

JUDI HARVEST



VENETIAN SATELLITE





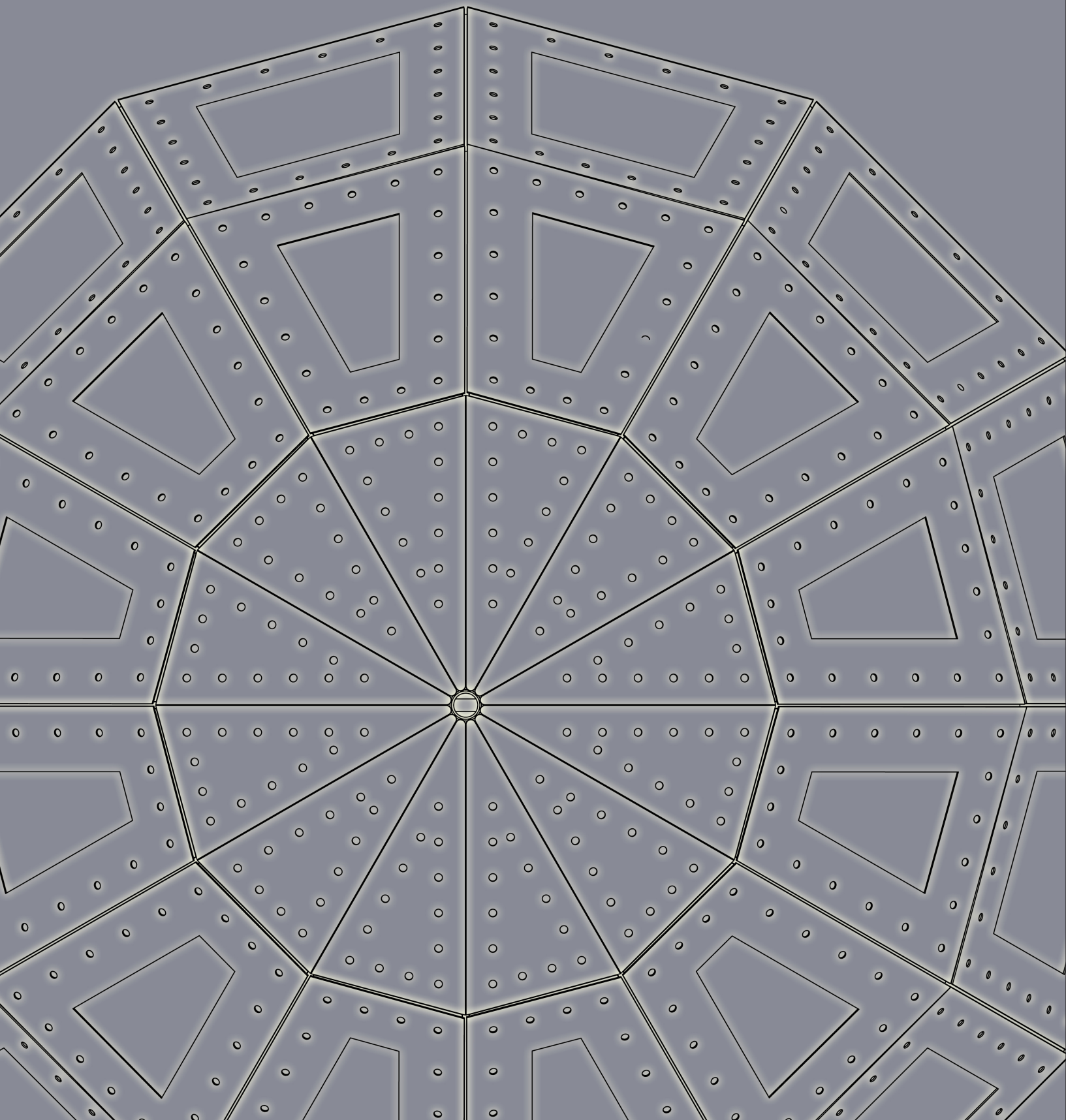
**JUDI HARVEST
VENETIAN SATELLITE**



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THE PETER JAY SHARP FOUNDATION







Venezia Caffè Florian
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Caffè Florian
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Il caffè Florian ospita, in questi giorni di settembre del 2006, il lavoro di Judi Harvest, artista statunitense, innamorata da sempre di Venezia e del nostro locale. Pensavo, sbagliando, di essermi ormai abituata alla fantasia degli artisti che in tanti anni hanno realizzato lavori espressamente per questo luogo così difficile, dove bisogna tarare continuamente la fantasia progettuale con l'intoccabilità degli spazi quasi museali. Dopo i "Cristalli liquidi" di Fabrizio Plessi o il "cantiere archeologico" di Arcangelo o le cascate di plastici "goti" di Gaetano Pesce, pensavo di aver visto tutto il vedibile o quasi. Come spesso accade nell'affascinante e mutevole mondo dell'arte contemporanea per fortuna, a volte, la realtà supera la fantasia. Scoprire che un satellite, o qualcosa di simile, si è posizionato all'entrata del Florian, quasi non ci credevole! Mi avevano lasciato a bocca aperta i "polipi" e le "meduse" di vetro e fibre ottiche di Maria Grazia Rosin o le piume dell'uccello del Paradiso di Massimo Nordio, ma mai e poi mai avrei immaginato di ritrovarmi circondata da extraterrestri impertinenti, nati nelle fornaci di Murano, abituati quindi alle temperature di Marte, e arrivati da qualche lontana nebulosa con questa luminosa capsula spaziale. Di Judi Harvest avevo già ammirato il suo multicolore Budda e la pallida luna di vetro che si specchia romanticamente sul bacino di San Marco. Oggi nella storia artistica del Florian è entrata la fantascienza, sotto forma di satellite di vetro che illumina, con la sua tecnologia d'avanguardia, l'entrata di un luogo che è immutato da tre secoli. Sul pavimento il mosaico del nostro leone in "moeca", simbolo di Venezia, sembra guardare il tutto con ironia. Ma forse è proprio questo che Judi Harvest vuole: stupirci, divertirci, renderci partecipi della sua fantasia diventata forma ergonomica, luce, colore, vetro. E il satellite sembra voler trasmettere un messaggio: "Entrate! Rilassatevi! Riappropriatevi per qualche istante della vostra esistenza, perché la nostra terra è solo un piccolo punto nell'universo!"

Daniela Gaddo Vedaldi

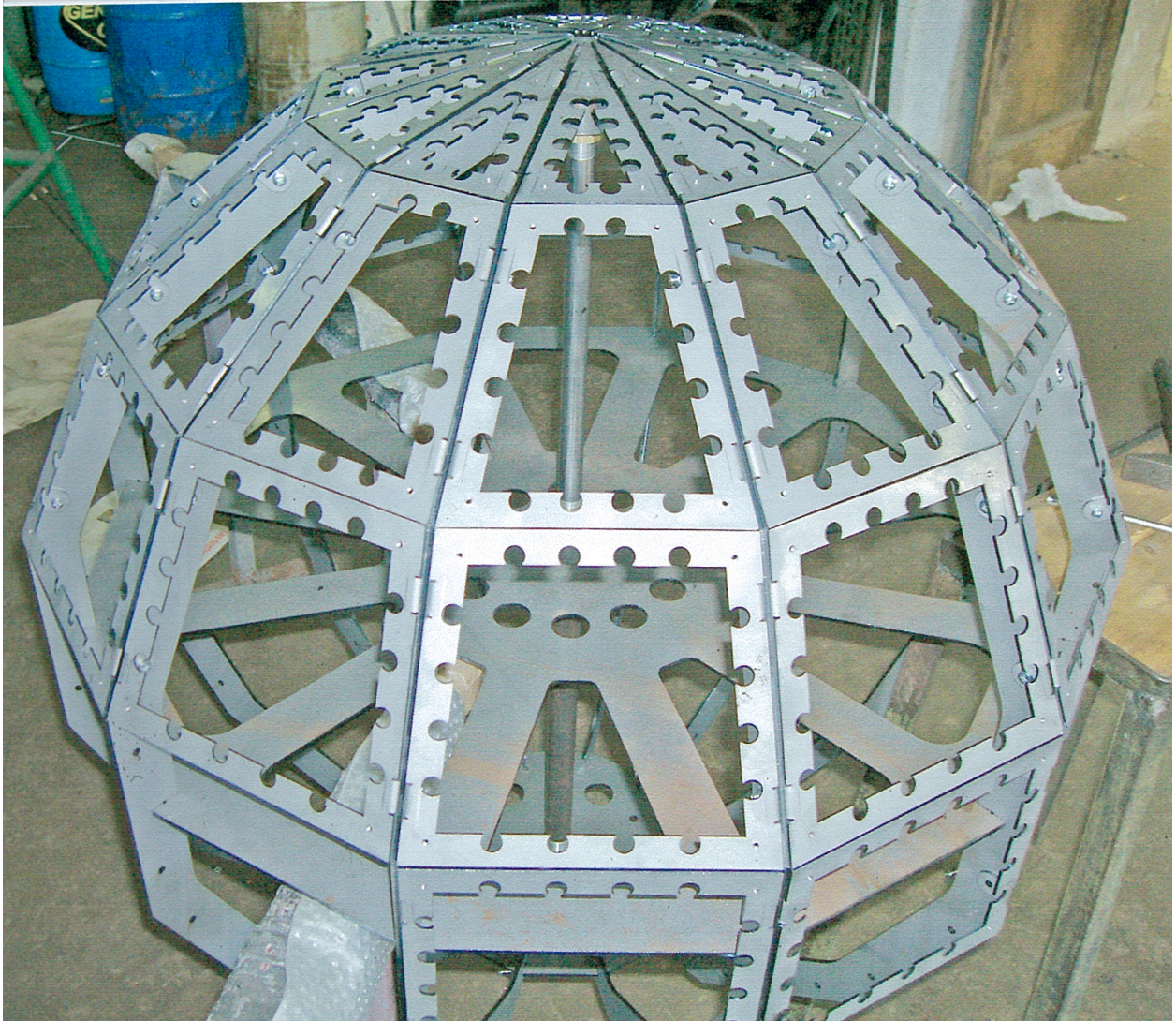
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In September 2006 Caffè Florian will host a new work by Judi Harvest, the American artist who has, since always, reserved a table for Venice and the Florian in her heart.

