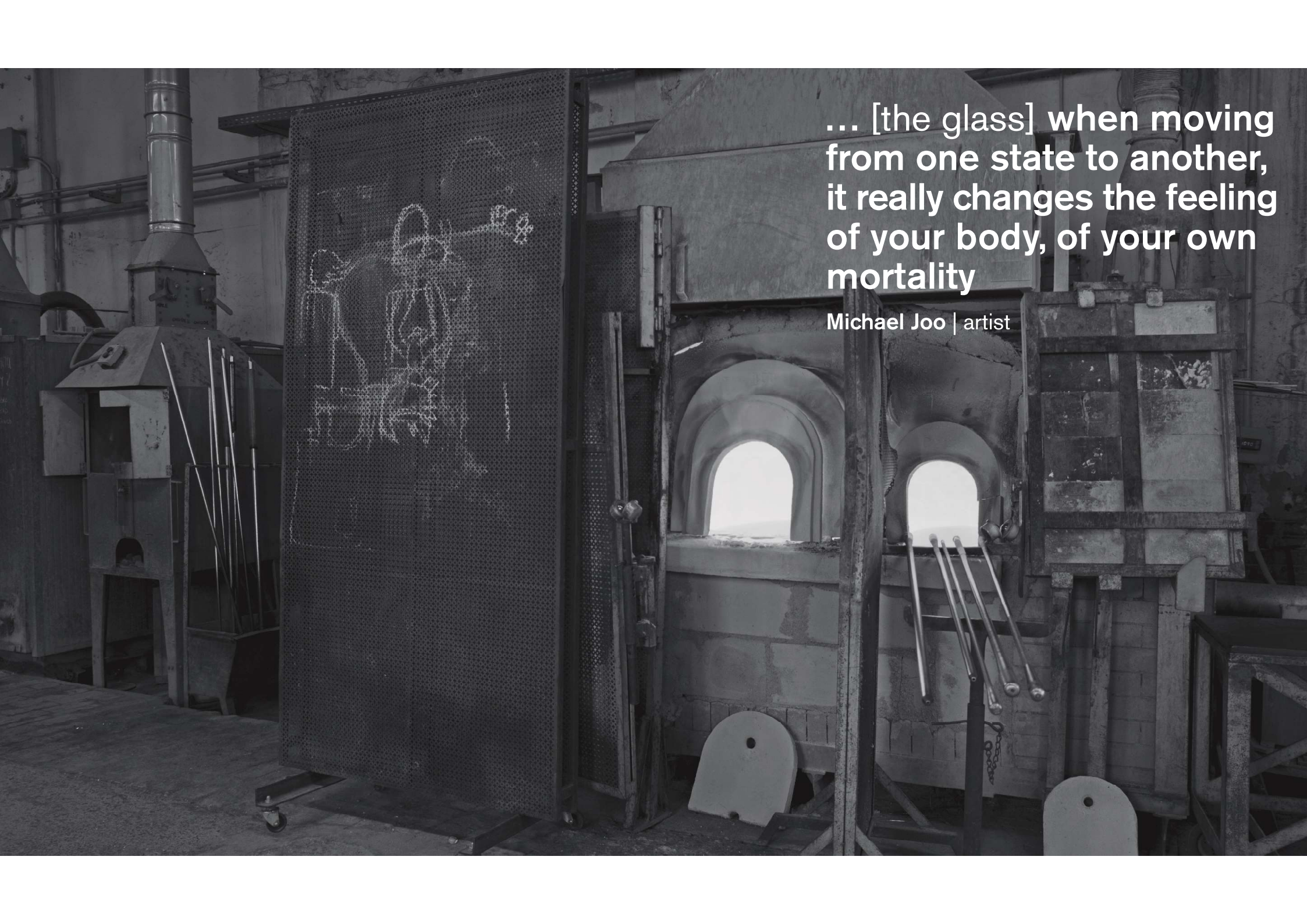
Yuichi Higashionna

Yuichi Higashionna was born in 1951 in Tokyo, where he lives and works. His creations, mainly large-scale installations, are characterized by the use of neon lights, paintings inspired by spray-painted graffiti and fluorescent-striped wallpaper, reminiscent of the aesthetics of Op Art.

