

Maria Grazia Rosin

*How did you start working glass?*

I am a painter by training, I attended the Arts academy in Cortina, where I was born and then I came to Venice to study with Emilio Vedova. Glass has been a discovery I made in the Nineties, thanks to a project for Fondazione Bevilacqua La Masa.

*Have you studied glass making techniques? Do you make your own glass?*

Despite what people might think, the maestri vetrai in Murano are not that jealous of their work, or at least, they will eventually teach the technique; one must be prepared to wake up at dawn and be patient, start by just watching the maestro at work. I did it for a while and, for instance, I learned the technique "a lume". But I don't really care for the glass making part: I always have my pieces made by professionals. What I like is working on the project, picture the pieces in my head... And my works are just this: stories illustrated in glass.

*As these ones? (referring to the show d'Arzento landscape, 2018, Magazzino Gallery of Palazzo Contarini Polignac)?*

Yes. The "jelly aliens" that hung from the ceiling, are part of a previous show for Palazzo Fortuny. They fit very well this space because it resembles a lot that of the original show: the ground floor there is as this, of naked bricks, eaten up by salt. It is a group of lamps in glass, with LED lights and fibre optic as a prosecution of their tentacles. The floor installation, that can also be hung, consists in a series of mirrors and Pyrex mushrooms, with shiny finish or mirrored on the inside. Whereas the "Venusiani" table sculptures are for me quite unusual, I generally don't make sculptures because I'm not fond of pedestals. But here they rest on yet another art work. Well, I like to involve designer and photographer friends in my projects. The table that supports my pieces are by Valerio Ferrari, who created this beautiful composable furniture: A chair in a chair chair chair... under a table table table. As for the pictures on the walls: a project by Paolo Balbo on the installation "Sources" in the pools of the Villa Pisani in Stra.

*You are asked for cooperation yourself, as for Enrica Rocca's book where your table ware supports her dishes.*

Yes, she had this idea of "infusing life" in Murano glass table ware, by using it. So, she asked for some of my pieces to appear in the volume: there are glasses, saucers, cake stands that hold cocktails and spider crabs...

*Any other material that meets your interest?*

The installation in the Pools of Villa Pisani was in concrete, for instance. For tableware I use ceramic as well, and I create jewels with stones and pearls. And glass.

*Glass being your main link to the city?*

It is the city I moved in as a young student, then I started being interested in glass, so I grew roots here. It is the city where I live now, and I like it.