I thought that by now I was used to the imaginations of the many artists who, over the years, have created works for such a challenging space, constantly adjusting their creative impulses to suit museum-like rooms with an untouchable aura. After Fabrizio Plessi's "Cristalli liquidi," Arcangelo's "Archaeological site" or the plastic "goti" waterfalls created by Gaetano Pesce, I thought that I had pretty much seen it all. But sometimes reality outdoes fantasy, as is often the case in the fascinating and dynamic world of contemporary art.

When I found a satellite, or something similar, at the entrance of the Florian I could barely believe my eyes! I was astonished by Maria Grazia Rosin's glass and fiber optic "octopuses" and "jellyfish" and by the feathers of Massimo Nordio's Paradise birds, but I never imagined that one day impertinent aliens born in the kilns of Murano (and therefore used to Mars' heat) would arrive from some faraway nebula in this luminous space shuttle to surround me. I had already admired Judi Harvest's multicoloured Buddha and the pale glass moon that romantically reflected from the San Marco basin in the past but now I see science-fiction entering the artistic history of the Florian in the form of an illuminated glass satellite, and state-of-the-art technology invading a space unchanged in three centuries. From his vantage point on the floor mosaic our lion, symbol of Venice, seems to look up with a twinkle of irony. Maybe this is exactly what Judi Harvest wishes: to surprise us, to amuse us and to make us participate in her fantasy that has become ergonomic form, light, colour, glass. The satellite seems to beckon: "Come in! Relax! Re-appropriate your existence for a moment because this earth is but a tiny speck in the universe."

Daniela Gaddo Vedaldi



C'è qualcuno che ha detto, ma non ricordo chi, che il Florian è situato in un luogo magico dove, per strane convergenze astrali, si incrociano e convergono vibrazioni magnetiche positive. E' uno spazio insomma che sembra naturalmente deputato a far incontrare le persone e a metterle in relazione tra loro in maniera positiva. Judi Harvest, inconsciamente forse, ha colto questo aspetto, ha recepito questo messaggio subliminare che il Florian con la "Stagioni", la "Liberty", la "Cinese" e tutte le sue sale affrescate e splendenti di foglia d'oro, così ricche di storia, trasmettono sommessamente a chi oggi le frequenta. Judi Harvest ha scelto un satellite di vetro e metallo dal quale sono scesi questi fragili marzianetti colorati. Il suo u.f.o., sospeso a mezz'aria, si è fermato all'entrata del Florian ed è intento ad ammirare, anzi registrare, catalogare, analizzare con le sue sofisticate apparecchiature, gli arredi, gli specchi, i mosaici di questo storico Caffè. Chissà domani, forse, in qualche lontano pianeta della Via Lattea, i nostri pronipoti troveranno clonato questo Caffè, in maniera più intelligente che in qualche Casinò di Las Vegas. Judi Harvest è artista eclettica e caparbia, sa mettere assieme culture artistiche diverse ed amalgamarle tra loro. Un po' quello che i Veneziani fecero per secoli: unire oriente ed occidente per creare qualcosa di nuovo ed irripetibile. Il suo satellite-lampadario illumina e stupisce chi entra al Caffè. Tecnologia d'avanguardia o millenaria arte del vetro? Entrambe le cose sicuramente, condite da un'ironia e da una voglia gioiosa di stupire. E intanto i suoi extraterrestri di vetro sembrano immobili, in attesa che il locale chiuda e poter così riposare, al riparo da occhi indiscreti, nella loro capsula spaziale all'entrata del "salotto buono" di una Venezia futuribile. Il Florian, ancora una volta, propone un'artista del vetro, capace, come Judi Harvest, di dare nuova linfa ad un'arte che avrebbe bisogno forse di volare con più coraggio alla ricerca di nuove fonti di ispirazione.

Stefano Stipitovich

Can't remember exactly who but someone once said that Caffè Florian is situated in a magical place where stars crossing paths make positive magnetic vibrations meet and converge. And, in truth, people do seem destined to meeting and relating positively to one another at the Florian. Unconsciously perhaps, Judi Harvest has perceived this aspect of the Caffè, receiving the subliminal message that the Florian, with the "Stagioni", the "Liberty", the "Cinese" and all of its other frescoed rooms resplendent with gold leaf, so rich in history, transmits to those who visit it.

Judi Harvest has chosen a satellite of glass and metal, from which fragile Martians descend. Her UFO, suspended in mid-air, stopped at the entrance of the Caffè with the intention of admiring it, or rather, to record, to catalogue, to analyse (with its sophisticated machines) the furniture, the mirrors and the mosaics of this historic Caffè. Perhaps one day, on some far off planet of the Milky Way, our great grandchildren will find a clone of this Caffè, an evolution rather than a Las Vegas casino.

Judi Harvest is an eclectic and determined artist, she mixes artistic cultures, ably amalgamating and blending them into one another. A little as the Venetians did for centuries: uniting east and west to create something new and unrepeatable. Her satellite lamp illuminates and stuns all those who enter the Caffè. State-of-the-art technology or the age-old art of glass-making? Both, of course, and served with a good dose of irony as well as the playful desire to surprise her audience. Her glass extraterrestrials appear immobile, waiting for the doors of the Florian to close so that they can exhale, far from indiscreet eyes, inside their space shuttle parked at the entrance of Venice's "good drawing room." With this exhibiton, the Florian, once again showcases the works of a glass artist capable, like Judi Harvest, of giving new life to an art that needs encouragement to fly a little higher in search of inspiration.

Stefano Stipitovich



Judi Harvest e i marziani a Venezia

Forse bisognerebbe presentare questa mostra di Judi Harvest con una trasmissione radiofonica, come quella ormai mitica di Orson Welles che, annunciando un clamoroso sbarco di marziani sulla terra, mise in una condizione di grande paura i cittadini americani del tempo. E vedere se i visitatori del Caffé Florian saranno presi dallo stesso panico nel constatare che lo storico locale veneziano è stato invaso dai suoi simpatici ed inoffensivi marziani di vetro.

Che sembrano discesi da una misteriosa sfera – un satellite per le comunicazioni, una nave spaziale o forse un Ufo – collocata in una delle cupole del soffitto.

Per la verità siamo ormai abituati al fatto che l'artista americana ha sempre cercato di ottenere con le sue mostre la sorpresa, lo stupore e la meraviglia.

Fin dai tempi nei quali riempiva lo spazio della galleria di foglie e fiori secchi, o vi esponeva una serie di pesci rossi vivi che nuotavano nell'acqua.

Negli anni più recenti le sue “mostre-performances” hanno assunto un aspetto perfino più clamoroso.

Nel 2001, con “Rhinoscimento”, ha infatti rivisitato un celebre dipinto del 1751 di Pietro Longhi nel quale il pittore veneziano ritraeva un esotico rinoceronte portato per “destare meraviglia” a Venezia.

Due anni dopo ha invece installato, dinanzi al famoso Harry's bar, “Fragmented Peace”, una enorme scultura a forma di Budda fatta di centinaia di pezzi di vetro di Murano.

E nel 2005 ha collocato nello stesso posto una grande sfera, intitolata “Luna Piena – Full Moon”, contenente oltre duemila piccole sfere colorate, anch'esse in vetro di Murano.

Non stupisce allora l'arrivo oggi dei suoi marziani di vetro e, se le si chiedesse: si è mai visto un marziano bere il caffè al Florian? lei risponderebbe divertita che questo avviene tutti i giorni, basta osservare con attenzione le migliaia di “alieni” che ogni giorno frequentano la piazza San Marco. Senza sapere nulla di Venezia, come fossero sbarcati lì per caso, provenienti da un altro pianeta, un altro mondo.

Questa sua mostra di “marziani”, intitolata non a caso “Venetian Satellite”, sarebbe certamente piaciuta agli artisti italiani del movimento “nucleare” dei primi anni Cinquanta, e forse anche agli amici dadaisti che

frequentavano a Zurigo il mitico “Café Voltaire”.

Perché anch'essi hanno sempre cercato nelle loro opere lo “stupore e la meraviglia”, spostando i confini espressivi dell'arte verso derive estremamente fantastiche e trasgressive, immaginifiche si potrebbe dire, distanti cioè dalla orizzontalità del quotidiano.

Con un atteggiamento che una volta si diceva anti-accademico ma che, tuttavia, era sempre attento a pervenire ad “un'opera fatta ad arte”.

È importante notare, a questo proposito, che, pur nelle sue apparenze stupefacenti, tutte le opere di Judi Harcest rivelano sempre, a ben vedere, una forte valenza simbolica e metaforica, legate come sono all'inquieta emotività derivante dai grandi avvenimenti storici di cui l'uomo del nostro tempo è spesso spettatore non protagonista.

Non bisogna dunque farsi ingannare dal suo disinibito atteggiamento ideativo, perché la sua intenzione è sempre quella di fare arte, di ricollocarla anzi nella irrinunciabile centralità storica di un tempo forse irrimediabilmente perduto.

E di realizzare infine, per tale via, una pura e semplice ma personale e caratterizzata operazione immaginativa.

Nel segno di una sua poetica visione del mondo, nella quale anche i riguardanti possono rispecchiarsi e riconoscersi, inevitabilmente, a volte anche in maniera inquietante.

Enzo Di Martino
Venezia, luglio 2006



Judi Harvest and Martians in Venice

Perhaps one needs to present this exhibition by Judi Harvest with a radio transmission, like that mythic one of Orson Welles, which announced a clamorous disembarkation of Martians on earth, putting American citizens at the time, in a condition of huge fear.

We have to see if the visitors of Caffè Florian are seized with same observed panic in this historic Venetian locale, invaded with her simpatico and harmless Martians made of glass. It seems they descended from a mysterious sphere- a communication satellite, a space ship or perhaps a UFO- placed in the cupola of the ceiling.

To tell you the truth, we are use to this American artist who has always searched and obtained with her exhibitions, the element of surprise, which astonishes with wonder. At other times, she filled the space of a gallery with leaves and dried flowers, or when she exhibited a series of gold fish, swimming in water. In the more recent years, her "exhibition-performances" have assumed a more clamorous aspect.

