

Glasstress Boca Raton 2021



Glasstress Boca Raton 2021

Cover
Renate Bertlmann
Rosemarie's Divorce (detail), 2019
Glass, pedestal, scalpels, steel
Courtesy the artist and Berengo Studio

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GLASSTRESS BOCA RATON 2021

Glasstress conceived by **Adriano Berengo**
Curated by **Kathleen Goncharov**
January 26 - September 5, 2021

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Introduction

ADRIANO BERENGO
Fondazione Berengo

As I write this in Murano, Italy is just emerging from lockdown. We don't know what the future holds but at last life seems to be returning to normal. The future, for me, has always been a place of immense importance. Unlike the past and the present what comes next presents itself as a place of constant possibility, and one which is always transforming as we move forward in time.

This concept of transformation has always held an affinity with glass, a medium which – as the name *Glasstress* suggests – exists in a state of constant tension. As it morphs from molten liquid to defined solid shapes, glass reinvents itself. Historically the sculptural process practiced by the maestros in Murano has often been shrouded in mystery. Over the past thirty years through my work at Berengo Studio and Fondazione Berengo I have always endeavoured to open new doors. Whether that be the doors to the furnace, the doors of Murano to the wider world, or indeed the doors that barricade the creative imagination. I reach out to the artistic minds around me, to learn, to grow, to evolve, thinking always of the future and how art can reach a greater and higher plane. Glass is a medium that holds too much potential to be neglected by great art, and great artists know this. When asked, real artists are unafraid to experiment and explore the unique world of this fascinating material to create artworks of true worth, they simply need to be given the chance.

The world of Murano and glass cannot exist in a vacuum alone. A world in which the past is repeated, lauded or fawned over in the name of remembrance is a world in which progress becomes obsolete. It is good to remember our heritage but we cannot be weighed down by the past. Life needs tension, it needs energy, and a vibrant exchange

of ideas. Just as humans need to breathe in and breathe out, just as our bodies take and give from the air around us, so too our minds need to take and give from the artistic atmosphere we surround ourselves with. We have brought *Glasstress* to countries around the world for over ten years – a venture which seeks to expand and enliven an international awareness and understanding of the variety and richness of contemporary artists using glass in their creative practice.

I am delighted to once again be bringing *Glasstress* to Boca Raton. A lot has changed since we last exhibited here, including my studio in Murano which just celebrated its thirtieth anniversary. We've gone from strength to strength and I'm honoured that, even in difficult times, we find ourselves able to bring great art to an international audience. As soon as lockdown restrictions were eased we got back to work. The fires in the furnaces were stoked and Italian artist Federica Marangoni became the first to join us, taking a masked voyage across the lagoon waters to the shores of Murano. Other artists were unable to make the voyage in person but – thanks to technology – we were able to communicate and continued with creative collaborations nonetheless. Austrian artist Renate Bertlmann for example, who exhibited an entire field of red glass roses made in our studio at the Venice Biennale last year. This year she asked us to make just two roses in dark black glass, the same jagged blade piercing their petals with a violent metal stem. The development from the Biennale sculptures saw an evolution in which Bertlmann's once red roses were reborn, grown again in a dark shadow. Titled *Rosemarie's Divorce*, the sombre recasting felt fitting at a time in which Italy is still mourning for the losses it has endured over these past months.

Yet despite the pain, despite our fragility, humans continue to thrive. Glass too despite its fragility endures, even when broken, its power as a medium remains. For American artist Jimmie Durham, the recipient of last year's Golden Lion for Lifetime Achievement at the 58th Venice Biennale, glass is perhaps at its most interesting when it breaks. This year he presents a stunning sculptural installation at this exhibition for the first time. Titled *Strike Twice*, the work features a series of eight glass cougar heads, hand sculpted by Durham after being hand-blown by the maestros. This process of sculpting saw the artist take a hammer and chisel to the glass skulls. His theory is that we should not be afraid to sculpt glass just like any other material, the points of rupture became a fascination. The potential for violence in glass and its jagged forms runs through other works in the show too. Take Sudarshan Shetty's hand-blown bubble poised at what seems to be the final moment before it will inevitably crash to the ground, or the electrical hum of Marangoni's *Fire* with its energising neon lights. Monira Al Qadiri presents a futuristic vision in which the head of oil drills, and their accompanying violence, is muted as they are presented as historical artefacts. Nancy Burson's *DNA HAS NO COLOR*, couldn't feel more poignant as a reminder of our commonality, while racism is made the focal point of Fred Wilson's artful *Sala Longhi*. Wael Shawky reimagines the Crusades from an Arabic perspective in a glass bas-relief with scenes of violent conflict cast into beauty. Another kind of battle is portrayed by Tim Tate as he reflects evocatively on what he calls his "second pandemic" after the AIDS crisis.

Time is something many of us became more aware of in lockdown, how much we had, or how little. Meditative works such as Koen Vanmechelen's *Collective Memory*, Yin Xiuzhen's *Container of Thinking*, Joyce J. Scott's *Buddha* or Marya Kazoun's *The Solitary One*, ask us to pause again. *Time* by Penzo + Fiore tackles the concept of the passing hours head on, while Dustin Yellin's mythical *Invisible Sisyphus* removes the protagonist from his famous task, the bolder he is doomed to forever push up a mountain left in surreal suspension. I'm certain more than a few of us have felt similarly stuck in repetitive cycles! Brigitte Kowanz's cunningly named *tbh* (to be honest), reminds us of another abbreviation which permeated so much time leading up to this exhibition: tbc (to be confirmed).

As a material glass presents near endless possibilities. As well as being broken down it can be used to build forms we are familiar with: Monica Bonvicini's belts; Saint Clair Cemin's chairs; the classical head of Thomas Schütte; the skeletal form of Prune Nourry's *River Woman*; Halim Al Karim's mirror; Loris Gréaud's luminous orbs. In this exhibition several artists also reinvent those familiar forms linked to Venice itself, as in Valeska Soares's glass containers in her installation *Acqua Alta*, Andrew Huston's cast glass wellington boot, or Ai Weiwei's spectacular chandelier. Yet even with these familiar shapes contemporary artists manage to twist and bend the expectations thrust upon them. Ai Weiwei's *Blossom Chandelier* gives rise to floral petals but also twitter birds and CCTV cameras. Bonvicini's belts are twisted into a large dark ball; one large knot of emotion. Cemin's chairs hang nailed to the wall, their legs droop as if the glass has somehow turned back to its liquid form, melting gently down the side of the wall, anthropomorphised, with a shock the domestic

gives way to something darker. For Jake and Dinos Chapman it's not the glass objects themselves but the radical way in which they are combined in *The Glass Bead Game*. These artists take everyday objects and reinvent them, just as they take glass and recast it as something new. It is through art that the unending allure of glass is fully recognised.

At times this reinvention can manifest in humour. There are a number of works in this edition which aim to take the viewer out of themselves, to amuse as well as provoke. A sly comedy emanates from Dike Blair's *Windex*, a copy of a plastic Windex bottle in glass. The same ironic play is present in Fiona Banner's glass scaffolding and Erwin Wurm's shoe-wearing hot water bottle. For Turner prize-winning Laure Prouvost it's about inspiring a double take with a jumble of glass wire and plugs coiled in an unsuspecting corner. Scale has a part to play too in this impressive international line up, with the oversized stamp of Abdunasser Gharem, the vast Venetian goblets of Vik Muniz or Bertlmann's oversized purple pacifier. On the other end of the spectrum? We find twelve minute horses by Ugo Rondinone rendered in numerous shades of blue. These are artists who aren't afraid to use glass to make fun of themselves, to play with the incredible versatility and adaptability of the medium. In these times of tragic news, it helps to be reminded of the absurd and the surreal, to be able to play, in life and in art, to hold on to a lightness when the world feels heavy.

At the start of a new decade I am delighted that *Glasstress* continues to thrive. The interest in glass as a medium for contemporary art has developed radically over the last thirty years of my work and as we see more and more artists joining us in Murano, the future still looks bright. As I'm writing this, school children in Italy are returning to their classrooms after months of lockdown, and the more I think about it the more fitting the medium becomes as a metaphor for this moment in history. Life is fragile, just as glass is fragile, yet in this fragility there is also a strength. *Glasstress* was a name that was created to express the fundamental strain embedded in the creative process of working with glass but also to emphasize and highlight glass as a vehicle for contemporary art. In the past its place in the art world might have seemed uncertain, but now in this latest edition of *Glasstress*, the first after a global pandemic, one thing we know for certain: glass endures.

Foreword

IRVIN M. LIPPMAN
Executive Director
Boca Raton Museum of Art

There is every reason this year to have a world view. *Glasstress Boca Raton 2021* brings together 33 artists working alongside master glass artisans at the Berengo Studio on Murano. For the last 30 years, Adriano Berengo has invited artists to explore the challenging medium of glass. It is in this spirit of innovation and experimentation that we see the limitless potential of glassblowing that only decades ago was relegated to craft and functional design. We realize how far we have come as we approach the 60th anniversary of the American studio glass movement launched in 1962 through the efforts of Harvey Littleton and Dominick Labino. This exhibition is a tribute to them for their initial exploration into the inherent qualities of the fragile transparency of glass and to Adriano Berengo who, with an incredible energy, brought a new vision on how to stimulate artists into thinking how the medium of glass can be made into dramatic, provocative, and unique works of art.

This exhibition also celebrates a new Museum acquisition created in the Berengo Studio – *Glass Big Brother*, a sculpture by Song Dong (b. 1966), a key figure in Chinese contemporary art. Song Dong has been at the forefront of Conceptual art in China since the 1990s, and his work examines the everyday realities of his country. Certainly this chandelier sculpture with glass-blown surveillance cameras is both poetic and poignant. It was commissioned by the Museum to hang in our front windows facing Mizner Park “protecting” the multivalent perspectives of art.

In addition to Adriano Berengo, we are also indebted to Marco Berengo, Jane Rushton, Martina Cappellesso, Nicola Angelillis, Thea Hawlin and the entire staff at Berengo Studio

for making *Glasstress Boca Raton 2021* a reality. Thank you to Goya Contemporary Art, Baltimore for the loan of Joyce J. Scott’s artwork. We thank Tomomot Studio which undertook the design of this catalogue.

From the Boca Raton Museum of Art, thanks go to Kathy Goncharov, Senior Curator, who curated this exhibition, along with a super team led by Martin Hanahan, Chief Registrar and Director of Exhibition Services; Aleesha Ast, Associate Registrar; Kelli Bodle, Assistant Curator; and Brendan Adams, Preparator. And much appreciation, as always, to the Museum’s Leadership Fund, led by Martin and Jody Harrison Grass. This support literally makes exhibitions come to life.

It was a challenging year to plan an international exhibition, but the effort serves as a tribute to the resilience of Venice, surviving the floods endured in 2019 and the pandemic of 2020 a reassurance that art is an essential and enduring part of humanity.

Song Dong

Glass Big Brother, 2015

Glass, metal

326 × 164 × 164 cm

Acquired for the Boca Raton Museum of Art with a generous contribution from Angela and John DesPrez III



Venice is Glass

KATHLEEN GONCHAROV
Senior Curator

Venice is known both for trailblazing contemporary art and the historical production of fine glass. *Glasstress* is a project that capitalizes on both. It brings artists to Adriano Berengo's furnace on the island of Murano in the Venetian lagoon to collaborate with glass masters whose expertise has been developed over generations.

Pioneering international artists have shown in the city since the founding of the prestigious Venice Biennale in 1895, an exposition staged in the public gardens every two years, with a few exceptions, ever since. Some artists from those early years include Gustav Klimt, Pierre-Auguste Renoir, Gustave Courbet, and later Pablo Picasso, Henri Matisse, René Magritte and many others in the art history canon. The Biennale has grown exponentially, and the gardens have reached their capacity at 29 national pavilions, so the nearly one hundred countries that currently participate in the Biennale have been forced to encamp to spaces throughout Venice.

Murano has been synonymous with luxury glass for centuries. Today, the sale of mass-produced Chinese imitations has led to a severe decline and the closure of many ancient glass furnaces. The mission of *Glasstress* is to restore the visibility and reputation of Murano glass. Instead of the luxurious and functional objects for which the island has been known, artists invited to the Berengo Studio create unique artworks and installations, often on a massive scale, that are shown in museums and galleries around the world. Most of these artists have little or no experience working with glass, so both they and their skilled collaborators face challenges that result in innovative ideas and techniques that unite technical expertise with cutting-edge ideas.

Many of the artists who have worked at the Berengo Studio have either represented their countries in the Venice Biennale or have been included in the many collateral events that take place around the city in conjunction with it. A major exhibition of work from the Berengo furnace has been staged during the Biennale since *Glasstress* was launched in 2009, and recently the relationship between the two has become even closer.

Laure Prouvost collaborated with Berengo's glass masters in 2019 to create new work, especially for her spectacular multi-media installation at the French pavilion. This project titled, *Deep Blue Sea Surrounding You*, imagined a fantastical subterranean liquid habitat, a theme especially appropriate for an exhibition in watery Venice. Several of these works are included in this exhibition such as her *Cooling System for Global Warming* and *Hard Connections*.

Renate Bertlmann, Austria's representative to the Biennale, also in 2019, worked with Berengo masters to produce a field of 312 red glass roses arranged in the forecourt of that country's pavilion. Bertlmann is a pioneering feminist artist known for challenging society's stereotypes about women and gender relationships. The giant glass pacifier and glass flowers included in this exhibition is a continuation of images she has used since the mid-1970s dealing with sexuality and motherhood.

Monica Bonvincini, who won the prestigious Golden Lion award at the 1999 Venice Biennale, is another artist whose deeply psychological work often deals with power relationships and sex. She states that "art always has sexual references." Her sculpture titled *Bonded*, a contorted tangle

of black leather belts made of glass is both beautiful and disturbing. Bonvincini's visits to sadomasochist night clubs with gay friends in the 1990s are an inspiration for this work. She found the consensual games she witnessed there to be more honest than the hidden agendas of interactions at heterosexual bars and discos.

The stunning installation of mirrors and neon Brigitte Kowan created for the Austrian pavilion in 2017 inspired Adriano Berengo to invite her to make new work. The ethereal light-reflective properties of glass were an excellent match for her aesthetic. The Berengo Studio masters' skill at precisely dripping molten glass allowed her to address another of her subjects, the conceptual nature of language.

After Fred Wilson represented the United States in the Biennale with an exhibition about black inhabitants of Venice from the Renaissance to the present, he produced a series of new works at the Berengo Studio. *Sala Longhi*, a work that fills the gallery at the entryway to this exhibition, is one such project. The title refers to the room where works by 18th-century Venetian painter Pietro Longhi are displayed at the Museo del Settecento Veneziano Ca' Rezzonico. Wilson's installation is composed of an ornate white chandelier and glass panels mirroring the Longhi paintings. Instead of canvases, however, the viewer sees only the eyes of its subjects through cutouts in the black reflective glass. Wilson visited the Longhi gallery soon after the 2008 financial meltdown and made a correlation between our time and the decadence of Venice, just before its tragic downfall in 1879 with Napoleon's invasion.

Vik Muniz, who created a floating artwork for Venice's Grand Canal during the 2019 Biennale, also makes the connection between conspicuous consumption today and that of 18th century Venice. Wealthy aristocrats of the time commissioned Murano factories to create expensive, unique, hand-blown, and lavishly decorated wine goblets. Muniz reproduced some of these absurdly ornate vessels in monumental scale.

Yin Xiuzhen addressed economic issues as well at the 2019 Biennale with her unforgettable gargantuan woman hunched over in despair and constructed of garments once worn by those displaced by globalization. For Yin, objects such as these items of clothing and the glass vessels she made at the Berengo Studio have memories. Vases of metaphorical remembrances are densely packed into a wooden cabinet aptly titled *The Container of Thinking*.

Elaborately decorated chandeliers, another artifact of the profligate 18th-century Venice still in production today, have inspired many artists who come to the Murano furnace to imagine their own versions relevant for today. Marya Kazoun's installation, created especially for this exhibition, is not exactly a chandelier but a fanciful nod to that tradition. Her work suspended from the ceiling is composed of thousands of reflective glass beads. Like her project at the Boca Raton Museum of Art's 2017 *Glasstress* exhibition, it will also include a performance component.

Chinese dissident artist Ai Weiwei, an alumnus of many Biennales, has also created a chandelier. This massive work

is adorned with security cameras, Twitter birds, and the artist's raised middle finger, the latter an angry response to the Chinese government who imprisoned him. The title *Blossom* refers to the white glass flowers that cover the chandelier and is the same that Ai Weiwei gave to his 2014 installation at the notorious federal prison on the island of Alcatraz. For a segment of this public art project, he encrusted the sinks, toilets, and bathtubs of the prison's abandoned hospital with ceramic flowers. This symbolic get-well bouquet is an homage to abused prisoners as well as an ironic reference to the Communist Chinese 1956 *Hundred Flowers Campaign*, a brief period of when free speech was allowed.

Koen Vanmechelen regularly works with Berengo Studio as both artist and co-curator, with Vik Muniz, of the *Glasstress* exhibition at the 2019 Biennale. Like Ai Weiwei he is concerned with the mounting dangers to human rights. His installation in this exhibition consists of glass sculptures placed on stacks of leather-bound books that include David P. Forsythe's *Encyclopedia of Human Rights* and Vanmechelen's own *Labiomista*, his volume recording the DNA sequences of millions of chickens collected for his *Cosmopolitan Chicken Project*. Visitors may remember this project from the Boca Raton Museum of Art's 2017 *Glasstress* exhibition. This new work titled *Collective Memory* was inaugurated at the Global Campus of Human Rights, an academic institution in Venice. Vanmechelen plans to launch a Human Rights Pavilion at the upcoming Venice Biennale in collaboration with the Centre.

