

# GLASSTRESS STOCKHOLM





**GLASSTRESS  
STOCKHOLM**





The background image is a photograph of a dark, industrial interior, possibly a glass factory or workshop. Large, arched windows are visible in the background, letting in some light. A complex, multi-tiered glass sculpture hangs from the ceiling. In the foreground, there are rusty metal rods and a stone-paved floor. The overall atmosphere is gritty and artistic.

**GLASS IS A MATERIAL  
THAT RESONATES, WHOSE  
SOUND ACCOMPANIES US  
AS WE EXPERIENCE IT**

**Max Casacci  
and Vaghe Stelle**



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Dedicated to the rapport between international contemporary art at its highest levels and the art of glass, Glasstress Stockholm shows how one of the oldest and most elegant of traditional crafts, Murano glass – whose roots go back to a remote past – may find new life thanks to a dialogue with the artistic languages of today.

Berengo Studio of Murano has organized this event in the wake of the two grand exhibitions it presented at Palazzo Franchetti in Venice for the 2009 and 2011 Biennials. Leading contemporary artists from around the world – such as Fred Wilson, Jan Fabre, Mona Hatoum, Monica Bonvicini – have been invited to explore this unique material and technique in which light, color, and

transparency reflect the iridescence of the waters of the Venetian lagoon.

With its magnificent Italianate terraces overlooking the sea, the Millesgården Museum, one of Stockholm's most spectacular exhibition spaces, is the splendid venue for Glasstress.

The exhibition will include an especially important selection of works by Swedish artists like Marie-Louise Ekman, Charlotte Gyllenhammar, and Ernst Billgren who have found new catalysts for their own creativity in the ateliers of Murano. Glasstress Stockholm is hence an original contribution to the already solid series of artistic and cultural exchanges between Italy and Sweden. Glasstress Stockholm is the fourth of five shows that the Carlo Maurilio Lericci Italian Cultural Institute has promoted in Stockholm to celebrate the 150th anniversary of the Unification of Italy.

**PAOLO GROSSI**  
**CARLO MAURILIO LERICI ITALIAN**  
**CULTURAL INSTITUTE**  
**ANGELO PERSIANI**  
**AMBASSADOR OF ITALY**





Glasstress Venice 2009: A magnificent Italian palace by Canal Grande, extravagant Venetian chandeliers in all rooms, wainscoted walls and a wooden floor with beautiful patterns. Everywhere glass, shimmering with colour, straggly white. Hard and soft at the same time. The experience of going from room to room and discovering well-known and unknown artists playing with glass. The entire exhibition exudes buoyancy, light and colour. But there is also darkness and depth here. Like when I look at my reflection in Fred Wilson's black mirrors and am transformed from pale brown to black. Or like in Hye Rim Lee's work that combines sweetness with threatening sexual undertones and humour. Already at that first encounter

**ONITA WASS**  
MUSEUM DIRECTOR AND MANAGING  
DIRECTOR OF MILLESGÅRDEN

there, I think that Glasstress would be perfect for Millesgården. Glasstress Stockholm: Instead of Canal Grande, Värtan with ferry service in full view of the public.

Celsing's splendid white cube instead of a Venetian palace. Millesgården, with its stunning and unique setting, creates a special frame of its own. Millesgården is the Dream of Italy with all of its terraces, fountains and classic columns. Even the vegetation evokes Italy. But instead of cypresses, there are arbor vitae here, and pines have replaced stone pines. Perhaps there are parallels with Venice after all – the omnipresence of water, commerce, beauty.

We are opening the doors to the art gallery and preparing to transport fragile glass from Venice. Exactly how the exhibition will take shape at Millesgården, I don't know at this writing. But I am convinced that Glasstress Stockholm will offer a pleasurable and at times thought-provoking experience.

The idea is the artist's most important material. When ideas eventually lead to artistic work we speak of painting, sculpture, installation art or video art. The materials and technique are chosen to provide the best interpretation of the idea. The possibilities for embodying an idea are unlimited. Sometimes the choice of materials is unimportant: both plaster bandages and bronze may be equally good if they express the idea. At other times, when the idea is conveyed by the properties of the material, the choice is critical. 100 years ago viewing art mean looking at paintings on a wall or sculptures in a setting. Today works of art can take any form, from painting on canvas, installations or films to a performance with live people. Sometimes it's difficult make out the art, perhaps because it doesn't look like art or it appears in a place where you don't expect to see art.

# ON THE IDEA, THE ARTIST AND THE MATERIAL

The artist can also choose to refrain entirely from creating an object and let the idea itself be the work of art. The previous hierarchy of materials has disappeared. Formerly oil painting on canvas or sculpture in bronze or marble were the most prestigious media for an artist. Carl Milles (1875-1955), creator of Millesgården and one of the most influential Swedish artists of his time, enjoyed working in different materials. He shocked his contemporaries many times with artistic solutions viewed as daring and difficult to implement because they incorporated diverse and expensive materials. When he was working in the US in the mid-1930s he created a peace monument in the shape of an Indian god. The twelve meter high figure was supposed to be cast in glass, the material that Milles felt was the best to express the god.

But with the technology of that time it turned out to be impossible to cast such a large sculpture in glass and it was eventually carved out of onyx. In the *Glasstress Stockholm* exhibit we meet numerous artists who work in glass, some of whom are Swedish.

Charlotte Gyllenhammar, Marie-Louise Ekman and Ernst Billgren have been active for many years. Their art is characterized by a unique ability to constantly move ahead, testing new forms of artistic creation.

They have worked in different materials, techniques and media.

These are artists who have taken a position in cultural life, posed questions and inspired debate. Charlotte Gyllenhammar suspended a 100 year-old oak tree upside down over Drottninggatan, one of Stockholm's most popular pedestrian streets. For an exhibit at Millesgården she constructed a copy of her own studio inside Carl Milles' large studio. There is another copy of Gyllenhammar's studio in Wanås Konst, a sculpture park in southern Sweden. It's underground and is reached by a narrow passage leading beneath the ground. This studio is built upside down and visitors walk around on the ceiling. Marie-Louise Ekman has been a major force in Swedish cultural life, working in many artistic areas including the visual arts, film and theatre. She has posed challenges through her art, both by taking on taboo subjects such as female sexuality and gender roles and by working in styles and materials associated with pop culture and kitsch. Today Marie-Louise Ekman is the director of the Royal Dramatic Theatre. For many years she was a professor at the Royal Institute of Art, going on to serve as its director. In these capacities she has been important to many Swedish artists; for example Charlotte Gyllenhammar was one of her students.

Ernst Billgren's art extends across several different disciplines.

In his visual art he has embraced pop culture's most beloved symbols and forms of expression, and made use of traditional Swedish animal and nature themes. Flying ducks and grazing deer have gained a different status, translated in materials such as mosaic, glass and bronze. Billgren works in film and the theatre, and he is an author as well. Billgren, Ekman and Gyllenhammar are artists with a presence in the awareness of the art world and the general public. Their ideas have been driven forward by strong forms of artistic and personal expression that makes the works easy to associate with the artist,

regardless of appearance and technique. In this sense the materials are not important. At the same time, the choice of material gives a work a particular quality. When a mallard duck by Ernst Billgren is cast in glass the colours glisten as in a live duck. When a section of water where the duck is diving is reproduced in glass, it turns out more like water than would be possible with any other material. Here the material is of decisive importance.

Bertil Vallien is another extremely well-known artist in the Swedish art world. Unlike many of the other artists in Glasstress, he's been working in glass for many years. He was introduced to glass during his studies at the University College of Arts, Crafts and Design, when he chose a course that would allow him to visit the famous Swedish glassworks in the province of Småland. Vallien was fascinated by the properties of glass and from then on he was hooked. In his opinion you can never run out of things to do with a material with so many possibilities, which can be like the most fragile membrane but can also be cast into massive pieces. During the working process the artist can experience two total opposites: first the glowing mass, very much like the magma from a volcano, which is extremely dangerous and must be handled with total precision. Then, as the piece of glass artwork slowly cools, the transformation into transparent glass, much like ice than never melts. Bertil Vallien has often asked himself why he creates sculptures in glass when there are materials that are much easier to work with. Glass is difficult, it has a mind of its own and many shapes are simply impossible. He depends on numerous assistants and it's expensive. Sometimes he has to wait a month before a casting has completed the cooling process. But! Glass has a magic about it that has to do with the light. Glass can't be compared with anything else. It's the material in which he is best able to express his ideas. So, he'll continue working in glass. The challenge posed by glass, which forces artists to push their own and the glaziers' boundaries, is clear to see in Glasstress. Glass provides new and different possibilities for creation. Still – a fine piece of art is a fine piece of art no matter how it is made.

