



DENATURED  
Honeybees + Murano

JUDI  
HARVEST  
and Bees Without Borders

Venice  
May 29-October 31, 2013







Page 2: Honey Vessel, 2013,  
Murano glass and wire

Page 4-5: Field at Linea Arianna  
Glass Factory, March 2013

Page 6-7: "Honey Garden," Linea  
Arianna Glass Factory, April 2013

Burano Houses



Honeybee Hives Installed, Murano,  
April 2013



Breakfast With the Bees, 2013

Video still 1,  
Soil delivery for "Honey Garden"

Video still 2,  
Gardener distributing grass seeds



Video still 3,  
Hive, honeycomb and bees,  
New York City, May, 2013

Video still 4,  
Beehives, Sant' Erasmo,  
Veneto, April 2013

## BREAKFAST WITH THE BEES

Breakfast With the Bees, 2013, interweaves footage of beekeepers, honeybees, glassblowers, and gardeners, all shown at work



Video still 5,  
Hive inspection, Bronx, New York,  
October 2010

Video still 6,  
Beehive smoker instrument and  
beekeeper, Bronx, New York,  
October 2010



Video still 7,  
Working on Honey Vessels,  
Murano, March 2013

Video still 8,  
Working on Honey Vessels,  
Murano, March 2013





## THE EXHIBITION

*Left:* Entrance to exhibition,  
**Monumental Hive** sculpture and  
Honey Garden photographs.

*Page 16-17:* **Honey Vessels:**  
**Double Line**, 2013, one of two  
walls, 20 ft (6 m) long

*Page 18-19:* Honey Vessel, 2013,  
Murano glass and wire









Page 20-21: Installation view,  
**Pollination** and four Murano  
glass Hives

**Alveare Scuro**, 2013, Murano glass,  
16 x 26 in (41 x 66 cm)



Below: **Alveare Verde**, 2013,  
Murano glass, 18 x 35 in  
(46 x 89 cm)

Page 24-25: **Alveare d'Oro**,  
Murano glass, 2013, 16 x 26 in  
(41 x 66 cm)







Acqua Alta, Venice 2013

## RENATURED: Honeybees + Murano + Judi Harvest

by Marcia E. Vetrocq

March 2013 was unseasonably cold and wet in the Veneto, with leaden skies, relentless downpours, and boot-topping *acqua alta* that invaded the city with unnerving frequency. Judi Harvest spent most of that month at the Linea Arianna glass factory in Murano, where she created *Honey Vessels: Double Line* and *Honey Garden*, the two signal components of the exhibition "DENATURED: Honeybees + Murano." Working with master glassblower Giorgio Giuman and his family, Harvest made the 90 abstract sculptures that constitute *Honey Vessels: Double Line*, a wall-mounted installation whose two rows of 45 elements face each other across the ground floor *salone* of the Scola dei Batiore e Tiraoro, the 18th-century building on the Grand Canal that once served as the headquarters of the city's confraternity of gold workers. *Honey Vessels: Double Line* follows the longitudinal axis of the *salone* and marks the path to the paintings, sculptures, and video that are on view in the rooms beyond.

Beside the Linea Arianna factory—in a 2,700-square-foot

field of weeds and discarded glass that had become all but invisible to the people who work there—Harvest developed *Honey Garden*, an oasis of fruit trees and flowering plants that soon would welcome a different crew of workers: honeybees. She crisscrossed the Venetian lagoon on public ferries, visiting untouristed islands and communities—Sant’Erasmus, Treporti, Punta Sabbione—to source the materials for the garden. By the end of the month, freight boats had delivered 100 cubic meters of topsoil, 150 cubic meters of sod, 30 trees, and 500 plants to the field. Four brightly painted beehives arrived in April.