Another 18th-century tradition is the manufacture of the ornately decorated mirrors typical of Murano. Iraqi artist Halim Al-Karim came to the Berengo Studio to create a work titled *Dust 12c*, a contemporary mirror featuring the ghostly image of a woman. This work refers in part to the Sufi belief that women are goddesses emerging from dust. When Al-Karim spent three years hiding in a rock-covered hole in the desert to avoid conscription in Saddam Hussein's army during the first Gulf War, a Bedouin woman brought him food and supplies. She also introduced him to Islamic mysticism that has influenced his art.

MacArthur genius award winner Joyce J. Scott is also concerned with the spiritual. Scott is renowned for paying homage in her art to traditional craft, the humble artisans of the African American and Native-American communities, and black heroines. She once depicted Harriet Tubman as Buddha in a continuing series using images of the religion's founder, such as the work included in this exhibition. Scott's black *Buddha* was made at the Berengo Studio and embedded with handmade Murano beads. She states that "through Buddha's countenance, I yearn for a path to enlightenment by air, on earth, in water, and through fire." All four elements are necessary to the alchemical process that turns sand into glass.

The influence of Native-American culture versus Western rationalism is evident in Jimmie Durham's sculpture, drawings, video, performances, and poetry that make use of paradox and wordplay. At the Berengo Studio, Durham created a series of eight giant glass cougar heads suspended on metal armatures. The cougar and the owl are

the two most sacred animals in Cherokee mythology. They can see in the dark and thus were the only ones who stayed awake to observe the seven nights of Creation and are able, unlike humans, to grasp the mysteries of the Cosmos.

Ugo Rondinone, Switzerland’s representative at the 2007 Venice Biennale, also worked with cast glass at Berengo Studio, and like Durham depicts an animal with symbolic meaning. His twelve miniature blue glass horses face away from each other in an installation that suggests alienation and human disregard for the natural world. Rondinone’s work is especially hard to categorize because it is executed in a wide variety of styles, subjects, media, and scale. Rondinone is consistent, however, for using images that serve as metaphors. The horse, recurrent throughout his oeuvre, is no exception.

After 20 years in New York, Andrew Huston moved to Venice in 2017 where he has found rich inspiration. *Palimpsest (Made in Italy)* acts as a homage to Huston’s adopted home. A cast glass turquoise Wellington boot stands resolutely tall, a “fragile pedestrian vessel” in the words of the artist which contains the memories – literally shells – of his former life from a very different coastal environment.

Disregard for the natural world, especially fear of disappearing resources due to anthropogenic climate change, is the subject of Valeska Soares’s installation *Acqua Alta*. Named for the “high water” of the increasingly devastating floods in Venice, her installation consists of dozens of vessels that replicate the many everyday receptacles, most made of plastic, that hold liquids. Juice bottles, ice buckets, gas cans, liquor bottles, basins, pitchers, and other containers, often discarded after one use, are emblematic of the unsustainable production and consumption that harms our oceans and endangers the freshwater necessary for life on this planet. Soares recreates these disposable containers in sustainable hand-blown glass.

Dustin Yellin is also preoccupied with the uncertain future of our planet. He calls his intricately detailed collages sandwiched between layers of glass “frozen cinema.” This includes Yellin’s *Invisible Sisyphus*, a fantastical diorama of an imagined dystopia where Sisyphus has abandoned the task the gods assigned him as punishment for his arrogance. In Yellin’s version, the boulder that is supposed to be continuously pushed up a hill for all eternity is about to roll down and crush all in its wake.

Kuwaiti artist Monira Al Qadiri also uses functional forms to call attention to environmental degradation, especially the processing and burning of fossil fuels. Her installation is composed of seven drill bits used for the extraction of oil reproduced in colorful iridescent hand-blown glass. The work’s title, *Amorphous Solid Ghost*, also refers to the scientific name for the frozen liquid sand from which glass is made. Hailing from an oil-producing nation, Al Qadiri is especially attuned also to the social and political problems of an oil-dependent economy. It is her hope that oil drilling and all the problems attached to it will soon be obsolete. Perhaps drill bits, like swords to plowshares, will lead to peace.

Abdulnasser Ghareem, one Saudi Arabian’s most prominent artists, has first-hand knowledge of the region’s problems.

The stamp used to certify official documents is a frequent motif for Ghareem, and at the Berengo Studio, he challenged its masters to recreate a giant version in glass. It is inscribed with the word moujaz, in Arabic and English, a term that means “permitted in accordance with sharia law.” Having once served as a military officer, Ghareem regularly used such stamps. He says, “Each day in Saudi Arabia, thousands of stamps are slammed down onto a mosaic of unrelated papers. These stamps tend to be gathered in the pudgy palms of bureaucrats, policemen, soldiers, and other officials. They articulate an unconscious imprimatur, pronouncing what is right and what is acceptable.”

Wael Shawky is also concerned with power dynamics in the Middle East, especially the effects of Western interference in its affairs. He is known for the puppets of crusaders and Arabs he made at the Berengo Studio that were used as protagonists in his film trilogy titled *The Cabaret Crusades*, examples of which were included in the Boca Raton Museum of Art’s 2017 *Glasstress* exhibition. Shawky returns with a new cast-glass bas-relief that borrows the flattened perspective of medieval Arabic manuscripts.

Another returning artist is Thomas Schütte, represented by a head, also made of cast glass. In the 1990s, during a visit to Rome, he saw the many busts of Roman emperors in the city’s museums. This experience, as well as his life-long observation of the creepy eyeless bronze heads of authority figures found in public spaces throughout his native Germany, are inspirations for the busts for which Schütte is known today. Another influence is the work of Franz Messerschmidt, who in the 18th century used the pseudo-science of physiognomy to create faces expressing grotesquely exaggerated emotions. Schütte’s work is also reminiscent of Daumier’s 19th-century clay caricatures.

Faces are also featured in Tim Tate’s *Pandemic Oculus*. Tate, the co-founder of the Washington Glass School and Studio in Washington, DC, is one of the few artists who came to Murano with glassmaking skills. As an HIV-positive artist, Tate is particularly interested in relics and reliquaries, not of saints, but of those who have vanished due to AIDS. The oculus in this exhibition dates from 2020, the year of the novel coronavirus. He says, “This is my second pandemic. So many souls have been lost to both. Strange that the mind will forget so much of what only this moment has passed, and yet hold clear and bright the memory of what happened years ago...of men and women long since dead. Can I believe my friends are all gone when their voices are still whispering in my ears? No, for they remain a living truth within my mind.”

Prune Nourry is no stranger to illness either. Although her work has always dealt with science and bioethics from a feminist perspective, this focus has intensified since her breast cancer diagnosis in 2018. Her film, *Serendipity*, about the unexpected correlations between her art and her two-year battle with cancer, was screened at international film festivals and the Museum of Modern Art in New York. Nourry’s 2019 *River Woman*, created at the Berengo Studio, is a transparent skeletal sculpture based on an anatomical drawing of the human vascular system. Its form is human, but its arteries resemble rivers, streams, and trees that also suffer from human abuse rather than disease.

Another biology-related work in the exhibition is Nancy Burson’s timely sculpture spelling out *DNA HAS NO COLOR* in clear cast glass letters. This work is the continuation of a project Zaha Hadid commissioned Burson to develop for the London Millennium Dome, the Human Race Machine which allowed viewers to see themselves as another race. This invitation was the result of her pioneering use of facial morphing technology for art, including a series showing what individuals would look like as a different race. Subsequently, Creative Time commissioned Burson to do a billboard in Soho in New York that said *THERE IS NO GENE FOR RACE*.

Saint Clair Cemin and Fiona Banner also capitalize on the transparency of glass as well as its fragility. Like many artists who work with glass for the first time, they are intrigued by the contradictions of using the medium of breakable glass to make objects usually associated with functionality, solidity, and stability. For example, the series of see-through chairs that Cemin created and intentionally distorted during his residency at the Berengo Studio are rendered even more useless when mounted on the wall.

Banner’s giant glass scaffold is another such example. Scaffolds are ubiquitous on construction sites, but they are also frequently necessary to safely install museum and gallery exhibitions. Because Banner makes monumental wall drawings, as well as large-scale sculpture, complex installations, performance, and video, she is especially familiar with the scaffolding that protects and allows her to work safely for hours at a time. After visiting the derelict glass factory adjacent to the Berengo Studio replete with remains of its industrial past, Banner was inspired to create a towering scaffold made from clear glass, thus rendering the structure ominous and likely fatal to climb.

Erwin Wurm, who was paired with Brigitte Kowanz at the Austrian pavilion during the 2017 Venice Biennale, is also known for transforming the quotidian. Wurm grossly exaggerates the size and shape of cars, houses, buses, furniture, and even food, and uses incongruous materials to turn objects into whimsical yet unsettling versions of the originals. Visitors to the square near St. Stephen’s church in Vienna last year were surprised to encounter his *Big Mutter*, mother in German, a massive bronze sculpture of a hot water bag with legs. Wurm produced a triad of small versions of *Mutter* in cold hard glass at the Berengo Studio. These “mothers” are neither warm nor comforting, and their stubby little legs imply flight when called upon to be caregivers.

Dike Blair also uses common objects to make visual puns when reproduced in glass, an example of which is his work in this exhibition appropriately titled *Windex*, the brand name of the ubiquitous glass cleaner. It was sold in glass bottles when invented in 1933, but today Windex is distributed in plastic containers. At the Berengo Studio, Blair worked with its masters to meticulously replicate a super-realistic plastic Windex bottle in glass that, in turn, is displayed in a clear vitrine that can be cleaned with the trademark product.

Conceptual artist Sudarshan Shetty also chose to wittily exploit the contradictions inherent in the medium of glass with a giant bubble seemingly about to slip from its perch and burst. Glass, when melted into a liquid, is blown much like a

bubble made of soap film. Shetty’s reproduction might shatter after a fall but will never vanish into thin air like a bubble blown by a child. Glass is also uniquely paradoxical because, like water, it is a substance that is both liquid and solid at the same time. Although made from sand consisting of tiny particles of solid rock, glass also melts. The thick bottoms of old windows are evidence that glass is a liquid, albeit one that flows so slowly that the process is completely invisible.

Federica Marangoni’s sculpture titled, *Fire*, is composed of a coil of red neon gas between two glass wheels. For Marangoni the red coil connotes the power of flame or blood in human veins and the energy of life. Marangoni lives in Venice and has long collaborated with Murano masters to combine glass with neon and video. In 2015, as a collateral project of the Venice Biennale, she created a spectacular thread-themed work, this time on a monumental scale in red neon and installed on the white façade of the Ca’ Pesaro palace on the Grand Canal.

The absurdity of using fragile glass to make solid art objects is summed up by Dinos Chapman, who states that creating “glass sculpture is a ridiculous thing to do.” He and his brother Jake embraced that incongruity when working with the Berengo Studio to produce *The Glass Bead Game*, a sculptural amalgamation of everyday objects made from colored glass. The title is loosely borrowed from the novel of the same name by Hermann Hesse. Here, the game is for the viewer to decipher an artwork that at first seems whimsical but, in fact, has a dark undertone. On closer examination, an innocent milk bottle has bomb-like red wires protruding from it, and a blue brain is pierced with nails.

This exhibition also includes videos of two performance-based works. *Time*, conceived and performed by the collaborative duo Penzo+Fiore, was produced in collaboration with the Berengo Studio in 2018. Andrea Penzo is an accomplished glass artist from Murano whose career changed direction in 2009 when he began to collaborate with Cristina Fiore whose milieu is the theatre. In this work, Penzo swings a candle-lit white glass chandelier embedded with flowers, melting wax, and animal skulls over a floor covered with sheets of glass. This swaying chandelier recalls an hourglass as Fiore chants backwards from the number 2018 to the birth year of the longest living person in the world at the time. This poetic memento mori reflects the precariousness of life executed in fragile glass.

The final work in the exhibition, Loris Gréaud’s *The Unplayed Notes Factory*, an exhibition curated by Nicolas Bourriaud is represented separately by a video projected in the Museum’s Wolgin Education Center. This spectacular immersive multi-media installation was created in 2017 specifically for an ancient furnace last active 60 years ago. Located next door to the Berengo Studio, it also serves as a dramatic exhibition space. Gréaud was able to awaken the spirit of this massive shadowy space with its abandoned ovens, broken windows, and antique industrial equipment. His brilliant tableau vivant evoked the magic of glassmaking on Murano with glass clouds suspended from the ceiling, flashing lights, and sound.

Glasstress Boca Raton 2021

Ai Weiwei

Blossom Chandelier

—
2017

Glass, metal

400 x 250 x 250 cm

Courtesy Ai Weiwei Studio and Berengo Studio

As renowned for his conceptual art as for his political activism, Ai Weiwei is one of the world's most famous artists. Over the years, his art has become increasingly tied to political and social issues, with a special sensitivity to human rights. Through Twitter, his blog, and other social media, Ai Weiwei reports significant socio-political events especially, but not only, in China, which are often hidden from the public. On April 3, 2011 he was arrested at Beijing airport and held in a secret location for 81 days; this experience has profoundly influenced his most recent projects. In the monumental Murano glass *Blossom Chandelier*, Ai Weiwei combines his strong artistic language with ancient Murano techniques. "I am a contemporary artist," he says, "but I am always working with tradition." Security cameras, Twitter birds, and indignantly raised middle fingers comprise the majority of the imagery in this work. These symbols combine to form a powerful statement against censorship.

Ai Weiwei
(b. 1957 in Beijing, China, lives in
Cambridge, UK)

Although Ai Weiwei first studied at the Beijing Film Academy in 1978, in 1981 he moved to the United States, where he would stay until 1993. In his latest works these years in New York, his return to China, subsequent arrest and 81 days in prison converge in his recent works. For example, his imprisonment gave birth to the collateral event of the 55th Venice Biennale, *S.A.C.R.E.D.* (2013). Most of his current and developing projects are devoted to the ongoing refugee crisis, like *Human Flow* which participated in the 2017 Venice Film Festival. He has exhibited in numerous cultural institutions including Tate Modern, London, (2010), Hirshhorn Museum and Sculpture Garden, Washington D.C. (2012), Palazzo Strozzi, Florence (2016), and Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2019). Weiwei has participated in several editions of *Glasstress* in Venice (2017, 2019), and Ptuj (2018). He has won various accolades including a Lifetime Achievement Award from the Chinese Contemporary Art Awards (2008), the Václav Havel Prize for Creative Dissent from the Human Rights Foundation (2012) and Amnesty International's Ambassador of Conscience Award (2015). In 2003 he founded his own architectural firm, FAKE Design.



Ai Weiwei
Blossom Chandelier, 2017
Glass, metal
400 × 250 × 250 cm
Courtesy Ai Weiwei Studio
and Berengo Studio



Halim Al Karim

Dust 12c

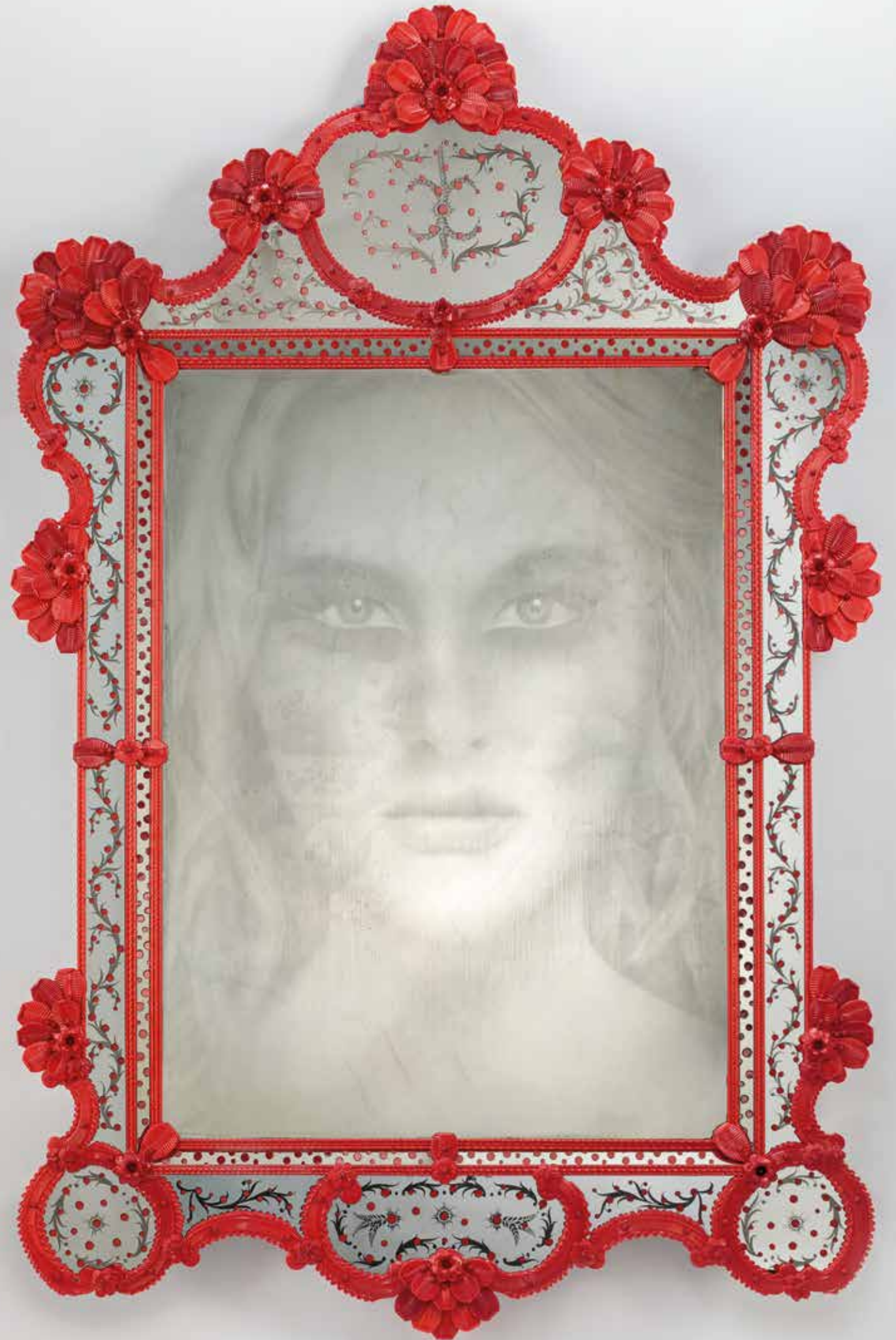
—
2017

Wet plate collodion photograph on mirror, Murano glass frame
236 x 152 x 8,5 cm
Courtesy Galerie Brigitte Schenk, Cologne, the artist, and Berengo Studio

Halim Al Karim's portraits and self-portraits reflect on an awareness of reality, rather than a strict representation of an individual's visual identity. Standing in front of his artworks we are witnesses to a process of dissolving contours, where colors develop in cool shades of greys, browns, and blacks to reveal veiled and distorted figures. This occurs in *Dust 12c*, where Al Karim combines his intense poetics with traditional Venetian art by presenting an enormous mirrored photograph in a bright red frame engraved in the Murano tradition. This work fits perfectly within his oeuvre of layered images which act as a series of contemplations on how an individual relates to the surrounding world.