In 2001, with "Rhinoscimento" she in fact, revisited the celebrated painting from 1751 by Pietro Longhi in which the Venetian painter positions an exotic rhinoceros brought to Venice to "wake up with wonder". Two years later, she installed in front of Harry's Bar, "Fragmented Peace", an enormous sculpture in the form of a Buddha made from hundreds of pieces of Murano glass.

In 2005 she placed in the same location, a huge sphere, titled "Luna Piena- Full Moon" containing over 2000 smaller colored spheres, again in Murano glass.

It does not surprise us now, that arriving today, are her glass Martians, and we ask, is it possible that we could see a Martian drinking a coffee at Caffè Florian? She responds jokingly, it is enough to observe with attention the thousands of "aliens" every day that frequent Piazza San Marco. Without knowing anything about Venice, as if they disembarked by chance, arriving from another planet, another world.

This exhibition of Martians, titled not by chance "Venetian Satellite" would certainly have been appreciated by the Italian artists of the "nuclear" movement in the 1950's and by their Dadaist friends who frequented the mythic "Café Voltaire" in Zurich. Because they too always searched within their work, to "surprise with wonder" moving the

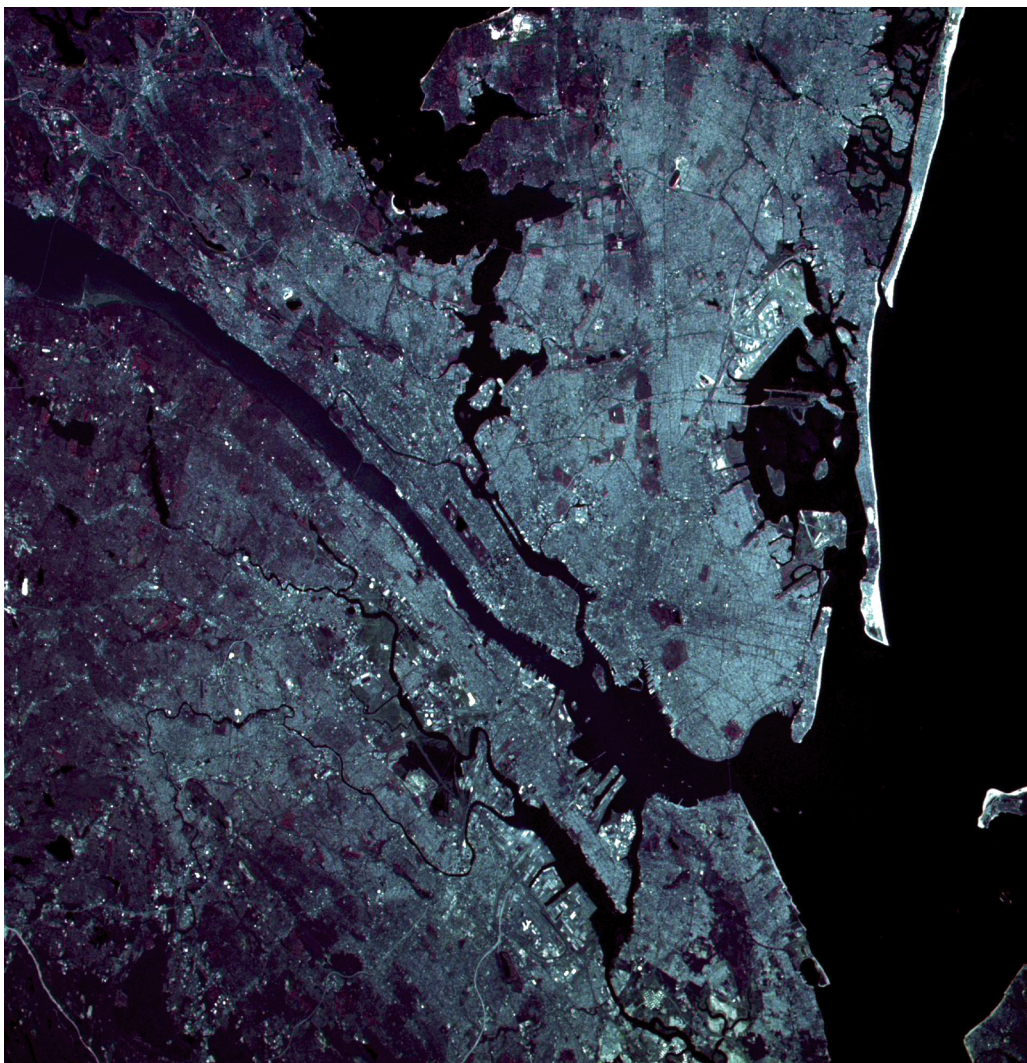
expressive borders of art towards the extremely fantastic and transgressive, imagining we could say, distances from the horizons of daily life.

With an attitude which at times seems anti-academic, but in every sense, is always attentive and arrives at "a work made of art". It is important to note, at this point, that with all of the amazing visions, the works by Judi Harvest always reveal, at close look, a strong symbolic and metaphoric value, attached like an unquiet emotion derived from large historic events when the man of our time is often the spectator and not the protagonist.

There is no need therefore, to be deceived by this uninhibited posture, because her intention is always to make art and place it on the contrary, in the irrevocable historic center of a time which may be irremediably lost. And to realize in the end, in all cases, a simple but personal and characteristic imaginative operation.

One sign of her poetic visions of the world is that which also examines and allows one to reflect and to recognize, unavoidably at times, even if in a disquieting manner.

Enzo Di Martino
Venezia, July, 2006



FLY ME TO THE MOON:
JUDI HARVEST'S VENETIAN SATELLITE
Barbara Rose

At first it might seem that Judi Harvest's current project, Venetian Satellite, has little to do her last major project, Luna Piena, which focused on the theme of the moon and its phases. In fact there are many connections. Venetian Satellite like Luna Piena, is produced in Murano with the master craftsmen who have identified the city of Venice through the ancient tradition of creating beautiful objects in glass. By coincidence, Venetian Satellite is connected to Luna Piena because it is geographically close to Harvest's blown glass homage to the power of the moon, which became a popular attraction docked at the San Marco vaporetto station. From there it is only steps to the Piazza San Marco, where Venetian Satellite has been invited by the Caffé Florian, the historic café and meeting place in the center of the Piazza, the heart of Venice.

Harvest's love affair with Venice began years ago when as a young artist she lived and painted there. Much of her work since that time has dealt with themes alluding to the history and culture of the great Adriatic city. Rhinoscimento, for example, was an ambitious installation including her first video which commemorated the fire that destroyed the Venetian opera house La Fenice and the fragility of Venice as a city of canals requiring constant care as well as providing a sense of magical enchantment.

Venetian Satellite continues this series of large scale installations, but this time it is not only the city of Venice but also an imaginary voyage into outer space that captures the artist's attention. The ideas of space travel and communication, the dominant theme of our time, are tied together in Venetian Satellite whose forms are based on the first craft sent into space from earth to reach the moon. For Harvest, communication is the key to man's survival. Considering the current refusal of hostile governments to communicate with each other, this theme of survival through communication seems particularly apposite. The setting in the Caffé Florian is also specific, a memory of a time when spoken communication was direct before the disembodied chatter of emails and other technological wonders displaced human contact with electronic messaging.

Harvest's works are intended to be beautiful not

depressing, nevertheless her choice of subjects indicates an awareness of the precariousness of the human condition at the beginning of the twenty first century. She is aware of the import of remarks made by theoretical physicist Stephen Hawking in a lecture titled "Origin of the Universe". According to Hawking, we cannot be sure of the future of the universe which may instead of expanding, suddenly collapse. Hawking has suggested that in order to survive man must leave planet earth for outer space. Harvest's response to such a situation is to turn the first space craft into a work of art.

Because she was born and brought up in Florida, the site of Cape Canaveral, where the first space satellite was launched, Harvest has memories of this event that are particularly acute.

Harvest used advanced computer modeling to plan her works beginning with the huge Buddha made of welded stainless steel and blown Murano glass, Fragmented Peace, which was also seen in Venice, remaining moored at the same San Marco vaporetto stop that Luna Piena later occupied. Fragmented Peace was the first important work she made after witnessing first hand, the horror of 9/11 because she lived near Ground Zero. The subsequent works made of glass are cathartic and express the hope that man will be able to survive in the cosmos through communication.

Judi Harvest belongs to that category of artist who is impelled to break the boundaries of separating the arts by working in a variety of media from drawing to painting to glass sculpture, assemblage, collage and most recently video. All of her works, however, have this in common: they are inspired directly by her own experiences. Like Picasso, she transforms her autobiography into the rich iconography of her art.

No matter how difficult the moment, both personal and historical, she wants her art to celebrate joyous festivals and participatory spectacles like opera and theater. Her curiosity draws her both to the microcosmic world of insects and sea creatures as well as most recently to the sensational discoveries of astrophysics. Her restless imagination aspires always to transcend the mundane and to transform what she sees and feels into visions she shares with the spectator that lift us from the limitations of the present moment permitting us to imagine voyages through outer space that free us from the boundaries of quotidian experience,

permitting us to dream of other worlds and of a future without limits to liberty.

Born in the exotic vacation land of Miami, Florida, Judi Harvest has never forgotten the colors of the flamingos, both real and artificial, nor of the tropical foliage of her native city. Her experiences as an art student, both in Italy, where she studied with such masters of Jannis Kounellis and in the U.S. where her teachers were among the greatest painters of the New York School formed her vision. As a mature artist she remains faithful to the traditions of painterly painting, assemblage and of representation that she absorbed as a young artist which continue to inform her art. Her development as a narrative artist corresponds to the most recent developments in contemporary art influenced by the drama and movement of film as much as by the poetry of color and light.

Judi Harvest's life in Italy her second country, have marked her art since her years as a student. She has never forgotten the lessons of the old masters and their vigorous brushwork and attention to drawing and detail. Her summers in Panarea have been as much an inspiration as her experience living and working in Venice which inspired the series of works based on Venetian themes and legends, the paintings of Pietro Longhi and her witnessing of the tragedy of the fire that destroyed the Teatro de la Fenice, which she filmed and photographed, integrating these images into her work.