It is likely that most visitors to Venice who see “DENATURED: Honeybees + Murano” will really know only the presentation in the Scola. But “DENATURED”

**Nuptial Flight**, 2008  
oil on linen, 72 x 80 in  
(183 x 203 cm)



has been conceived as one exhibition that bridges two sites: the art exhibition that is installed behind the ornamented Baroque façade on the Grand Canal and the new garden that blooms in Murano beside the glass factory where much of the art was created. The two sites propose a kinship between different modes of creative labor, and they embody different conceptions of time, for the secluded *Honey Garden* will flourish long after the exhibition on the Grand Canal concludes and the art is dispersed. Honey will be gathered in Murano well beyond the summer’s first yield, for local beekeepers and gardeners will continue to tend the hives, trees, and plants.

“DENATURED” was born of Harvest’s perception of a congruence between two seemingly unrelated crises that had aroused her concern: the worldwide environmental threat to the honeybee population and the precipitous decline of handcrafted glassmaking in Murano, home to the distinctive art of Venice for seven centuries. Initially she was more knowledgeable about the latter. Harvest, who divides her time between New York and Venice, has worked in Murano with Giuman since 1988, making art glass for collectors as well as outdoor sculpture intended for public display. Her *Fragmented Peace, Buddha* (2003) and *Luna Piena/Full Moon* (2005) were realized by welding monumental, cage-like, stainless steel armatures and filling them with colorful glass fragments (the Buddha) and more than 2,000 glass spheres (the moon). Both pieces were installed on the platform beside the Vallaresso vaporetto stop at the western end of Piazza San Marco. Still in place by the water’s edge, *Luna Piena/Full Moon* is wired to illuminate the lagoon and to serenade passersby with recordings of moon-themed popular songs.

While *Luna Piena/Full Moon* was in production, and during successive visits to Murano, Harvest heard dispiriting reports of declining sales, layoffs, factory closings, and mounting competition from cheap Chinese and Eastern European imports marketed to unsuspecting tourists as locally produced glass. Real estate development was

becoming an additional factor: in late 2008, a new hotel replaced one shuttered glass factory, and more hotel and residential projects were in the works. The global financial slowdown and rising energy costs added to the crisis. Competing municipal plans for the economic redevelopment of Murano called for new industries and increased tourist access. In many quarters, artisanal glassmaking had come to be regarded not as a living art worthy of aggressive promotion and protection but as an unsustainable anachronism deserving only limited preservation for the entertainment of tourists.

During the same period, while in New York, Harvest was becoming aware of another situation of endangerment. In 2006, while researching the selection of plants for a roof garden, Harvest came upon the early reports of Colony Collapse Disorder, the phenomenon of massive honeybee die-offs that was being observed in the United States, Europe, and Australia. Alarmed and motivated, Harvest enrolled in beekeeping classes with Andrew Coté, the founder and director of Bees Without Borders, a tiny organization committed to alleviating poverty by teaching beekeeping skills around the world. She joined the nascent New York City Beekeepers Association, helped gather honey in community gardens, and learned about keeping urban hives, a practice that became legal in New York City only in 2010.

Concurrent with this induction into the world of beekeeping, Harvest launched the Bee Series, art works inspired by the form and behavior of the honeybee, the hexagonal wax cells of the honeycomb, and the rounded volume of hives in nature. In Murano she created abstracted honeybee forms in clear and colored glass along with a number of rounded, golden-hued glass hives. In her New York studio, she made a group of paintings and mixed-media hive sculptures.

Harvest's conviction that abstraction and figuration are not two opposing camps may be an enduring legacy from her early painting teachers, Richard Pousette-Dart

**Monumental Hive, 2008**  
porcelain, beeswax, gold leaf,  
resin, light and sound  
80 x 50 x 32 in (203 x 127 x 81 cm)







*Spirit Garden*, 2007  
oil on linen, 82 x 34 in  
(208 x 86 cm)

and Robert Beauchamp. But her commitment to visual pleasure and to a joyfully unorthodox use of materials is entirely her own. The formal vocabulary of the Bee Series paintings incorporates everything from looping gestures to stained fields, concentric circles stamped with the bottom of a paint can, parallel lines formed with the edge of a stirring stick, stenciled patterns of wire and screening, flower-like marks made with crumpled-paper rosettes dipped in paint, generous dustings of gleaming copper powder, and languid slicks of transparent resin that glisten like spilled honey. Compositions range from the narrow (82 by 34 inches) and austere *Spirit Garden* (2007), an ascending, almost balletic arrangement of marks and gestures in matte and glossy black oil, to *Nuptial Flight* (2008), a broad, off-square canvas (72 by 80 inches) whose hovering, centrifugal composition captures the purposeful activity—departures, arrivals, mating dances—that surrounds the hive. Two areas of multicolored hexagonal cells in *Nuptial Flight* anticipate the palette of the glass *Honey Vessels* that Harvest would make five years later.