Halim Al Karim
(b. 1963 in Najaf, Iraq, lives and works
in Denver, Colorado, USA)

Iraqi artist Halim Al Karim underwent a harrowing experience during the first Gulf War. Opposing Saddam's regime and its compulsory military service he took to hiding in the desert, living for almost 3 years in a hole in the ground covered by a pile of rocks. He survived only through the assistance of a Bedouin woman. His experiences have had a profound effect on his life and continue to form the basis for his art practice. In 1988, he received a BA in Ceramics from the Baghdad Academy of Fine Arts and from 1996 to 2000 he studied at the Gerrit Rietveld Academy in Amsterdam. In 2011 Al Karim was selected to represent Iraq in the 54th Venice Biennale. He exhibited at ZKM Museum of Contemporary Art, Karlsruhe (2011), Museum of Contemporary Art, Yinchuan (2015), and Galerie Brigitte Schenk, Cologne (2020). Al Karim participated in *Glasstress 2017*, in Venice.



Monira Al Qadiri

Amorphous Solid Ghost

—
2017

Glass

Installation of 7 elements, approx. 30 × 26 × 26 cm each / variable dimensions
Courtesy the artist and Berengo Studio

This sculptural installation consists of a series of oil drill heads made of iridescent glass. The title, *Amorphous Solid Ghost*, takes its cue from the scientific name for frozen liquid sand – which is the actual material that comprises glass. Here, the meaning is conflated with the ever-changing methods of wealth production and energy generation, and the cultural legacy that they both helped found. The work attempts to conjure the premonition that fossil fuels will soon become obsolete as an energy source, and preemptively positions oil drilling as an inexplicable human activity from ancient times. When seen together in an arranged configuration, oil drills have beautiful and unexpected shapes, far removed from their original function as mere tools and machines. The artwork exaggerates this aesthetic aspect, so as to create a sense of ambiguity around their destructive nature.

MONIRA AL QADIRI

Monira Al Qadiri
(b. 1983 in Dakar, Senegal, lives and works in Berlin, Germany)

Monira Al Qadiri tackles themes of gender roles, petro-cultures and their possible futures, and legacies of corruption. Raised in Kuwait and educated in Japan, she holds a PhD from Tokyo University of the Arts, where her research focused on the aesthetics of sadness in poetry, music, art and religious practices from the Middle East. In her photography, painting, and video, she explores connections between narcissism and masculinity and unconventional gender identities. She was a founding member of the multidisciplinary collective GCC, which held a solo exhibition at MoMA PS1. Al Qadiri has exhibited internationally with solo exhibitions at the Sultan Gallery, Kuwait (2011, 2014), 1x1 Gallery, Dubai (2016), Virginia Commonwealth University, Doha (2017), and Kunstverein Göttingen, Germany (2019). Her short films and videos have been screened at New Museum, New York (2012), Medrar Cairo Video Festival (2014), Berlinale – Berlin International Film Festival (2014), Centre Pompidou, Paris (2016), and BIFAN, South Korea (2018). She has participated in several editions of *Glasstress* in Venice (2017), and Ptuj (2018).



Monira Al Qadiri
Amorphous Solid Ghost, 2017
Glass
Installation of 7 elements, approx.
30 × 26 × 26 cm each / variable
dimensions
Courtesy the artist
and Berengo Studio



Fiona Banner

Work 2

—
2013
Glass
340 x 180 x 120 cm
Courtesy the artist and Berengo Studio

"I spend a lot of time up scaffold towers during the making of large wall drawings, so the experience of being high up on a scaffold is intimately associated with process, the tension between the idea of the work and the completion of the work; between something not existing and existing, it's a kind of fantasy space, it is a precarious moment. When the scaffold is gone I always miss it". Fiona Banner

The reality of art itself is often temporary - it is put up, installed, moved, or erased, stored, folded or unfolded. *Work 2* echoes the unintentional aesthetics of this structure, which combines strength, with temporality. Banner toys with the sense of vertigo embedded within such an architectural object. By using glass to build that which is meant to support, Banner compounds the inherent fragility of the very medium she is using. Through it she provides us with a structure that plays at a game of opposites - it is present yet implies absence, solid while also remaining transparent. A scaffold is a form which is associated with the preparation of an exhibition, yet it is always removed before the opening. Here the scaffold becomes the sculpture, the major exhibit itself.

FIONA BANNER STUDIO

Fiona Banner aka The Vanity Press
(b. 1966 in Liverpool, UK, lives and works in London, UK)

Fiona Banner often works under the moniker of The Vanity Press. She established the imprint in 1997, with her seminal book *THE NAM*. Since then she has created many works, some in the form of books, some sculptural, some performance based. In 2009 she issued herself an ISBN number and registered herself as a publication under her own name. Humour, conflict and language are at the core of her work. She first became known for her "wordscapes" – heroically proportioned works which captured films, from war blockbusters to porn, in her own words. Banner was nominated for the Turner Prize in 2002 and has exhibited internationally with solo exhibitions at institutions including Tate Britain and IKON Gallery and her work is held in many public collections including Tate and MoMA. She has participated in several editions of *Glasstress* in Venice (2013, 2019). She currently works as Professor of Perspective at the Royal Academy.



Renate Bertlmann

Rosemarie's Divorce

—
2019

Glass, pedestal, scalpels, steel

220 x 155 x 160 cm

Courtesy the artist and Berengo Studio

The installation *Rosemarie's Divorce* unites and condenses aspects from Bertlmann's work *Rosemarie's Baby* (1983), a multi-part installation about the ambivalent relationship between mother and child and *Discordo Ergo Sum*, a knife-rose field from the Venice Biennale (2019), which highlights the contradiction in humans experience. The glass pacifier lying on a purple bier is monstrously enlarged and is flanked by two knife roses made of deep black glass. The dark colors, the knives, the glass, a cold and at the same time sensual burial situation. The pacifier refers to a mother's nourishing breast, the two knife roses exude power of refusal and rebellion. The woman dismisses the role assigned to her and radically separates herself from child and partnership. It is a liberating step out of the unbearable situation, which at the same time means painful sacrifice.

RENATE BERTLMANN

Renate Bertlmann
(b. 1943 in Vienna, Austria, where she lives and works)

Renate Bertlmann explores the representations of bodies, questioning gender roles and relationships by discussing subjects like pornography, sexuality, violence, Eros, and hierarchy. Her works are particularly characterized by a provocative, ironic approach. Her diverse practice spans across painting, drawing, collage, photography, sculpture and performance. In 2017, she received the Grand Austrian State Prize. In 2019, she represented Austria at the 58th Venice Biennale with a solo presentation. She has exhibited in many museums and art institutions, including Tate Modern, London (2015), Galerie Steinek, Vienna (2015), Museum Tinguely, Basel (2016), Richard Saltoun Gallery, London (2016, 2017), mumok, Vienna (2017), and Hayward Gallery, London (2018). Bertlmann participated in *Glasstress 2019*, in Venice.



Renate Bertlmann
Rosemarie's Divorce, 2019
Glass, pedestal, scalpels, steel
220 x 155 x 160 cm
Courtesy the artist
and Berengo Studio



Dike Blair

Windex

—
2017

Glass

29 x 11 x 5 cm

Courtesy the artist and Berengo Studio

Dike Blair is internationally known for gouache paintings depicting scenes of daily life that are in sharp contrast to his minimal, industrial, and abstract sculptural practice. *Windex*, an exact glass replica of the plastic bottle for the glass-cleaning product, is hand painted by the artist and fits perfectly with his representational works on paper only transformed into a new dimension. The precious object which invites new customers to buy this product, presents itself as a sharp and transparent criticism towards consumer society. But more than this, the external appearance completes the inside in an illusion of elements, where the viewer perceives the radical relationship between container and content.

Dike Blair
(b. 1952 in New Castle, Pennsylvania,
USA, lives and works in New York, New
York, USA)

Dike Blair often explores the relationship between painting and sculpture through mixed-media installations. After studying at the University of Colorado and the Skowhegan School of Painting and Sculpture in Maine, he received his M.F.A. from The Art Institute of Chicago in 1977. He has exhibited extensively in group and solo shows including Whitney Museum of American Art, New York (2004), Gagosian Gallery, New York (2010), Massachusetts Museum of Contemporary Art, North Adams (2014), The Vienna Secession Museum (2016), *Glasstress* 2017, Venice, and The Modern Institute, Glasgow (2020). He won the Guggenheim Fellowship in 2009 and the Rome Prize in 2010. Since 1997, he has been an Adjunct Professor of Painting at the Rhode Island School of Design. Blair participated in *Glasstress* 2017, in Venice.



Monica Bonvicini

Bonded

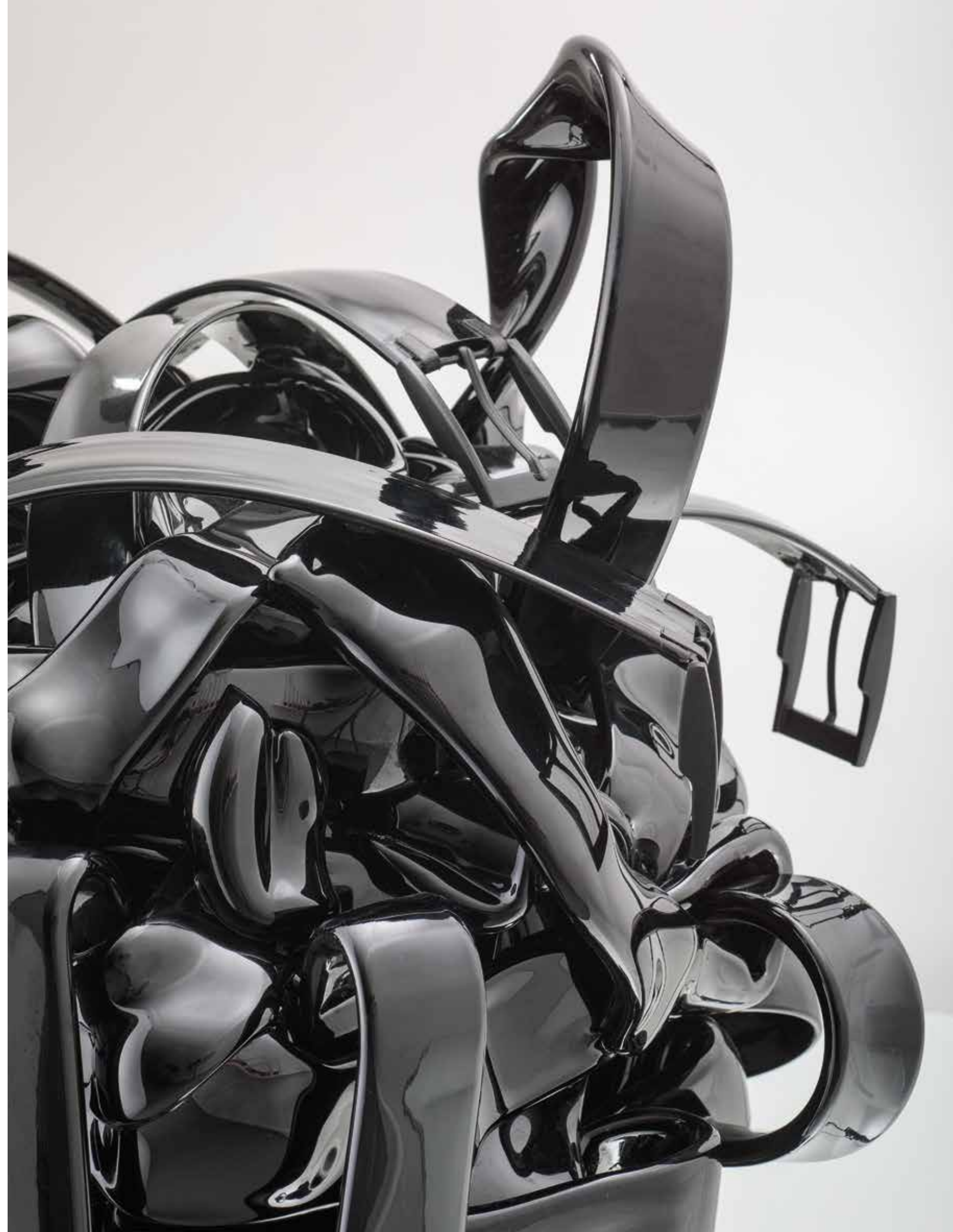
—
2017
Glass, metal
110 × 50 × 50 cm (sculpture), 75 × 150 × 80 cm (table)
Courtesy the artist and Berengo Studio

The sculpture *Bonded* consists of numerous glass belts and metal buckles which appear to be effortlessly knotted, twisted, and interlocked with each other. With this work, Monica Bonvicini continues her examination into the idea of knots which can be found in her previous work, *Knotted* (2004) and *Belts Ball* (2015–2017), which were both originally inspired by Scottish psychiatrist R. D. Laing, who published several books on psychosis. While the motif of knots or balls has been deliberately executed in different variations, the use of the delicate material of glass constitutes a novelty here. It provides a playful yet sharp critique on the fragility of the symbol of belts, a culturally coded accessory commonly associated with masculinity, dominance, or control.

MONICA BONVICINI STUDIO

Monica Bonvicini
(b. 1965 in Venice, Italy, lives and works in Berlin, Germany)

Bonvicini's work references socio-political conditions and their impact on society. With her drawings, sculptures, installations, video and photography, she explores relationships between architecture, gender roles, control, and power. In the process, she consistently integrates the role of the viewer as well as the exhibition space and its surroundings into her reflections. Bonvicini has participated in numerous international solo and group exhibitions in museums and art institutions, such as OGR, Turin (2020), Belvedere 21, Vienna (2019), and the BALTIC Centre for Contemporary Art, Newcastle (2019). She has been exhibited at major Biennales around the world, including Berlin, Venice, New Orleans, Gwangju, São Paulo, Istanbul, Shanghai, and Santa Fe as well as the Paris Triennale. She has participated in several editions of *Glasstress* in Venice (2011, 2017, 2019), and in Stockholm (2012). She was awarded, among others, the Golden Lion of the 48th Venice Biennale (1999), the Prize of the Nationalgalerie Berlin (2005), and the Oskar-Kokoschka-Prize (2020). Sculptures by Bonvicini are now permanently installed in Queen Elizabeth Olympic Park, London and on the Bjørnvika Fjord adjacent to Oslo Opera House.



Monica Bonvicini
Bonded, 2017
Glass, metal
110 × 50 × 50 cm (sculpture),
75 × 150 × 80 cm (table)
Courtesy the artist and
Berengo Studio



Nancy Burson

DNA HAS NO COLOR

—
2019

Glass

11 x 177 x 13 cm

Courtesy the artist and Berengo Studio

DNA HAS NO COLOR is a message based on a simple scientific fact. Scientists see DNA as translucent, even though it can sometimes appear whitish due to impurities in samples. With the prevailing upturn in racism today, *DNA HAS NO COLOR* is a reminder that race is merely a social construct which has nothing to do with genetics. We are all one race, the human one, and all human DNA is colorless.

I have a long history in the creation of art that embodies race related subject matter. Twenty years ago, I was commissioned by Zaha Hadid to create the first version of the *Human Race Machine* for London's Millennium Dome. It allowed viewers to see what they would look like as a different race. The *Human Race Machine* accompanied my traveling retrospective in 2002-3 and thereafter was used as a teaching tool in diversity programs throughout the US for over a decade.