Returning from Venice to New York, Harvest was confronted with enormous tragedy of 9/11 and the destruction of the Twin Towers, visible from her own home. Wandering the streets of Ground Zero, she gathered the fragments that spoke of the human carnage that had transpired. Working with her long time companions, the glass blowers of Murano, she produced a series of glass sculptures commemorating these human souvenirs. Later their images were inserted into her poetic videos, which recounted in poetic recreations what she had seen and experienced, both in Venice and New York.

Searching for an alternative to violence and bloodshed, Harvest began concentrating on the images of peace and tranquility represented by the Buddhas of Asia. This transition from meditating on loss and tragedy to her search for means to achieve a transcendent state of contemplation and universal acceptance that transcends the history of the West with its bloody wars resulted in her focus on the more

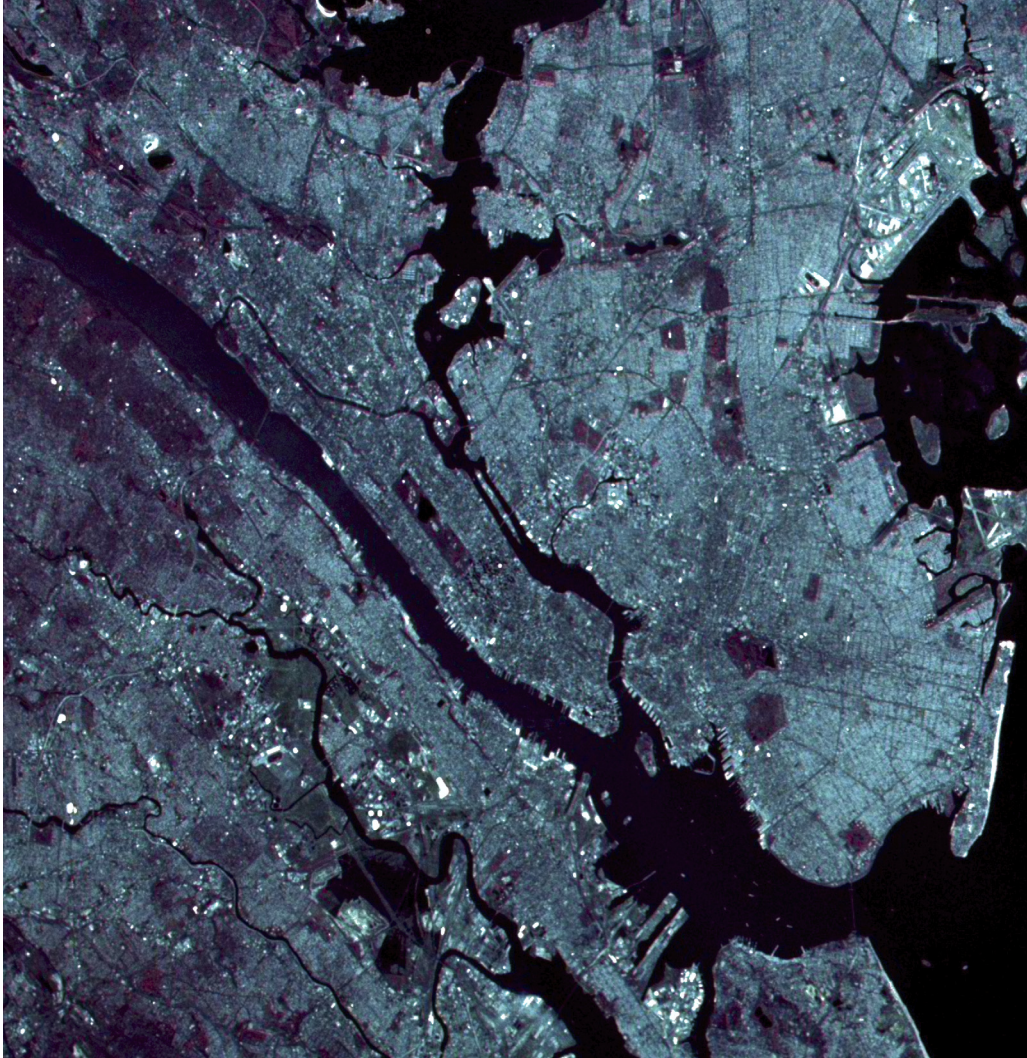
ancient traditions of Asia. The Buddha images which she realized as glass sculptures, including the monumental Buddha exhibited in Venice during the Biennale of 2003 were born of her own necessity to achieve inner peace. However, they speak to all who seek a moment of rest and reflection. Judi Harvest often speaks of the power of art to heal. Her belief in this healing power drives her art and her imagination. Her fascination with the phoenix that burns and rises again, resurrected from its own ashes has stayed with her ever since she began to document the history of the Teatro La Fenice.

Searching for an inspirational theme that once again suggested transcendence and flight, she became transfixed by the images arriving from the various satellite cameras launched to investigate outer space. The possibility that we wait for a communication from elsewhere that will permit us not only to fly above the world but to visit distant planets excites her. As a child, she dreamed of an imaginary playmate, a Martian who visited her nursery and spoke to her of exploring other worlds, far from Miami, worlds that sparkled with space dust and meteors more brilliant than all the reflections of the lights on the canals of Venice.

Judi Harvest teaches us that we may travel not only by boat and train and plane but also by projecting our imagination. Such imaginative projections have influenced such directors as Stanley Kubrick and Stephen Spielberg, whose films undoubtedly formed a part of Harvest's experiences. The necessity to project ourselves to a higher plane than that represented either by mundane conformist reality or by the horror of the historic calamities which are frozen in the images that bombard us daily is interpreted by the artist as a launch pad for a new group of works. These lunar images celebrate the beauty of the vast and interminable universe. They transport us to a glittering world of stars, planets and solar systems so distant they appear to us only as distant specks. Her whirling galaxies and sequined meteor trails are the contemporary equivalent of the excitement felt by the Futurists in their discovery of mechanical movement on the earth and the possibility of the transformation of the world through the miracles of industrial and scientific progress. Her sequined streams tracing the paths of falling stars and comets recall the sequined ballrooms of Severini, and serve for her as they did for the great Italian modernist both to establish the

location of the picture plane as well as to animate the surface with real materials produced to embellish and decorate.

No artist creates in a vacuum. The artist cannot avoid his or her historical context and its impact on the human condition. How the artist interprets the role of art at any given time determines its content. One may like Goya or Warhol, mirror reality, the better to force confrontation. Other artists, however, see their duty as offering an alternative to the suffering imposed by nature and by human nature. Judi Harvest belongs to the latter group. She celebrates rather than mourns, feasts rather than fasts. To continue to celebrate life and light, voyages of exploration and discoveries through experimentation, as well, as in her most recent works, to accept the risk of chance and accident and to incorporate them, like Jackson Pollock and the action painters into a structure ultimately controlled by aesthetic decisions has given her work a new technical freedom that corresponds to her quest for personal freedom and transcendence. Like the Beatles' famous heroine Lucy in the Sky with Diamonds (actually an acronym for the ecstatic visions evoked by L.S.D.) Judi Harvest makes works that shine like the heavenly bodies, without the benefit of any chemicals except those produced by the brain when stimulated to produce its own magic chemicals that are the natural byproducts of the visionary experience.



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No matter how difficult the moment, both personal and historical, she wants her art to celebrate joyous festivals and participatory spectacles like opera and theater. Her curiosity draws her both to the microcosmic world of insects and sea creatures as well as most recently to the sensational discoveries of astrophysics. Her restless imagination aspires always to transcend the mundane and to transform what she sees and feels into visions she shares with the spectator that lift us from the limitations of the present moment permitting us to imagine voyages through outer space that free us from the boundaries of quotidian experience,

permitting us to dream of other worlds and of a future without limits to liberty.

Born in the exotic vacation land of Miami, Florida, Judi Harvest has never forgotten the colors of the flamingos, both real and artificial, nor of the tropical foliage of her native city. Her experiences as an art student, both in Italy, where she studied with such masters of Jannis Kounellis and in the U.S. where her teachers were among the greatest painters of the New York School formed her vision. As a mature artist she remains faithful to the traditions of painterly painting, assemblage and of representation that she absorbed as a young artist which continue to inform her art. Her development as a narrative artist corresponds to the most recent developments in contemporary art influenced by the drama and movement of film as much as by the poetry of color and light.

Judi Harvest's life in Italy her second country, have marked her art since her years as a student. She has never forgotten the lessons of the old masters and their vigorous brushwork and attention to drawing and detail. Her summers in Panarea have been as much an inspiration as her experience living and working in Venice which inspired the series of works based on Venetian themes and legends, the paintings of Pietro Longhi and her witnessing of the tragedy of the fire that destroyed the Teatro de la Fenice, which she filmed and photographed, integrating these images into her work.

Returning from Venice to New York, Harvest was confronted with enormous tragedy of 9/11 and the destruction of the Twin Towers, visible from her own home. Wandering the streets of Ground Zero, she gathered the fragments that spoke of the human carnage that had transpired. Working with her long time companions, the glass blowers of Murano, she produced a series of glass sculptures commemorating these human souvenirs. Later their images were inserted into her poetic videos, which recounted in poetic recreations what she had seen and experienced, both in Venice and New York.

