

Sponsors & Colophon

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First published in Great Britain in 2013
by London College of Fashion, University
of the Arts London, 20 John Prince's Street,
London W1G 0BJ, United Kingdom

ISBN 978-1-903455-29-6

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Authors: James Putnam, Adriano Berengo,
Suzanne Higgott, David Toop
Design: Freytag Anderson

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GLASSTRESS

White Light | White Heat

Contents

–

7 → 8

Foreword

Professor Frances Corner OBE

Pro Vice-Chancellor

University of the Arts London &
Head of London College of Fashion

9 → 14

The Quantum Leap of Glass

Adriano Berengo

Director Berengo Studio Murano,
Venice & Co-Curator Glasstress:
White Light I White Heat

17 → 20

Is Glass Silent?

David Toop

Contents

–

23 → 28

White Light I White Heat

James Putnam

Co-Curator Glasstress:
White Light I White Heat

31 → 40

Historic Venetian Glass

Suzanne Higgott

Curator of Glass, Limoges Painted
Enamels and Earthenwares
The Wallace Collection

43 → 174

Artists

175

UAL Alumni

Foreword

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Professor Frances Corner OBE Pro Vice-Chancellor University of the Arts London & Head of London College of Fashion

White Light | White Heat is a development of Glasstress, conceived by Adriano Berengo, President of Berengo Glass Studio and Venice Projects, in 2009.

This new exhibition is a dramatic expansion of the original Glasstress concept to include London College of Fashion (LCF), University of the Arts London and the Wallace Collection working in collaboration with Berengo Glass Studio. New work has been especially conceived and produced for the exhibition which is jointly curated by Adriano Berengo and James Putnam, Senior Research Fellow at LCF.

The exhibition explores boundaries of fashion and fine art through the medium of glass focusing on the relationship between the artist and designer; craft skills and curatorial practice. This important collaboration offers a unique opportunity to reinterpret the rich tradition of glass in Murano alongside The Wallace Collection, a world leading museum with an

exquisite glass collection and the cutting edge environment of London College of Fashion where traditional notions of fashion are challenged every day.

The exhibition had its opening at the magnificent Palazzo Franchetti as part of the 55th Venice Biennale with a selection of work being restaged in London at the Fashion Space Gallery at LCF as well as The Wallace Collection.

I am indebted to the vision and generosity of Adriano Berengo and to Dr Christoph Vogtherr, Director of The Wallace Collection for his enthusiasm and commitment.

I would also like to thank Professor Charlotte Hodes and Dame Rosalind Savill for their support and contribution and Janice Blackburn, OBE who gave us the initial introduction to Berengo Glass Studios.

Fred Wilson, Iago's Mirror (2009)

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200 x 130 x 20 cm
Murano glass

Frances Corner OBE

—



Glasstress: The Quantum Leap of Glass

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Adriano Berengo Director Berengo Studio Murano, Venice & Co-Curator Glasstress: White Light | White Heat

There was a moment, during these months preparing for Glasstress: White Light | White Heat, when I knew for certain that the entire project was developing a fullness of meaning. I'm not referring to the fact that Glasstress, thanks to the 2009 and 2011 exhibitions, is probably the most recognisable collateral event at the Biennale d'Arte di Venezia, or even that Glasstress has started to tour internationally (the previous incarnations have been exhibited in Riga, Stockholm, New York, and Beirut, and the current exhibition will travel to London and more cities in 2013/14).

One morning in our furnace on Murano I understood Glasstress had obtained one of its objectives. That day, in a coincidence of arrivals and departures, we were hosting artists from three different countries. Each had brought their own history, project, and expectations. During a break, these three artists – who had never met before – started sharing their impressions on glass and the experiments they were conducting. This dialogue, I noticed, had greatly influenced their original projects. And so, this is Glasstress. Not necessarily an exhibition, but rather a process in which the show is not a definitive outcome.

Thomas Schütte, Berengo Head (2011)

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50 x 30 x 27 cm
Murano glass

Adriano Berengo

—



Adriano Berengo



Vik Muniz, *Untitled* (2010)

108 x 52 cm diameter
Glass, brick, wood, steel

Glasstress: The Quantum Leap of Glass

There are contemporary art works that are born as pre-established incarnations of knowledge, and then there are works that are born from experimental curiosity, where the final result is not foreseen. By allowing artists to come into contact with this known but seldom used material (in aesthetic terms), I like to think Glasstress has created for each artist the ideal conditions for limitless experimentation, open to failure, to second guessing, and to the elation of new discoveries. All of the artists have had to deal with glass, with its chemical characteristics, with its production processes, and with the aesthetic stereotypes that have accompanied this material for centuries. No one has simply expected to use glass as an interchangeable material with commonly used ones; each, in the end, has found a way to assimilate glass into his own poetic theme, expressing it concretely in the final work. These works would not have been possible without glass, they would not bear the same meanings and, in a similar way, each work of glass finds it has a new purpose it did not have before.

Glass is a solid material obtained through the cooling of a fluid, and one of its main characteristics is that it does not form crystalline structures. Its molecular structure stays amorphous, lacking a long-range geometric pattern. This greatly influences its physical and optical characteristics, but I believe this



can also act as a metaphor for its ability to be used in new ways, in functional terms (what would contemporary architecture be without glass?) and in aesthetic terms as well. Here in Venice the history of glassmaking is long and glorious, scattered with changes and innovations that through the weight of tradition, inhibits our perception of it as an artistic medium. But there certainly is not, and never has been, a long-range trajectory to follow. This is why, when I state that Glasstress has to give birth to the future of glass I do not mean this future has to be in line with the past.

Javier Pérez, *Carroña* (2011)

120 x 235 x 300 cm / variable dimensions
Murano glass, stuffed crows

Adriano Berengo

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Glasstress: The Quantum Leap of Glass

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Is Glass Silent?

—

David Toop

From within an ancient trunk that may only be opened by some unexplained process of involuntary trance, a yielding to the influences of silence and darkness, the villain unpacks a set of strange glass devices – ‘great pieces in strange forms’. One of them, a large glass wheel, has been shattered during this somnambulistic exercise, an explosion of aural drama that brings the sleepwalker back into an awareness of his surroundings. The glass machine is said to be an arcane instrument of *magnétisme animal* from the 17th century, invented by the father of modern hypnotism, Franz Mesmer. This intriguing discovery – one of the many plot strands squandered by Bram Stoker in his confused, abhorrently racist novel, *The Lair of the White Worm* – is symptomatic of Stoker’s own ambivalent fascination with weird science and occultism.

As a technology of the psyche whose chief component was as invisible as the vitalistic energy flow of animal magnetism, the glass instrument also echoed Mesmer’s use of a glass harmonica in his 18th century healing sessions. According to James Kennaway in his book *Bad Vibrations: The History of the Idea of Music as a Cause of Disease*, contemporary accounts reported Mesmer’s masterful performances on a musical instrument whose reputation was already sullied by allegations of harm, many based on deep-seated anxieties about women and their “nerves”. The tones of the crystallophone, produced by rubbing tuned glass bowls with finger tips dipped in water, seemed to emerge as weightless emanation without definition or clear point of origin, as if independent of human agency. This combined with a subtle sensation of dissonance in each individual sound, a combination of factors deemed excessively “feminine”, and so the instrument came to be associated with depression in men, fits in women, convulsions in dogs and death to the young. Kennaway even notes a bizarre 19th century usage (worthy of Edgar Allan Poe)

David Toop

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Modern Glass Harmonica

—

Benjamin Franklin House, London UK

David Toop

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in the mortuary at Weimar, whereby corpses were attached by strings to a glass harmonica. Any who woke up from terminal slumber to find themselves mistakenly pronounced dead could alert the guards and prevent the dreaded fate of being buried alive.

There is no doubt that glass has strange properties which cannot entirely be blamed on the patriarchal obsessions of pre-modern neurasthenia. The glass harmonica, used famously by Mozart, Björk and more recently in George Benjamin's opera, *Written On Skin*, is the most ethereal of instruments, yet its unsettling characteristics also stem from haptic perception: the hearing, as if by the penetration of those Victorian "nerves", of friction between skin and glass (perhaps the angelic equivalent of Freddie Krueger's knife glove fingernails scraping metal). Many other musical instruments stimulate the fingertips, so it must have been the uncanny combination of glass and its sound that led one 18th century physician to caution performers that they may suffer paralysis, fainting, even see ghosts as a consequence of their profession.

I have argued in *Sinister Resonance: The Mediumship of the Listener* (2010) that our hearing of sound is equivalent to the experience of haunting. Sound is an absent presence, a temporal event, a ghost whose vibrations melt into air at the moment of perception. Sound leaves no trace other than memory, yet its impact is profound. A comparable contradiction applies to glass, matter that is almost invisible, smooth barrier yet opening, transparent nothingness

that can turn nasty when broken. In a world in which seeing and touch are the dominant terms of reality, glass embodies those states which lack the solidity of tangible, visible and supposedly stable matter: mind, consciousness, sound, air, breath, scent. Symbolically, at least, glass bridges the Cartesian divide of mind and body in the form of compressed light.

Implicit within that compression of light is the potentiality of fission, a shattering into shards. In 1968 The Velvet Underground released their second LP, *White Light / White Heat*. The subject of the title track was a drug – specifically the injection of methamphetamine (also known by street names such as crystal, glass and ice) – and its speed rush. Mumbled lyrics notwithstanding, the song's significance rests on broader issues, on intensities of experience, revelation and clarity born out of abjection. The influence of composer La Monte Young was still evident at this point in Velvet Underground history. In 1960, Young composed a piece called *2 Sounds* for which he combined the sound of a tin can scraped over a pane of glass with a drum stick scraped around a gong. Both sounds were close miked and amplified. "When the first sound starts you cannot imagine that any more horrible sound exists in the whole world," Cornelius Cardew wrote after a performance choreographed by Merce Cunningham. "Then the second sound comes in and you have to admit you were wrong."

Is glass silent? We maintain the illusion that silence is nothingness, a void, yet silence is perhaps closer

Is Glass Silent?

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to Marcel Duchamp's *Dust Breeding* of 1920, the section of the *Large Glass* on which he varnished accumulated dust. Events collect over time, a delay, and yet their accumulation goes unnoticed until they are fixed, perhaps by a perceptual retuning that allows the listener to become aware that silence is not silent. Redolent of alchemy, this composition of quartz sand, ash and other substances is born in the furnace, moving through states of liquidity to brittle hardness and transparency. Glass is a magical substance, a midpoint between spirit and spear. In musical contexts – The Glass Orchestra of Canada, Annea Lockwood's *Glass World*, the *Cloud Chamber Bowls* and *Mazda Marimba* of Harry Partch and the *Baschet Cristal* inventions of Bernard and Francois Baschet – the use of glass has often rested on such

contradictions of delicacy and volatility, clarity and evanescence. To tune the *Mazda Marimba*, made of discarded lightbulbs, Partch would snap small pieces of glass from a bulb with a pair of pliers. Invoking the Persian god of light by using the brand name Mazda – "after the means of making light are removed" – invited ironic interpretation, Partch admitted, yet glass is light without light, sound without sound, silence within silence.

David Toop is Professor of Audio Culture and Improvisation at London College of Communication, University of the Arts London.

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In a world in which seeing and touch are the dominant terms of reality, glass embodies those states which lack the solidity of tangible, visible and supposedly stable matter: mind, consciousness, sound, air, breath, scent.



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White Light | White Heat

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James Putnam Co-Curator Glasstress: White Light | White Heat

There is a beautiful glass fish in the British Museum's collection that was made by an anonymous craftsman in Egypt around 1350 BC. It represents a Nile tilapia fish, which the Egyptians associated with rebirth and would have been used as a container for cosmetics or precious oils. The ancient Egyptian word *hemut* is synonymous with both art and craft and in their language the expression for a sculptor, could be translated simply as 'he who keeps alive'. Since it is an antiquity it is justifiable to perceive this fish as a work of art despite its utilitarian function but had it been made nowadays its material may also render this classification questionable. Glass, like clay, is traditionally a craft-related medium that has tended to be marginalised

and generally treated with suspicion by art critics. Because of its bright and shiny eye-catching qualities it has been too often dismissed as a superficial medium better suited for applied rather than fine art. Although major contemporary artists have made works in glass ever since the pioneering collaborations between the Murano glassblowers and modernist artists back in the 1950s, it seems only quite recently that glass has been more widely accepted as a new fine art medium. This wider recognition of the potential of glass in contemporary art circles has no doubt coincided with the gradual breakdown of the traditional hierarchy of materials prevalent in the art market that has allowed artists more freedom to experiment with new mediums.

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The ancient Egyptian word *hemut* is synonymous with both art and craft and in their language the expression for a sculptor, could be translated simply as 'he who keeps alive'

James Putnam

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Egyptian Glass Fish

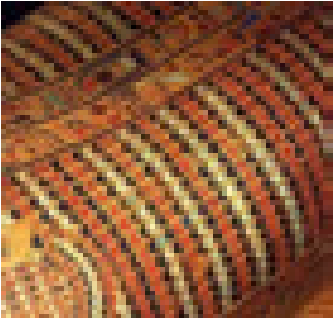
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Anonymous
Circa 1350BC, British Museum

James Putnam

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This exhibition is called White Light | White Heat not merely in homage to the innovative 1968 album by The Velvet Underground but because light and heat are fundamental to glass making – light is integral to our perception of glass while heat is required to shape it. Combining the word “white” with both light and heat provides a very evocative and symbolic semantic context. “White-hot” suggests intensely hot beyond red-hot and on an emotional level it suggests something exceedingly impassioned. In optics white is the colour the human eye sees when it looks at light that contains all the wavelengths of the visible spectrum. In a famous experiment using a glass prism, Sir Isaac Newton demonstrated that white light is a mixture of all the colours in the spectrum that can be separated into



its constituents by refraction at the prism’s surface. White light is also visible from the heat generated by the sun and stars and also many man-made lamps. Light and heat are the components of fire, the destructive/creative element linked to the formation of this planet. Silica or sand is the most abundant mineral in the earth’s crust, which can be melted at a very high temperature in a furnace to become glass, hardening as it cools. While transformed into a molten, semi-liquid state it can be blown and shaped into sculpture then slowly cooled over a period of a few hours to a few days, depending on the size of the pieces to keep the glass from cracking due to thermal stress. One of the most striking characteristics of glass is that it is completely dependent on how the light plays on it – it is possible for it to shine with the brilliance of a diamond. Glass interacts with natural light – light brightening the surface of the objects and emphasising the purity of the material – a purity



The Alchemist

—

19th Century engraving,
Wellcome Library

White Light | White Heat

—



**17th Century engraving of a glass Furnace
from L'Arte Vetraria (The Art of Glass)**

—

By Antonio Neri, Berengo Library

White Light | White Heat

shaped by light. The quality of Venetian light from the reflection of the sun on the water is said to have been crucial to the development of the celebrated Renaissance school of Venetian painters like Titian and Tintoretto. Light and heat are the products of fire, which has always been regarded not as the destroying element but as the transforming element. Made from the four elements of air, water, fire and earth, glass is a “noble” material that relates to the alchemic transformation of matter. The alchemists used fire to change substances in unpredictable ways, exploring a hidden inner world within the “material” world. Alchemy, an early precursor to science, played an important part in the history of glassmaking and glass colouring processes. The intrinsic qualities of glass offer a multiplicity of uses and we are now literally surrounded by glass from everyday industrially-produced objects such as bottles, drinking glasses and light bulbs. Appreciated for its unique architectural design strengths, glass has also become the most significant 21st century building material, used for futuristic looking buildings like The Shard in London.

Despite its use nowadays as a common everyday material, glass was once very precious. Glass-making probably originated in the ancient Near East as early as 3000 BC. By 1550 BC the ancient Egyptians were using glass as a substitute for semi-precious stones in beads, amulets or as inlay in gold and silver. Some of the most exquisite examples of ancient glass workmanship can be found among King Tutankhamun’s tomb treasure, such as the polychrome inlay on his gilded coffin. In medieval times, Venice had become supreme in glassblowing with its centre moved to the island of Murano in order

to keep their processes secret. In the 16th century it also became celebrated for its mirror production using a unique mercury process. Venetian mirrors were highly valued as they were considered the purest in the world and placed in richly decorated frames and installed in the major palaces throughout Europe. The beauty of the glass made in Venice was attributed to the composition of the salt and soda in the Italian silica, the type of wood used to fire the furnace and the salt composition from the ocean water used. But the traditional skill of glassblowing is gradually disappearing in Italy.

One of the aims behind this project is to keep this amazing industry alive and prolific in Murano.

According to scientists, glass is not a single material but a state of matter. It possesses some extraordinary and unique contrasting properties such as fluidity, fragility, solidity, transparency, reflectivity, opacity and virtual invisibility. The essence of glass conveys a dynamic relationship between volume, density and empty space. The reflectivity of glass enables the viewer not only to see the work but also its surrounding space, optically projected on its surface. Glass is completely different in its hot and cold states, and it is transparent, denying its own materiality. It is unique for sculpture as no other material has such an ability to change colour, texture and mass. Glass holds and reflects light as it moves from transparency to translucency to opacity; its volume may be understood in completely different ways. A case in point: mirrors have some unusual properties in that they reflect light or sound in a way that preserves much of its original quality subsequent to its contact with the mirror.

James Putnam



Unlike other light-reflecting objects mirrors can also filter out some wavelengths, while preserving other wavelengths in the reflection.

Glass is a magical and un-exploited medium for artists to work with because unlike any other material it has such a vast range of possible appearances – it can be bright or dull, coloured, transparent, mirrored and metallic or take any number of surface treatments and textures. Hot glass can be incandescent and glow bright orange yet still be transparent when it is molten due to different temperatures. Glass has been worked for so many centuries that a huge variety of techniques exist to produce a vast range of glasses with differing properties that offer artists fantastic possibilities to create work. The Glasstress project is quite different from other contemporary glass initiatives in that the majority of the participants have never used glass before in their work. This means that they are more likely to push the glass

masters at the Berengo Studio to realise very diverse and challenging projects. They tend to bring a more conceptually-based approach to working with it than the so-called studio glass artists who are already so familiar with glass making techniques.

White Light | White Heat includes a broad range of established and emerging international artists whose works address some vital socio-political issues expressed through the multiple materialities of glass. While some artists have let the inherent qualities of the medium dictate the theme of their work, others have used this opportunity to see how glass adapts to their characteristic working practice. Besides traditional hand blown glass, the exhibition includes works in moulded glass fabricated with the latest technology, significant not only for their aesthetic appeal but because they illustrate the ever blurring of boundaries and collaborations between art and fashion and art and science.

Top: Ancient Egyptian glass phallic-shaped flask

from Hawara, c. 100 AD, Petrie Museum



Suzanne Higgott
Curator of Glass, Limoges Painted
Enamels and Earthenwares
The Wallace Collection

The inventive, technically accomplished and beautiful glass on display at this year's Glasstress exhibition in Venice, White Light | White Heat, has a dynamic and immediate affinity with the extraordinarily rich and enduring tradition of glass-making in Venice.

During the Renaissance and beyond, Venetian glass was a luxurious commodity, highly prized not only in Europe but also in Islamic lands. It developed as the beguiling product of a powerful maritime city uniquely placed to exploit both the best available materials to create exquisite wares in ductile soda-lime-silica glass and the trade links to respond to widespread market demand. The restrictive working practices imposed by the Venetian authorities helped to ensure that the carefully sourced materials and recipes used by the glass-makers remained a secret, barely known beyond those people working in the family-run workshops confined to the island of Murano. Today, Murano remains the beating heart at the centre of Venetian glass-making, and it is here that the Berengo Glass Studio is to be found. The secrecy surrounding Venetian glass-making added to its mystique and must surely have contributed to the glass being ascribed magical qualities, so that, for example, drinking glasses made from fine, transparent cristallo glass, made in imitation of rock crystal, were credited with

the ability to reveal poison. The demand for Venetian glass was at its height during the sixteenth century, and despite the draconian restrictions imposed on the movement of Venetian glass-makers, glasshouses making glass in the Venetian style (*à la façon de Venise*) were established in a number of European centres. So how did Venetian glass attain its vaulted position and what kind of objects were being made? In contrast to much contemporary art glass, historic Venetian glassware, however fanciful and lavishly decorated it might be, served a functional purpose.

Glass-making is first recorded in Venice in the tenth century and Venetian glass first emerged as a luxury product in the thirteenth century. However, the extensive period often described as the “Golden Age” of Venetian glass began in the mid-fifteenth century with the development of cristallo, its excellent decolourization and high light transmittance not challenged until the development of lead crystal glass in the later seventeenth century. The invention of cristallo is often credited to the renowned entrepreneurial glass-maker Angelo Barovier, who was certainly closely associated with its production. The creation of the finest Venetian glassware, be it unadorned, colourless cristallo, translucent coloured vessels, or items enriched with applied decoration such as enamelling and gilding, depended not only on the skill of the craftsmen, but on the careful sourcing and refining of good quality ingredients. The most important of these were silica from quartzite pebbles from the Ticino river in northern Italy and the soda ash of the coastal plant of the genus *salicornia*, which acted as a flux and stabiliser.