In his compositions, he incorporates objects associated with *fanshii* culture, from the English word "fancy" or rather "from everyday life," which are strange and uncanny at the same time. The aesthetics of the "Japanese fluorescent culture"—the widespread mix of the campy and the unusual during the post-war period of openness towards Western aesthetic values—are a central element of his artistic research. In *Untitled (Moire)* (2011), the artist presents an oval inside two orange fluorescent lights: the lines intersect, they form special visual effects that capture the viewer. His installations have been exhibited at the Mori Art Museum (2007), Tokyo; the Shanghai Art Museum (2008); the Garage Centre for Contemporary Culture (2010), Moscow; the Hayward Gallery, London (2010); *Glassstress* (2011, 2015), Venice; the Marianne Boesky Gallery (2015), New York; and in the temporary show *Glassfever* (2016), Dordrecht. He won first prize at the Bombay Sapphire Exhibition (2008), Milan.



1 Cesendello or Jack and the Beanstalk
2015
Glass, fluorescent lights, LED bulbs, ballasts
Ø 180 x 300 cm



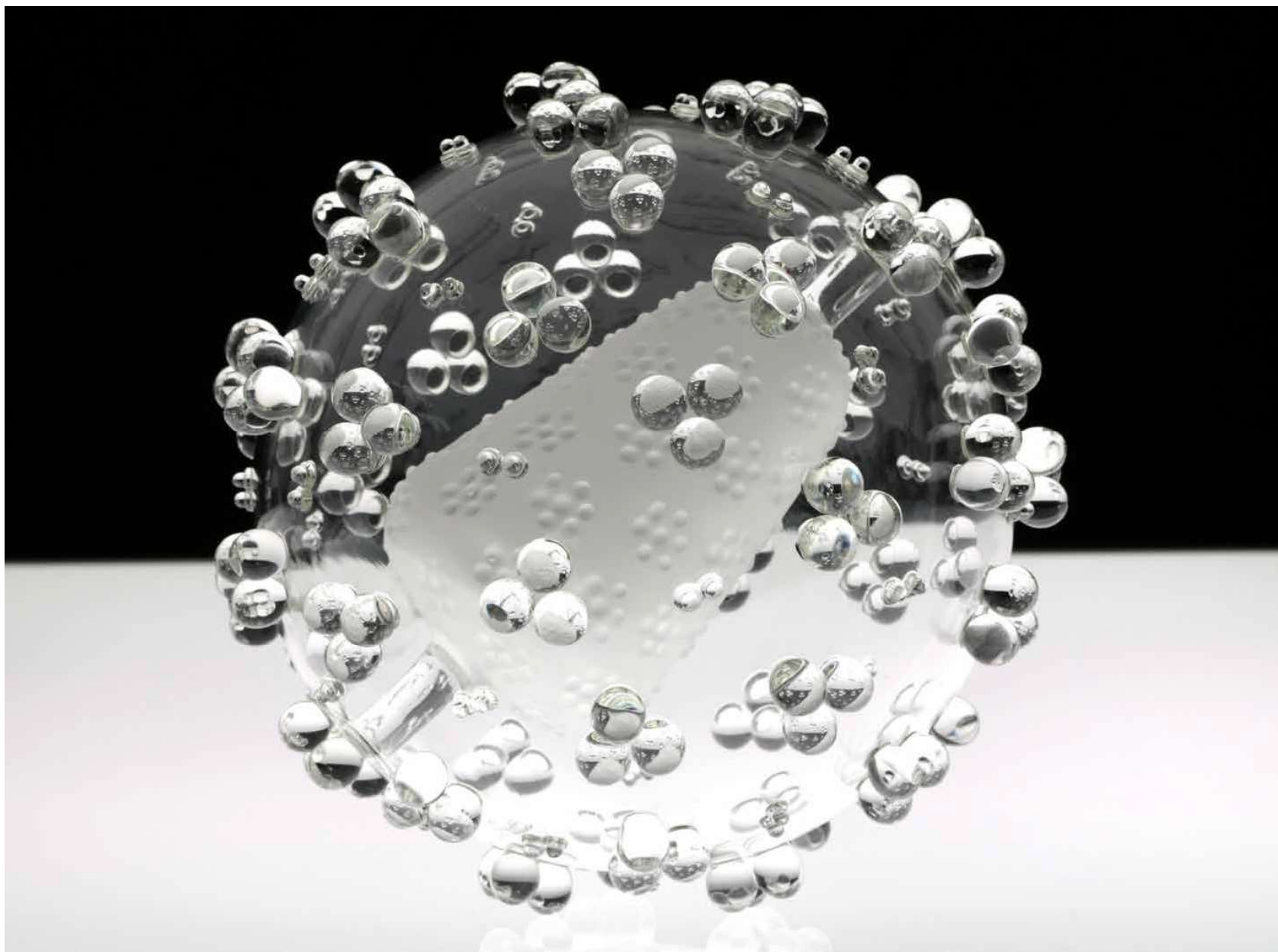
... [the glass] when moving
from one state to another,
it really changes the feeling
of your body, of your own
mortality