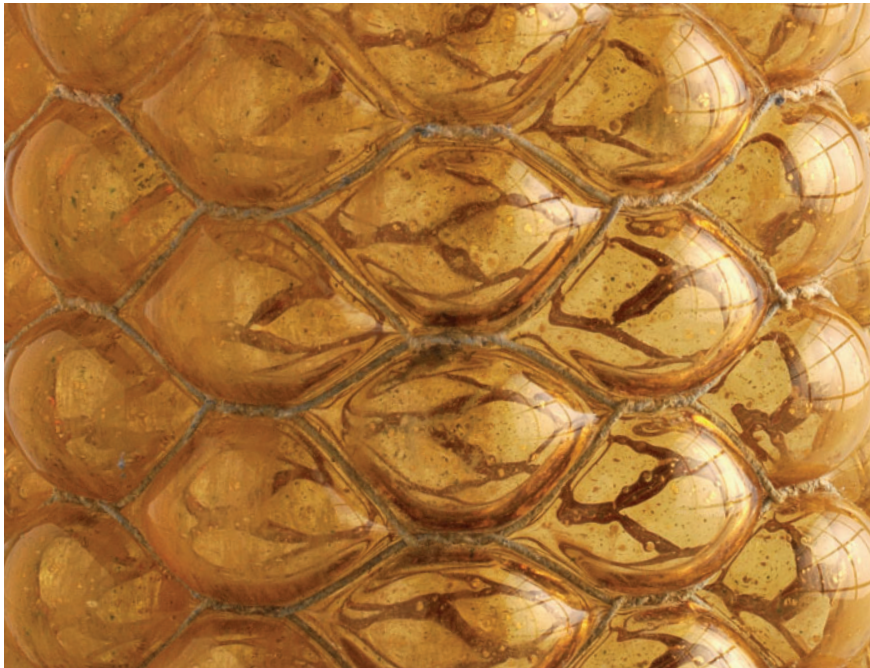
For the hive sculptures, Harvest constructs an armature of rolled and bent chicken wire, whose hexagonal modules echo those of the honeycomb. Intended to rest on a surface or to be suspended, the hive series features small-scale irregular forms (which become strangely mask-like when hung on the wall) as well as the 40-inch-long *Beehive III* (2008), a spiraling, almost shell-like construction with a tail of fake coins on paper strips, an allusion to the long-ago use of honey and other highly valued natural products as a form of exchange. Mimicking the slow process with which wax and honey accrue, Harvest fills the chicken-wire cells one by one with air-drying white porcelain, leaving a scattering of cells untouched to keep the structure porous and the interior open to close inspection. The surface and the cavity are enriched with gold leaf, beeswax, and collaged materials. In the case of *Beehive III*, these run the gamut from a nylon net bag to an elegant silk flower, bronze wires, surplus glass spheres from the Buddha project, and an

audio device that issues buzzing sounds.

The repetitive, painstaking process of applying porcelain to wire reached a near-obsessive extreme in the 80-inch-long *Monumental Beehive* (2008), whose fabrication took six months. Suspended from above, glowing from within, and appearing from afar to be an apparition of a gorgeously embroidered cloak, the hive is positioned low, inviting the viewer to bend and enter and be enveloped by the encircling husk, the illumination from an interior light, and the soft buzz of an unseen audio device. The enclosure offers an unexpected respite, a strangely pleasing if temporary isolation.

