

GLASSTRESS 2017

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47 × 72 × 28 cm
Courtesy Ai Weiwei Studio
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GLASSTRESS 2017

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GLASSTRESS 2017
curated by
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Herwig Kempinger,
Adriano Berengo,
with the consultancy of
Clare Phyllis Davies

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curated by
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WHY GLASSTRESS?

Adriano Berengo

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

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

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

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

From the 1990s to today, I have invited over 300 artists from around the world and from every discipline to collaborate with our maestros. At first I just invited those from the visual arts, primarily

sculptors and painters. But realizing creativity is transversal, I began to look to architects, fashion designers, and even musicians, such as Pharrell Williams, to work with us in glass. In fact, most had never used glass as a medium and many had never stepped foot inside a glass furnace before coming to Murano. It was an amazing experience to watch these artists explore the possibilities of this incredible material. It was the combination of their conceptual approach with the great ability of the glass blowers at Berengo Studio that created the art. I wanted to show these stunning works to the art world.

In an oddly coincidental way, a historic nineteenth-century palace on the Grand Canal, the Palazzo Franchetti, provided the impetus for the first *Glasstress* and has been its official home ever since. In early 2009, I was given the opportunity to mount an exhibition on the stately first floor, the *piano nobile*, during the 53. Venice Art Biennale, an international event that has been ongoing for over 100 years but where glass had not been present since 1972. It was the perfect opportunity to bring glass back to the Biennale, in the city of glass, after being absent for almost forty years. And so *Glasstress* was born.

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

The next biennale, *Glasstress 2011*, was organized by a roster of well-known curators: Lidewij Edelkoort, Peter Noever, and Demetrio Paparoni, with the contribution of Bonnie Clearwater. *Glasstress 2011* gave birth to the wonderful and now famous work by Javier Pérez, *Carroña*. In our furnace on Murano, Pérez's blood-red Murano chandelier was hoisted to the ceiling and then crashed to the floor where black ravens fed on its scattered shards. This very special work has been featured in other exhibitions and is now in the collection of the Corning Museum of Glass in New York, the foremost glass museum in the world.



KIKI KOGELNIK
Heads, 1994/1996
 variable dimensions
 installation view, San Stae Church,
 Venice, 1998
 Courtesy the artist and Berengo Studio



That same year I opened a second *Glasstress* venue on Murano in a furnace that has not been used for decades. The antique kilns, the smoke-stained walls and windows, and the workers’ graffiti bear witness to its rich past. It has become the home of our permanent collection.

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

The year 2015 saw another exciting partnership with The State Hermitage Museum in Saint Petersburg to create *Glasstress Gotika*. Its co-curator, Dr. Dimitri Ozerkov, combined historical works from the Hermitage’s collection

of medieval glass and relics with newly commissioned artworks in glass, all with a Gothic theme. One of our stars was Wael Shawky, an Egyptian artist and winner of the first Mario Merz Prize, who made 350 glass marionettes in our furnace. The marionettes were characters in *The Secrets of Karbala*, the final film of Shawky’s *Cabaret Crusades* trilogy, which presents the ransacking of Constantinople during the Crusades from an Arab perspective.

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

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

Today, *GLASSTRESS 2017* focuses on “the state of arts,” concerning the development of glass as a medium for contemporary art expression—how it has influenced some of the contemporary artists and how they changed the world perception of such an old and precious material, guided by the watchful eye of Dimitri Ozerkov, Herwig Kempinger, and Clare Phyllis Davies. The Arabic engravings on Abdalnasser Gharem’s stamp, Ai Weiwei’s blown glass

chandelier, the sharp fragments of the talented Sarah Sze and Ugo Rondinone’s cast horses are only some of the exhibited works that show how much we have grown in the last ten years. The sculptures on display are all of such different techniques and shapes that they deserve to be seen in person, with varying degrees of sunlight, shadows and reflections in continuous motion.

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

Many of the artists who have exhibited over the years have brought this “*Glasstress* legacy” into their own exhibitions. This makes me proud because it truly proves that glass is art, experimentation, and innovation. Among my favorite examples are the mirrors of Mat Collishaw alongside the masterpieces of Caravaggio in the halls of the Borghese Gallery in Rome (2015). Just as Tony Cragg’s shining crystal sculptures at London’s Lisson Gallery (2016) emerge from the white background of the gallery walls. Additionally, I would like to mention Thomas Schütte’s recent solo exhibition at the Moderna Museet in Stockholm (2017), where the group of ceramic garden gnomes that the artist wanted to recreate in glass for this edition of *Glasstress* was displayed. A few months later, the same museum in Stockholm inaugurated the eponymous solo show *Marie-Louise Ekman*, who has collaborated with us several times and featured many works that were made in our furnace. Finally, there are *Quantum Leap*, the installation by Vik Muniz in the rooms of the Palazzo Cini, and Jan Fabre’s exhibition *Glass and Bone Sculpture 1977–2017* at the San Gregorio Abbey, both in Venice. All of these exhibitions have brought a piece of my world into that of great contemporary art.

So, the question remains: Why *Glasstress*?

Because *Glasstress* shows that contemporary ideas have a place alongside the traditions of glassmaking.

Because *Glasstress* provides a new approach that makes artists, curators, and critics “think” in glass.

Because *Glasstress* offers artists limitless possibilities for experimentation with an exciting new medium.

Because *Glasstress* gives glassmasters a new potential and way to use their skills in this new era of glass.

Because *Glasstress* is my tribute and thank you to the island of Murano and the city of Venice.

Finally, because *Glasstress* gives us all in the glass world the chance to write new chapters in the histories of both glass and art.

VIK MUNIZ
Quantum Leap, 2017
variable dimensions
Courtesy the artist and Berengo Studio

THE FIRST ANNIVERSARY OF GLASSTRESS

—
Dimitri Ozerkov

Glasstress celebrates its fifth edition in Venice in 2017. There is no particular theme or subject this year, as was the case in the past. The ambitious black poster presenting Ai Weiwei’s new glass sculpture, specifically cast for the exhibition, hung all around Venetian canals, water buses, and on the main facade of Palazzo Franchetti, the traditional venue of the event.

Glasstress sounds like a strange new word of Orwellian “new-speak.” It was introduced to Venice by glass activist Adriano Berengo in 2009. It is an exhibition to coincide with artistic biennales as well as constant glassmaking processes and the whole new philosophy of creating contemporary Murano glass. For in *Glasstress*, it is no longer just a skillful work but a design-inspired artwork crafted by the best artists from all continents. A project curated by guest scholars together with Berengo. It often has a subtitle corresponding to slogans of the current biennale year. Berengo’s idea was to broaden the field of glass from being just a tiny part of “applied arts” where it functions as a material and has purely decorative functions. He says he was inspired by Peggy Guggenheim who wanted to bring crucial cutting-edge creators to the Laguna. So he did the same to the glass world. In a way, he repeated her appeal: he wanted to shock the art world. The first Venice exhibition in Palazzo Franchetti included works by Louise Bourgeois, Robert Rauschenberg, and Lucio Fontana, all in glass.

Since 2009 *Glasstress* has become a famous brand name presented in the form of a world-traveling biennale, across Europe, the United States, China, and former Soviet countries. A previous edition titled *Gotika* was a collateral event organized with the State

Hermitage Museum of St. Petersburg. Special *Glasstress* editions also took place in New York, London, Stockholm, Riga, Beirut, and Boca Raton.

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

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

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

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

Use of natural glass was followed by the discovery of how to make it artificially. According to Pliny, there is a story that a ship belonging to some traders in natural soda came upon a swamp called Candebia amid the lower slopes of Mount Carmel in Phoenicia and that they scattered along the shore to prepare a meal. Since, however, no stones were suitable for supporting their cauldrons, they

rested them on lumps of soda from their cargo. When these became heated and were completely mingled with the sand on the beach “a strange translucent liquid flowed forth in streams; and this, it is said, was the origin of glass” (Pliny, *Nat. Hist.* 36, 65). And yet for many centuries, says Pliny, the production of glass depended on this area alone, and continued on man’s inventive skill that was no longer content with mixing just soda and sand: “He began to introduce the magnet stone also, since there is a belief that it attracts to itself molten glass no less than iron. Similarly, lustrous stones of many kinds came to be burnt with the melt and, then again, shells and quarry sand . . . Sidon was once famous for its glassworks, since, apart from other achievements, glass mirrors were invented there. This was the old method of producing glass. Now, however, in Italy, too, a white sand which forms in the River Volturno is found along six miles of the seashore between Cuma and Literno.”

This famous story is important to apply to the centuries-old history of Murano glassmaking and to *Glasstress* that is its current state of play. Artificial glass created by medieval maestros from Murano often served as a sacral metaphoric material mediating divine light inside churches through multicolored stained glass windows, or through incredibly complicated vessel forms. The Christian teaching of the conception of Jesus was often explained by describing a transparent vessel (*fiola*): just as light penetrates glass without destroying it so too did Mary conceive Jesus through the Holy Spirit without having her virginity destroyed.

Some of the names of medieval Venice glass maestros, or *fiolarios*, are found in documents: Domenico (982), Pietro Flabianico (1090), Aldrevandin from Murano (1331). Now, they are followed by names from the *Glasstress* editions and catalogues. Once again, Pliny seems to describe the appearance of pure artistic glass: “There is a story that in the reign of Tiberius there was invented a method of blending glass so as to render it flexible. But the artist’s workshop was completely destroyed for fear that the value of metals such as copper, silver, and gold would otherwise be lowered” (Pliny, *Nat. Hist.* 36, 66). This sounds as if it were applicable to both medieval Venice with its massive glass production and the contemporary art world. What an artist would prefer to do is not always what the market wants him to do.

A privilege of *Glasstress* artists is the possibility to thoroughly learn about glass and discover the ways, elements, and forms that appear and disappear. It is particularly important in today’s virtual, post-medium, and museum-oriented age where material frontiers are almost non-existent. For glasswork has lots to do with natural sciences, including chemistry and physics. Unless openly studied in academies, glasswork used to belong to the sphere of real knowledge that was never accessible to the public. Because even artificial glassmaking seems to have never severed its ties with heavenly forces. The history of premodern and modern glassmaking can be described through a constant dialogue with alchemy, including the *Ars Vitraria Experimentalis*, the crucial classical treatise of glass-

making written by Johann Kunckel and published in 1689. Kunckel was the son of an alchemist, and in the late seventeenth century he based his treatise on complicated experiments in his secret laboratory that one could never understand and repeat in full.

Such constant safeguarding probably originated from the “supreme” nature of glass, stemming from its initial volcanic nature. All glass somehow relates to fire, just like the human spirit. According to Greek philosophers, the human spirit has often been thought of as fire blown into the human body. In Christianity, the spirit is a mystical substance inside us, an ardent transparent fire of mysterious origin. Similarly, hot glass is a mass in chaotic motion controlled only by the glass master. A created glass piece suddenly becomes an object, something that has its own meaning apart from the material it is shaped from. The meaning, *idea*, mystically appears out of nowhere, as if fire had brought it on.

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

So it is no surprise that since 2017 *Glasstress* has been supported by the European Inter-University Center for Human Rights and Democratisation. It is a world network of organizations fighting for humanity. Single glass projects now also deal with the fragility of human souls all over the world—a “humanrightstress” where people meet in order to attentively look towards the future. Contemporary new eclecticism is so much in vogue in art now that it seems to respond to all modern challenges in life and art. *Glasstress* offers different views to the very process of contemporary creation as the manifestation of natural human rights, abilities, and the human will to create.

YOU BREAK IT, YOU BUY IT

—
Herwig Kempinger

Tennessee Williams, from the production notes to *The Glass Menagerie*, once wrote: “When you look at a piece of delicately spun glass you think of two things: how beautiful it is and how easily it can be broken.”

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

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

It gives liquids a shape in the form of a glass.

Every color and texture one can think of is a possible reality.

The secret of its production was guarded almost as heavily as that of porcelain.

It was for a long time used in the form of beads as a currency and made people rich in a more than questionable way.

Artists don’t work with it often due to the complexity of its handling. Subtractive processes are more common, but glass demands addition.

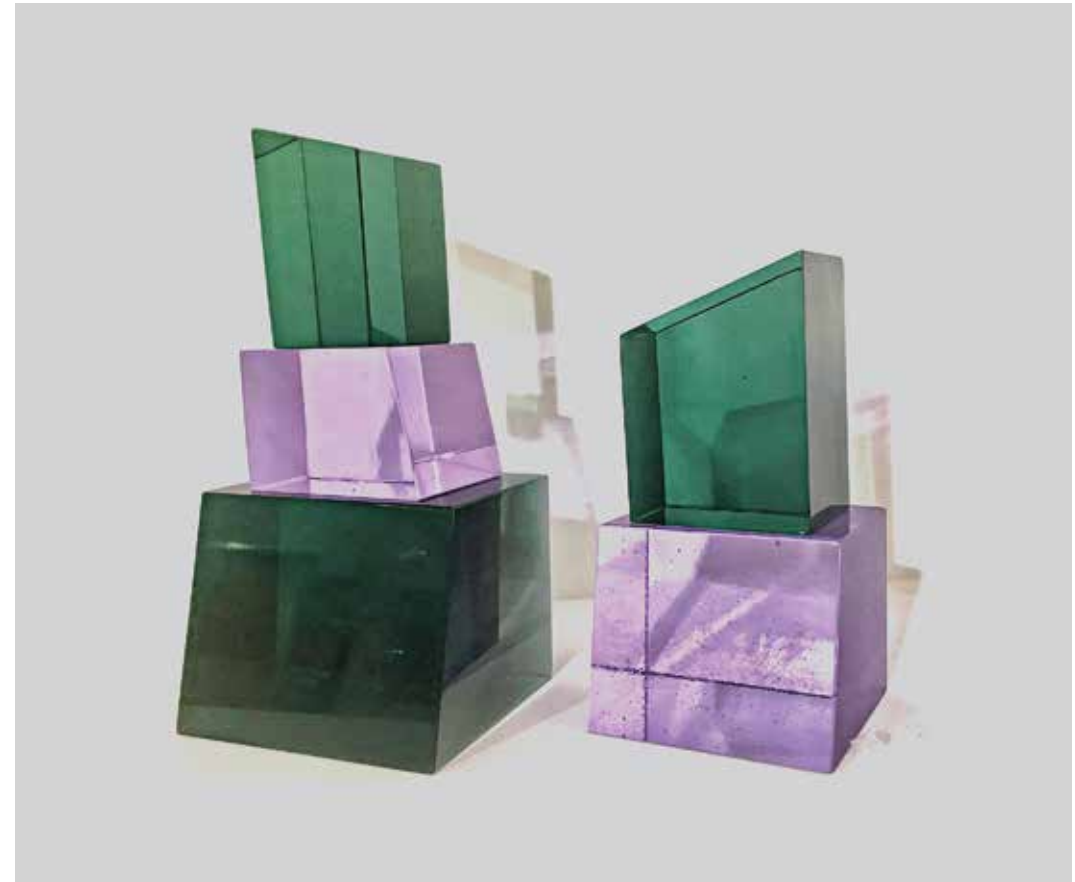
It is still astounding that a thin sheet of almost nothing protects against all the elements.

It replaced water and metal as a mirror to love and to hate our image.

It even allows us to see the universe and thus makes us look back at ourselves in a different way.

And together with light it creates magic.

You Break It, You Buy It



SABINE WIEDENHOFER
25 CPW . NYC, 2017
34 × 12.5 × 13 (on the left),
23.5 × 10 × 12 cm (on the right)
Courtesy the artist and Berengo Studio

ERWIN WURM
Fat Bus, 2017
9.5 × 18 × 10 cm
Courtesy the artist and Berengo Studio

MIDDLE EAST GLASS: A PLAY IN FIVE ACTS

—
Clare Phyllis Davies

A Preamble

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

Act One: *Inghistere fracade*

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

The Metropolitan Museum of Art, New York

Pilgrim flask

Artist: Italian, Venetian, early sixteenth century

Date: ca. 1500–1525

Culture: Italian (Venice)

Medium: Colorless (slightly tan) non-lead glass.

Blown, enameled, gilt.

Dimensions: h. 31.4 cm

Classification: Glass

Credit Line: Robert Lehman Collection, 1975

Accession Number: 1975.1.1167

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

Act Two: Wael Shawky

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

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

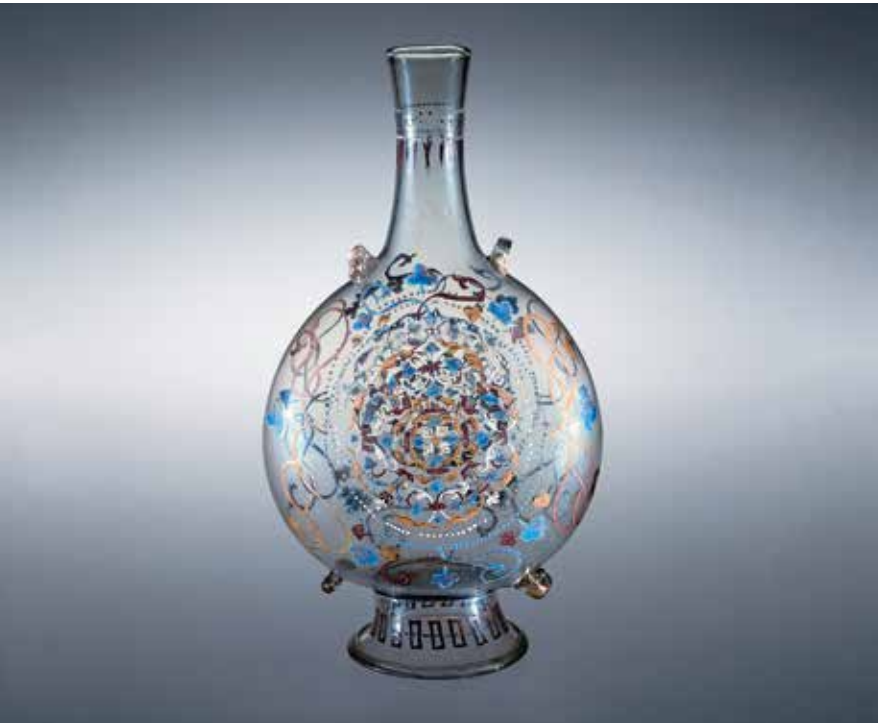
The Secrets of Karbala was produced by Wael Shawky and Kunstsammlung Nordrhein-Westfalen and shot in Düsseldorf. It follows the history of Salaheddin, al-Zenki’s ambassador to Egypt, and is set in the period between the Second (1145–1149) and Third Crusades (1189–1192). The transfer of power in Egypt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

Act Three: The Museum of Islamic Art, Cairo

The scene begins with a loud explosion. As the smoke starts to clear, the audience glimpses the facade of a neo-Mamluk building built at the turn of the nineteenth century. A voice comes over a cheap loudspeaker system: The Museum of Islamic Art, it says, has been heavily damaged in a bomb blast targeting a police station on the opposite side of the street. Priceless works in glass were among the most heavily effected. An illuminated object descends from the stage rafters: it is a small goblet, shaped to fit comfortably in the hand. The voice picks up again: “This is probably the oldest specimen of luster-painted glass in the Muslim world, as it is dated between 136–137 AH/ 753 –755 AD.”



Wael Shawky
Cabaret Crusades:
The Secrets of Karbala, 2014
50 × 15 cm each marionette
/ variable dimensions (installation)
Courtesy the artist



A Dance Interlude: Kader Attia

The stage set has been replaced. What we see now are rows of old, museum-style vitrines: tall, spindly wooden legs topped with deep, aquarium-size glass containers. The vitrines are empty. A man appears with a rock in his hand. He hurls the rock at the glass but it bounces off. He picks it up and tries again. This time the glass shatters. The noise is deafening. He repeats this act of vandalism again and again until all the glass lies on the floor. He stops and says: “This is the Arab Spring.” Then he sweeps the glass into a pile and spreads the fragments out across the floor until they form what looks like a carpet of broken glass. “This is *Le Grand Mirror du Monde*,” he tells the audience. Impure and ghostly images appear on the surface of the broken mirror. Some of them show people taking off in boats for new lands; others, the blown-in faces of war veterans; the mutilated bodies of classical sculpture; a missing limb.

The man sits down and sets to work. He stitches together pieces of a ceramic plate; sews cicatrices into raw, stretched canvas; and seals the cracks in wooden beams with stitch-like wooden staples. The great mirror of the world, however, remains immune to these gestures of imperfect restoration and healing, appearing instead insistently fractured and irreparable. One explanation is that it has produced its own schism or wound in space and vision: a displacement through reflection.

Act Four: Monir Farmanfarmaian

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

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

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

Act Five: Monira Al Qadiri

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

The End



Italian, Venetian
Pilgrim Flask, ca. 1500/1525
31.4 cm (height)
Courtesy The Metropolitan
Museum of Art, New York

MONIRA AL QADIRI
Amorphous Solid Ghost, 2017
7 elements, variable dimensions
Courtesy the artist and Berengo Studio

GLASSTRESS

2017

AI
WEIWEI

Up Yours
2017 / detail
47 x 72 x 28 cm
Courtesy Ai Weiwei Studio
and Berengo Studio

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





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



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

Up Yours
2017
47 × 72 × 28 cm
Courtesy Ai Weiwei Studio
and Berengo Studio





B 1963
Najaf, Iraq

L Denver, Colorado, USA
Dubai, United Arab Emirates

HALIM AL-KARIM

Dust 12b
2015/2017
220 × 150 × 8.5 cm
Courtesy Galerie Brigitte Schenk, Cologne
© Halim Al-Karim

Iraqi artist Halim Al-Karim recounts his personal experiences during the first Gulf War. Refusing to enlist under Saddam Hussein’s regime, he was forced to take exile in the desert where he survived only because of a Bedouin woman who provided food and spiritual guidance. In photographs with deliberately dissolved contours, colors develop in cool shades of grays, browns, and blacks to reveal veiled and distorted figures. His portraits and self-portraits do not represent an individual’s identity but instead reflect other aspects, such as an awareness of surrounding reality. This occurs in *Dust 12b*, where Al-Karim combines his intense poetics with traditional Venetian art by presenting an enormous mirrored photograph in a yellow frame engraved in the Murano tradition. This work fits perfectly within his oeuvre of layered images that have become the principal means to reflect on how an individual relates to the surrounding world, giving new life to his work through a constant spiritual mysticism.