Searching for an alternative to violence and bloodshed, Harvest began concentrating on the images of peace and tranquility represented by the Buddhas of Asia. This transition from meditating on loss and tragedy to her search for means to achieve a transcendent state of contemplation and universal acceptance that transcends the history of the West with its bloody wars resulted in her focus on the more

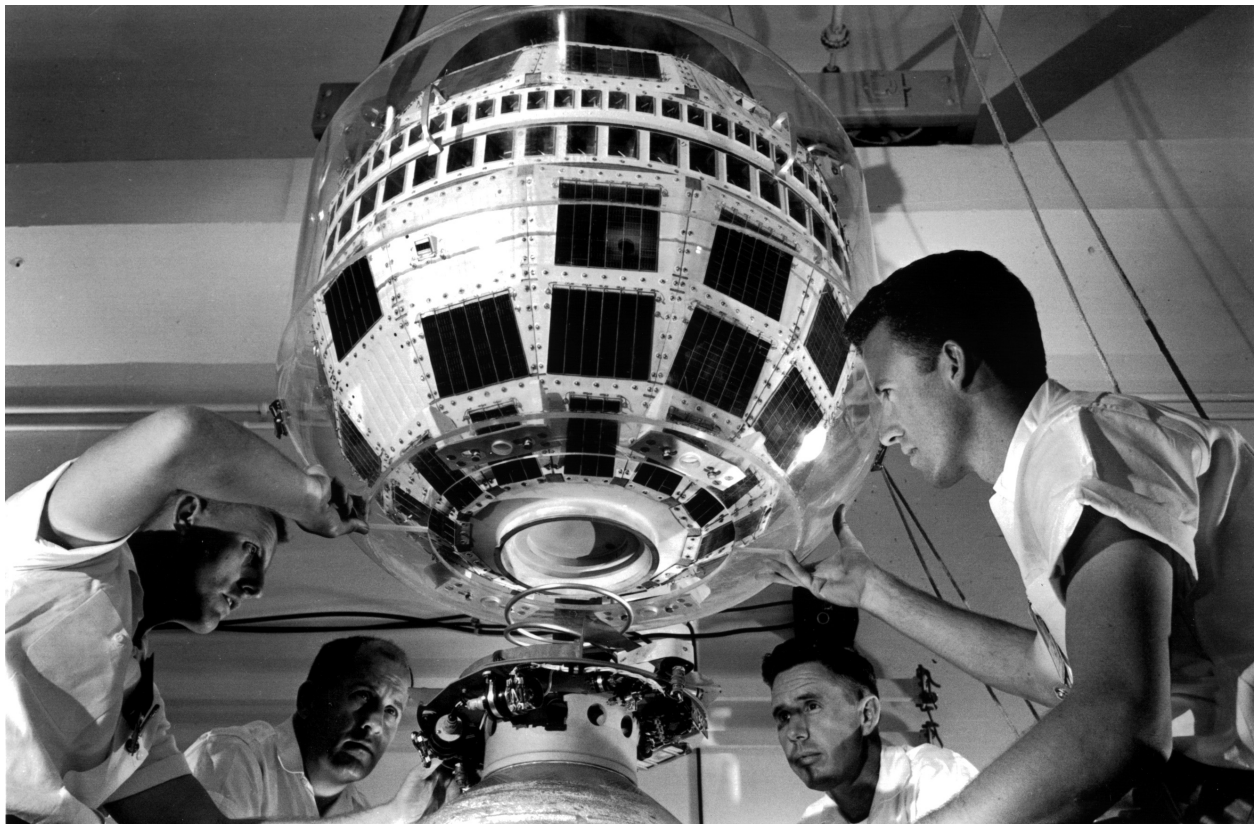
ancient traditions of Asia. The Buddha images which she realized as glass sculptures, including the monumental Buddha exhibited in Venice during the Biennale of 2003 were born of her own necessity to achieve inner peace. However, they speak to all who seek a moment of rest and reflection. Judi Harvest often speaks of the power of art to heal. Her belief in this healing power drives her art and her imagination. Her fascination with the phoenix that burns and rises again, resurrected from its own ashes has stayed with her ever since she began to document the history of the Teatro La Fenice.

Searching for an inspirational theme that once again suggested transcendence and flight, she became transfixed by the images arriving from the various satellite cameras launched to investigate outer space. The possibility that we wait for a communication from elsewhere that will permit us not only to fly above the world but to visit distant planets excites her. As a child, she dreamed of an imaginary playmate, a Martian who visited her nursery and spoke to her of exploring other worlds, far from Miami, worlds that sparkled with space dust and meteors more brilliant than all the reflections of the lights on the canals of Venice.

Judi Harvest teaches us that we may travel not only by boat and train and plane but also by projecting our imagination. Such imaginative projections have influenced such directors as Stanley Kubrick and Stephen Spielberg, whose films undoubtedly formed a part of Harvest's experiences. The necessity to project ourselves to a higher plane than that represented either by mundane conformist reality or by the horror of the historic calamities which are frozen in the images that bombard us daily is interpreted by the artist as a launch pad for a new group of works. These lunar images celebrate the beauty of the vast and interminable universe. They transport us to a glittering world of stars, planets and solar systems so distant they appear to us only as distant specks. Her whirling galaxies and sequined meteor trails are the contemporary equivalent of the excitement felt by the Futurists in their discovery of mechanical movement on the earth and the possibility of the transformation of the world through the miracles of industrial and scientific progress. Her sequined streams tracing the paths of falling stars and comets recall the sequined ballrooms of Severini, and serve for her as they did for the great Italian modernist both to establish the

location of the picture plane as well as to animate the surface with real materials produced to embellish and decorate.

No artist creates in a vacuum. The artist cannot avoid his or her historical context and its impact on the human condition. How the artist interprets the role of art at any given time determines its content. One may like Goya or Warhol, mirror reality, the better to force confrontation. Other artists, however, see their duty as offering an alternative to the suffering imposed by nature and by human nature. Judi Harvest belongs to the latter group. She celebrates rather than mourns, feasts rather than fasts. To continue to celebrate life and light, voyages of exploration and discoveries through experimentation, as well, as in her most recent works, to accept the risk of chance and accident and to incorporate them, like Jackson Pollock and the action painters into a structure ultimately controlled by aesthetic decisions has given her work a new technical freedom that corresponds to her quest for personal freedom and transcendence. Like the Beatles' famous heroine Lucy in the Sky with Diamonds (actually an acronym for the ecstatic visions evoked by L.S.D.) Judi Harvest makes works that shine like the heavenly bodies, without the benefit of any chemicals except those produced by the brain when stimulated to produce its own magic chemicals that are the natural byproducts of the visionary experience.







OUT OF THIS WORLD
VENETIAN SATELLITE at Caffè Florian

What do a satellite and a Venetian café have in common? A lot more than meets the eye. First, like all great works of art, they are both concerned with communication. In 1720, long before cell phones and email, news spread quickly and elegantly over coffee and drinks in Piazza San Marco at Caffè Florian. And in those days, it was the only café to admit women.

At the end of the last century, 1895, the first Venice Biennale was organized through discussions in the Caffè Florian's Sala del Senato (Senate Room). Most importantly, Caffè Florian remained open and active during times of war, when we need communication and human contact most. This series is an evolution of the theme in my work; the fragility of life and the search for beauty. It also continues to research; how did we get here, where are we going and why are we here. This work, like my other two works that preceded it, *Fragmented Peace* and *Luna Piena/ Full Moon*, is a happy marriage of the ancient techniques of Murano glass blowing and the contemporary medium of computerized drawing.

I am honored to be invited to exhibit *VENETIAN SATELLITE* at Caffè Florian; one of my favorite places on earth and the perfect space for all of the above reasons and more. This sculpture is inspired by Telstar, the first communications satellite. Telstar was successfully launched from Cape Canaveral on July 10, 1962 and is responsible for direct TV, emails, international phone calls, cell phones and more. By coincidence, *VENETIAN SATELLITE* is almost exactly the same size and weight as the original Telstar, which tied together the ears and eyes of the world. It is my hope that *VENETIAN SATELLITE* inspires the same. Telstar is the only satellite with its own song, written by British music producer, Joe Meek, which became the best selling instrumental in the country's history -tying together art and science once again.

Accompanying *VENETIAN SATELLITE* is the *MOONIK* family, my Martian friends, who have to Venice to see canals that flow, people communicating face to face in Caffè Florian and artists working with their hands. These are all missing on Mars. There is plenty of evidence in Venice that Martians have visited and are welcomed. As Carl Sagan said "Absence of evidence is not evidence of absence." There is the Hotel Marte (Mars), the Hotel Saturnia (Saturn), Hotel Universo (Universe) and Hotel Luna (Moon). The fiery furnaces in Murano are reminiscent of the volcanoes on Mars and the Redentore fireworks are like meteor showers in space. And it seems Venice has more Full Moons than anywhere else on the planet. Of course gondolas are not rockets and vaporettos are not Rovers, but the canals move and people communicate and work with their hands. Martians have come here to observe one of the last places on earth where meaningful conversations still happen over coffee, where beauty is celebrated and computers have not replaced the artist's hands.

We can learn a lot from Martians. They communicate tolerance of those different from ourselves. They have come to warn us to treasure our natural environment before it disappears as it did on Mars and on the Moon and to respect and support the arts and artists since they are among the last of the cultural civilization as we know it. This is fundamentally Venice and New York, where I am privileged to have lived and worked consistently and passionately for more than 30 years.

In this age of wireless relationships, it is important to remember and frequent the places where coffee and conversations became and still are an art form. Having my work inside Caffè Florian is a dream- come- true for me. Thank you, Signora Vedaldi and Stefano Stipitivich, for bringing *VENETIAN SATELLITE* and *MOONIK*, to life.

Judi Harvest
July, 2006

VENETIAN SATELLITE CAFE FLORIAN SEPT. 2006



FERRO:
SMALTO
BIANCO

LEDS: WELCOME YOU ARE HERE COMMUNICATE

PIASTRELLI / FINESTRE

FILIGRANA:

5 COLORI:

BIANCA LATTE
AVENTURINA
ORO
BIANCA + CRISTALLO
BIANCA FILIGRANA



LEDS DENTRO 6 COLORI / ILLUMINA

90 X 90 CM (PIU O MENO)
36" X 36"

BENVENUTI
WILLKOMMEN
BIENVENIDOS
BIENVENUE

AMATISTA
SATINATA



SPECCHIATO ANTICO



48 PIASTRELLI / FINESTRE

- (24 GRANDE / 24 MED.)
- 12 AMATISTA GRANDE
- 12 MED. AMATISTA
- 12 LE CANNE DI VETRO FILIGRANA
- 12 CANNE (MED.)