**MARIA WIBERG**  
CURATOR OF MILLESGÅRDEN



I have always believed the work of craftsmen to be one of the distinctive traits of the Italian culture and economy, its strength and its uniqueness. This is why when almost by chance I began working in the artistic glass sector on Murano, I immediately recognised the unique cultural importance and value of this material and those who work with it. Today, in the global society in which we live and after the serious economic crisis which has hit all industrialised countries, I believe the ability to make the most of skill and know-how can be a distinctive winning element.

In Murano-Venice, ahead of the times and many of my colleagues, in 1989 I founded the artistic and manufacturing company, Berengo Studio, with the aim of freeing glass from the restrictive view which considers it simply as decorative and functional to transform it into a living material for contemporary works of art.

# THE RETURN OF GLASS

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I believed in the unique characteristics of this material and the local craftsmen who work with it and I began inviting well-known and emerging artists to collaborate with master glassworkers, encouraging them to translate their works into glass.

A little unexpectedly even for me, thanks to its uniqueness and characteristics, glass lends itself to translating contemporary artistic languages as much as, or perhaps more, than other materials - and indeed, in the last 20 years of activity more than 140 artists from all over the world have visited my glassworks, helping to give concrete form to this ambitious project.

Glasstress 2009, a fringe event at the 53rd Venice Art Biennial, was a key exhibition for the world of glass, but also for contemporary art. The aim was to propose a rich review of works (a full 45 artists were invited) made in glass by past and present international artists.

A further milestone towards drafting “a new conceptual manifesto for glass and art”, Glasstress 2011 was presented during the 54th Venice Arts Biennial. During the event, works from more than 60 well-known and emerging international artists and designers were displayed in the two chosen venues (Palazzo Cavalli Franchetti in Venice and the Berengo Centre for Contemporary Art and Glass on Murano). The focus of this second edition was therefore the present, opening up to a union between creative genres and above all trying to involve all artists and designers directly in production of their works. This without doubt enriched the exhibition which developed from a dialogue between the protagonists and the material, but also the artists themselves who gained first-hand experience of the material and brought new stimuli to the world of glass.

After the two Biennials in Venice, symbolic capital of both this material and contemporary art given that it hosts the world’s oldest and most important arts biennial, Glasstress is now ready to set sail to promote a virtuous contamination between international creativity and Italian ability and manufacturing genius.

In the context of this vast cultural project, the visit to Stockholm, following Riga (Latvia) and preceding New York (USA), has particular significance. Although different, the two cities of Venice and Stockholm have many elements in common - their past as merchant capitals, but above all their great artistic and cultural wealth, probably due to their history of constant exchanges and trade. Perhaps because of the particular relationship with the water which laps their shores, both cities have also developed a particular sensibility and fascination for light, also one of the distinctive elements of glass. Perhaps partly for this, numerous Nordic artists are fascinated by glass and have used it to produce works of great quality. As Murano is Venice’s district for the production and creation of artistic glasswork, so Sweden also has its “glass kingdom” in Smaland south of Stockholm, where the 15 Swedish glassworks famous throughout the world for the production of mainly Nordic design objects, are concentrated.

So Glasstress will therefore find itself on fertile soil, where however glass is still appreciated and known above all as a traditional material and therefore used mainly for everyday objects.

In the past, there have been numerous occasions for exchanges between these two countries and these two glass working traditions. Personally, since I began work, I have collaborated with artists from the North such as Ernst Billgren and Marie Luise Ekman, today appreciated both in Sweden and abroad as great representatives of international art. Glass has been a favourite material for both, like Bertil Vallien, another Swedish artist I had the pleasure of presenting at Glasstress Stockholm who also, despite a completely different style, successfully represents the various possibilities of this material. Over the years (and again today when the 150th anniversary of the Unity of Italy is being celebrated also in Sweden), the Murano glass working tradition has often been represented in the “Venice of the North”. But I believe I can say without fear of being contradicted that this is the first time that glass and contemporary art have been presented together as subjects with equal worth in an interesting dialogue on the strength of creativity and creative synergy to elevate craftsmanship to a genuine form of art.

**ADRIANO BERENGO**  
PRESIDENT OF BERENGO STUDIO 1989  
AND VENICE PROJECTS

ADRIANO BERENGO  
BERENGO CENTRE FOR CONTEMPORARY  
ART AND GLASS  
MURANO, VENICE 2011

Jean Blanchaert is a *gallerist*, a keen connoisseur of glass, the discoverer of new talents and an artist himself. For the past twenty years he has run the family gallery in Milan, paying particular attention to promoting contemporary decorative arts. For the past ten years he has been working at the niche TV show on art, *Passepartout*, with Philippe Daverio.

# JEAN BLANCHART INTERVIEWS ADRIANO BERENGO

Adriano Berengo is a *cultural entrepreneur* based in Venice, or rather in Murano, where, in 1989, he founded Berengo Studio 1989, dedicating the core activity of the Company to the production of contemporary glass and its promotion on an international scale. In over twenty years of activity he has invited to work with him over a hundred and fifty artists whose challenge has been the transposition of their ideas in glass. Since 2009, he has organized *Glasstress*, a major exhibition of contemporary art in glass, to coincide with the Biennale of Venice.







## CAN YOU TELL US HOW ADRIANO BERENGO BECAME INTERESTED IN GLASS?

My dear Jean Blanchaert, my meeting with glass – as often happens – was accidental. I am a Venetian but, like many, until my chance encounter with it, I had not really bothered with glass, or even thought about the creative and economic resources and the knowledge that surrounds it.

When I started working with artists and master glassmakers – now, more than twenty years ago – as the artistic director of a furnace on this island I never expected that glass would become such a part of me. It was beyond all my expectations. I was fascinated by its incredible potential, captured by the world that revolves around it, and intrigued by its history. So, I decided that this would be my future. After more than twenty years of experience, I find myself today managing and tackling a world that is completely different from the one I originally knew. Many things have changed, some for the worse, but I continue to believe that this island and this material have a bright future in front of them. That is why I continue to fight to present an idea of art glass that is often disputed and criticized and is different from the one commonly held.

Whether we like it or not, this is a period of globalization. However, from my point of view, we do not need to man the barricades.

The way to survive and grow is to marry tradition and innovation.

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## PAOLO VENINI IN THE 1920S AND EGIDIO COSTANTINI IN THE 1950S BROUGHT NEW IDEAS TO MURANO'S ANCIENT TRADITION. TODAY, ADRIANO BERENGO IS THE MAIN POINT OF REFERENCE FOR INTERNATIONAL ARTISTS WHO WANT TO USE MURANO GLASS TO MAKE THEIR IDEAS BECOME REAL. ANY COMMENTS, OBSERVATIONS?

I take great pleasure in having my name alongside those of major international figures like Venini and Costantini. Before them, I have filled with humility and respect because I have tried to understand and follow their path and then offer my own personal interpretation and sense of Murano glass. I am very fascinated by the relationship between Costantini and Peggy Guggenheim who, in the 1950s, brought the major avant-garde artists here to work with glass. I believe that the partnership made up by the master glassmaker representing craft and tradition; the artist representing design and innovation; and the arts

patron representing promotion, were the winning combination that led to the resurgence of glass in the modern age. I have tried to do the same with contemporary art, although in this case, rather than a rebirth, we should speak of an actual birth, seeing that the world of contemporary artists has always regarded glass with extreme distaste. Instead what I try to do every day and what I think I've demonstrated with Glasstress in 2009 and I want to reiterate with Glasstress 2011 is that glass can be used to create works of extraordinary sophistication and relevance.

BOTH GLASSTRESS 1 AND GLASSTRESS 2 HAVE BROUGHT TOGETHER WORKS BY ARTISTS WHO HAVE APPROACHED GLASS AS A MEDIUM AND ARE FASCINATED BY IT. THEY HAVE WORKED AND WILL CONTINUE TO WORK IN OTHER MEDIA; YET, THANKS TO THE OPPORTUNITY OFFERED TO THEM BY ADRIANO BERENGO, THEY HAVE DISCOVERED THE MAGIC OF GLASS. WHAT DOES ADRIANO BERENGO THINK ABOUT THIS?

I believe this encounter between contemporary art and glass is a positive opportunity for both. Contemporary art and the artists of today are always looking for something that allows them to better express their sense of what is contemporary, the aspirations of today. Glass needs to strengthen its tradition and its history, especially when thinking about its future. I believe that there is no better time for the both of them to show the world the potential that can be expressed through the syncretism of two things that are apparently so far apart but which, in reality, are capable of speaking to each other.

THERE ARE FEWER MASTER GLASSMAKERS ON MURANO THAN IN THE PAST BUT THE FEW WHO REMAIN ARE STILL THE BEST IN THE WORLD. COULD YOU SAY A FEW WORDS ABOUT THE ABILITY OF MASTERS THAT YOU WORK WITH?

Murano glass would not exist without the master glassmakers, whose unique skills and artistic sensibilities make it possible for them to shape this material like no one else. I work daily, however, to make those who are not a part of this world understand how fundamental the master glassmaker is, but he is only one link in a much more complex artisanal chain. To create a work of art and not an object

of craft requires not only the skill and wisdom of the master glassmaker but, above all, the idea and the genius of the artist. We could have a very long discussion on what it means to be an artist and on the relationship between art and craft. I believe that today it is important that there is a return to defining the artist's manual and technical skills, yet without denying that art – especially, today – is the expression and communication of a concept and of a thought that will also be carried out by others.

DEMETRIO PAPARONI'S INTRODUCTION SPEAKS OF THE DISTINCTION BETWEEN ART AND DECORATIVE ART, WHICH HAS NOW BECOME INCREASINGLY BLURRED IN THE SENSE THAT, AT THE HIGHEST LEVELS, MUCH OF THE SO-CALLED DECORATIVE ART IS SIMPLY ART AND GLASS, ALBEIT WITH MORE MAGIC, OFTEN BECOMES LIKE ANY ANOTHER MEANS OF EXPRESSION. WHAT DO YOU HAVE TO SAY ABOUT THIS?

Yes, this is the idea that has guided the exhibition we are organizing for the next Venice Biennale. Today the line between art-design-architecture-crafts is becoming increasingly fuzzy as creative people move around from one field to another, experimenting with new and more effective techniques of expression. Honestly, I do not find the debate about what is art or design, what is decoration and what is function very interesting; in fact, I find it anachronistic. What does interest me is the thought. I am intrigued by what a creative mind can come up when asked to tackle a given material that has certain limitations, certain rules. It is a challenge for the artist and it is a constant challenge for me.











A photograph of a glass sculpture of a face lying on a dusty floor in a dark, industrial setting. The sculpture is made of clear glass and has a distorted, melting appearance. In the background, there are vertical metal poles and a brick wall. A piece of glass is also visible on the floor to the left.

**GLASS IS EXTREMELY  
STIMULATING BUT ALSO  
A JOURNEY TO HELL**

**Bernardì  
Roig**



JEAN ARP  
DOMENICO BIANCHI  
ERNST BILLGREN  
MONICA BONVICINI  
PINO CASTAGNA  
SOYEON CHO  
MARIE LOUISE EKMAN  
JAN FABRE  
CHARLOTTE GYLLENHAMMAR  
MONA HATOUM  
HYE RIM LEE  
CHARLOTTE HODES  
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JAUME PLENSA  
BERNARDÌ ROIG  
SILVANO RUBINO  
TANIA SÆTER  
THOMAS SCHÜTTE  
SHAN SHAN SHENG  
BERTIL VALLIEN  
KOEN VANMECHELEN  
FRED WILSON  
KIMIKO YOSHIDA

**COLLAGE N. 2**  
**(GLASS OBJECT), 1964**  
BLUE GLASS FORM  
ON A OPAQUE GLASS SHEET  
50 X 34,7 X 3 CM

26

# JEAN ARP

BORN IN STRASBOURG  
FRANCE 1887  
DIED IN BASEL  
SWITZERLAND 1966



# DOMENICO BIANCHI

BORN IN 1955  
HE LIVES AND WORKS  
IN ROME, ITALY

UNTITLED, 2011  
DETAIL  
GLASS, INSTALLATION OF 7 PIECES  
WHITE 9 X 9 X 3 CM  
AMBER 9 X 6 X 3 CM















UNTITLED, 2011  
DETAIL  
GLASS, INSTALLATION OF 7 PIECES  
WHITE 9 X 9 X 3 CM  
AMBER 9 X 6 X 3 CM

# ERNST BILLGREN

BORN IN 1957  
HE LIVES AND WORKS  
IN STOCKHOLM, SWEDEN

MERMAID'S VIEW, 2011  
INSTALLATION OF 5 FRAMES  
OBJECTS IN GLASS AND WOOD  
2 FLAT FRAMES  
57 X 51 X 3 CM  
3D FRAMES  
57 X 51 X 110 CM













TEARS, 2011  
DETAIL, GLASS  
10 X 24 X 12 CM

36

# MONICA BONVICINI

BORN IN 1965  
SHE LIVES AND WORKS  
IN BERLIN, GERMANY







# PINO CASTAGNA

BORN IN 1932  
HE LIVES AND WORKS  
IN COSTERMANO  
VERONA, ITALY

**BAMBOO**, 2011  
DETAIL  
MURANO GLASS, STEEL  
40 X 40 X 280 CM

**BAMBOO**, 2000  
MURANO GLASS, STEEL  
45 X 45 X 280 CM

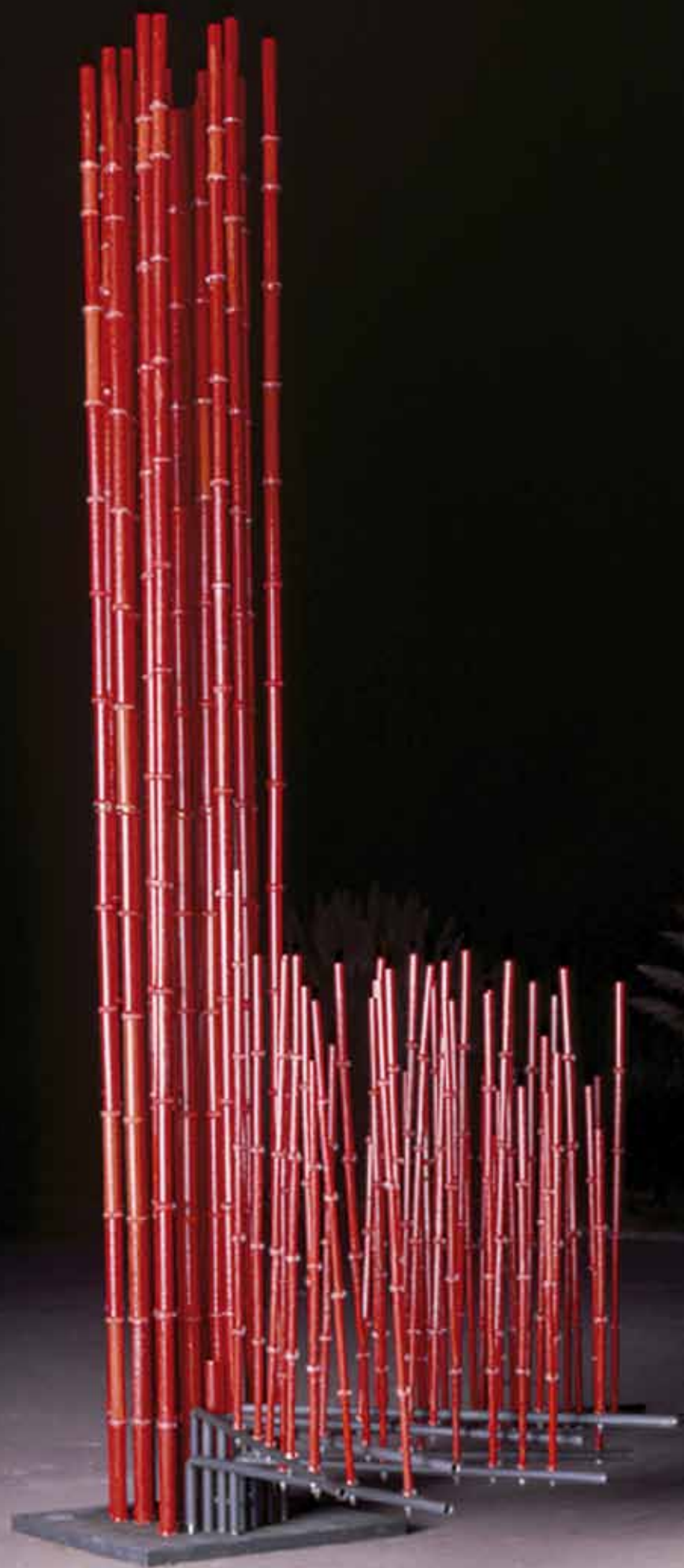
PRIVATE COLLECTION  
HAWAII













**BAMBOO**, 2003  
MURANO GLASS, STEEL  
100 X 100 X 500 CM

CINECITTÀ  
ROME, ITALY

**BAMBOO**, 1998  
MURANO GLASS, STEEL  
100 X 100 X 500 CM

PALAZZO DUCALE  
VENICE, ITALY







**GLASS IS AN AVANT-GARDIST,  
A STUBBORN MATERIAL THAT,  
BY ITSELF, CAN ASSUME  
AN INDEPENDENT FORM BEYOND  
ITS CREATOR'S IMAGINATION**

**Lidewij  
Edelkoort**

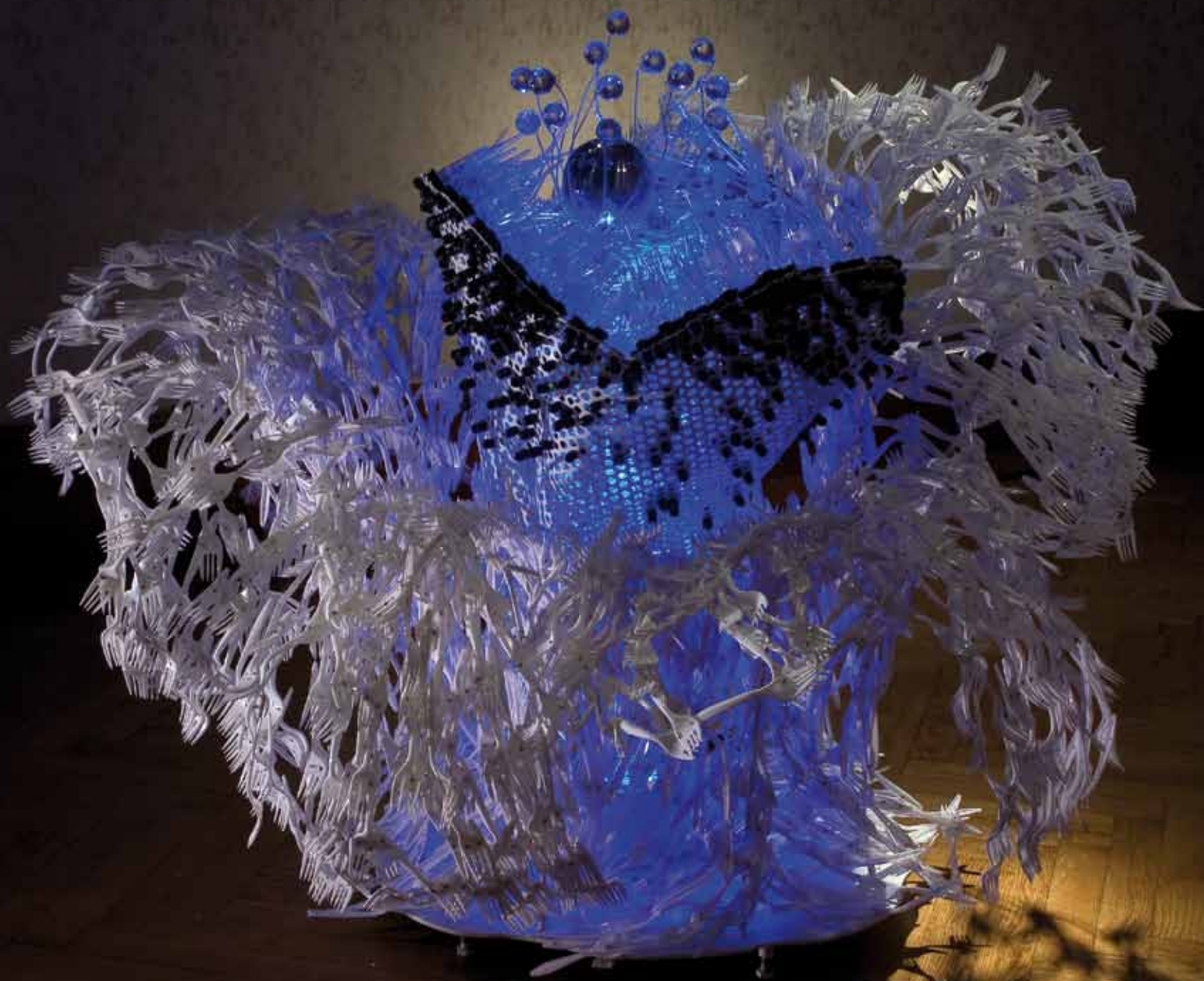
# SOYEON CHO

BORN IN 1974  
SHE LIVES AND WORKS  
IN NEW YORK, USA

IN BLOOM, 2009  
PLASTIC FORKS, CRYSTAL,  
GLASS PIPETTES, LED LAMP,  
METAL STRUCTURE  
150 X 150 X 110 CM







THE TRANSPARENT FAMILY  
DEN GENOMSKINLIGA FAMILJEN  
2007/2011, DETAIL  
MURANO GLASS, WOODEN TABLE  
100 X 260 X 260 CM

46

# MARIE LOUISE EKMAN

BORN IN 1944  
SHE LIVES AND WORKS  
IN STOCKHOLM, SWEDEN











**THE TRANSPARENT FAMILY**  
**DEN GENOMSKINLIGA FAMILJEN**  
2007/2011, DETAIL  
MURANO GLASS, WOODEN TABLE  
100 X 260 X 260 CM



SHITTING DOVES OF PEACE  
AND FLYING RATS, 2008  
BIK INK ON MURANO GLASS  
VARIABLE DIMENSIONS

INSTALLATION VIEW  
JAN FABRE AT THE LOUVRE  
PARIS, FRANCE

50

# JAN FABRE

BORN IN 1958  
HE LIVES AND WORKS  
IN ANTWERP, BELGIUM



SNYDERS  
Les marchands de poisson



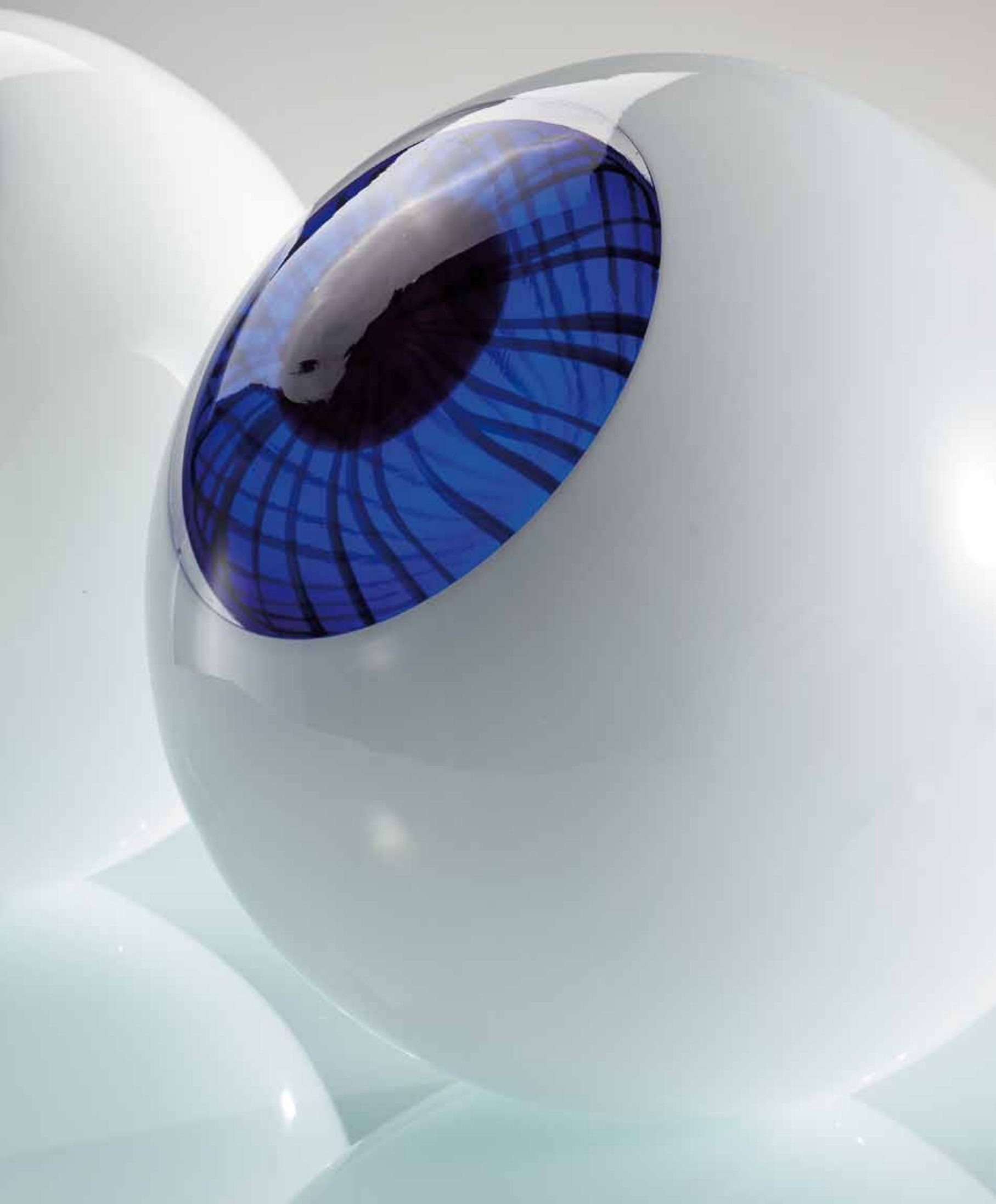
**DON'T LOOK**, 2011  
DETAIL  
MURANO GLASS, STEEL  
18 X 60 X 60 CM  
EYES CA 24 CM DIAMETER

52

# CHARLOTTE GYLLENHAMMAR

BORN IN 1963  
SHE LIVES AND WORKS  
IN STOCKHOLM, SWEDEN











NATURE MORTE AUX GRENADES  
2006/2007  
DETAIL  
CRYSTAL, MILD STEEL  
AND RUBBER  
95 X 208 X 70 CM

56

# MONA HATOUM

BORN IN 1952  
SHE LIVES AND WORKS  
IN LONDON, ENGLAND  
AND BERLIN, GERMANY

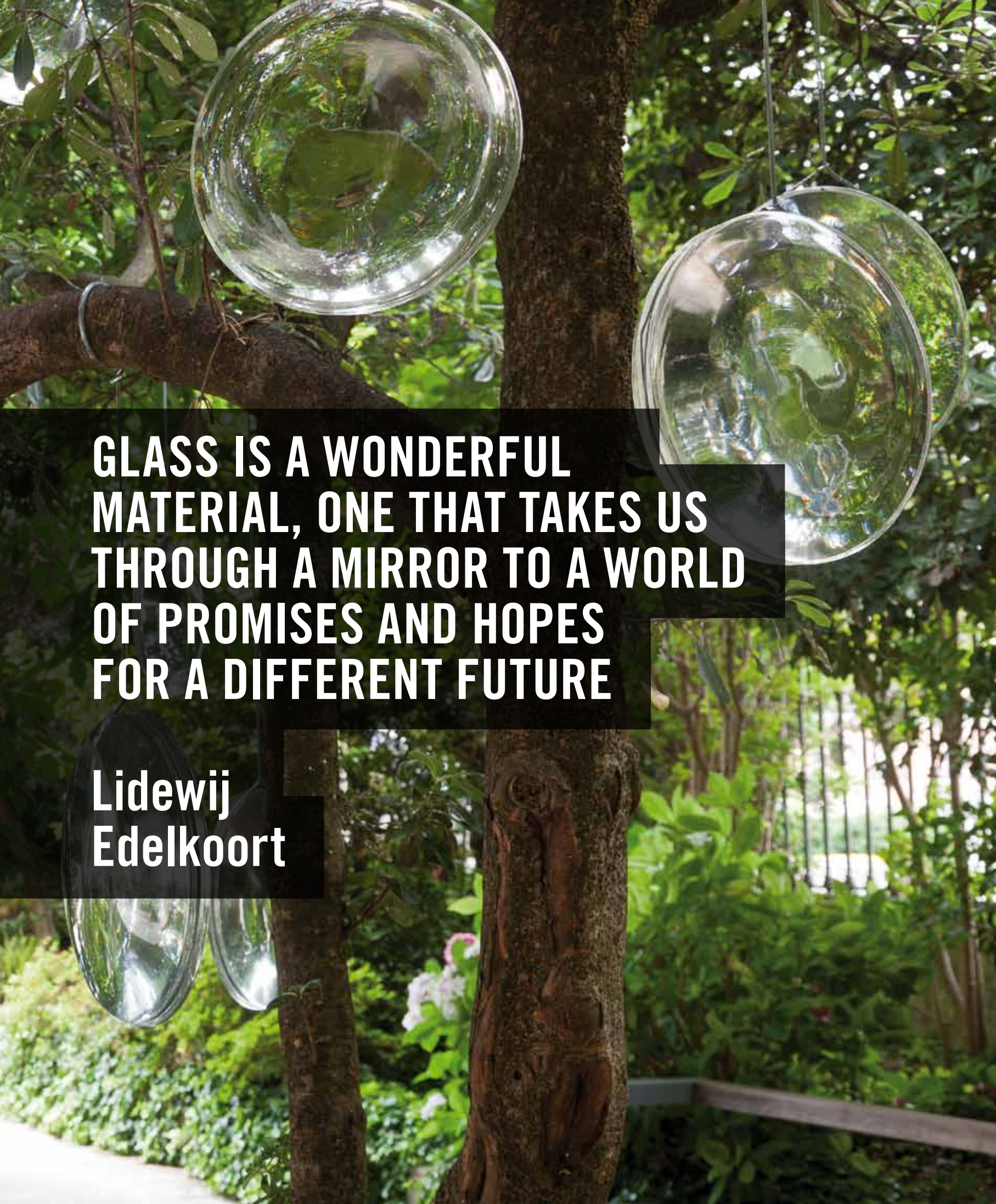












**GLASS IS A WONDERFUL  
MATERIAL, ONE THAT TAKES US  
THROUGH A MIRROR TO A WORLD  
OF PROMISES AND HOPES  
FOR A DIFFERENT FUTURE**

**Lidewij  
Edelkoort**



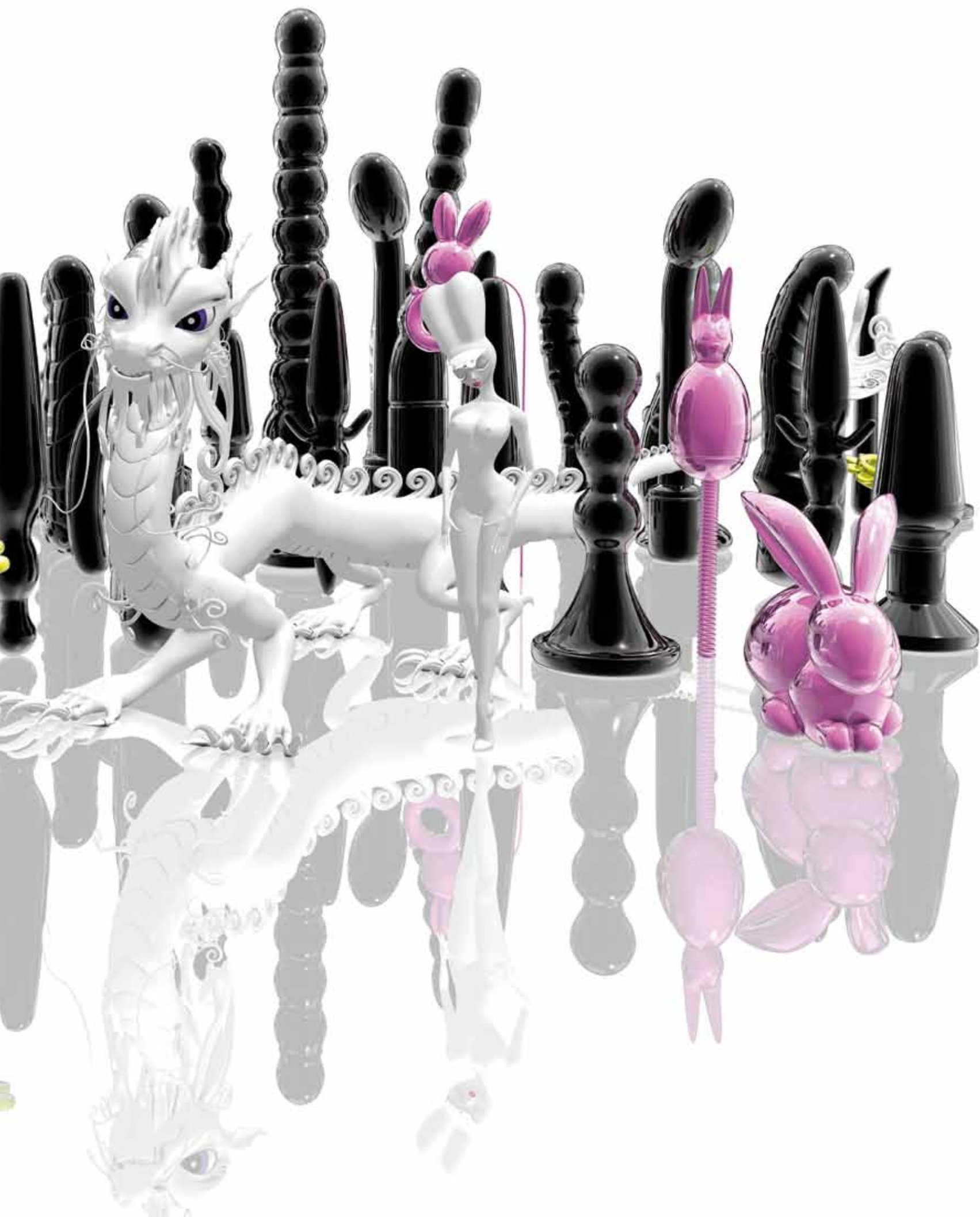
CRYSTAL CITY SPUN, 2008  
3D ANIMATION PROJECTION  
WITH SURROUND SOUND  
3D ANIMATION, 3 MIN 15 SEC LOOP

60

# HYE RIM LEE

BORN IN 1963  
SHE LIVES AND WORKS  
IN NEW YORK, USA  
AND AUCKLAND, NEW ZELAND







# CHARLOTTE HODES

BORN IN 1959  
SHE LIVES AND WORKS  
IN LONDON, ENGLAND

DUSK, 2011  
DETAIL  
MURANO GLASS  
30 X 38 X 7 CM

REVEALED IN PINK, 2011  
MURANO GLASS  
35 X 30 X 6 CM





# LIU JIANHUA

BORN IN 1962  
HE LIVES AND WORKS  
IN SHANGHAI, CHINA

SHADOW IN THE WATER, 2011  
DETAIL, GLASS  
INSTALLATION OF 11 PIECES  
32 X 230 X 7 CM  
EACH 32 X 28 X 7 CM











**SHADOW IN THE WATER**, 2011  
DETAIL, GLASS  
INSTALLATION OF 11 PIECES  
32 X 230 X 7 CM  
EACH 32 X 28 X 7 CM



EXPANDED ACCESS, 2011  
MIRRORED BOROSILICATE GLASS  
155 X 290 X 290 CM / 85 X 67 X 8 CM

68

# MICHAEL JOO

BORN IN 1966  
HE LIVES AND WORKS  
IN NEW YORK, USA













**EXPANDED ACCESS**, 2011  
DETAIL  
MIRRORED BOROSILICATE GLASS  
155 X 290 X 290 CM / 85 X 67 X 8 CM

**ACCESS DENIED**, 2011  
MIRRORED BOROSILICATE GLASS  
85 X 130 X 30 CM







**ITS FRAGILITY, TRANSPARENCY,  
VERSATILITY AND ABILITY  
TO CONTAIN YET SIMULTANEOUSLY  
REVEAL HAVE MADE GLASS ONE  
OF THE RICHEST MEANS  
OF ARTISTIC EXPRESSION**

**Fausto  
Petrella**



**FROSTY GROUNDS: THE BEGINNING**  
2009, DETAIL  
TISSUE, GLUE, GLASS, PENCIL,  
PEN, ACRYLIC ON PAPER  
120 X 83 X 15 CM

74

# MARYA KAZOUN

BORN IN 1976  
SHE LIVES AND WORKS  
IN VENICE, ITALY  
AND NEW YORK, USA













**FROSTY GROUNDS: THE BEGINNING**

2009

TISSUE, GLUE, GLASS, PENCIL,  
PEN, ACRYLIC ON PAPER  
120 X 83 X 15 CM

**THE MOUNTAINS**

2009, DETAIL

TISSUE, GLUE, PENCIL,  
PEN, ACRYLIC ON PAPER  
120 X 83 X 25 CM

# MARTA KLONOWSKA

BORN IN 1964  
SHE LIVES AND WORKS  
IN DÜSSELDORF, GERMANY

LA PRESENTAZIONE  
AFTER PIETRO LONGHI, 1741  
2005, DETAIL  
METAL, GLASS, INKJET PRINT  
DOG 25 X 40 X 25 CM  
AND INKJET PRINT ON PAPER 66 X 55 CM



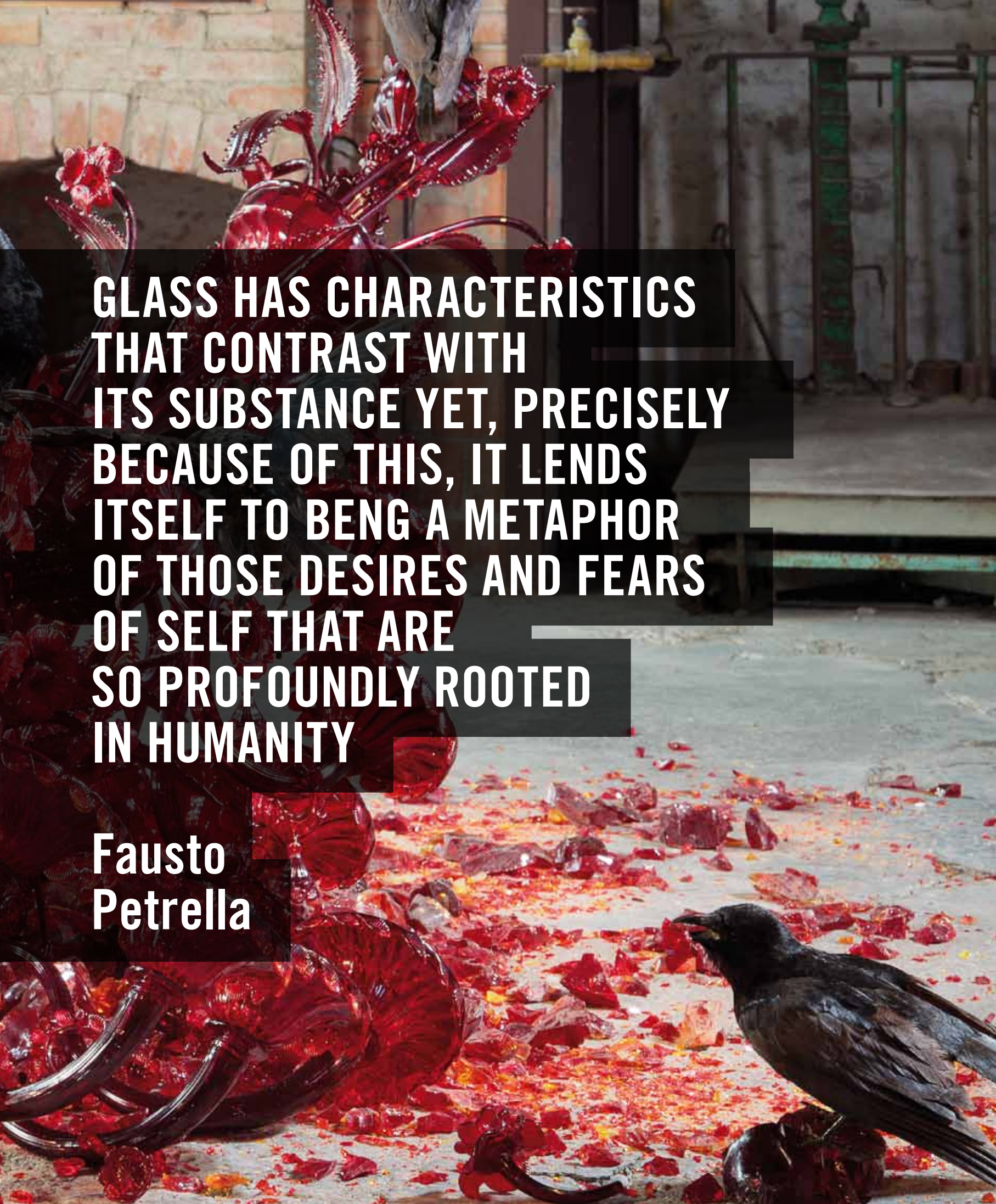












**GLASS HAS CHARACTERISTICS  
THAT CONTRAST WITH  
ITS SUBSTANCE YET, PRECISELY  
BECAUSE OF THIS, IT LENDS  
ITSELF TO BEING A METAPHOR  
OF THOSE DESIRES AND FEARS  
OF SELF THAT ARE  
SO PROFOUNDLY ROOTED  
IN HUMANITY**

**Fausto  
Petrella**



# KONSTANTIN KHUDYAKOV

BORN IN 1945  
HE LIVES AND WORKS  
IN MOSCOW, RUSSIA

**MIRROR**, 2011  
FRAMES IN GLASS  
AND STEREO TECHNOLOGY  
ALEXEY GORYAEV  
108 X 108 X 20 CM







EXCREMENTORIUM  
2011, DETAIL  
GLASS, APOXIE  
130 X 190 X 136 CM

84

# ATELIER VAN LIESHOUT

JOEP VAN LIESHOUT  
BORN IN 1963  
HE LIVES AND WORKS  
IN ROTTERDAM, THE NETHERLANDS















**EXCREMENTORIUM**  
2011, DETAIL  
GLASS, APOXIE  
130 X 190 X 136 CM

**EXCREMENTORIUM**  
2011  
GLASS, APOXIE  
33 X 38 X 24 CM



# MASSIMO LUNARDON

BORN IN 1964  
HE LIVES AND WORKS  
IN MAROSTICA, ITALY

UNIVERSO ACROBATICO  
2011, DETAIL  
BOROSILICATE GLASS  
VARIABLE DIMENSIONS







UNTITLED  
2010, DETAIL  
GLASS, WOOD, STEEL, BRICK  
108 X 52 CM DIAMETER

90

# VIK MUNIZ

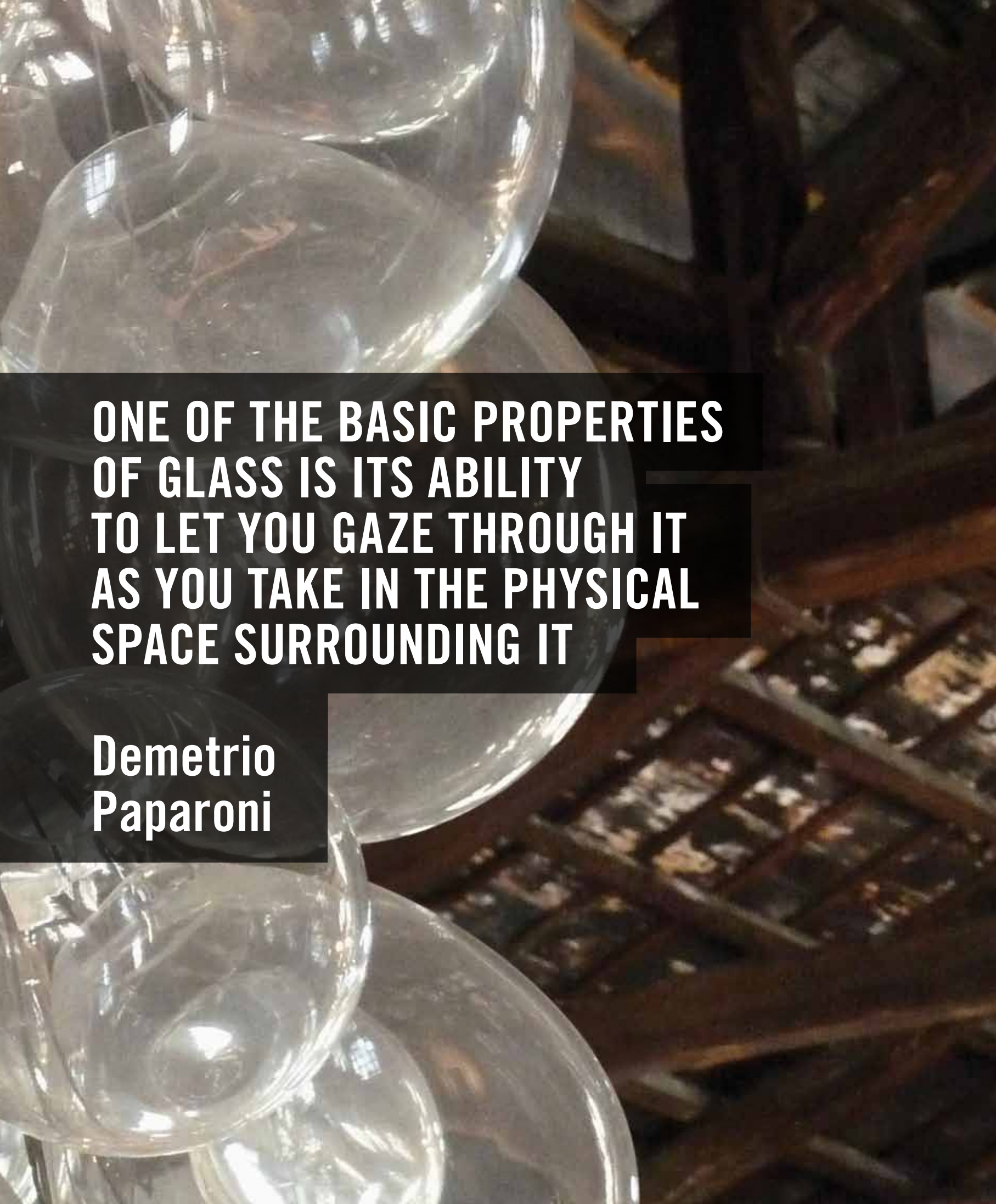
BORN IN 1961  
HE LIVES AND WORKS  
IN NEW YORK, USA











**ONE OF THE BASIC PROPERTIES  
OF GLASS IS ITS ABILITY  
TO LET YOU GAZE THROUGH IT  
AS YOU TAKE IN THE PHYSICAL  
SPACE SURROUNDING IT**