N 32° 01' 44" — E 44° 20' 22"





B 1983
Dakar, Senegal
L Amsterdam, The Netherlands

MONIRA AL QADIRI

Amorphous Solid Ghost
2017 / *detail*
7 elements, variable dimensions
Courtesy the artist and Berengo Studio

Legacies of corruption, petro-cultures, and their possible futures are recurring themes in Monira Al Qadiri’s practice, and this is apparent in her series of oil drill heads made of iridescent glass. *Amorphous Solid Ghost* takes its title from the scientific term for frozen liquid sand—the material that glass is made of. This meaning is conflated with continuously changing methods of wealth production and energy generation in contemporary society, questioning the repercussions of these cultural legacies. The work attempts to preemptively place fossil fuels as an obsolete energy source and positions oil drilling as an inexplicable human activity from ancient times. As the artist states: “When seen together in an arranged configuration, oil drills can have beautiful and unexpected shapes, far removed from their original function as mere tools and machines. This work exaggerates this aesthetic aspect, so as to create a sense of ambiguity around their destructive nature.”

N 52° 22' 00" — E 04° 52' 00"





Amorphous Solid Ghost
2017 / *details*
7 elements, variable dimensions
Courtesy the artist and Berengo Studio



B 1973
Oban, UK
—
L London, UK
Mull, UK

CHARLES AVERY

Untitled (Ninth Stand #1)

2017 / detail

165 x 108 x 79 cm

Courtesy the artist and Berengo Studio

In his ongoing multi-disciplinary project *The Islanders*, Scottish artist Charles Avery meticulously develops his fictitious island, simply referred to as “The Island,” and brings a taste of his fantastic realm into the Venetian lagoon with *Untitled (Ninth Stand #1)*. As he states: “My personal island is a work in progress, so everything that I experience, every place that I go, has a great impact on what the fictional island turns out to be.” Characterizing his entire practice since 2004, Avery has been simultaneously discovering and creating his island through sculptures, video, texts, and drawings; introducing the viewer not only to the population of his island, but also to its surreal flora and fauna, architecture and history that transcends eras and countries. In this way, he encourages the audience to reflect on issues such as social policy, globalization, and the historical progress. As art critic Andrea Baffoni stated, the eels allude to a long journey that began on the Scottish coast, working their way through the canals of Venice and finally arriving at the Palazzo Franchetti.

N 56° 25' 00" — W 05° 28' 00"



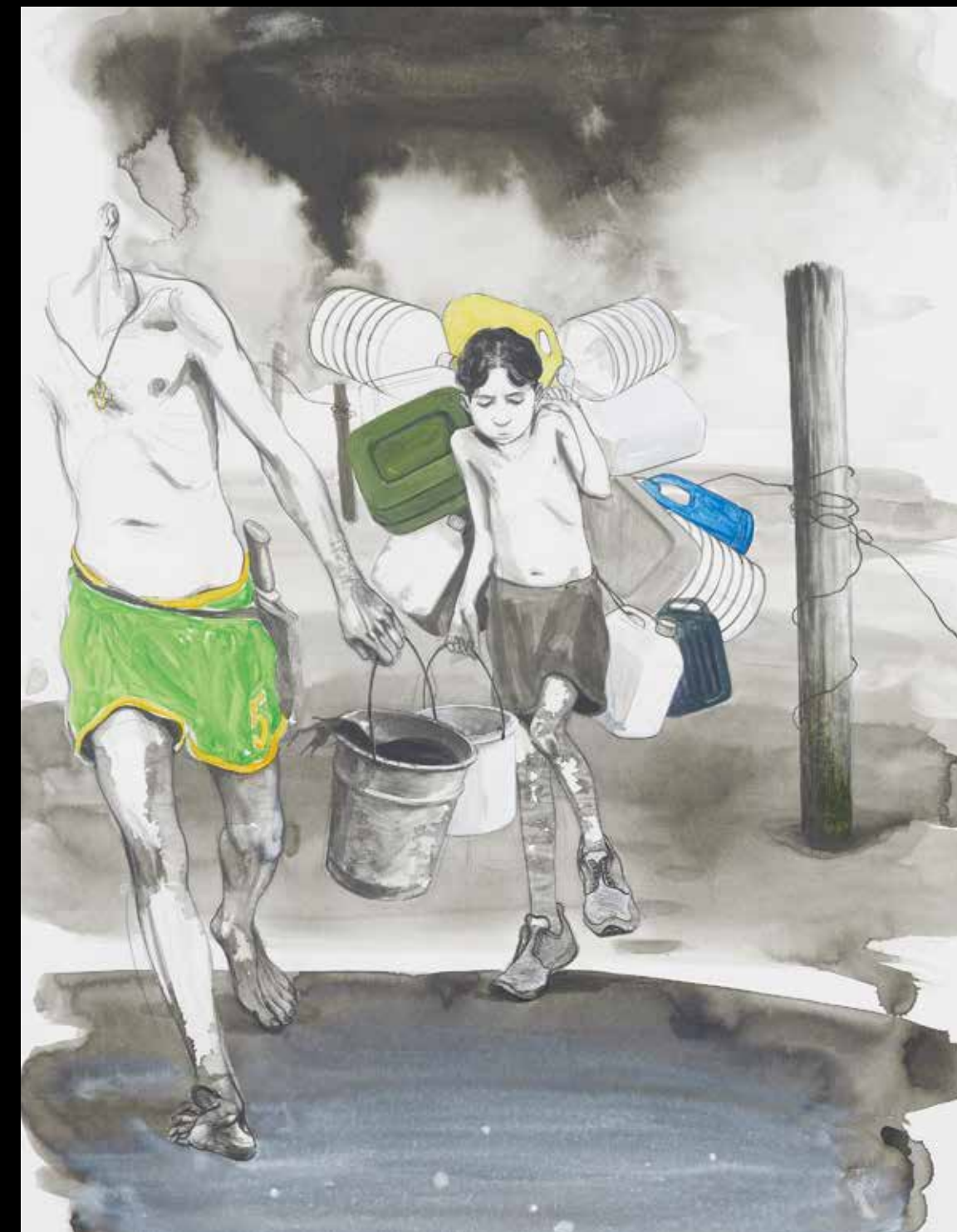


Charles Avery



Untitled (Ninth Stand #1)
2017
165 × 108 × 79 cm
Courtesy the artist and Berengo Studio





B 1952
New Castle, Pennsylvania, USA

L New York City, New York, USA

DIKE BLAIR

Windex
2017
29 x 11 x 5 cm
Courtesy the artist and Berengo Studio

Exploring the relationship between painting and sculpture, Dike Blair is internationally known for gouache paintings depicting scenes of daily life that are in sharp contrast to his minimal, industrial, and abstract sculptural practice. Since the mid-1980s, Blair has observed the immediate world around him to create photorealistic still lifes and landscapes on paper that are based on his own snapshots, sometimes manipulating the photograph in order to extract mundane details and expand them, rendering objects such as cocktails on bar napkins, plants, or cigarettes on ashtrays. *Windex*, an exact glass replica of the plastic bottle for the glass-cleaning product, is hand painted by the artist and fits perfectly with his representational works on paper only transformed in a new dimension, rendering it truly lifelike.

N 40° 43' 00" — W 74° 00' 00"



MONICA BONVICINI

Bonded

2017 / detail

84 × 47 cm diameter

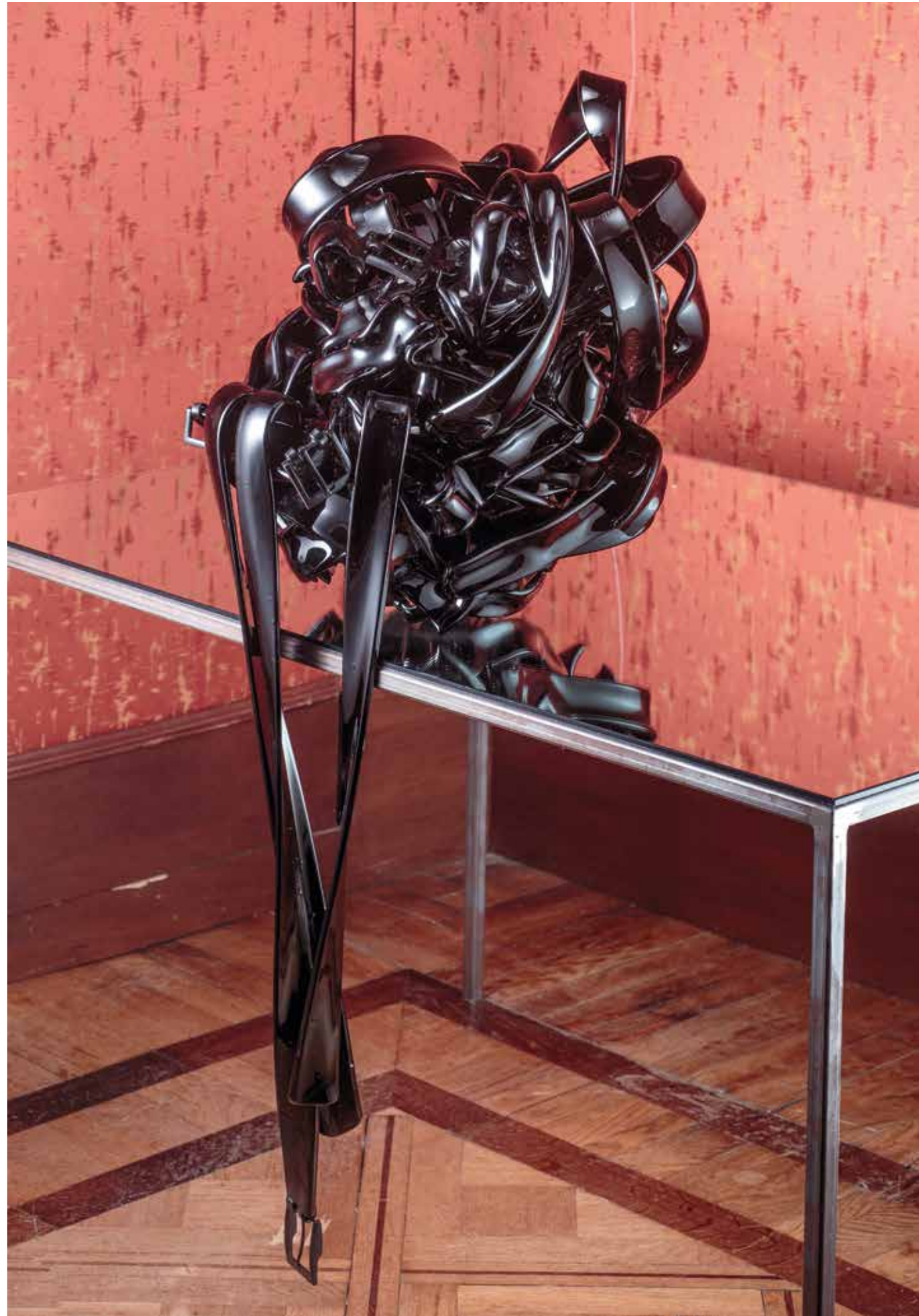
Courtesy the artist and Berengo Studio

Fetishism and sharp humor are important components of Monica Bonvicini's diverse practice and this is also reflected in *Bonded*, a knotted mass of men's black leather belts. A recurring symbol in the Italian-German artist's oeuvre, she was originally inspired by *Knots*, a book by the Scottish psychiatrist Ronald D. Laing, who published several books on psychosis. From the first examples *Belted Through* (2003) and *Knotted* (2004), which is made of interwoven chains, and up to the recent *Belts Ball* (2015), from which this work takes its cue, *Bonded* continues the artist's examination of knots through different forms and materials. With this work in glass she attempts to recreate this type of sculpture with a material that does not have the elasticity of leather but has the ability to be molded and forged with the heat of fire. Reimagined in shiny Murano glass, she recreates this subtle balance of lines and symmetries that converge into a central loop emerging before our eyes.





Bonded
2017
84 × 47 cm diameter
Courtesy the artist and Berengo Studio





B 1966 (Jake)
Cheltenham, UK
1962 (Dinos)
London, UK
L London, UK

JAKE & DINOS CHAPMAN

The Glass Bead Game

2017 / detail

60 x 36 x 26.5 cm

Courtesy the artist and Berengo Studio

Jake and Dinos Chapman create provocative and deliberately shocking mixed-media works that confront contentious issues with irreverence and dark humor. Collaborating since 1991, the controversial artistic duo rose to international fame as *enfants terribles* of the famous generation of Young British Artists (YBA). Recurring tropes in their works are often related to the grotesque: dismembered figurines and mannequins of children that are fused together—sometimes with genitals in place of other features—are among the most common devices they use to explore the atrocities of human nature. Dinos Chapman stated: “We’ve always been interested in the point where things become problematic.” Taking its title from Hermann Hesse’s Nobel Prize winning novel, *The Glass Bead Game*, a lost-wax cast glass sculpture, aligns itself within their disturbing imagery by presenting a disquieting machine that fuses brains and bottles with worms, screws, and cables protruding from every angle.





The Glass Bead Game
2017
60 x 36 x 26.5 cm
Courtesy the artist and Berengo Studio

TONY

CRAGG

Untitled

2017

84 × 21 × 14 cm

Courtesy the artist and Berengo Studio

A protagonist in the contemporary art world, Tony Cragg investigates the relationship between art and materials in the debate on the function and nature of sculpture. Known worldwide since the 1970s, in his recent explorations, Cragg’s interests have shifted towards the compression and expansion of totemic structures and processing solid materials into fluid and dynamic shapes. This is particularly evident in his glass works, especially since this material possesses chemical-structural properties that make the production process very stimulating. His glass sculptures challenge the perceived fragility, brilliance and transparency of the expressive, living medium. As the artist said: “Blown glass is a material that—in a wonderful way—always has its geometries with it. It always carries cylindrical forms, certain curves, certain abrupt and changing aspects of the surfaces and the edges, so it almost does my job for me.” He has collaborated with Berengo since 2009.





Untitled
2017 / *detail*
84 × 21 × 14 cm
Courtesy the artist and Berengo Studio

Untitled
2016
40 × 19 × 7 cm
Courtesy the artist and Berengo Studio





Identity
2017
55 × 18 cm diameter
Courtesy the artist and Berengo Studio

Untitled
2017
30 cm diameter
Courtesy the artist and Berengo Studio



B 1987
South Shields, UK
L Newcastle upon Tyne, UK

ERIN DICKSON

Bed
2015/2017 / detail
190 × 137 cm
Courtesy the artist

Bed, its performance (2015) and documentation, uses glass to manipulate and expose our most intimate space and explore the sensory experience of the body in relation to architectural space and material. For this performance, Dickson stripped her bedroom of all personal belongings and comforts, leaving only a bedframe; the mattress was replaced with a large sheet of glass, which she slept on for five consecutive nights. The process was captured through photography showing a view from below the glass bed to reveal its effect on the body, exposing the artist and her physical and emotional discomfort. Though not able to touch the glass directly, the viewer is invited to imagine the phenomenological experience of sleeping on glass. *Bed* capitalizes on the intrinsic cultural, social, and material properties of glass.

N 54° 58' 33" — W 01° 36' 36"





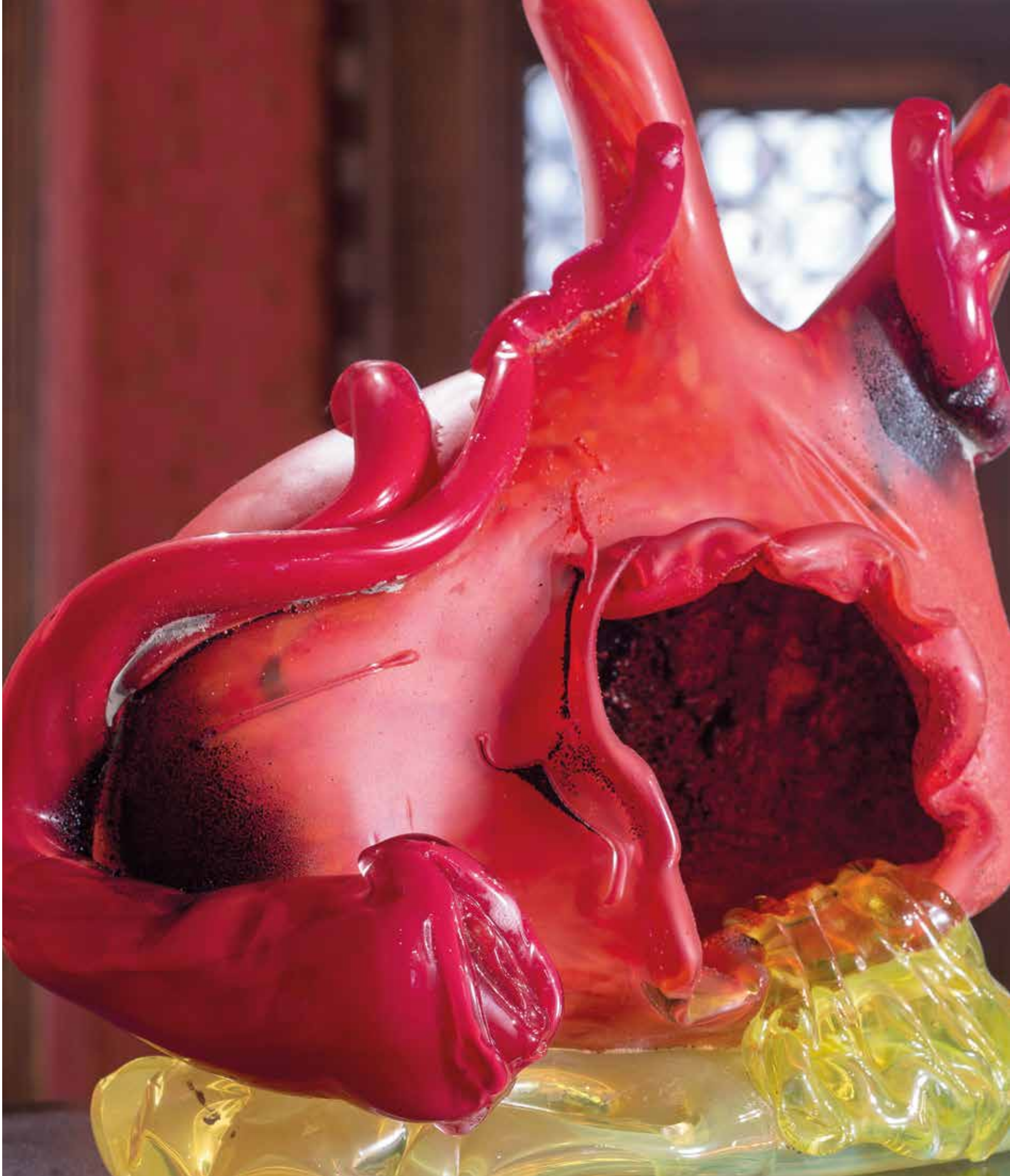
B 1972
Mexico City, Mexico
L Oaxaca, Mexico

DR LAKRA

Untitled
2017 / detail
4 elements, 42 × 30 × 16 cm (intestine),
36 × 35 × 22 cm (heart), 22 × 27 × 19 cm (eye),
47 × 32 × 18 cm (stomach) /
variable dimensions (installation)
Courtesy the artist and Berengo Studio

Mexican artist and tattooist Dr Lakra defaces, deconstructs, and reinterprets historical and contemporary icons taken from advertising campaigns, illustrations cut from vintage magazines and pin-ups, comic books or postcards, and figures from family photo albums. His studies of the malformations of the human body intersect with eroticism and sensuality, combining life, death, and desire and show his interest in anthropology and ethnography, documenting his fascination with taboos, fetishes, myths, and rituals of different cultures. His juxtaposition of these elements reveals a deep understanding of the history of art as well as a subversive sense of humor. Throughout his practice, he dismantles dominant ideologies to question what is considered civilized or barbaric, right or wrong, “refined” or “popular” art. On this occasion, his surreal glass sculptures are inspired by nineteenth-century medical chromolithographs.

N 17° 05' 00" — W 96° 45' 00"





Untitled
 2017
 4 elements, 42 × 30 × 16 cm (intestine),
 36 × 35 × 22 cm (heart), 22 × 27 × 19 cm (eye),
 47 × 32 × 18 cm (stomach) / variable dimensions
 (installation)
 Courtesy the artist and Berengo Studio



JAN FABRE

Holy Dung Beetle with Laurel Tree
2017 / detail
87 x 31 x 37 cm
Courtesy the artist and Berengo Studio

Throughout Jan Fabre’s illustrious career, metamorphosis has been a key concept, in which human and animal life are in constant interaction. A kinsman of famous entomologist Jean-Henri Fabre, he became attracted to the study of nature at a young age and developed a true passion for the sciences, especially entomology. The use of insects is a distinctive feature of his work where man, nature, and their mutual relations are among his favorite themes. This can be seen in *Holy Dung Beetle with Laurel Tree*. In this context, the beetle, and specifically its stages of development, represents a symbol of metamorphosis to Fabre and in many ways is paralleled with glass as a medium: both the beetle’s shell and glass are hard materials that undergo transformation and are strong and functional but at the same time brittle and fragile. Fabre has collaborated with Berengo since 2008.