I also collaborated on a project for Creative Time (NYC) which accompanied the *Paradise Now* exhibition of DNA related subject matter in 2000. Accompanying that exhibition, Creative Time commissioned me to create a billboard at Canal and Church Street that said, "THERE'S NO GENE FOR RACE". I consider the *DNA HAS NO COLOR* message of my new sculptures an update of that same concept. It's a timely reminder that we are all 99.9% alike.

NANCY BURSON

Nancy Burson

(b. 1948 in Saint Louis, Missouri, USA,
lives and works in New York, New
York, USA)

Nancy Burson, artist and photographer, combined art and innovation in a way that challenged photographic truth at the birth of digital manipulation. She is best known for her pioneering work in morphing technologies which age the human face and enable law enforcement officials to locate missing children and adults. Her *Human Race Machine*, commissioned by Zaha Hadid for the London Millennium Dome, was used for over a decade as a diversity tool providing the visual experience of being another race.

Her works are in collections of important museums worldwide including the MoMA, the Whitney, the Victoria and Albert Museum, the Getty and the Metropolitan Museum among others. Burson's images were chosen for *Time Magazine's* book: *100 Photographs, The Most Influential Images of All Time* and her *Time Magazine* cover of Trump and Putin combined went viral in July, 2018. Burson's new concept and design, *TogetherAllOne*, promotes global unity and encompasses everything from interactive children's books to projected lighting installations and public sculptures.



Nancy Burson
DNA HAS NO COLOR, 2019
Glass
11 x 177 x 13 cm
Courtesy the artist
and Berengo Studio



Saint Clair Cemin

Innocenza (Innocence)

—
2018

Glass

Installation of 24 elements, approx. 30 × 14 × 14 cm, and 50 × 20 × 20 cm each
/ variable dimensions

Courtesy the artist and Berengo Studio

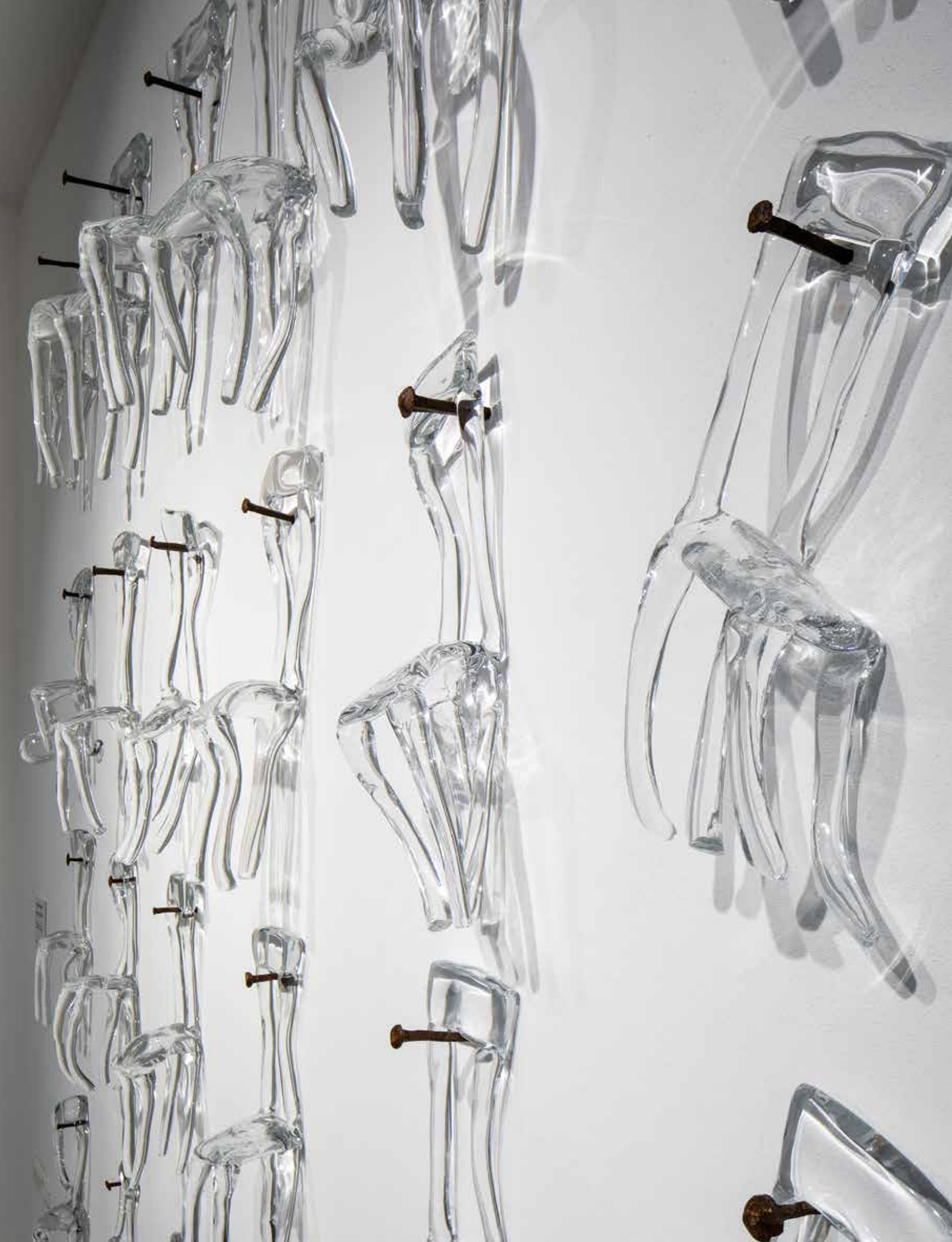
Innocence hangs, freshly fished mollusc. Children that will never grow, transparent, under the sun they glow. Brittle innocence, crystalline grace, they blindly show. Souls of the young who only knew the amniotic paradise of a protective womb. Now their bodies dry slowly, thrown on sand and on a rocky soil, under the unforgiving sun. Their souls are tears, they are furniture that will give one no comfort.

What is a chair but the evidence of a body, and that evidence, isn't it also the soul? When the chair is melted and left to hang, when it is small and fragile, when its legs will support no weight, like the feet of babies that never walked and are rounded and fresh, when all of this happens, then we see innocence. It is the greatest treasure, but how can it be celebrated? How can such a precious and rare quality can be shown without vanishing, without being mocked? By a large bronze monument? That would be pure irony. Through a secret ceremony, by the burying of a golden vase in a secret place? Yes, but that would not be a celebration, because of its excessive modesty. The chair-souls of crystal are that monumental celebration, perhaps failing to show innocence still alive, the innocence that comes from living children. Perhaps these children are no longer, but their gentle souls are, each one on a nail, hanging on the wall.

SAINT CLAIR CEMIN

Saint Clair Cemin
(b. 1951 in Cruz Alta, Brazil, lives and works in New York, New York, USA and Hydra, Greece)

From the naturalistic to the abstract and surreal, Saint Clair Cemin's broad sculptural vocabulary presents a bold panoply of striking work. Cannibalizing the history of sculpture itself, as well as its many styles and techniques, Cemin's inventive forms span the vast expanse of the visual universe. He defends a holistic approach to art where all of art's parameters are to be explored and exploited. This is shown in his use of different artistic languages which are sometimes presented in anarchic combinations, in order to produce what he calls "interference patterns" in the mind of the viewer. Cemin is also the executive producer for 610FILM, a company which has produced seven award winning films about artists, including *Saint Clair Cemin*, *Psyche*. Cemin's work is included in collections at the Whitney Museum of American Art, New York, Fonds National d'Art Contemporain, Paris, Emily Fisher Landau Collection, New York, Rooseum, Stockholm, Eli & Edythe Broad Foundation, Los Angeles, and Inhotim, Brazil. He participated in *Glasstress 2019*, in Venice.





Saint Clair Cemin
Innocenza (Innocence), 2018
 Glass
 Installation of 24 elements, approx.
 30 x 14 x 14 cm, and 50 x 20 x 20 cm
 each / variable dimensions
 Courtesy the artist
 and Berengo Studio



Jake & Dinos Chapman

The Glass Bead Game

—
2017

Glass

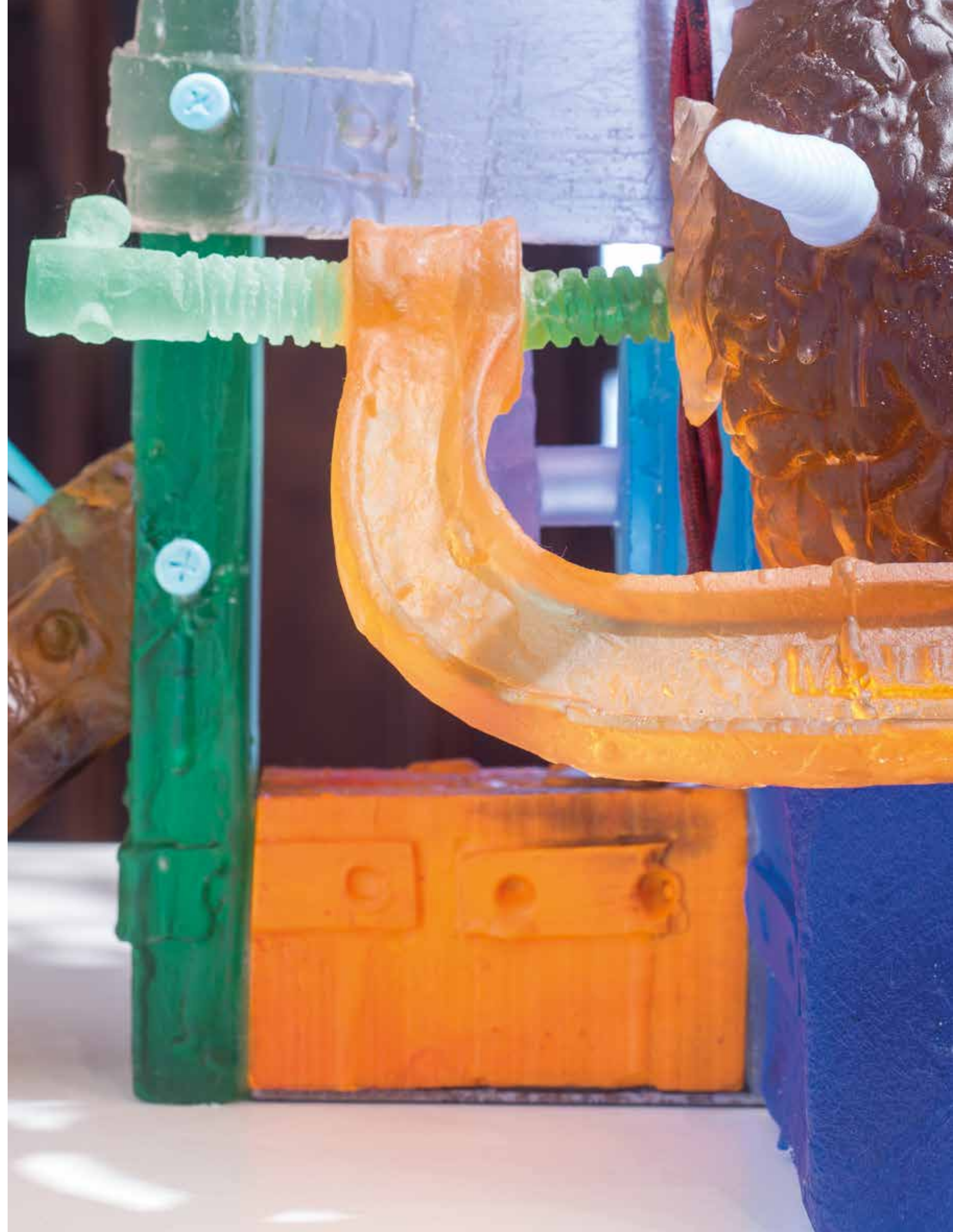
60 x 36 x 26,5 cm

Courtesy the artists and Berengo Studio

Jake and Dinos Chapman create provocative and deliberately shocking mixed-media works that confront contentious issues with irreverence and dark humor. Recurring tropes in their works are often related to the grotesque: dismembered figurines and mannequins of children that are fused together—sometimes with genitals in place of other features—are among the most common devices they use to explore the atrocities of human nature. Dinos Chapman stated: “We’ve always been interested in the point where things become problematic.” The title comes from Hermann Hesse’s Nobel Prize winning novel, *The Glass Bead Game*; it is “a kind of synthesis of human learning.” A lost-wax cast glass sculpture, the work aligns itself within the Chapman Brother’s disturbing imagery by presenting a disquieting machine that fuses brains and bottles with worms, screws, and cables protruding from every angle. Yet on closer inspection there is a darker side to this apparently innocent amalgamation.

Jake & Dinos Chapman
(Iakovos “Jake” b. 1966 in Cheltenham, UK, and Konstantinos “Dinos” b. 1962 in London, UK, where they both live and work.)

The Chapman Brothers have worked together since 1990, when they were assistants for the artists Gilbert and George and graduated from the Royal College of Art, London. Part of the famous generation of Young British Artists (YBA) they are known for the creation of, often shocking, mixed-media works, related to contemporary issues of politics, religion, history, and memory. In 1991, they presented their first major work entitled *We Are Artists*, in which the two artists state that their art is not a game or a trivial offense, but an elaborate reflection of how the world will reclaim the cyclical horrors of the past and never learn from it. In 1999 they created a particularly ambitious work, *Hell*: a model with more than 30000 figures, many wearing Nazi uniforms, performing various acts of cruelty. Their works have been shown in important institutions: Tate Modern, London (2007), Hermitage Museum, Saint Petersburg (2012), and Stedelijk Museum, Amsterdam (2016). The Chapman Brothers participated in several editions of *Glasstress* in Venice (2015, 2017, 2019), and Ptuj (2018).





Jake & Dinos Chapman
The Glass Bead Game, 2017
 Glass
 60 × 36 × 26,5 cm
 Courtesy the artists
 and Berengo Studio



Jimmie Durham

Strike Twice

—
2019

Glass, metal

Installation of 8 elements, approx. 70 x 50 x 25 cm each / variable dimensions

Courtesy the artist and Berengo Studio

A strong presence emanates from a group of glass cougar heads, caught in suspension as they gaze at one another, their collective roar remains frozen between them, it's a sight that can't help but capture the viewer's attention. The cougar is a powerful creature honoured by some Native Americans tribes. Here the animals' mute roars echo in the space, amplifying the voice of nature and the wildness inherent in all animals, including humans. Durham, who has so often been involved in fighting for the rights of Native Americans, looks at our society and meditates on all its contradictions. In a disturbed world, which is killing the nature who feeds it, the artist announces the strength of nature that emerges from the breaking of glass. The cougars see the future through their crystal heads. They force us to look inside of ourselves and take courage during hard times.

Jimmie Durham
(b. 1940 in the USA, lives and works
in Europe)

Jimmie Durham has worked as a visual artist, performer, essayist, and poet for more than forty-five years. Predominantly a sculptor, Durham often combines found objects and natural materials and incorporates text to expose Western-centric views and prejudices hidden in language, objects, and institutions. He was involved in the civil rights movement and a political organizer for the American Indian Movement (AIM). Durham has lived in Europe since 1994 where his work has been shown widely, featuring in the Venice Biennale in 1999, 2003, 2005 and 2013, and Documenta, Kassel in 1992 and 2012. In 2019, Jimmie Durham was the recipient of the Golden Lion for Lifetime Achievement at the 58th Venice Biennale - *May You Live In Interesting Times*. His solo exhibitions include Serpentine Gallery, London (2015) and Hammer Museum, Los Angeles (2017), which was his first solo show in the United States for over two decades.



Jimie Durham
Strike Twice, 2019
Glass, metal
Installation of 8 elements,
approx. 70 × 50 × 25 cm each /
variable dimensions
Courtesy the artist
and Berengo Studio



Abdulnasser Gharem

The Stamp (Moujaz)

—
2017

Engraved glass

120 x 90 x 90 cm

Courtesy Galerie Brigitte Schenk, Cologne, the artist, and Berengo Studio

Abdulnasser Gharem's practice challenges the perception of art and culture in his Saudi heritage. A former Lieutenant Colonel in the Saudi Arabian army, his works address themes of Islamic cultural identity in contemporary society and often integrate subtle messages about the influence of religion and authority on daily life. In Arabic, Moujaz means "in accordance with Sharia law." Each day in Saudi Arabia thousands of stamps are slammed down onto a mosaic of official papers by bureaucrats, officials, policemen, and soldiers, and together they articulate an unconscious and collective imprimatur. They spell out what is acceptable, or which is the 'right path'. As Gharem explains, "with *The Stamp* I declare Inshallah, Amen or Moujaz and have a bit of commitment: have a bit more intellectual rigour, more bravery, more faith in your convictions. In committing to this action, I become my own authority and the controller of my own destiny."

GALERIE BRIGITTE SCHENK, COLOGNE

Abdulnasser Gharem
(b. 1973 in Khamis Mushait, Saudi Arabia, lives and works in Riyadh, Saudi Arabia)

Abdulnasser Gharem is considered the most important conceptual Saudi artist of his generation. After graduating in Fine Arts from the King Abdulaziz Academy in 1992, he studied at the Saudi Arabia Leader Institute in Riyadh and in 2003 at the Al-Meftaha Arts Village in Abha. Because of his military experience, themes of control and power permeate his artworks. In 2011 Gharem helped establish the non-profit arts organization *Edge of Arabia* to give a voice to contemporary Saudi Arabian artists on the international stage. He has exhibited at Palazzo Grassi, Venice (2012), Victoria & Albert Museum, London (2012), EOA. Projects, London (2013), Busan Museum of Art, South Korea (2014), Louisiana Museum of Modern Art, Humlebæk (2013, 2016), Sharjah Art Museum (2018) and Galerie Brigitte Schenk, Cologne (2020). Gharem has participated in several editions of *Glasstress* in Venice (2017, 2019).



