





Judi Harvest

PROPAGATION



Bees + Seeds



ACKNOWLEDGMENTS

Propagation: Bees + Seeds has been realized with the expertise of the following individuals

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Propagation is dedicated to my Mother and Father who encouraged me to plant seeds

Propagation: Bees + Seeds is exhibited with Beauty and the Beast during the 2017
Venice Biennale, at Palazzo Tiepolo Passi

Beauty and the Beast is curated by Francesca Giubilei, Luca Berta and Didier Guillon

Note: Judi Harvest has created all of the glass seeds, flowers, plants and honeybees as
close as possible to their natural size



Opening Page

Honeybee, 2017
Murano glass, lume, approx. 2.5 x 2 x 1.7 cm

Pollen, 2017
Murano glass, lume, approx. .03 X .03 cm

Previous Page

Peppers, 2017
Murano glass, lume, approx. 6 or 7 x 2.5 x 2.5 cm

Bean Pod Shells, 2017
Murano glass, lume, 12 x 2 x 2 cm

Beans, 2017
Murano glass, lume, 2.5 x 1 x 1 cm

Previous Page, Left

Pomegranate, 2017
Murano glass, soffiato, 13 x 10 x 10 cm

Pomegranate Seeds, 2017
Murano glass, lume, 1.3 x 1 x 0.5 cm each

Right Page

Olive Branch, 2017
Murano glass, lume, 15.5 x 10 x 5.5 cm

Rosemary Branch, 2017
Murano glass, lume, 21 x 5 x 3 cm

Upcoming Page

Gooseberries, 2017
Murano glass, lume, 2.2 x 2 x 2 cm

Olives, 2017
Murano glass, lume, 3 x 2 x 2 cm

Peach Pit, 2017
Murano glass, cera persa, 4 x 3 x 2.5 cm

Palm Seed, 2017
Murano glass, cera persa, 3.5 x 2 x 1.5 cm





Below

Rosehip, 2017
Murano glass, lume, 6 x 2.5 cm

Right Page, Top
Grapes, 2017
Murano glass, lume, 3.5 x 2.5 cm

Right Page, Bottom
Pomegranate Seeds, 2017
Murano glass, lume, 1.3 x 1 x 0.5 cm each

Upcoming Page
Honeycombs, 2017
Murano glass, cera persa, sizes variable
Honeybees, 2017
Murano glass, lume, approx. 2 x 2 x 1.7 cm







Frozen Honeycomb I, 2017
 Murano glass, cera persa, cristallo, 14 x 10 x 3 cm
Frozen Honeycomb II, 2017
 Murano glass, cera persa, cristallo, 13 x 5 x 3 cm
Frozen Bees
 Murano glass, lume, cristallo, approx. 2.5 x 2 x 1.7 cm

THE CREATIVITY OF JUDI HARVEST

Everyone who enjoys thinks that the principal thing to the tree is the fruit, but in point of fact the principal thing to it is the seed. — Herein lies the difference between them that create and them that enjoy.

- Friedrich Nietzsche, *On the Genealogy of Morals*

Not all artists are created equal, and not all artists are equally creative. Judi Harvest has made creativity in both life and art her goal and achievement. Like Robert Rauschenberg, one who inspires her, she wants to act in “the gap between art and life” so that what she makes and does as an artist has a positive impact on the world. Her involvement in conservation and preservation goes back to her works based on the precarious ecology of Venice. In the project exploring the history of La Serenissima she humorously titled *Rhinoscimento*—a reference to the disappearing rhinoceros, a species sacred to Venice.

Accident plays a part in Harvest’s work, which is often born of a process of free association. Indeed, our meeting, which led to my interest in her art, was accidental, we met on a terrace of a hotel in Capri. Sipping a Campari, I noticed a woman wearing a big straw hat with flowers. I thought, what a fabulously chic Italian. As I was staring at her, she walked up to the person I was with and began speaking rapidly in Italian. I said, “You speak perfect Italian, but you are American,” I guessed.

Over the years, we became friends and fellow Italophiles. I began to follow her work, which is based on, and grows directly out of her life experiences. Again by accident, Judi and I were together on 9/11, watching the silent storm of ash cover the downtown streets where we lived. Out of that terrible experience, she made beautiful glass objects based on fragments left behind in the turmoil. Now, her constant theme, the fragility of life and the transformation of reality into beauty, once again finds expression in her current project *Propagation*. The interdisciplinary installation incorporates media, painting, photography and glass seeds, fruits and vegetables that continue to grow and thrive as the result of the pollination of bees.

A classically trained artist, Harvest was an abstract painter for many years. When she moved back to New York from Venice in 1992, she returned to figurative work.

As her work evolved, the paintings were integrated into installations. Each series of works gives birth to a successive project. There is undoubtedly a compulsive/obsessive aspect to the work because she seems driven to continue in her search for ways to turn lived experience into permanent form. Judi Harvest’s materials come from nature: she herself works like the bee, through accretion, modules, and enclosures.

Her fascination with bees and how they work together creating communal hives led her to become a beekeeper herself. The activity of the honeybee has been the subject for philosophical investigation at least since the eighteenth century when in 1732 Bernard Mandeville, an Anglo-Dutch philosopher, wrote *The Fable of the Bees*. According to Mandeville, when humans learn to act like bees, we will have peace, quiet and security when labor is equally divided. Mandeville saw the bees, who serve the hive, as models of social justice. Indeed, Jean-Jacques Rousseau commented on *The Fable of the Bees* in part one of his *Discourse on the Origin and Basis of Inequality Among Men* published in 1754.