**Holy Dung Beetle
with Laurel Tree**
2017
87 x 31 x 37 cm
Courtesy the artist and Berengo Studio

GRAHAM FAGEN

Scheme for Silvano
2017 / *detail*
30 × 18 × 16 cm
Courtesy the artist and Berengo Studio

Scottish artist Graham Fagen questions how contemporary identities and cultures are formed by creating portraits of real or imagined, historical or contemporary figures to explore ideas of identity and performance in portraiture, which he extends to his glass works. Marked by a particular primal physicality and based on Indian-ink drawings of consciousness, his mask-like *Scheme for Silvano* and *Scheme for Andrea* echo the strong imagery that was used when he represented Scotland at the 56. Venice Biennale. Inspired by the collaborative nature of the glass-making process, the form of *Scheme for Support* is immediately recognizable as an object to help us walk but in a material that gives us doubt about the functionality of the crutches. Here, the artist reflects on the human need for support in all its complexities, our collaborations, the paradox of being an individual within a society and the support structures we need in order to live.





Scheme for Support

2017

130 × 30 × 5 cm each

Courtesy the artist and Berengo Studio

Scheme for Andrea

2017 (left and above)

37.5 × 21 × 13 cm

Courtesy the artist and Berengo Studio

Scheme for Silvano

2017

30 × 18 × 16 cm

Courtesy the artist and Berengo Studio

B 1944
The Saarland, Germany

L Hannover, Germany

JOSEPHA GASCH-MUCHE

T. 30/12/07

2007 / detail

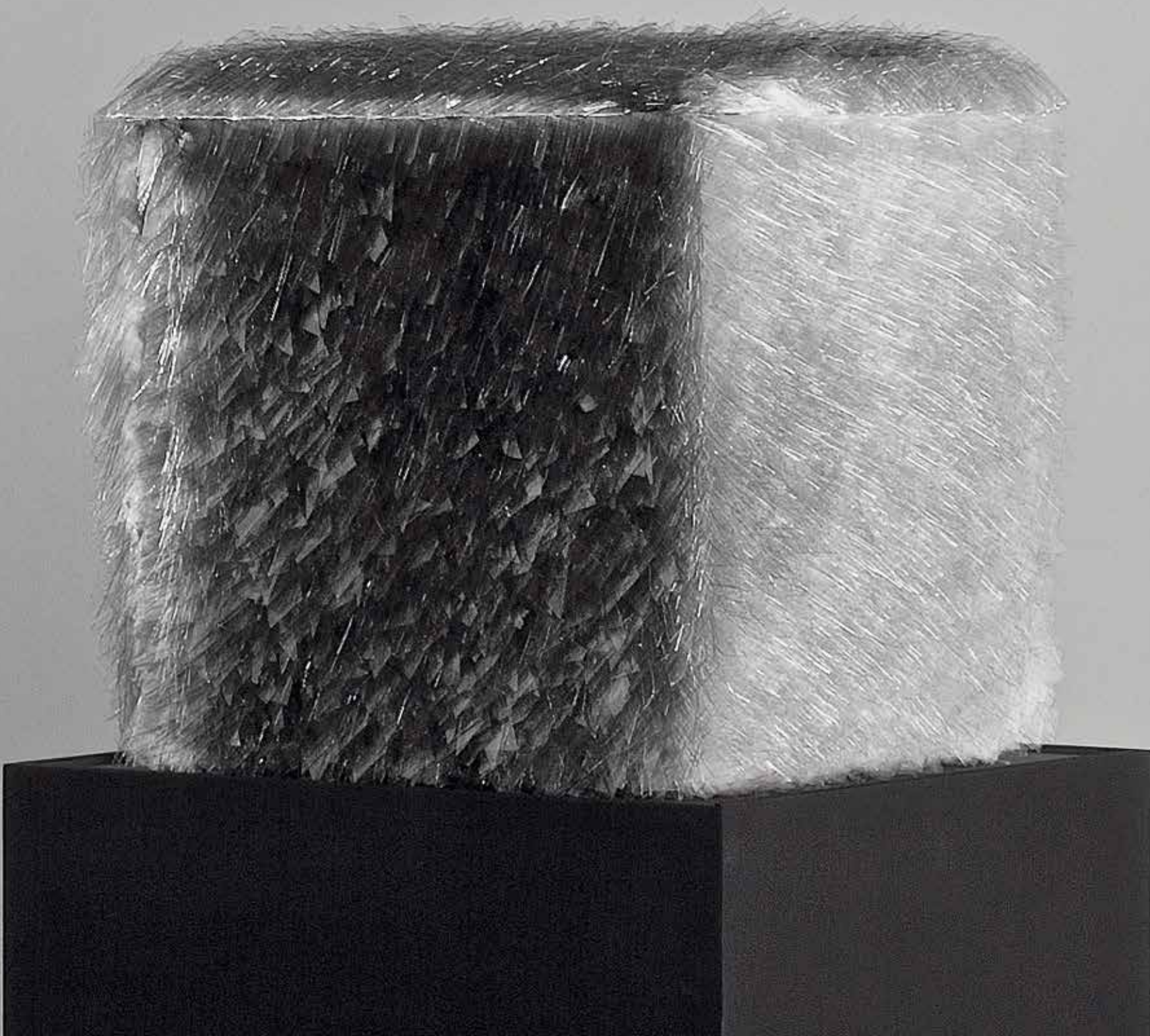
65 × 65 × 65 cm

Courtesy Heller Gallery, New York

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

N 52° 22' 00" — E 09° 44' 00"





T. 30/12/07

2007

65 × 65 × 65 cm

Courtesy Heller Gallery, New York

T. 11/06/04

2004

18 × 200 cm diameter

Courtesy Heller Gallery, New York



ABDULNASSER GHAREM

The Stamp (Moujaz)

2017 / detail
120 x 90 cm diameter
Courtesy Gharem Studio Inc.

Abdulnasser Gharem’s practice challenges the perception of art and culture in Saudi heritage. A former Lieutenant Colonel in the Saudi Arabian army, his works address themes of Islamic cultural identity in contemporary society and often integrate subtle messages about the influence of religion and authority on daily life.

The Stamp (Moujaz) takes on a satirical perspective to challenge bureaucracy in the Arabian Gulf: “When you are born you get a stamp, when you get married, even if you need a vacation, you need someone to stamp a paper for you . . . these stamps are delaying our dreams, delaying our goals, wasting our life” (*BBC News*, October 25, 2013). In Arabic, *Moujaz* means “in accordance with Sharia law.” Recently, certain banks in the Arab Gulf have used *Moujaz* as a marketing slogan to attract customers. When these banks were exposed for breaking the rules, the use of the word *Moujaz* became a focal point and questioned the Islamization of banking under the name of Sharia law.

Gharem considers this bureaucracy to be a façade that blurs class and ideological issues.





LORIS GRÉAUD

**Once Again Some Perverse Manipulations
Were Refreshing the World**
2017

variable dimensions (installation)
Courtesy the artist and Gréaudstudio
© Loris Gréaud, Gréaudstudio

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

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

His work is also present in Venice, with an evocative cascade of glass and copper leaves on the grand staircase of the Palazzo Franchetti.







The Unplayed Notes Factory
2017
from 30 to 60 cm diameter each piece
/ variable dimensions (installation),
performance
Courtesy the artist and Gréaudstudio
© Loris Gréaud, Gréaudstudio



The Unplayed Notes Factory
2017
from 30 to 60 cm diameter each piece
/ variable dimensions (installation),
performance
Courtesy the artist and Gréaustudio
© Loris Gréaud, Gréaustudio





XENIA HAUSNER

temple/market

2017

8 elements, variable dimensions
Courtesy the artist and Berengo Studio

In Chinese society, communication between the living and the dead has a prominent role, and during the Qingming Festival, handmade paper replicas of consumer goods are ritually burned. The process is believed to aid the journey to the beyond and to help people contact their departed relatives. This is the starting point for the narrative proposed by Austrian artist Xenia Hausner who, since 2011, has incorporated Asiatic motifs into her signature artistic language. In her *temple/market*, she has transposed objects that are depicted in her paintings in a new medium and dimensionality. Alfred Weidinger, director of Museum of Fine Arts in Leipzig, describes: "With *temple/market* she has literally resurrected the burnt paper objects like a phoenix from the ashes. The fire that through the act of burning has robbed the objects of their earthly substance becomes an element of their rebirth, transforming in the sphere of thought the materiality of the paper objects into the artistic medium of glass and in this way rendering them omnipresent."

N 48° 12' 29" — E 16° 22' 23"





SIGGI HOFER

Palazzi Per Tre Voci Femminili

2017 / detail

75 cm (height), approx. 100 x 100 cm (base)

Courtesy Galerie Meyer Kainer, Vienna

“Palazzi per tre voci femminili Paláce pre tri ženské hlasy

Palais pour trois voix féminines Palaces for three female voices Дворци за три женски гласа

Дворци для трёх женских голосов Paláce na trzy głosy żeńskie Palácios para três vozes femininas

Üç kadın sesi için saraylar Palaus per a tres veus femenines Paleizen voor drie vrouwelijke stemmen

Palaisen fir dräi weiblech Stëmmen Palac per trëi ujes da d’èila palác pro tři hlasy ženské

pallate pèr tre zëra femërore נשים קולות נשיות לשלושה ארמונות דבורה Palace za tri ženska glasa

Палате за три женска гласа 왕궁에 대한 세 여성의 목소리. 女声のための宮殿

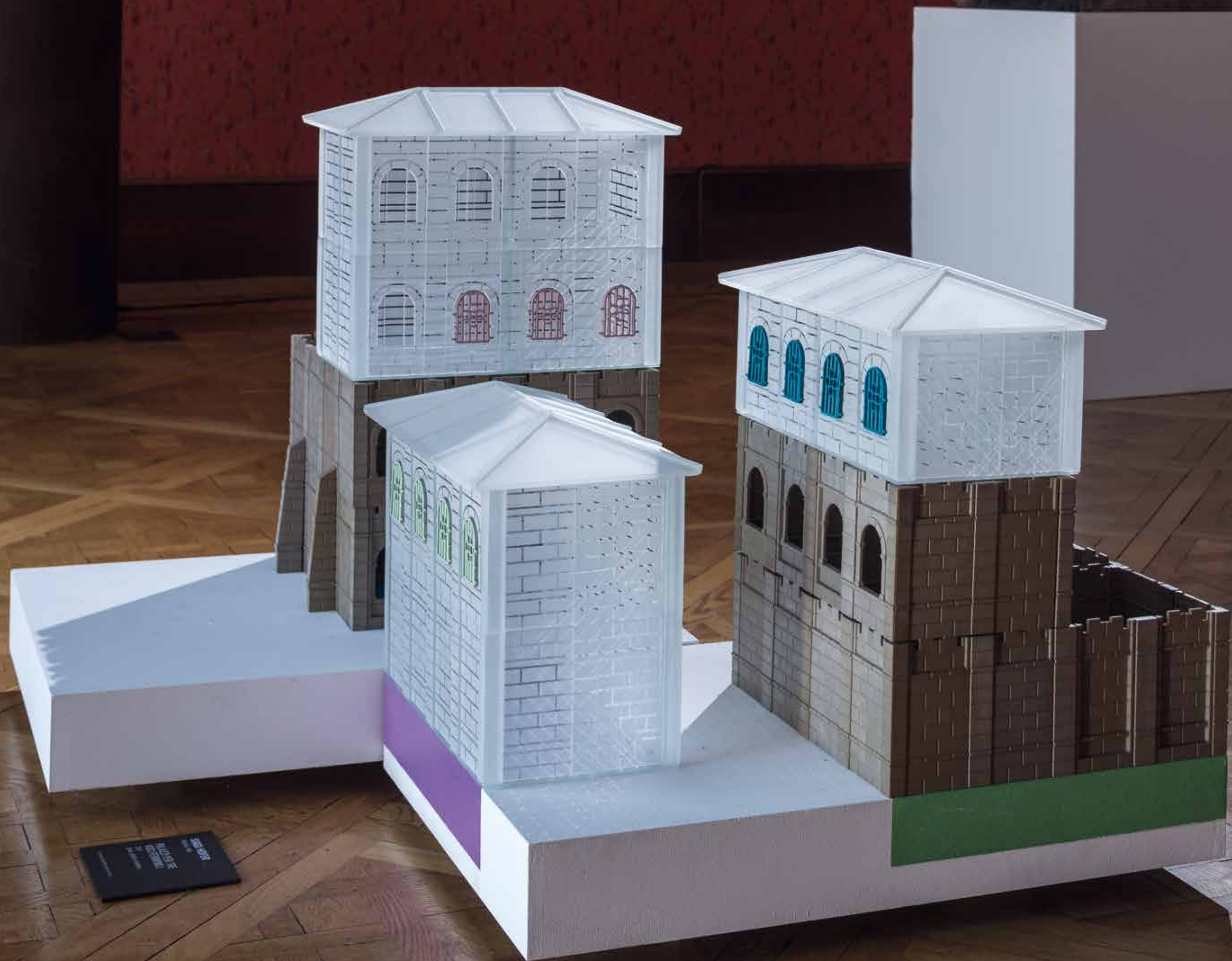
Paladser for tre kvindelige stemmer palacios para tres voces femininas Pilys-triju moteru balsams

قصور لثلاث أصوات أنثوية Παλάτια για τρεις γυναικείες φωνές Paläste für drei Frauenstimmen

várak három nöi hanghoz olubiri lw’ amaloboozi asatu agekikyaaala kasri ya sauti tatu za kike

lapo ho an’ny feambevavy telo 三女聲之宮”





SHIRAZEH HOUSHIARY

Alar

2017 / detail

145 x 44 x 115 cm

Courtesy the artist, Lisson Gallery,
and Berengo Studio

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

Alar, in the wake of past examples, is placed on the stunning staircase of the Palazzo Franchetti and its transparency and the variations of tones that reflect and refract light mesmerize passers-by and visitors.





Alar
2017
145 x 44 x 115 cm
Courtesy the artist, Lisson Gallery,
and Berengo Studio

B 1969
Los Angeles, California, USA
L Paris, France

CAMERON JAMIE

Lividity (State II)
2017
19 x 21 x 35 cm
Courtesy the artist and Berengo Studio

Cameron Jamie is a visual artist, filmmaker, and performance artist internationally known for installations in which he inserts ceramic sculptures with almost primordial traits. In a continuous artistic research approaching social sciences and anthropology, Jamie molds bodies and faces which maintain evident traces of his touch due to the obvious grooves that make his work vibrant. These grotesque features are also prevalent in his cast glass sculpture *Lividity (State II)*, a work where the artist experimented with glass while trying to maintain the plasticity of clay, which he usually uses for his sculptures. Throughout his poetics, there is a continuous motif, regardless of medium, where subjects appear to be suspended between life and death. As the artist himself describes: “*Lividity* is both a ruin and growth of a soul captured in a frozen state.”

N 34° 03' 08" — W 118° 14' 37"





BRIGITTE KOWANZ

Vo-lumen
2017

50 x 30 cm diameter
Courtesy the artist and Berengo Studio

Brigitte Kowanz is renowned for her use of a medium that is not exactly conventional: light. From this intermediary, she creates sculptures, installations, and evocative environments.

Vo-lumen is a spherical-object with multiple letters on the surface that together convey the word “Volumen.” The meaning of the letters is not clear to the viewer immediately—it is encoded. The work reflects the connection of light and space as well as linguistic explicitness. As stated by the artist: “Light shows the language and the language shows light . . . It is an interaction between these mediums.” The title is composed of two aspects: not only is the body of the work a volume, “lumen” is also the Latin word for light. The work stresses the connections between light, space, and language.

Light makes space visible, yet stays invisible itself, therefore one of her goals as an artist is to make light, as a medium, visible. Kowanz co-represented the Austrian Pavilion at the 57. Venice Biennale.





B 1967
New York City, New York, USA

L Prague, Czech Republic

KAREN LAMONTE

Reclining Nocturne 1

2015 / *detail*

56 x 124 x 84 cm

Courtesy Austin Art Projects, Palm Desert
© Karen LaMonte 2017

Karen LaMonte creates beautiful lost-wax cast sculptures that represent the body through women’s garments from different eras and traditions, portraying what Arthur C. Danto—in a dedicated essay—defined as: “The poetry of meaning and loss.” Her artistic language profoundly highlights the disparity and contrast between what defines the human form and what we project as a social persona. For this occasion, LaMonte places a series of life-sized sculptures that are in dialogue with each other in the atrium on the first floor of the Palazzo Franchetti. By using clothing as the main element, statues that are still or moving, standing or reclining, come to life in a magical play of reflection and light. At the entrance of the Palazzo, the massive marble sculpture *Cumulus* is also in a certain way a meditation on the contradictions of presence and absence, weight and weightlessness. Clouds are evasive—they have no stable form—yet LaMonte’s sculpted marble piece is a precise replica of an actual cumulus cloud. Although clouds appear to float effortlessly, they carry enormous weight. The sculpture focuses visitors’ attention on climate change.

N 50° 05' 00" — E 14° 25' 00"







Nocturne 6

2016

144 x 87 x 67 cm

Courtesy Austin Art Projects, Palm Desert

© Karen LaMonte 2017





Nocturne 3
2016
152 x 65 x 65 cm
Courtesy Austin Art Projects, Palm Desert
© Karen LaMonte 2017







B 1945
Salt Lake City, Utah, USA
L Los Angeles, California, USA

PAUL MCCARTHY

Glass Trees

2017 / detail

6 elements, 97 x 46 x 26 cm (Tree 4),
94 x 32 cm diameter (Tree 5), 80 x 35 cm diameter (Tree 1 [Paris]),
110 x 45 x 36 (Tree 3), 102 x 40 cm diameter (Tree 6),
76 x 50 x 35 (Tree 2) / variable dimensions (installation)
Courtesy the artist and Hauser & Wirth, Los Angeles

Controversial artist Paul McCarthy aims to make audiences uncomfortable through disturbing and often sexually explicit sculptures and videos that propose a critical analysis of consumerism and mass-media in Western society. *Glass Trees* is an intentionally provocative series of hand-blown glass sculptures that engages with his contentious poetics and subverts the expectations of the viewer. The series includes *Tree 1 (Paris)*, a glass version of *Tree*, the infamous enormous inflatable sculpture that was placed in Place Vendôme, Paris, in 2014 and, due to the public outcry over its overtly sexual nature, was defaced and removed within two days of its installation. *Glass Trees* is a clear replication of the group of inflatable sculptures that McCarthy exhibited a few months later in Paris at the Palais de la Monnaie for his very successful solo exhibition, *Chocolate Factory*.





B/L 1977
London, UK

B 1985
Milan, Italy

L London, UK

HAROON - GAIA MIRZA - FUGAZZA

Vegetable Shrine

2017 / detail

190 x 90 cm diameter

Courtesy the artists and Berengo Studio

Fusing the kinetic sculptures of Haroon Mirza with the delicacy of Gaia Fugazza's painted observations of daily life, the artists present *Vegetable Shrine*, a sculpture that is a growing system for psychedelic plants and a lamp. Mirza is internationally known for his sculptures and installations that harness light waves and electric currents and this is shown in this work in which red and blue LED lights are programmed to stimulate photosynthesis in the plants. Clare Davies, Assistant Curator at The Metropolitan Museum of Art, New York, describes: "The merging of organic materials and electric waves produces an uncanny hybrid: manmade light stimulates nature, green shoots thrive in glass, tendrils curl around electrical wires. The glow-in-the-dark quality of this technically enhanced plant mirrors the hallucinatory effects of the vine." Viewers are encouraged to contemplate cultivated biology and the effects of human intervention.