In 2012, after several years of making the art of the Bee Series and participating in beekeeping activities, Harvest developed a quixotic but rapidly articulated plan to stage an exhibition that would incorporate an

Right: Honey Vessels, 2013  
Murano glass and wire  
Honey Vessel, detail



ambitious, honey-themed, glass-based installation in Venice and a permanent honeybee-friendly garden in the neglected field on the grounds of the Linea Arianna factory in Murano. For Harvest, two crises—one global and environmental, the other local and cultural—had converged.

The projected glass installation became *Honey Vessels: Double Line*, which is the first work encountered upon entering the Scola dei Batiore e Tiraoro. Positioned just above eye-level, the two 20-foot-long rows of glass vessels are identical in their linear emphasis, but each vessel is unique—straight or bulbous, cylindrical or segmented, smooth or bumpy. Their colors constitute a spectrum from olive to deep amber to lavender, a spectrum that occurs naturally in honeys, which derive their hues from the pollen and nectar gathered by bees and, by extension, from the geographic distribution

Honey Garden, drawing, February 2013, 8.5 x 11 in (21 x 28 cm)



and seasonal availability of specific flowers. The vessels embody Harvest's appreciation for the sensuous viscosity shared by honey and molten glass. Hollow but sealed with fanciful closures, these vessels are not containers for honey but appear to be manifestations of it.

Each vessel begins with a hand-rolled cylinder of chicken wire, wire found in Venice and characterized by a finer module than that of the hive sculptures made in New York. Glass is blown into the cylinder, protrudes between the wires, and balloons delicately above the top. Some vessels retain wire embedded in their surfaces. Amber glass is the base color in which Harvest mixes gold or silver leaf and other additives that affect opacity, reflectivity, and hue. Sprinkling the hot surface with powdered glass pigment and reinserting the vessel into the furnace creates a rough yet dainty texture that resembles a dusting of pollen. The employment of

Delivery of pomegranate tree, Murano, March 2013



burning techniques—which recalls the gentler practice of coaxing bees from the hive with puffs of smoke to allow honey collecting—yields an iridescent glass.

Work on *Honey Garden* outside the Linea Arianna factory proceeded in tandem with the production of the vessels within. The design, finished in early March, provided for areas of shade and sun, for trees, flowers, and herbs. Adjustments were made in consultation with local experts (including the elimination of cypresses because the tree has retained a funerary significance since Ancient Roman times). The field was cleared of weeds and debris, soil was distributed, an irrigation system installed, sod laid out, and trees and flowers planted. First came a 100-year-old pomegranate tree, one of three in the garden, followed by olive, pear, cherry, peach, apple, quince, plum, and acacia. The flowering plants and herbs include lavender, daisies, roses, jasmine, clover, rosemary, sage, and wisteria, all

**Red Bee, 2008**  
oil on linen, 14 x 18 in  
(37 x 46 cm)



chosen for fragrances and colors that attract and please the honeybee.

“DENATURED: Honeybees + Murano” was born in a spirit of real-world activism. Harvest’s engagement with honeybees has little in common with the repurposing of apian mythology by Joseph Beuys or the staging of contemplative pollen pieces by Wolfgang Laib. Even so, she intends “DENATURED” to do more than broadcast a call-to-arms on behalf of two urgent causes. The video *Breakfast with the Bees* (2013), the third piece created expressly for the exhibition, interweaves footage of beekeepers, honeybees, glassblowers, and gardeners. All are shown at work. Harvest challenges the viewer to acknowledge each and all of these workers as necessary participants in a culture that is healthy and coherent, a culture that honors nature and art, expertise and instinct, collaboration and solitude, energy and restraint, labor and beauty.

An empty, closed glass factory  
Murano, March 2013



Worker Bee and Hive, 2011  
Murano glass, gold leaf and wire  
Bee: 9.5 x 5.25 x 3.5 in (24 x 13 x 9 cm)  
Hive: 14 x 10 x 11 in (36 x 25 x 28 cm)





Luna Piena/Full Moon,  
2006-Present  
Murano glass and welded steel,  
2.2M Dia, 1.5 Metric Tonnes

## JUDI HARVEST: VENEZIA-NEW YORK-VENEZIA

Enzo Di Martino

Ho sempre pensato che Venezia e New York, pur nella clamorosa distanza storica e geografica, siano due città molto simili, per certi versi identiche.