Michael Joo | artist

Luke Jerram

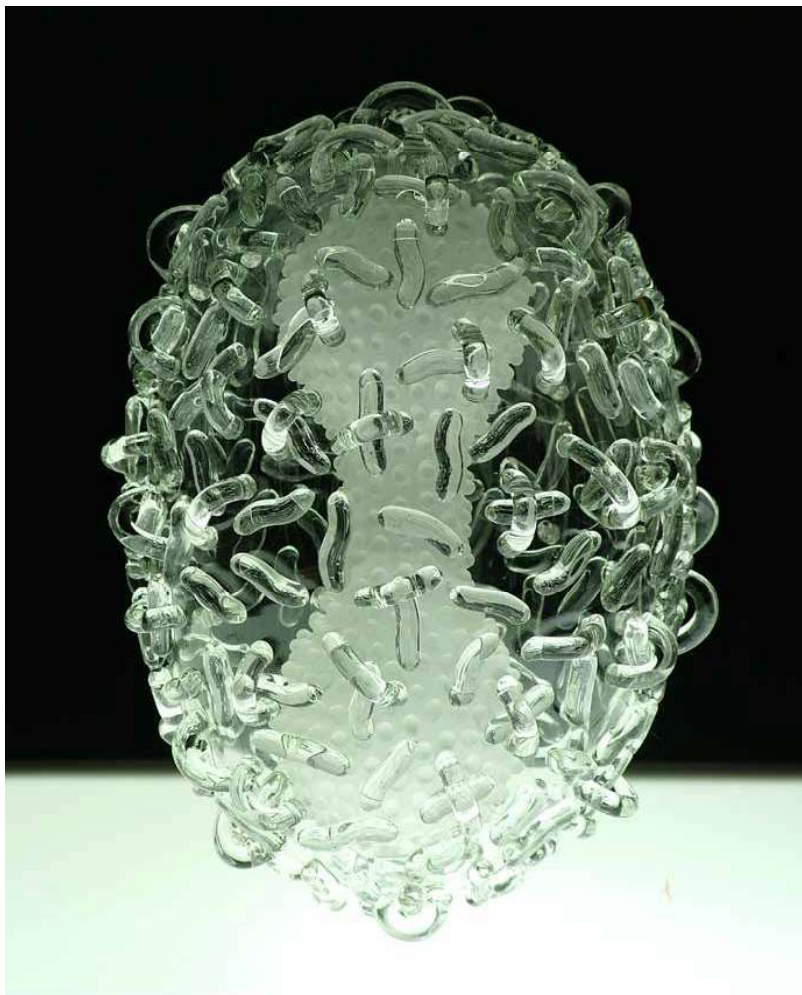
Luke Jerram was born in 1974 in Stroud, United Kingdom, and lives and works in Bristol. He is appreciated for the peculiarity of his glass designs that he calls "Glass Microbiology," the subject of which are viruses and bacteria.