N 51° 30' 26" — W 00° 07' 39"





Vegetable Shrine
2017
190 x 90 cm diameter
Courtesy the artists and Berengo Studio



B 1961
São Paulo, Brazil

L New York City, New York, USA
Rio de Janeiro, Brazil

VIK MUNIZ

Individuals

2017 / detail

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

Courtesy the artist and Berengo Studio

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

S 23° 33' 00" — W 46° 38' 00"





Individuals

2017 / detail

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

Courtesy the artist and Berengo Studio



TONY OURSLER

M*orb•

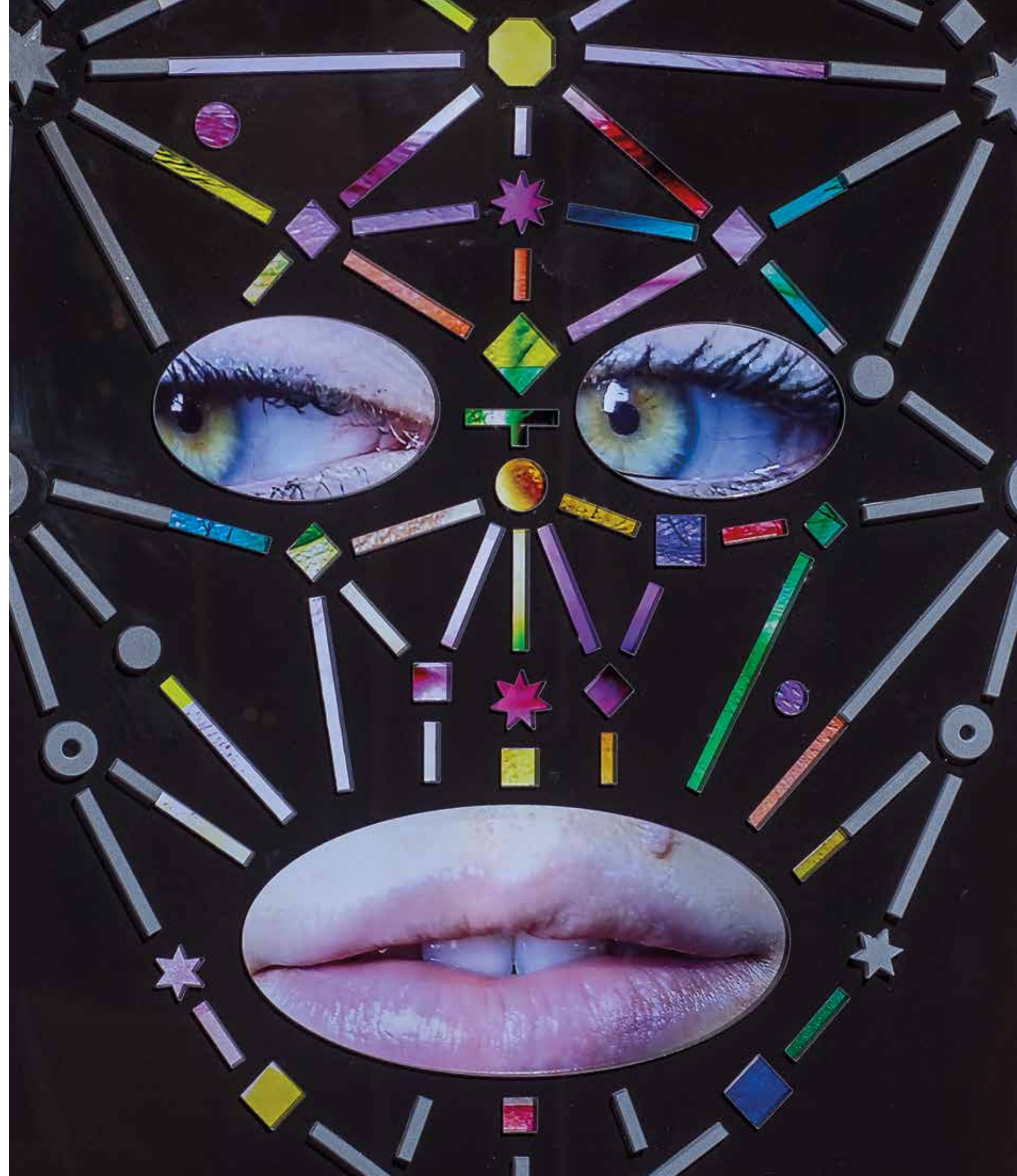
2017 / detail

137 x 94 x 8.5 cm

Courtesy the artist and Berengo Studio

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

N 40° 43' 00" — W 74° 00' 00"





M*orb•
2017
137 x 94 x 8.5 cm
Courtesy the artist and Berengo Studio



JAUME PLENSA

Misty Head

2017

57 x 47 x 40 cm

Courtesy the artist and Berengo Studio
© Plensa Studio Barcelona

A protagonist on the international stage, Spanish sculptor Jaume Plensa is globally renowned for sculptures of the human body—especially sculptural portraits of women—which can be admired across the world in prestigious collections and public spaces. Throughout his career, he has experimented with conventional materials and innovative technologies but is particularly intrigued by the luminous effects and the shapes that glass can assume. He believes that glass can act as a metaphor for the human body: like glass, the human body is incredibly strong and fantastic but very fragile at the same time. In his contemplative works, the artist seeks to evoke strong emotions and intellectual responses. He celebrates human diversity while emphasizing the importance of cultural unity and the ephemerality of humanity, as can be seen in his stunning glass sculpture, *Misty Head*. He has collaborated with Berengo since 2010.





B 1978
Lille, France

L London, UK
Antwerp, Belgium

LAURE PROUVOST

**GDM Drinking Fountain
(For Grandad to Come Back)**

2017

80 × 72 × 47 cm

Courtesy the artist and Berengo Studio

Laure Prouvost’s works are often all-encompassing, surreal, humorous, and blur the lines between fiction and reality through immersive, tactile, and sensuous installations that frequently explore language, words, and their meanings.

A recurring characteristic of her practice is the active engagement of the audience, and with *Cooling System 1-2 (for Global Warming)* and *GDM Drinking Fountain (For Grandad to Come Back)* Prouvost encourages the viewer to imagine the sensory experience of feeling water flowing from voluptuous glass breasts. As the artist herself states: “The representation of the female is almost something that we are nervous to address.” The fountains are a play on words of “the generous body and the generous city of Venice.”





**Cooling System 1
(For Global Warming)**
2017
237 × 50 cm diameter (sculpture),
51.5 × 40 cm (watercolor)
Courtesy the artist and Berengo Studio



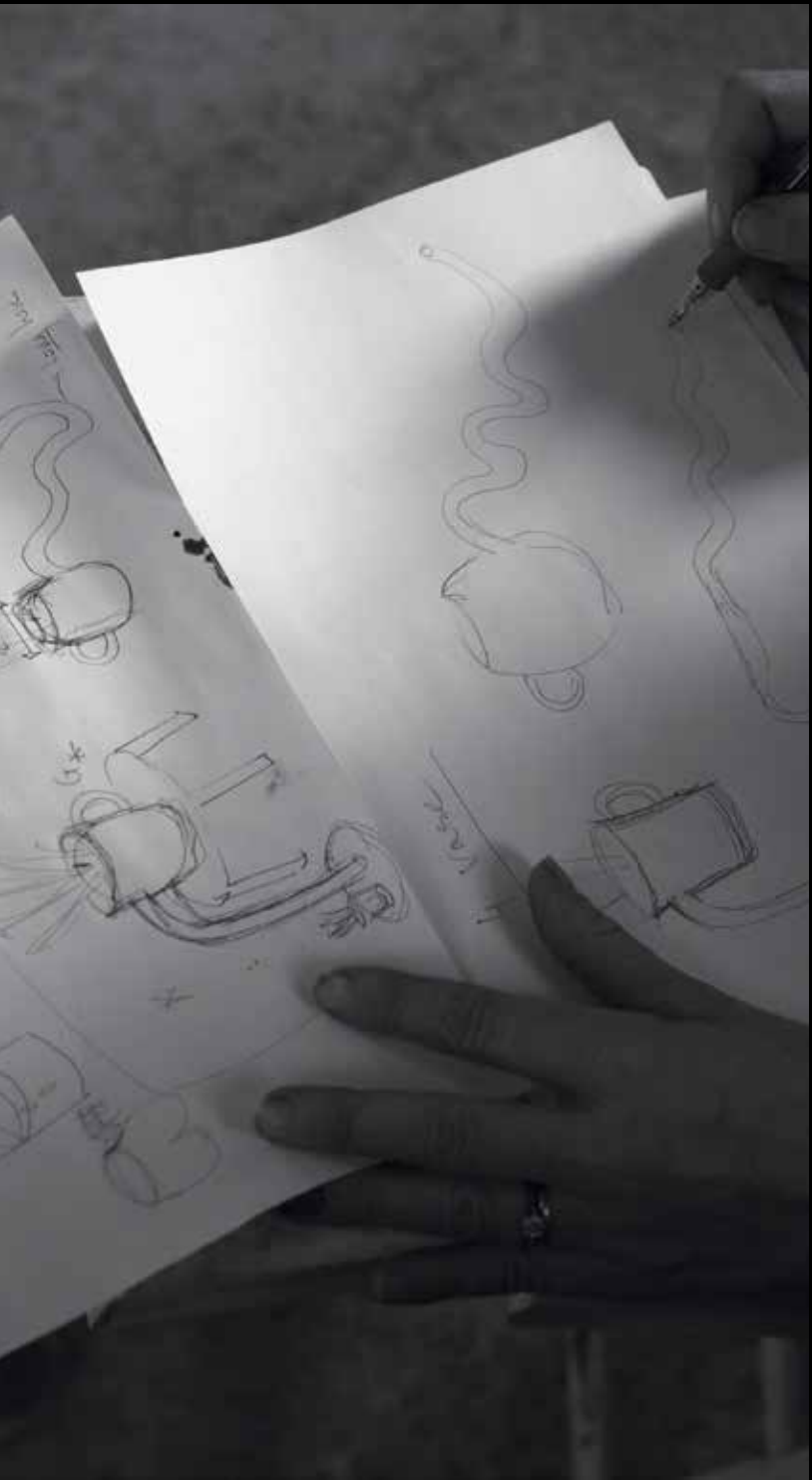


**Cooling System 2
(For Global Warming)**
2017
183 × 25 cm diameter (sculpture),
51.5 × 40 cm (watercolor)
Courtesy the artist and Berengo Studio

Laure Prouvost







RANDOM

INTERNATIONAL

Swarm Study (Glass) / I

2017 / detail

99.2 x 40.4 x 44 cm

Courtesy Pace Gallery, New York,
and Galerie Brigitte Schenk, Cologne

Founded in 2005 by Hannes Koch and Florian Ortkrass (both born in 1975) in London, UK, the studio now includes a larger team in London and Berlin.

Random International is an experimental artist collective that, through active participation installations, addresses themes of autonomy and identity in the post-digital age. Created for *GLASSTRESS 2017*, *Swarm Study (Glass) / I* represents a point of departure within Random International’s on-going *Swarm Study* series (2008–present). Since its inception, they have been exploring collective behavior as expressed through motion, inviting movement from the audience. In *Swarm Study (Glass) / I*, the illuminated “swarm” responds to actions of those within its vicinity: “The lights behave as though they are individual living things, autonomously moving together.” The swarm in this glass version is tighter and denser than previous versions and causes the organic nature of movement to be truncated and abstracted when viewed from different perspectives around the sides of the glass sheets.





B 1964
Brunnen, Switzerland
L New York City, New York, USA

UGO RONDINONE

an ocean away

2017 / detail

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

Courtesy the artist and Berengo Studio

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

N 40° 43' 00" — W 74° 00' 00"





an ocean away
2017
12 elements, 15.5 x 16.5 x 5 cm each /
variable dimensions (installation)
Courtesy the artist and Berengo Studio

B 1973
Salzburg, Austria

L Vienna, Austria
New York City, New York, USA

MARKUS SCHINWALD

Lilly
2017
150 × 25 × 30 cm
Courtesy the artist and Berengo Studio

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

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

A part of the sculpture appears amputated, replaced by a shiny, clear glass supplement. This glass limb is not a simple exchange. On the contrary, it embodies a celebration of discontinuity. The transparency of the prosthesis accentuates rather than alleviates the sensation of deficit.



THOMAS SCHÜTTE

Gartenzwerge

2017 / detail

7 elements / 3 individual series
glass components from 27 to 60 cm each (height),
from 16 to 38 cm each (diameter) / wooden tables
approx. 75 × 120 × 90 cm each
Courtesy the artist and Berengo Studio

The glass series *Gartenzwerge* (literally, garden gnomes) distances itself from Thomas Schütte's usual works. Born as a group of ceramic sculptures that was presented for the first time at the Moderna Museet in Stockholm in 2016, the dwarves—decorative objects that can be found in any garden in the world—become yet another means by which the artist experiments with new artistic avenues. Through a subtle balance of symmetries, colors, and geometric shapes, Schütte designs a sculptural group that is reminiscent of some polychrome works that he previously realized from the humblest of materials and at the same time refers to a valuable collector's item. Schütte has collaborated with Berengo since 2011.





B 1969
Boston, Massachusetts, USA
L New York City, New York, USA

SARAH SZE

Cotissi
2017 / *detail*
variable dimensions
Courtesy the artist and Berengo Studio

Sarah Sze’s site-specific installation, *Cotissi*, encircles the circumference of the Palazzo Franchetti with a single thread of glass shards. Its title derives from the term in Murano dialect for the excess glass that remains in the crucibles at the end of the glass-blowing process. These remnants are smashed, sorted, and reused or discarded. Sze has developed a signature artistic language by using materials that have no intrinsic value to continuously challenge the static nature of sculpture, reconfiguring and disorienting the viewer’s experience. As the artist describes: “The recycled fragments form a thin ring tracing the building: teetering between a sense of anxiety and fragility. The delicate, unifying gesture glistens like teeth or light across a horizon line of water.” The tiny shards are charged with a sense of precariousness that colonize and fracture the architecture of the Palazzo, harnessing the full weight and scale of its facade.

N 40° 43' 00" — W 74° 00' 00"







B 1965
Sint-Truiden, Belgium

L Limburg, Belgium

KOEN VANMECHELEN

Protected Paradise

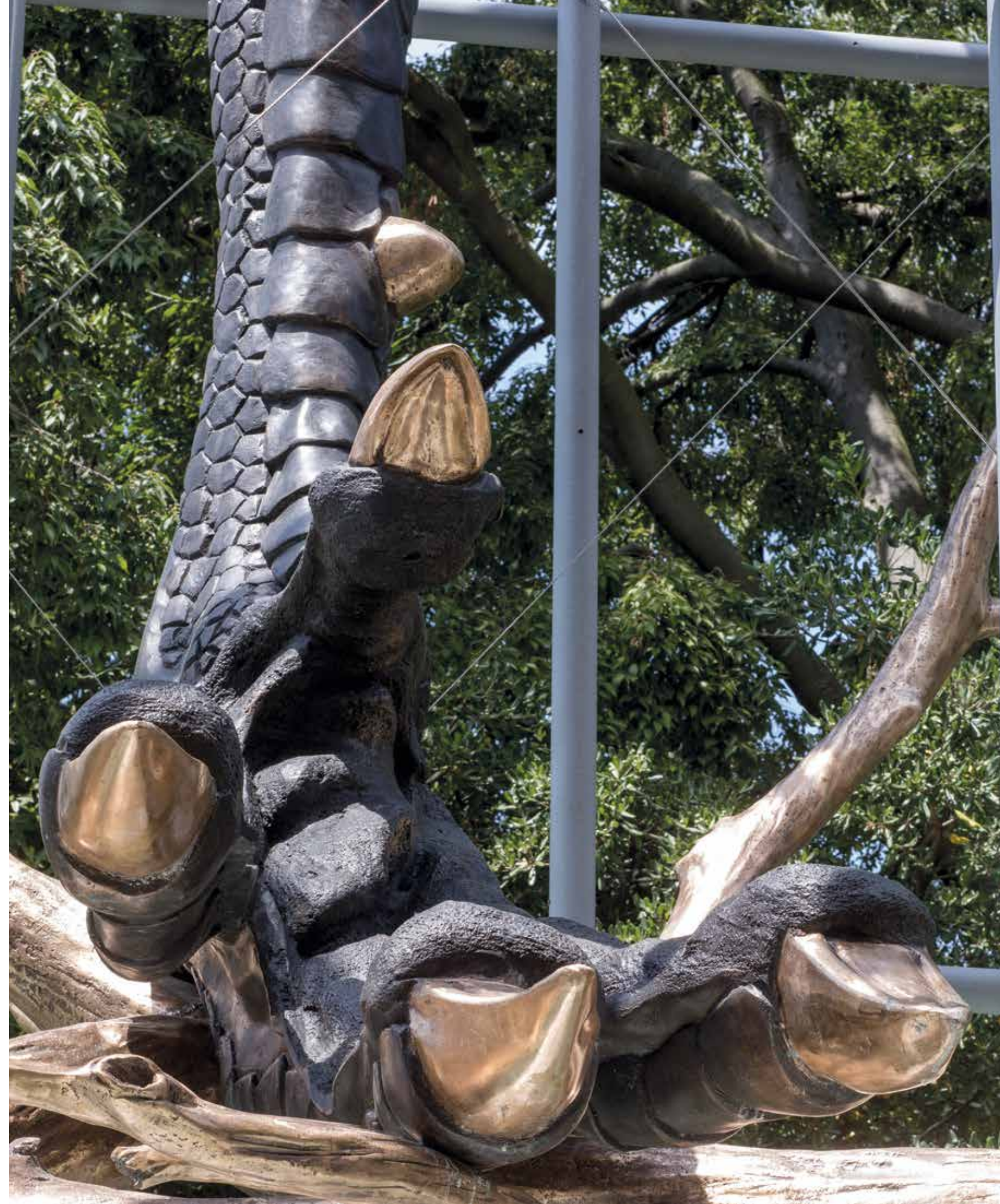
2017 / detail

approx. 1200 × 1000 × 600 cm

Courtesy the artist

For *GLASSTRESS* 2017, Belgian artist Koen Vanmechelen created a 12-meter-high installation that towers above the garden of the Palazzo Franchetti. His *Protected Paradise* consists of a broken glass base, a cage made of recycled plastic containing a colossal egg, two bronze tree branches, and a gigantic chicken's foot. A second egg hangs above the cage. Combined, these seven elements make a compelling statement on the future of man on a planet in radical transformation. The artist believes that in our attempt to save our planet "we are caging nature." The egg outside the cage, however, suggests that life must be free to thrive and have a promising future. The future is wild. Vanmechelen has collaborated with Berengo since the 1990s.

N 50° 55' 00" — E 05° 20' 00"





Protected Paradise

2017

approx. 1200 × 1000 × 600 cm

Courtesy the artist

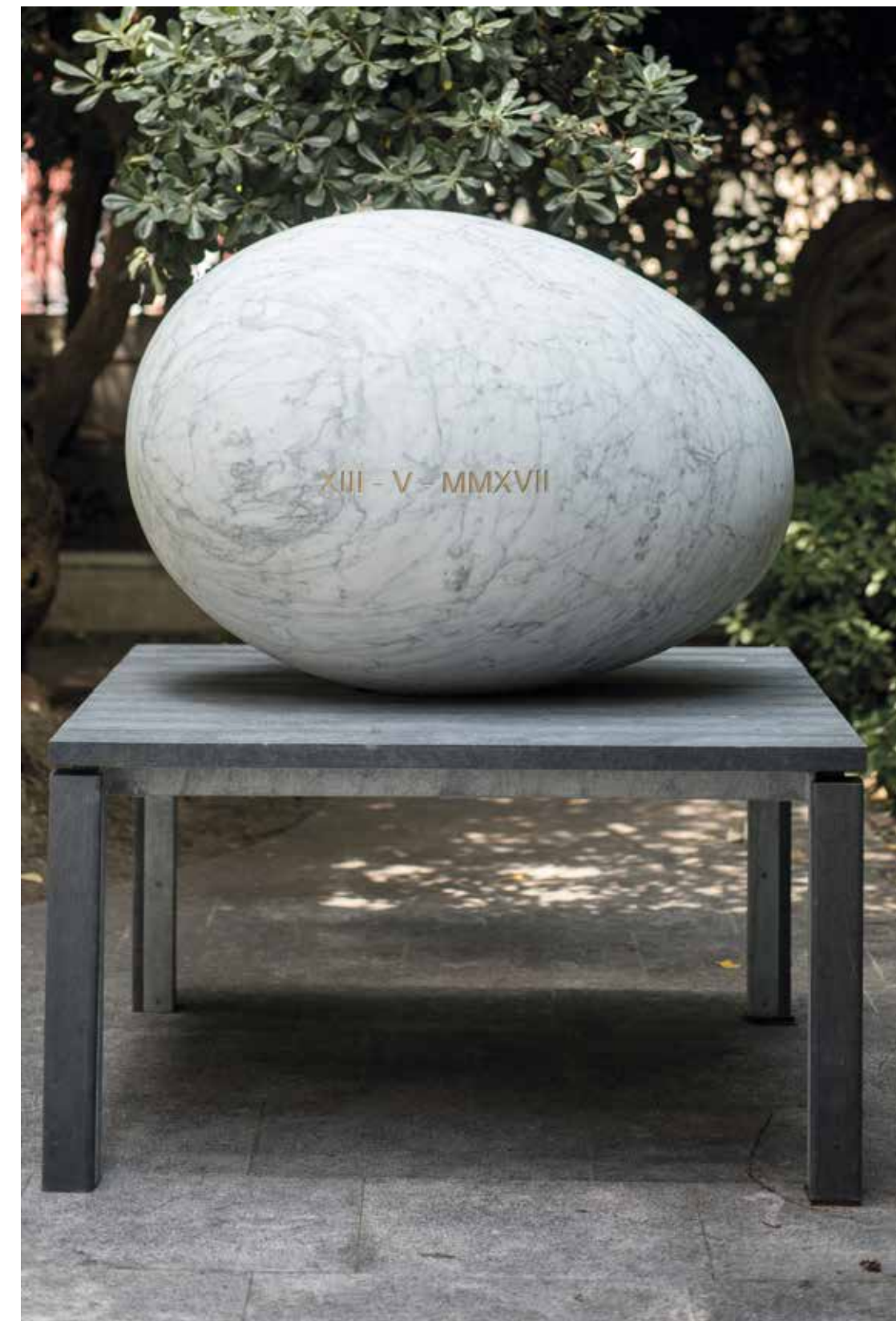
Coming World

2017

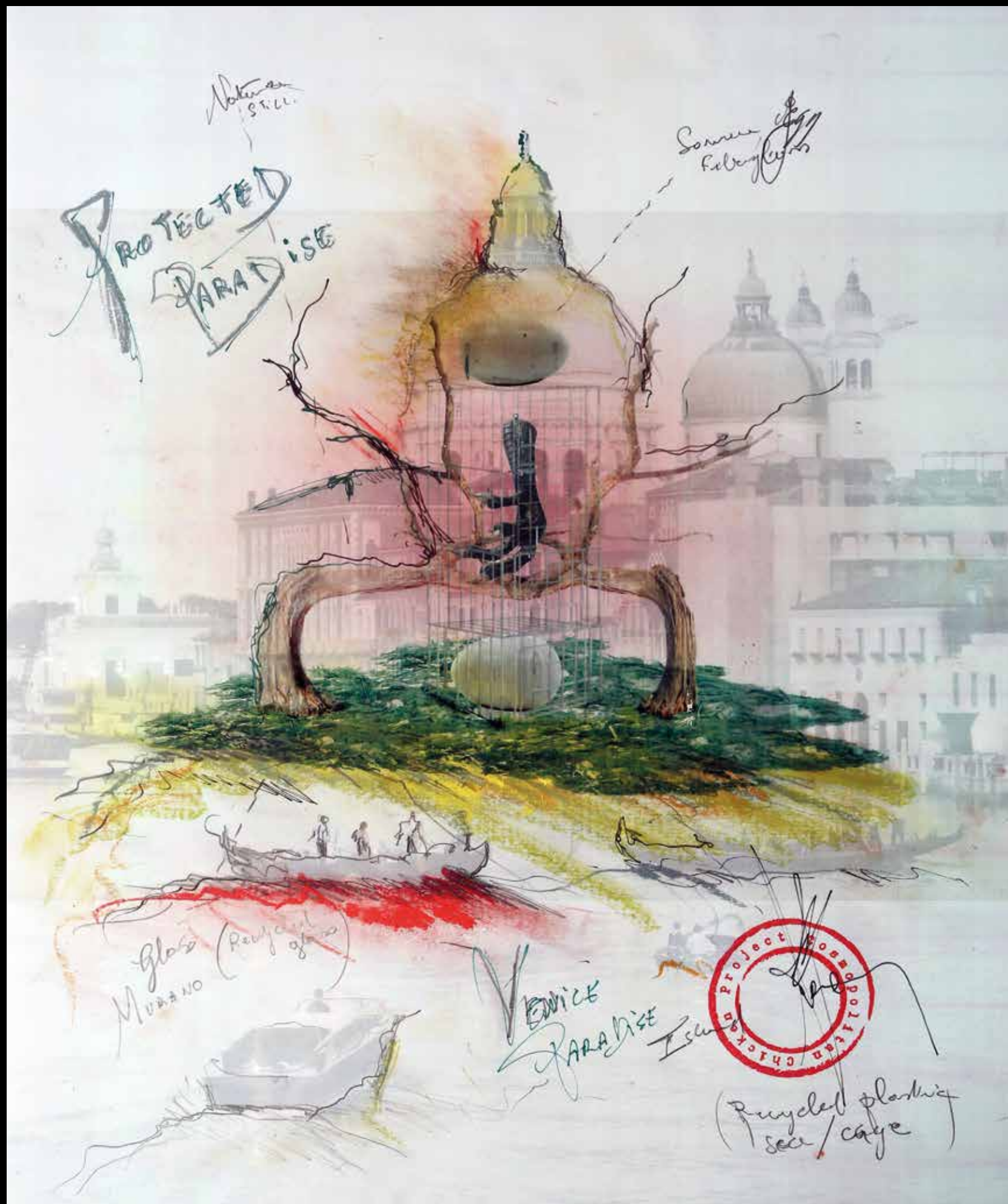
85 × 110 × 65 cm

Courtesy the artist

Koen VanmecheLen







Protected Paradise

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

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

Vanmechelen states: "The cage is constructed out of recycled material, collected from the past but transmogrified.