Entrambe costruite sull'acqua configurano una struttura urbana che si può definire "artificiale", fatta cioè prevalentemente dalla mano e dall'inventiva dell'uomo, con una grande architettura, ugualmente impressionante nella diversità, all'interno della quale ci si sposta prevalentemente a piedi.

Sono state storicamente al centro del potere politico ed economico del loro tempo, abitate da sempre da numerose comunità multietniche e dunque con una forte vocazione internazionale, culturalmente leader ciascuna nel suo momento hanno anche espresso, non caso, alcuni dei movimenti più significativi dell'arte, in una continuità che va dal Quattrocento al XX secolo.

Homage A Matisse, 1988  
felt, glass and gold fish,  
126 x 45 x 12 in (360 x 114 x 31 cm)

Da circa trent'anni Judi Harvest vive con continuità nelle due città, alternando lunghi soggiorni a New York con altrettanto lunghi periodi di lavoro a Venezia, a Murano in particolare, dove realizza opere in vetro nelle storiche fornaci dell'isola. L'ho conosciuta personalmente nel 1988, dopo aver scritto di una sua mostra allestita nella Galleria Santo Stefano della mitica Uccia Zamberlan. Era un "Omaggio a Matisse", recitava il titolo della mostra, nella quale erano però esposte una serie di coppe di vetro trasparente piene d'acqua in ciascuna delle quali nuotava un vero pesciolino rosso. Appariva dunque subito chiaro, fin da



allora, che Judi Harvest era un'artista con una originale proposizione ideativa, trasgressiva nel linguaggio espressivo, formalmente nomade e certamente antiaccademica.

Perciò ho voluto incontrarla e conoscerla e negli anni successivi ho seguito da vicino la sua ricerca immaginativa senza mai essere deluso, restando anzi sorpreso dinanzi ad ogni nuova opera. Che era quasi sempre pensata per interagire con lo spazio della città, come è avvenuto con lo straordinario grande Budda di vetro del 2003, presentato con l'evocativo titolo "Fragmented Peace", fatto con centinaia di frammenti di vetro di Murano. Il rapporto con Venezia e con la sua storia era stato riaffermato due anni

**Theatre of the Absurd**, 1996  
oil on linen, buffalo horn,  
60 x 72 x 11.5 in (153 x 183 x 30 cm)



prima, nel 2001, in concomitanza con la Biennale, con l'opera "Rhinoscimento", una installazione multimediale ispirata ad un celebre dipinto del 1751 di Pietro Longhi.

La grande "Luna piena" del 2005, fatta di centinaia di colorate sfere di vetro di Murano, è peraltro un'opera tuttora esposta dinanzi al famoso Harry's Bar, lo stesso spazio dove era stato collocato il Budda. L'anno dopo ha invece realizzato una sorprendente installazione connotata da una miriade di "marziani" di vetro – "Venetian Satellite" – collocata in un altro celebre locale di Venezia, lo storico Caffè Florian attivo dal 1720 in Piazza San Marco. Non deve dunque stupire questo grande progetto immaginativo

**Venetian Satellite**, 2006  
Murano glass and mirror, steel,  
LED lights and scrolling message,  
36 x 36 in, (91 x 91 cm)





concepito e realizzato in occasione della Biennale di Venezia del 2013. "Denatured" è infatti una complessa ideazione che mette in gioco contemporaneamente l'arte e la natura, il vetro di Murano e il miele prodotto da api "assoldate" per l'occasione, e che prevede un aspetto propriamente espositivo allestito nella settecentesca "Scuola del Battioro" a San Stae, sul Canal Grande.

Configura "una grande opera fatta ad arte" che rivela molti aspetti formali e numerosi significati di valore, non ultimo quello dell'urgente e angosciante interrogativo circa le derive, il ruolo e il destino dell'arte e della natura nel nostro tempo.

Venezia, Aprile 2013



Right: *Fragmented Peace*, 2003  
Murano glass, welded steel,  
and light, 94 x 71 x 71 in  
(2.4 x 1.8 x 1.8 m)

*Gigante*, 2013, Murano glass and  
wire, 36 x 50 in (92 x 127 cm)





**Beehive III**, 2008  
porcelain, bees wax, gold leaf,  
resin, coins, wood, 40 x 27 x 19 in  
(102 x 69 x 49 cm)

## JUDI HARVEST: BIOGRAPHY

Born in Miami, Florida  
Lives and works in New York City

### EDUCATION

#### 1973

Tyler School of Art, Temple University, Rome, Italy

#### 1974

B.F.A. Cum Laude, Barry University, Miami, FL.  
School of Visual Arts, New York, Milton Glaser

#### 1982-84

The Art Student's League, New York  
Richard Pousette-Dart, Robert Beauchamp, Rudolph Baranik

#### 1985-87

The New York Studio School,  
Robert Storr, Esteban Vicente, Ross Bleckner, Jonathan Silver

#### 1987

M.F.A., School of Visual Arts, Urbino, Italy  
Enzo Cucchi, Jannnis Kounellis, Eliseo Mattiacci

#### 1987-91

Lived and worked in Venice, Italy

### SOLO EXHIBITIONS

#### 2010-present

**Venetian Satellite** Installation,  
lobby of 526 West 26 Street,  
New York NY

#### 2006-present

**Luna Piena/Full Moon**, Calle Vallaresso vaporetto stop,  
San Marco, Venice, Italy

#### 2007

**Martian Installation**, Hotel Bauer, Venice

#### 2006

**Planet Florian** Caffè Florian, Florence

#### 2006

**Venetian Satellite** Caffè Florian, Piazza San Marco, Venice

#### 2006

**Cosmic Serenade** Venice Design Art Gallery, Venice, Italy

**2005**

**Luna Piena/Full Moon** installation, Calle Vallaresso vaporetto stop, Venice, Italy June-Nov. 6, 2005, Venice Design Art Gallery

**2004**

**Carnevale** Paul Sharpe Contemporary Art, New York

**2003**

Venice Design Art Gallery, Venice, Italy

**2003**

**Fragmented Peace** Monumental outdoor sculpture installation, paintings and video, Arte Daniele Luchetta, Venice

**2002**

**Stilled Life 9/11** Installation and video, Arte Daniele Luchetta, Venice

**2001**

**Rhinoscimento** Multi-media installation, Spazio Proietto, Venice

**2000**

**Edible Icons** Installation, video and conference with Barbara Rose, The Chautauqua Institute of the Arts

**1998**

**Rhinoscimento**, New York, Jonathan Shorr Gallery

**1995**

**Venice Works**, Bugno & Samuelli Gallery, Venice

Curated by Dino Bugno and Davide Samuele

**Water Works**, Acquasource Gallery, New York

**1994**

**Viaggio in Italia** Abitare Il Tempo, Verona

Curated by William Sawaya and Paolo Moroni

**1990**

**Commitment, Sacrifice, Joy** Veranda dell' Arsenale, Venice

**1990**

**Il Soffio Di Eolo, Isola di Salina**

Curated by Massimo Bignardi and Giacomo Joppolo

**1989**

**Installation Halloween**, Londra Palace, Venice

Curated by Ugo Samule

**1988**

**Judi's Harvest** Art Forum, Gallerie Thomas, Munich

Curated by Raimund Thomas and Wenzel Jacob (catalog)

**Homage a Matisse**, Galleria Santo Stefano, Venice

Curated by Uccia Zamberlan

**1987**

Bockley Gallery, New York

Galleria Graziussi, **Carnevale**, Venice

**Swarm**, 2008

oil paint, resin and copper dust  
on linen, 58 x 71 in (147 x 231 cm)





**Beekeeper**, 2007,  
oil on linen, 90 x 67 in  
(229 x 170 cm)

#### GROUP EXHIBITIONS

**2012**

IVAM Institut Valencià d' Art Modern,  
Valencia, Spain

**MUJERES DEL MILLENIO,**

Curated by Barbara Rose, Catalog available

Installation by Judi Harvest includes handmade Murano glass Bear  
and video projection titled "Stilled Life, 9/11"

**2011**

**Hive Culture: Captivated by the Honeybee**

WAVE HILL, Bronx, New York

**2002**

Monique Goldstrom Gallery,

New York Video Installation

**ART: 911** Paul Sharpe Contemporary Art, New York

**2001**

**Edible Icons** Installation,

Istanbul Biennale

**1998**

National Academy Museum,

New York, Annual Exhibition

Berengo Fine Arts, Venice

**1997**

Boca Raton Museum, Carnevale di Venezia

**1996**

Joseph Rickards Gallery, New York

**1994**

Franklin Furnace, New York

**1993**

**Monumental Propaganda**

NY/Moscow with Komar & Melamid

Akademie of Fine Arts, Lecture, Prague, Czechoslovakia



**Pollination**, 2008  
oil on linen 80 x 88 in  
(203 x 223 cm)

## SELECTED BIBLIOGRAPHY

### Selected Artist's Writings

- OUT OF THIS WORLD**, Artist's statement  
(Venetian Satellite exhibition catalog, pp: 27-29, October, 2006)  
Caffe Florian
- RHINOSCIMENTO**, Artist's statement (exhibition catalog)  
pp: 7-9 in English, pp: 33-35 in Italian  
2001 Spazio Proietto, Venice, Italy
- FRAGMENTED PEACE**, Artist's statement (exhibition catalog)  
pp: 11-12 in English, pp: 12-13 in Italian, Arte Daniele Luchetta,  
Venice, Italy 2003
- CARNEVALE**, Artist's statement (exhibition, February, 2004)  
Paul Sharpe Contemporary Art, New York
- VIAGGIO IN ITALIA**, Artist's statement (exhibition catalog) 2003
- ARTE IN PROGETTI E TERRITORI '94**
- LUCE ALLE EOLIE**, Artist's statement (exhibition catalog)  
pp: 110-111 in English

### Selected Articles and Reviews

- Di Martino, Enzo, **Judi Harvest e I Marziani a Venezia**  
(Venetian Satellite, exhibition catalog essay 2006) pp:13-15 in Italian
- LA "LUNA PIENA" IN VETRO DELL' AMERICANA JUDI HARVEST**  
**IL GAZZETTINO**, Venice, August 10, 2005
- FRAGMENTED PEACE**  
**IL GAZZETTINO**, Venice, June, 2003
- PACE FRAMMENTATA**, 2003 (exhibition catalog)  
pp: 6-9 in English and Italian
- STILLED LIFE 9/11**  
**IL GAZZETTINO**, Venice, September, 2002
- RHINOSCIMENTO; The Languages of Art**  
**IL GAZZETTINO**, Venice, August 1, 2001
- Rose, Barbara
- FLY ME TO THE MOON: JUDI HARVEST'S VENETIAN SATELLITE**  
(Exhibition essay, 2006) pp: 21-23 in English
- JUDI IN THE SKY WITH DIAMONDS**, (Exhibition essay, 2005)
- LA SOFERENZA DIVENTE ARTE**, October-November,  
2002 *Arteln* pp:42-45
- ABC**, Madrid, Spain, September, 2001
- Interview for **RHINOSCIMENTO** (exhibition catalog)  
pp: 14-18 in English 2001
- Pagnes, Andrea
- Flash Art**, 1990 no.: 157 p: 184
- Sharpe, Paul
- YOUAREWHATYOUTHINK** 2003 (exhibition catalog)  
pp: 16-21 in English and Italian

Cremaşcoli, Olivia

**IN MOSTRA** *Luna Piena*

**INTERNI**, November, 2005 pp: 91

**IN MOSTRA** *Fragmented Peace*

**INTERNI**, November, 2003 pp: 89 in Italian

**IN MOSTRA**

**INTERNI**, September, 2002

**NOVITA**, **INTERNI**, July-August 1995, Cover photo and pp: 22 & 23

La Pietra, Ugo

**ARTIGINATO**, October/December 1996,

Cover image: *Panarea Paradise, Luce Alle Eolie*

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**INTERNI**, **IN MOSTRA** September, 2001

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**CASA VOGUE**, October, 1990 *Le Stagioni di Judith*

No.: 223 pp: 237-238

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**IL GAZZETTINO**, June 17, 2003

Front page photo and article "BUDDA DI VETRO DI Judi Harvest"

Morgan, Stuart

Editor, **ARTSCRIBE** Magazine, England

**JUDITH HARVEST**, Exhibition catalog, 1990 Veranda Dell' Arsenale,

Venice, Italy

Capitanio, Elisa

**JUDI HARVEST Cosmic Serenade**

**ARTE: GALLERIE**, April, 2006 pp: 22

**INTOWN Magazine**, Venice, Spring, 2006

**JUDI HARVEST- COSMIC SERENADE**, pp: 134

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**ART FORUM**, Galerie Thomas, Munich, Germany, Exhibition catalog,

1988, Judith's Harvest pp: 1-3 in German, Italian and English

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**STYLE, CNN**, 1998 with William Sawaya

Bignardi, Massimo

**IL SOFFIO DI EOLO** 1990, (exhibition catalog) pp: 35-36, 68

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**CASA/LUCE** International 1997, pp: 59-61

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**THE PRISM: MYTH OR REALITY**, NYArts Magazine, December, 2002

**NYArts Magazine: American Artists in Italy; the 2001 Biennale in**

**Florence**, Curated by Barbara Rose

Weimer, Jennie

**FINDER**, [www.users.interport.net/~ps122gal/artwurl/fnd5982.html](http://www.users.interport.net/~ps122gal/artwurl/fnd5982.html)

June 11, 1998

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**Denatured: Honeybees + Murano, AGENDA** - United States, Arts,

Wall Street International Magazine, May 21, 2013

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**Judi Harvest. Le api come metafora della vita**, May 22, 2013

<http://www.magazineart.net>

**Api e vetri della fantasiosa americana Judi Harvest L'artista espone**

**a Venezia durante la Biennale. Alla Scuola dei Battioro e Murano le**

**ultime installazioni**, ORE 12, Rome, May 19, 2013

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Judi Harvest, WPS 1 MOMA ART RADIO, [www.wps1.org](http://www.wps1.org)

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**INTERIOR DESIGN**, July, 2006, [www.interiordesign.net](http://www.interiordesign.net)

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## Judi Harvest's Filmography

**Breakfast With the Bees**, 2013, DVD TRT: 5:34

**Venetian Satellite**, 2007, DVD TRT: 7:11

**LUNA PIENA/ FULL MOON**, 2006, DVD TRT: 5:30

**HOTEL UNIVERSE**, 2005, Video & DVD TRT: 15:30

**ART HEALS: 9/11 TRILOGY**, 2003, Video TRT: 26:38

**THE BUDDHA DIARIES**, 2003, Video TRT: 9:25

**FRAGMENTED PEACE**, 2003, Video TRT: 9:11

**A MANO**, 2003, Video Documentary TRT: 5:05

**STILLED LIFE**, 2002, Video TRT: 7:19

**RHINOSCIMENTO**, 2001, Video TRT: 19:29

**EDIBLE ICONS**, 2000, Video TRT: 4:15

**MILTON GLASER A MILANO**, 2000, Video: Artist Documentary TRT: 5:15

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This exhibition is dedicated to my mother, Jeanne,  
who taught me the truth in the saying, "Along the way,  
take time to smell the flowers."—Judi Harvest



Left: Judi Harvest with **Gigante**,  
Murano, May, 2013

Page 62-63: Honey Vessels, 2013,  
Murano glass and wire

Page 64: Honey Vessel, 2013,  
Murano glass and wire