Fig. 1. Flute

Flute. Probably Venice, otherwise *façon de Venise*, probably the Netherlands, probably late 16th-17th century

All the glasses illustrated are in the Wallace Collection.
Photography © by kind permission of the Trustees
of the Wallace Collection

Suzanne Higgott

The best plant ash for glass-making was sourced in the Levant and along the Spanish Alicante coast. Good quality decolourisers and colorants were also required. Through the skills of glass-makers, the resultant glass was fashioned into the most exquisite and delicate items. In addition to the quality of the materials and the skill of the glass-makers, another major factor that defines the glass of the “Golden Age” is the wide range of products available. This variety was determined to a significant degree by the desire to supply the international market, with products tailored to appeal, among others, to Islamic, Dutch, German, Spanish and wider Italian tastes. This diversity to meet market demand was a well-



Fig. 3. Armorial Pilgrim Flask

Venice, c. 1523-6. The flask is enamelled with the arms of Christof Philipp von Lichtenstein and Wilhelm von Rappoltstein of Alsace



Fig. 2. Tazza

Venice or possibly Low Countries (façon de Venise), second half of the 16th-early 17th century

established tradition by the time that the English traveller Richard Lassels wrote in his *Voyage of Italy*, published in 1670, ‘An other day we went to Murano again to see the glass houses which furnish almost all Europe with drinking glasses... they seem to have taken measure of every nations belly and humour, to fit them with drinking glasses accordingly: For the High Dutch, they have high glasses, called Flutes, a full yard long... For the Italians that love to drink leisurely, they have glasses that are almost as large and flat as silver plates, and almost as uneasy to drink out of ...’ (figs. 1 and 2). The cultivation of patronage at the highest level is exemplified by the gift of glass presented to Frederik IV of Denmark when he visited Venice in 1708-9. The Glass Room at Rosenborg Castle, Copenhagen, created by Frederik to house his collection, undoubtedly incorporates some of these pieces, together with further glass purchased by Frederik on his trip.

Historic Venetian Glass

In making the wide range of products for which they were renowned the glass-makers drew on a variety of tools, created an array of glass matrices, and used both hot- and cold-working techniques. Hot-working techniques embraced mould-blowing, mould stamping, inflating on the blow pipe or on the pontil through use of the *soffietta*, free forming, shaping with the jacks and the application and shaping of trails and prunts, sometimes enhanced with gold leaf – all involving the dexterous manipulation of the fast-cooling glass, which required frequent re-heating at the furnace. Enamels and gilding were applied to more or less finished vessels, which were then reheated at the furnace so that the enamels and gilding fused to the vessel wall. Diamond-point engraving was a cold-working technique in which a diamond point was used to scratch motifs onto the surface of a finished vessel.

Various types of decoration were fashionable at different times, and some were more enduring than others. Until around the second quarter of the sixteenth century, glass embellished with enamels and gilding was much sought after (fig. 3), and, especially until the early sixteenth century, vessel walls were often adorned with half ribbing, using a mould-blown technique known as *mezza-stampaura* (fig. 4). The latter half of the fifteenth century saw the production of prestigious enamelled and gilt covered standing cups and goblets, sometimes in coloured glass that might be made to resemble a hardstone. Glass made in imitation of the banded agate chalcedony and known as *calcedonio* was one of several glass types or forms that either revived a Roman glass-making technique or took inspiration from a classical shape. *Calcedonio* (fig. 5) involved a complex and costly



Fig. 4. Goblet

Goblet with *mezza-stampaura* moulding, enamelling and gilding. Venice, c. 1500

Historic Venetian Glass

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production process that depended on the inclusion of silver in the glass batch. Writing at the end of the fifteenth century, Marcantonio Coccio Sabellico observed in his book, *De situ Urbis Venetæ*, ‘There is no kind of precious stone which cannot be imitated by the industry of the glass workers, a sweet contest of man and nature’. Further innovations in the latter half of the fifteenth century were millefiori glass, a technique in which the glass surface resembles a miniature carpet of flowers, and opaque white lattimo glass, reminiscent of Chinese porcelain.

The royal arms enamelled on some examples provide evidence of the level of patronage enjoyed by Venetian glass-makers. From the early sixteenth century onwards small groups of surviving glasses enamelled with the same coats of arms hint at the probable production of sets.

During the second quarter of the sixteenth century the love for enamelled and gilded glass was succeeded by new styles and techniques, including those that reflected an enduring delight in the lightness, versatility and fragility of thinly blown, colourless glass. These characteristics continued to inspire both glass-makers in Venice and those working elsewhere in the *façon de Venise* well into the seventeenth century (fig. 6). Colourless or virtually colourless glass was rendered additionally luxurious by the application of gilt details (see fig. 2), and the delicacy of the glass vessels was frequently emphasized through contrast with additional elements in turquoise- or dark-blue glass (fig. 7).



Suzanne Higgott

During the seventeenth century the Venetian glass industry was challenged by a series of crises, not least the growing competition from *façon de Venise* glass and, from the 1670s, rivalry from Bohemian potash glass and lead-crystal glass, initially developed in England by George Ravenscroft. To some extent, these developments were exacerbated by the publication of Antonio Neri's *L'arte vetraria* in 1612, which put the Venetian glass-making tradition into the public domain, and, during the latter part of the century, by the book's publication in several editions, in various languages, sometimes with additional commentary describing more recent developments in glass-making. To a degree, the Venetian glass-makers developed new products during this period in response to these challenges.

One of the features most characteristic of eighteenth-century Venetian glass is a frivolous exuberance manifest in the addition of applied elements in a wider range of colours, including yellow and red, and exemplified by the colourful glass flowers that adorn a diverse range of glassware, but are perhaps most familiar to us as typical ornaments on Venetian glass chandeliers.

Due in large part to the fall of the Venetian Republic in 1797 and its consequences, as well as to prevailing fashions in glassware, the luxury blown glass industry in Venice had been relatively inactive for over half a century, when Abbot Vincenzo Zanetti was instrumental in establishing a glass museum and a School of Design for glass-makers on Murano in 1861 and 1862 respectively. It was hoped that these initiatives would stimulate the revival of the glass industry on the island. The students drew on the



Fig. 6. Reliquary or Goblet

Reliquary or Goblet. Venice, probably c. 1600



Fig. 7. Footed Vessel

Footed Vessel. Probably Venice, probably late 16th-early 17th century

Historic Venetian Glass



Fig. 8. Ewer

Ewer in *vetro a filigrana* glass. The dense *vetro a retorti* pattern on the vessel body contrasts with the *vetro a fili* of the handle. Venice, late 16th century

Historic Venetian Glass

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museum's examples for their inspiration. Earlier styles and techniques were extensively revived and often creatively reinterpreted and transformed, for example through the use of zoomorphic forms and a broader range of colours. Methods for producing glass inspired by historic examples were sometimes modified in the light of more recent technological developments. Simultaneously, interest in Venetian glass increased abroad and the revival of an interest in historic Venetian glass coincided with the revitalization of the artistic blown glass industry in Venice.

By the mid-1860s the interest in and demand for historic Venetian glass and contemporary revivals was widespread, and significant landmarks can be charted annually. The first Esposizione Vetraria Muranese was held in Venice in 1864, showcasing recent products by the Fratelli Toso glassworks, Pietro Bigaglia, Lorenzo Radi and Antonio Salviati, which often revived historic Venetian techniques. At the Musée rétrospectif exhibition in Paris in 1865 almost two hundred examples of historic Venetian glass were exhibited. In 1866, the Veneto became part of the newly united Kingdom of Italy, and foreign investment became permissible. It was an auspicious year for the Venetian glass industry: with British financial backing, Antonio Salviati formed

Salviati & C. for the production of artistic blown glass, with its furnace on Murano, and Zanetti published his Guida di Murano e delle celebri sue fornaci vetrarie, which drew attention to the revival of glass-making on the island. In the following year, Salviati's display at the Exposition universelle in Paris was a resounding success and in 1868 the company moved its London shop to larger premises. The second Esposizione Vetraria Muranese was held in Venice in 1869. On display and much admired were enamelled glass mosque lamps commissioned from Salviati by the khedive of Egypt and inspired by fourteenth-century Islamic glass precedents.

It was at precisely this time, during the latter half of the 1860s, that Alfred-Émilien O'Hara, comte de Nieuwerkerke, acquired much of his eclectic collection of medieval and Renaissance works of art and arms and armour in Paris. As a consequence of the fall of the Second Empire in France, Nieuwerkerke was obliged to sell his collection. He must have been relieved to sell it in its entirety to Richard Wallace in 1871. Many of the Venetian and façon de Venise glasses in the Wallace Collection formed part of that fortuitous transaction.

Suzanne Higgott



Fig. 9. Footed Bowl and Cover

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Footed Bowl and Cover with diamond-point engraving. Probably Venice, possibly Innsbruck (façon de Venise), c. 1560-c. 1590

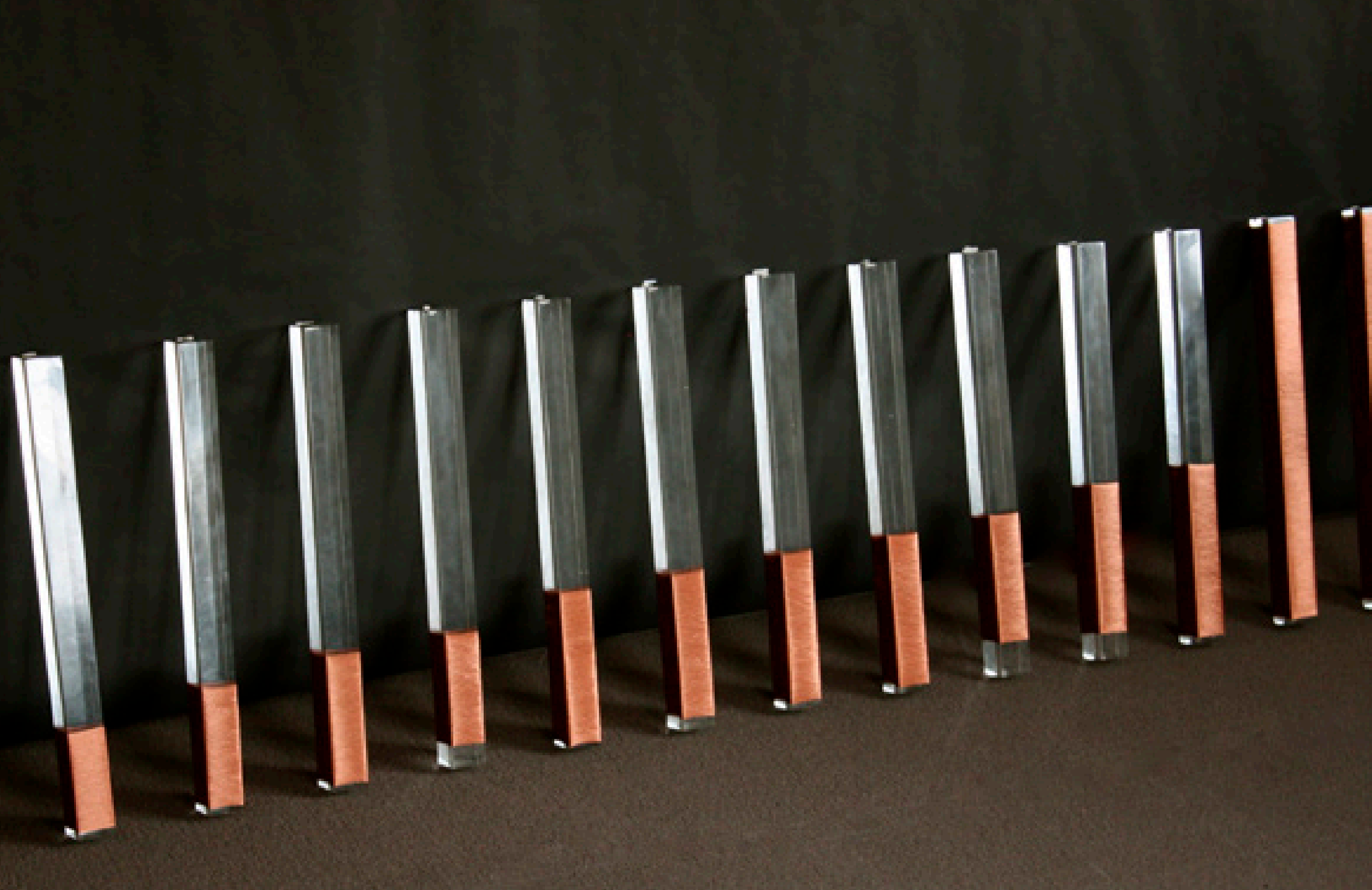


Fig. 10. Goblet

—

Goblet with ice glass bowl. Probably Venice; late 16th-17th century





Artists

Polly Apfelbaum

New York based artist Polly Apfelbaum's career spans over 20 years and is punctuated by numerous international exhibitions. Primarily concerned with colour and form, Apfelbaum is well known for her floor installations using fabrics and drawing on Euclidean geometric theory. In 2012, she had four solo shows in New York and Europe. Her artwork is part of the permanent collection at MoMA and The Whitney Museum, amongst many others. As testament to her career, Apfelbaum was awarded the Joseph H. Hazen Rome Prize in 2012; a prize awarded for artistic excellence. She was awarded a six-month residency in Rome to continue her professional practice.

“‘Porphyry’, or ‘purple’ in Greek, has traditionally been used as building rock for royalty during Imperial Rome. When I saw this hat, the colour of the pattern simultaneously reminded me of tie-dye and porphyry, highlighting/contrasting the histories in pop and ancient Rome. By transforming the hat into glass, the everyday becomes the monumental, such as a statue or bust of a person or, in this case, myself. The hat is an extension and representation of myself, and therefore stands for me within the context of this show as well as in the history of the Roman emperors.”

By transforming the hat into glass,
the everyday becomes the monumental such as a
statue or bust of a person or, in this case, myself.

Glasstress: White Light | White Heat



I Tip My Hat To You (2013)

Glass 12 x 29 x 26 cm, Unique
Courtesy of Galerie Nacht St. Stephen, Frith St Gallery

Glasstress: White Light | White Heat

—



Last Train (2013)

—

The work for the exhibition comprises of a machine and its product. The machine consists of aluminium, glass, LEDs, a painted, cast hand with a diamond ring, motors and computers. The product is edge-lit glass with diamond-scratched drawings done by artists using the machine.

Artists

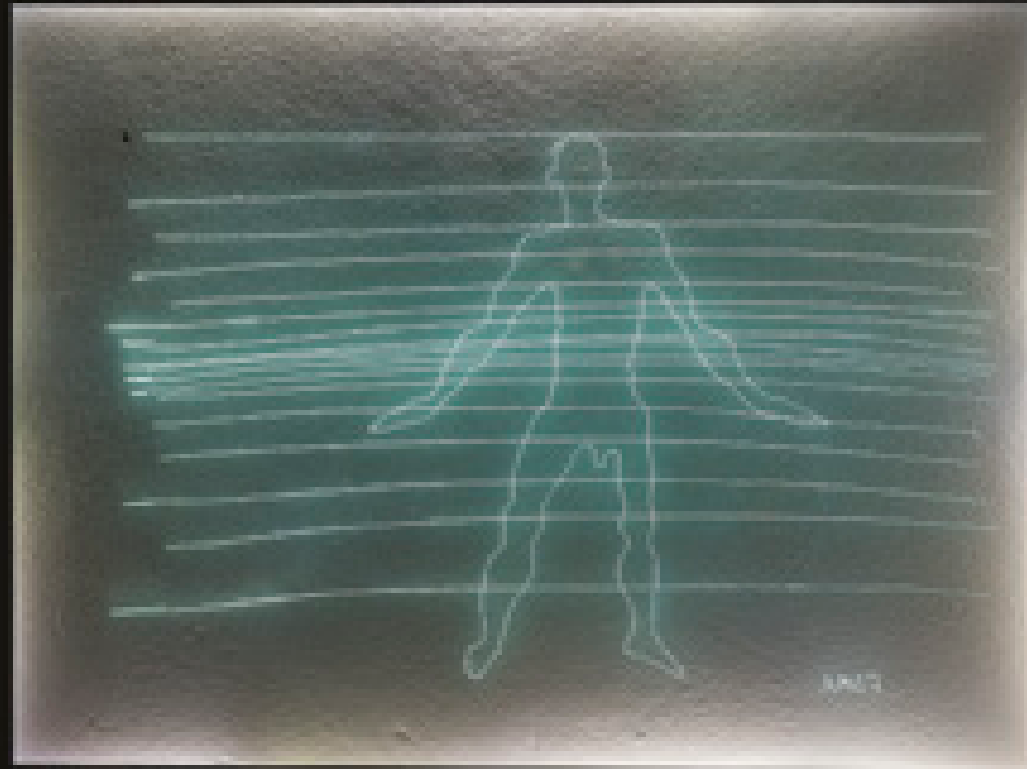
—

Ron Arad

Ron Arad's multidiscipline design practice spans architecture, product design, art and most recently, a graphics studio. His furniture designs are visually distinctive; a trademark style of curved chrome and reflective surfaces. In 2005 Arad designed a chandelier for Swarovski Crystal that could receive and display text messages on an LED screen. His architectural work has seen him design for the Bauhaus museum in Tel Aviv, the Atelier Notify in Milan and a landmark panoramic mountain gallery and restaurant in Switzerland. He has had solo exhibitions internationally in such esteemed institutions as the Barbican, London; the Pompidou Center, Paris and MoMA, New York. Originally born in Israel, Ron Arad lives and works in London.

Glasstress: White Light | White Heat

—



Last Train (2013)

—

Field by Antony Gormley

Artists

—



Last Train (2013)

—

Installation showing drawings. (Top L-R) Ai Weiwei, Cornelia Parker, Francesco Clemente, Christian Marclay, Gavin Turk
(Bottom L-R) David Shrigley, Ron Arad, Tim Noble & Sue Webster, Leandro Erlich

Artists

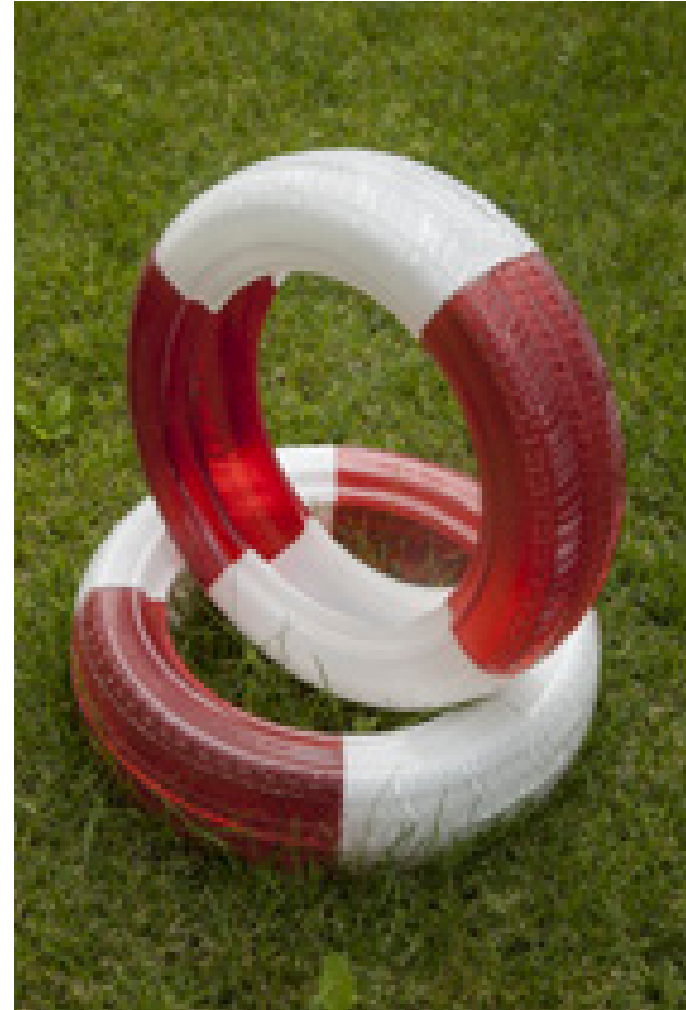
Ayman Baalbaki

Ayman Baalbaki is a Lebanese artist, living and working in Beirut. He studied fine arts in Beirut and at the École Nationale Supérieure des Arts Decoratifs in Paris. Born during the Lebanese civil war in the 1970s, Baalbaki draws most of his inspiration from this subject matter. In 2012, Baalbaki was part of the The Future of a Promise at the 54th Venice Biennale: the first pan-Arab exhibition of contemporary art to feature in the festival. This exhibition brought together more than 25 recent works by some foremost artists of the Arab world. His work depicted warriors wearing veils or casks. His paintings often describe the seemingly endless conflicts that haunt the Middle East.

The effectiveness of these barriers is because of their light weight, and for the barrier to be made of glass adds fragility to its characteristic.