It is a metaphor for the hysterical state of contemporary society. The Belgian recycling company Eco-Oh! transformed household plastics into beams reinforced with steel, an expression of gratitude to the millions of people that sort out their plastics at home."

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

The installation is also a metaphor for the troubled state of contemporary society. "Every perceived or imaginary threat is followed by some form of internal confinement with enclosures, walls, detention centers, laws, and frameworks. All this contradicts the essence of life and the core of our human

nature. Paradise can never be found within walls. It is carried along by the inconstant river of time and evolution. Paradise is like life itself: fascinating and terrible, boundless and beautiful.” This is expressed through the combination and confrontation of the various materials and elements. “Art is always about contrast. Different materials, made in different worlds and countries. Their respective philosophies contribute to the meta-idea behind *Protected Paradise*. The work is a kind of *nature morte* with a strong message to the next generations. We should reverse the dangerous imbalance we have created. Critical at least for our species. Sculpting new life and a hopeful future from *nature morte*—that responsibility is ours.”

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

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

By bringing together and exploring the interplay between art, science, and philosophy, Vanmechelen reflects upon our global heritage and examines the way that we choose to live and evolve. Multidisciplinary scientific collaborations and community engagement are integral to his approach. He firmly believes that science and art together can reveal the vicissitudes of life and human existence. Vanmechelen’s scientific collaborations have earned him an honorary doctorate from the University of Hasselt (2010) and the Golden Nica Hybrid Art award (2013).





SABINE WIEDENHOFFER

TriBeCa 2017
2017 / detail
90 × 210 × 110 cm
Courtesy the artist
and Galerie Kovacek, Vienna

Tribeca, the “triangle” below Canal Street in New York City, was once described by *The New York Times* as a “dirty, degraded little rat hole” (1872). However, in the last decades it has become one of the most popular urban areas in the United States, attracting artists of all types and being an inspiration to many, including Sabine Wiedenhofer. The installation involves some important buildings such as the Z Building, the Jenga-like skyscraper at 56 Leonard Street and the Freedom Tower, which commemorates the unforgettable tragic events of 9/11 and is a constant reminder of the perseverance of New York. The artist gave careful consideration in choosing a military-green color for the work as it symbolizes the extraordinary resiliency and indestructible spirit of New York City. For the artist, *TriBeCa 2017* represents how this city cherishes its past while boldly and fearlessly moving forward into the future.

N 48° 12' 29" — E 16° 22' 23"







B 1954
Bruck an der Mur, Austria

L Vienna, Austria
Limberg, Austria

ERWIN WURM

Fat Bus

2017 / *detail*

9.5 × 18 × 10 cm

Courtesy the artist and Berengo Studio

Sausages that come to life, a bottle with legs that looks like it is dancing, and hot water bottles with shoes. For *GLASSTRESS 2017*, the renowned Austrian artist Erwin Wurm presents a series of glass sculptures that exemplify his unexpected approach to explore the equilibrium between everyday objects and sculpture. By bringing together images of common objects with their current meaning, he creates contrasts and paradoxes while reflecting on the social role of the artist. It is in this context that a simple sausage—which for Wurm is “such a European icon”—is a pretext for broader thinking about the necessities and needs of living beings. Subtle word games and nuances, unlikely associations, humorous or unusual forms characterize Wurm’s works; rather than simple collectibles, they mock and analyze contemporary society. He co-represented the Austrian Pavilion at the 57. Venice Biennale.





Mutter
 2016/2017
 39 × 11 × 18 cm
 Courtesy the artist and Berengo Studio





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

B 1975
Los Angeles, California, USA
L New York City, New York, USA

DUSTIN YELLIN

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

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

N 40° 43' 00" — W 74° 00' 00"







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

Dustin Yellin





The Left Hand of Darkness
2016
39.4 x 38.4 x 19 cm
Courtesy the artist and Berengo Studio



GLASSTRESS
ANTHOLOGY







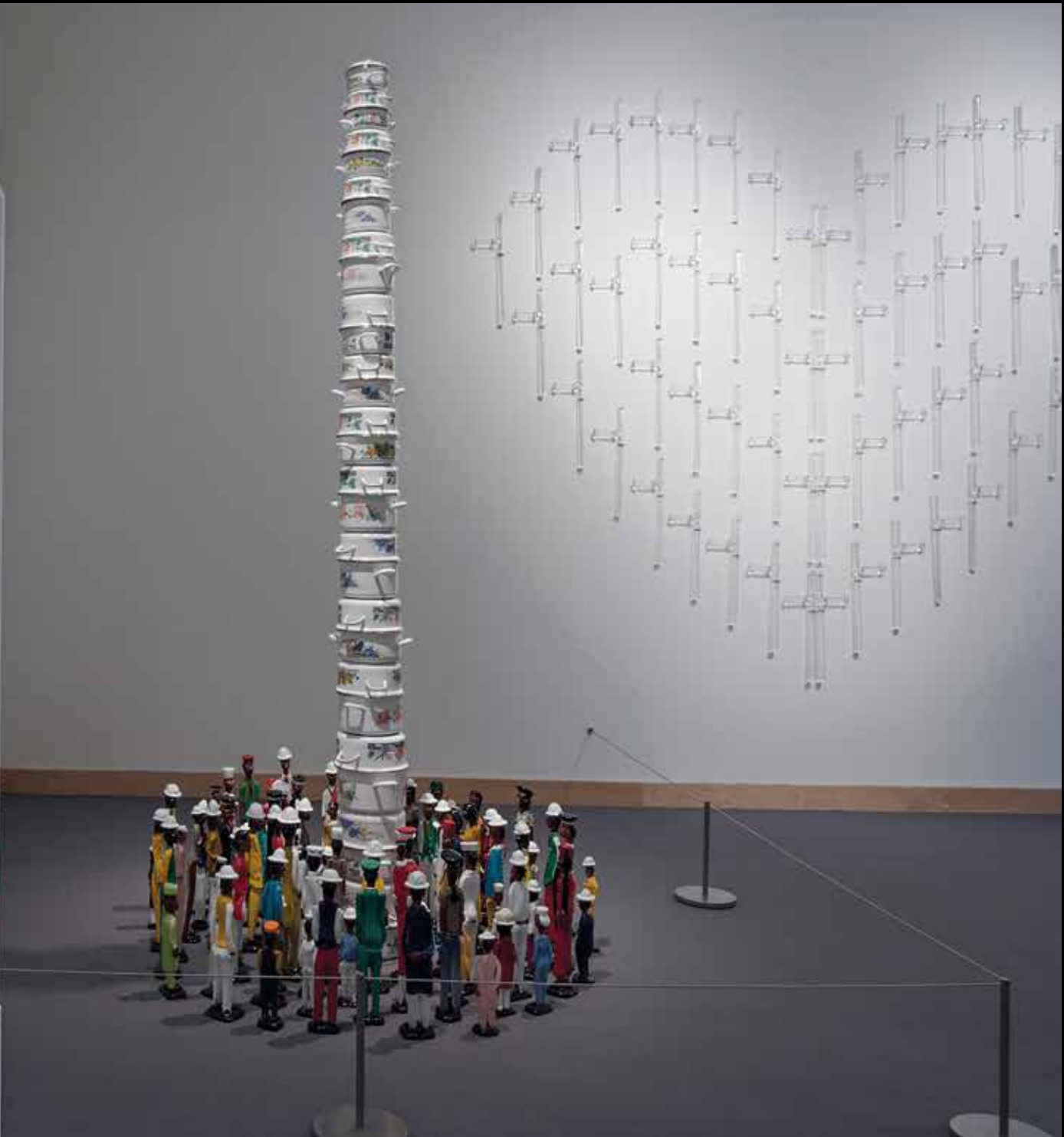










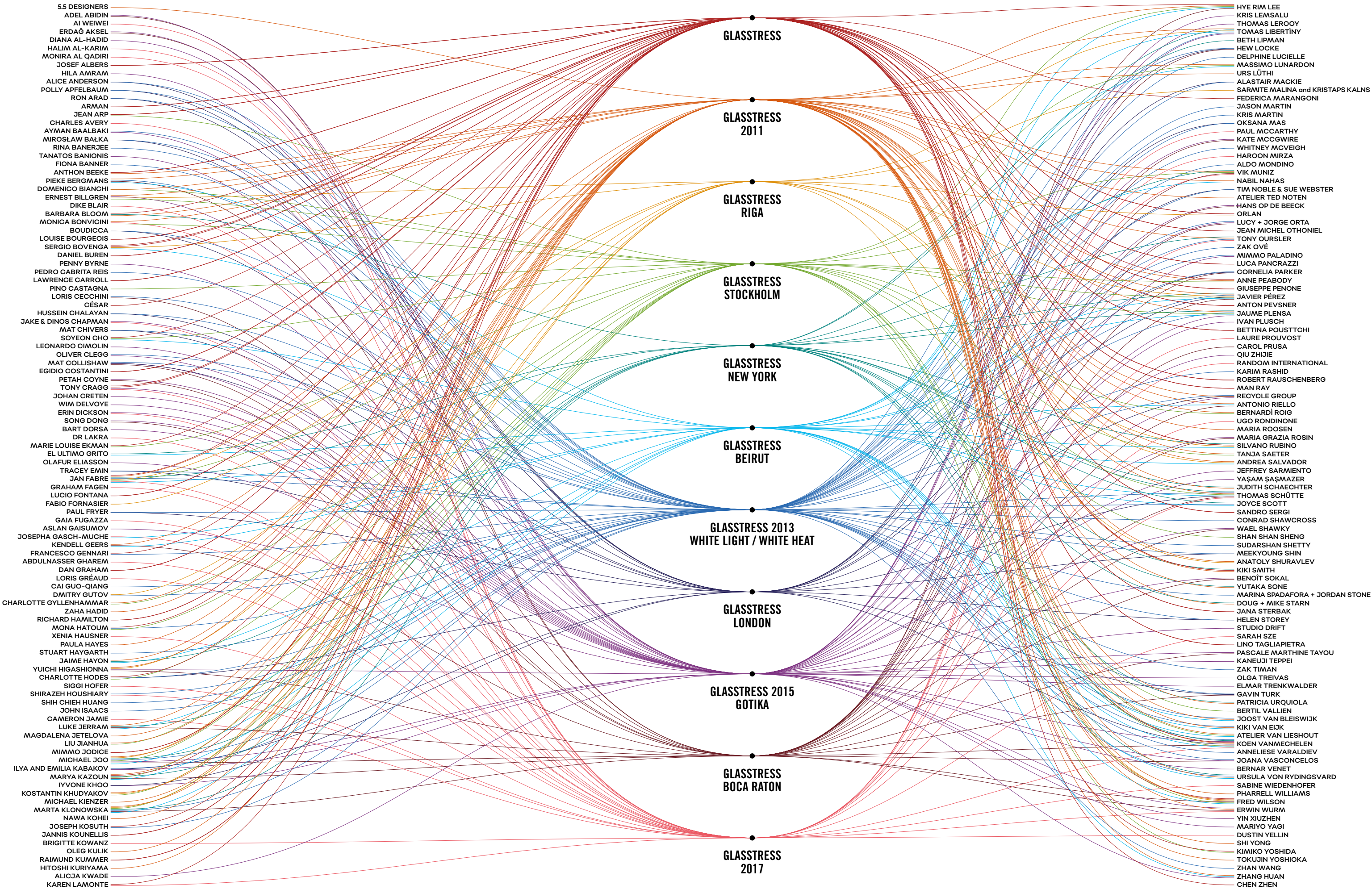


THE STRESS BEHIND THE GLASS

The artists' overall cultural diversity is an integral part of the project designed to involve them in first person, spurring a creative process characterized by collaboration and the exchange of know-how. Never before has matter been so molded or "stressed," brought to its very limit by challenging the skills of masters and their time-tested techniques.

Glasstress 2017

Glasstress Anthology





ADEL ABIDIN
Metamorphosis, 2015
165 × 255 × 165 cm
Courtesy the artist
Exhibited at *Glasstress Gotika* 2015, Venice (IT)



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



HALIM AL-KARIM
Dust 12b, 2015/2017
220 × 150 × 8.5 cm
Courtesy Galerie Brigitte Schenk, Cologne
© Halim Al-Karim
Exhibited at GLASSTRESS 2017, Venice (IT)



HILA AMRAM
Still Glass, 2015 / *detail*
208 × 648 × 50 cm
Courtesy the artist
Exhibited at *Glasstress Gotika* 2015,
Venice (IT)



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



ERDAĞ AKSEL
Crescent Disabled, 2015
200 × 28 × 3.5 cm each
Courtesy the artist
Exhibited at *Glasstress Gotika* 2015,
Venice (IT)
Exhibited at *Glasstress Boca Raton* 2017,
Boca Raton (USA)



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



ALICE ANDERSON
Cristal Time Units, 2013 / *detail*
4.5 × 50 × 4.5 cm each
Courtesy Anderson's Traveling Factory
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)



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



DIANA AL-HADID
The Suburbs, 2015
255 × 208 × 60 cm
Courtesy Marianne Boesky Gallery,
New York
Exhibited at *Glasstress Gotika* 2015,
Venice (IT)



JOSEF ALBERS
Kaiserlich (Imperial), ca. 1923
48 × 49 × 4.4 cm / 72 × 72 × 16.4 cm (with frame)
Courtesy Josef Albers Museum Quadrat Bottrop, Bottrop
Exhibited at *Glasstress* 2009, Venice (IT)



POLLY APFELBAUM
I Tip My Hat to You, 2013
12 × 29 × 26 cm
Courtesy Galerie Nacht St. Stephen, Vienna, and Frith St. Gallery, London
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)
Exhibited at *Glasstress London* 2013, The Wallace Collection, London (UK)



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



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



AYMAN BAALBAKI
Czech Hedgehog, 2013
3 arms of 120 x 10 x 10 cm each
Courtesy Rose Issa Projects, London,
and Agial Gallery, Beirut
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)



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



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



AYMAN BAALBAKI
Cheveux de Frise: Homage to Apollinaire, 2015
250 x 160 x 160 cm
Courtesy Berengo Studio
Exhibited at *Glasstress Gotika* 2015, Venice (IT)



AYMAN BAALBAKI
Haram / Hallal (the Forbidden / the Permissible), 2015
4 elements, 20 x 16 x 16 (pink), 20 x 20 x 16 (yellow),
15 x 24 x 13 cm (pig), 25 x 18 x 6 cm (blue)
/ variable dimensions (installation)
Courtesy Berengo Studio
Exhibited at *Glasstress Gotika* 2015, Venice (IT)



FIONA BANNER
Jastreb (Neon Jet), 2013
67 x 100 cm
Courtesy the artist and Frith Street Gallery, London
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)



JEAN ARP
Collage n. 2 (glass object), 1964
ed. 2 / 3
50 x 34.7 x 3 cm
Courtesy Berengo Private Collection,
Venice
Exhibited at *Glasstress* 2009, Venice (IT)
Exhibited at *Glasstress Stockholm* 2011,
Stockholm (SE)



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



MIROSLAW BALKA
6 x (138 x 47 x 10), 2013 / *detail*
6 elements, 138 x 47 x 10 cm each
Courtesy White Cube, London, and Berengo Studio
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)



ANTHON BEEKE
Eiaculatum, 2009
variable dimensions
Courtesy the artist
Exhibited at *Glasstress* 2011, Venice (IT)



PIEKE BERGMANS
Desk Light Bulb, 2009
125 × 125 × 50 cm
Courtesy Pieke Bergmans - Design
Virus, Amsterdam
Exhibited at *Glasstress 2011*, Venice (IT)
Exhibited at *Glasstress Beirut 2012*,
Beirut (LB)



ERNST BILLGREN
Duck Cathedral, 2015
70 × 93 × 53 cm
Courtesy Berengo Studio
Exhibited at *Glasstress Gotika 2015*, Venice (IT)



ERNST BILLGREN
Mermaid's View, 2011 / *detail*
57 × 51 × 3 cm (flat frames) / 57
× 51 × 110 cm (3D frames)
Courtesy the artist and Berengo Private
Collection, Venice
Exhibited at *Glasstress 2011*, Venice (IT)
Exhibited at *Glasstress Stockholm 2011*,
Stockholm (SE)



BARBARA BLOOM
Flaubert Letters II, 1972 / 2009
ed. 2 / 3, each unique
variable dimensions
Courtesy Private Collection, Piacenza
Exhibited at *Glasstress 2009*, Venice (IT)
Exhibited at *Glasstress New York 2012*, New York (USA)



PIEKE BERGMANS
Metamorphosis (series), 2010
variable dimensions
Courtesy Berengo Studio
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)
Exhibited at *Glasstress Boca Raton 2017*, Boca Raton (USA)



ERNST BILLGREN
Fox, 2000
25 × 90 × 27 cm
Courtesy Berengo Private Collection, Venice
Exhibited at *Glasstress Riga 2011*, Riga (LV)



DIKEY BLAIR
Windex, 2017
29 × 11 × 5 cm
Courtesy the artist and Berengo Studio
Exhibited at *GLASSTRESS 2017*, Venice (IT)



BARBARA BLOOM
**To Allan McCollum, from Each and Every One of Us
(Together in Harmony) II**, 2010
70 × 150 × 38 cm
Courtesy E. Righi Collection and Galleria Raffaella Cortese, Milan
Exhibited at *Glasstress 2011*, Venice (IT)



DOMENICO BIANCHI
Untitled, 2011
7 elements, 9 × 9 × 3 cm each (white), 9 × 6 × 3 cm (amber)
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at *Glasstress 2011*, Venice (IT)
Exhibited at *Glasstress Stockholm 2011*, Stockholm (SE)



ERNST BILLGREN
Golden Coin, 1999
40 × 29 × 16 cm
Courtesy Berengo Private Collection,
Venice
Exhibited at *Glasstress Riga 2011*, Riga (LV)



BARBARA BLOOM
Balance: Blue Gentleman, 2011
103 × 75 × 5 cm
Courtesy Galleria Raffaella Cortese, Milan,
Tracy Williams Ltd, New York,
and Galerie Gisela Capitain, Cologne
Exhibited at *Glasstress 2011*, Venice (IT)



MONICA BONVICINI
Bonded, 2017
84 × 47 cm diameter
Courtesy the artist and Berengo Studio
Exhibited at *GLASSTRESS 2017*, Venice (IT)



MONICA BONVICINI
Tears, 2011 / *detail*
10 x 24 x 12 cm, 11 x 8 x 8 cm, 100 x 50 x 50 cm (pedestal)
Courtesy the artist, Max Hetzler Gallery, Berlin,
and Berengo Private Collection, Venice
Exhibited at *Glasstress 2011*, Venice (IT)
Exhibited at *Glasstress Stockholm 2011*, Stockholm (SE)