Abdulnasser Gharem
The Stamp (Moujaz), 2017
Engraved glass
120 x 90 x 90 cm
Courtesy Galerie Brigitte Schenk,
Cologne, the artist, and Berengo
Studio



Loris Gréaud

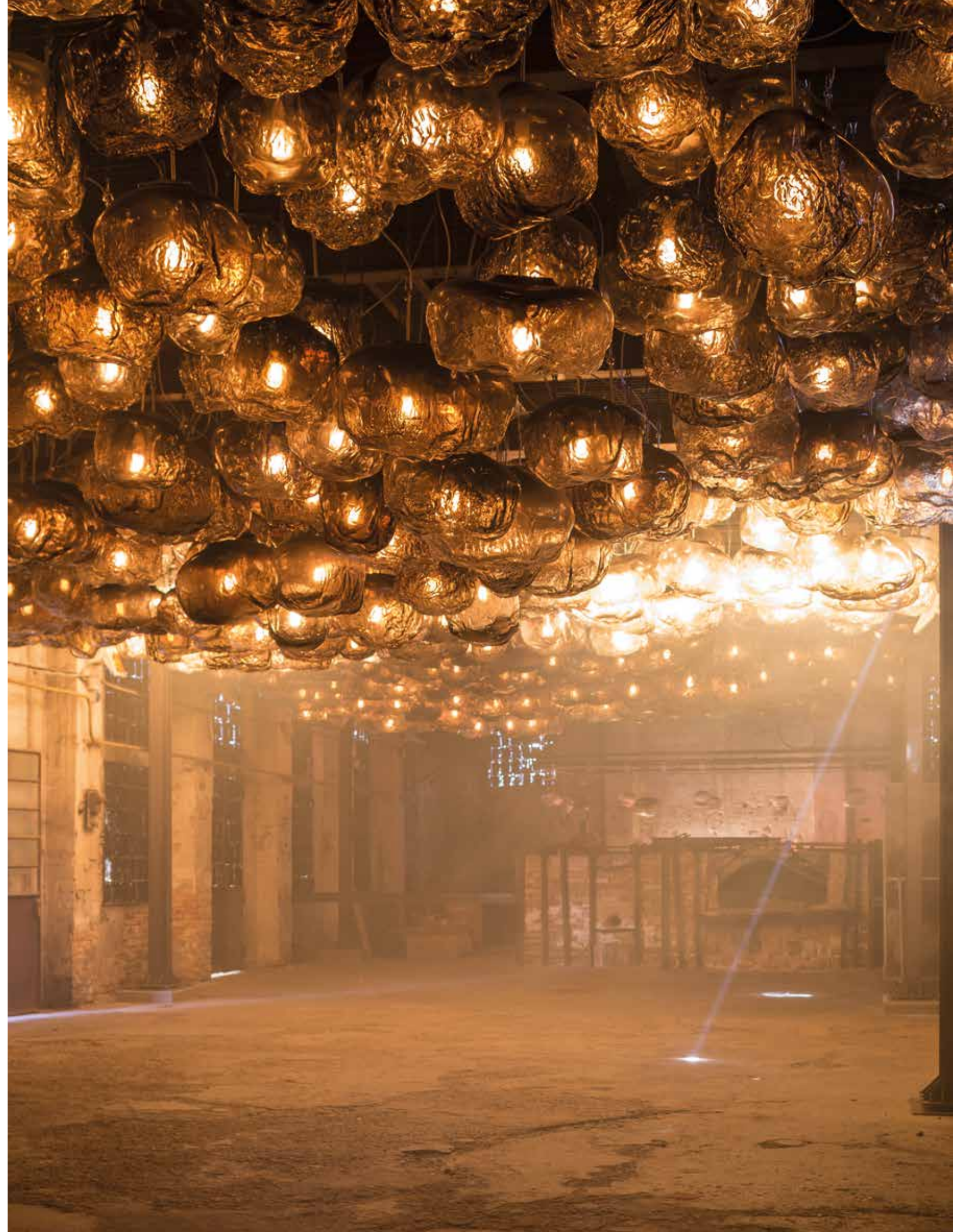
The Unplayed Notes Factory, an exhibition curated by Nicolas Bourriaud

2017
Video, color, sound, 2 min, 52 sec
Courtesy the artist and Gréaudstudio

Originally created as a special project for *Glasstress 2017*, Loris Gréaud brought a former Murano factory back to life under the curation of Nicolas Bourriaud for the seven-month duration of the 57th edition of the Venice Biennale. On this occasion, the former glass furnace was secretly revived and played host to a whole new trade: an unofficial production line, which is thought to conceal the mysterious vitrification of hourglass sand, with an almost alchemical ambition to crystallize time. *The Unplayed Notes Factory* invited visitors to venture out to the island of Murano to discover the awakening of this space which was been turned into a true *tableau vivant*. As Bourriaud states: "Gréaud's work is prompted by a fundamental vitalism, it is based on a pneumatic philosophy: to reinflate, to breathe life into, to invent gas... From this point of view, *The Unplayed Notes Factory* acts as an opera revisiting the main themes of his work."

Loris Gréaud
(b. 1979 in Eaubonne, France, lives and works in Paris, France)

Loris Gréaud is an artist and filmmaker. He has developed a singular trajectory in the field of international contemporary creation. His work is characterized by prioritizing projects over exhibitions, thus redefining spaces, economy, temporality and the art's ways of materializing and dissolving, his main goal is to systematically erase and attempt to merge the lines and boundaries lingering between fiction and reality. His projects have resulted in significant individual exhibitions including Palais de Tokyo, Paris (2008), Musée du Louvre, Paris (2013), Dallas Contemporary, Texas (2015), and LACMA, Los Angeles (2016) where he showed his film *Sculpt*. He has participated in numerous group shows including the 54th Venice Biennale in 2011. In 2014, he was named Chevalier des Arts et des Lettres, the youngest artist to be so honored.



Loris Gréaud
The Unplayed Notes Factory,
an exhibition curated by Nicolas
Bourriaud, 2017
Video, color, sound, 2 min, 52 sec
Courtesy the artist and
Gréaudstudio



Andrew Huston

Palimpsest (Made in Italy)

—
2020

Cast glass

38 x 28 x 14 cm

Courtesy the artist and Berengo Studio

This cast glass boot reflects the ones we wear in our daily life in Venice, a city in water. The shells, cast in glass, come from the Atlantic Coast. I moved to Venice from New York in 2017 and our first “acqua alta” or high tide, occurred that autumn. In November 2019, the city suffered its worst “acqua alta” in 53 years, destroying walls, stores and livelihoods. The boot is a fragile pedestrian vessel from my present life containing memories from a former life, shells; themselves deconsecrated containers for the mollusks collected from the coastline outside of New York City.

My recent work draws upon the traces of vernacular scavenged from the visual world, processed and distilled into paintings and objects. At present, the field of influences is the city I inhabit, Venice. Like all cities, Venice’s character is made up from layers of time that build into an archaeology of styles, habits and symbols. Venice’s urban landscape is singular as it meets both horizontally and vertically within its surroundings.

ANDREW HUSTON

Andrew Huston
(b. 1968 in the United Kingdom, lives
and works in Venice, Italy).

After 20 years in New York, Andrew Huston, an American/Australian/ British artist, moved to Venice in June 2017. Huston has shown and collaborated with many artist-run spaces in Europe, the United States and Australia. In 2006 he set up *Non-Objectif Sud*, an artist-run residency and exhibition project in the south of France. He has shared much of his painting career with artistic collaborations and has organized projects with other artists including *Oysters with Lemon* and www.after-duccio.com at Ventana 244, Brooklyn, New York. Recently, Huston has exhibited at Lithos- Centres d’Art Contemporain, Saint Restitut (2019), Alma Zevi, Venice (2020), and Beatrice Burati Anderson Gallery and Art Space, Venice (2019, 2020).



Marya Kazoun

The Solitary One

2020

Bamboo, fabric, thread, glass beads

Installation, 3 × 3 × 2 m / variable site specific dimensions

Performance in collaboration with Andrea Busetto

Courtesy the artist

Star Studded

A pair of stars is fusing spiraling closer and closer together into one. They're throwing up thick veils of dust blocking the view of all beings. A bright light enough to rival the most luminous stars in the galaxy appeared. It was Alphard, the Solitary One, progressively it grew to become the brightest of all stars.

Dimitri and Dimitra fell. They started wandering and roaming the new world they were in. They started killing the moonlight with daylight and walked. One day, they stopped walking on their 6th day. They could not find the way back to their star. So they thought they would stop searching. They saw alpacas. They thought they could start from scratch here, plant and work the land. Before going to sleep, they shared their thoughts: they did not want to plan for the future.

The dust, the night, the stars and the light were they.

Victor wrote about him, the man with the beard, the enlightened one who whispered to stars:

"Sometimes he stopped to look at the camels drink, Remembering when he was a camel driver. He sat on the floor and sewed his clothes."

He thought of Dimitri and Dimitra the fallen ones. He wanted to save them from the tidal waves and the biblical flood.

He had seen Eden and realms whose existence stuns the brain.

MARYA KAZOUN

Marya Kazoun
(Lebanese / Canadian artist, she lives and works in Venice, Italy)

Marya Kazoun grew up in Beirut. In 1992 her family fled the war by emigrating to Montreal. She completed degrees in Interior Architecture and Fine Arts at the Lebanese American University. In 2001 she moved to New York and completed an MFA in fine arts at the School of Visual Arts. Her works are interdisciplinary, mainly featuring installations and performances, and often using a combination of both. Supporting studies for her installations and performances include 3D reliefs, paintings, drawings, and photos. Every work is a story deriving from her personal journey, from her childhood memories, and her cultural background. She explores and plays with the concepts of time and space by blurring their boundaries. This idea is often achieved through creating parallel worlds by sewing, with Kazoun stitching poetically elaborated and unconscious collective imagery and references into her works. The artist transforms the materials she uses completely, she gives them new life and meaning.



Marya Kazoun
The Solitary One, 2020
Bamboo, fabric, thread, glass beads
Installation, 3 × 3 × 2 m /
variable site specific dimensions
Performance in collaboration
with Andrea Busetto
Courtesy the artist



Brigitte Kowanz

tbh

—

2020

Glass

45 x 35 x 11 cm

Courtesy the artist and Berengo Studio

Light, language, coding and space are the central motifs of Brigitte Kowanz's works. *tbh* consists of three glass bars that each convey a letter, encoded in Morse code. Those three letters *tbh* are a digital acronym which stands for 'to be honest'. The piece deals with the rapid transformation of our communication through the Internet and mobile technologies. Globalization and Digitalization have accelerated our life in an unprecedented way. Morse code represents the first standardized method of transmitting language based on binary elements and the speed of light, and hence, the foundation of all post-analogue, digitalized communications systems like the internet.

From the mid-1990s onward, Morse code became a central aesthetic instrument for the artist to investigate light as a vehicle for transmitting information in an interplay of analogue and digital processes. As the artist and theoretician Peter Weibel remarked about her installation at the 57th Venice Biennale: "Morse Code is an operating principle of Kowanz's oeuvre as a whole because the states of existence and non-existence, presence and absence, reality and virtuality can be represented with it, with its interruption of signal sequences."

STUDIO BRIGITTE KOWANZ

Brigitte Kowanz
(b. 1957 in Vienna, Austria, where she
lives and works)

Brigitte Kowanz is best known for her exploration of the conceptual and practical possibilities of using light in parallel with different materials as a means to search for new artistic forms, new colors and new views of reality. Based on experiments with simple means, such as the use of fluorescent pigments, Kowanz expanded her research through the application of light in numerical sequences such as using Morse Code to explain, in a visual way, that light is not limited to its visual impact but has a practical and unique function in the transfer of information and data.

A graduate of the University of Applied Arts in Vienna where she now teaches, Kowanz has exhibited in prestigious museums and galleries in Europe, is in permanent private and public collections and was one of the two artists who represented Austria in the 57th Venice Biennale in 2017. She has participated in a number of *Glasstress* in Venice (2017), and Ptuj (2018). She is the recipient of several awards including the Grand Austrian State Prize for Visual Arts (2009) and, most recently, the Cairo Biennale Prize (2019).



Federica Marangoni

Fire

— 2008-2012

Glass wheels, neon coil
Each wheel 30 x 30 x 2 cm
Courtesy the artist

The coil became part of my personal vocabulary of metaphors and signs many years ago. It is one of my stronger shapes, it carries a sense of movement and energy. Realized in different media and dimensions it has featured as a pervading theme in my artistic work.

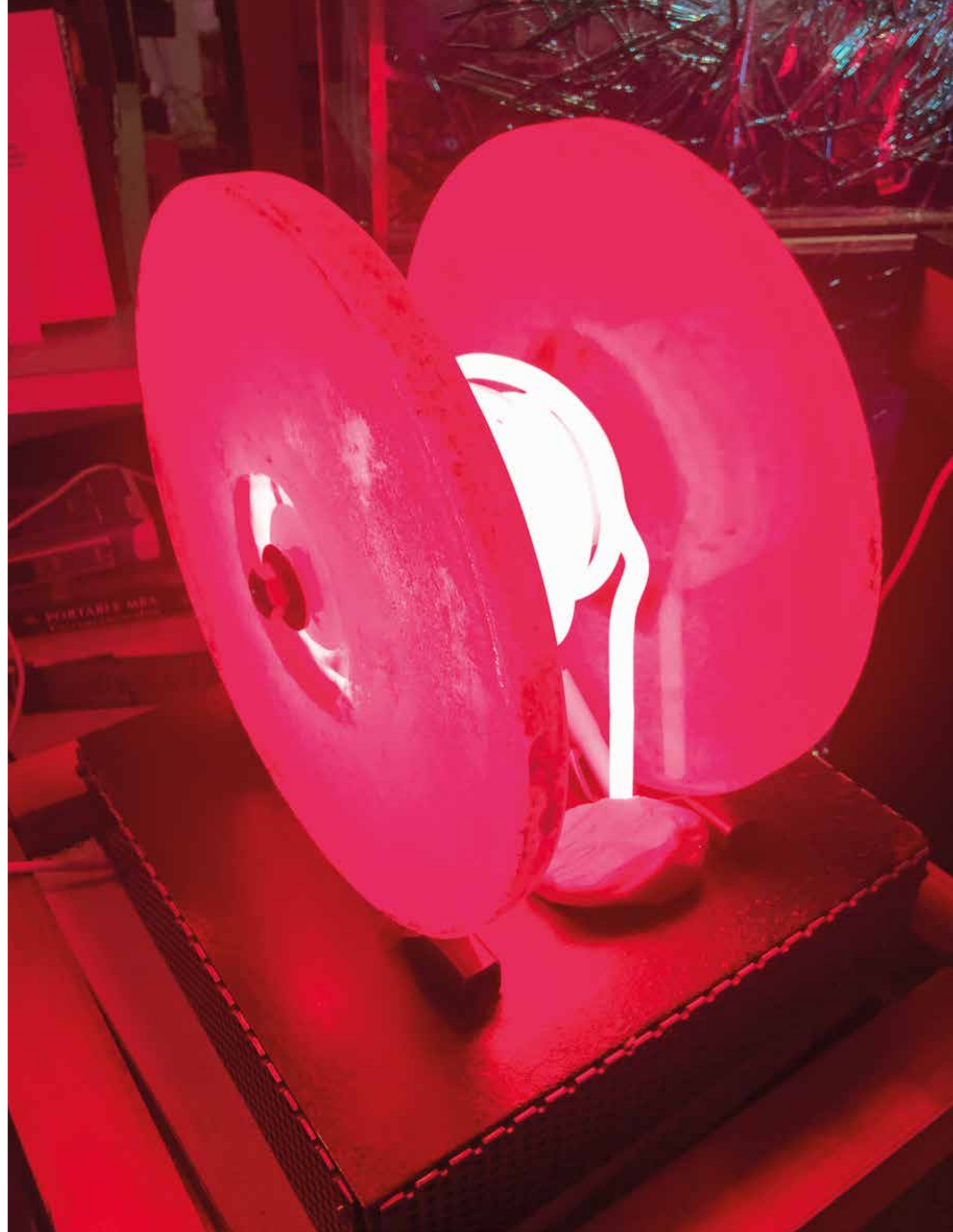
FIRE is a coil with a good measure of diameter and thick wheels. These elements are sand blasted on the surface in an irregular way, a procedure which allows a great diffusion of the red light on the wheel and a clear presence in the upper – non sandblasted – part.

The coil itself is a metaphor of energy and transmission of power, this one is red which connotes the power of the flame or the blood which flows in the human veins: the fire in our bodies, the energy of life.