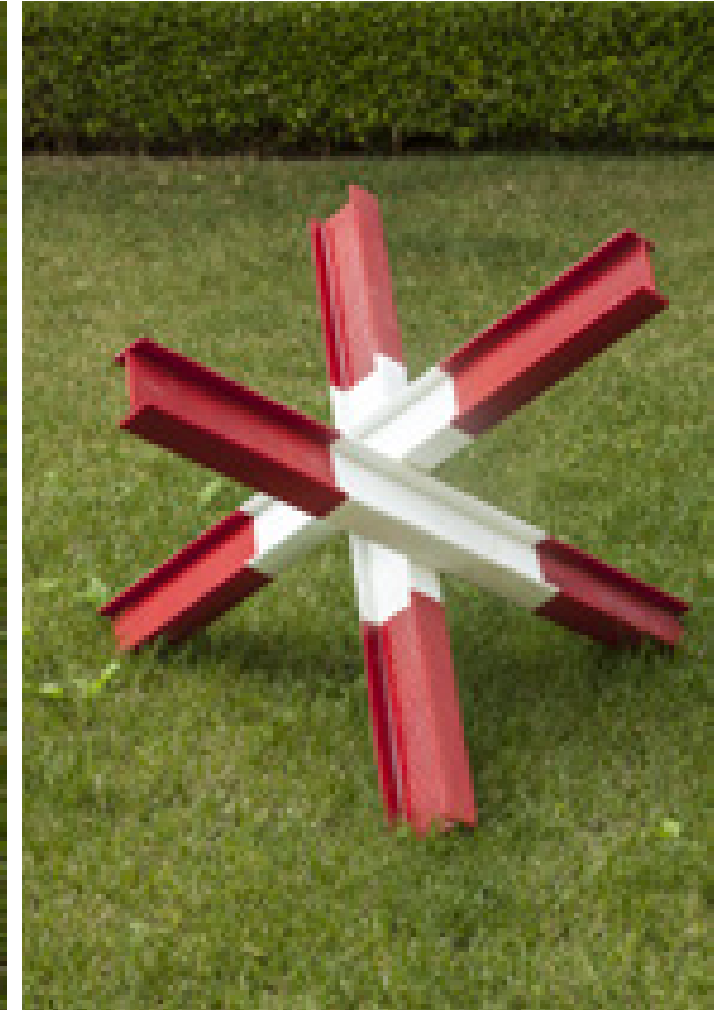
Hedgehogs and tyres are relatively light-weight for the obstacle effect they provide, and they are quickly installed or removed. Hedgehogs are a device designed to revolve under wheeled vehicles and puncture them or to belly up tracked vehicles. The effectiveness of these barriers is because of their light weight, and for the barrier to be made of glass adds fragility to its characteristic. In many languages we say “break down the barrier” which might be psychological, physical, or an emotional barrier as in fear, worry etc... In Arabic language, to break the barrier means to break the taboo.

Glasstress: White Light | White Heat



Checkpoint Tires (2013)

—
Glass
115 x 115 x 82 cm
Courtesy of Rose Issa Projects in London
and Agial Gallery in Beirut



Czech Hedgehog (2013)

—
Glass
3 arms of the obstacle each 120 cm,
Each arm is 10 x 10 forming a
90 degree angle, with 1 cm of thickness
Rose Issa Projects in London and Agial Gallery in Beirut

Glasstress: White Light | White Heat

—



A glass cast of six wooden shutters
from the glass workshop in Murano.

Artists

—

Mirosław Balka



Mirosław Balka is a Polish artist, working predominantly in sculpture. He is one of only 13 contemporary artists to exhibit in the vast Tate Turbine Hall in London. His work *How it is* consists of a box-like steel structure spanning architecture and sculpture, the interior lined in dark velvet to resemble a black hole. This encouraged audience interaction and echoed his nation's collective memory of persecution. He has received further commissions for public memorials including the memorial to the victims of the Estonia Ferry disaster in Stockholm (1997) and most recently *AUSCHWITZWIELICZKA* in Kraków. Balka runs the Spatial Activities Studio at Academy of Fine Arts in Warsaw, whilst also exhibiting internationally. He lives and works in Otwock and Warsaw.

6 x (138 x 47 x 10) Detail (2013)

—
Glass

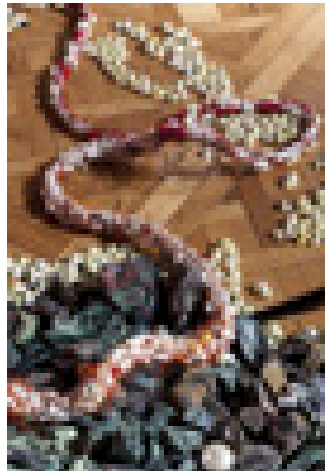
Edition: 2

Courtesy of White Cube, London, Berengo Studio, Venezia

Artists

—

Rina Banerjee



Rina Banerjee is an Indian-born, New York-based artist. Her work draws on her wealth of interests from fabrics, heritage textiles, fashion and historical architecture to explore diaspora and post-colonial moments. Banerjee was born in Kolkata in 1963, but moved to the USA with her family where she trained to be a polymer research chemist. She soon gave this up to dedicate her time to creating art. Her recent exhibitions include *The Matter Within: New Contemporary Art Of India* and *Forever Foreign* at The Haunch of Venison.

The desire for contact, a connectedness to all things, even an alien culture is a desire first for that exotic otherness that is also a part of our identity. This newer you unravels all things once seen with eyes of

an old identity and brings with force a white light, white heat. The joining of all cultures takes us back to our origins, where a mythical island wondering through endless sea, where we all came from as one beast was shattered by nature and with time and distance we could get lost into this new darkness. Rivers snaked through land to make the flow of people, commerce, civilisation thirst for our extended reach. This darkness, mysterious, malevolent and exotic was route and rooted into new knowledge about ourselves our world, our nature. It is a place that reveals, a reality that religions, cultures, evolution, science, physics could venture to ask because only in darkness did we desire to question to deliver the exotic back home.

Glasstress: White Light | White Heat

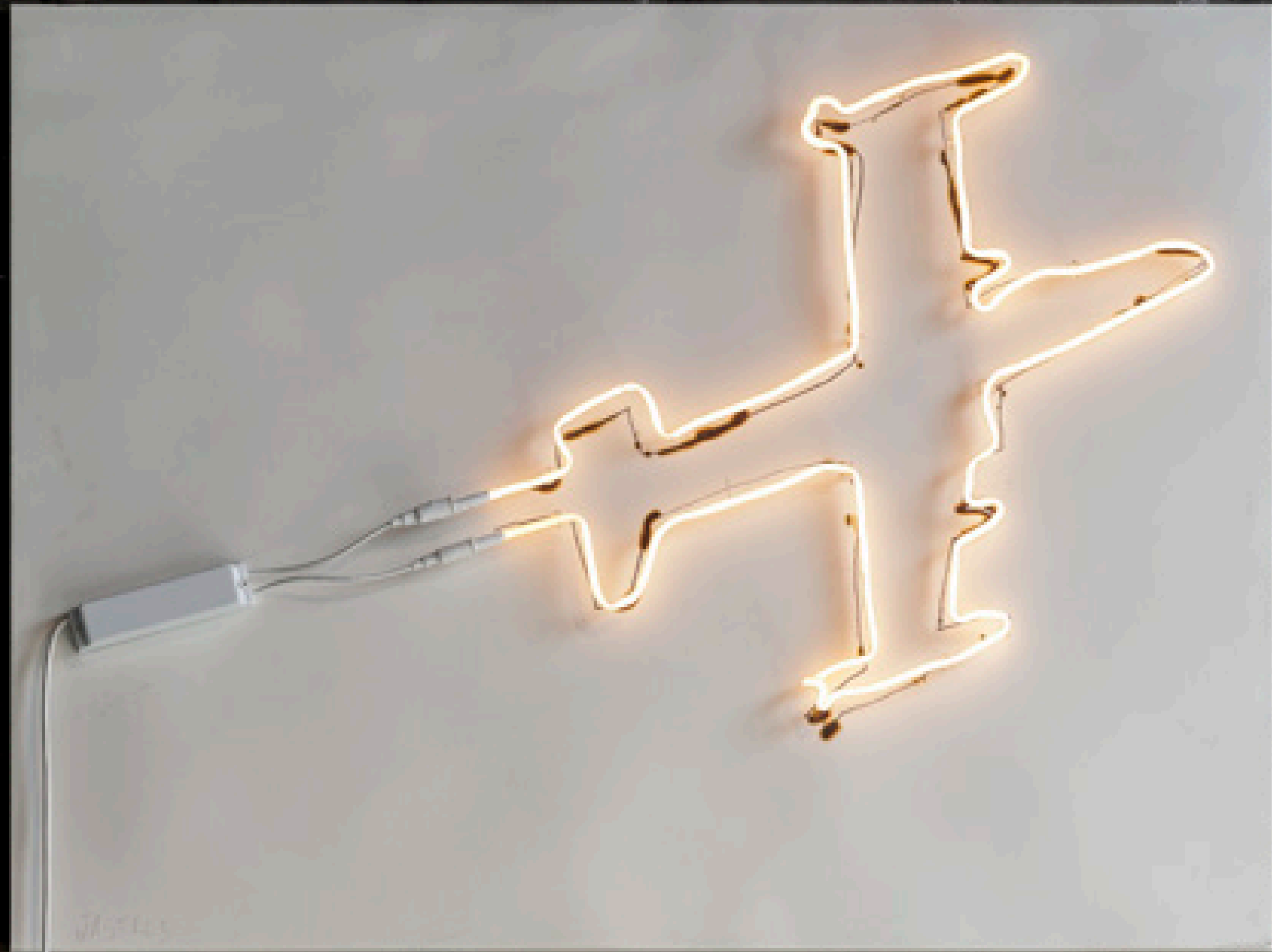
—



In the Darkest Blossom was a Mythical Beast, Mythical (2013)

—

Glass, steel, shells, feather, plastic
Approx: 310 x 300 cm foot print
Edition: 2



Artists

—

Pieke Bergmans

Pieke Bergmans is a Dutch designer, who has a penchant for manipulating the scale and forms of everyday objects into surprising and playful ideas and concepts. Having studied under Ron Arad at the Royal College of Art, London, Bergmans worked in both Amsterdam and Milan on international projects and hosted collateral exhibitions during the Salone Internazionale del Mobile, Milan. Bergmans' recent work

used mouth blown techniques to warp the iconic form of the incandescent light bulb. Her work is collected internationally by organisations such as Centre Pompidou and the Victoria & Albert Museum. She has enjoyed solo exhibitions in Tokyo, Basel, London and Milan and has collaborated with other designers such as Comme des Garçons and Vitra.

—

The objects that surround us have the precision and regularity of machine-made things. Our Western world became a world where everything has to fit in and function. We all benefit from this development in an enormous way, but a world like a machine leaves little room for wondering and poetry. I want to open up our evident world, as I am passionately curious and persistent to expose an other, unknown world.

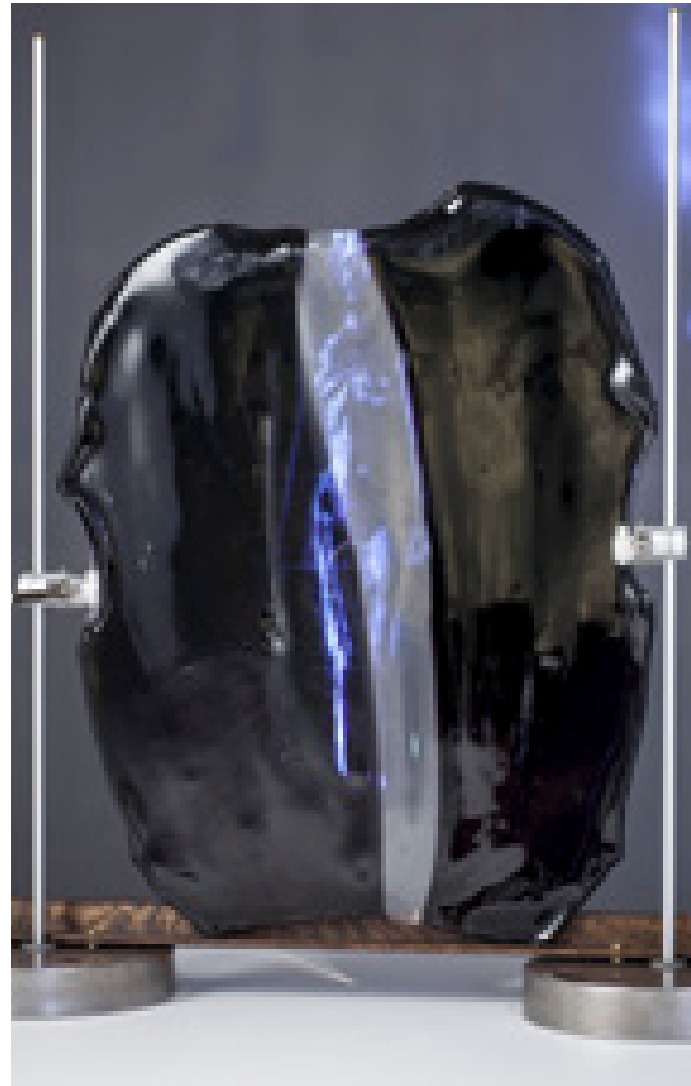
Metamorphosis (2012)

—

Glass, cast iron and LED lighting
Installation, variable dimensions



Glasstress: White Light | White Heat



Outside (2013)

—
Glass, projected film
Edition: 1

Artists

Boudicca

Boudicca is a London based fashion label, founded by designers, Zowie Broach and Brian Kirkby whose work blurs the boundaries between fashion and art. Since its formation in 1997, Boudicca has been defiantly independent, having refused corporate help despite financial concerns and has earned the title of the 'factory records' of the fashion world. Boudicca was awarded the American Express prize in 2003, giving them the ability to create couture and ready-to-wear garments for the first time. In 2008 they released their first fragrance, Wode. The fragrance was sold in a graffiti paint can and when sprayed appears as "Yves Klein blue" on the skin before it evaporates. The design label is well known for their edgy, avant-garde creations regularly employing sharp tailoring and pleating.

"The screen, the window, the glass is the interface between us and the outside. The 'glass' is what we see through, to claim identity and position. The image, which passes through the glass, always remains outside the real. This projected image acts as a cypher which holds all the memory of the making process, whilst the light and our vision refracts what exists, allowing us to be something else, all at the same time. The image and the glass become engaged in creating an image outside."

The screen, the window, the glass is the interface between us and the outside. The 'glass' is what we see through, to claim identity and position. The image, which passes through the glass, always remains outside the real.

Artists

—

Pedro Cabrita Reis

Pedro Cabrita Reis is a Portuguese artist, working predominantly in sculpture. Initially the artist began his career as a painter, developing a more 3 dimensional painterly vocabulary as his career progressed. Taking inspiration from architectural forms and memories of space, Reis's installations often bear an unfinished aesthetic, drawing on throwaway materials and light sources to question moments of reality within space. The artist has exhibited widely throughout the world and represented Portugal at the Venice Biennale in 2003. In 2009, a major retrospective of his work was exhibited at Hamburger Kunsthalle, Germany, featuring around sixty sculptures, including several large-scale pieces, paintings, drawings and photographs.

This is the first time I have ever worked with glass. It is hypnotic seeing how the “maestro” turns fire into flowers, their tools, the working benches, the colour of the walls, everything seemed to have been there for years. It was beautiful. Since the very first moment, more than anything else, I was interested in the possibilities of glass itself as a “pure” material and not just a mere vehicle to cast objects and turn them into elegant Murano glass objects. Working with the material as it comes out of the furnace and trying to understand where to draw a line between decoration and art is something that I’m working on. It doesn’t matter how long or how far it will take me, Murano will always be there, I like the place, and the colour of the heat coming out of the furnace.

—

This is the first time I have ever worked with glass.
It is hypnotic seeing how the “maestro” turns fire
into flowers, their tools, the working benches,
the colour of the walls, everything seemed to have
been there for years. It was beautiful.

Glasstress: White Light | White Heat

—



Macchia +1 (2013)

—

Glass
95 x 107 cm

Artists

—

Cai Guo-Qiang



Cai Guo-Qiang is a contemporary Chinese artist based in New York. His work tends towards epic proportions and often includes gunpowder drawings and performances. His practice poses questions around Chinese identity and contemporary social issues to create artworks in a diverse range of media, including drawing, installation, video, and performance art. His latest work is included in a group show *Longing for Perfection, 21 Years of Collecting* by the Kröller-Müller Museum, Netherlands, and

Cai Guo-Qiang: Sky Ladder at Museum of Contemporary Art, Los Angeles. He was awarded the Golden Lion at the 48th Venice Biennale in 1999 and curated the first China Pavilion at the 51st Venice Biennale in 2005; he was also the Director of Visual and Special Effects for the opening ceremony at the Beijing Olympic Games in 2008. In the same year he had a solo exhibition entitled *I Want to Believe* at the Solomon R. Guggenheim Museum, New York, and the Guggenheim Museum Bilbao.

Full Body Scan: Next! (2013)

—

Opening performance – models with the artist

Glasstress: White Light | White Heat

—

After the 9/11 terrorist attacks, Cai Guo-Qiang produced a series of daring works as a response, including installations such as *Illusion* and *Inopportune: Stage One*, both mimicking car bombs in action. Other works such as *Bon Voyage* and *Move Along, Nothing to See Here* collected thousands of sharp objects confiscated from travelers at airport security check points, while his various black fireworks displayed in the middle of a sunny day against a bright blue sky stirred up a hidden sense of unease on a seemingly peaceful day.

9/11 changed people's lives; after the event, everyone has been treated as a potential bomber. Before boarding flights or entering government buildings, everyone—however reluctant—must now remove their jackets and shoes and empty their pockets to pass through the metal-detector gate. This is then followed by a pat-down and a full-body scan. When faced with the radiation from full-body scanners and the possible images of themselves in the nude generated by the machines, the public naturally will raise questions about how one's health could be affected or whether one's privacy has been compromised.

Full-Body Scan: Next! subtly takes root from the fine line between reluctance and humiliation, the preventing and the prevented, and “safety” and “danger.” Cai asked the glass artisans in Murano to fabricate ten wearable suicide bomber's vests in glass. All parts are made from glass, but the explosives, detonators, wires, and shrapnel in the glass pockets are created from spurious odds and ends posing as the genuine.

The audience thus gains X-ray vision, clearly seeing the explosives within the vests. In the gallery, past the metal-detector gate often seen at security check points, hangs a glass suicide bomber's vest. A slideshow is projected from behind the vest, showing people of varying ethnicity, gender, and attire, each raising their arms with somber facial expressions, as if going through full-body scanners. Behind the metal-detector gate, a queue of mannequins, old and young, men and women, all wearing glass suicide bomber's vest, waits to go through the full-body scanner to be examined under the fierce, X-ray-like scrutiny of the audience. At the opening reception on May 31st, semi-nude models wearing the glass suicide bomber's vests nonchalantly wandered through Palazzo Cavalli Franchetti, mingling with the guests. Overhead, closed-circuit cameras quietly documented the goings-on, quietly suggesting that danger is everywhere and not only do we fail to protect ourselves from harm, but we also sometimes lack the knowledge of the real danger. Italy is a nation widely associated with design, and *Full-Body Scan: Next!* connects the artisanal hand-blown glass of Venice with the fashion design of Milan. Together, they express distrust of transparency through the glass, as well as the fragility of interpersonal relationships. Much like Jeremy Bentham's *Panopticon*, it suggests society's confinement and struggle under a faceless control we cannot see, emphasizing how technology and regulations continuously redefine and replace safety, political ideology, and trust.



Full Body Scan: Next! (2013)

—
Installation

Artists

—

Loris Cecchini

Loris Cecchini is an Italian artist based in Prato and Berlin. His work explores the meeting of nature and manmade materials resulting in works that are often delicately made, yet awesome in size. Cecchini has exhibited internationally and has consistently produced solo exhibitions for over 15 years. His most recent exhibitions have included Aerial Boundaries, a site-specific installation for CCC Strozzi, Florence, Italy and Galleria Continua/Le Moulin, Boissy-le-Chatel, France. In 2005, the artist took part in the 51st Venice Biennale Premio per La Giovane Arte Italiana, the prize for young Italian art.



—

A mirage of function. An object about the remoteness. Incoherent rest. The rest is all a more or less incoherent dream.

Del Riposo Incoerente (2013)

—

Glass, steel wire 340 x 100 cm





Artists

—

Hussein Chalayan

Hussein Chalayan is a Turkish Cypriot/British fashion designer who runs his own clothing label Chalayan. Chalayan operates at the avant-garde of the fashion world, creating garments that continually challenge accepted norms of what we wear. Chalayan moved to the UK at the age of 12, and studied at Central Saint Martins. His graduate show included garments he had buried in his garden and launched him into the fashion world. Chalayan often employs unusual materials to create his designs. Past creations include a coffee table that transforms into a wooden skirt and a jacket made from Tyvek envelopes, worn by Bjork on the cover of her album Post. Chalayan's designs regularly straddle art and fashion leading to him representing Turkey at the 51st Venice Biennale in 2005.

We spend half of our lives listening to other people. We can become prisoners of others' endless need of talking about themselves. As a result there is a culture of unfulfilled relationships emerging as dialogues are being replaced by monologues. To mark this condition, a piece was cast to prop the body in a frozen position, endlessly listening to another, while simultaneously aiming to capture the water-like quality of the glass, to embody timeless associations of water with comfort, soothing and caring.