SERGIO BOVENGA
Spazio, 2009
ed. 1 / 6
55 cm diameter
Courtesy Berengo Private Collection,
Venice
Exhibited at *Glasstress 2009*, Venice (IT)
Exhibited at *Glasstress Riga 2011*, Riga (LV)
Exhibited at *Glasstress Beirut 2012*,
Beirut (LB)



PEDRO CABRITA REIS
Macchia +1, 2013
95 x 107 cm
Courtesy Berengo Studio
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)



LORIS CECCHINI
Del riposo incoerente, 2013
340 x 100 cm
Courtesy Berengo Studio
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)
Exhibited at *Glasstress Boca Raton 2017*, Boca Raton (USA)



BOUDICCA
Outside, 2013
Courtesy Berengo Studio
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)
Exhibited at *Glasstress London 2013*,
London (UK)



DANIEL BUREN
Photo-souvenir: Transparence vénitienne avec reflets travail in situ, in *Glasstress*, Istituto Veneto di Scienze, Lettere ed Arti-Palazzo Cavalli Franchetti, Venice, 1972 / 2009
611 x 270 cm
Courtesy Buchmann Galerie,
Berlin / Lugano
Exhibited at *Glasstress 2009*, Venice (IT)



LAWRENCE CARROLL
Untitled, 2009
ed. 1 / 5
100 x 90 cm diameter
Courtesy Buchmann Galerie,
Berlin / Lugano, and Berengo Private
Collection, Venice
Exhibited at *Glasstress 2009*, Venice (IT)



CÉSAR
Compression, 1992
37 x 23 x 24 cm
Courtesy Berengo Private Collection,
Venice
Exhibited at *Glasstress 2009*, Venice (IT)



LOUISE BOURGEOIS
The Couple, 2002 / *detail*
54.6 x 44.5 x 44.5 cm /
177.8 x 76.2 x 76.2 cm (vitrine)
Courtesy Karsten and Claudia Greve,
St. Moritz
Exhibited at *Glasstress 2009*, Venice (IT)



PENNY BYRNE
Hurt Locker, 2015
190 x 62 x 62 cm
Courtesy Berengo Studio
Exhibited at *Glasstress Gotika 2015*,
Venice (IT)



PINO CASTAGNA
Bamboo, 2011
430 x 100 cm diameter
Courtesy Berengo Private Collection,
Venice
Exhibited at *Glasstress Stockholm 2011*,
Stockholm (SE)



HUSSEIN CHALAYAN
Frozen Monologue, 2013
44 x 20 x 28 cm
Courtesy Berengo Studio
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)
Exhibited at *Glasstress London 2013*,
London (UK)



JAKE & DINOS CHAPMAN
The Glass Bead Game, 2017
60 × 36 × 26.5 cm
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)



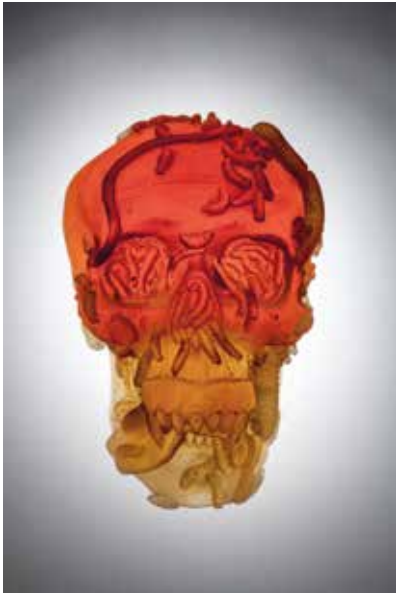
MAT CHIVERS
M, 2013
ed. 2 / 2
27 × 24 × 16 cm
Courtesy Berengo Studio
Exhibited at *Glasstress London* 2013, London (UK)



OLIVER CLEGG
A.R.T.I.F.I.C.I.A.L., 2013
10 elements, 70 × 26 cm diameter each /
70 × 245 × 26 cm (installation)
Courtesy Berengo Studio
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)



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



JAKE & DINOS CHAPMAN
The Same but in Glass, 2015 /
detail
5 elements, variable dimensions
Courtesy Berengo Studio
Exhibited at *Glasstress Gotika* 2015, Venice (IT)



SOYEON CHO
In Bloom, 2009
110 × 150 × 150 cm
Courtesy Berengo Private Collection, Venice
Exhibited at *Glasstress* 2009, Venice (IT)
Exhibited at *Glasstress Stockholm* 2011, Stockholm (SE)
Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



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



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



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



LEONARDO CIMOLIN
Fragility and Strength of Faith, 2015
180 × 150 × 25 cm
Courtesy the artist
Exhibited at *Glasstress Gotika* 2015, Venice (IT)



MAT COLLISHAW
East of Eden, 2013
235 × 140 × 30 cm
Courtesy Berengo Studio
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)



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



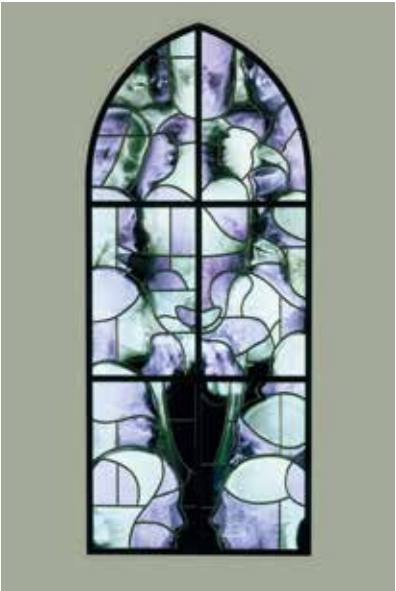
PETAH COYNE
Untitled #1400 (Chinese Medicine Doll), 2015
22 × 42 × 22 cm
Courtesy Galerie Lelong, New York
Exhibited at *Glasstress Gotika* 2015, Venice (IT)
Exhibited at *Glasstress Boca Raton* 2017, Boca Raton (USA)



TONY CRAGG
Sensory Devices, 2009
47 × 15 × 10 cm, 37,5 × 19 × 11,5 cm
Courtesy Buchmann Galerie, Berlin / Lugano
Exhibited at *Glasstress* 2009, Venice (IT)



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



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



PETAH COYNE
Untitled #1401 (Golden Lotus Slippers), 2015
18 × 25 × 22 cm each
Courtesy Galerie Lelong, New York
Exhibited at *Glasstress Gotika* 2015, Venice (IT)
Exhibited at *Glasstress Boca Raton* 2017, Boca Raton (USA)



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



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



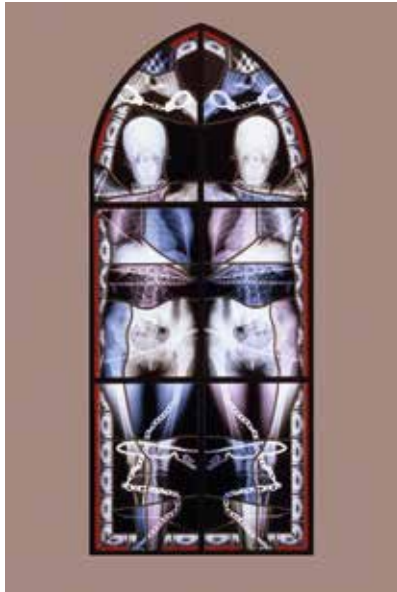
ERIN DICKSON
Bed, 2015/2017
190 × 137 cm
Courtesy the artist
Exhibited at *GLASSTRESS* 2017, Venice (IT)



PETAH COYNE
Untitled #1402 (Red Plum Blossom), 2015
18 × 25 × 22 cm each
Courtesy Galerie Lelong, New York
Exhibited at *Glasstress Gotika* 2015, Venice (IT)
Exhibited at *Glasstress Boca Raton* 2017, Boca Raton (USA)



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



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



ERIN DICKSON & JEFFREY SARMIENTO
Emotional Leak, 2014
125 cm diameter
Courtesy the artists
Exhibited at *Glasstress Gotika* 2015, Venice (IT)



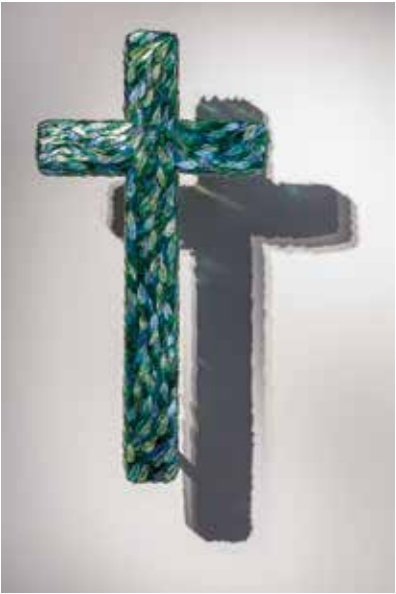
SONG DONG
Glass Big Brother, 2015
326 × 164 cm diameter
Courtesy Berengo Studio
Exhibited at *Glasstress Gotika* 2015, Venice (IT)
Exhibited at *Glasstress Boca Raton* 2017, Boca Raton (USA)



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



EL ULTIMO GRITO
Imaginary Venice, 2012 / detail
variable dimensions
Courtesy Venice Projects, Venice
Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



JAN FABRE
Cross for the Garden of Delight,
2013
74 × 39.5 × 29.7 cm
Courtesy Berengo Studio
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)
Exhibited at *Glasstress London* 2013, The Wallace Collection, London (UK)



BART DORSA
Relic Glass #1, Crossroads
Series 9, 2015
93 × 24.5 × 17 cm
Courtesy the artist
Exhibited at *Glasstress Gotika* 2015, Venice (IT)



MARIE-LOUISE EKMAN
The Transparent Family, 2007/2011
100 × 260 × 260 cm
Courtesy the artist and Berengo
Private Collection, Venice
Exhibited at *Glasstress Stockholm* 2011, Stockholm (SE)



OLAFUR ELIASSON
A View Becomes a Window, 2013
75 × 105 × 48 cm
Courtesy Ivory Press
Exhibited at *Glasstress Gotika* 2015, Venice (IT)



JAN FABRE
Greek Gods in a Body-Landscape
(Griekse Goden in Ean Lichaa-Landaschap), 2011 / detail
variable dimensions
Courtesy Angelos Bvba Collection, Antwerp
Exhibited at *Glasstress* 2011, Venice (IT)



DR LAKRA
Untitled, 2017
4 elements, 42 × 30 × 16 cm
(intestine), 36 × 35 × 22 cm
(heart), 22 × 27 × 19 cm (eye),
47 × 32 × 18 cm (stomach) /
variable dimensions (installation)
Courtesy the artist and Berengo Studio
Exhibited at *GLASSTRESS* 2017, Venice (IT)



EL ULTIMO GRITO
Imaginary Architectures, 2011
variable dimensions
Courtesy Spring Projects, London
Exhibited at *Glasstress New York* 2012, New York (USA)



TRACEY EMIN
Docket, 2013
12.5 × 26 × 12 cm
Courtesy Berengo Studio
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)
Exhibited at *Glasstress London* 2013, The Wallace Collection, London (UK)



JAN FABRE
Holy Dung Beetle
with Laurel Tree, 2017
87 × 31 × 37 cm
Courtesy the artist and Berengo Studio
Exhibited at *GLASSTRESS* 2017, Venice (IT)



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

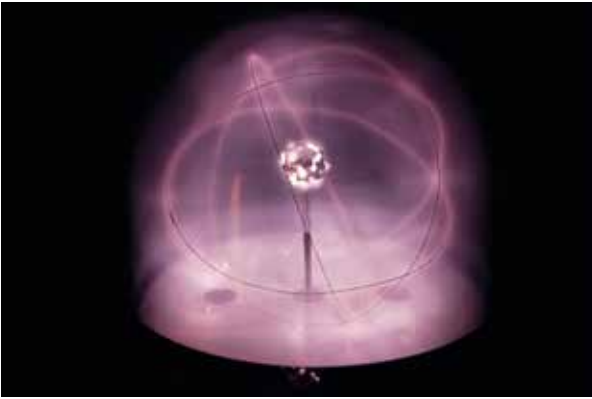
Courtesy Angelos Bvba Collection, Antwerp,
and Berengo Private Collection, Venice
Exhibited at *Glasstress 2011*, Venice (IT),
Exhibited at *Glasstress Beirut 2012*, Beirut (LB)



GRAHAM FAGEN
Scheme for Andrea, 2017
37.5 × 21 × 13 cm
Courtesy the artist and Berengo Studio
Exhibited at *GLASSTRESS 2017*, Venice (IT)



LUCIO FONTANA AND EGIDIO COSTANTINI
Pannello, 1965
6 × 124.5 cm diameter
Courtesy Private Collection, Bassano
Exhibited at *Glasstress 2009*, Venice (IT)



PAUL FRYER
Nebula, 2012
160 × 60 diameter
Courtesy the artist
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)



JAN FABRE
Shitting Doves of Peace and Flying Rats, 2008
20 × 19 × 20 cm each / variable dimensions (installation)

Courtesy Berengo Private Collection, Venice
Exhibited at *Glasstress 2009*, Venice (IT)
Exhibited at *Glasstress Riga 2011*, Riga (LV)
Exhibited at *Glasstress Stockholm 2011*, Stockholm (SE)
Exhibited at *Glasstress New York 2012*, New York (USA)
Exhibited at *Glasstress Beirut 2012*, Beirut (LB)



GRAHAM FAGEN
Scheme for Silvano, 2017
30 × 18 × 16 cm
Courtesy the artist and Berengo Studio
Exhibited at *GLASSTRESS 2017*, Venice (IT)



FABIO FORNASIER
Recycled Chandelier, 2007
200 × 200 cm
Courtesy Berengo Private Collection, Venice
Exhibited at *Glasstress Riga 2011*, Riga (LV)



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



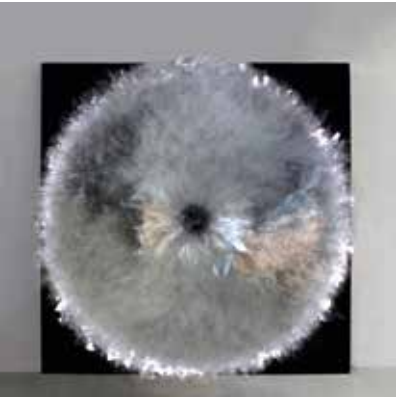
JAN FABRE
Untitled, 2009
ed. 6 + 2 AP
22 × 44 × 43 cm
Courtesy Berengo Private Collection, Venice
Exhibited at *Glasstress 2009*, Venice (IT)



GRAHAM FAGEN
Scheme for Support, 2017
/ detail
130 × 30 × 5 cm each
Courtesy the artist and Berengo Studio
Exhibited at *GLASSTRESS 2017*, Venice (IT)



PAUL FRYER
Hydromorphs (1-9), 2013
9 elements, variable dimensions
Courtesy Berengo Studio
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)
Exhibited at *Glasstress London 2013*,
The Wallace Collection, London (UK)



JOSEPHA GASCH-MUCHE
03.20.2012, 2012
125 × 125 × 20 cm
Courtesy the artist
Exhibited at *Glasstress Beirut 2012*,
Beirut (LB)



JOSEPHA GASCH-MUCHE
T. 11/06/04, 2004
18 × 200 cm diameter
Courtesy Heller Gallery, New York
Exhibited at GLASSTRESS 2017, Venice (IT)



FRANCESCO GENNARI
Autoritratto come rotazione della terra
(con loden e scarpe clarks), 2008 / detail
7 × 471 × 6.5 cm
Courtesy the artist and Tucci Russo Studio per l'Arte Contemporanea,
Torre Pellice, Turin
Exhibited at Glasstress 2009, Venice (IT)



DAN GRAHAM
Sagitarian Girls, 2008
230 × 550 × 250 cm
Courtesy Francesca Minini, Milan
Exhibited at Glasstress 2009, Venice (IT)



CAI GUO-QIANG
Full Body Scan: Next!, 2013
variable dimensions
Courtesy the artist
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)



JOSEPHA GASCH-MUCHE
T. 30/12/07, 2007
65 × 65 × 65 cm
Courtesy Heller Gallery, New York
Exhibited at GLASSTRESS 2017, Venice (IT)



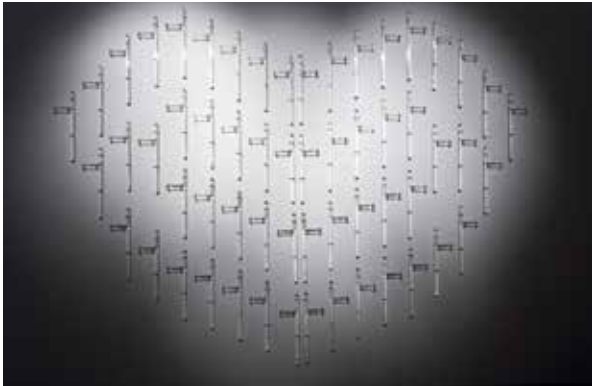
FRANCESCO GENNARI
Tre Colori Per Presentarmi Al Mondo, La Mattina, 2013
133 × 114 × 4.5 cm
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)



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



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



KENDELL GEERS
Cardiac Arrest VIII, 2011
310 × 420 × 3 cm
Courtesy the artist, Galleria Continua, San Gimignano, Beijing, Le Moulins, Havana,
Gallery Stephen Friedman, London, Galerie Rodolphe Janssen, Brussels, Goodman Gallery,
Johannesburg, Cape Town, and Berengo Private Collection, Venice
Exhibited at Glasstress 2011, Venice (IT)
Exhibited at Glasstress Beirut 2012, Beirut (LB)



ABDULNASSER GHAREM
The Stamp (Moujaz), 2017
120 × 90 cm diameter
Courtesy Gharem Studio Inc.
Exhibited at GLASSTRESS 2017, Venice (IT)



LORIS GRÉAUD
The Unplayed Notes Factory, 2017
from 30 to 60 cm diameter each piece /
variable dimensions (installation), performance
Courtesy the artist and Gréaudstudio
© Loris Gréaud, Gréaudstudio
Exhibited at GLASSTRESS 2017, Venice (IT)



DMITRY GUTOV
Stones, 2013 / detail
variable dimensions
Courtesy the artist
Exhibited at Glasstress White Light /
White Heat 2013, Venice (IT)



CHARLOTTE GYLLENHAMMAR
Don't Look, 2011
18 × 60 × 60 cm

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



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

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



MONA HATOUM
Nature morte aux grenades,
2006/2007 / *detail*
95 × 208 × 70 cm

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



STUART HAYGARTH
Glass House, 2013
220 × 210 × 204 cm

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



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

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



RICHARD HAMILTON
Sieves (with Marcel Duchamp),
1971 / *detail*
ed. 50 + 7 AP
52 × 63.5 × 20.4 cm

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



XENIA HAUSNER
temple/market, 2017
8 elements, variable dimensions

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



JAIME HAYON
Testa Mecanica, 2011
55 × 52 × 43 cm (green), 53 × 35 × 43 cm (red),
55 × 52 × 43 cm (yellow)

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



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

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



MONA HATOUM
Kapancik, 2012
64 × 34 × 34 cm

Courtesy Galerie Max Hetzler, Berlin / Paris
Exhibited at *Glasstress White Light / White*
Heat 2013, Venice (IT)



PAULA HAYES
Vertical Giant Terrarium,
2008/2009
147.3 × 35.6 cm diameter

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



YUICHI HIGASHIONNA
Cesendello or Jack and the Beanstalk, 2015
300 × 180 cm diameter

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



YUICHI HIGASHIONNA
Seta Chandelier, 2011
150 × 140 cm diameter
Courtesy Keith Johnson
Exhibited at *Glasstress 2011*, Venice (IT)



CHARLOTTE HODES
Floating, 2013
20–30 cm diameter each
/ 250 × 100 cm (installation)
Courtesy the artist
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)
Exhibited at *Glasstress London* 2013, The Wallace Collection, London (UK)



SHIRAZEH HOUSHIARY
Alar, 2017
145 × 44 × 115 cm
Courtesy the artist, Lisson Gallery,
and Berengo Studio
Exhibited at *GLASSTRESS 2017*, Venice (IT)



JOHN ISAACS
Let the Golden Age Begin, 2013
150 × 567 × 161 cm
Courtesy Aeroplastics Contemporary
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)



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



CHARLOTTE HODES
Revealed In Pink, 2011
35 × 30 × 6 cm
Courtesy Marlborough Gallery, London,
and Berengo Private Collection, Venice
Exhibited at *Glasstress Stockholm* 2011, Stockholm (SE)



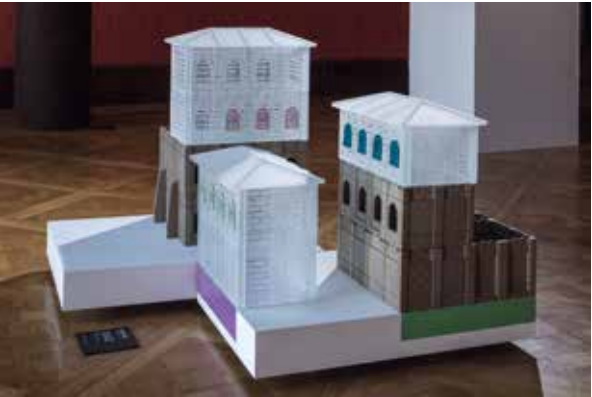
SHIRAZEH HOUSHIARY
Flux, 2013
134.8 × 87.8 × 40.2 cm each
Courtesy the artist
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)