FEDERICA MARANGONI

Federica Marangoni
(b. 1940 in Padova, Italy, lives and works in Venice, Italy)

Federica Marangoni is known internationally for her research and work on different materials and technological media. She is recognized as an early pioneer in creating works with the then new materials plastics and neon in the 1970s. Since that time, Maragoni has also been experimenting with glass in the furnaces of Murano finding a new way of expression with electronic technology. Her combination of Murano glass with neon and video art make her large scale installations and sculptures unique in the panorama of contemporary art. Her research and works expand to design and in parallel with her work as an artist she collaborates with lighting and glass companies. From 1976 to 1989 she was an assistant professor in the Department of Art and Art Education at New York University. Marangoni's distinctive sculptures have been exhibited in many museums including MoMA, New York (1980), and the Venice Biennale, most recently in 2011. She participated in *Glasstress 2009*, in Venice. In 1990, the Hara Museum in Tokyo presented a huge video installation dedicated to her trips to Murano titled *AIR* (which consisted of 1500kg of raw glass and video screens with seagulls), and in 2015 the Ca' Pesaro Museum in Venice presented an enormous neon installation on its facade in the Grand Canal.



Vik Muniz

Individuals

—
2017

Glass

3 elements, 163 × 50 × 50 cm each

Courtesy the artist and Berengo Studio

Since living creatures first conquered the land 350 millions years ago, life has never ceased to be a liquid asset, shapeless, resilient, and dynamic. It took us millions of years until we found religion and meaning in the Eucharist. For this reason, the grail holds the essence of life itself. From Leonardo to Veronese's *The Last Supper*, Venetian glass is prominently featured: the vessel becomes an expression of eternal life and abundance. My work has consistently dealt with the natural duality of the world, as it manifests in images and materials. Once demoted of its usefulness and through a drastic shift in scale, the object recalibrates its message becoming a symbol rather than a tool. Therefore, *Individuals* are overblown objects, but still connected to some mysterious ergonomic principles. They celebrate our role as liquid life vessels and our effort to make it beautiful and meaningful.

Vik Muniz

(b. 1961 in São Paulo, Brazil, lives and works in New York, New York, USA, and Rio de Janeiro, Brazil)

Vik Muniz explores the power of representation; he is a photographer and artist internationally known for the creation of mixed-media artworks that re-use everyday objects to represent the world around him. To create his pieces, he is inspired by landscapes, portraits and masterpieces of art history, to which he gives a new light through the combination of unconventional materials. These materials offer an opportunity for reflection and social criticism, as in the *Sugar Children* series. He has exhibited at the Galeria Fortes Vilaça, São Paulo (2010), Tel Aviv Museum of Art (2014), Centro de Arte Contemporâneo de Quito (2014), High Museum of Art, Atlanta (2016), Maison Européenne de la Photographie, Paris (2016), Palazzo Cini, Venice (2017), and Belvedere Museum, Vienna (2018). Muniz has participated in several editions of *Glasstress* in Venice (2011, 2017, 2019), Stockholm (2012), New York (2012), Boca Raton (2017), and Ptuj (2018). In 2007 he won the Society for News Design Annual Creative Competition Award of Excellence for the cover of *The New York Times Magazine*, and in 2009 the Prêmio Cidadão Carioca, Rio de Janeiro.



Vik Muniz
Individuals, 2017
Glass
3 elements,
163 × 50 × 50 cm each
Courtesy the artist,
and Berengo Studio



Prune Nourry

River Woman

—
2019

Borosilicate glass

195 x 75 x 20 cm

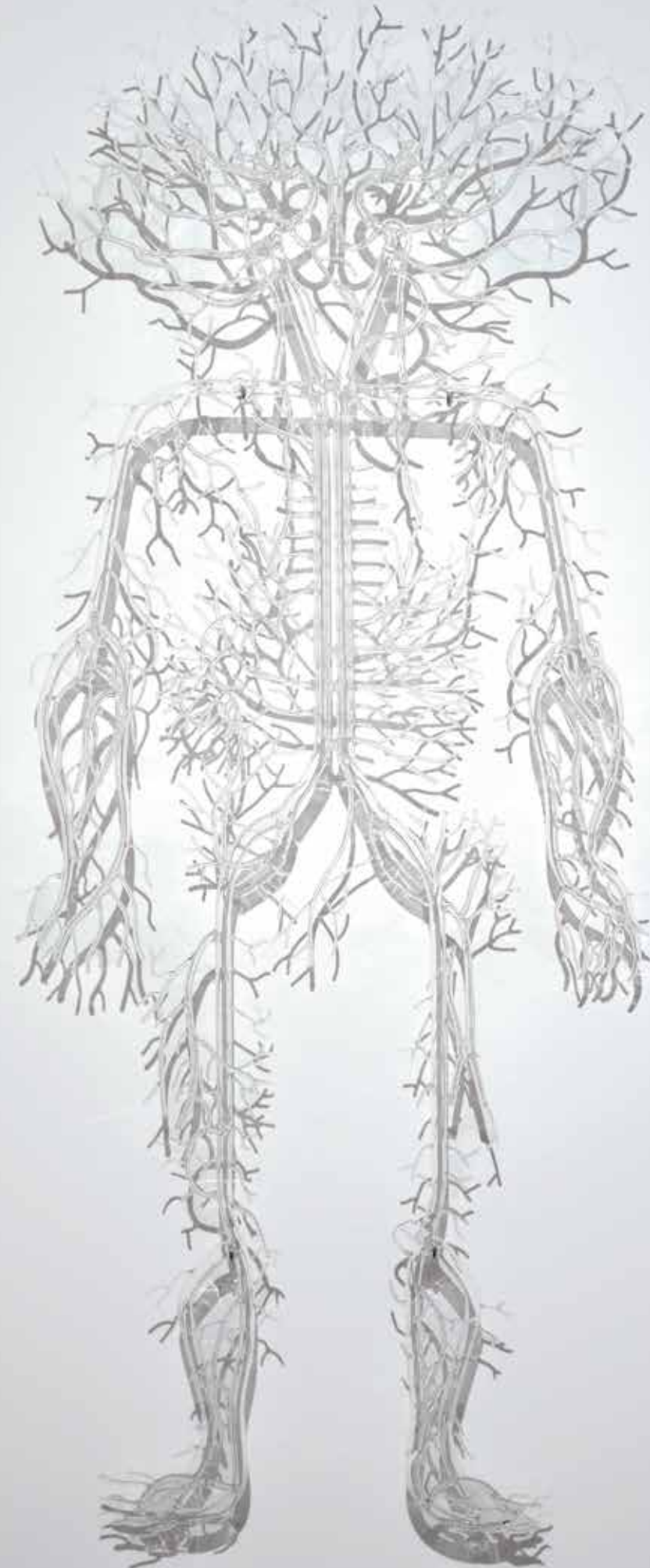
Courtesy the artist and Berengo Studio

In Chinese mythology the giant body of God Pangu gives birth to the world: his breath becomes the wind, his blood forms the rivers, and the dust of his body the man. *River Woman* gives feminine form to this God. Designed in blown and welded laboratory glass, the work is inspired by an anatomy plate of the human vascular system. Its fine glass network symbolizes the circulation of flows, sap, water, blood, sources of life, and fertility. For more than twelve years, Prune Nourry has questioned medical science and its power to accompany but also to interfere and modify the human being. The research and the dialogue established with the glass masters, thanks to the invitation of *Glasstress 2019*, allowed her to take full ownership of the material and to explore its limits. Like an ex voto, *River Woman* crystallizes the desires of fertility of contemporary men and women, who rely on the power of medicine to fulfill their desire for a child.

VIK MUNIZ, ARTIST AND CURATOR OF GLASSTRESS 2019

Prune Nourry
(b. 1985 in Paris, France, lives and
works in New York, New York, USA)

Prune Nourry combines sculpture with video, photography, installations, and performance to explore gender selection and the artificial evolution of humankind. Her first feature documentary, *Serendipity*, an intimate odyssey where she unveils unexpected connections between her body of work and her own body through two years of battling with breast cancer, was released in 2019 at the Berlinale Film Festival. Nourished by research and discussions with scientists, sociologists and anthropologists over the past decade, Nourry has created a triptych focusing on gender preference and hybridism. This triptych started in India with the projects *Holy Daughters* (2010) and *Holy River* (2011). The third part, *Terracotta Daughters*, a life-size army She made in Xi'an, China, travelled the world in 2014 before being buried as a "contemporary archeological site". Prune Nourry has exhibited at Museo Diego Rivera Anahuacalli, Mexico City (2014), The Invisible Dog Art Center, New York (2016), Musée National des Arts Asiatiques - Guimet, Paris (2017), and Galerie Templon, Paris (2019). She participated in *Glasstress 2019*, in Venice.





Prune Nourry
River Woman, 2019
 Borosilicate glass
 195 × 75 × 20 cm
 Courtesy the artist
 and Berengo Studio



Penzo+Fiore

Time

—

2018

Video, color, sound, 5 min, 21 sec

Courtesy the artists, Marina Bastianello Gallery, Venice, and Berengo Studio

The oxymoron of white juxtaposed with the gothic profiles of a chandelier / hourglass, is a tribute to the passage of time as a monument that is consumed, increasing its beauty and its sense of experience. Time that exhausts but at the same time embellishes, time that accumulates experiences and defeats the banal. The time that creates the banner of memory, the candor that soothes it as a promise of a new rebirth. *Time* is the culmination of complex research, which led Penzo+Fiore to explore the liminal language which binds the alchemical and the magical to the daily experience of reality. The supernatural is embodied by the plant, leaves, and inflorescences which mix with the real elements of bone and animal skulls to recall the primordial symbols of the ancient tribes in the act of making their passover rituals happen. Glass becomes the glue between what is alive and magmatic, and what is not. The fire, with which the glass itself is soaked, becomes a living flame in the here and now of the installation.

The work is used, during the performative action, as a pendulum which marks time and dominates the presence of the performers.

PENZO+FIORE

Penzo+Fiore
(An artistic duo formed in 2009, who live and work in Venice, Italy)

Andrea Penzo was born in Murano where he started his artistic experience in the world of glass before encountering the world of contemporary art while Cristina Fiore started her journey in the world of experimental theatre. As a duo, Penzo+Fiore are confronted with the necessity to find a common language using a vast number of experiences ranging from installation to performance, from sculpture to photography. Since 2016, with the exhibition *Disordine rigido* at the Fusion Art Gallery in Turin, together Penzo+Fiore returned to glass. Their objective was to give themselves an expressive limit at the base of their investigations which sprung from the concept of fragility inherent in the material itself. Moving away from the pre-eminent logic of Murano glass that favours aesthetics and form over concept, Penzo+Fiore subvert its canons by using both Murano glass and industrial glass, both worked directly but also simply chosen and re-contextualised as ready-made objects.



Laure Prouvost

Cooling System 2 (for Global Warming)

—
2017

Glass, watercolor

183 × 25 × 25 cm (sculpture)

50 × 40 cm (watercolor)

Courtesy the artist and Berengo Studio

Hard Connections

—
2019

Glass

Installation, variable dimensions

Courtesy the artist and Berengo Studio

Laure Prouvost's collaboration with Berengo began in 2017, and has been instrumental in the practice of this artist. Opening a vast field of formal and aesthetic research starting from the material of "glass" itself, Prouvost has created a series of works that have become emblematic of her oeuvre. Supported by the technical knowledge of this ancestral tradition, this professional complicity has proved to be a catalyst to explore the artistic concerns already present in her work. The appearance moves from the substance whose liquidity solidifies through a demanding production in which the temporal dimension and the largely physical involvement of the glass master decisively echo the tactility and stimulation of the senses that permeate her work. The glowing embers, the brilliance of the glass that breaks, the moist sweat of the skin, the perception of heat, and the understanding of pressure and pain are all ingredients that prepare works in which the brilliance of glass meets the roughness of stone: *GDM Drinking Fountain (For Grandad to Come Back)*, (2017); where the water flows from the generous pink breasts with indigo nipples: *We Will Feed You, Cooling Fountain (For Global Warming)*, (2018); in which a mass of glass cables are carelessly abandoned in a corner of the room: *Hard Connections*, (2019); while the series of *Cooling Systems (For Global Warming)* aims to cool off in order to counter the global warming that threatens us, proposing itself as individual portable fountains.

Without neglecting the choice of forms (breasts and buttocks are recurring motifs), the comic appearance of these sculptures must not make us forget the obvious universality of the themes that pervade Laure Prouvost's work.

MAIMITI CAZALIS, SENIOR DIRECTOR OF OBADIA GALLERY,
PARIS/BRUXELLES

Laure Prouvost
(b. 1978 in Lille, France, lives and
works in Antwerp, Belgium)

Laure Prouvost is best known for her films and immersive large-scale mixed-media installations that blur the lines between fiction and reality. She studied film at Central Saint Martins and then took her MFA at Goldsmiths, University of London. She worked as an assistant of the conceptual artist John Latham, an experience that profoundly influenced her career, to whom she dedicated the video-work *I Need to Take care of my Conceptual Grandad* (2010). Her installations are often all-encompassing, surreal, humorous, and chaotic, filled with found objects, paintings and drawings based on themes and images from her films, which are also included in installations. In 2019 Prouvost represented France at the 58th Venice Biennale. She has exhibited extensively in solo shows at Collezione Maramotti, Reggio Emilia (2013), Whitechapel Gallery, London (2013), New Museum, New York (2014), Pirelli HangarBicocca, Milan (2016), Palais de Tokyo, Paris (2018), and Kunsthalle Lissabon, Lisbon (2020). Prouvost has participated in several editions of *Glasstress* in Venice (2017, 2019). She won the Max Mara Art Prize for Women (2011) and the Turner Prize (2013).



Laure Prouvost
Hard Connections, 2019
 Glass
 Installation, variable dimensions
 Courtesy the artist
 and Berengo Studio



Ugo Rondinone

an ocean away

—
2017

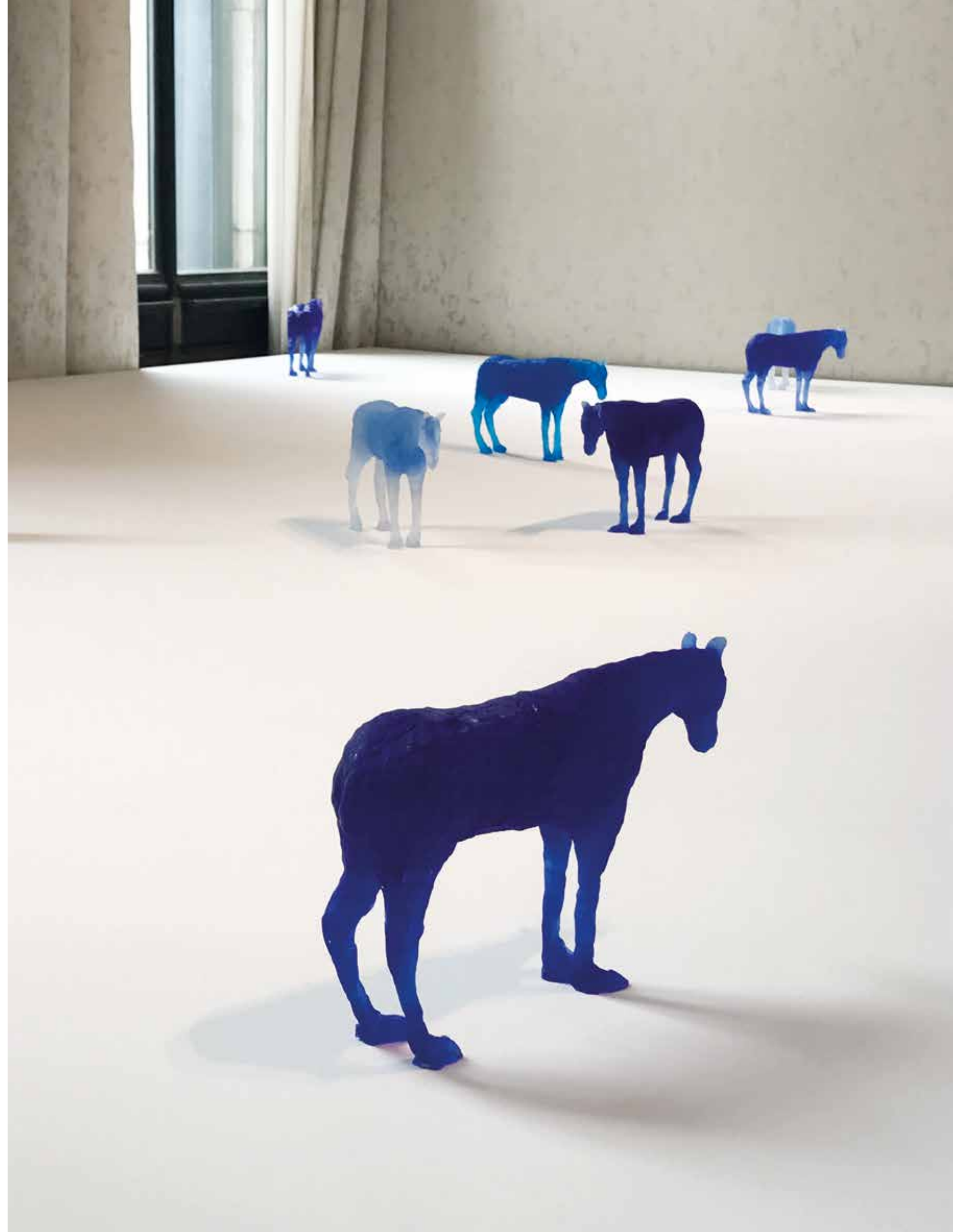
Glass

Installation of 12 elements, 16,5 x 25 x 5 cm each / variable dimensions
Courtesy the artist and Berengo Studio

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

Ugo Rondinone
(b. 1964 in Brunnen, Switzerland, lives
and works in New York, New York, USA)

Ugo Rondinone's work explores the boundaries between fiction and reality, investigating profound emotional and psychic moments in the most common elements of daily life. Raised in Switzerland to a family of Italian origin, he studied at the University of Applied Arts in Vienna. Rondinone worked alongside Hermann Nitsch and his Orgien Mysterien Theater performances, an experience that greatly influenced the artist. He works with a wide variety of media, including installation, sculpture, and painting. Rondinone represented his home country in the Swiss Pavilion at the 52nd Venice Biennale (2007) and has had important exhibitions in prestigious venues such as the Kunsthistorisches Museum, Vienna (2012), Art Institute of Chicago (2013), Rockbund Art Museum, Shanghai (2014), Palais de Tokyo, Paris (2015, 2018), Garage Museum of Contemporary Art, Moscow (2017), and Tate Liverpool (2018). Rondinone participated in *Glasstress 2017*, in Venice. He received the Swiss Federal Art Award in 1991, 1994, and 1995.