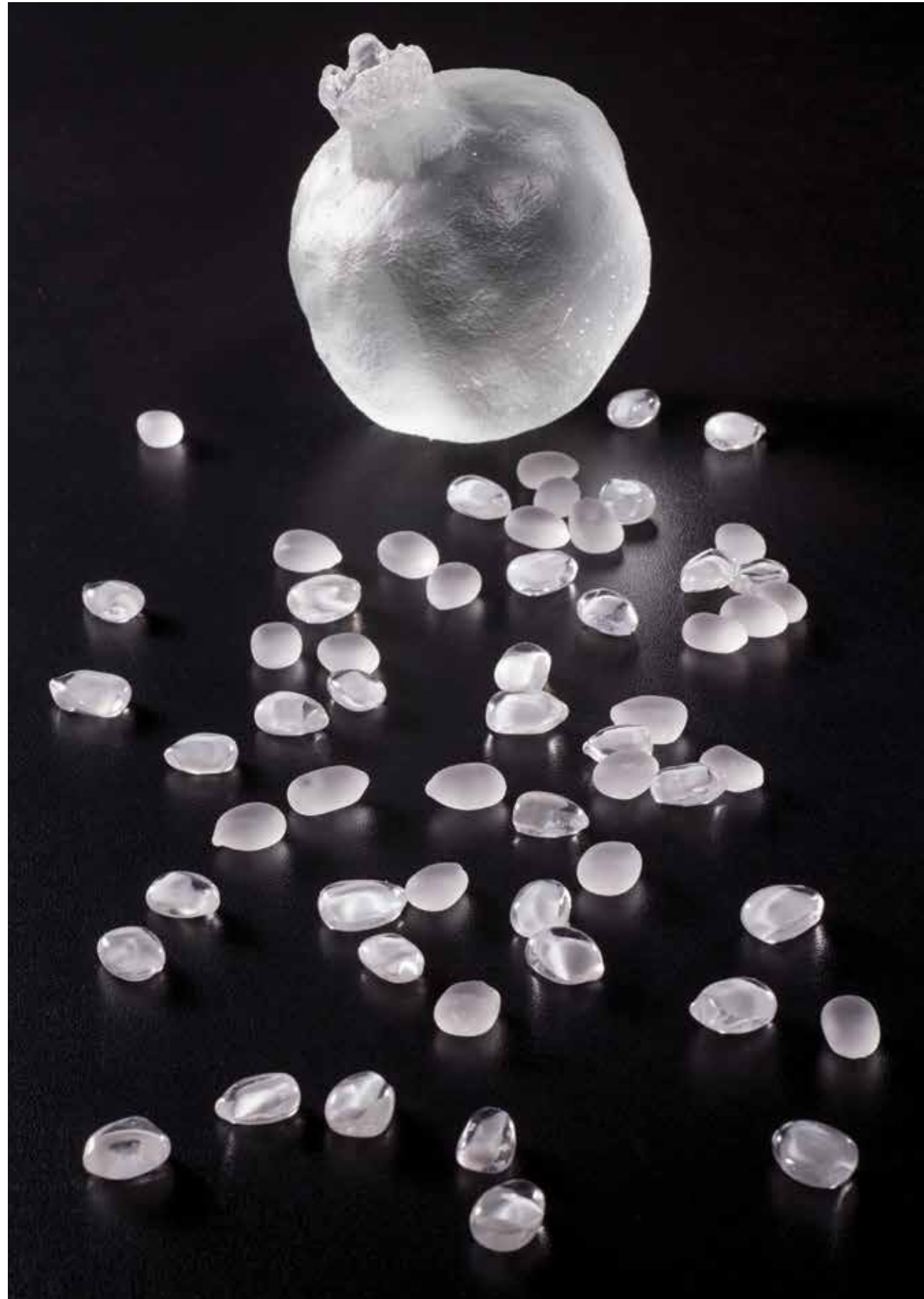
Today we know how crucial bees are to the survival of humanity. We also know that the survival of bees is threatened by chemical pesticides. Today this threat is more imminent than ever.

"Artists are the antennae of the race," declared Ezra Pound, an expatriate American poet and critic who also found refuge in Venice. When she began the Propagation project, Judi Harvest did not fully understand that threats to the survival of the human species were as closely linked as they are to those challenging the continuing existence of honeybees and their crucial role in pollinating the seeds that grow into the produce we live on and the flowers and plants that constitute the beauty of nature. But somehow her own antennae led her to broadcast through her art, the urgency of the fate of the bees on whose existence our own depends.

– Barbara Rose

Frozen Walnut, 2017
Murano glass, cera persa, cristallo, 5 x 3 x 3 cm
Frozen Horse Chestnut, 2017
Murano glass, cera persa, cristallo, 5 x 5 x 3 cm
Frozen Peach Pit, 2017
Murano glass, cera persa, cristallo, 4 x 3 x 2.5 cm





Left Page

Frozen Pomegranate, 2017
Murano glass, cera persa, cristallo, 5 x 5 x 3 cm

Frozen Pomegranate Seeds, 2017
Murano glass, lume, cristallo, 1.3 x 1 x 0.5 cm each

Below

Frozen Asparagus, 2017
Murano glass, lume, cristallo, 5 x 5 x 3 cm

Frozen Pea Pods, 2017
Murano glass, lume, cristallo, 7 x 1 x 1 cm each

Frozen Peas, 2017
Murano glass, lume, cristallo, 1 x 1 x 1 cm each

Upcoming Page

Frozen Wheat, 2017
Murano glass, lume, cristallo, 26 x 2 x 2 cm

Frozen Peanut Shell, 2017
Murano glass, cera persa, cristallo, 4.5 x 1 x 1 cm

Frozen Peanuts, 2017
Murano glass, lume, cristallo, 2 x 1 x 1 cm each







Lavender, 2017
Murano glass, lume, 23 x 2 x 2 cm each

BARBARA ROSE INTERVIEWS JUDI HARVEST

When and why did you start working in glass?

I began working in glass while I was living in Venice, from 1988-92. It is beautiful, magical, and the medium of this city I love. I wanted to understand it. I enjoy working in factories where things come from, with people who make things happen.

Why did you decide to live in Venice? How did living in Venice affect your art?