SD06

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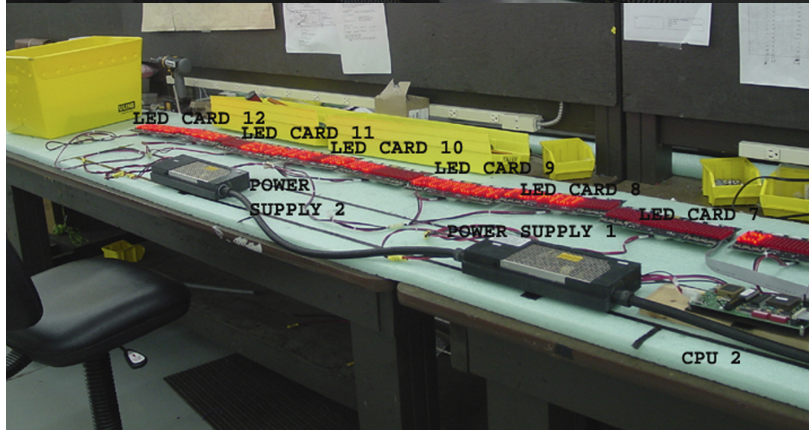
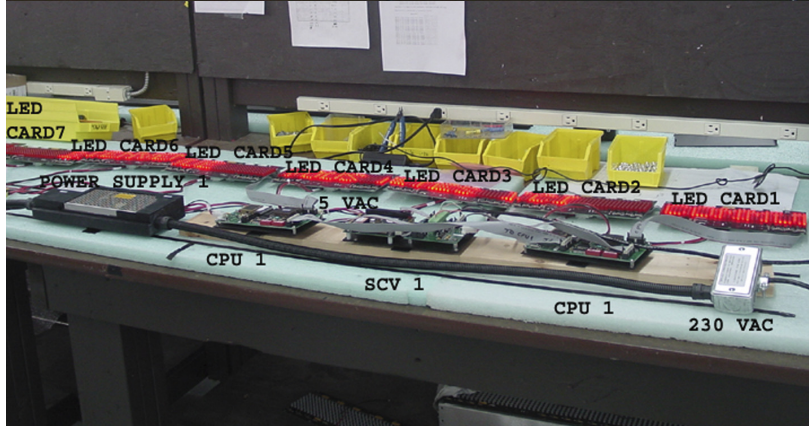
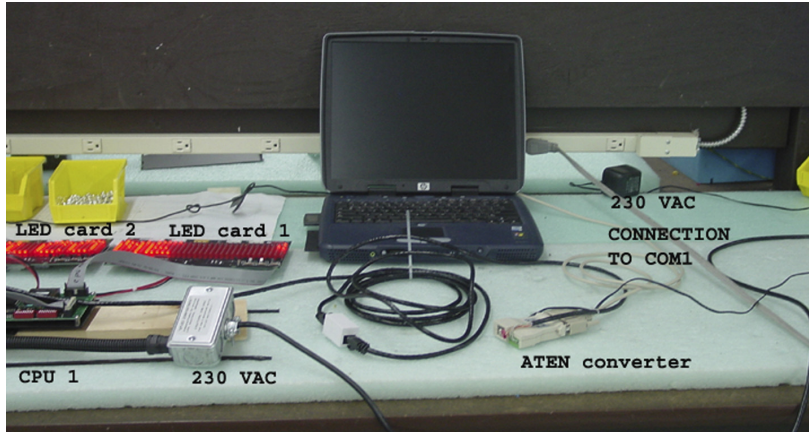
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Judi Harvest
July, 2006



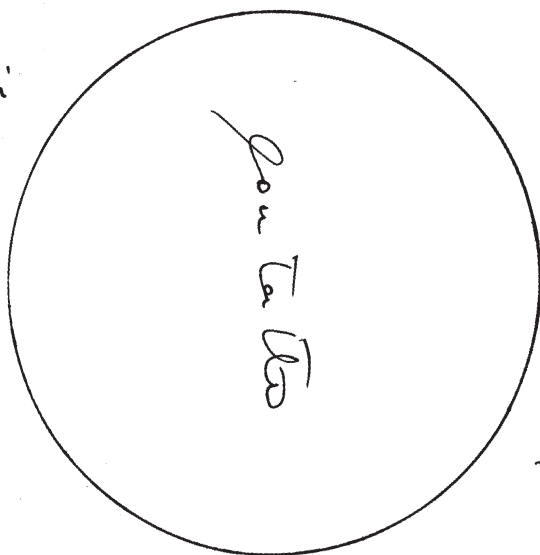




Tu accanillo
 piccòla terra
 e lu più
 te più occhi
 bambini

forari

lo stas
 per fare
 un contrare
 più spuar bi'
 via'ni



quale gamun'us
 ancora
 lontano
 calda
 e l'attesa?

E'

quel sottobib
 più quella
 nel vento
 e l'orriso
 a cor (cusa)




Andrea Canal. Venetia


Pons Rivoalti ad Occidentem, cum Aedibus Publicis utriusque Lateri adjectis. *Januar. Regiae Brachii. Insuper 7*
(Perhaps They Have Come) *1791. HANSEN 04*
Apud Ludovicum Portuense supra Pontem vulgi dictum de Rivoalti. C.P.E.S.







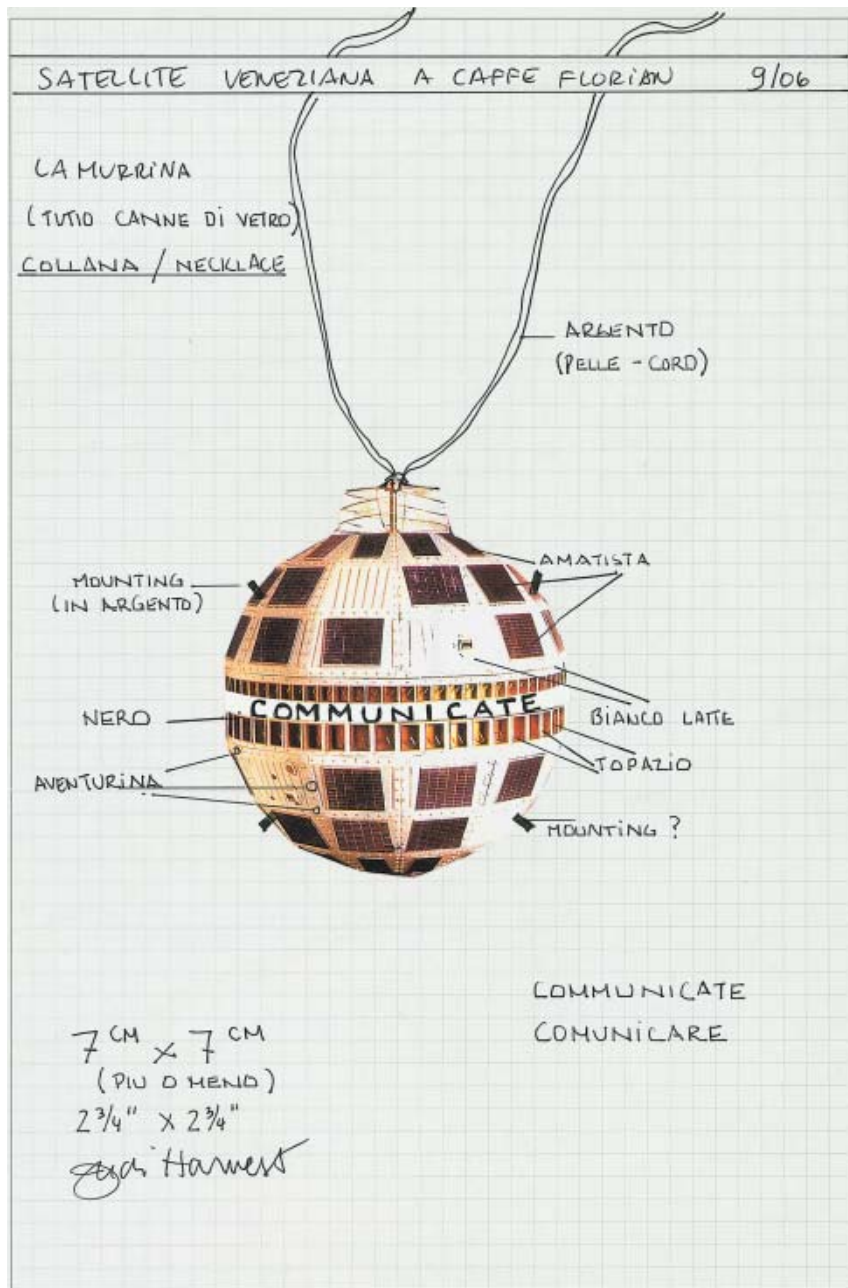
Stephen Hawking says, “It’s important for the human race to spread out into space for the survival of the species.”



Stephen Hawking dice: “È importante per il genere umano espandersi nello spazio per la sopravvivenza della specie”.

36

38



LA MURRINA

Centinaia di anni di tradizione e segreti escono dalle fornaci di Murano, rinascono ogni giorno con ogni oggetto che prende vita dal fuoco. Tra tutte le tecniche antiche, poche sono così misteriose e rischiose come la murrina.

La murrina e la scoperta dello spazio hanno molto in comune; l'esecuzione è difficile e non si conoscono mai gli esatti risultati finché si arriva. Mentre completo il lavoro sulla mia murrina a Venezia, lo shuttle Discovery mandato nello spazio è tornato a terra. La perdita dello shuttle Columbia e del suo equipaggio nel 2003 prova che i dettagli sono infiniti e il potenziale per un disastro cresce in proporzione alla quantità delle nuove attrezzature e apparecchiature utilizzate. Discovery è stato un successo e i tredici giorni nello spazio hanno aperto gli occhi a molti. La NASA e Murano sono entrambi pieni di meraviglie.

La murrina è vetro preparato secondo un metodo complesso e antico che risale alle industrie specializzate nella manifattura del vetro ai tempi dei romani nel primo secolo AC. Questa specializzazione è stata ripresa a Murano nel 1870 ed è creata dalla giustapposizione di sezioni di bastoncini con un disegno interno, visibile quando viene tagliato. La tecnica Canna Millefiori è stata inventata nel 1836 da Domenico Bussolin, e ha segnato la rinascita della murrina.

Per creare una murrina si devono preparare lo stesso numero di bastoncini di vetro per ogni segmento da disegnare. I bastoncini di vetro vengono preparati da due maestri che allungano il vetro tirandolo, finché raggiunge la sottigliezza desiderata, ponendoli poi uno accanto all'altro e attaccandoli insieme uno alla volta finché si raggiunge il disegno desiderato. Una volta completato, il cilindro viene messo in una fornace per tre giorni. La composizione, che assomiglia a una piccola torta, viene tolta dal forno e due maestri allungano il cilindro fino al diametro desiderato. A questo punto è difficile distinguere il numero di bastoncini usati, che potrebbero essere migliaia. Ci sono ritratti di murrine che risalgono al 1845: Giacomo Battista Franchini ha eseguito un ritratto di donna, del diametro di 6 millimetri, che ha richiesto quattro anni di sperimentazione per essere completato. L'artista ha anche creato ritratti di Papa Pio IX, Napoleone, Garibaldi e una murrina di sette millimetri di diametro del Ponte di Rialto.