Ugo Rondinone
an ocean away, 2017
Glass
Installation of 12 elements,
16,5 × 25 × 5 cm each /
variable dimensions
Courtesy the artist
and Berengo Studio



Thomas Schütte

Glass: You

—
2019

Glass

22 x 44 x 25 cm

Courtesy the artist and Berengo Studio

Thomas Schütte has always been interested in the human form. The German artist approached Berengo Studio in Murano back in 2011 where he chose to focus on one of the most complex parts of the human body: the face. In honour of this encounter, the sculptures were called *Berengo Heads*. For *Glasstress 2019* Schütte created another pair of glass heads, this time named *You and Me*, two casts which are shown lying flat on a wooden tabletop. Rather than facing each other on confrontational plinths they lie side-by-side. This head lies on its own, yet it remains animated with life as light highlights the contoured lines of its face. Schütte compels us to pay attention to the landscape of the human form, he urges us to be aware of the myriad shapes that make us who we are.

Thomas Schütte
(b. 1954 in Oldenburg, Germany, lives
and works in Düsseldorf, Germany)

Schütte studied at the Kunstakademie in Düsseldorf and was a student of Fritz Schwegler and Gerhard Richter. In 1980 he had his first solo exhibition at Galerie Rüdiger Schöttle in Munich. During the 80s and 90s he focused on the human condition and developed a specific interest in physiognomy traits that characterized his artistic work in the following years. The themes of power, memory, and the artist's role in society permeates all his works, along with a focus on the influence of social structures on individual lives. He has exhibited in museums around the world: Museo Reina Sofía, Madrid (2010), Serpentine Gallery, London (2012), Dokumenta, Kassel (1987, 1992, 1997), Kunstmuseum, Lucerne (2013), and the Moderna Museet, Stockholm (2017). Schütte has participated in several editions of *Glasstress* in Venice (2011, 2013, 2017, 2019), Stockholm (2012), New York (2012), Beirut (2012), Boca Raton (2017), and Ptuj (2018). In 2005 he was awarded the Golden Lion award for the Best Participant at the 51st Venice Biennale.



Joyce J. Scott

Buddha (Wind)

2013

Hand-blown Murano glass processed with beads, wire and thread

52 x 32 x 33 cm

Courtesy the artist and Goya Contemporary, Baltimore

Scott's work titled *Buddha (Wind)* features a glass avatar of Buddha, aggrandized by colored glass beads implemented with the artist's signature peyote-stitch method. Scott uses a free-form technique akin to improvisation in beadwork. The object conveys the story of a woman surmounting life's many obstacles guided by the hand of Buddha, yet still maintaining separation through free will. *Buddha (Wind)* is part of a series Scott created linking Buddha to the changing of the season. The artist's expertly constructed, DNA-like beaded lace forms symbolize wind and works to visually amplify the tension and the connection between nature and humanity. The wind moves between the figures, and social change metaphorically moves like the wind. Scott continuously prioritizes her subject matter, meticulously scrutinizing social conditions: "I believe in messing with stereotypes, probing the viewer to reassess their way of thinking, rousing people in a way that might create a positive change within them."

AMY EVA RAEHSE, EXECUTIVE DIRECTOR,
PARTNER OF GOYA CONTEMPORARY & GOYA-GIRL PRESS

Joyce J. Scott
(b. 1948, Baltimore, Maryland, USA,
where she lives and works)

MacArthur Fellow, Dr. Joyce J. Scott is best known for her figurative sculpture and jewelry using bead weaving techniques, blown glass, and found objects. She explores challenging subjects, powerfully revealing the equality between materials and practices often associated with "craft" and "fine art." An African-American, feminist artist, Scott unapologetically confronts difficult themes including race, misogyny, sexuality, stereotypes, gender inequality, economic disparity, politics, rape, and discrimination. She holds a BFA from the Maryland Institute College of Art, MFA from the Instituto Allende in Mexico, and honorary doctorates from The Maryland Institute College of Art and California College of the Arts. She has been the recipient of countless commissions, prestigious honors from institutions including the National Endowment for the Arts, the Louis Comfort Tiffany Foundation, Anonymous Was a Woman, National Living Treasure, Women's Caucus for the Arts and awards including the MacArthur Foundation Award, New York University Fellowship Award, and Smithsonian Visionary Artist Award. Scott has participated in several editions of *Glasstress* in Venice (2013, 2019).



Wael Shawky

**Cabaret Crusades: The Battle of Hattin, 1187,
after Jean Colombe for Mamerot's Manuscript
"Les Passages d'Outremer", approximately 1474**

—
2019

Glass

136 x 115 x 3,5 cm

Courtesy the artist, Lisson Gallery, and Berengo Studio

Shawky's film trilogy *Cabaret Crusades* was named one of the best artworks of the 21st century in an article by The Guardian. Here the Egyptian artist continues his exploration of the crusade narrative from an Arab perspective with this striking depiction of a battle in which Shawky reinvents a classic manuscript illustration of the 1187 Battle of Hattin. Inspired by the ancient work of Jean Colombe and his illustrations for Mamerot's *Les passages d'Outremer* Shawky transformed the traditionally two dimensional mode of illustration into a classical bas-relief with a modern twist. The hordes of glass soldiers on horseback bulge into the world as three dimensional figures, rising out from the flat glass surface to create a stunning three dimensional sculpture which creates the illusion that the image has come to life, spears and helmets protruding from the rectangular frame. Shawky re-evaluates issues of contemporary culture through the lens of history, drawing upon a traditional technique and altering it to recast the stories of the past.

Wael Shawky
(b. 1971 in Alexandria, Egypt, where he
lives and works)

Acclaimed worldwide as an artist and filmmaker, Wael Shawky's artistic process analyses the social, cultural, political, and religious dynamics of the Arab world, especially in opposition to Western civilization. In *Cabaret Crusades* (2010–2015), his most ambitious project, the artist presents a three-hour movie trilogy, which, in a world inhabited by puppets, traces the history of the Crusades according to an Arab perspective. With this work Shawky emphasizes that history is a social construct in which there have been terrible tragedies. For the last episode, Shawky features over 300 glass puppets all made at Berengo Studio. In 2010 he founded the educational space MASS Alexandria (2010). His works have been shown at the 50th Venice Biennale (2003), Documenta 13, Kassel (2012), Serpentine Galleries (2013–14), MoMA PS1, New York (2015), Castello di Rivoli, Turin (2016), and Museum of Contemporary Art (MOCA), Yinchuan (2017). Shawky has participated in several editions of *Glasstress* in Venice (2015, 2019), and Boca Raton (2017). In 2013 he was awarded the Sharjah Biennale Award and in 2015 won the first edition of the Mario Merz Prize.





Wael Shawky
Cabaret Crusades: The Battle of Hattin, 1187, after Jean Colombe for Mamerot's Manuscript "Les Passages d'Outremer", approximately 1474, 2019
 Glass
 136 × 115 × 3.5 cm
 Courtesy the artist, Lisson Gallery, and Berengo Studio



Sudarshan Shetty

Outside the Bubble

—
2019

Glass

26 x 70 x 40 cm

Courtesy the artist, Basu Foundation, and Berengo Studio

In this surprising piece Sudarshan Shetty makes us question reality, texture, and substance. This subdued inner life is emphasised in Shetty's work *Outside the Bubble*. He has previously noted how "In setting-up of most of my shows, the artifice involved in 'staging' a show becomes an inherent part of the exercise. I am interested in playing out the fictional aspect in creating a sense of 'drama' or a 'spectacle'". This sense of theatricality is present in Shetty's artworks which focus on a moment in time, as if frozen. The bubble of glass here appears to hover nervously, about to tip over the edge of a metal table to bear witness to a single moment that's been expanded beyond itself, a moment of fragile liminality in which glass is poised to shatter, ready to change its form.

Sudarshan Shetty
(b. 1961 in Mangalore, India, lives and works in Mumbai, India)

An internationally renowned conceptual artist, he is best-known for his large-scale sculptures and installations that investigate movement and temporality as well as universal dualities such as life and death, the macabre and the fantastic, familiar and strange, presence and absence. In 1985, he received a BFA in Painting from the Sir JJ School of Art, Mumbai, but soon turned to sculpture, multimedia assemblages, and installation. His breakthrough show in 1995 entitled *Paper Moon* marked this shift towards object assemblages and sculpture. He often incorporates found objects of daily life that are stripped to reveal their inner mechanical workings: referencing the undisclosed, present in the undercurrent of all human interaction. He has exhibited at the Vancouver Biennale (2009), Solomon R. Guggenheim Museum, New York (2010), Centre Georges Pompidou, Paris (2011), National Museum of Art, New Delhi (2016), and Mumbai City Museum (2017). In 2016 he was the Artistic Director and Curator of the Kochi-Muziris Biennale (2016). Shetty has participated in several editions of *Glasstress* in Venice (2013, 2019).





Sudarshan Shetty
Outside the Bubble, 2019
 Glass
 26 × 70 × 40 cm
 Courtesy the artist, Basu Foundation,
 and Berengo Studio



Valeska Soares

Acqua Alta

— 2019

Glass

Installation of 50 elements / variable dimensions

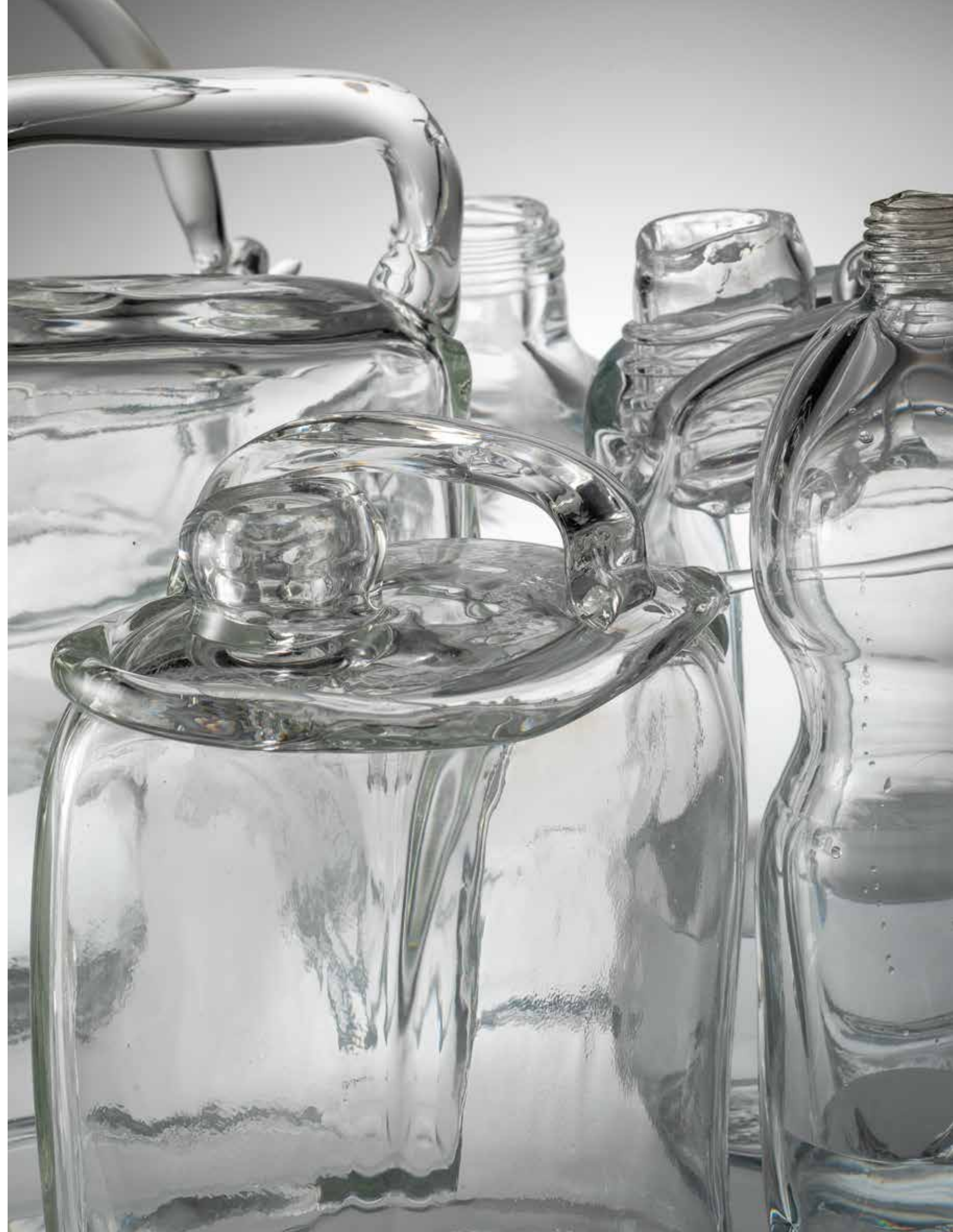
Courtesy the artist and Berengo Studio

"I wanted the preciousness of the medium to serve as a contrast to the industrial, plastic containers we use everyday and inverse the value of these objects. Blowing glass is like a dance where there is choreography, which is commandeered by the maestro while his team anticipates his needs. There is also a creative dialogue between the Maestro and me, they must translate my idea and give it shape. Even though we would be repeating forms, the shape of each container remains unique, as there are no molds. The process of blowing glass is a gesture of making that cannot be repeated and made identical. *Acqua Alta* acknowledges water as a precious natural resource, susceptible to the forces of time and nature. It highlights the tensions between excess and decay."

VALESKA SOARES

Valeska Soares
(b. 1957 in Belo Horizonte, Brazil, lives and works in New York, New York, USA)

Soares' bodies of work are linked thematically but deploy diverse strategies to address issues and concerns through materials, forms, and experiences. Utilizing tools of minimalism and conceptualism, her work embraces emotion and humanity, mining territories of love, intimacy and desire, loss and longing, memory and language. The artworks—paintings, sculptures, installations, videos, and audio experiences—morph the physical and the psychological, the body and the mind. She studied architecture at Universidade Santa Úrsula, Rio de Janeiro and in 1992, she moved to Brooklyn, New York, continuing her artistic education and career. Soares has participated in numerous international exhibitions including the 51st Venice Biennale (2005), several São Paulo Biennials (1994, 1998, 2009), and the Sharjah Biennial (2009). Her work was on view at Bronx Museum for the Arts, New York (2003), Santa Barbara Museum of Art (2017), and Pinacoteca de São Paulo (2018). Soares has been the recipient of grants and awards, including the Pacific Standard Time: LA/LA, Getty Foundation, Los Angeles. She participated in *Glasstress 2019*, in Venice.



Valeska Soares
Acqua Alta, 2019
Glass
Installation of 50 elements
/ variable dimensions
Courtesy the artist
and Berengo Studio



Tim Tate

The Pandemic Oculus

2020

Glass

82 x 82 x 11 cm

Courtesy the artist and Berengo Studio

"This is my second pandemic. So many souls have been lost to both. Strange that the mind will forget so much of what only this moment has passed, and yet hold clear and bright the memory of what happened years ago... of men and women long since dead. Yet who can say what is real and what is not? Can I believe my friends are all gone when their voices are still whispering into my ears? No, for they remain a living truth within my mind.

But this piece addresses something else as well. It speaks of those unknown people around the globe who have maintained our world, even as it ground to a halt. The emergency room nurses who hold the hands of the dying because their loved ones could not be admitted, the teachers, the essential employees, the grandmothers caring for their grandkids so their parents could work. Within them lies the soul of humanity. These people and so many thousands of others are always on my mind. Each pandemic has them. Can we choose to forget once this new pandemic leaves its last mark?

I resolve that all of these people, past and present, will stay alive in my heart and mind.

They whisper to me every night just as I'm about to fall asleep; asking to be remembered. How can we do otherwise?"

TIM TATE

Tim Tate
(b. 1960 in Washington DC, USA,
where he lives and works)

Tim Tate is co-founder of the Washington Glass Studio in Washington, DC. His sculptural work includes glass, videos, endless mirrors, and a variety of other materials. As an HIV-positive man, he lived through the AIDS epidemic and the current pandemic and consequently his work explores the worlds of loss, memory, recovery, and hope. Tim is also the co-moderator, along with William Warmus, of the 21st Century Glass group on Facebook, which has shared and discussed over 10,000 images of sculptural glass from around the world. Tim received a Fulbright Award from Sunderland University in England in 2012. His work is in the permanent collections of a number of museums, including the Smithsonian American Art Museum. He has participated in numerous exhibitions, including *Glasstress 2019* curated by Vik Muniz during the 58th Venice Biennale.