The piece absent of a subject is presented on a table facing an "empty" chair in the midst of layered pre-recorded conversations.

—

We spend half of our lives listening to other people.

We can become prisoners for others in
endless need of talking about themselves.

Frozen Monologue (2013)

—
Glass 44 x 20 x 28 cm

Artists

—

Mat Chivers



Mat Chivers is a British artist utilising the mediums of sculpture, installation and drawing to discuss the underlying transversing nature of events and phenomena. He combines traditional approaches to making such as carving, with new technologies such as rapid-prototyping, revealing the many usually obscured layers to the process. Chivers has had solo exhibitions across the UK and has taken part in group shows across Europe, including Eleventh Plateau 2, Archaeological Society, Athens Biennial,

Greece and The Knowledge, at the Gervasuti Foundation, to coincide with the 54th Venice Biennale. In 2012 Chivers was commissioned by the National Trust to create an artwork in response to Purbeck Bay, UK: an area of significant ecological interest.

The resulting evocative film 'Overlay' is a montage of woven images and scenes referencing how the coastline was formed millions of years ago.

—

Through the action of heat on water / vessel
for light / the cloud exists as a liminal zone between
elements / an ambiguous mirror / surface for the
projection of our own shifting internal states.

M (2013)

—

Lost wax cast, opaline, lead Crystals
27 x 24.9 x 16.4 cm + base





A.R.T.I.F.I.C.I.A.L. (2013)

10 Glass bottles, Neon lighting, wooden shelving
245 x 70 x 26 cm Edition: 1 + 2AP

Artists

—

Oliver Clegg



Oliver Clegg has gained a reputation as a multi-faceted artist who creates meticulous two and three-dimensional works. A masterful draughtsman and skilled painter, Clegg is a purist when it comes to working with natural light and obsessive about the quality of his materials whether he be painting, drawing, etching or wood carving. Paradoxically Clegg is also conceptually minded, playing with language, narrative and memory and drawing from symbolism and surrealism in his practice. He paints on unusual recycled surfaces old drawing boards, pages from books and diaries, panels from wooden chests. In 2008 he had a critically acclaimed solo exhibition at the Freud Museum, London and participated in the Busan Biennale, S.Korea (2010).

Traditionally in neon signs and other Neon artworks the letters are joined altogether in one line but in the piece “artificial” the ten letters are separated and divided

between ten bulbs in which they sit and the ten bottles which separate them. The medium is thus transformed from its usually bold and assertive appearance to a somewhat isolated and less confident impression. The medium also moves from being contemporary and modern to something that is quieter and seemingly more nostalgic. The choice of the ten green bottles is therefore deliberate, evoking the childhood ditty of which we are all so familiar but which at close examination we realise has no meaning. It is therefore this nostalgia and the words of “artificial” that tie the piece closely and deliberately to the paper by Sigmund Freud entitled “Screen Memories” (1899) in which the author talks about the falsifying of childhood memories by adults in order substitute more serious suppressions. Freud concludes that all our childhood memories are perhaps un-natural, contrived and artificial.

Artists

—

Mat Collishaw

Mat Collishaw is a London based artist who studied at Goldsmiths alongside Damien Hirst and other Young British Artists. Collishaw's work often employs dark subject matter in order to examine the proliferation and seductive qualities of visual imagery. He is particularly interested in photography as a medium and often uses found images in his work. Collishaw rose to notoriety in 1988 with the piece *Bullet Hole*, a found forensic image blown up and presented on light boxes. The artist was part of the infamous *Sensation* exhibition at the Royal Academy of Art in 1997. He has exhibited widely internationally and participated in *Distortion* at the 2009 Venice Biennale. He received critical acclaim for his solo exhibition *Hysteria* at the Freud Museum, London, which included a dynamic zoetrope sculpture, entitled *The Garden of Unearthly Delights* (2009).

Mat Collishaw's imposing mirror with a black glass frame comprises a computer-generated video of a snake emerging momentarily from clouds of smoke. This is achieved using a two-way surveillance mirror and a vast LCD screen and the imagery plays on notions of the dark and forbidden. This may well allude to the biblical serpent of temptation in the Garden of Eden who tempts Eve to eat the fruit of the Tree of Knowledge of Good and Evil and denies that death will be a result. As put by Collishaw "The dark side of my work, primarily concerns the internal mechanisms of visual imagery and how these mechanisms address the mind."

East of Eden (2013)

—

Glass, steel, surveillance mirror, lcd screen and hard drive
235 x 140 x 30 cm

Glasstress: White Light | White Heat

—



Glasstress: White Light | White Heat



Docket (2013)

Venetian Glass
12.5 x 26 x 12 cm

Artists

Tracey Emin

Tracey Emin's frank, deeply autobiographical work, first exhibited during the years of the Young British Artists movement of the 1990s, has captured public imagination and given her celebrity status in the UK. Despite this, she has continued to produce and develop as an artist, with autobiography becoming a signature theme. Her most infamous works include *Everyone I Have Ever Slept With* 1963–1995 and *My Bed* when she was shortlisted for the Turner Prize. The artist represented Britain in the 2007 Venice Biennale, and has had two major retrospectives at the Scottish National Gallery of Art, Edinburgh and The Hayward, London and was awarded a CBE in 2013. In 2011, Emin was chosen as a professor of drawing at the Royal Academy of Art, one of only two women to be offered a professorship since it opened in 1768.

I wanted to create something for myself. An object that I would want. Something simple and easy to live with. Nothing smart or conceptual. Just something I could love. My cat was an obvious solution.

Artists

—

Jan Fabre

Jan Fabre is a multidisciplinary artist who is also a playwright, stage director, choreographer and designer. In the late 1970s he wrote his first plays and executed his first solo performance, in which he burnt money and wrote the word 'money' with the ashes. His work deals with the concept of metamorphosis, through the extreme exploration of human corporeity and his characteristic medium is iridescent jewel beetles. He has exhibited widely internationally including the Venice Biennale in 1984, 1990, and 2003, Documenta in 1987 and 1992 in Kassel and created a major installation at the Louvre in 2008. He participated in Glasstress at the 2011 Venice Biennale.

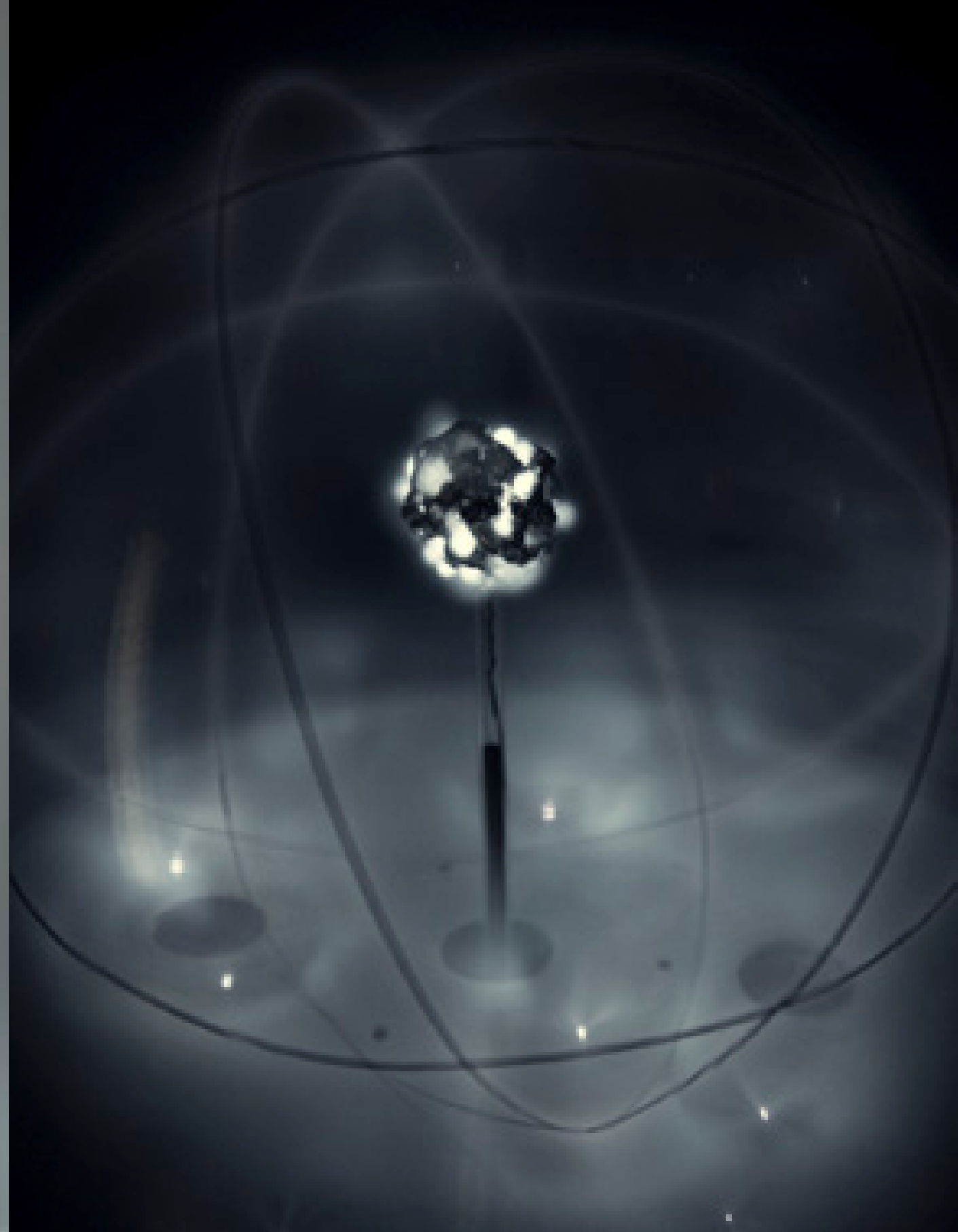
The cross has been used in Jan Fabre's work before and in this example the numerous greenish-blue glass shapes that envelop it are intended to resemble the hundreds of wing cases of scarab beetles, used in an earlier version. These so-called jewel beetles are Fabre's favourite art medium. He believes that since they have survived for millions of years, adapting themselves to their changing environment, these iridescent beetles possess information or memory like computers. They appear in Flemish vanitas paintings and symbolize our passage to death, so they have a profound significance combined with a cross – the Christian symbol of redemption.

Cross for the Garden of Delight (2013)

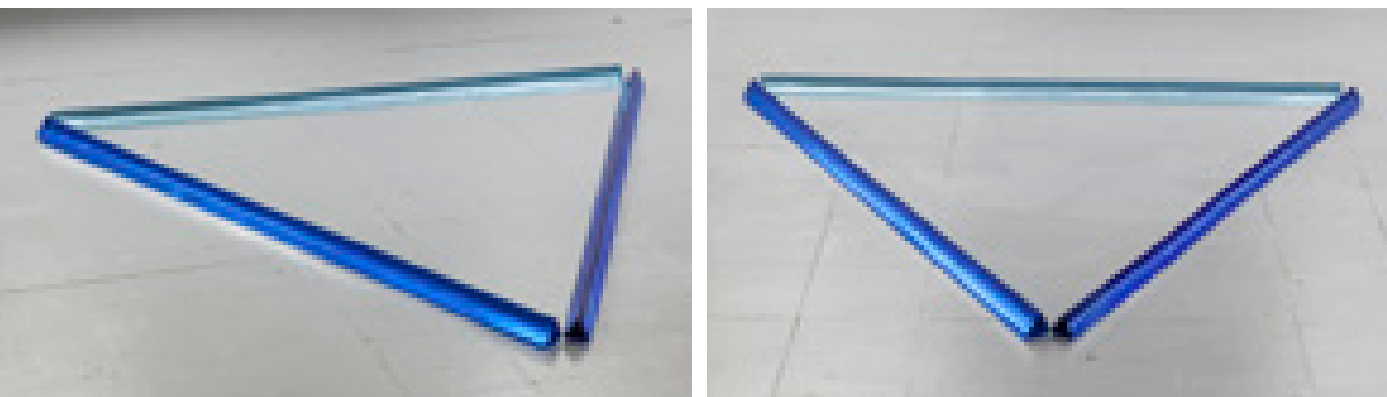
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Glass, Silver Leaf and Wood
74 x 39.5 x 29.7 cm





Glasstress: White Light | White Heat



Artists

Francesco Gennari

Francesco Gennari is an Italian artist living and working in Milan and Fano. Gennari is both a sculptor and installation artist and creates works that employ complex mathematical geometric and alchemical systems. The larger than life pieces often examine the space between life and the lifeless and the moment of metamorphosis between these two concepts. Gennari often employs a variety of media to complete his works, including wood and glass, as well as living things such as earthworms and spiders.

Since 1999 he has taken part in several international exhibitions, including a solo show at the Musée d'Art Moderne in Saint-Étienne, France and at the Galerie Johnen in Berlin, Germany. Gennari was also part of the Glasstress exhibition in 2009.

I want a different outfit every morning
for my soul, I want, on every waking,
three colors to present myself to the world.
I know I can choose, but I also know that
I will never know the reason for the choice.

Tre Colori Per Presentarmi Al Mondo, La Mattina (2013)

Glass, 133 x 114 x 4.5 cm

Artists

—

Recycle Group

The Recycle Group is a Russian art duo made up of Andrey Blokhin and Georgiy Kuznetsov. The pair have risen to notoriety since graduating from the Stavropol Art College and the Academy of Industrial Arts in Krasnodar, Russia. Known for their wit and humour, the art collective regularly employs the method of recycling unwanted materials and elevating them to high art status. Taking objects such as rubbish bins, the artists use methods such as thermal molding to recall classical styles with modern imagery: a business meeting that resembles the last supper or a sarcophagus that traces the working life of an office worker. The duo have exhibited in both solo and group shows throughout Russia, in galleries such as Garage Center

for Contemporary Culture - GCCC, the M&J Guelman Gallery, and the M'ARS gallery, in Moscow.

The project transports the viewer to a future where our present-day consumption is celebrated as art object. As in western museums, where the key Greek and Roman sculptures are displayed as art objects rather than in the context of the material culture of their day, the eternal remnants of our urge to consume are singled out for display. What will we leave on the “cultural layer” of eternity? Fossils of concrete and corrugated pipes transformed into transparent minerals? The project further examines the valorisation of cultural remains by making an explicit link to classical art.

—

Humanity forced to subdue and change the natural progress according to its needs. The changes are invertible. Air freely rising in the water creates the face of that one who is here for a while but transforms the course of nature.



Breath (2013)

—
Glass, Plastic, Pump



“Column”, Series “Future Archeology” (2013)

—
116 x 30 x 30 cm + 76 x 30 x 30 cm + 96 x 30 x 30 cm



Artists

—

Dmitri Gutov

Dmitri Gutov is a Moscow based artist, critic and theorist who was one of the major proponents of the contemporary art scene there. Gutov’s main interest lies in the Marxist aesthetic, and references in the tradition of the Soviet art of the 1920s, 1930s and 1960s. His multi-faceted practice work comprises paintings, installations, photographs and videos as well as outdoor works. Since the 1980s Gutov’s work has been exhibited in over 100 international exhibitions. He represented Russia in the 1995 Venice Biennale and showed at the Istanbul Biennale in 1992 and the 2002 Sao Paulo Biennale. His work was also part of the 1st Manifesta in 1996 in Rotterdam and at Documenta, Kassel in 2007. The work “Stones” represents the free variation of the theme of the several paint-

ings by the great Russian artist of the first half of XIX century Alexander Ivanov: “Water and Stones at Palazzuolo, near Florence,” “Piedmont of the Vicovaro. Stones on the river shore,” “Stream. Stones in the water”. These sketches, created in Italy, portray the world that was subordinate to Ivanov’s main idea: “...As you can see on your own, we live in an era of preparation for better lives for humanity.” It’s remarkable that these words were written in 1848, exactly at the same time when Marx and Engels published their famous “Manifesto.” Stones in the water (glass) is the minimalist meditative object where contemplation is cleared from everything that distracts from the main point: the idea of preparing a better life for mankind.

Stones (2013)

—

Glass, stones
Variable dimensions

Artists

—

Mona Hatoum

Mona Hatoum is a London-based artist of Palestinian descent. She has been exhibiting artwork for 20 years and was part of the Turner Prize selection in 1995, the Venice Biennale (1995 and 2005) and the Sydney Biennale (2006). Her early work was preoccupied with political power structures and was often performative. During the 1980s she took reductive measures to work more subtly, engaging psychologically with the viewer and playing with aesthetics. She was one of the first major contemporary artists to incorporate glass into her working medium. Hatoum has exhibited internationally, at venues including the Pompidou Centre, Paris, Tate Britain, London and the Beirut Art Centre.

KAPANCIK (which means ‘little trap’ in Turkish) is a simple grid-like enclosure made out of steel reinforcing rods, normally found in building construction. Caught inside, is an amorphously shaped, blood red glass mass, which is reminiscent of a bodily organ and which seems to be squeezing or oozing out. At once formal and organic, this small-scale sculpture encapsulates the dual mechanisms of attraction and repulsion that frequently operate within the work.

KAPANCIK (2012)

Mild steel and glass

64 x 34 x 34cm AP

Courtesy Galerie Max Hetzler





Artists

—

Stuart Haygarth

Stuart Haygarth's work blurs the boundaries between art and design often using overlooked or discarded everyday objects, breathing new life into them and creating stunning sculptures and sculptural ensembles. Having started designing in 2004, Haygarth has appeared in the group exhibition *This is Design* at the Design Museum in London. Works of significance include *Urchin* (2009), a sculptural light piece that uses hundreds of spectacle arms and *Millennium* (2004), which composes 1000 exploded party poppers into an elegant light fitting.

The piece is based on the proverb 'Those who live in glass houses shouldn't throw stones'. The glass panels of the levitating greenhouse are replaced with smashed mirror giving the structure a fragile and precarious, or even ominous sensibility. The shattered mirrors are illuminated creating an explosion of light ricocheted throughout the surrounding space while confronting viewers with fractured reflections of themselves.

Glass House (2013)

Mirror glass with toughened glass laminate,
powder coated bright mild steel.

210 x 204 x 220 cm high

Unique



Artists

—

Shirazeh Houshiary

Shirazeh Houshiary is an Iranian-born artist, living and working in London. She rose to fame in the 1980s as a sculptor but has since produced paintings, drawings and animations. She took part in Aperto '82. XL at Venice Biennale – an exhibition that showcased a new generation of sculptors. Since then, she has shown work in solo exhibitions around the world and has been selected to join iconic group shows such as What is Painting at Moma New York and Turning Points in 20th Century British Sculpture in Tehran.

—

The transparency of glass will reveal the interior space of the sculpture through its skin. This space within will stretch its twisted body and symmetrical form. Light will flicker inside creating an unsteady appearance... it's twisted form flows out and appears to dissolve as the light seems to dissipate.

