Foreword
Inna M. Lipman
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 West 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 Brighetta, Laura Bresolin, Claudio Pavesi, Jane Ashbom, 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 Luka 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 Gronchuro, 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 Hanaban, Chief Registrar and Director of Exhibition Services, and Keeli Bodie, Assistant Registrar, for coordinating the loans and the not uncomplicated shipping and installation process.

I want to express my gratitude to Jody H. 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 Ardelie L. Garrod, the Estate of Ruth Feigl, Jody H. & Martin Grass, Donna & Duane Stillier, Christo & 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 once 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, 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 media works that pair glass with video, performance, textiles, and even video game design.

Kendall Greene’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 standpipes signal repression and control exercised by those in authority. Waclaw Skawny addresses the history of Islamophobia and the roots of today’s Middle Eastern conflicts with his alternative version of the Crusades, while Hreidmar Askari’s images of crescents and grenades appear on the edges of his translucent crucibles.

Mat Collishaw’s Jewels 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 Ruijte’s immortal glass itself than censorship when he immolates his favorite books. He lovingly collects and encases their ashes in wine glass-shaped reliquaries to honor and preserve their memory.

Art, science, biology, and the environment meet in the work of many Glasstress artists. The bulging forms of Carol Prusa’s Spooky Action mimic the shape of the universe and the lingering radiation from the Big Bang. Benso Rikli 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 exist 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 Vannmechelen’s Black Madonna 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. Vannmechelen, 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 MccGwire obsessively collects feathers that would normally be discarded and uses them to create strange animal hybrids. Maria Grazia Rostoni’s Gothic Mechanical Mechanauts is especially ominous with its clawed tentacles and green insect-like form. Thomas Schütte’s misspelled acid-yellow head could be the result of a genetic experiment gone terribly wrong.

Pascale Marthine Tayou and Hwe 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, Maria Klonowska, Mat Collishaw, and Gevin Turk make conceptually relevant 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 seems gaze at itself in a reproduction of a Japanese adobo-e woodblock print. Hans Op de Beeck quotes the typical eighteenth-century Dutch surcoat still-life with shell by incorporating contemporary glass objects such as a high-heal shoe.

We look to Collishaw’s version of an ornate Rococo Venetian mirror to see a video of Georges de la Tour’s famous painting of The Penitent Magdalene, examining herself in an equally lascivious mirror. Erwin Wurm and Fred Wilson also riff on the traditional Venetian mirror. Warm sunlight warms 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, Jago’s Mirror, refers to Shakespeare’s story of the Moor Othello, with its themes of race and jealousy.

Other artists interpret the ubiquitous Renzo-one-style chandelier (named for the palace 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. Yuzhi Higashikinama creates a totally new ambience by replacing the typical chandelier illumination with the cold fluorescent light of 1970s Japanese interior design, now associated with the kitch Japenese style. Javier Pérez’s red chandelier has been intentionally dropped, smashed, and fashioned with ominous stuffed black crows. Although Peke Bergman’s installation does not include a chandelier, it does play with light by substituting the pedestrian bulb with a playfully distorted form.

Petka Coyne’s work in Glassmuseo 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 Manya Kauzen.

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 Ziad Akel’s crutches. Joo’s stanchions, Grec’s batons, and Abidin’s torture masks easily be broken by those they are designed to intimidate, and Vik Muniz’s oversized hourglass is equally useless. He has replaced the usual sand with a periloously 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 1591. 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 fires 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 Kosta 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 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 Glassmuseo has done a great service to the visual arts by breaking that paradigm.
Why Glassstress?
Adriano Berengo

I have often been asked what exactly is Glassstress, followed by the question of what compelled me to take on the monumental task of staging Glassstress, 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 experiments in the 1960s with Egido 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 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 bring their 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 at architects, designers, fashion designers, and even musicians to work with us in glass. We even had Pearl Williams create a sculpture for an exhibition of Glassstress 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 unskilled practices of the maestros, and the magic of Murano glass created new contemporary art.