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



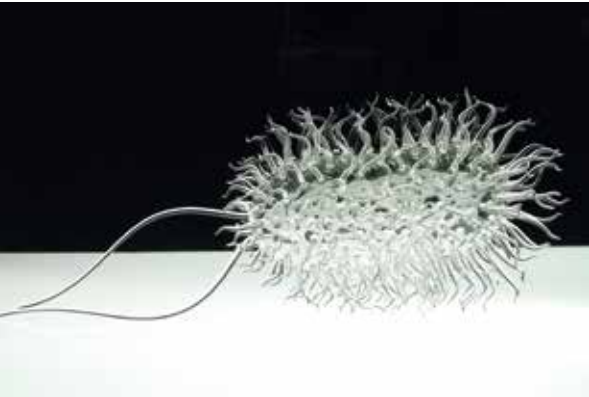
CHARLOTTE HODES
Eurydice I / II / III, 2009
40 × 22 cm / 40 × 25 cm / 40 × 26 cm
Courtesy Marlborough Gallery, London,
and Berengo Private Collection, Venice
Exhibited at *Glasstress* 2009, Venice (IT)



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



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



LUKE JERRAM
E. Coli, 2010
24 × 128 × 30 cm
Courtesy De Nul Collection, Belgium
Exhibited at *Glasstress 2011*, Venice (IT)
Exhibited at *Glasstress New York* 2012, New York (USA)
Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



LUKE JERRAM
HIV (large, series 3), 2015
ed. AP
20.9 cm diameter
Courtesy Heller Gallery, New York
Exhibited at *Glasstress Boca Raton 2017*, Boca Raton (USA)



LUKE JERRAM
Smallpox (small), 2012
ed. 3 / 5
14.9 x 9.8 cm diameter
Courtesy Heller Gallery, New York
Exhibited at *Glasstress Boca Raton 2017*,
Boca Raton (USA)



LIU JIANHUA
Shadow in the Water, 2011 / detail
11 elements, 32 x 28 x 7 cm each / 32 x 230 x 7 cm (installation)
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at *Glasstress 2011*, Venice (IT)
Exhibited at *Glasstress Stockholm 2011*, Stockholm (SE)
Exhibited at *Glasstress Gotika 2015*, Venice (IT)



MICHAEL JOO
Dissembled (Version 2), 2013
62 x 308 x 308 cm
Courtesy the artist
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)



LUKE JERRAM
Large Spiky Malaria, 2010
50 x 18 cm diameter
Courtesy the artist
Exhibited at *Glasstress New York 2012*,
New York (USA)



LUKE JERRAM
Untitled Future Mutation (large), 2012
ed. 5 / 5
20 cm diameter
Courtesy Heller Gallery, New York
Exhibited at *Glasstress Boca Raton 2017*, Boca Raton (USA)



MIMMO JODICE
Composizione, opera 1 / opera 2 / opera 3 / opera 4 / opera 5, 1966 / detail
unique
30 x 40 cm / 60 x 60 cm (with frame)
Courtesy the artist
Exhibited at *Glasstress 2009*, Venice (IT)



MICHAEL JOO
Expanded Access, 2011
155 x 290 x 290 cm, 85 x 67 x 8 cm
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at *Glasstress 2011*, Venice (IT)
Exhibited at *Glasstress New York 2012*, New York (USA)
Exhibited at *Glasstress Beirut 2012*, Beirut (LB)
Exhibited at *Glasstress Boca Raton 2017*, Boca Raton (USA)



LUKE JERRAM
Round Swine Flu, 2009
20 cm diameter
Courtesy the artist
Exhibited at *Glasstress New York 2012*, New York (USA)



MAGDALENA JETELOVA
(Des)Orientation, 2011 / detail
200 x 510 x 50 cm
Courtesy the artist
Exhibited at *Glasstress 2011*, Venice (IT)



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



MICHAEL JOO
Pericardium, 2015
45 x 36 x 40 cm
Courtesy the artist
Exhibited at *Glasstress Gotika 2015*,
Venice (IT)



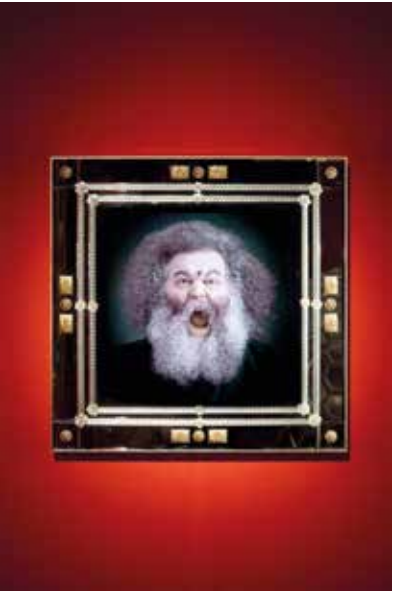
ILYA & EMILIA KABAKOV
Arch of Life, 2015
38 × 32 × 25 cm
Courtesy Berengo Studio
Exhibited at *Glasstress Gotika* 2015, Venice (IT)



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



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



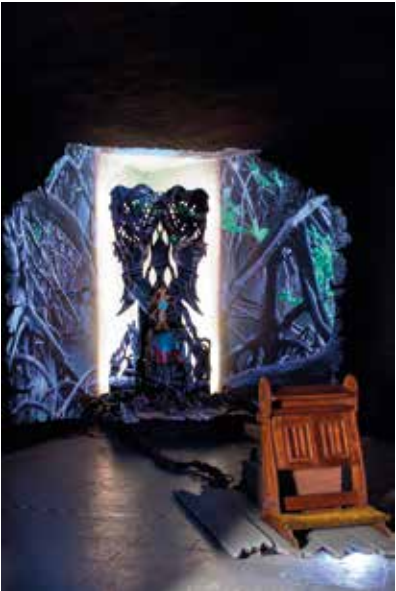
KONSTANTIN KHUDYAKOV
Mirror, 2011
108 × 108 × 20 cm
Courtesy the artist and Venice Projects, Venice
Exhibited at *Glasstress 2011*, Venice (IT)
Exhibited at *Glasstress Riga* 2011, Riga (LV)
Exhibited at *Glasstress Stockholm* 2011, Stockholm (SE)



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



MARYA KAZOUN
Self-Portrait, 2003 / present
variable dimensions (installation), performance
Courtesy Venice Projects, Venice
Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



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



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



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



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



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



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



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

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



MARTA KLONOWSKA
The Fish, 2013
110 × 80 × 60 cm (fish)
21 × 29.7 cm (drawing)

Courtesy Berengo Studio
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)
Exhibited at *Glasstress Boca Raton 2017*, Boca Raton (USA)



JOSEPH KOSUTH
Any Two Meter Square Sheet of Glass
to Lean Against Any Wall, 1965 / detail
200 × 200 cm (glass), 5.8 × 20 cm (metal plaque)

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



BRIGITTE KOWANZ
Vo-lumen, 2017
50 × 30 cm diameter

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



MARTA KLONOWSKA
Large Kitchen Still Life after
Michel De Bouillon, 2009
94 × 58 × 44 cm

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



MARTA KLONOWSKA
The Letter of the Moor, 2011
/ detail
54 × 63 × 35 cm (dog),
10 × 25 × 10 cm (shoe)
72 × 82 cm (inkjet print on paper)

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



JOSEPH KOSUTH
No Number #19, 1991
175 × 175 × 0.8 cm

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



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

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



MARTA KLONOWSKA
Prince Baltasar Carlos as a Hunter, 2003
variable dimensions
191 × 102 cm (inkjet print on canvas)

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



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

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



JANNIS KOUNELLIS
Senza titolo, 2005
100 × 70 cm

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



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

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



RAIMUND KUMMER
Hindsight Bias, 2007
205 × 80 × 80 cm (glass eyes),
300 × 240 cm (mirror sheets)
Courtesy the artist
Exhibited at *Glasstress* 2009, Venice (IT)



KAREN LAMONTE
Cumulus, 2017
220 × 216 × 172 cm
Courtesy Austin Art Projects, Palm Desert
© Karen LaMonte
Exhibited at *GLASSTRESS* 2017, Venice (IT)



KAREN LAMONTE
Nocturne 6, 2017
144 × 87 × 67 cm
Courtesy Austin Art Projects, Palm Desert
© Karen LaMonte
Exhibited at *GLASSTRESS* 2017, Venice (IT)



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



HITOSHI KURIYAMA
Life-reduction, 2010
variable dimensions
Courtesy Venice Projects, Venice
Exhibited at *Glasstress* 2011, Venice (IT)



KAREN LAMONTE
Nocturne 1, 2017
145 × 69 × 68 cm
Courtesy Austin Art Projects, Palm Desert
© Karen LaMonte
Exhibited at *GLASSTRESS* 2017, Venice (IT)



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



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



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



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



HYE RIM LEE
Crystal City Spun, 2008
variable dimensions
(3D animation)
Courtesy the artist and Kukje Gallery, Seoul
Exhibited at *Glasstress* 2009, Venice (IT)
Exhibited at *Glasstress Stockholm* 2011, Stockholm (SE)
Exhibited at *Glasstress Beirut* 2012, Beirut (LB)
Exhibited at *Glasstress Boca Raton* 2017, Boca Raton (USA)



THOMAS LEROOY
Speaking in Tongues, 2014
120 × 70 cm diameter
Courtesy Galerie Rodolphe Janssen
Exhibited at *Glasstress Gotika* 2015,
Venice (IT)



THOMAS LEROOY
You Were On My Mind, 2014
55 × 65 × 30 cm (sculpture),
101 × 37 × 37 cm (base)
Courtesy the artist
Exhibited at *Glasstress Gotika* 2015,
Venice (IT)



TOMÁŠ LIBERTÍNÝ
The Seed of Narcissus, 2011
/ detail
100 × 38 cm diameter,
video projection
Courtesy the artist
and Venice Projects, Venice
Exhibited at *Glasstress 2011*, Venice (IT)
Exhibited at *Glasstress New York* 2012,
New York (USA)



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



MASSIMO LUNARDON
As Is, Everywhere, 2011
300 × 70 × 50 cm (big alien),
74 × 45 × 35 cm (small alien)
Courtesy Berengo Studio
Exhibited at *Glasstress 2011*, Venice (IT)



TOMÁŠ LIBERTÍNÝ
Always the Years Between Us, 2011
30 × 26 × 14 cm (vase) / 100 × 100 × 1.5 cm (glass and felt)
Courtesy the artist and
Berengo Private Collection, Venice
Exhibited at *Glasstress Riga* 2011, Riga (LV)



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



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



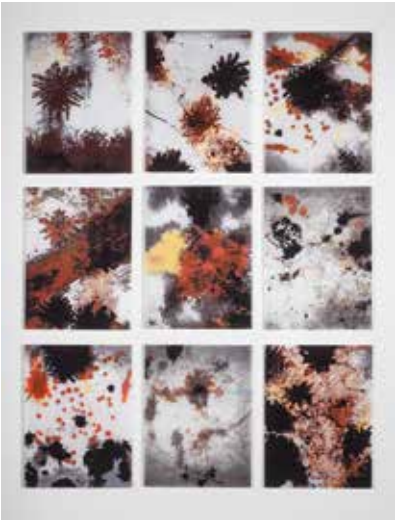
MASSIMO LUNARDON
Geonauta, 2012
60 × 35 × 20 cm
Courtesy Venice Projects, Venice
Exhibited at *Glasstress Beirut* 2012,
Beirut (LB)



TOMÁŠ LIBERTÍNÝ
The Agreement, 2012
160 × 80 cm diameter
Courtesy Berengo Studio
Exhibited at *Glasstress Gotika* 2015,
Venice (IT)



TOMÁŠ LIBERTÍNÝ
The Unbearable Lightness, 2010
250 × 122 × 45 cm
Courtesy the artist
Exhibited at *Glasstress Beirut* 2012, Beirut (LB)
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)



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



MASSIMO LUNARDON
Universo acrobatico, 2011/2012 /
detail
variable dimensions
Courtesy Berengo Private Collection,
Venice
Exhibited at *Glasstress Stockholm* 2011,
Stockholm (SE)
Exhibited at *Glasstress Beirut* 2012,
Beirut (LB)



URS LÜTHI
Ex Voto XXI from Art Is The Better Life series, 2010 / detail
174 × 236 × 105 cm
Courtesy Artbug Gallery, Bassano
Exhibited at *Glasstress 2011*, Venice (IT)



FEDERICA MARANGONI
The Thread, 2002
40 × 3.5 cm / height
70 cm (neon)
Courtesy Berengo Private Collection,
Venice
Exhibited at *Glasstress 2009*, Venice (IT)



OKSANA MAS
Quantum Prayer, 2013
60 × 62 × 60 cm
Courtesy Berengo Studio
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)



KATE MCCGWIRE
Siren, 2015
55 × 225 × 225 cm
Courtesy Berengo Studio
Exhibited at *Glasstress Gotika 2015*, Venice (IT)
Exhibited at *Glasstress Boca Raton 2017*, Boca Raton (USA)



ALASTAIR MACKIE
PEDM, 2013
8 × 4 × 4 cm
Courtesy All Visual Arts, London
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)
Exhibited at *Glasstress London 2013*, The Wallace Collection, London (UK)



JASON MARTIN
Chimera (Azul), 2013
50 × 40 cm
Courtesy Lisson Gallery, London
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)



PAUL MCCARTHY
Glass Trees, 2017
6 elements, 97 × 46 × 26 cm (Tree 4), 94 × 32 cm diameter (Tree 5),
80 × 35 cm diameter (Tree 1 [Paris]), 110 × 45 × 36 (Tree 3),
102 × 40 cm diameter (Tree 6), 76 × 50 × 35 (Tree 2)
/ variable dimensions (installation)
Courtesy the artist and Hauser & Wirth, Los Angeles
Exhibited at *GLASSTRESS 2017*, Venice (IT)



WHITNEY MCVEIGH
'solitude a breath away', 2013
56 × 64 × 42 cm
Courtesy the artist
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)



**SARMITE MALINA
AND KRISTAPS KALNS**
Don't Forget Me, 2011
150 × 50 cm diameter each
Courtesy Berengo Private Collection,
Venice
Exhibited at *Glasstress Riga 2011*, Riga (LV)



KRIS MARTIN
Siamo Noi, 2013
23 × 28 × 23 × 18 cm each / variable dimensions (installation)
Courtesy Berengo Studio
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)



KATE MCCGWIRE
Maelstrom, 2015
30 × 114 × 85 cm
Courtesy Berengo Studio
Exhibited at *Glasstress Gotika 2015*, Venice (IT)



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



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



NABIL NAHAS
Stars, 2012
variable dimensions
Courtesy the artist
Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



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



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



VIK MUNIZ
Individuals, 2017
21 elements, from 107 to 170 cm each (height), from 30 to 50 cm each (diameter) / variable dimensions (installation)
Courtesy the artist and Berengo Studio
Exhibited at *GLASSTRESS 2017*, Venice (IT)



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



ATELIER TED NOTEN
If You Want To Be Beautiful You Have To Suffer, 2011
150 × 210 cm / variable dimensions (installation)
Courtesy the artist and Venice Projects, Venice
Exhibited at *Glasstress 2011*, Venice (IT)



LUCY+JORGE ORTA
Arboreal, 2015
220 × 160 cm diameter
Courtesy Berengo Studio
Exhibited at *Glasstress Gotika* 2015, Venice (IT)
Exhibited at *Glasstress Boca Raton* 2017, Boca Raton (USA)



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



NABIL NAHAS
Untitled VP # 2, 2011
5 elements, 50 cm diameter each / 50 × 250 × 50 cm (installation)
Courtesy the artist and Venice Projects, Venice
Exhibited at *Glasstress 2011*, Venice (IT)
Exhibited at *Glasstress New York* 2012, New York (USA)



HANS OP DE BEECK
The Frozen Vanitas, 2015 / detail
145 × 95 × 95 cm
Courtesy Berengo Studio
Exhibited at *Glasstress Gotika* 2015, Venice (IT)
Exhibited at *Glasstress Boca Raton* 2017, Boca Raton (USA)



LUCY+JORGE ORTA
Perpetual Amazonia: Tree Of Life, 2013
55 × 135 × 54 cm
Courtesy the artist
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)
Exhibited at *Glasstress London* 2013, The Wallace Collection, London (UK)
Exhibited at *Glasstress Boca Raton* 2017, Boca Raton (USA)



JEAN-MICHEL OTHONIEL
Ricochet Rouge, 2009
unique
110 cm diameter
Courtesy Galerie Karsten Greve AG,
St. Moritz
Exhibited at *Glasstress* 2009, Venice (IT)



TONY OURSLER
M*orb*, 2017
137 x 94 x 8.5 cm
Courtesy the artist and Berengo Studio
Exhibited at *GLASSTRESS* 2017, Venice (IT)



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



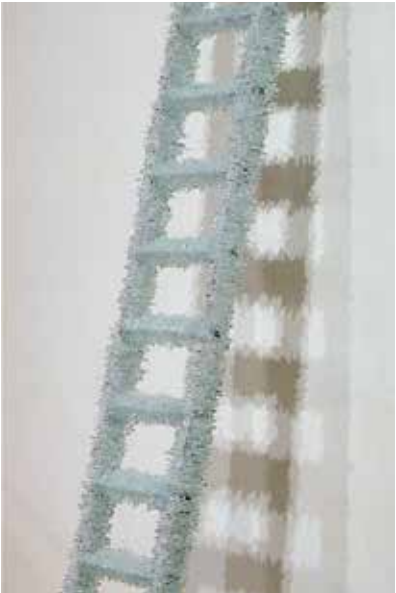
CORNELIA PARKER
Decoy, 2013
72 x 36 x 71 cm
Courtesy of the artist, Berengo Studio, Venice, and Frith Street Gallery, London
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)
Exhibited at *Glasstress London* 2013, London (UK)
Exhibited at *Glasstress Boca Raton* 2017, Boca Raton (USA)



TONY OURSLER
Blue Double Negative, 1999
48.2 x 30.5 x 30.5 cm / variable
dimensions (installation)
Courtesy the artist
Exhibited at *Glasstress* 2011, Venice (IT)
Exhibited at *Glasstress New York* 2012,
New York (USA)



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



LUCA PANCRAZZI
Scala, 2008 / detail
350 cm (height)
Courtesy Galleria Continua, San Gimignano,
Beijing, Le Moulins, Havana
Exhibited at *Glasstress* 2009, Venice (IT)



ANNE PEABODY
Alluvion Myth, 2011
213 x 182 x 7.6 cm
Courtesy Venice Projects, Venice
Exhibited at *Glasstress* 2011, Venice (IT)



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



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



CORNELIA PARKER
Black Window, 2013
83 x 60 x 8 cm
Courtesy Berengo Studio
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)



ANNE PEABODY
My Sidewalk, 2004
1 x 213.6 x 533.4 cm
Courtesy Venice Projects, Venice
Exhibited at *Glasstress* 2009, Venice (IT)



ANNE PEABODY
Owl With Dog, 2011
7.6 × 10.1 cm
Courtesy Venice Projects, Venice
Exhibited at *Glasstress Stockholm 2011*, Stockholm (SE)



JAVIER PÉREZ
Corona, 2011
12 × 33 cm diameter
Courtesy the artist and Venice Projects, Venice
Exhibited at *Glasstress 2011*, Venice (IT)
Exhibited at *Glasstress Stockholm 2011*, Stockholm (SE)



JAUME PLENSA
Blake in Venice, 2013
242 × 182 × 1 cm each text / variable dimensions (installation)
Courtesy Galerie Lelong, Paris, and Berengo Studio
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)



JAUME PLENSA
Glassman II, 2004 / *detail*
30 × 250 × 90 cm
Courtesy the artist and Galerie Lelong, Paris
Exhibited at *Glasstress 2011*, Venice (IT)



GIUSEPPE PENONE
Unghia e candele, 1994
30 × 300 × 150 cm / dimensions determined by the setting
thermoformed glass, wax
thermoformed glass element realized by Cirva - Centre international de recherche sur le verre et les arts plastiques, Marseille
installation view, Palazzo Cavalli Franchetti, Venice, 2009
Exhibited at *Glasstress 2009*, Venice (IT)



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



JAUME PLENSA
Cristina's Frozen Dreams, 2010
ed. 8
52 × 40 × 40 cm
Courtesy Galerie Lelong, Paris, and Berengo Private Collection, Venice
Exhibited at *Glasstress 2011*, Venice (IT)
Exhibited at *Glasstress Stockholm 2011*, Stockholm (SE)
Exhibited at *Glasstress New York 2012*, New York (USA)



JAUME PLENSA
Laura's Hands, 2011
ed. 25
10 × 6 × 19 cm each / variable dimensions (installation)
Courtesy Galerie Lelong, Paris, and Berengo Private Collection, Venice
Exhibited at *Glasstress 2011*, Venice (IT)
Exhibited at *Glasstress New York 2012*, New York (USA)
Exhibited at *Glasstress Beirut 2012*, Beirut (LB)



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



ANTON PEVSNER
Croce ancorata
(La Croix ancorée), 1933
84.6 cm (diagonal length)
Courtesy Peggy Guggenheim Collection, Venice
Exhibited at *Glasstress 2009*, Venice (IT)



JAUME PLENSA
Duna, 2015
100 × 30 × 37 cm
Courtesy Galerie Lelong, Paris, and Berengo Studio
Exhibited at *Glasstress Gotika 2015*, Venice (IT)



JAUME PLENSA
Misty Head, 2017
57 × 47 × 40 cm
Courtesy the artist and Berengo Studio
Exhibited at *GLASSTRESS 2017*, Venice (IT)



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



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



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



RANDOM INTERNATIONAL
Swarm Study (Glass) / I, 2017
99.2 x 40.4 x 44 cm
Courtesy Pace Gallery, New York, and Galerie Brigitte Schenk, Cologne
Exhibited at *GLASSTRESS* 2017, Venice (IT)