In 1994, Jerram graduated from the University of Gloucestershire; in 1996, from St. Lawrence University in New York; and, in 1997, in Fine Arts from University of Wales Institute in Cardiff. His interest in microbiology has led him to investigate human perception and its limits. The artist is color-blind and therefore pays great attention to sensations and perceptions. Thanks to his craftsmanship and interest in experimentation, Jerram was able to establish himself immediately, first on the English stage and then worldwide. He is very popular in the United States and his works have been exhibited in major museums such as MoMA, New York, and the Museum of American Glass. He exhibited in *Glasstress* (2011), Venice; the Pittsburgh Glass Centre (2013); Finnish Glass Museum (2014); Chrysler Museum of Art (2014); Wellcome Collection (2015), London; and the Alexander Tutsek-Stiftung Foundation (2016), Munich. He has held numerous residencies including the Museum of Glass of Washington (2011) and The Glass HUB (2014), Stowford Manor. He has received several awards including the Medical Imaging Institute Award (2007), the Rakow Award (2010), a fellowship at The Museum of Glass (2010), Washington, the Omaha Entertainment and Arts Awards (2013), and the ACE Grants for the Arts (2014, 2016).



1

1 HIV (large, series 3)
2015
Edition: AP
Flame-worked blown glass
20.9 x 20.9 x 20.9 cm
Courtesy Heller Gallery



- 2 **Untitled Future Mutation (large)**
2012
Edition: 5/5
Flame-worked blown glass
20 x 20 x 20 cm
Courtesy Heller Gallery
- 3 **Smallpox (small)**
2010
Edition: 3/5
Flame-worked blown glass
9.8 x 14.9 x 9.8 cm
Courtesy Heller Gallery

Michael Joo