Glasstress: White Light | White Heat

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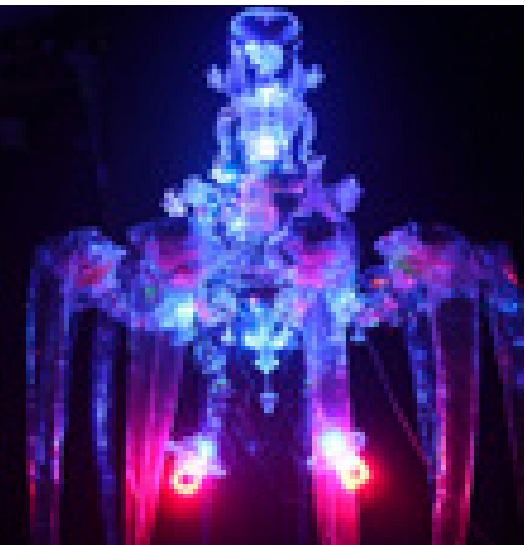
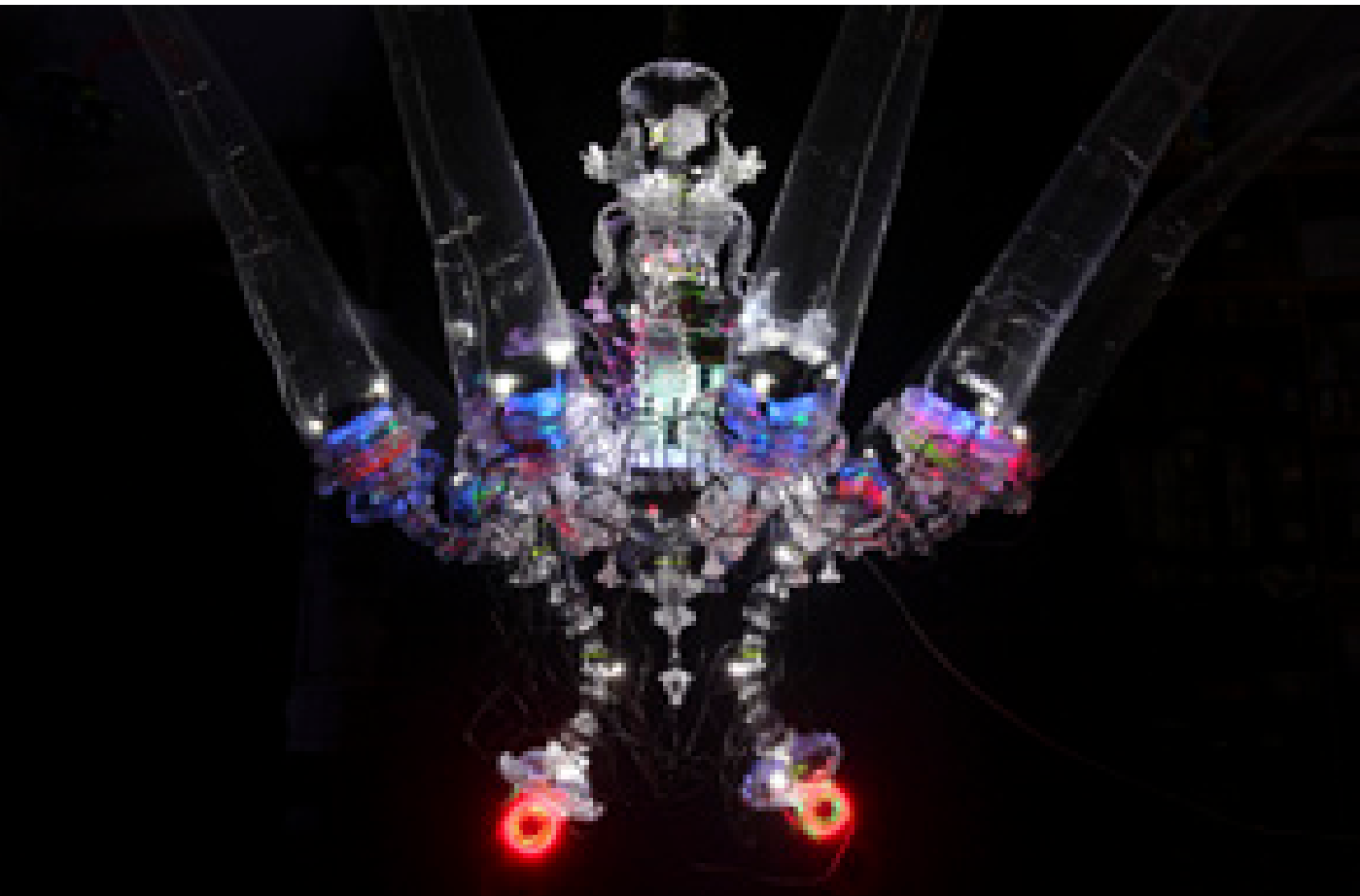


Flux (2013)

Four shades of aquamarine coloured glass
bricks and polished stainless steel
87.8 x 40.2 x 134.8 cm
Unique

Flicker (2013)

Four shades of amethyst coloured glass
bricks and polished stainless steel
84.4 x 36.5 x 110.5 cm
Unique



Artists

—

Shih Chieh Huang

Shih Chieh Huang is a New York-based Taiwanese artist who has a fascination with bioluminescent organisms. His work is characterised by playful installations that conjure up magical realms, consisting of everyday objects such as plastic bags, computer-cooling fans and LED lights, transformed into ethereal sculptures. The artist was Smithsonian Art Research Fellow in 2007 and has shown work at the Museum of Contemporary Art, New York and the Museum of Contemporary Art in Shanghai. He was selected to show his work in the Taiwan Pavilion at Venice Biennale in 2009. He created a site-specific installation entitled Nocturne for The Knowledge exhibition at the 2011 Venice Biennale.

—

Animating a modified classical Venetian chandelier with different patterns of LED lights and movements inspired by the concept of biological seduction.

Seductive Evolution of Animated Illumination (2013)

Glass, Micro Controller, Computer cooling fans,
plastic, LED, electric cables

200 x 400 x 400 cm

Edition: 2

Courtesy of the artist

Artists

—

John Isaacs

John Isaacs is a Berlin based artist who uses confrontational imagery to question the paradoxes of everyday life. Often working in wax, he creates strikingly realistic models, and manages to illustrate the simmering underbelly, the grotesqueness of our contemporary society. Isaacs was born in Lancaster and has been showing work both in international solo and group exhibitions for over 15 years. He was part of the Hayward exhibition *Spectacular Bodies: The Art and Science of the Human Body from Leonardo to Now* in 2000 and his work is on permanent display at the Wellcome Collection galleries, London. He also participated in the critically acclaimed 'Distortion' exhibition at the 53rd Venice Biennale (2009).

“My hope is that this work exists somewhere between dream and reality, the glass balloons which appear so light would fall and shatter if the cart moved, there is a kind of magical stasis in the combination of the blown glass balloons and the old horse drawn carriage, as though looking at this object one is afraid to breathe in case it would be destroyed. I have used the title ‘Let The Golden Age Begin’ for previous works as it signals a moment in time, a bridge between what is and what could be hoped for. It’s a dream.”

Let The Golden Age Begin (2013)

Glass, Wood, Steel, Leather

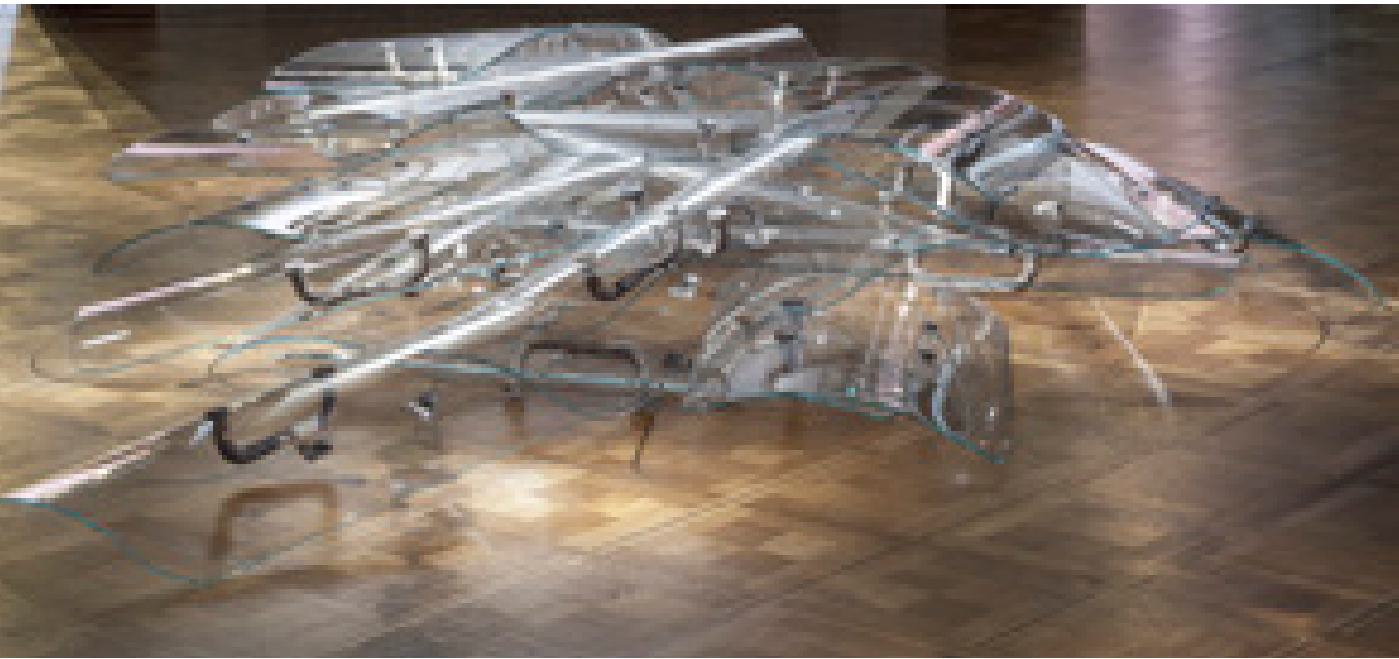
567 x 161 x 150 cm

Unique

Courtesy Aeroplastics Contemporary



Glasstress: White Light | White Heat



Dissembled (Version 2) (2013)
Low iron glass, polymer alloy with steel inserts.
308 x 308 x 62 cm

Artists

Michael Joo

Michael Joo's work is concerned with our seemingly contradictory contemporary world. He uses video, installation and sculpture to draw attention to the differing perceptions that exist within society. Having trained as a scientist and then moving into art, Joo's preoccupation with hybrid environments can be read as a reflection on his own academic experiences. He was born in the US to Korean parents and lives and works in New York. Joo has exhibited in solo exhibitions since 1995 and has been part of significant group exhibitions, *Have You Ever Really Looked at the Sun* at the Haunch of Venison, Berlin and *The Whitney Biennale*, New York. He also exhibited in *Glasstress* for the 2011 Venice Biennale.

Investigating physical demarcations of segregation, the work utilises the image of a socially ubiquitous symbol of alterity – the riot shield. Objects typically used to divide space and people; the shields connote a portable architecture of authority. Rendered in glass, the mass of shields are prosthetic accessories that bear the tension of their own weight, at once both delicate and archaic.

Artists

—

Kiki van Eijk & Joost van Bleiswijk

Kiki van Eijk and Joost van Bleiswijk are among the most successful graduates of the celebrated Design Academy Eindhoven and represent a new generation of Dutch designers. They have worked for brands like MOOOI, Swarovski and institutions such as Studio Li Edelkoort, Paris. Much of their work is based on the traditions of the workshop and a respect for craft. Their personal studio became the inspiration and starting point for their Workshop collection. Together, and individually, using a mix of contemporary and traditional Dutch influences, they create the most playful of designs and products on the market that could be considered art. The combination of Joost's boyish majestic designs and Kiki's delicate and feminine work, create the perfect response to their Dutch design heritage.

—

Each of the 30 different arms of this chandelier tells a story about the preparation and the appreciation of a dinner.

Dining Stories Chandelier (2013)

Glass
140 x 140 x 280 cm





Artists

—

Ilya & Emilia Kabakov

Ilya and Emilia Kabakov are Russian American artists, living and working in Long Island, N.Y. Both artists came of age during the 1960s Soviet rule and much of their work arises from this socio-cultural context. They worked independently of one another until 1988 when they began collaborating and married in 1992. Ilya started his career as a children's book illustrator and was part of a conceptual art group that worked outside the official Soviet art system. He is widely considered to be one of the most important 20th century Russian artists. The Kabakov's work has been shown widely internationally including Moma New York, Stedelijk Museum, Amsterdam, at Documenta IX and the Whitney Biennial in 1997. They represented Russia at the 45th Venice Biennale with their installation The Red Pavilion in 1993.

The Eternal Emigrant (2013)

Glass, 51 x 35 x 2 cm

Courtesy of Ilya & Emilia Kabakov

Artists

—

Marta Klonowska

Marta Klonowska is a Polish artist living and working in Germany. Taking the animals from Baroque or Romantic paintings as her cue, Klonowska assembles shards of glass into life size sculptures to resemble the subject. Often using animals from painters such as Peter Paul Rubens and Francisco de Goya, she establishes a modern take on a historical symbol. She has received such prestigious awards as the 1999 Artist in Residence at the Cité International des Arts in Paris and the 2002 Artist in Residence at the Akerby Skulpturpark in Sweden. She was part of the Glasstress Venice Biennale collateral group exhibition in 2011. Her work has been shown most recently in the European Glass Context in 2012.

“I was inspired by Japanese wood block artists, in particular Toyochara Chikanobu as well as the Dutch painter Jan van Kessel to create the motif of the glass fish. The carp is used frequently in Japanese wood block prints usually with an intense expression and elegant pose. My fish sculpture should radiate the dynamic carp, with beautiful movement where you can feel the momentum and strength of the fish. I opted for pastel colours reinforced by warm tones enhancing the form of the sculpture.”

The Fish (2013)

Metal, glass + watercolor 30 x 40 cm
+ drawing 29,7 x 21 cm
80 x 110 x 60 cm





Artists

—

Joseph Kosuth

Joseph Kosuth is an American conceptual artist based in New York and London. The role of language and its relation with art has been his main research concern. Having studied at the Toledo Museum School of Design from 1955-62, he attended the Cleveland Art Institute from 1963-4. He moved to New York and studied at the School of Visual Arts from 1965-7. In 1965 he began making word pieces in neon and his first conceptual works. Often these pieces consisted of an object, a photograph of it and dictionary definitions of the words denoting it. These pieces were referred to as investigations and bore the subtitle, 'art as idea as idea'. Kosuth was awarded a Cassandra Foundation Grant in 1968, at the age of 23, as the choice of Marcel Duchamp. Kosuth has repeatedly participated in Documenta and the Venice Biennale and has received prestigious awards throughout his extensive career. He is currently Professor and Millard Chair of Fine Art at Goldsmith's College, London.

No Number #19 (1991)

—

Silkscreen on glass

175 x 175 x 0.8 cm

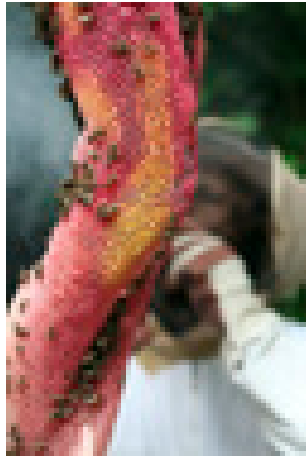
Courtesy of the artist

The work is from the Wittgenstein series

Artists

—

Tomáš Libertíny



Tomáš Libertíny is a Slovakian artist and designer who lives and works in Rotterdam. In 2007, he exhibited his Honeycomb Vase at the Salone del Mobile in Milan, introducing the concept of “slow prototyping” and the theme of the contrast between nature and culture. In the same year he opened a studio in Rotterdam where he has devoted himself to studying new artistic techniques and new design strategies. His works are in the permanent collections of several world-class museums including Moma in New York, the Museum Boijmans Van Beuningen in Rotterdam, and the Cincinnati Art Museum. In 2009 he was named Designer of the Future at Design Miami/Basel and was a winner of the Dutch Design Award.

The Unbearable Lightness is a large sculptural object whose central figure is covered by a skin of natural honeycomb that was made by a swarm of 60,000 bees.

Libertíny found a way to manipulate honeybees into building their home in a very concrete shape and to control the process. The bees, as an intelligent and social mass are lured and manipulated into participating in building a hero-like figure which represents the myth of a tragic hero, who knows his destiny but “decides” to go on even if it means escape.

The Unbearable Lightness (2010)

—

Beeswax, Stainless steel, Glass, Steel, Plastic, Resin
122 x 250 x 45 cm





Artists

—

Hew Locke

Hew Locke is a London based artist whose trademark style utilises a variety of media including painting, drawing, photography, relief, fabric and sculpture. He has recently created an ongoing series entitled the House of Windsor an exploration into the identity of the royal family. Being of Guyanan descent, Locke has often been labelled as a folk artist, a cultural pigeonholing Locke fervently avoided in his early career. As his career developed, Locke began to use questions of identity and creation of culture to influence his artwork. Locke has exhibited work at the British Art Show 6, BALTIC Gateshead (2005) as well as The 2nd Thessaloniki Biennale of Contemporary Art, Greece (2009).

—

I have created a voodoo doll, the fragility of the glass suggesting the fragility of real-life child soldiers, and as a contemporary homage to decorative glass figurines from the 18th century.

Mummy's Little Soldier (2013)

—

Glass and metal chain
90 x 35 x 30 cm

Courtesy Hales Gallery and the artist

Artists

—

Delphine Lucielle

Delphine Lucielle is a French painter, sculptor and innovator who is currently based in San Francisco, California. She produces abstract painted works, sculptures and glass pieces. She has a strong interest in interiority, layers and depth. The realm beyond human vision is her favourite subject matter. She seeks to render visible the invisible. Through her paintings and sculptures, she offers viewers an invi-

tation to slow down, look closely and reflect upon the intricacy and complexity of the world around them. Lucielle works in many styles. Her experimentation with new materials and processes such as the incorporation of glass fibres into glass panels, resulted in the creation of avant-garde glass sculptural paintings. They have cutting edge textures that push the boundaries of modern and contemporary art.

—

Each glass painting is created through over 4 years of experimentation with innovative production techniques using the latest technology processes including photomicrography, serigraphy with minerals and hand-weaving with glass.

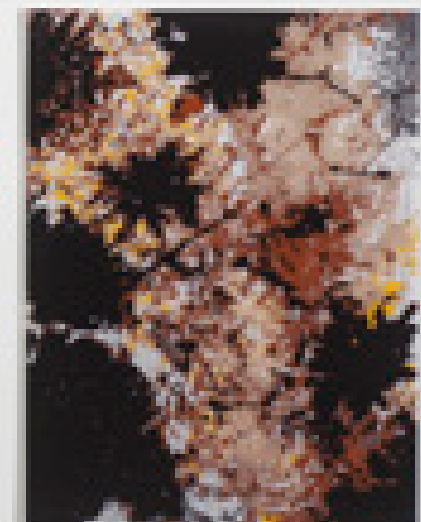
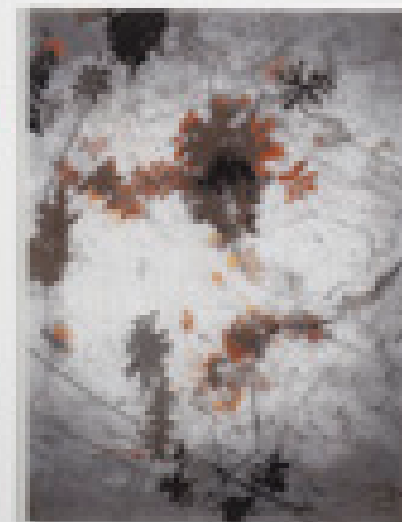
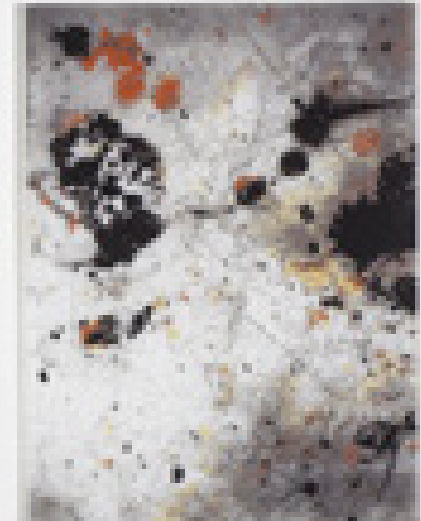
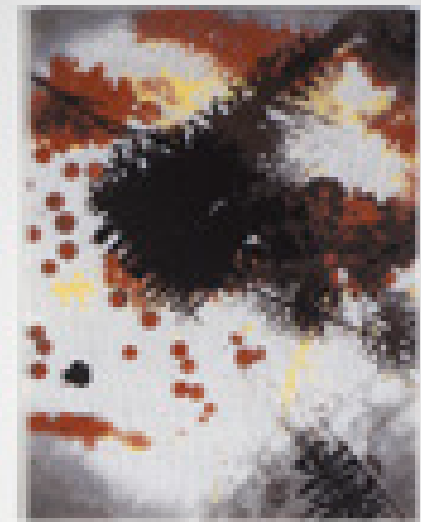
Template for life (2012)

—

Glass on glass canvas

230 x 180 cm

Unique



Glasstress: White Light | White Heat

—



Artists

—

Alastair Mackie

Alastair Mackie creates conceptual artworks that often involve labour intensive processes in organic materials such as wasp nests and mice skulls. He was included in Charles Saatchi's 2004 exhibition New Blood and since then he has had solo shows in London. He created his first public outdoor commission Mimetes Anon for the Economist Plaza London that was also featured in the 2010 Busan Biennale, S. Korea. Mackie has participated in group shows across Europe, significantly in Through the Looking Glass at Me Collectors Room, Berlin, an exhibition that explored the uncanny object. He also participated in the exhibition Distortion at the 2009 Venice Biennale.

—

Obsidian created during the volcanic eruption of 729AD on the island of Lipari has been re-melted and used to create a cast of the hand of the artist's daughter.

PEDM (2013)

—

Obsidian
8 x 4 x 4 cm

Courtesy of All Visual Arts. With thanks to Prof Russell Hand, Max Jaquard, and Sonia D'Ambra.

Artists

—

Kris Martin

Kris Martin is based in Ghent, Belgium. One of his best-known pieces, Vase from 2005, involves smashing a replica Ming vase and then gluing the whole thing back together each time it is exhibited in an ongoing act of quick destruction and painstaking restoration. Whether by marking its passing or transcending the present Kris Martin's practice questions the notion of time and our desire to com-

prehend it. His diverse use of the ready-made from the antique relic to the highly engineered or more ephemeral and immaterial interventions provoke a space of uncertainty, enquiry and existential reasoning. Martin's solo exhibitions include The Magnificent Seven, CCA Watts, San Francisco (2011), Aspen Art Museum, Aspen (2009) Marc Foxx, Los Angeles (2008), P.S.1, Moma, New York (2007).

—

I wanted to produce glass helmets, for they cannot protect us. Still there is the image of protection and at the same time there is the nature of the material reminding us of our own fragility. So it could become another 'memento mori' within my oeuvre. There is a group, and there is conflict, and there is no safety ever, for the enemy is mortality. We fight and lose. But we fight. Nobody knows why.