In order to share these works with the art world, I founded Glassstress, an exhibition of art and glass, in the world-renowned Venice Biennale of Art. For the first Glassstress in 2009, we presented extraordinary works borrowed from collections and museums worldwide to create a historical perspective that can carry through to today. Not a single one of the 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, Buren, Ponce, and Rauschenberg. The future was also represented with new works by Anne Peck, Mary-Kazum, Jae Jirik, Tony Cragg, Hans-Michael Ochsenholt, 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, Glassstress 2011 was curated by a roster of well-known curators and gave birth to the wonderful and new famous work by Javier Pérez titled Carrenos, 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, Glassstress, subtitled White Light/White Heat, was presented in partnership with the London College of Fashion and the prestigious Wallace Collection in London. The show included major established visual artists, designers, and fashion 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. Dmitriy Gavrut, we asked artists to respond to a Gothic theme to create Glassstress Gothic. 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 "Relic 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 Glassstress 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 "Cruades" trilogy, a story about ransacking Constantinople during the Crusades. Cabaret Crusades was first shown at MoMA PSI 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.

Glassstress has been hosted by institutions around the globe: the Makasar Muzeji “Riga Birta” in Riga; the Målingedamsmuséet 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.

Glassstress has become more than an exhibition. It is a kind of cultural conversation between artists and 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 Glassstress at the Dordrecht Museum in Holland featuring over eighty works created in our studio over nearly thirty years. Most recently, the Fondazione Berengo has 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, Glassstress 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.

Philippe de Montebello
former Director of The Metropolitan Museum of Art, New York
Adel Abidin
Erdağ Aksel
Pieke Bergmans
Loris Cecchini
Mat Collishaw
Petah Coyne
Song Dong
Kendell Geers
Yuichi Higashionna
Luke Jerram
Michael Joo
Marya Kazoun
Marta Klonowska
Hye Rim Lee
Hew Locke
Kate MccGwire
Vik Muniz
Hans Op de Beeck
Lucy + Jorge Orta
Cornelia Parker
Javier Pérez
Carol Prusa
Antonio Riello
Maria Grazia Rosin
Thomas Schütte
Wael Shawky
Benoît Sokal (Syberia Saga)
Pascale Marthine Tayou
Gavin Turk
Koen Vanmechelen
Joana Vasconcelos
Fred Wilson
Erwin Wurm
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 laden 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 flouting. His works are in important private and public institutions including Hein Art Foundation and KASMA, 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 (2013–2017) and has been selected for the Finland Award for Visual Arts (2015).
Erdağ Aksel was born in 1953 in İzmir, 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’ (1994-2000), a sculpture that is part of the trilogy ‘Objects of Habitation’, is representative of his work in which everyday objects, in this case a mirror and a crouch, 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 Biennials (1999, Budapest Triennial of Sculpture (1990), Martin Biennale (2012), and Venice Biennale in the Italian pavilion (1990). He was commissioned for the decoration of the wall of the Hrant Dink Foundation (2015), Istanbul, and, in the same year, he participated in group exhibitions at the Galerie Reinhard Hauff, Stuttgart; Kusad Gallery, Istanbul; and Fondazione Brenera, Venice. He has taught at West Virginia University, Düzce EYÜP University in İzmir, San José 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, 2005).
Pieke Bergmans