Michael Joo was born in 1966 in Ithaca, New York, and lives and works in New York. Since the beginning of his artistic career, he has always tried to link mechanisms through which visible and living entities—such as the human body, plants, and animals—are connected to invisible entities.

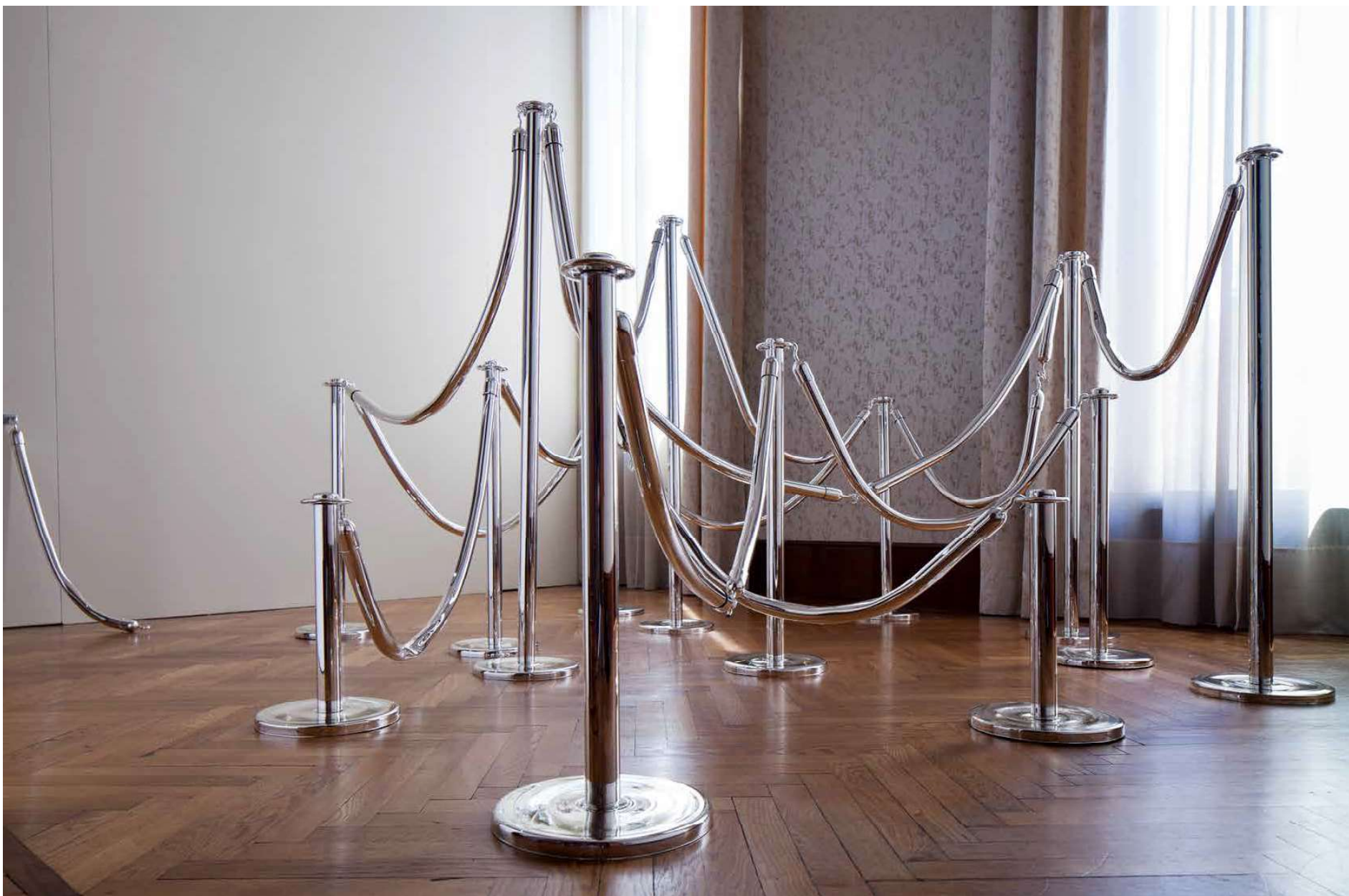
He graduated in Biology from Washington University in 1989, and received his Master's degree in Fine Arts from the Yale School of Art in 1991. His artwork is an invitation to reflect on the concept of hybrids through a process that begins by deconstructing the object and ends with a union of deconstructed objects. He recently attempted to reconcile Buddhist spirituality and the analytic approach of Western civilization. In *Bodhi Obfuscatus (Space Baby)* (2005), the artist surrounds a Buddha statue with a series of cameras that film and project images on large screens located throughout the room, creating a suggestive atmosphere. This process of recording and the transmission of images, what Joo calls a "space helmet," aims to generate an interaction between the viewer and object filtered through technological media. His masterpieces are included in the collections of the Guggenheim Museum and MoMA, both in New York; the UCLA Hammer Museum, Los Angeles; the Moderna Museet, Stockholm; and the Fnac, Paris. In addition to representing Korea at the Venice Biennale (2001), he has exhibited in many institutions such as the Anton Kern Gallery (2009), New York; in *Glasstress* (2011, 2013), Venice; at The Aldrich Contemporary Art Museum (2014), Connecticut; Cass Sculpture Foundation (2014), Goodwood; and Blain|Southern (2016), London.