Glasstress: White Light | White Heat

—



Siamo Noi (2013)

—

Glass
Variable dimensions
28 x 23 x 18 cm each



Artists

—

Jason Martin

Jason Martin is a London based artist who is primarily known for his gestural painting where the brushstroke becomes the subject of the piece. Colour is the starting point, the background remains saturated sometimes visible, sometimes invisible, through grooves made by the brushstroke. The light hides itself in the crevices, sculpted by the line of the brush. Glass as a material has great natural allure. The inherent transparent virtues we enjoy are seductive and beguiling. How light is displaced and reflected constantly questions what it is we are looking at or looking into. This is in itself highly experiential and quintessentially ephemeral. Not quite seeing what we are looking at, rather in looking through, contains in this very act, a hinterland of unfixed perception and possibility. A threshold that momentarily traps our passing glance. Looking is forgotten. We cease to look as the 'gaze' enlightens us to further possibility of meaning and association.

Chimera (Azul) (2013)

—

Glass

50 x 40 cm

Courtesy Lisson Gallery, London



Artists

—

Oksana Mas

Oksana Mas is a Ukrainian artist working in installation, sculpture, video and painting. Her work often poses questions of artistic tradition and craft, utilising Ukrainian customary objects and repositioning them against religious iconography. In 2011, Mas represented the Ukraine at the Venice Biennale with her piece Post-vs-Proto-Renaissance. The artwork was the prototype to her subsequent work Altarpiece of Nations; a replica of the Ghent alter piece completed by 15th century Flemish artists, the Van Eyck brothers, made completely with traditional hand-painted wooden egg shells. She has exhibited in the Ukraine and in 2012 was awarded the Independent Critics award at the Locarno film festival for her video installation 'Phenomenon of Epidermism'.

The idea of the “Quantum Prayer” is to activate the inner creative source, opening the unlimited possibilities for spiritual self-development. Glass has an expressive liberated nature, its transparency and high resistance to the heat act as a metaphor for freedom, the new generation and the “quantum” way of communicating via thoughts.

Quantum Prayer (2013)

—

Glass, car engine
60 x 62 x 60 cm

Artists

—

Whitney McVeigh

Whitney McVeigh is an American artist who lives and works in London. Her work explores the physical and psychological elements of the human condition. As a result, McVeigh has travelled extensively to carry out her practice and has held residencies in India, Mexico, Beijing and more recently in South Africa. Concerned with reinvention, her work often uses found objects, including books in her work and also creates large monotypes embodying a sense of time, development and imprint. Most recently McVeigh has employed the use of video during a trip to Syria to create *Sight and Memory* (2009) and in 2012 she visited Kyrgyzstan in Central Asia with the BBC to make a short film about artists. The artist has taken part in international exhibitions such as David Krut Projects, Johannesburg and Archaeology of Memory at Nirox Projects, Johannesburg and has worked in residency at NY Arts in their Beijing space.

Solitude a breath away is an autobiographical work about mother and child represented through the juxtaposition of objects. Throughout the work both individual and cultural identity is represented and this particular piece references women, their bodies and the relationship between mother and child. The carriage and 'carrying' is significant, the mother carries the child and the child the mother throughout its lifetime. The numerous breast pumps suggest the giving of the body and the overwhelming state of physical and mental change that can come with bringing new life into the world. The delicacy and transparency of the glass suggests the innocence of the child and the fragility of the mother.

'solitude a breath away' (2013)

—

Glass, found object
56 x 64 x 42 cm
Unique





Artists

—

Aldo Mondino

Mondino was born in Turin and spent most of his early years as a painter in Paris where he worked in William Hayter's atelier 17, and made mosaics with Gino Severini. In 1960 he moved back to Italy and In 1969 introduced writings and single words into his works, and started experimenting with unusual materials such as sugar and chocolate. During the 1990s Mondino spent a significant amount of time in Morocco, Palestine and Turkey. He exhibited a second time at the Venice Biennale in 1993 (first time in 1976) with a series of large paintings representing whirling dervishes. His first retrospective exhibition was in Florence in 2001.

—

The work "jongleur", meaning juggler in French, is an operation of the acrobatic artist Mondino which represents an arm with a finger holding a watermelon (this is almost impossible in reality). The artist combines the strength of the bronze to the lightness of the glass to kidnap the viewer's eye through this apparent contradiction.

Jongleur (2003)

—
Glass, Bronze, Steel
28 x 28.5 x 87.5 cm

Artists

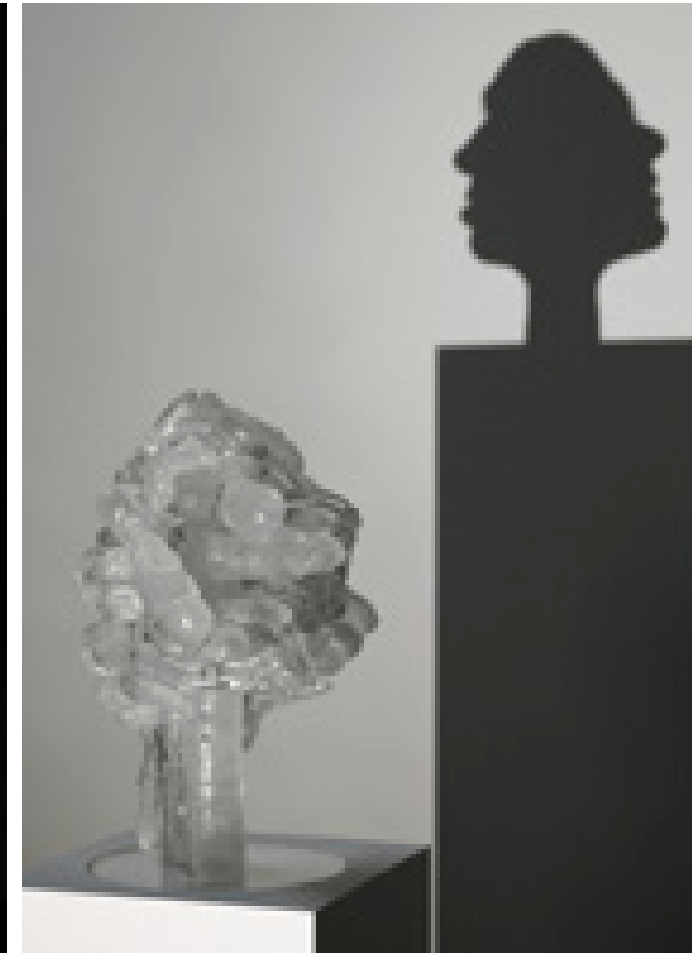
Tim Noble & Sue Webster

Noble and Webster are best known for their shadow/silhouette sculptures of their own profiles. The duo's work often draws on discarded objects to create sculptural works that take on an unsuspecting form when light is projected onto them. Works of importance include *The New Barbarians* 1997-1999 and *Untitled (Spinning Heads)*, 2005. They had a critically acclaimed exhibition at the Freud Museum, London in 2006. Their 35 foot tall *Electric Fountain*, constructed from steel, neon tubing and 3,390 LED bulbs, was exhibited at Rockefeller Plaza, New York in 2008. They participated in *Distortion* (2009), a Collateral project of the 53rd Venice Biennale and their critically acclaimed 2012 solo exhibition at Blain Southern, London was entitled *Nihilistic Optimistic*.

Some things are fragile, transparent, yet the more you observe this piece the stronger it becomes in your mind.

We love glass and working and handling the raw material was paramount to the integrity of the piece. The light streams through, creating a delicate, intimate structure yet solid and true to our original intentions.

Glasstress: White Light | White Heat



Glass Narcissus (2013)

Murano Glass, Projector, Wooden plinth
Overall: 149 x 22.9 x 22.9 cm



Artists

—

Lucy & Jorge Orta

Lucy + Jorge Orta's collaborative practice draws upon urgent ecological and social sustainability issues to create artworks employing diverse media, including drawing, sculpture, installation, couture, painting, silkscreen, photography, video and light, as well as staged ephemeral interventions and performances. Amongst their most emblematic series are: *Refuge Wear* and *Body Architecture*, portable minimum habitats bridging architecture and dress; *HortiRecycling*, the food chain in global and local contexts; *70 x 7 The Meal*, the ritual of dining and its role in community networking; *Nexus Architecture*, alternative modes of establishing the social link; and *Clouds* and *OrtaWater*, addressing the increasing scarcity of this vital resource and the problems arising from its pollution and corporate control. For this project the artists received the *Green Leaf Award* in 2007 for artistic excellence with an environmental message, presented by the United Nations Environment Programme in partnership with the Natural World Museum at the Nobel Peace Center in Oslo, Norway.

The bronze olive branch is sourced from the Tuscan olive groves onto which are carefully grafted the delicate blossoms of handcrafted glass flowers blown by the Murano master artisan Danilo Zanella.

This sculpture is part of Lucy + Jorge Orta's ambitious Perpetual Amazonia project. During an expedition to the Peruvian Amazon in 2009, the artists began photographing hundreds of rainforest plant species, creating a personalised collection of florilegium they continue to add to today. These floras have since been transformed into large format photographs, drawings, couture works, porcelain and now glass. Each artwork is accompanied by a certificate of 'moral ownership' assigned to a precise hectare of land in the Amazon. Each of the 10,000 one-metre by one-metre subplots is identified by its Universal Transverse Mercator (UTM) reference stated on the certificate. Through this project the Orta's campaign to restore our focus to the world around us, both its beauty and its imperilled state. Tree of Life is a powerful allegory of the fragile balance among the many thousands of species that depend on the Amazon for sustenance.

—

"And one man made a speech about the slaughtering of green and while he was speaking a woman dug a pit in me placed within it a green branch laid it gently as though it were her daughter and gave it water"

Mario Petrucci

Perpetual Amazonia: Tree of Life (2013)

—

Hand blown Murano Glass, Bronze,
UTM certificate of moral ownership 135 x 55 x 65 cm
Courtesy of the artists & Berengo Studio

Artists

—

Tony Oursler

Tony Oursler is an American artist, living and working in New York. His art covers a range of mediums including video, installation, performance and painting and has been exhibited in prestigious institutions including, the Walker Art Center, Minneapolis, Documenta VIII, IX, Kassel, Museum of Modern Art, New York, Whitney Museum of American Art, New York, the Centre Georges Pompidou, Paris and Tate, Liverpool. His early work was characterised by creations on videotape, including the 'Loner' (1980) and 'EVOL' (1984). His work often evokes a sense of the uncanny, imbuing technological devices with human, natural qualities. In 2000, The Public Art Fund and Artangel commissioned the Influence Machine which was the artist's first major solo outdoor project. Oursler's practice also extends to music. He is part of the group Poetics and has worked on music videos including "Where Are We Now?" the first single from David Bowie's 24th studio album, released in January 2013.

Glasstress: White Light | White Heat

—



False Color Action (2012)

—

Video projection and mixed media
129 x 162 x 81 cm
Courtesy of the artist and FAMA Gallery

Glasstress: White Light | White Heat



Time Tunnel (2013)

Glass, Steel, Brass

Dimensions variable: Approx. 360 to 40cm
in length when installed and 180cm in width
Courtesy of Vigo Gallery and the Artist Zak Ové

Artists

Zak Ové

Zak Ové is a London based artist, working in film, photography and sculpture. Ové's practice is concerned with the dynamism of the African Diaspora, reflecting old world mythologies in new world source material and colonial relics. His practice involves re-visioning and reclaiming lost cultural forms and paying tribute to the past by projecting them into future spiritual and artistic African rooted identities. Ové's lens is filtered by his own multicultural heritage and his work stems from a documentation of, and anthropological interest in, Africa and its Diaspora. His engagement with these two worlds is often explored through ideas inspired by the masking rituals and traditions of Trinidad Carnival much of which is situated in a continuing struggle against colonialism.

The 'Time Tunnel', is a portal, a mythical doorway, where overlapping colours are fused as a representation of our inter-connected cultural, racial and mythological journeys across time.

Artists

—

Mimmo Paladino

Mimmo Paladino is an Italian painter, sculptor and printmaker. His career stretches from the early 1970s when the artist was invited to join Aperto, a section of the 1980 Venice Biennale dedicated to emerging art and he was a key figure in the so-called Transavantgarde movement. Paladino's early work focused on monochrome paintings incorporating found objects. During the 1980s he developed a figurative style, drawing on classical

culture and mythologies for inspiration. Paladino's work has featured in major art events including Documenta 7, the Sydney Biennale and the Paris Biennale. In 1988 he was invited to produce work at the 43rd Venice Biennale. A major retrospective of his work was held in Munich at the Stadtische Galerie im Lenbachhaus in 1985 and as well in 2001 at The Centro d'Arte Contemporanea Luigi Pecci, Prato.

—

An elementary figure, stands silent and solitary, motionless and inaccessible. From its body emerges branches or sticks, vegetables an incongruous presence from which, perhaps, will be born shoots, new forms of life, or will show the presence of water below. In those bizarre ramifications, Paladino sees and represents, with energetic elegance, something like the dream of matter, which varies according to the moment. This work was inspired by the artist seeing his original bronze sculpture in a winter landscape with icicles on it.



Il Rabdomante (2013)

—
Glass, Metal
208 x 190 x 160 cm
Courtesy of the artist

Glasstress: White Light | White Heat



A glass marching drum with fragile beaters is a different kind of percussive instrument, a seductive object that is asking to be struck, a cacophony in waiting.

Decoy (2013)

Glass, metal 72 x 36 x 71 cm
Courtesy the Artist, Berengo Studio and Frith Street Gallery, London

Artists

Cornelia Parker

Cornelia Parker's early work regularly dealt with exploded or fragmented structures echoing the vulnerability of the human condition. Her solo exhibition *The Maybe* (1995) at the Serpentine Gallery, London, was a collaboration with the actress Tilda Swinton, who lay, apparently asleep, inside a vitrine. She was surrounded by other glass cases containing relics that belonged to famous historical figures. Parker was shortlisted for the Turner Prize in 1997. Her latest shows include *Thirty Pieces of Silver* at York St Mary's, York (in association with Tate) and *Doubtful Sound* at the Baltic Centre for Contemporary Art. The artist lives and works in London and was elected to the Royal Academy of Arts, London and appointed an OBE in 2010.

The frame of an old window is cast in translucent glass, allowing light to pass through it. The panes are an impenetrable black, which reflect the viewer. So as a new object, the windows' function has been reversed: it is now blind but with peripheral vision.

Black Window (2013)

Found window cast in glass
83 x 60 x 8 cm

Artists

—

Javier Pérez

Javier Perez is a Spanish artist, living and working in Barcelona. His artwork is characterised by a concern with the impermanent nature of life, often creating metaphoric sculptures that reveal a frailty and sympathy for our human condition. Perez employs unorthodox materials such as horsehair and polyester, silkworm cocoons, or cattle intestines to communicate his ideas. In 2001 he was invited to represent Spain at the Venice Biennale. In 2008 the Guggenheim Museum in Bilbao exhibited Perez's 1997 work, *Màscara de Seducció*, where it remains as part of their permanent collection. Perez has exhibited at prestigious venues such as the Museum of Modern and Contemporary Art in Strasbourg (1997), the Museo Nacional Centro Reina Sofia in Madrid (2004), and the Museo Vasco de Arte Contemporaneo in Vitoria (2006).

—

El Viaje Nocturno speaks of the absence, the abandonment of the body and mind on that trip we made in the transition from wakefulness to sleep.

El Viaje Nocturno (2013)

—

Glass

68 x 64 x 15 cm

Courtesy the artist and Venice Projects

Glasstress: White Light | White Heat

—



Glasstress: White Light | White Heat



Blake in Venice (2013)
—
Murano glass
Variable dimensions (each text 242 x 182 x 1 cm)

Artists

Jaume Plensa

Jaume Plensa is a Spanish artist working predominantly in sculpture, particularly public art. Since 1980 he has exhibited widely and has been honoured with many distinctions and awards, most notably his inauguration as a Chevalier des Arts et des Lettres by the French Ministry of Culture (Paris, 1993), the National Culture Award for Plastic Arts of the Government of Catalonia (Barcelona, 1997), and most recently, the National Award for Graphic Arts 2013 (Madrid, 2013). His work largely deals with concepts surrounding the human condition, often depicting isolated figures, or busts in public spaces. Plensa uses cast iron and regularly employs relief text and light to add further dimensions. He also uses synthetic resin, glass, alabaster, plastic, video and sound. His work has been widely shown internationally at the Fundació Joan Miró, Barcelona (Spain); Galerie Nationale du Jeu de Paume, Paris and The Henry Moore Sculpture Trust, Halifax (UK).

Some poems of the Proverbs of Hell
by William Blake, cast in coloured Murano glass.

Artists

—

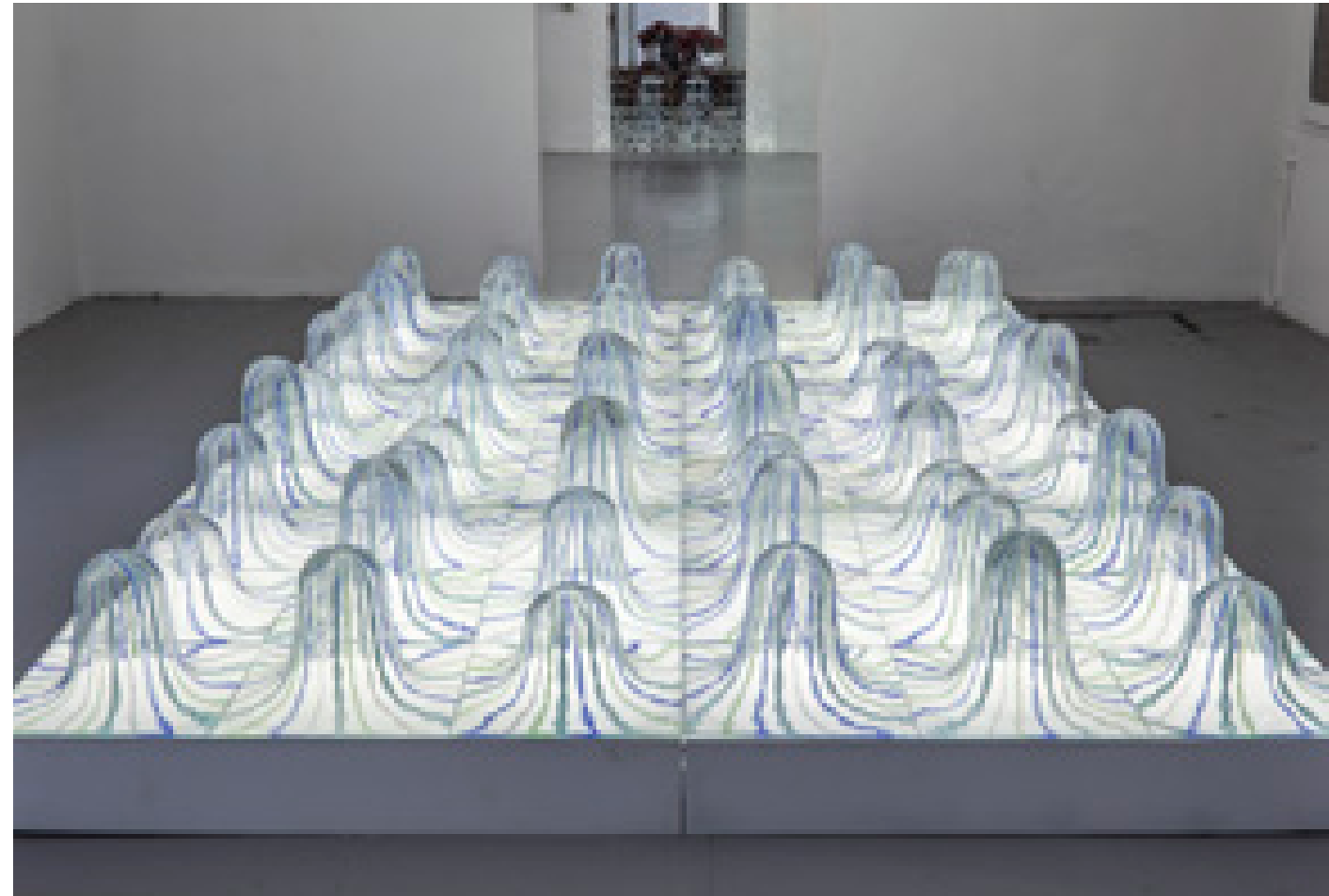
Karim Rashid

Karim Rashid is an Egyptian born New York based designer with over 3000 designs in production and over 300 awards. He has worked in over 40 countries. His practice includes product design, lighting, high tech, furniture and brand identity. His interest in cross-disciplinary work has led him to enter the fields of art, fashion and music. He has designed interiors in Morimoto restaurant, Philadelphia; Semiramis Hotel, Athens; NHow Hotel, Berlin and Università Metro Station, Naples. Rashid's work is included in 20 permanent collections and he has featured in many design exhibitions around the world.