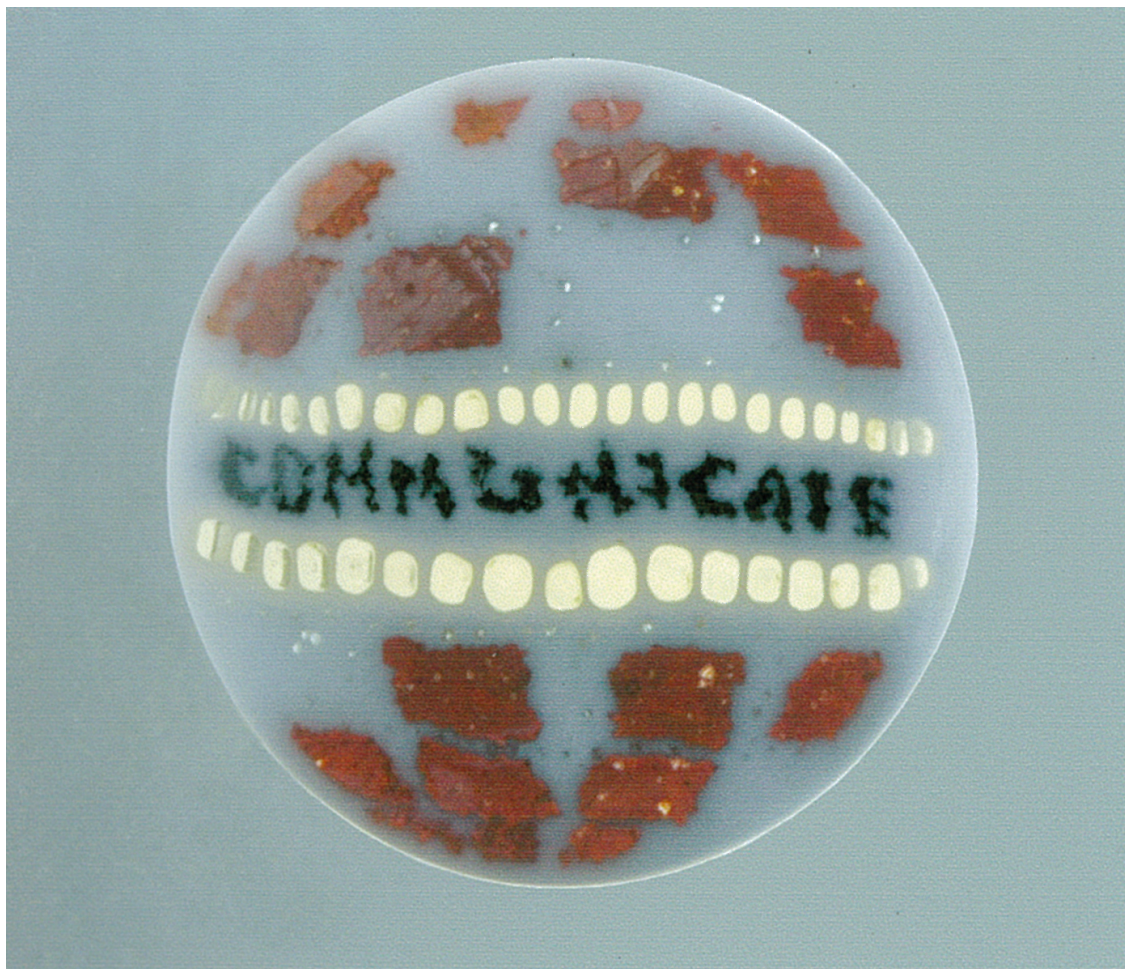
Le 48 finestre in vetro di Murano di Venetian Satellite sono state create incorporando la tecnica a canne. Sono state

tirate e assemblate centinaia di canne dopo aver sperimentato con varie formule antiche. I colori selezionati sono avventurina, bianco, cristallo, filigrana (dritta e ritorta), foglie di cristallo e specchiato antico (specchio d'argento antico che riflette il soffitto del Caffè Florian dopo il suo bellissimo restauro). La tecnica per creare la murrina di Venetian Satellite nel 2006 è esattamente la stessa di 160 anni fa e simile a quella del primo secolo AC. La differenza, per Venetian Satellite, è che il design e l'esecuzione sono state completate prevalentemente da donne, a Murano. Creare un satellite di comunicazione in vetro simboleggia il raffinamento della conversazione. Questo oggetto piccolo, delicato, che assomiglia a un gioiello è il mio regalo alla signora Vedaldi e al Caffè Florian, un prezioso souvenir che commemora questa mostra.

Il LED luminoso sul quale appare il messaggio, che circumnaviga il satellite dice: "Benvenuti, siete qui, comunicate", in 5 lingue. Mentre rifletto su tutto ciò, devo però aggiungere un'altra lingua prima dell'installazione: il dialetto veneziano. Controllerò l'ortografia, ma ciò che ho sentito dire dai miei amici a Murano è: Cio! ti xe qua- cossa ti me conti?

Judi Harvest
Luglio, 2006





















Judi Harvest Interview

The following is an interview between Barbara Rose and Judi Harvest July 12, 2006 18:30

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BR: Why did you become obsessed with the moon? How did this moon theme start?

JH: As a child I grew up in Miami and watched the space shots in school, I took a trip with my family to Cape Canaveral ...Telstar was launched in 1962 which was the first communication satellite and the beginning of direct TV, cell phones and first time you could call long distance directly without an operator so it was a communications revolution.

BR: What does the moon mean to you?

JH: I think of the moon as a loyal friend. Every night it appears around the same time, it has a face, it is reliable, romantic, a symbol of wholeness and fullness, but nothing really lives there. Nothing can live there. You can go there, but you can't live there. The reflection of the full moon water, the way it lights up the sky, how you can see it even while the sun is still out. As a child I created an imaginary playmate called Moonik who I thought was coming here since we were going there.

The recent moon project, *Luna Piena* and the works associated with it evolved from my giant glass sculpture of a Buddha titled *Fragmented Peace*. Buddha was filled with fragments but the structure is

whole. The idea of *Fragmented Peace* is we should not be satisfied with fragments but seek peace in its entirety. It seems to be an idealistic perhaps impossible idea, first our world is in fragments and second because we have no peace, only more and more fragmented wars.

BR: You must have had some idealistic dream in mind.

JH: Of course I realize the world is in pieces. But there is the concept of inner peace which one can have even in the worst times. There are symbols that come to mind, after Buddha and the concept of fragility in Murano glass, I started thinking about universe. The whole world has an expiration date given the way we treat the environment. I asked myself why we were exploring space, sending a rover to Mars. We want to see what happened there. They used to have water, now there is none. We are not the only country exploring outer space. We had the first manned landing on the moon but Russia actually sent the first space craft there. But both landed on the Sea of Tranquility.

BR: Do you think we have come to a point that we must escape our own planet? Is this work a metaphor for leaving earth?

JH: No. It is a warning to be more careful about our environment or we will end up like Mars. Emotionally I leave daily, of course. The imagination permits you to travel mentally anywhere.

BR: Why does your recent work seem to be engaged with cosmic imagery?

JH: On earth we are surrounded by chaos whereas the cosmos is strictly ordered, the stars come out in the same pattern every night, there are 365 days to the year, the moon goes through the same phases every month.

BR: Have you been influenced by any other artist's cosmic imagery?

JH: I think the Italian movement Spazialismo launched by Lucio Fontana influenced me—I have spent a lot of time in Italy. Art for me is about space and communication.

BR: You see in this latest work *Venetian Satellite* a new concern with communication. Why are you so involved with this concept?

JH: Art for me has always been about communication. We may not need more art, but we need more communication in general. That is the message I wanted to send. By coincidence I think my Venetian Satellite is the same size and weight as the original Telstar satellite developed by Bell Labs, launched July 10, 1962.

BR: What about the men in the moon made of blown Murano glass you call "Mooniks"? Is this your bow to Stephen Spielberg and his idea of extraterrestrials visiting earth in the movie "Close Encounters of the Third Kind."

JH: No, actually these Mooniks have

come to Venice to see the canals that move because the canals on Mars have dried up. They are here to warn us of what can happen to us if we are not careful. They have four fingers because they don't work with their hands anymore. I have worked in Murano since 1987 precisely because all the work is done by hand. It is one of the last places on earth where art is still entirely hand made. This is important to me.

BR: Tell me about the technical processes you have used in executing these pieces.

JH: Like my other recent works, they combine the ancient techniques of glass blowing with contemporary media such as computerized drawings which are necessary to execute the large pieces. The steel frame structure is welded in Murano. Indeed everything is made in Murano. The windows of the satellite are made of canes of glass typically used in Murano. Sometimes they have a candy cane effect. The lights inside are LED which light up in rainbow colors on a computer circuit.

BR: You were trained as a painter, but you have become more and more involved with video and installations recently. Why do you feel painting is not enough? Why have you been involved with technology directly recently?

JH: I continue to paint. I love to paint. But I don't believe in limitations. I'm concerned with beauty in my work and I find the mechanism of the universe beautiful and at the same time fragile like Murano glass.

BR: Why is so much of your work been involved with Venice and its history?

JH: Venice is one of the seven most endangered places on earth. The environment has always been an issue in my work, sometimes it is species extinction, sometimes it is the collapse of ecological systems. I feel very fortunate to be in Venice. Caffé Florian has always been one of my favorite places in the world. I feel honored to have a piece there because it represents everything that is disappearing, civilization, elegance, beauty, tradition, history. It's a place without a clock. When you are there, time does not matter. You do not have that sense of speed and rush that is the rule today. It is a dream for me to have a piece in the Caffé Florian. After 9/11, I had to come back to Venice immediately to take down the show I was having called Rhinoscimento. I called all my friends who came to visit and we sat in the Caffé Florian for hours, listening to the orchestra, toasting life and a beautiful world that was now like an endangered species.