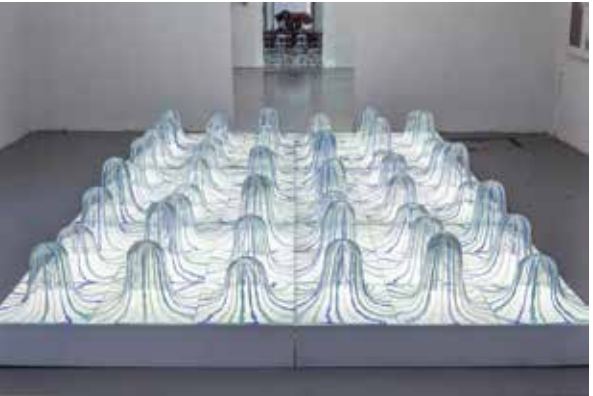
IVAN PLUSCH
Glass Malaise, 2015
160 x 120 x 70 cm
Courtesy Berengo Studio
Exhibited at *Glasstress Gotika* 2015,
Venice (IT)



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



CAROL PRUSA
Spooky Action, 2016
3 elements, 40.6 cm diameter each
Courtesy the artist
Exhibited at *Glasstress Boca Raton* 2017,
Boca Raton (USA)



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



IVAN PLUSCH
Illusion of Disappearance of Fullness, 2015
68 x 90 x 7 cm
Courtesy the artist
Exhibited at *Glasstress Gotika* 2015, Venice (IT)



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



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



ROBERT RAUSCHENBERG
Untitled [Glass Tires], 1997
76.2 x 71.1 x 61 cm
Courtesy Estate of Robert Rauschenberg,
New York
Exhibited at *Glasstress* 2009, Venice (IT)



MAN RAY
Pandora's Box, 1963
4 × 11 × 4 cm
Courtesy Fondazione Marconi, Milan
Exhibited at *Glasstress* 2009, Venice (IT)



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



ANTONIO RIELLO
Ashes to Ashes, 2009/2010 /
detail
29 elements, 35 × 20 cm
diameter each / variable
dimensions (installation)
Courtesy Berengo Private Collection,
Venice
Exhibited at *Glasstress* 2011, Venice (IT)
Exhibited at *Glasstress Boca Raton* 2017,
Boca Raton (USA)



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



RECYCLE GROUP
Breath, 2013
Courtesy Berengo Studio
Exhibited at *Glasstress White Light /*
White Heat 2013, Venice (IT)
Exhibited at *Glasstress London* 2013,
London (UK)



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



ANTONIO RIELLO
Murano Hoard, 2012
variable dimensions
Courtesy Berengo Private Collection, Venice
Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



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



RECYCLE GROUP
"Column", 2013 (from the Future
Archeology series) / detail
30 × 116 × 30 cm, 30 × 76 × 30 cm,
30 × 96 × 30 cm
Courtesy the artist
Exhibited at *Glasstress White Light /*
White Heat 2013, Venice (IT)



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



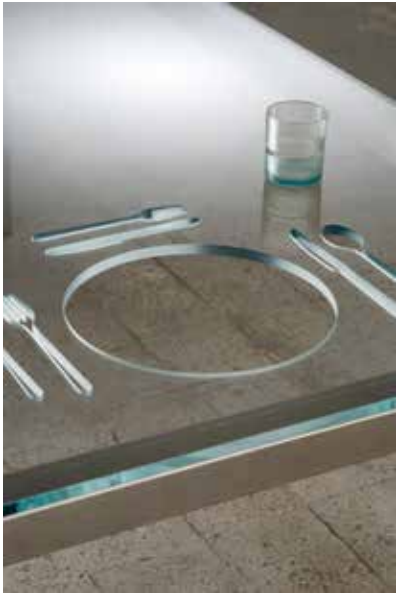
BERNARDÍ ROIG
Il diavolo e le due teste di San Giovanni, 2011 / *detail*
variable dimensions
Courtesy Claire Oliver Gallery, New York
Exhibited at *Glasstress* 2011, Venice (IT)



MARIA ROOSEN
Washed Tree, 2009/2011
45 × 270 × 53 cm
Courtesy Collection Lise and Thierry Prevot and Gallery Fons Wetters, Amsterdam
Exhibited at *Glasstress* 2011, Venice (IT)



MARIA GRAZIA ROSIN
Gothik Mechanical Meateaters, 2015
217 × 235 × 150 cm
Courtesy the artist
Exhibited at *Glasstress Gotika* 2015, Venice (IT)
Exhibited at *Glasstress Boca Raton* 2017, Boca Raton (USA)



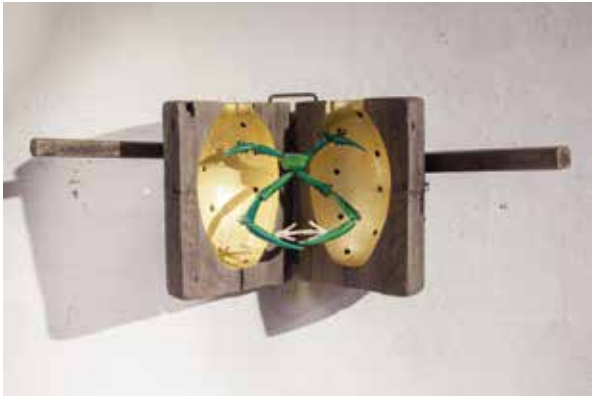
SILVANO RUBINO
Addizione sottrattiva, 2009 / *detail*
ed. 1 / 3
80 × 400 × 100 cm
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at *Glasstress* 2009, Venice (IT)
Exhibited at *Glasstress Stockholm* 2011, Stockholm (SE)
Exhibited at *Glasstress New York* 2012, New York (USA)
Exhibited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



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



YAŞAM ŞAŞMAZER
Fear Of Reason, 2015
181 × 160 × 65 cm
Courtesy the artist
Exhibited at *Glasstress Gotika* 2015, Venice (IT)



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



SILVANO RUBINO
Death announced to the ear of a deaf, 2009/2010 / *detail*
variable dimensions
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at *Glasstress Riga* 2011, Riga (LV)



ANDREA SALVADOR
Giovanna d'Arco n. 1, 2011 / *detail*
150 × 131.5 × 3 cm
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at *Glasstress 2011*, Venice (IT)
Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



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



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



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



ANDREA SALVADOR
Giovanna d'Arco n.3, 2011 / *detail*
150 × 160 × 3 cm
Courtesy Berengo Private Collection, Venice
Exhibited at *Glasstress Riga* 2011, Riga (LV)



JUDITH SCHAECHTER
Drowning, 2012
30.5 × 18 cm diameter
Courtesy Claire Oliver Gallery, New York
Exhibited at *Glasstress New York* 2012, New York (USA)



JUDITH SCHAECHTER
Nature, 2010
79 × 118 × 16 cm
Courtesy Claire Oliver Gallery, New York
Exhibited at *Glasstress 2011*, Venice (IT)



THOMAS SCHÜTTE
Berengo Head, 2011
49 × 25 × 30 cm (yellow head)
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at *Glasstress Stockholm 2011*, Stockholm (SE)



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



JOYCE JANE SCOTT
Milk Mammy 2, 2012
48 × 19 × 19 cm (glass) /
72 × 19.5 × 19.5 cm (lace beading)
Courtesy Goya Contemporary Gallery, Baltimore
Exhibited at *Glasstress Beirut 2012*, Beirut (LB)



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



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



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



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



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



THOMAS SCHÜTTE
Geister, 2011
6 elements, variable dimensions
Courtesy Berengo Private Collection, Venice
Exhibited at *Glasstress Beirut 2012*, Beirut (LB)
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)



JOYCE JANE SCOTT
Milk Mammy 1, 2012
113 × 30.5 × 27 cm
Courtesy Goya Contemporary Gallery, Baltimore, and Berengo Studio, Venice
Exhibited at *Glasstress New York 2012*, New York (USA)



SANDRO SERGI
Uccello, 1970
35 × 46 × 18 cm
Courtesy Berengo Private Collection, Venice
Exhibited at *Glasstress 2009*, Venice (IT)



CONRAD SHAWCROSS
Perimeter Studies
(Icosahedron) Arrangement 2 -
Yellow Glass, 2013
180 × 208 × 128 cm

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



SUDARSHAN SHETTY
A Walk in the Rain, 2013
455 × 45 × 220 cm

Courtesy Galerie Krinzinger, Vienna
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)



ANATOLY SHURAVLEV
Viewing Deception, 2011
25 cm diameter, 30 cm diameter, 35 cm diameter (lenses)

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



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



WAEEL SHAWKY
Cabaret Crusades:
The Secrets of Karbala, 2014
50 × 15 cm each marionette /
variable dimensions (installation)

Courtesy the artist
Exhibited at *Glasstress Gotika* 2015,
Venice (IT)
Exhibited at *Glasstress Boca Raton* 2017,
Boca Raton (USA)



MEEKYOUNG SHIN
Above: Translation, 2013
95 × 15 × 1 cm

Courtesy the artist and Berengo Studio
Exhibited at *Glasstress White Light /*
White Heat 2013, Venice (IT)



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

Collection of the artist and The Pace Gallery, London / New York
Exhibited at *Glasstress* 2009, Venice (IT)



BENOÎT SOKAL
Off to the Land of Syberia 3, 2015 / detail
100 × 150 × 150 cm

Courtesy Berengo Studio
Exhibited at *Glasstress Gotika* 2015, Venice (IT)
Exhibited at *Glasstress Boca Raton* 2017, Boca Raton (USA)



SHAN SHAN SHENG
Abacus-Western Zhou
Dynasty, BC 1046-BC 771, 2007
230 × 450 × 100 cm

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



MEEKYOUNG SHIN
Ghost Series, 2013
60 × 30 × 23 cm (glass), 55 × 30 × 23 (soap)

Courtesy the artist and Berengo Studio
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)
Exhibited at *Glasstress London* 2013, The Wallace Collection, London (UK)



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

Courtesy The Pace Gallery, London / New York
Exhibited at *Glasstress New York* 2012, New York (USA)



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

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



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



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



LINO TAGLIAPIETRA
Attesa, 2009
45 × 200 × 200 cm (installation)
Courtesy the artist
Exhibited at *Glasstress 2009*, Venice (IT)



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



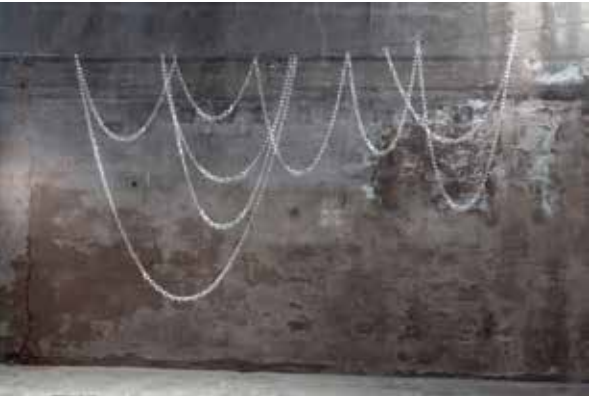
JANA STERBAK
Transpiration: Portrait Olfactif, 1995
16 × 28 × 14 cm diameter
Courtesy Galleria Raffaella Cortese, Milan, and Galeria Toni Tàpies, Barcelona
Exhibited at *Glasstress 2009*, Venice (IT)



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



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



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



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



SARAH SZE
Cotissi, 2017 / detail
variable dimensions
Courtesy the artist and Berengo Studio
Exhibited at *GLASSTRESS 2017*, Venice (IT)



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



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



OLGA TREIVAS
Rag Chapel, 2015
290 × 280 × 225 cm
Courtesy Berengo Studio
Exhibited at *Glasstress Gotika* 2015, Venice (IT)



PATRICIA URQUIOLA
All Ambiq, 2011
150 × 430 × 180 cm (installation)
Courtesy Studio Urquiola, Milan, and Berengo Private Collection, Venice
Exhibited at *Glasstress 2011*, Venice (IT)
Exhibited at *Glasstress New York* 2012, New York (USA)



JOOST VAN BLEISWIJK
Fragile Factory / Heavy Duty Trestles, 2011
98 × 180 × 75 cm
Courtesy Venice Projects, Venice
Exhibited at *Glasstress 2011*, Venice (IT)



KIKI VAN EIJK
Allotment / Harvest Red Fruit Bucket, Scarecrow, Sowing Time-Pots, 2011
199 × 110 × 54 cm (mannequin),
37 × 70 × 38 cm (bucket),
63 × 33 cm diameter (basket)
Courtesy Venice Projects, Venice
Exhibited at *Glasstress 2011*, Venice (IT)



ELMAR TRENKWALDER
TRE 2015 WVE 298, 2015
225 × 102 × 76 cm
Courtesy Berengo Private Collection, Venice
Exhibited at *Glasstress Gotika* 2015, Venice (IT)



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



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



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



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



BERTIL VALLIEN
Resting Head, 2009
28 × 38 × 23 cm
Courtesy Orrefors Kosta Boda AB, Orrefors
Exhibited at *Glasstress Stockholm* 2011, Stockholm (SE)



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



KIKI VAN EIJK & JOOST VAN BLEISWIJK
Dining Stories Chandelier, 2013
280 × 140 cm diameter
Courtesy the artist
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)



ATELIER VAN LIESHOUT
Crawling Man, 2011
30 × 64 × 92 cm
Courtesy the artist and Venice Projects, Venice
Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



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



KOEN VANMECHELEN
Entwined, 2011
20 × 30 × 25 cm
Courtesy the artist
Exhibited at *Glasstress New York* 2012, New York (USA)



KOEN VANMECHELEN
Protected Paradise, 2017
approx. 1200 × 1000 × 600 cm
Courtesy the artist
Exhibited at *GLASSTRESS 2017*, Venice (IT)



ATELIER VAN LIESHOUT
Excrementorium, 2011
130 × 190 × 136 cm
Courtesy the artist and Venice Projects, Venice
Exhibited at *Glasstress 2011*, Venice (IT)



KOEN VANMECHELEN
Coming World, 2017
85 × 110 × 65 cm
Courtesy the artist
Exhibited at *GLASSTRESS 2017*, Venice (IT)



KOEN VANMECHELEN
11, 2011
variable dimensions
Courtesy the artist and Berengo Private Collection, Venice
Exhibited at *Glasstress Beirut* 2012, Beirut (LB)



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



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



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



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



KOEN VANMECHELEN
Under My Skin - C.C.P., 2013
variable dimensions
Courtesy Berengo Studio
Exhibited at *Glasstress White Light / White Heat* 2013, Venice (IT)
Exhibited at *Glasstress London* 2013, The Wallace Collection, London (UK)



KOEN VANMECHELEN
The Accident, 2005 / detail
60 × 35 × 45 cm
Courtesy Moss Private Collection, Miami
Exhibited at *Glasstress 2009*, Venice (IT)



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



JOANA VASCONCELOS
Via Iluminata, 2015
420 × 100 × 100 cm
Courtesy the artist
Exhibited at *Glasstress Gotika 2015*, Venice (IT)



URSULA VON RYDINGSVARD
Luminosa, 2013
200 × 245 × 6 cm
Courtesy Galerie Lelong, New York
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)



KOEN VANMECHELEN
The Walking Egg, 1989
70 × 156 × 58 cm
Courtesy Venice Projects, Venice
Exhibited at *Glasstress 2011*, Venice (IT)
Exhibited at *Glasstress Stockholm 2011*, Stockholm (SE)



JOANA VASCONCELOS
Babylon, 2013
360 × 170 cm diameter
Courtesy Berengo Studio and Venice Projects, Venice
Exhibited at *Glasstress White Light / White Heat 2013*, Venice (IT)



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



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



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



JOANA VASCONCELOS
Blue Velvet, 2016
162 × 104 cm diameter
Courtesy Berengo Studio
Exhibited at *Glasstress Boca Raton 2017*, Boca Raton (USA)



URSULA VON RYDINGSVARD
Glass Corrugated, 2010
76 × 130 × 5 cm
Courtesy the artist and Galerie Lelong, New York
Exhibited at *Glasstress 2011*, Venice (IT)
Exhibited at *Glasstress New York 2012*, New York (USA)
Exhibited at *Glasstress Beirut 2012*, Beirut (LB)



PHARRELL WILLIAMS
Inside Out, 2011
180 × 110 cm (big skeleton),
90 × 90 cm (small skeleton)
Courtesy Venice Projects, Venice
Exhibited at *Glasstress 2011*, Venice (IT)



FRED WILSON
Iago's Mirror, 2009
200 × 130 × 20 cm
Courtesy The Pace Gallery, New York, and Berengo Private Collection, Venice
Exhibited at *Glasstress* 2009, Venice (IT)
Exhibited at *Glasstress Riga* 2011, Riga (LV)
Exhibited at *Glasstress Stockholm* 2011, Stockholm (SE)
Exhibited at *Glasstress Beirut* 2012, Beirut (LB)
Exhibited at *Glasstress Boca Raton* 2017, Boca Raton (USA)



ERWIN WURM
Mutter, 2016/2017
39 × 11 × 18 cm
Courtesy the artist and Berengo Studio
Exhibited at *GLASSTRESS 2017*, Venice (IT)



ERWIN WURM
Venezian Narrow, 2015
140 × 30 × 7 cm
Courtesy the artist and Berengo Studio
Exhibited at *Glasstress Gotika* 2015, Venice (IT)
Exhibited at *Glasstress Boca Raton* 2017, Boca Raton (USA)



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



FRED WILSON
Sala Longhi, 2011
70 × 55 × 3 cm (small frame), 230 × 118 × 38 cm (big frame), 200 × 110 cm diameter (applique)
Courtesy The Pace Gallery, New York, and Berengo Private Collection, Venice
Exhibited at *Glasstress* 2011, Venice (IT)



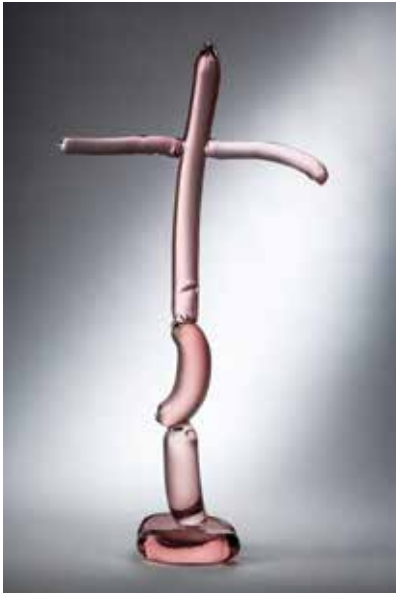
ERWIN WURM
Narrow House, 2010
ed. 2 / 3
700 × 1600 × 120 cm
Courtesy Xavier Hufkens Gallery, Brussels, Lehmann Maupin Gallery, New York, and Thaddaeus Ropac Gallery, Paris, Salzburg
Exhibited at *Glasstress* 2011, Venice (IT)



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



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



ERWIN WURM
It's a Cross, 2015
75 × 40 × 14 cm
Courtesy the artist and Berengo Studio
Exhibited at *Glasstress Gotika* 2015, Venice (IT)



ERWIN WURM
Venetian Sausage Small, 2016/2017
62 × 23 × 18 cm
Courtesy the artist and Berengo Studio
Exhibited at *GLASSTRESS 2017*, Venice (IT)



MARIYO YAGI
Nawa Shrine 2015 - The Traveling Isolation Of Maimai (Spiral Snail), 2015
230 × 150 × 140 cm
Courtesy the artist
Exhibited at *Glasstress Gotika* 2015, Venice (IT)



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



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



SHI YONG
The Moon's Hues Are Teasing, 2011
14 × 80 × 18 cm (bone), 126 × 70 × 40 cm
(pants with a pair of hands)
Courtesy the artist, Venice Projects, Venice, and Shanghart Gallery, Shanghai
Exhibited at Glasstress 2017, Venice (IT)



TOKUJIN YOSHIOKA
The Glass Tea House, 2011
40 × 80 × 80 cm
Courtesy Tokujin Yoshioka inc., Tokyo
Exhibited at Glasstress 2017, Venice (IT)



ZHAN WANG
Scholar's Rocks (Tai Hu Shi) in Glass, Combination 2, 2013
159 × 115 × 90 cm
Courtesy Berengo Studio
Exhibited at Glasstress White Light / White Heat 2013, Venice (IT)



DUSTIN YELLIN
Underground Tunnel for Seven Parts, 2017
38.4 × 40.6 × 20.6 cm
Courtesy the artist and Berengo Studio
Exhibited at GLASSTRESS 2017, Venice (IT)



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



TOKUJIN YOSHIOKA
Water Block, 2002
40 × 210 × 40 cm
Courtesy Tokujin Yoshioka inc., Tokyo
Exhibited at Glasstress 2017, Venice (IT)



ZHANG HUAN
Pig, 2012
47 × 140 × 78 cm
Courtesy Zhang Huan Studio, Shanghai, and Venice Projects, Venice
Exhibited at Glasstress Beirut 2012, Beirut (LB)
Exhibited at Glasstress Gotika 2015, Venice (IT)



YIN XIUZHEN
The Container of Thinking, 2015
variable dimensions
Courtesy Berengo Studio
Exhibited at Glasstress Gotika 2015, Venice (IT)



KIMIKO YOSHIDA
Tombeau. Self-Portrait (after Cardinal Barberini's Epitaph, Rome, 1646), 2005
18 elements, 28 × 28 cm each
Courtesy Guy Pieters Gallery, Sint-Martens-Latem
Exhibited at Glasstress 2009, Venice (IT)



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



ZHANG HUAN
Ten Thousand Years Old Turtle, 2011
160 × 500 × 600 cm
Courtesy Zhang Huan Studio, Shanghai, and Venice Projects, Venice
Exhibited at Glasstress 2017, Venice (IT)



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

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



5.5 DESIGNERS
Matières à chaud, 2011
77 x 132 x 14 cm each

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

Berengo Studio 1989

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