1|2 *Expanded Access*, detail
2011
Mirrored borosilicate glass
155 x 290 x 290 cm



3 Expanded Access
2011
Mirrored borosilicate glass
155 x 290 x 290 cm



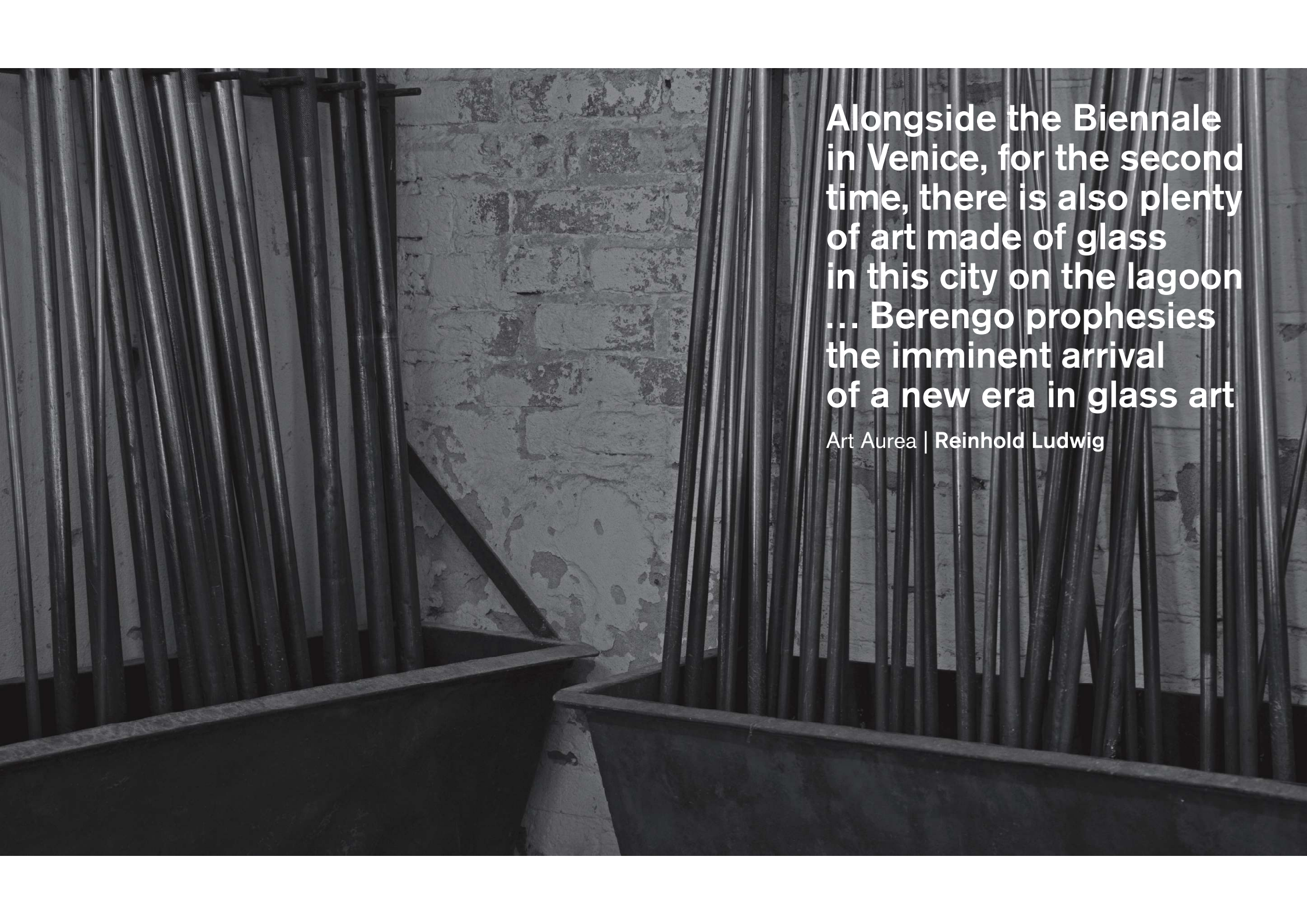
Marya Kazoun

Marya Kazoun was born in 1976 in Beirut and lives and works in New York and Venice. Her art is a personal perception of reality and, as a result, she creates worlds that are parallel to the one we live in.

She grew up in Beirut during the war years and her family fled the war the first time in 1984 by moving to Switzerland; she then lived in Montreal with her family where she became a Canadian citizen. She later returned to Beirut and, between 1999 and 2000, completed degrees in Interior Architecture and Fine Arts at the Lebanese American University. In 2001 she moved to New York and, in 2004, completed an MFA in Fine Arts at the School of Visual Arts. Her practice is mainly composed of installations and performances: she uses 3D low reliefs, paintings, drawings, and photos as support for her installation pieces. She explores the micro versus the macro, the extremely beautiful versus the extremely repulsive. Her artistic approach is strongly feminine, emphasized by her dexterity with materials and mastery of ancestral techniques like sewing and weaving, and is an attempt to domesticate the dark. By using very common materials, like tissue and fabric, she transforms them and gives them another life. She participated in the 51st Venice Biennale (2005) with the solo show *Personal Living Space*. She has exhibited at Xanadu Gallery (2004), New York; the Galleri Tapper-Poppermajer (2004), Malmö; the Galleria Michela Rizzo (2004), Venice; *Glasstress* (2009, 2011), Venice; the Beirut Exhibition Centre (2012); in the show *Glassfever* (2016), Dordrecht; at the Shirley Fiterman Art Centre (2016), New York; Diana Lowenstein Fine Arts (2016), Miami; and the Galerie Janine Rubeiz (2016), Beirut.



12 **Habitat: Where He Came From**
2009
Tissue, pen, pencil, glass, plastic,
acrylic, paper, beads, glue, nylon
thread
200 × 170 × 620 cm



Alongside the Biennale
in Venice, for the second
time, there is also plenty
of art made of glass
in this city on the lagoon
... Berengo prophesies
the imminent arrival
of a new era in glass art

Art Aurea | Reinhold Ludwig