“Glaskape is another evolution of my notion of space, surface, and object, all integrated in one organic fluid landscape. It is an extension of 20 years of concepts that I have created about undulating ‘non-stop’ reconfigurable landscapes that become one large sculptural brush stroke. Glaskape sets a stage for an amorphous glass landscape that denotes a world with no boundaries. The space extends itself via hand blown glass modules of repetition – a continuum of surface based on the conventional Cartesian grid on a backlit gallery floor. Glaskape is a metaphor for a continuous world, a neutral landscape, and an undulating surface that is reconfigurable and extendable ad infinitum. The entire grid of repeated forms are made from individually blown complex forms that have ‘digital-like data decoration running through the fluid-like undulations. The modules can be assembled together in various arrangements, creating an environment rising out of the ground.”

Glasstress: White Light | White Heat

—



GLASKAPE (2013)

—

Glass
Variable dimensions



Artists

—

Ursula Von Rydingsvard

Ursula von Rydingsvard was born in Germany in 1942, and spent much of her formative years in refugee camps until her family moved to America in 1950. It was here that she attended art college, adopting sculpture as her medium of choice. Continuing the family tradition of woodcutting, the artist has come to be synonymous with creating forms from cedar wood. Von Rydingsvard removes the traditional minimalistic connotation of wood by only working with 2x4 inch sized pieces; a cut more associated with building. The pieces are fused together into elegant and evocative structures. Von Rydingsvard's work features in permanent collections across the USA including the Whitney Museum, Moma, New York and Detroit Institute of Arts. In 2006 she was granted an outdoor solo exhibition, Mad. Sq. Art: Ursula von Rydingsvard at Madison Square Park. In 2008, she was inducted into the American

Academy of Arts and she also participated in the 2011 Glasstress exhibition.

“The idea that Adriano Berengo had of my using the cast glass bars initially felt very strange. It wasn't after long, however, that I experimented with grinding these bars on a wheel studded with diamonds, which have a greater density than the glass, thereby able to eat into the glass bar. I liked the matte, sanded ground finish of the surface, as the shine of glass has always felt blistery to my eyes. In this relief, I was able to line up a good number of these gently colored bars that fit snugly next to one another, with the shine of the glass coming through only in slivers between the bars. I wanted the surfaces of Luminosa to feel light, almost as though it might be related to what a piece of fabric could do and to have the capacity of flirting very gently with light.”

Luminosa (2013)

—

Glass

245 x 200 x 6 cm

Glasstress: White Light | White Heat



Geister (2011)

Variable dimensions
(each figure approx 40 x 20 cm)

Artists

Thomas Schütte

Thomas Schütte is a German painter and sculptor who works in the medium of ceramic, bronze and most recently glass. As with many of his works, Schütte reassesses the figurative traditions of art in his portraits, presenting emotionally charged observations of the human condition. His recent solo exhibitions include presentations at Nouveau Musée National de Monaco (2012), Castello di Rivoli, Turin (2012), Museo Nacional Centro de Arte Reina Sofía, Madrid (2010) and Haus der Kunst, Munich (2009). Schütte has received numerous awards and prizes, including the Düsseldorf Prize in 2010 and the Golden Lion at the Venice Biennale in 2005.

Geister, although usually translated in the context of Schütte's figures as "spirits", is an ambiguous title that can equally mean "ghosts" or "minds". The figures stand in a group, interacting with each other in a curious way, but also – through their gestures and poses – inviting visitors to stop and make their acquaintance.

Artists

—

Joyce J. Scott

Joyce J. Scott is based in Baltimore and uses a broad range of techniques in her work, acting as printmaker, weaver, sculptor, performance artist, and educator, but perhaps is most well known for her work in jewellery, beadwork and glass. She uses her art to challenge issues regarding race, politics, sexism, and stereotypes, inciting her audience to react and respond. Scott is widely referred to as the Queen of Bead, thanks to her sculptural beadwork. She is daughter of the renowned artist, Elizabeth Telford Scott, who offered early art lessons

on avant-garde embroidery and appliqué techniques. Her work is in the collection of the Baltimore Museum of Art, Mint Museum, Spencer Museum of Art, and the Smithsonian American Art Museum.

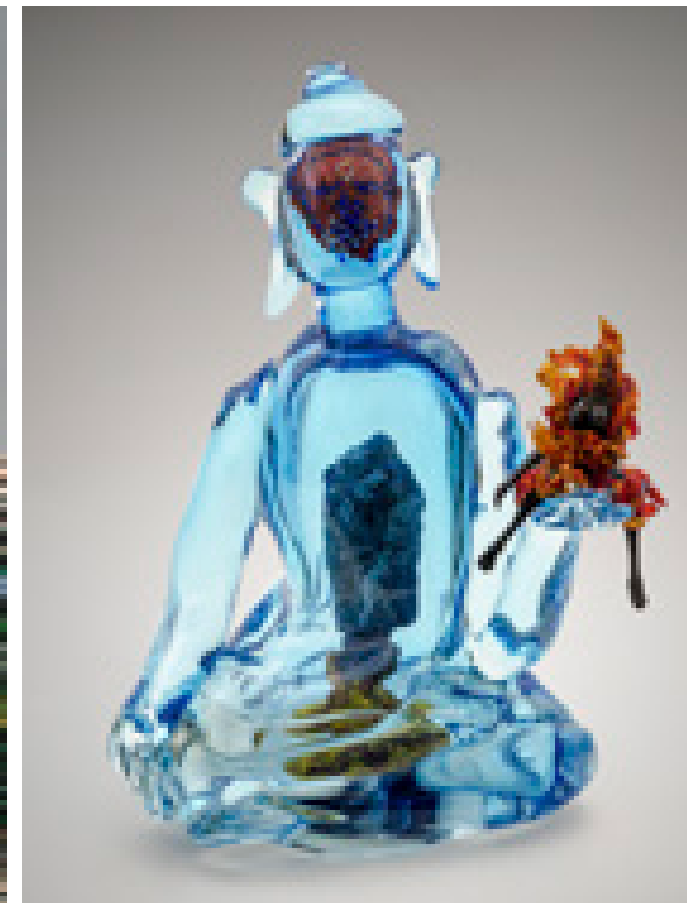
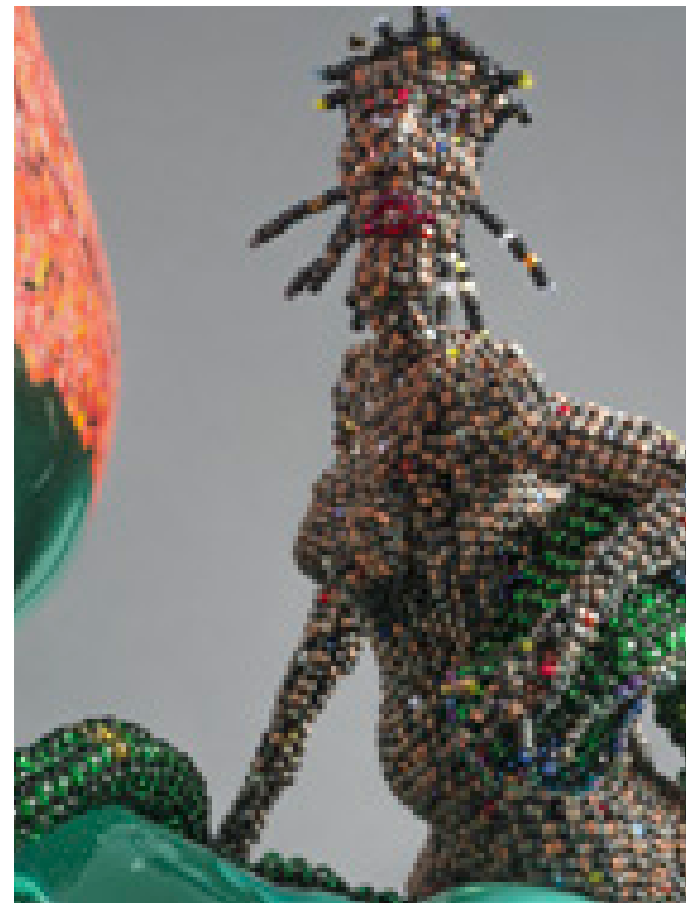
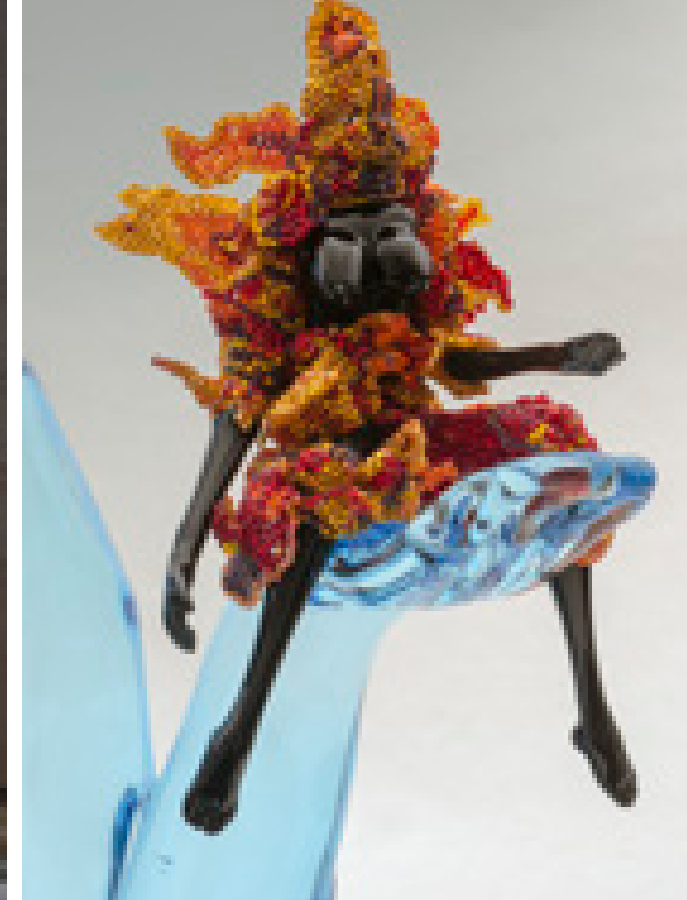
“I was really looking for a way that transmits light differently in my artwork and what better way than glass!” Of the most recent work, which makes direct reference to Buddha and the mighty elements, Scott elucidates with the poetic description below.

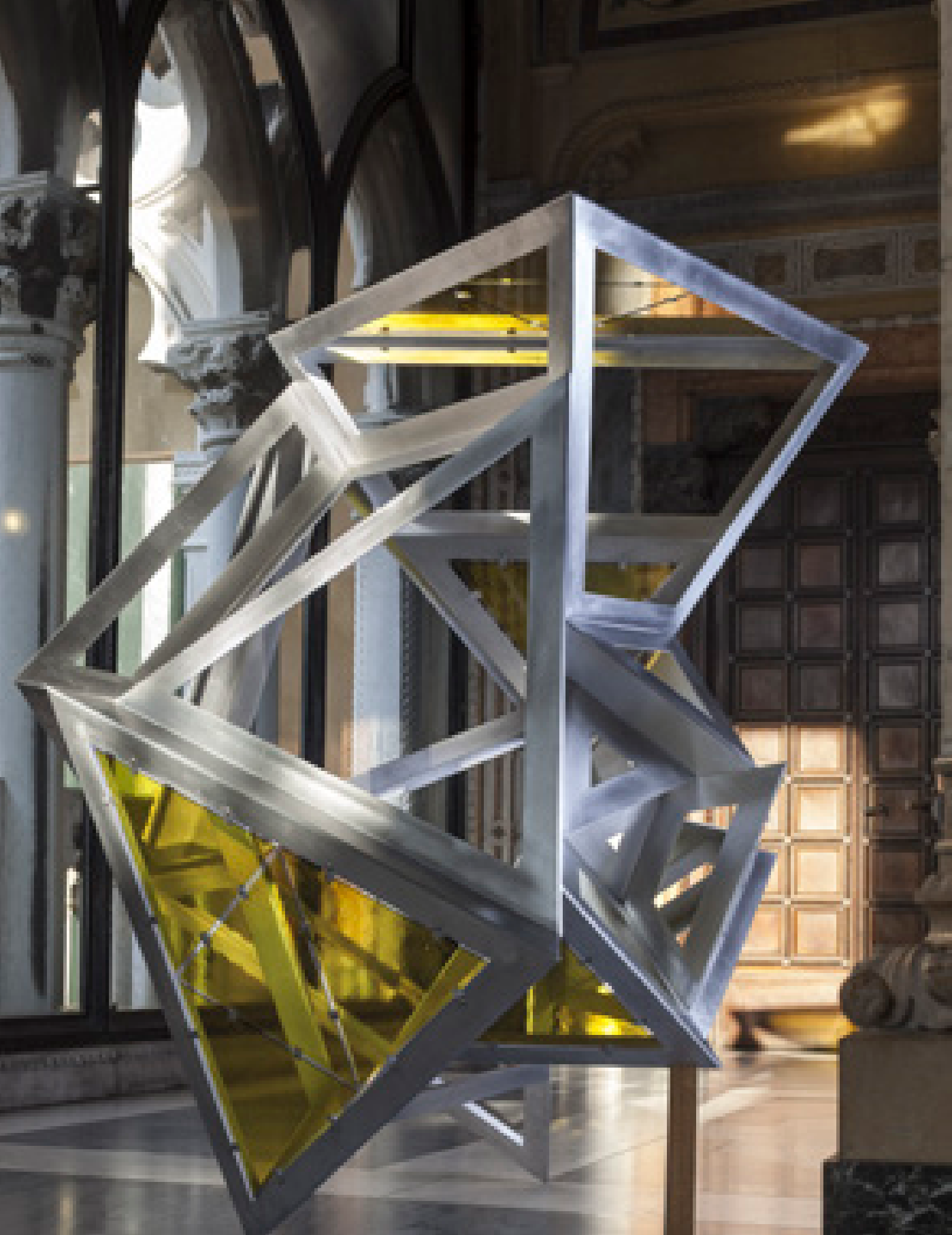
—

Enlightenment: a path to freedom far beyond the earthly boundaries we chase. Buddha: a long distance runner searching for the route... travelling on air, wind, fire and water. I am in need of a balm, not being soothed by contemporary technology or by memories of kisses past. Through Buddha's continence, I yearn for a path to enlightenment by air, on earth, in water and through fire.

Left: Buddha (Earth) (2013) Right: Buddha (Fire & Water) (2013)

Hand-blown Murano glass processes with beads, wire, and thread
Installation dimension: Variable (Approx. 71 x 152 x 101.5 cm)
Courtesy of Goya Contemporary, Baltimore, USA





Artists

—

Conrad Shawcross

Conrad Shawcross uses his artwork to highlight scientific laws and demonstrate their abstract nature. In 2004 he was part of the Saatchi exhibition *New Blood* with *The Nervous System*, a working loom that daily produced 20,000-foot of material in a double helix shape. Since then, in 2009 he was awarded the Illy prize for best solo presentation at Art Brussels. He was Artist in Residence at the Science Museum, London from 2009-11 and participated in *The Knowledge* at the 54th Venice Biennale. His 2012 project, *The Nervous Systems Inverted* comprised a vast tower incorporating a rope-making machine installed at the Mudam Museum, Luxembourg. In the same year he exhibited at the National Gallery and created a Set design for the Royal Opera House for the Cultural Olympiad.

The commissioned piece *Perimeter Studies Arrangement 2 or Arr.2 – Yellow Glass* – continues the artist's ongoing series that investigates the radiant geometry of the five Platonic solids. Conceptually driven, these works refer to notions of the Big Bang and the way we envision such a phenomenon. Another way of seeing them is as diagrams of expansion or recession, explosion or implosion. In this new large scale work the artist has used the structural frame of the sculpture to house a series of tinted yellow panes of hand made glass. The glass panes become both a skin between the interior and exterior of the form but also a filter for the light that falls and diffuses through the internal spaces, bouncing off the brushed aluminium. This use of glass has given the sculpture an architectural reference for the first time, indeed the work can be seen as a maquette for a pavilion.

**Perimeter Studies (Icosahedron)
Arrangement 2 - Yellow Glass (2013)**

—

Aluminium, glass
180 x 208 x 128 cm

Unique
Courtesy of the artist

Artists

—

Sudarshan Shetty

Sudarshan Shetty is an Indian artist working across disciplines, but perhaps most well known for his large-scale sculptures and installations. His work incorporates found objects, stripped to reveal the inner mechanical workings of their form: referencing the undisclosed, present in the undercurrent of all human interaction. Shetty has exhibited internationally since the 1980s, in both solo and group shows. In 2009 Shetty featured as part of the Vancouver Biennale and in 2011 his work was featured in Paris-Delhi-Bombay presented at the Centre Pompidou and at India Inclusive, World Economic Forum presented in Davos. The Artist lives and works in Mumbai.

Two sets of six old mirrors carry a text that tells a story of a man walking in the rain. The text, a single sentence that is etched into the surface of the mirrors set on two sides of a structure, describes the thoughts of the man and his conception of himself. Though theatrical and heroic in its tone and scale, the text remains ambiguous in that it is neither clearly fictional nor autobiographical: a single moment of clear thinking is described with a detail that can shift between the specific and the metaphorical.

The structure purposefully angles the two planes of the mirrored surfaces to reflect the viewer's images up and above them, with this slight deflection marking a sense of looking elsewhere; the mirrored surface is no longer passive and the level relay of the viewer's reflection is altered, providing an angle, along with the text, for an altered form of looking away towards something else.

This altered angle of reflection coincides with a notion of fiction as a means to describe multiple subjectivities, with viewers reading the text before their gaze is collectively deflected away.

The aged and imperfect surface of the mirrors suggest a history of the man in the story as well as that of the story teller and what has been recalled while the labour of etching process elevates the text to that of an epic story, something worth recording, and the structure becomes a monument to a fiction.

Glasstress: White Light | White Heat

—



A Walk in the Rain (2013)

—

Glass, mirror, metal, wood
455 x 45 x 220 cm

Courtesy Galerie Krinzinger, Vienna



Above: Translation (2013)

—
Glass 15 x 95 x 1 cm
Courtesy of the artist and Berengo studio
Trying to merge the traditions
of Burano and Murano island

Right: Ghost Series (2012/2013)

—
Glass, soap, varnish, fragrance
Glass 60 x 30 x 23cm, Soap 55 x 30 x 23 cm
Unique
Courtesy of the artist and Berengo Studio

Artists

—

Meekyoung Shin



Meekyoung Shin is a London based Korean artist who creates intricate sculpture that often deals with the collision of cultures. On first sight, the work resembles traditional works of ceramics from China; on closer inspection her work is revealed to be fragrant and made from soap, echoing the history, or lack of, the objects she uses as her inspiration. Her work deals funda-

mentally with appropriated cultural identity and its creation. In 2010 she exhibited in the Memories from the Past, at the LEEUM, Samsung Museum of Art, Seoul. She also had a solo exhibition at the Haunch of Venison Gallery London in 2011. In 2012 she exhibited a life-size equestrian sculpture made of soap on an empty plinth in Cavendish Square, London.

—

Meekyoung Shin's ongoing project is about the process of transference and re-coding of shapes and iconography across cultures through time and space. Her work addresses the ways in which forms, decorative motifs and religious iconography are transformed by exchanges between cultures.

Artists

—

Helen Storey

Helen Storey is an award winning British designer. She is Professor of Fashion Science at the University of the Arts London and Co-Director of her foundation. She began her career as a fashion designer, studying in Milan alongside Valentino and Lancetti during the early 1980s. She was nominated for British Designer of the Year in 1990 and 1991 with her own label. In 1997 Storey collaborated with her biologist sister, Kate Storey on, Primitive Streak: a Wellcome Trust funded project that imagined eleven key moments in human embryo development, brought to life in textiles. She has continued to work within the art/science borders. Her current research, developed in collaboration with scientist Tony Ryan, is Catalytic Clothing; an exploration into how the surface of clothing can be used to purify air. Helen Storey is part of the Centre for Sustainable Fashion at London College of Fashion.

—

The Dress of Glass and Flame was inspired by, and created in homage to, the relationship between how glass is made, its chemistry and its life as a work of art beyond.

The Dress of Glass and Flame (2013)

—

Pyrex glass, bioethanol, steel strings,
Murano glass shards/cristallo 39 x 32 x 21 cm
In collaboration with The Royal Society of Chemistry, London College
of Fashion, Helen Storey Foundation and University of Sheffield





Artists

—

Zak Timan

Zak Timan is an American artist living and working in the San Francisco Bay Area. Inspired by the work of Alexander Calder, Timan creates work in response to the kinetic sculptural forms brought to life in Calder's mobiles. Timan's work captures the moments prior to movement, or the potential of energy. Using glass, oil and found objects, Timan suspends objects and formations within the transparent material to present a moment of potential frozen in time. Born in Arizona in 1985, he has exhibited throughout the US and in Europe.

Rhapsody in Red

—

Oil, glass, air
130 x 57 x 13 cm (with frame)

Unique

Buoyant red orbs. Placid clear oil.
The wild, incalculable energy of stillness.

Artists

Gavin Turk

Gavin Turk is a London based artist whose work deals with issues of identity and authenticity and avant-garde theories around the myth of the artist and authorship of art. While at the Royal College of Art he famously failed his MA for exhibiting a blue heritage plaque, usually a feature on historic buildings in the UK, simply stating “Gavin Turk worked here 1989 – 1991”. Turk is widely considered a member of the Young British Artists and his work featured in the infamous Sensation exhibition, hosted by Charles Saatchi in 1997. Turk has exhibited internationally at Staatliche Kunsthalle Karlsruhe, Germany and GEM Museum for Contemporary Art, The Hague as well as the Tate Modern and The Whitechapel Gallery in London. He participated in Distortion at the 53rd Venice Biennale in 2009. Turk was awarded the Jack Goldhill Sculpture Prize for his work Bag (2000) by the Royal Academy.