BR: You have a current show of paintings at the Venice Design Gallery. Are they related to the satellite and lunar images?

JH: Yes they are directly related. I often solve the technical problems of the sculptures through the paintings.

BR: What do you mean?

JH: I visualize the finished object in the paintings and then I realize them in glass in Murano. The Buddha and the Moon were both paintings before they became sculptures. The Satellite was at first a collage and then a painting and finally a large sculpture suspended in space.

BR: Were there technical difficulties?

JH: Of course, enormous ones. For

example in the Venetian Satellite, like NASA was a weight issue because it hangs in space. Anything that goes into space has a weight issue. I had a conscious weight limitation because I did not want to damage the 18th century ceiling in any way. Yet I had to give a sense of massiveness. Everything had to be weighed, the glass, the steel, scrolling message sign, the LED lights—even the paint. It is as carefully calibrated as a rocket. Nothing can go wrong so a great deal of effort and precision goes into making sure that nothing does.

BR: Do you think there is any relationship between art and science?

JH: Definitely. Just the chemistry of mixing colors, the way glass is made in Murano using the elements of fire and earth and the sense of the unknown. In art we don't know how something will turn out. Science deals with discovery and the unknown. So does art.

BR: Do you consider Venetian Satellite public art?

JH: Yes. I think everyone can relate to this piece.

BR: How did the concept of the communication satellite evolve?

JH: Like all my work, it was a direct continuation of the piece before it, *Luna Piena* which is in Venice moored in front of the San Marco vaparetto stop. I would go to Caffé Florian to communicate about my work and was fascinated by its history. It was opened in 1720 and has operated as a place where people meet and talk ever since. The very idea of a café is of course about a meeting for conversation.



JUDI HARVEST

Born in Miami, Florida

Lives and works in New York City and
Venice, Italy

EDUCATION

- 1973 Tyler School of Art, Temple
University, Rome, Italy
- 1974 B.F.A. Cum Laude, Barry University,
Miami, FL
- 1975 School of Visual Arts, New York,
Milton Glaser
- 1982-84 The Art Student's League, New
York
Richard Poussette-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, Jannis Kounellis, Eliseo
Mattiaci
- 1987-91 Lived and worked in Venice, Italy

SOLO EXHIBITIONS

- 2006 *VENETIAN SATELLITE*, multi-
media installation Caffè Florian,
Venice,
September 7 - October 31, 2006,
during Biennale di Architettura
- 2006 *COSMIC SERENADE*, Venice
Design Art Gallery, Venice, Italy
- 2005 *LUNA PIENA*, Paul Sharpe
Contemporary Art, New York, Dec.
2005
- 2005 *FULL MOON*, Venice Design Art
Gallery, Venice, Italy
- 2005 *LUNA PIENA/FULL MOON*,
Sculpture installation, Calle
Valleresso vaporetto stop during
Venice Biennale, June-Nov. 2005
- 2004 *CARNEVALE*, Paul Sharpe
Contemporary Art, New York
Installation of paintings, sculpture
and video
- 2003 *FRAGMENTED PEACE*,
Monumental outdoor sculpture
installation, Calle Valleresso vaporetto

- stop during Venice Biennale June-
Nov. 2003, Venice, Italy
- 2003 *FRAGMENTED PEACE*,
Installation of paintings and glass
Buddha sculptures, Arte Daniele
Luchetta, Venice, Italy
- 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
- 1988 Jonathan Shorr Gallery, New York
- 1995 *Venice Works*, Bugno & Samuelli
Gallery, Venice
- 1995 *Water Works*, Acquasource Gallery,
New York
- 1995 *Water Works a Panarea*, Banacali
Gallery, Panarea, Isole Eolie
- 1994 Abitare il Tempo, *Viaggio in Italia*,
Verona, Italy
- 1991 *Artists in Italy: Judi Harvest,
Mimmo Paladino, Enrico Baj*,
Greene Gallery, Miami, FL
- 1990 Veranda dell' Arsenal, Venice, Italy
- 1989 Londra Palace, Venice, Italy
- 1988 Art Forum, Gallerie Thomas, Munich,
Germany
- 1988 Galleria Santo Stefano, Venice, Italy
- 1987 Bockley Gallery, New York
- 1987 Galleria Graziussi, Venice, Italy

GROUP EXHIBITIONS

- 2005 Paul Sharpe Contemporary Art, New
York, *Artists In the Gallery*
- 2004 Venice Design Art Gallery, Venice,
Italy
- 2003 Monique Goldstrom Gallery, New
York, Video and huge photograph
Installation
- 2003 Paul Sharpe Contemporary Art, New
York. *Art : 9/11*
- 2001 Istanbul Biennale, *Edible Icons*
Installation
- 1998 National Academy Museum, New
York, *Annual Exhibition*
- 1998 Berengo Fine Arts, Venice
- 1997 Boca Raton Museum, *Carnevale di
Venezia*

- 1996 Joseph Riccards Gallery, New York
- 1994 Franklin Furnace, New York
- 1993 *Monumental Propaganda* NY/
Moscow with Komar & Melamid
- 1993 Akademie of Fine Arts, Lecture,
Prague, Czechoslovakia
- 1993 *Small Works*, 80 Washington Square
East Gallery, New York
- 1992 Alternative Museum, New York,
National Showcase Exhibition
- 1992 Katonah Museum of Art, *Modern
Times Through The Concerned
Eye*. Curated by Elizabeth Sussman,
Whitney Museum
- 1992 Conceptual Landscapes, Kathryn
Fleck Gallery, Aspen, Colorado
- 1991 *Paladino, Baj, Pistoletto and
Harvest: Art from Italy*, Greene
Gallery, Miami, FL
- 1990 *FLUXUS* at Pari Dispari Gallery,
Reggio Emilia, Italy
- 1990 Gallerie Brigitte March, Stuttgart,
Germany
- 1990 *IL SOFFIO DI EOLO*, Curated by
Massimo Binjardi & Giovanni Jopolo,
Salina, Eolian Islands, SICILY. Judi
Harvest, Aldo Mondino, Cremonini,
Hauner and Moncada
- 1988 Aldrich Museum, Ridgefield, CT,
Recent Acquisitions
- 1988 *Borderline*, curated by Andrea Del
Guercio, Florence, Pesaro, Reggio
Emilia

AWARDS AND GRANTS

- 2005 Peter Jay Sharp Foundation Grant
- 2003 Peter Jay Sharp Foundation Grant

ART RELATED EXPERIENCES

- 2004 Artists Book Project *Viaggio in
Italia, Arte In*
- 2003 Designed and executed line of
glassworks for Armani Casa
- 2002 American University in Corciano,
Italy: *Content in Art*, lecture series
as visiting artist with Barbara Rose,
Art Historian



SELECTED BIBLIOGRAPHY

Selected Artist's Writings:

OUT OF THIS WORLD

Artist's statement (exhibition, February, 2005) Venice Design Art Gallery

RHINOSCIMENTO

Artist's statement (exhibition catalog) pp: 7-9 in English, pp: 33-35 in Italian Summer, 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**

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LUCE ALLE EOLIE Artist's statement (exhibition catalog) pp: 110-111 in English

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JUDI IN THE SKY WITH DIAMONDS, (Exhibition essay, 2005)

Rose, Barbara
LA SOFERENZA DIVENTE ARTE, October-November, 2002

ArteIn pp:42-45
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ABC, Madrid, Spain, September, 2001
Rose, Barbara
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
Cremascoli, Olivia
IN MOSTRA **Luna Piena INTERNI**, November, 2005 pp: 91
Cremascoli, Olivia
IN MOSTRA **Fragmented Peace INTERNI**, November, 2003 pp: 89 in Italian
Cremascoli, Olivia
IN MOSTRA **INTERNI**, September, 2002
Cremascoli, Olivia
NOVITA **INTERNI**, July-August 1995
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La Pietra, Ugo
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Cover image: **Panarea Paradise, Luce Alle Eolie**
Bojardi, Gilda
INTERNI, IN MOSTRA
September, 2001
Vercelloni, Isa
CASA VOGUE, October, 1990
Le Stagioni di Judith
No.: 223 pp: 237-238
Ballerin, Roberto
IL GAZZETTINO, June 17, 2003
Front page photo and article
"BUDDA DI VETRO DI Judi Harvest"

Di Martino, Enzo
LA "LUNA PIENA" IN VETRO DELL' AMERICANA JUDI HARVEST
IL GAZZETTINO, Venice, August 10, 2005
Di Martino, Enzo
FRAGMENTED PEACE
IL GAZZETTINO, Venice, June, 2003
Di Martino, Enzo
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Di Martino, Enzo
STILLED LIFE 9/11
IL GAZZETTINO, Venice, September, 2002
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RHINOSCIMENTO; The Languages of Art
IL GAZZETTINO, Venice, August 1, 2001
Morgan, Stuart, Editor, **ARTSCRIBE** Magazine, England
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Exhibition catalog, 1990 Veranda Dell' Arsenale, Venice, Italy
Capitano, 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
Klensch, Elsa
STYLE, CNN, 1998 with William Sawaya
Bignardi, Massimo

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REALITY**
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**JUDI HARVEST
COOL HUNTING**, June, 2006
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Judi Harvest's Filmography:

- 2006 **LUNA PIENA/ FULL MOON**
DVD TRT: 5:30
2005 **HOTEL UNIVERSE**
Video & DVD TRT: 15:30
2003 **ART HEALS: 9/11 TRILOGY**
Video TRT: 26:38
2003 **THE BUDDHA DIARIES**
Video TRT: 9:25
2003 **FRAGMENTED PEACE**
Video TRT: 9:11
2003 **A MANO**
Video Documentary TRT: 5:05
2002 **STILLED LIFE**
Video TRT: 7:19
2001 **RHINOSCIMENTO**
Video TRT: 19:29
2000 **EDIBLE ICONS**
Video TRT: 4:15
2000 **MILTON GLASER A MILANO**
Video: Artist Documentary
TRT: 5:15
2000 **GLORIA GARFINKEL**
Video: Artist Documentary TRT:
7:07



Legenda di immagine