Koen Vanmechelen

Collective Memory

—
2019

Leather bound books, glass, gold leaf, nails
Installation of 8 elements / variable dimensions
Courtesy the artist and Berengo Studio

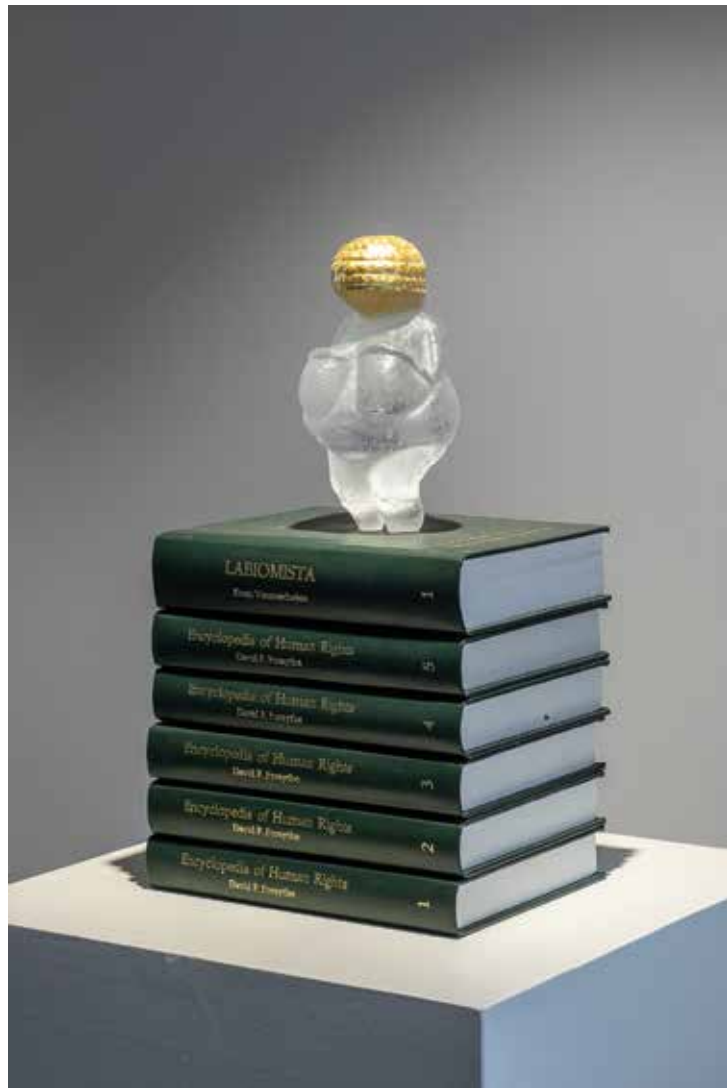
This series of artworks consists of eight small towers of books, the *Encyclopedias of Human Rights*, combined with LABIOMISTA, the mix of life. Each tower of books supports as many different glass objects, recurring symbols and themes in Koen Vanmechelen's oeuvre, revealing the delicate balance between nature and culture, past, present, and future. *Bijou* for example, a female figurine reminiscent of the *Venus of Willendorf*, is a crystallization of life and a reflection about a new way of thinking. The claw reflects on the predator nature of the human animal. The works refer to the *Human Rights Pavilion*; an evolving artwork initiated during the 2019 Venice Biennale which is being developed on a world tour on almost all continents until 2022. Human rights according to the artist, can only be truly universal if they take into account local narratives, memes, and traditions. Without the effort to listen and understand, transparency will become darkness. And what was once connected will be dispersed.

STUDIO KOEN VANMECHELEN

Koen Vanmechelen
(b. 1965 in Sint-Truiden, Belgium,
works in Genk, Belgium)

An internationally renowned artist, working across a multitude of disciplines, Koen Vanmechelen's work is situated at the confluence of art, science, philosophy, and community. As an eternal migrant, he travels the world looking for answers to fundamental questions that touch on issues which are both timeless and acutely relevant today: identity, diversity, globalisation, and human rights. He weaves those answers – always works in progress – into enigmatic artworks and projects. In 2010, he received an honorary doctorate from the University of Hasselt and in 2013, he was awarded the prestigious Golden Nica Hybrid Art Award (Linz) and Global Artist's Award (Venice). So far, his work has been shown in more than 80 solo shows and 220 group exhibitions worldwide. Vanmechelen has participated in several editions of *Glasstress* in Venice (2009, 2011, 2013, 2015, 2017, 2019), Stockholm (2012), New York (2012), Beirut (2012), Boca Raton (2017), and Ptuj (2018). Most recently the exposition UNBREAKABLE which he curated together with Nadja Romain was awarded with the Bonhams Prize.





Koen Vanmechelen
Collective Memory, 2019
 Leather bound books, glass,
 gold leaf, nails
 Installation of 8 elements /
 variable dimensions
 Courtesy the artist
 and Berengo Studio



Fred Wilson

Sala Longhi

2011
Glass

Installation of 29 elements: 28 small frames (70 × 56 cm each), 1 big frame (156 × 120 cm), 1 applique in glass (200 × 110 cm) / variable dimensions
Courtesy The Pace Gallery, New York, the artist, and Berengo Studio

Fred Wilson's installation *Sala Longhi* was inspired by a cycle of paintings made by the Venetian artist Pietro Longhi, which can be seen in the Sala Longhi of Ca' Rezzonico - Museo del Settecento Veneziano in Venice and represents the life of Venetian bourgeoisie in the 18th century. Wilson's artwork is composed of panels in black glass representing Longhi's paintings and a large central panel from which an elegant candelabra emerges in white Murano glass. Each panel has been cut by the artist, leaving elliptic empty spaces in the black surface, exactly in the same positions of the faces in Longhi's paintings. Wilson recontextualized an old work of art, making an analogy between the present and before the end of the Republic of Venice.

The artist explains: "I visited the Longhi room at the Museo del Settecento for the first time in 2009. Before the collapse of Lehman Brothers in September 2008, New York in much the same way as Longhi's Venice, was filled with arousal and excess - the abundance of money and opportunity seemed endless. I remember feeling that a somber cloud had come into being on the economic horizon."

Fred Wilson
(b. 1954 in New York, New York, USA,
where he lives and works)

Fred Wilson's artworks address topics related to African history, specifically the relationship of Africans with other cultures. In 1976, he received a BFA from SUNY Purchase College and then worked in the education departments of the Metropolitan Museum of Art and the American Museum of Natural History, New York. Since his first solo exhibition in 1988, he has created sculptures and site-specific installations developing new exhibition contexts and demonstrating that by changing a setting, it alters meaning and denounces the manipulating interpretations of cultural institutions. He represented the United States at the 50th Venice Biennale (2003) where he focused on the life of Africans in Venice from the fifteenth century to the present, creating a mixed-media installation entitled *Fred Wilson: Speak of Me as I Am*. He has exhibited at Cleveland Museum of Art (2012), Allen Memorial Art Museum, Oberlin College, Ohio (2016), the 15th Istanbul Biennial (2017), and Pace Gallery, New York. Wilson has participated in several editions of *Glasstress* in Venice (2009, 2019), Riga (2011), Stockholm (2012), Beirut (2012), Boca Raton (2017), and Ptuj (2018). He received the "Genius" Grant awarded by the MacArthur Foundation (1999) and won the Larry Aldrich Foundation Award (2003).



Fred Wilson
Sala Longhi, 2011
Glass
Installation of 29 elements: 28 small
frames (70 × 56 cm each), 1 big frame
(156 × 120 cm), 1 applique in glass
(200 × 110 cm) / variable dimensions
Courtesy The Pace Gallery, New
York, the artist, and Berengo Studio



Erwin Wurm

Mutter
2018
Glass
3 elements, 39 x 11 x 18 cm each
Courtesy the artist and Berengo Studio

Erwin Wurm's wry sense of humour permeates his most famous works and has served him well in creating a poignant cultural commentary throughout his career. In his own words the contemporary Austrian artist notes that "humour is primarily a method for getting people's attention – it should ultimately prompt people to look at things more carefully". Wurm presents a series of glass objects which have sprouted glass legs: hot-water bottles with lace-up shoes called *Mutter* (*Mother*). Wurm always makes people look twice; his artworks are examples of how this award-winning artist plays with altering perceptions of objects and stereotypes to encourage an audience to reflect on the silent manipulations already ingrained in our society.

Erwin Wurm
(b. 1954 in Bruck an der Mur, Austria,
lives and works in Vienna and
Limberg, Austria)

Erwin Wurm's eclectic artistic career ranges from art to music and includes sculptures, videos, installations, and performances. Wurm studied at the Gestaltungslehre University of Applied Art and Academy of Fine Art, Vienna. His development is rooted in the more ironic conceptual art of Gilbert & George and Anna and Bernhard Blume. His unexpected approach to sculpture explores the equilibrium between everyday objects and sculpture, subverting every rule and distorting the meaning of the quotidian. Since the 1980s, his sculpture has also included performances that involve the spectator, such as his *One Minute Sculptures* series, conceived in the 1990s and continuing to today. He has exhibited in major international institutions such as Palais de Tokyo, Paris (2002), MACRO - Museo d'Arte Contemporanea Roma (2005), GEM (Museum for Contemporary Art), The Hague (2012), Centro Cultural Banco do Brasil, São Paulo (2017), and Maison Européenne de la Photographie, Paris (2019). Wurm has participated in several editions of *Glasstress* in Venice (2015, 2017, 2019), Boca Raton (2017), and Ptuj (2018). He won the Grand Austrian State Prize in 2013 and in 2017 represented Austria at the 57th Venice Biennale.





Erwin Wurm
Mutter,
 Glass
 3 elements, 39 × 11 × 18 cm each
 Courtesy the artist
 and Berengo Studio



Dustin Yellin

Invisible Sisyphus

—
2017

Glass, collage, acrylic

40,6 × 40,6 × 20,3 cm

Courtesy the artist and Berengo Studio

Invisible Sisyphus alludes to the Greek myth of Sisyphus in which the eponymous King was condemned for all eternity to push a boulder up a cliff, drop it, and do it all again as a punishment for cheating death. Although this tale is often read as an illustration of human folly as well as a rejoinder to those who try to trick nature, Yellin removes the titular character. This break presents a paradox: is the depicted bolder rolling up, or down? Albert Camus, who in his own essay on the myth, wondered whether the protagonist ruminated on his condition whilst walking down the mountain. Extrapolated to today, Yellin prompts viewers to put themselves into this tragic role so as to question the foolishness of wrestling with our fragile ecosystem. As a work in bricolage, Yellin also implies Claude Lévi-Strauss' use of the term to describe how myths are advanced by recycling extant themes, and materials to form new meaning.

DUSTIN YELLIN STUDIO

Dustin Yellin
(b. 1975 in California, USA, lives in
New York, New York, USA)

Yellin is the founder and director of Pioneer Works, a multidisciplinary cultural center in Red Hook, Brooklyn that builds community through the arts and sciences to create an open and inspired world. In tandem to his social practice, Yellin's art makes the hidden forces of nature and commerce legible. Drawing on both modernism and the sacral tradition of *Hinterglas* painting, Yellin works through a unique form of 3-dimensional photomontage, in which paint, and images clipped from various print media, are embedded within laminated glass sheets to form grand pictographic allegories, which the artist calls "frozen cinema". These totemic and kaleidoscopic works plumb the history and fate of human consciousness within the Anthropocene. Yellin holds a Honorary Doctor of Humane Letters from the Savannah College of Art and Design. His work has been exhibited at many museums including the Brooklyn Museum, Corning Museum of Glass, The Kennedy Center and the Lincoln Center for the Performing Arts and is often featured in media ranging from the *New York Times* to *Artforum*. Yellin has participated in several editions of *Glasstress* in Venice (2017, 2019).



Dustin Yellin
Invisible Sisyphus, 2017
Glass, collage, acrylic
40,6 × 40,6 × 20,3 cm
Courtesy the artist
and Berengo Studio



Yin Xiuzhen

The Container of Thinking

—
2015
Glass
203 × 130 × 53 cm
Courtesy the artist and Berengo Studio

At first *The Container of Thinking* appears to be a bookcase filled with colorful glass books. According to the artist, the piece was inspired by the Murano glass museum and the stained-glass windows of Venetian gothic cathedrals. On one side of the bookcase, one sees the uniform spines of the books. On the other, glass containers with unique shapes. The whole bookcase with its glass books becomes a luminous window sculpture, much like the cathedral windows. The shape of the glass containers originates from the history of glassmaking. Books hold wisdom and thoughts. These compressed glassworks, with their traces of historical shapes, are not only a meditation on light and spirit but also on the expectation of being free of worldly possessions.

Yin Xiuzhen
(b. 1963 in Beijing, China, where she lives and works)

Yin Xiuzhen is one of the most celebrated female figures in contemporary Chinese art. Her work incorporates textiles and keepsakes from her childhood in Beijing during the Cultural Revolution to convey the connections between memory and cultural identity. Xiuzhen consistently demonstrates a concern for the relationship between the individual and the artist, with a particular interest for her home city of Beijing. Her signature materials are used clothing and discarded building materials, which she uses to highlight the ephemerality and fragility of human existence. She studied Painting at the Fine Arts Department of Capital Normal University in Beijing. After graduating, she taught at the high school attached to the Central Academy of Fine Arts in Beijing. In 2000 she was the recipient of the China Contemporary Art Award (CCCA). She has since exhibited at the São Paulo Biennale (2004), the Venice Biennale (2007, 2019), Groninger Museum (2012), MoMA, New York (2010), and the Garage Museum of Contemporary Art, Moscow (2016). Xiuzhen exhibited at *Glasstress 2015*, in Venice.



Yin Xiuzhen
The Container of Thinking, 2015
Glass
203 × 130 × 53 cm
Courtesy the artist
and Berengo Studio



Creating Art in Glass

Berengo Studio is a unique place: a glass studio in Murano where the world of glass and the world of art collide. Founded in 1989 by Adriano Berengo the studio's mission has always been to reinvigorate the Venetian island with the creative energies of contemporary artists. Berengo's aim is to ensure a vision for the future in which glass is not sidelined for purely decorative functions but instead features as a central protagonist in the art world.

Creating art in glass is a collaborative act. Unlike other media used by artists to make sculptures, glass has often remained on the fringes of the art world primarily due to its inaccessibility. The glass *maestri* – literally masters – are so called because to work with glass requires years of training. Artists must learn to communicate their vision clearly. In this way art made with glass becomes a radical revision of creative practice itself, daring artists to look deeper and interrogate their ideas. At times these evolutions of thoughts have led to developments in the techniques used to harness glass in the first place, with processes such as lost-wax and bas-relief casting now just as frequent a part of the studio life as more traditional blown glass methods. The process of creation, like glass itself, has become a fluid movable feast.

The artistic potential of glass is unlimited, working with hundreds of artists for over thirty years Berengo Studio has shown just how untapped this incredible potential is. Glass has a language all of its own and each artist who visits the studio learns to speak with this new tongue. By 2009 the number and calibre of artists working and collaborating with the studio became so great that Berengo founded an exhibition to showcase their creations: *Glasstress* was born. Though it originally debuted as a collateral event of the Venice Biennale the exhibition soon became an independent and international affair. *Glasstress Boca Raton* marks the second exhibition in this museum and the first *Glasstress* of the new decade, organised during a year in which the world stood still, it provides a welcome look at the diversity of artists who continue to turn to this ancient medium to forge the art of the future.

01. Adriano Berengo and Jamie Cameron
02. Adriano Berengo and James Coignard
03. Adriano Berengo and Kiki Kogelnik
04. Adriano Berengo and Petah Coyne
05. Adriano Berengo and Pablo Reinoso
06. Bertil Vallien
07. Maria Grazia Rosin
08. Penny Byrne
09. Pino Castagna
10. Ron Arad and Adriano Berengo
11. Shih Chieh Huang
12. Zhan Wang
13. Brigitte Kowanz
14. Elvira Bach and Adriano Berengo
15. Ernst Billgren
16. Tim Noble & Sue Webster
17. Federica Marangoni
18. Fred Wilson
19. Hew Locke
20. Adriano Berengo and Joyce J. Scott
21. Jan Fabre and Adriano Berengo
22. Jaume Plensa
23. Javier Pérez
24. Juan Ripollés
25. Klaas Gubbels and Mario Dei Rossi
26. Koen Vanmechelen
27. Lucy Orta
28. Marco Berengo and José Parlá
29. Martin Bradley
30. Michael Joo
31. Mike and Doug Starn
32. Paolo Valle
33. Paul Fryer
34. Pedro Cabrita Reis
35. Qiu Zhijie
36. Renate Bertlmann and Marco Berengo
37. Riccardo Licata
38. Robert Wilson, Adriano Berengo, Jean Blanchaert
39. Rosemarie Benedikt
40. Sabine Wiedenhöfer
41. Tony Cragg
42. Yuichi Higashionna





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29



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Monica Bonvicini
Nancy Burson
Saint Clair Cemin
Jake & Dinos Chapman
Jimmie Durham
Abdulnasser Ghareem
Loris Gréaud
Andrew Huston
Marya Kazoun
Brigitte Kowanz
Federica Marangoni
Vik Muniz
Prune Nourry
Penzo+Fiore
Laure Prouvost
Ugo Rondinone
Thomas Schütte
Joyce J. Scott
Wael Shawky
Sudarshan Shetty
Valeska Soares
Tim Tate
Koen Vanmechelen
Fred Wilson
Erwin Wurm
Dustin Yellin
Yin Xiuzhen