It was a miracle and a dream. I was invited to exhibit my artwork in 1987 in Venice, for what was my second solo show. I was still a student at the New York Studio School. The paintings in the exhibition were all purchased and I had what I thought was enough money to stay in Venice for a year. I stayed and struggled four years. It is a magical and impossible city that, for me, works.

Do you see a relationship between painting, sculpture and glass as a medium?

Yes, I work with my hands all the time. Painting, sculpture and glass are warm mediums for me, and physical movement is involved in all three. They all require scale and timing.

Which artists, past and present have influenced your work?

Matisse and my own teachers: Richard Pousette-Dart, Bob Beauchamp and Milton Glaser. I love Picabia, Polke, Kounellis, Rauschenberg and Beuys.

From Pousette-Dart, I learned to stand back and write about my work.

Bob Beauchamp taught us to not take holidays in the corners of the painting and that white is a cheap color. He encouraged me to put the painting on the floor and pour solvent to loosen the edges. Beauchamp was a direct disciple of Hans Hofmann so the "push and pull" method is in my work.

Robert Storr insisted we never stop drawing.

Peter Agostini, my sculpture teacher at the Studio School, taught us how to cast a balloon in plaster. I learned the concept of heaviness versus lightness from him which you can see in my Murano glass Pillow sculptures last year. I look to Joseph Beuys and Rauschenberg and their works with the environment, and to scientist, ecologist and writer Rachel Carson and her groundbreaking book *Silent Spring*. From Milton Glaser, perhaps my most influential teacher, I learned Art is Work.

And from you, Barbara, my dear friend and inspiration, you taught me to never give up, to create videos, and to try encaustics.

Your work is very content intensive. How do you decide what theme to focus on?

I focus on the fragility of life and the search for beauty. For the past 12 years my focus has been on the endangered honeybees and the endangered glassmakers of Murano, and the environment. Something urgent usually inspires me.

How do you see the role of artists in the world? Do you believe artists can change society?

I believe art heals and can inspire action. I do believe artists can, and have, changed society.

Do you have an experimental attitude toward materials? How do you decide what material to use?

My current project is creating seeds in glass from the flowers and plants in my Honey Garden in Murano. Glass is fragile and precious and seeds and bees are endangered. The medium is the message for me. I am now working with encaustics, which is beeswax mixed with pigments. It combines the bees, painting, texture and warmth. Also scent.

Texture is also important to me. Chicken wire is hexagons, like a honeycomb. It is a readymade material and easily located. In the US chicken wire hexagons are bigger and I use it to form my Monumental Hive sculptures. In Italy, the hexagons are smaller and I use that to form the Honey Vessels. Then I blow Venetian glass and gold leaf into the chicken wire. I like mixing rich and poor materials to give the work a sense of life. I learned gold leafing in Italy and use that technique on my Edible Icon's matzos and other bread products to symbolize the preciousness of everyday objects, food and ritual.

What is your attitude toward craftsmanship?

I learned to respect it from the artisans in Venice. There is a type of ritual and meditation in craftsmanship that translates to creating art, and this makes it spiritual by nature.

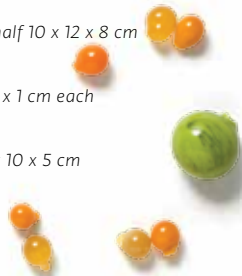
Does the artist need a worldview? What is yours?

No, not all artists need a worldview for their art, but we all have them. I need to

Coconut (Two Halves), 2017
Murano glass, soffiato, each half 10 x 12 x 8 cm

Avacado with Seed, 2017
Murano glass, soffiato, 4.5 x 1 x 1 cm each

Coconut Shell, 2017
Murano glass, cera persa, 10 x 10 x 5 cm





Left Page, Top

Mango Seed, 2017
Murano glass, cera persa, approx. 12 x 4.5 x 3.5 cm

Cloves, 2017
Murano glass, lume, approx. 1.5 x 0.5 x 0.5 cm

Left Page, Bottom

Sunflower, 2017
Murano glass, cera persa, 11 x 9 x 3 cm

Tropical Pod, 2017
Murano glass, cera persa, 7 x 8 x 8 cm

Sunflower Seeds, 2017
Murano glass, lume, 1.5 x 1 x 0.2 cm each

help bring awareness of the beautiful and fundamental things we may lose due to carelessness by mankind, such as pesticides and greed.

What is your ambition as an artist?

Although I work alone, my ambition is that my work touches people and inspires them to take action, such as planting a garden for honeybees or help ban pesticides that harm honeybees and humans. I hope my work gives people food for thought.

What have been your biggest discoveries as an artist? Why?

Beekeeping, Venice, patience and time.

Beekeeping has taught me to approach things with respect and without fear. To be calm and focused and to trust my instincts. This works amazingly well when working with honeybees, Murano glass and painting. And also life.

Venice has taught me to slow down and observe beauty. From hand carved building facades to glistening glass mosaics, birds looking for fish on the sides of canals, artisans creating behind ancient doors, the care and importance of uncompromising detail and quality and pride in their work has been a life lesson and inspiration. I am aware of the preciousness of time, the contrast of life and death and the celebration of both. Rituals and the respect for the foods of the seasons have influenced my latest body of work, Propagation. I have discovered the patience of the glass masters as they help me through my process. The willingness to go beyond their usual work in their ancient traditions and work with me and my ideas continues to inspire and gives me a sense of acceptance and pride in what I do.

Why do you create installations as opposed to individual works?

For me, it is about the total experience. I want viewers to be involved with all their senses. In most cases, I invite people to touch the art. I also create videos which document the project I am working on and create overlays, like painting with a camera. My goal is to communicate the connections in my work between art and life.

How do you feel your personality affects your work?

I am an optimistic person. I will try most anything and do not usually take no for an answer. I take a lot of risks with my work. I have a green thumb and love animals.

I never give up.



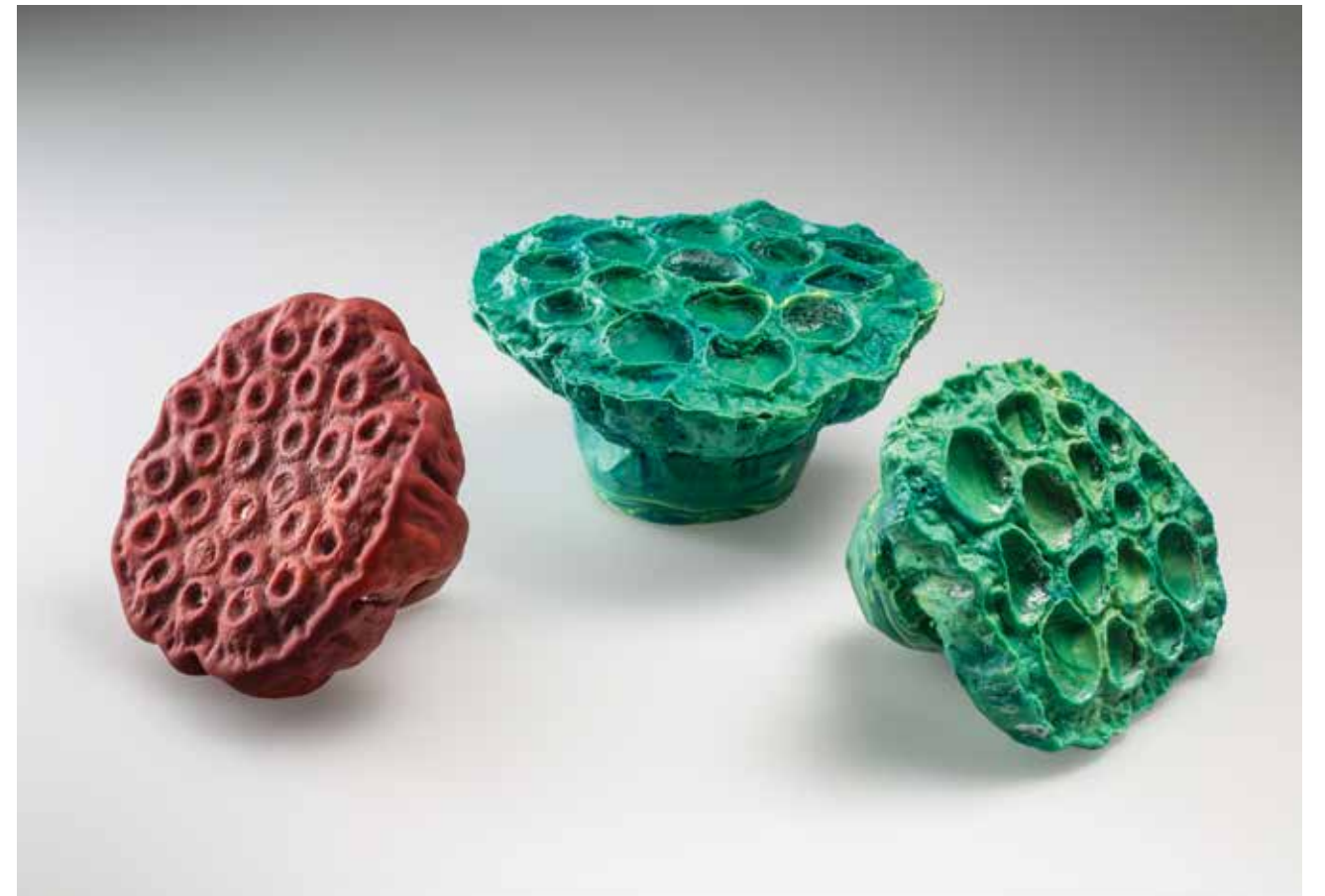
Left Page

Pumpkin, 2017
Murano glass, cera persa, 17 x 17 x 9 cm

Radicchio Di Treviso, 2017
Murano glass, lume, approx. 10 x 1 cm each

Below

Lotus Seed Heads, 2017
Murano glass, cera persa, approx. 9 x 8 x 6 cm
each



Below

Large Cotton I, 2017
Murano glass, soffiato, 10.5 x 7 x 6 cm

Large Cotton II, 2017
Murano glass, soffiato, 10.5 x 7 x 6 cm

Small Cotton, 2017
Murano glass, lume, approx. 4 x 4 x 4 cm each

Right Page, Top

Tuberose and Frozen Tuberose, 2017
Murano glass, lume, 19 x 8 x 15 cm each

Right Page, Bottom

Four-Leaf Clover, 2017
Murano glass, lume, 6 x 1 cm

Asparagus, 2017
Murano glass, lume, 18 x 1 x 1 cm

Frozen Four-Leaf Clover, 2017
Murano glass, lume, 6 x 1 cm

Upcoming Page

Garlic I, 2017
Murano glass, soffiato, 6 x 6 x 15 cm

Garlic II, 2017
Murano glass, soffiato, 9 x 9 x 9 cm

Zucchini Blossom, 2017
Murano glass, lume, 18 x 6 x 6 cm

Sage Leaves, 2017
Murano glass, lume, approx. 1.5 x 5 cm each

Garlic Cloves, 2017
Murano glass, lume, 3 x 2 x 2 cm each







Right Page, Top
Peanut Shell, 2017
 Murano glass, cera persa, 4.5 x 1 x 1 cm
Peanuts, 2017
 Murano glass, lume, 2 x 1 x 1 cm each
Stinking Gladwyn, 2017
 Murano glass, lume, 8 x 5 x 5 cm

Right Page, Bottom
Pepper, 2017
 Murano glass, soffiato, 12 x 6 x 6 cm
Eggplants, 2017
 Murano glass, soffiato, 20 x 5 x 5 cm each
Artichoke, 2017
 Murano glass, soffiato, 18 x 20 x 8 cm each

Below
Peapods, 2017
 Murano glass, lume, 8 x 5 x 5 cm each
Peas, 2017
 Murano glass, lume, 1 x 1 x 1 cm each
White Carrot, 2017
 Murano glass, lume, 8 x 5 x 5 cm
Baby Garlic, 2017
 Murano glass, lume, 23 x 4 x 5 cm



Below

Pomodoro, 2017
Murano glass, soffiato, 14 x 9 x 7 cm

Pomodorini, 2017
Murano glass, soffiato, 3 x 3 x 3 cm

Half Pomodorini, 2017
Murano glass, soffiato, 3 x 3 x 1.5 cm

Left Page

Anemone, 2017
Murano glass, lume, 9 x 9 x 9 cm

Honeybee, 2017
Murano glass, lume, approx. 2 x 2 x 1.7 cm





Monumental Hive, 2008
 Porcelain, beeswax, gold leaf, resin,
 collage materials, light & sound 203 x 127 x 81 cm

PROPAGATION

Venice is the context for much of the artwork, exhibitions and projects of Judi Harvest. Her tie to the city, she says, feels like a great love story, though not as romantic or sentimental as one may think. She is first to point out that the lagoon city's community and environment do not replace aesthetics, but rather engage them for issues of context and responsibility. Her 2013 Honey Garden project on Murano, which grows and matures with each passing year, is Harvest's call to action and a symbol of hope for Venice and the listening global community. The spirit of this project are the honeybees, which represent an understood continuity and perpetual evolution of nature and art.



For over forty years, Harvest has either lived, worked and exhibited her art in Venice. She first arrived to the city in 1973 while studying at the Tyler School of Art in Rome. What fascinated her then and continues to inspire her work, is not the city's spectral beauty but its fragility and sense of impermanence. In 1987, Harvest exhibited her paintings for the first time in Venice, concurrent with her studies at the New York Studio School. Shortly after she moved to Italy and made Venice her home for the next four and half years. It never stopped being her home, specifically the island of Murano where Harvest spent subsequent decades learning the century's old art of Venetian glass from Murano glass masters.

Harvest's relationship with Venice and the lagoon, and her study of glass art in Murano, eventually became the link she made to understanding disappearing bee populations. Around 2012, she could not overlook the realities around her; Murano's glass factories and the community's morale collectively, were in serious decline. Many factories were closed or abandoned. The factory that she worked at since 1988 owned by Giorgio Giuman and his family went from employing 75 people to a mere four. The collapse of this colony of glass artists was happening in plain sight.

Prior to this, Harvest advocated for the understanding of and battling against Colony Collapse Disorder (CCD), and the disappearing honeybee populations throughout the world. She studied beekeeping and kept hives on the roof of her art studio in Manhattan. She began to see parallels between the disappearing bees and fading populations of the Murano islanders and glass making families. She returned to Venice in 2013 to exhibit her new work titled, DENATURED: Honeybees + Murano, a show that focused squarely on the connections she made between CCD and Murano glass artists. Together with the glass masters of Linea Arianna, Harvest created 100 amber toned glass Honey Vessels that referenced the fragile nature of the two communities.

In chorus with DENATURED, Harvest debuted her Honey Garden project in a forgotten field behind Murano's Linea Arianna factory. The garden is for Harvest the physical

representation of a call to action; a place where she would invigorate two communities and spark a larger dialogue. The failing grounds of a glass blowers' factory were transformed into a large garden planted with lavender, pomegranate trees and other flowering herbs and plants. The garden sustains the six hives of bees that would help with the propagation of the local ecology. For Harvest, the garden has a symbolic presence meant to encourage awareness and ecological consciousness, not only of the bees but the factory from which it was erected.

The Honey Garden project was one of Harvest's largest works to date. It calls attention to vanishing bee and artist colonies, and sets the tone for her latest work, PROPAGATION: Bees + Seeds, for the 2017 exhibition during the Venice Art Biennale. For Harvest, the Honey Garden became not only a call to action to promote ecological mindfulness, but also a symbol of hope and inspiration in an age in which pesticides, GMO crops, mono crop pollination and fraudulent glass art threaten to extinguish the delicate equilibrium that allows for the bee and Murano communities to survive. Her renewed study and inspiration came from a closer examination of the vital link that honeybees are to the food chain, to the propagation of plants and food, and ultimately the survival of the human race.

Her glasswork, paintings and video installations for PROPAGATION are collectively Harvest's rumination on seeds, bee pollination and plants as metaphors for life and renewal. Harvest's current work commenced with the study of global seed banks, specifically the Svalbard Global Seed Vault in Norway, where more than 856,000 different seeds are currently stored. Her research of seed banks and the unfathomable variety of plants, trees, crops and all botanical genus was what Harvest says allowed her to develop a deeper reverence for the world's food supply and for the honeybees who pollinate it. The decades that Harvest spent in Italy brought her closer to earth in terms of celebrating the seasonality of vegetables and fruits in Italian produce markets, like Venice's Rialto Market. In crafting glass works for PROPAGATION, she is calling to attention both the beauty, purpose and sacred symbolism of seeds and vegetables. She is also commenting on how global demand for certain spices or produce is unrealistic, damaging to nature's seasonal order, and ultimately a threat to the bees that pollinate the world's crops.

Homages to the frailness and strengths of the Murano glass artists' community, and their highly complicated and delicate glass art is an elemental part of Harvest's work. As seen in her series Denatured or Room of Dreams (2015), and now PROPAGATION, she showcases not simply the beauty of a glass artichoke or pomegranate seed, but the intricate artistry that glassmakers practice to create form and reimagine nature.



Right Page, Top

Alveare Lungo Ambra Scuro, 2013
Murano glass and gold leaf, 30 x 86 x 30 cm

Right Page, Bottom

Alveare Verde, 2013
Murano glass, sterling silver mesh, 41 x 66 x 41 cm



For PROPAGATION, Harvest employed three different, ancient and challenging Murano glass techniques, and seven different glass masters in Murano to create the more than 100 seeds, fruits, flowers and plants. All were inspired by her Honey Garden and the environs of the lagoon. This was her process. There is something about the work that communicates a tireless search for beauty, both in the sense of it occurring in nature, and the artist's reach to understand that.

Glasswork created for Harvest's PROPAGATION series exhibits a deep regard for the natural form. Though while she highlights the beauty and the simple and intricate elegance of the natural world, the point is to isolate form. Her works cast a bright light on generations of consumers that regard food as purely a renewable commodity, an afterthought. Despite her alarm, Harvest's current work is scrupulously optimistic. She is asking us to celebrate and respect the environment and behave responsibly. She is asking us to look at the magic, the beautiful colors and shapes of nature, and contemplate all this in the context that it could all vanish. And she is tasked with addressing a world in which everything has to be demystified or googled; where, as she's put it, there are no more fairytales.

Harvest's work, specifically PROPAGATION, is a forecast that our planet is at a breaking point. Years of preparation for this series brought her to consider not only how food chains are broken by disappearing bees. She observed other threats to the continuation of crops and food scarcity. Her concern about the immediate impacts on famine and loss of plant species focus squarely on circumstances like the protracted war in Syria. Her long term concerns instead examine factors that will permanently blight or destroy our plant and food reserves, most urgently the continued industrial usage of pesticides, hormone infused foods and GMOs by corporate food industries. While PROPAGATION raises an alarm about the possibility of a bleak future for our food supplies, the work places Harvest in a different role of responsibly. She, by default, becomes an vital archivist. Her glass creations of seeds and produce are a trove of documentation of the planet's beautiful qualities and of its natural and tenuous bounty that might one day be lost.

-Rocky Casale

Left Page, Top
Gigante, 2013
 Murano glass and wire, 91 x 91 x 127 cm

Left Page, Bottom
Alveare Scuro, 2013
 Murano glass, wire and gold leaf, 41 x 66 x 41 cm

Upcoming Page
Honey Vessels, 2013
 Murano glass, wire, 29 to 25 x 10 cm



Below

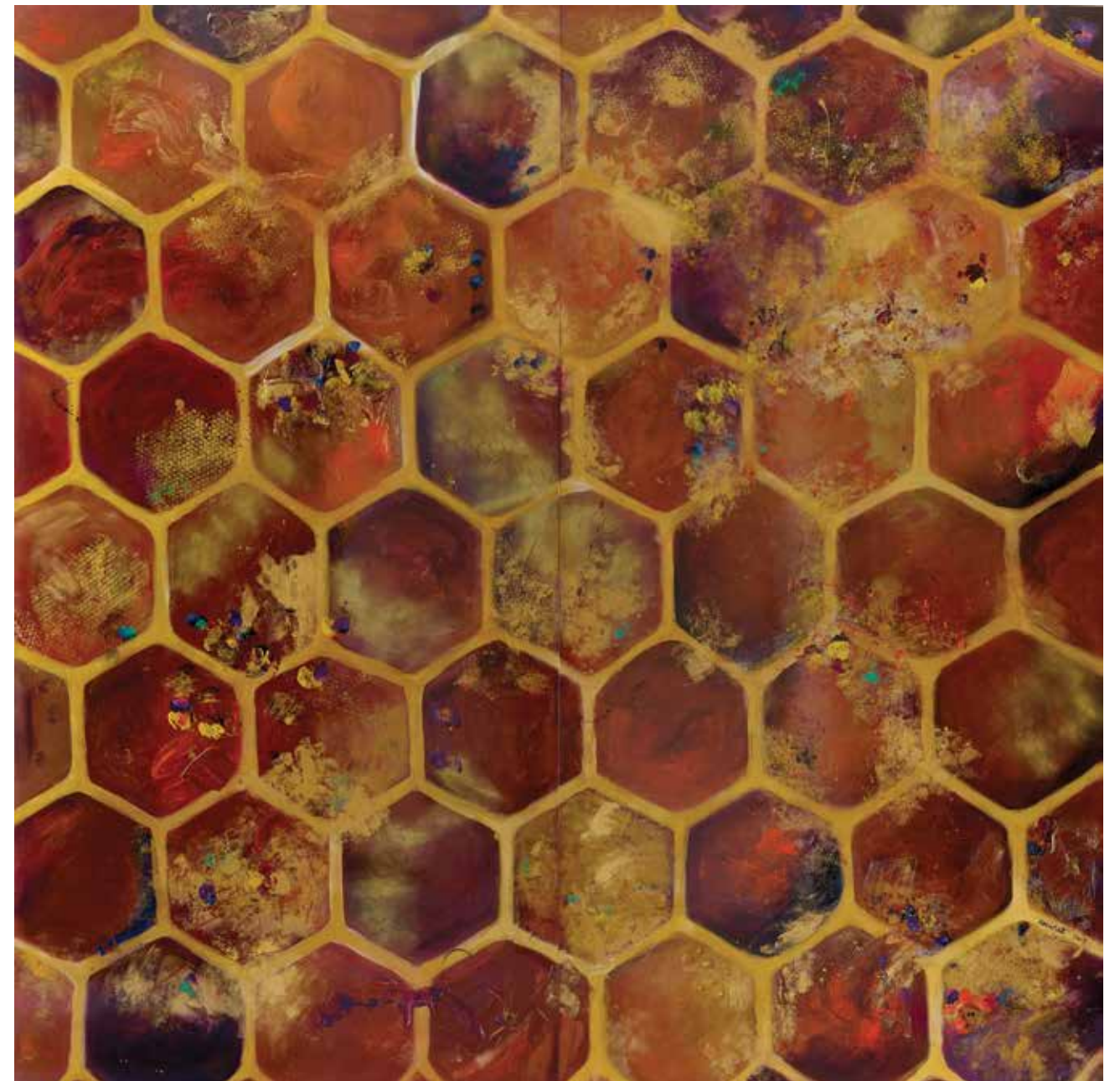
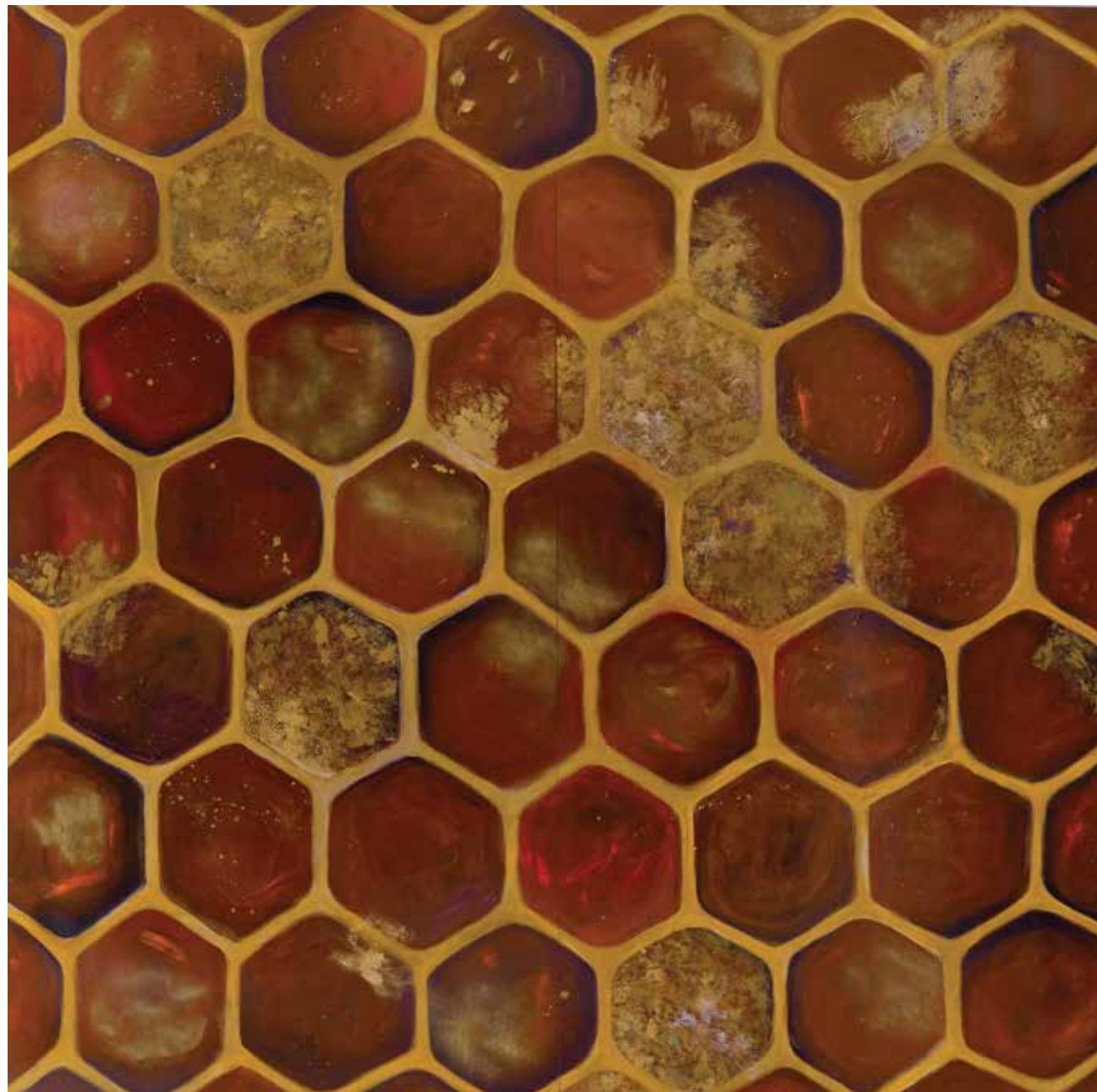
Autumn, 2017

Mixed media on wood, 244 x 244 cm

Right Page

Primavera, 2017

Mixed media on wood, 244 x 244 cm



Left
Red Bee, 2008
Oil paint on linen, 37 x 46 cm

Right
Honey Garden, 2015
Oil paint on linen, 132 x 127 cm





SEEDS ARE JEWELS

Every seed holds the promise and potential of a great forest or beautiful garden.

We all start from seeds and like seeds we are born with all we need inside to emerge into the world. Then things happen. Like seeds, we can lead healthy, productive sustainable lives, assisted by the irreplaceable honeybees, or not.

Propagation evolves from my 2013 DENATURED: Honeybees + Murano work and furthers my research with Honeybees and expands my artistic repertoire. This series utilizes three ancient Murano glass techniques: cera persa (lost wax); soffiato (hand-blown glass); and lume (flamework). This series also includes paintings, video and photography.

In 2013, the first and only mature tree I planted in the Murano Honey Garden was a 150 year old pomegranate tree. I positioned it in the center of the garden as a welcoming symbol of the garden. Each year it bears fruit which we, the honeybees and the birds enjoy. The lost-wax glass pomegranate I created was from my tree in Murano and the seeds were models for the flame-work pomegranate seeds. Mostly all of the inspiration for the glass works in this series came from the Honey Garden.

Honey Garden is now four years old. The bees have produced new queens and we now have six healthy hives and extract over 100 kilos of honey twice a season. The honey tastes like roses.

As I reflect on this garden, the most satisfying and enriching artwork of my life, I realize I could only have done this with the faith and imagination one can only get from Nature. This led me to reflect on the seeds and flowers from this garden. Bees, birds, butterflies and the wind carry these seeds, even the four cats and two dogs at the glass factory are helpers.

I created these seed and plant works in Murano glass to further emphasize the sense of the fragility of life and the search for beauty that underlies all my work.

Honeybees cannot create anything alone. It takes a colony working together. I thank my colony of glass masters whose patience, kindness and belief in my work has sustained me and my garden of ideas for more than 28 years.

I thank my mother and father who taught me to plant my first seeds as a child, in Miami, where now avocados, mangoes, kumquats and coconuts are in abundance.



As Henry David Thoreau said, *Though I do not believe that a plant will spring up where no seed has been, I have great faith in a seed. Convince me that you have a seed there, and I am prepared to expect wonders.*

The natural world is a spiritual and ecological necessity. This series is inspired by impassioned efforts for ecological preservation and love of the earth.

Violence against nature is often unrecognized. One of the most serious acts of violence against nature is the destruction of the sacred seed. Seeds are the very source of our survival. Genetic manipulation of seeds and crop diversity loss directly impacts human and animal health.

Patenting seeds is a crime against life. What happens to seeds affects the entire web of life. Chemicals kill pollinators. Seventy-five percent of the planet's bees have disappeared.

It is urgent that we preserve the original purity of seeds as they were before industrial agriculture, and that seed banks preserve this primal source of life. As I researched seed vaults, Svalbard caught my attention as it is located in a frozen mountain in Norway. I was inspired to create these glass works that are like frozen seeds.

Seeds are not a human invention. They represent millions of years of biological evolution and must be respected. Seeds travel, defend, endure and nourish. Seeds are jewels. The coconut is a massive floating seed. Seed-based oils help create artworks.

It is my desire and goal that Propagation: Bees + Seeds will enlighten and inspire all who see it with the preciousness and irreplaceable value of these tiny, jewel-like miracles. Whether it is a kumquat, pomegranate, cotton or sunflower seed, a sprig of rosemary or lavender, we must not take them for granted. For they, along with the pollen laden knees of the fundamental honeybees, are our futures.

There are seeds of hope, seeds of change and seeds of inspiration- the SEED is the beginning and the end.

– Judi Harvest

Upcoming Page
Original seed models for lost wax
(cera persa) process





① SEED WITH CROSS



② SEED WITH TOP HAT



③ ROUND NUT SEED



④ OVAL FRUIT SEED



⑤ AVOCADO



⑥ ACORN



⑦ MELOGRANO (POMEGRANATE)



⑧ WALNUT



⑨ LOTUS (MED)

⑨.5 LOTUS (GRANDE)



⑩ ALVERRE



⑩ PESCA (PEACH)

⑪



⑫ ARCHIDI (PEANUT)



⑬



⑭ SEMI CON PUNTINI



⑮ POD



⑯



⑰ ROSE



La cera persa (lost wax) process.
Top left, Judi Harvest
Bottom left, Giorgio Giuman





Judi Harvest in the Honey Garden, 2014



BIOGRAPHY

Judi Harvest
 Born in Miami, USA
 Lives and works in New York City, USA and Venice, Italy

1973

Tyler School of Art, Temple University, Rome, Italy

1974

Graduated BFA cum laude Barry University, Miami, Florida

1982-84

The Art Student's League, New York City – Richard Pousette-Dart, Robert Beauchamp

1985-87

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

1987

Graduated MFA School of Visual Arts, Urbino, Italy – Enzo Cucchi, Jannis Kounellis, Eliseo Mattiacci

1987-92

Lived and worked in Venice, Italy

Selected Exhibitions

2017

Propagation: Bees + Seeds, exhibited in Beauty and the Beast, Palazzo Tiepolo Passi, Venice, Italy

2016-2017

Murano Oggi, Museo del Vetro, Murano, curated by Chiara Squarcina and Gabriella Belli

2016

Room of Dreams
 Fondation Valmont, Barcelona, Spain, May 5 – July 30
 Zeitgeist Gallery, Milan, Italy, December 11 – February 28
 Edible Icons, Art on A Gallery, New York, USA

2015

Room of Dreams, exhibited in The Dialogue of Fire, Venice Biennale collateral exhibition, Palazzo Tiepolo Passi, Venice

2013

DENATURED: Honeybees + Murano, Scuola dei Tiraoro e Battioro, Venice, Italy

2012

Mujeres Del Millenio, curated by Barbara Rose, IVAM Institut Valencià d'Art Modern, Valencia, Spain

2011

Hive Culture: Captivated by the Honeybee, Wave Hill, Bronx, New York, USA

2006

Venetian Satellite, curated by Stefano Stipitovich, Caffè Florian, Venice, Italy

2005-2014

Luna Piena (Full Moon) – monumental outdoor sculpture installation, Calle Vallarosso vaporetto stop, San Marco, Venice, Italy

2005

Cosmic Serenade, Venice Design Art Gallery, Venice, Italy

2005

Luna Piena (Full Moon) - paintings, Paul Sharpe Contemporary Art, New York, USA

2004

Carnevale, Paul Sharpe Contemporary Art, New York, USA

2003

Fragmented Peace, monumental outdoor sculpture installation, Calle Vallarosso, Venice, Italy

Fragmented Peace, paintings, sculpture and video, Arte Daniele Luchetta, Venice, Italy

2002

Stilled Life 9/11, Arte Daniele Luchetta, Venice, Italy

2001

Rhinoscimito, multi-media installation, Spazio Proietto, Venice, Italy

2000

Edible Icons, installation, video and conference, curated by Barbara Rose, Chatauqua Institute for the Arts

1998

Annual Exhibition, National Academy Museum, New York, USA

1997

Carnivale di Venezia, Boca Raton Museum of Art, Boca Raton, Florida, USA

1996

Joseph Rickards Gallery, New York, USA

1994

Franklin Furnace, New York, USA

More information on judiharvest.com

Right Page

Honey Garden, January 2017

Honey Garden, September 2016

Upcoming Page, Left

Honey Garden, summer 2015

Upcoming Page, Top Right

Judi Harvest in the Honey Garden with the honeybee hives, October 2016

Upcoming Page, Bottom Right

Honeycomb frame with bees, October 2016

Closing Page

Honeycomb, 2017

Murano glass, cera persa, 17 x 10 x 3 cm

Honeybees, 2017

Murano glass, lume, approx. 2 x 2 x 1.7 cm