For Gavin Turk the exhaust pipe represents the transport of air and is a metaphor for both breathing and exhaustion. The ‘pregnant snake-object’ also holds up an anthropological mirror to societies reliance on roads and transportation and the consumption of resources at the heart of this. This work relates to his current series of bronze exhaust pipes convincingly painted to resemble rusty iron that alludes to Duchamp’s readymades whilst also referring to the pipe as a symbol of more innocent times as Bertrand Russell and his fellow intellectuals puffed their way to enlightenment and the brave new world. In this particular manifestation, the pipe is created using the exhalation or exhaustion of breath to hand blow the glass into the desired shape.

In 1928 Rene Magritte famously painted a picture of a pipe with the text ‘ceci n’est pas une pipe’ painted underneath it, forcing the viewer to question the representational nature of art forever afterwards.

Glasstress: White Light | White Heat



This Is Not A Pipe (2013)

—
Glass
16 x 126 x 82 cm
Courtesy David Nolan Gallery, NY

Glasstress: White Light | White Heat



Under My Skin - C.C.P. (2013)

Chicken skin and feathers (Mechelse Silky - CCP15), Venetian glass, metallic print on glass, stainless steel, gold leaves
Variable dimensions



Artists

Koen Vanmechelen

Koen Vanmechelen is a Belgium based conceptual artist. Many of his projects attempt to bridge the disciplines of art and science, employing other living species to act as metaphors for the state of humanity. Since 2000, Vanmechelen has been collaborating with scientists from different disciplines to develop an art project that deals with identity and diversity. His project, Cosmopolitan Chicken Project (CCP) began in 2000 uses the domesticated chicken (*gallus gallus*) in an inter-

breeding research project. He employs artistic mediums to translate this seemingly scientific research; techniques range from paintings and drawings, to photography, video, glassware, performances and sculpture. Vanmechelen has exhibited internationally and at the Moscow, Dakar and Poznan Biennale and at the Shanghai World Expo 2010. This year Vanmechelen has been selected to breed his new cosmopolitan chickens with the Egyptian Fayoumi during the 55th Venice Biennale.

A splendid coat made from a seemingly banal animal – the chicken – stands out prominently in this multimedia installation. The feathers of the Mechelse Silky – 15th generation in Vanmechelen's Cosmopolitan Chicken Project – in combination with the Venetian glass medusa-like ornaments, suggests both have their advantage through crossbreeding; chicken and human.

Glasstress: White Light | White Heat



Self-Portrait (2013)

Archival inkjet print on Gorilla glass
150 x 180 cm
Courtesy Aldo Castillo Gallery

Artists

Anneliese Varaldiev

Anneliese Varaldiev is a photographer and video artist whose work is heavily influenced by traditions of classical painting and European cinema. Her portraits of artists, writers, musicians and filmmakers have appeared in a number of books and magazines, and her camerawork for broadcast media includes a long association with French television, for documentaries (or more precisely, “film essays”) on such figures as David Lynch, Martin Scorsese and Roy Lichtenstein. Her own book, “Kameramusik,” a series of photographs of classical musicians—including Pierre Boulez, Alfred Brendel, Hélène Grimaud and János Starker—will be published this year.

Her work is in the permanent collections of the Los Angeles County Museum of Art, the Cinémathèque Française, and the Musée d’Art Moderne de la Ville de Paris, among others. She has exhibited internationally at Art Basel (Switzerland), Galerie Michèle Chomette (France), the Museum Folkwang (Germany), and the Winterthur Fotomuseum (Switzerland), as well as in a number of galleries in the US, including the Stephen Cohen Gallery, the 18th Street Gallery, and the Guggenheim Gallery at Chapman University.

Anneliese Varaldiev has two companion pieces in Glasstress, a self-portrait, and a portrait of composer Philip Glass. Both are large-scale archival inkjet prints on an ultra-thin, flexible glass. Anneliese’s self-portrait also incorporates an audio component, with the glass surface itself transmitting and amplifying the sound through vibration.

Artists

—

Joana Vasconcelos

Joana Vasconcelos was born in Paris and lives and works in Lisbon. Her work relates to collective identity, especially the status of women, class distinction or national identity and she often uses hand-made textiles and knitting in site-specific installations. Her exhibition *Sem Rede* (Netless), her retrospective at Museu Coleção Berardo in 2010, was the most visited exhibition in Portugal. The artist's work often takes the form of installation and sculpture and discusses consumer culture, identity and dichotomies of mass production. She was invited by curators Rosa Martínez and Maria de Corral to exhibit *A Noiva*, one of her most iconic works, right at the entrance of the Arsenale. Vasconcelos was also the first woman, and youngest artist, to exhibit work at the annual contemporary art exhibition in Versailles. She is representing Portugal for the first time at the 55th Venice Biennale, 2013.

In *Babylon*, just as in the rest of Joana Vasconcelos' body of work, the crochet refuses to be confined to a subordinate dimension. Instead, it revolts and grows like colourful vegetation, gushing like lava from a volcano – strong, seductive and dominating.

Babylon takes the place of the famed chandeliers of the Venetian palazzos. Suspended from the ceiling, this Murano glass structure is seized by a plethora of elongated crochet arms that intersect and intertwine. The textile organism is full, warm and feminine, and invades and trespasses the translucid red dégradé of its fragile glass structure. *Babylon* thus becomes the unlikely suspended garden to which the title refers. Its warm hues seem to suggest the process of fusion that precedes the hardening of glass.

Babylon (2013)

—

Murano glass, handmade woollen crochet, ornaments, polyester
360 x 170 cm (Diameter)
10 unique versions

Courtesy of Berengo Studio and Venice Projects



Artists

Zhan Wang

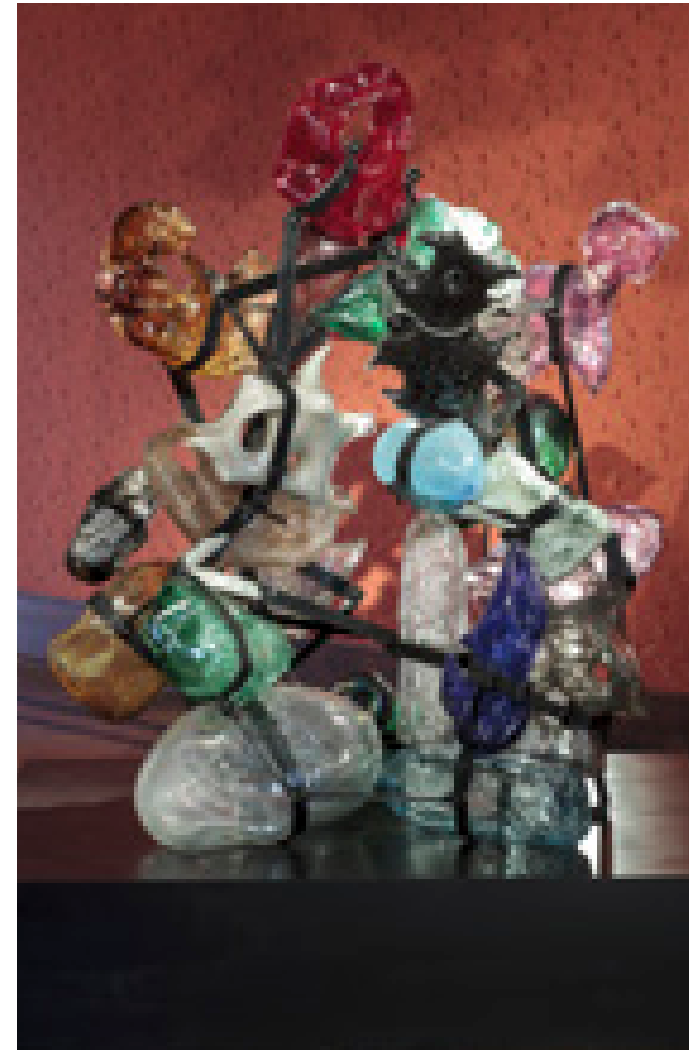
Zhan Wang is a Chinese artist living and working in Beijing. Trained at the Central Academy of Arts in 1983, Wang's iconoclastic artwork is amongst the many contemporary styles to emerge from China today. His work is predominantly abstractly formed metal resembling stone. His large sculptural pieces attempt to exemplify the quandary of modern China, a fast developing industrial nation, with a rich cultural history. Wang has been part of the growing wave of Chinese export art and has had both group and solo shows at prestigious global institutions including Kiasma Museum of Contemporary Art, Helsinki; Hayward Gallery, London and Museum of Contemporary Art, Rome, Italy. He represented China in the Chinese pavilion in 2003 at the 50th Venice Biennale and was part of the First Guangzhou Triennial: Reinterpretation: A Decade of Experimental Chinese Art at the Guangdong Museum of Art, Guangzhou, China.

The Chinese scholar's rock presents a kind of aesthetic for appreciating "oddness" in Chinese culture. It is also named "Tai Hu Rock", because it is formed by the water of Tai Hu (lake) over thousands of years.

Utilising the renowned craftsmanship of the Murano glass master, the artist selected diverse methods, colours and skills to create 26 single pieces representing the stones. Then a removable structure made of iron (fixed by screws) was designed by the artist to combine all the pieces to make a new version of "Scholar's Rocks (Jia Shan Shi) in Glass".

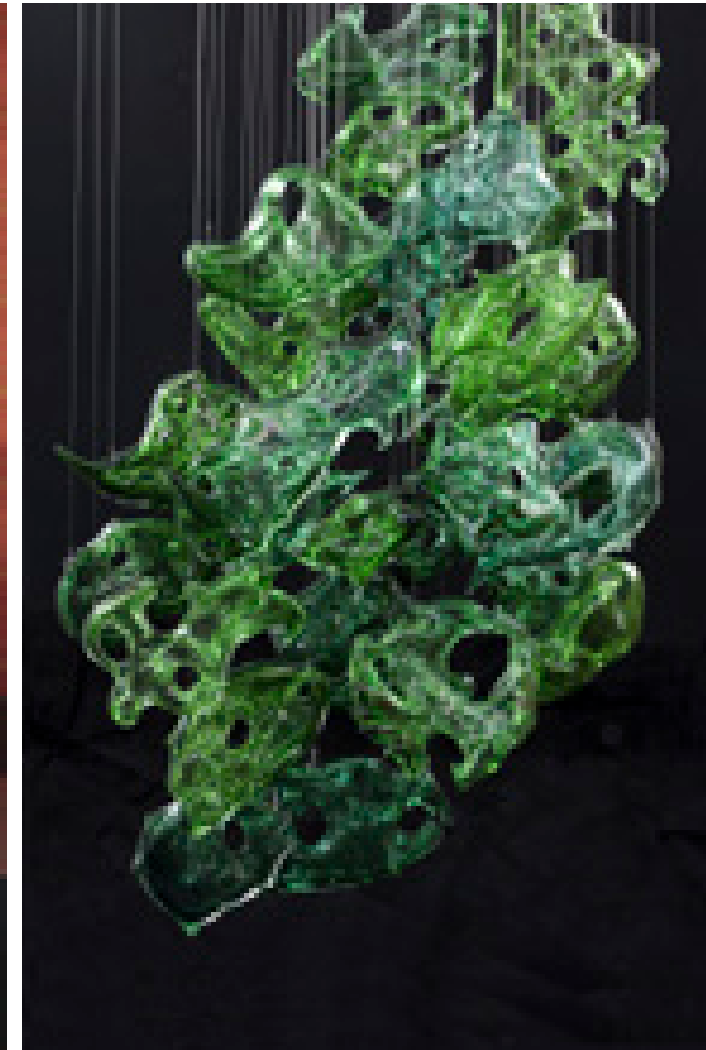
With the assistance of the glass master from Murano, the liquid glass heated to an ultra high temperature was turned into 28 single pieces of stones with diverse shapes by the movements of blowing, nipping, pinching, etc. A series of green "Tai Hu Rocks" in glass with the features of being "wrinkled, leaked, transparent, thin" were combined by suspension in the air. To realize the imagined romantic "Tai Hu Rocks", the artist chose the colour green, which has the visual connection of Tai Hu (lake).

Glasstress: White Light | White Heat



Left: Scholar's Rocks (Jia Shan Shi)
in Glass, Combination 1 (2013)

Murano glass & iron
159 x 115 x 90 cm



Right: Scholar's Rocks (Tai Hu Shi)
in Glass, Combination 2 (2013)

Murano glass
190 x 125 x 110 cm

Glasstress: White Light | White Heat

UAL Alumni

As part of the project, Berengo Studio and London College of Fashion invited graduates from across the University of the Arts London, to propose their designs to create a new artwork in glass. Six talented graduates were selected to work with the glass

01. Phil O'Shaughnessy

In Search of Hidden Value in Wax (2013)
MA Interior and Spatial Design
Chelsea School of Art and Design

–
Glass, candle wax and steel
Top: 550 x 450 x 250, Base: 450 x 300 x 100
Edition: 2

There is value in everything, even that which is perceived valueless. Employing the atmospheric candle flame as a source of light, the piece carries the continuing flow of wax that forms constantly adding to the aesthetic value of the piece through the process of creating a waste product.

02. Hoi Yue Hiram Wong

Megalomania (2013)
MA Fine Art. Central Saint Martins

–
Glass
Edition: 2

'Megalomania' seeks to explore the human condition in our society, in which our obsession with climbing the social ladder forbids us to view the world in an undistorted way.

03. Adele Han Li

Glass Disaster (2013)
MA Performance Design and Practice
Central Saint Martins

–
Glass, brass, iron
Edition: 2

The midway moment between destruction and a new beginning.

masters at the Berengo glass workshop in Murano. The completed pieces have been exhibited alongside major international artists at The Berengo Centre for Contemporary Art and Glass in Murano as part of Glasstress: White Light | White Heat 2013.

04. Murray Anderson

Fantasma (2013)
MA Fine Art. Camberwell College of Arts

–
Glass
h 62 X 31 (diameter) cm
Edition: 2

A cartoon ghost with an absurd countenance, embodied yet empty. The work appeals to both the imagination's innate solipsism and our broader anthropocentric view of the world.

05. Taeseok Kang

Sexual displacement of human body part (2013)
MA Fashion Artefact. London College of Fashion

–
Glass
15 x 20 x 8cm and 22 x 20 x 20cm
Edition: 2

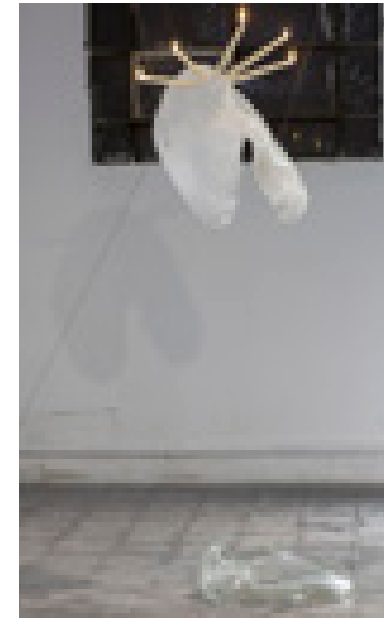
This collection explores narratives of sexual human body and addresses the question of palpable sensations that manifest from the sexual instinct of a human being and the range of sexiness from subtle to extreme.

06. Iyvone Khoo

Cosmogenic Bloom (2013)
MA Fine Art. Central Saint Martins

–
Glass, metal, crystal, aluminium, L.E.D
Edition: 1

'Cosmogenic Bloom' is the solidification of the fluid moment when a dying star begins to implode before it explodes into a Supernova.



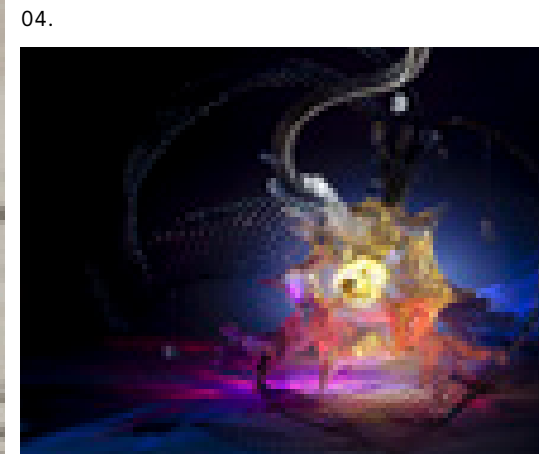
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02.



03.



04.



05.



06.

Acknowledgements

Glasstress: White Light | White Heat
55th International Art Exhibition /
La Biennale di Venezia
Venice 1st June - 24th November, 2013

Istituto Veneto di Scienze Lettere ed Arti/Palazzo Cavalli
Franchetti Campo Santo Stefano 2847, 30124 Venezia

Berengo Centre for Contemporary Art and Glass
Campiello della Pescheria, 30141 Murano, Venezia

Scuola Grande Confraternita di San Teodoro
San Marco 4810, 30124 Venezia

Exhibition developed by:
Venice Projects
Berengo Studio 1989
LCF-London College of Fashion
The Wallace Collection

Curators:
Adriano Berengo, James Putnam

Open project by Adriano Berengo
produced by Venice Projects, Berengo Studio, Venice,
London College of Fashion and the Wallace
Collection, London

Berengo Studio would like to thank:
Special Project by Ron Arad The Last Train

Specials Sound Project by
Cathy Battistessa, Kay Nakayama, Eliko Aka

Exhibition management
General Co-ordination:
Marco Berengo, Stefano Lo Duca

Cutorial Assistants:
Luca Berta, Francesca Giubilei

Production co-ordination:
Silvano Rubino, Leonardo Cimolin

Exhibition staging:
Koen Vanmechelen

Organizing secretariat:
Eleanora Rosin

Shipping department:
Mauro Falcier

Legal advisor, artists and institutional relations:
Jane Rushton

Special projects:
Patrizia Spadafora
Nadia Taiga
Cai Zhuang

Event Communication
Communications and graphic design:
Freytag Anderson, Glasgow

PR agencies:
Theresa Simon & Partners, London
Irma Bianchi Comunicazione, Milan

Berengo Studio 1989 Master glass blower:
Silvano Signoretto, Danilo Zanella

Walter Ballarin, Roberto Mavaracchio, Esterino Ballarin,
Katina Niebrugge, Roberto Salso, Marco Signoretto,
Radames Regazzi, Guido Franzon, Alessia Ballarin,
Roberto Berengo, Roberto Campello, Stefano Donò,
Gianni Gallo, Letizia Goretti, Francesco Juris, Roberto
Lazzari, Paola Malvezzi, Gianluca Rossetti, Giovanni
Scarpa, Antonio Scarpa, Giacomo Semenzato,
Diva Trevisani, Marino Zaffalon

Photography and film credits:
Francesco Allegretto, Oliver Haas
Savino Cancellara & Gordon Burniston

We apologize if, due to reasons wholly beyond our
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Special thanks to:
Shintaro Akatsu, Randa Armanazi, Daniella Avezzù,
Renzo Benetollo, Michela Benetollo, Dawn Bennett,
Vasco Conti, Sandro Franchini, Didier Guillon, Massimo
Lunardon, Vittorio Marzaro, Francesco Misserotti,
Giovanna Palandri, Line Recordon, Venezia News,
Mauro Zardetto, Stoffel Hias, Nectar Kiopekzis

With the patronage of:
Regione Veneto, Provincia di Venezia, Comune di Venezia

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Shintaro Akatsu Gallery, Shintaro Akatsu School of
Design (University of Bridgeport), Solidere, Steinmetz
Diamonds, Mironova International Art Group,
International Cultural Foundation UART, Valmont, Neri,
Gruppo Ristoratori della Marca Trevigiana, Arts & Ex's

Special thanks to all the artists for the
enthusiasm they brought to this project.

London College of Fashion would like to thank:

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Advisor:
Charlotte Hodes

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Project Coordinator - Research (London):
Ben Whyman

Administrator, Project Coordination
- Research (London):
Laura Thornley

Curatorial assistant:
Lauren Jones

James Putnam would like to thank:
Lauren Jones
Erin Manns (Victoria Miro Gallery)
Hannah Gruy (White Cube)
Frances Loeffler (White Cube)
Eiko Honda (Conrad Shawcross' Studio)
Clodagh Latimer (Ron Arad's Studio)
Ben Tufnell
Alice Walters (Fiona Banner's Studio)
Marcela Iriarte (Alice Anderson's Studio)
Mark Saunders (All Visual Arts)
Ann Marie Peña (Frith Street Gallery)
Rachel Baraclough
Antoinette Vonder Mühl (Joseph Kosuth's Studio)
Dominic Berning (Gavin Turk's Studio)

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Senior Curator and Head of the Curatorial Team,
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Stephen Duffy

Curator of Glass, Limoges Painted Enamels
and Earthenwares:
Suzanne Higgott

Marketing and Press Manager:
Danielle Cunningham

With the support and cooperation of:



With thanks to:





