



51.

esposizione internazionale d'arte

L'ESPERIENZA DELL'ARTE

SEMPRE UN PO' PIU' LONTANO

EVENTO NELL'AMBITO

Press release

51. International Art Exhibition - La Biennale di Venezia
THE EXPERIENCE OF ART; ALWAYS A LITTLE FURTHER

PLAY THE GLASS

MASUDA HIROMI

June 12 - November 6, 2005
Opening hours 10.00 am - 6.00 pm, closed on Mondays

Scoletta di S. Giovanni Battista e del SS. Sacramento
(Arsenale/S.Zaccaria boat station, line n. 1-51),
Campo Bandiera e Moro, Castello 3790 - 30122 Venice

Curator: Paolo De Grandis

Artist: Masuda Hiromi

Organisation: Arte Communications

Patronage: Regione del Veneto, Provincia di Venezia, Comune di Venezia, The Japan Foundation, Consolato Generale del Giappone, MIM-Museum in Motion-Castello di San Pietro in Cerro, Piacenza, FONDAZIONE D'ARS, Official event of the year in commemoration of "2005 Japan-EU Year of People-to-People Exchanges"

Forever fascinated by the celebrated alchemical union of sand and fire, Masuda Hiromi is an artist who has for 20 years assiduously frequented the furnaces of Murano, where the encounter between her Oriental delicacy and the strength of the master glassblower gives rise to artistic creations that offer us moments of sweetness, suffering and even anger.

"It is through a play on words based on the double meaning of the word 'play' in English language, that, since 1984, Masuda Hiromi has entitled PLAY THE GLASS all the exhibitions she has dedicated to the art regarding this material. The irregular bubbles she produces by blowing in the paste in its fusion state, as if blowing in a wind instrument, later become the basic elements of installations destined to occupying the historical Venetian sites¹."

The project PLAY THE GLASS, is the rhythmic creation of glass bubbles distributed in the old rooms of the Scoletta di S. Giovanni Battista e del SS. Sacramento. The result is that of a prehistoric space marked by spherical forms that are duplicated in an urgent rhythm, recognisable as a prefigural manifestation, something coming before form, and hence closely linked to an emotion.

¹ Pierre Restany, *Masuda Hiromi* in OPEN 2002 *Imaginaire féminin*, Venice, 2002, p. 68



With the *PLAY THE GLASS adirato* installation, Masuda celebrates the unconscious, instinct, the remote stirrings of the human soul. A passionate outburst, the sudden emergence of violent emotions and hidden sentiments, of dimensions and recondite thoughts are the characteristics of the thinking and poetics of the artist.

The obscurity of *adirato* ('angry') prepares one for the reflected light in the "mirrored" bubbles of the second installation, which form elements of connection or eyes with infinite potential, capturing bodies and objects and linking them in a single space, able to express a simultaneity of presences in the one image and cause one or more worlds to co-exist in the same place and time. Throughout history, the mirror has always been a recurrent symbol of the literary and iconographic stock of images, loaded with references to the ambiguous appeal of doubles, of a faithful, illusory reproduction as a perfectly congruent yet depthless image. It supplies the pretext for a dialogue with oneself to discover the most profound emotional impulses which attract the gaze of the person before the mirror and push him into the deepest recesses of the psyche within the least known areas of the mind.

In this way, the artist created a "mental climate" that takes form from the flashing relationship between a predefined spaces and the presences appearing in them which attract and sometimes disturb us, because within them an aggressive presence manifests itself, or perhaps just because they reflect the fear of perception of our ego, creating a sort of impasse.

Text by Paolo De Grandis, curator

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