**Demetrio  
Paparoni**

# ANNE PEABODY

BORN IN 1967  
SHE LIVES AND WORKS  
IN NEW YORK, USA

**OWL WITH DOG**  
2011, DETAIL  
STERLING SILVER LEAF  
GLASS, PAINT  
7,6 X 10,1 CM





CORONA, 2011  
DETAIL, GLASS  
12 X 33 CM DIAMETER

96

# JAVIER PÉREZ

BORN IN 1968  
HE LIVES AND WORKS  
IN BARCELONA, SPAIN









CRISTINA'S FROZEN  
DREAMS  
2010, DETAIL  
MURANO GLASS  
52 X 40 X 40 CM

98

# JAUME PLENSA

BORN IN 1955  
HE LIVES AND WORKS  
IN BARCELONA,  
SPAIN AND PARIS, FRANCE





ST. JOHN'S GLASS HEAD  
2011, DETAIL  
GLASS, WOOD, NEON  
50 X 40 X 35 CM

100

# BERNARDÌ ROIG

BORN IN 1965  
HE LIVES AND WORKS  
IN MADRID  
AND MALLORCA, SPAIN





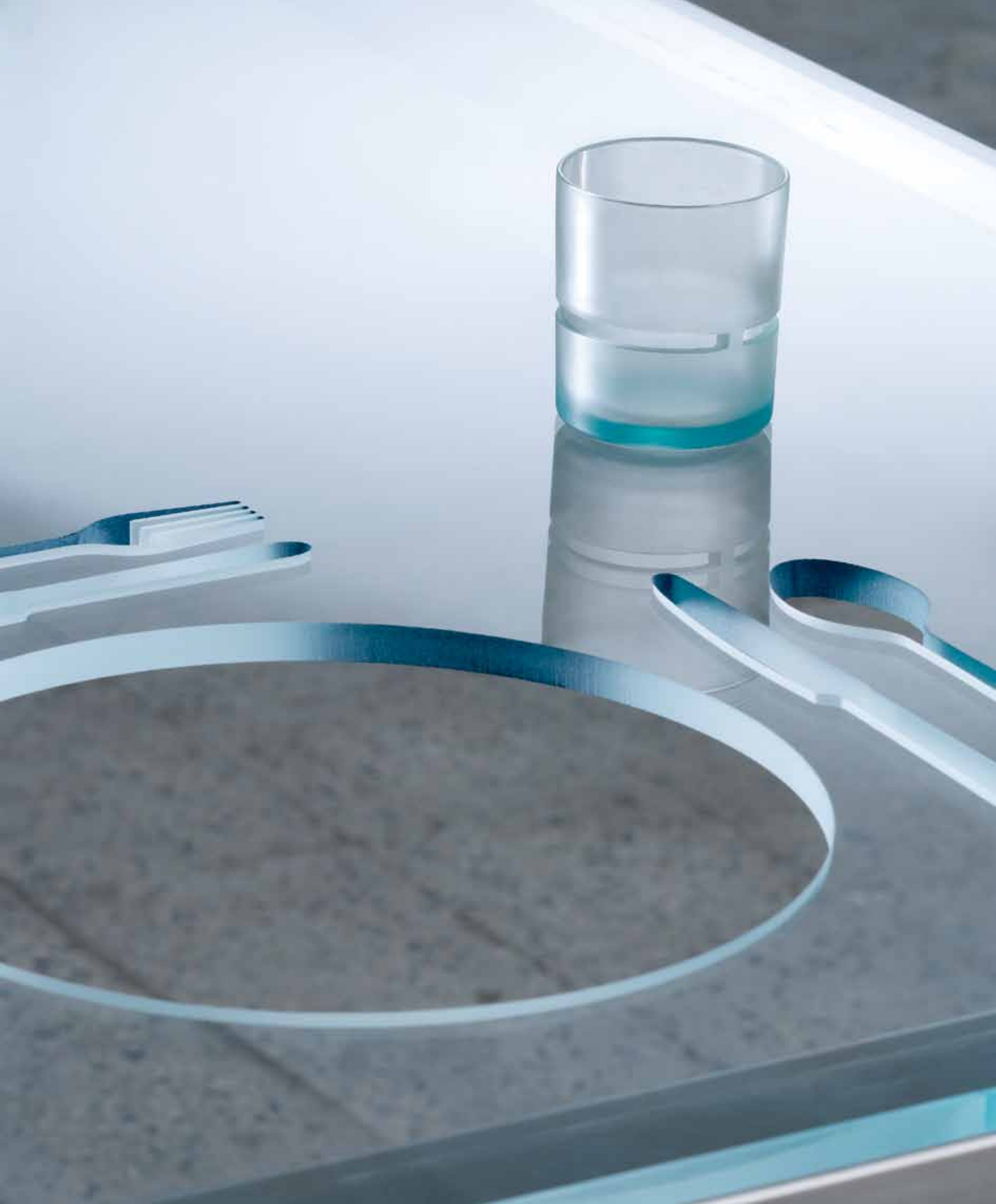
# SILVANO RUBINO

BORN IN 1952  
HE LIVES AND WORKS  
IN VENICE, ITALY

**ADDIZIONE SOTTRATTIVA**, 2009  
STEEL, FRETWORKED  
INDUSTRIAL GLASS  
80 X 400 X 100 CM







EVOLVING II - CLOSURE, 2011  
BLOWN AND FUSED GLASS  
VARIABLE DIMENSIONS

104

# TANIA SÆTER

BORN IN 1975  
SHE LIVES AND WORKS  
IN OSLO, NORWAY







**BERENGO HEAD, 2011**  
MURANO GLASS  
49 X 25 X 30 CM

106

# THOMAS SCHÜTTE

BORN IN 1954  
HE LIVES AND WORKS  
IN DÜSSELDORF, GERMANY



ABACUS-WESTERN ZHOU DYNASTY,  
BC 1046-BC 771  
2007, DETAIL  
VENETIAN GLASS AND STEEL  
450 X 230 X 100 CM

108

# SHAN SHAN SHENG

BORN IN 1957  
SHE LIVES AND WORKS  
IN SAN FRANCISCO, USA















ABACUS-WESTERN ZHOU DYNASTY,  
BC 1046-BC 771, 2007  
VENETIAN GLASS AND STEEL  
450 X 230 X 100 CM  
JOANNE KATZ PRIVATE COLLECTION,  
FLORIDA, USA



RESTING HEAD  
2009, DETAIL  
GLASS, IRON STAND  
23 X 28 X 38 CM

112

# BERTIL VALLIEN

BORN IN 1938  
HE LIVES AND WORKS  
IN STOCKHOLM, SWEDEN











**HIDDEN, 1987**  
GLASS, WOOD STAND  
10,5 X 15,5 X 65 CM

**WALKING EGG, 1989**  
GLASS, METAL  
90 X 70 CM

116

# KOEN VANMECHELEN

BORN IN 1965  
HE LIVES AND WORKS  
IN MEEUWEN, BELGIUM
















**GLASS IS A SPECIAL ARTISTIC  
MEDIUM, A SORT OF VERSATILE,  
EXPRESSIVE ORCHESTRA  
IN WHICH A VARIETY OF SOUNDS,  
TIMBRES AND COLOURS COME  
TOGETHER IN AN INSTANT  
AND PERFECT SYNTHESIS**

**Giacinto  
di Pietrantonio**

# FRED WILSON

BORN IN 1954  
HE LIVES AND WORKS  
IN NEW YORK, USA

**IAGO'S MIRROR, 2009**  
MURANO GLASS  
200 X 130 X 20 CM







BLOWN GLASS SYMBOLS, 2009  
MURANO GLASS, C-PRINT MOUNTED  
ON ALUMINIUM AND ACRYL  
28 X 28 CM EACH

122

# KIMIKO YOSHIDA

BORN IN 1963  
SHE LIVES AND WORKS  
IN PARIS, FRANCE









**GLASSTRESS STOCKHOLM**

MILLESGÅRDEN MUSEUM STOCKHOLM  
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**CURATORS**

ADRIANO BERENGO AND MARIA WIBERG

**COORDINATOR**

FRANCESCA GIUBILEI

**ART DIRECTOR**

SILVANO RUBINO

**EXHIBITION BUILDER**

KOEN VANMECHELEN

**GRAPHIC AND EDITORIAL CONCEPT**

+FORTUNA

PAOLA FORTUNA WITH GLORIA ZANOTTI  
AND PEPPE CLEMENTE

**TRANSLATOR**

BRENDA LEA STONE

**PHOTOGRAPHY CREDITS**

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CHRISTER BOTEUS, BERENGO STUDIO'S

REPRESENTATIVE IN SWEDEN

**COVER**

JAUME PLENSA

CHRISTINA'S FROZEN DREAMS, 2010

DETAIL MURANO GLASS

52 X 40 X 40 CM



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MILLEGÅRDEN



Umar  
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Shinzo Akashi Gallery



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**berengostudio**

FONDAMENTA VETRAI 109/A  
30141 MURANO, VENICE, ITALY  
TEL +39 041 5276364  
TEL +39 041 739453  
FAX +39 041 5276588  
ADBEREN@YAHOO.IT  
WWW.BERENGO.COM

## **VENICEPROJECTS**

DORSODURO 868  
30123 VENICE, ITALY  
TEL +39 041 2413189  
MOB +39 335 6006392  
INFO@VENICEPROJECTS.COM  
WWW.VENICEPROJECTS.COM

WWW.GLASSTRESS.ORG



JEAN ARP  
DOMENICO BIANCHI  
ERNST BILLGREN  
MONICA BONVICINI  
PINO CASTAGNA  
SOYEON CHO  
MARIE LOUISE EKMAN  
JAN FABRE  
CHARLOTTE GYLLENHAMMAR  
MONA HATOUM  
HYE RIM LEE  
CHARLOTTE HODES  
LIU JIANHUA  
MICHAEL JOO  
MARYA KAZOUN  
MARTA KLONOWSKA  
KONSTANTIN KHUDYAKOV  
ATELIER VAN LIESHOUT  
MASSIMO LUNARDON  
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ANNE PEABODY  
JAVIER PÉREZ  
JAUME PLENSA  
BERNARDÌ ROIG  
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TANIA SÆTER  
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KIMIKO YOSHIDA