



## **BY GONE GLORY: BEAUTY OF FALLEN PETALS IN GLASS**

Bibi Smit will be presenting *Maru Mori: The Heartbreaking Simplicity of Ordinary Things* at the Venice Glass Week in Italy. These colorful glass-blown sculptures were inspired by the moment in which petals and fruits pass their most beautiful time, falling on the ground. They become new fragments of nature's beauty, also known as the idea of "by gone glory".

Venice Glass Week HUB Exhibition, Palazzo Loredan, 1<sup>st</sup> floor

17-25 September - Opening 16 September 2022

### **How did these works started and evolved?**

These works evolved from the series *Clouds*. I was not concerned with making an installation and but I became more excited about the beauty of simplicity, as an individual fragment of nature and how you can get so much joy from a tulip petal that fell down on the table for example. It is also how the name came to be *Moru Mori: the heartbreaking simplicity of ordinary things* from the Dictionary of Obscure Sorrows by John Koenig. The work has a stillness and quietness, and I found the poetry of the words to have the same feeling.

I wanted to make more impact on the color and the outside shape, so I closed the opening more so the outside shape was more apparent. I wanted to create more tensions and distortion on the shape. It becomes not an easy shape to look at but a more distorted, awkward and clumsy shape. It reflects the way that when the petal falls off the flower and just is over the top, over the most beautiful blooming time and it falls down and its just beyond that moment and then it becomes that shape that is still beautiful and still has all the fragility and color but its just slightly contorted.

At the end, I was getting really excited about adding a different kind of skin to the glass, so the glass is not only shiny and colorful but it has this feel of the by gone glory and the faded and some kind of texture on it. I am really excited to go back to the studio in the coldshop and make some new textures and shapes and creating more depth in the surface.

### **Most of your work has been influenced by movement in nature. Is there a quality in glass that made you work more the tension you were talking before?**

I have been interested in working with tension and gravity most of my practice. I supposed because the interesting thing is that if it has a certain tension, then it looks like it might move at any moment, so you look at it and you look away and look again and you think it may have moved. I heard many people say that is so alive that it could change shape at any moment and that is really interesting to be playing with and exploring. I had many struggles during experimentation. It didn't come straight away but more slowly. In my work there is a relation between projects and ideas and in a way, one project feeds the other, they inspire each other.

### **How does working together with assistants influences the sculptures being done?**

As a glassblower, you always work on teams so communication has to be very good. These sculptures are created in the tensions between the metal spoons I use to shape the glass from inside and my assistant counter tension. We talked beforehand about how we communicate because it all has to happen really quickly, so what words do we use and their meaning. Katrin [Maurer] holds the piece but she cannot see it, and I can see it but I am not holding it. We need to communicate well so she can react straight away, and we discuss gestures and that works really well. It is a really exciting moment when making the sculptures.

Interview by Elisa Pinto on 1 July 2022.