Pieke 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 2008 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 collaborative exhibitions during the Salone Internazionale del Mobile in Milan. Bergman’s recent work uses mouth blown techniques to warp the iconic form of the incandescent light bulb. In Light Bulb (2008) 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 Tanya Gallery (2006), London; National Glasmuseum (2010), Leerdam; Glasstress (2011, 2013), Venice; Design Museum (2013), Ghent; Centraal Museum (2013), Utrecht; ARCOmadrid (2018), 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).
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 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 pieces 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 integrable and invisible processes. In Monologue Platforms (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 Galactic 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 Hafezi Gallery (2015), New York, the Galeria Continua (2013, 2016), Beijing and Les Moulins, and the Vittorio Acciai Exhibition Centre (2016), Santa Croce sullo Arno. He won the Agnone Fabri Prize (2005), the VAF Foundation Prize (2009), the Francesca Alinovi Prize (2008), the Morosini Award (2011), and the Armando Pau dosa Prize for Sculpture (2014).
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; Pinacoteca Museum Foundation (2013), Benet Arte (2013), Istanbul; Galeria Dorfhees (2014), Rome; and New Art Gallery Walsall (2015–2016), Birmingham. Recent group exhibitions include Museo Tuccolino - Scuderie Aldobrandini (2012), Frascati, Rome; The Israel Museum (2012), Jerusalem; Glassstress (2013, 2015), Venice; Venice Church (2014), Vienna; and the temporary exhibition Glassfever (2016), Dordrecht.
Petah Coyne was born in 1955 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, porcelain, 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) (2000–2008) 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 Nuru Fine Art (2016), Taipei. Among her numerous awards, she received a scholarship from the John Simon Guggenheim Memorial Foundation (1986), New York, and the Sculpture Prize (1998) by the Joan Mitchell Foundation.
Untitled #189
(Chinese Medicine Doll)
2016
Hand-carved glass skull,
glass worms, wood
22 x 63 x 25 cm
© Paul Caps
Photo: Daniel Lelonek, 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 mod- est materials that refer to themes such as the transforma- tion 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 con- ceptual 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, from a hierarchical point of view. Wasted Aist (2005), the Chinese saying wo jin au yong, is an instal- lation that contains more than 10,000 domestic objects that were initially grouped by the artist's mother, Zhao Xingyuan, because she refused to throw out items unless it was strictly necessary. This habit was born from having personally expe- rienced 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 obses- sion, so Song and his sister decided to find a way to raise their mother's grief. The result is the aforementioned instal- lation that was shown for the first time in Beijing in 2005, and subsequently at MoMA in New York. With this work, the artist wanted 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; Barb Gaitens (2014), São Paulo; the Groninger Museum (2015), the Netherlands; and has participated in Glassstress Gotika (2015), Fondazione Berengo, Venice.

Glasstress Dock, Murano

Glasstress dock murano

12 Glass Big Brother
2015
Glass, metal
180 x 160 x 350 mm
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 forefront of announcing 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 subjects like a Vespa or a human skull, giving them new expressive possibilities that intersect 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 (2009, first edition), The Passion Considered (2006), Manifest (2007), and Postpunkprogram (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 VII 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 Glassworks (2011) and at the special exhibition Glasstire (2016), Dordrecht. Between 2013 and today his works have been presented in Brussels (2015), Miami Beach (2015), London (2015, 2016), Basel (2018), Madrid (2018), and New York (2016).
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 fanzine 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 (Mime) (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 Mie 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 Glassstress (2014), Dordrecht. He won first prize at the Bombay Sapphire Exhibition (2008), Milan.
... [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 was born in 1974 in Stroud, United Kingdom, and lives and works in Bristol. He is appreciated for the peculiarities 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 Glassness (2011), Venice; the Pittsburgh Glass Centre (2013); Finnish Glass Museum (2014); Chrysler Museum of Art (2014); Welcombe Collection (2016), London; and the Alexander Tukek-Stiftung Foundation (2016), Munich. He has held numerous residencies including the Museum of Glass of Washington (2011) and The Glass House (2014), Glawford 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).
2 United Future Mutation: Gorgel
2019
Edition: 6/5
Blown, etched, and acid-etched glass
H x W x D: 12 x 12 x 12 cm
Courtesy: Heller Gallery

3 Breakout (small)
2010
Edition: 3/5
Blown, etched, and acid-etched glass
H x W x D: 6 x 5 x 5 cm
Courtesy: Heller Gallery
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 reconstructing 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 Bothi Olsousius (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 Frac, Paris. In addition to representing Korea at the Venice Biennale (2001), he has exhibited in many institutions such as the AsiaKor Gallery (2009), New York; in Glasstrace (2011, 2013), Venice; at The Artichoke Contemporary Art Museum (2014), Connecticut; Glass Sculpture Foundation (2014), Goodwood; and Blain/Southern (2016), London.
Expanded Access
2011
Mirror/tempered glass
130 x 180 x 240 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 it 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 Gallerie Teppro Popemajor (2004), Munich; the Galleria Michela Rizzo (2004), Venice; Glassatres (2009, 2011), Venice; the Beirut Exhibition Centre (2012), in the show Glassforum (2016), Dordrecht; at the Shirley littman Art Centre (2018), New York; Diana Lowenstein Fine Arts (2018), Miami; and the Galerie Janine Rubes (2018), Beirut.

Title: Where I was Born
Year: 2009
Medium: wool, paper, glass, glass, acrylic, paper, beads, glass, thread
Dimensions: 210 x 175 x 220 cm

Title: Where I came from
Year: 2005
Medium: wool, paper, glass, glass, acrylic, paper, beads, glass, thread
Dimensions: 210 x 175 x 220 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