

# Pyros Collection



the **Venice**  
**Glass**Week  
10-17 September 2017



## PYROS, 2017

Series of unique pieces, each one in a different color composition, dated on the same day of its production.  
49 pieces numbered in Arabic numerals / 10 pieces numbered in Roman numerals.

Working in the furnace often means to seize the moment, it takes an instant to crystalize materials and colors eternally. That is what happens during Emmanuel Babled's direction, when Masters create the Pyros artworks.

Surfaces become memories that recall colors. Color is thrown on glass as a meteorite, following the artist's intuition and recalling the movements of the Action painting. Fast gestures, team work and the overlapping of unique colors, carefully selected from the VENINI palette, are the main features of this amazing artwork that embodies light and emotions.

Pyros artworks express the perfect symbiosis between VENINI's unique craftsmanship and the author's creativity. Each Pyros is a unique artwork that symbolizes a unique day at VENINI, with its masters, colors and contemporary inspiration. Pyros is a limited edition, dated on the same day of its production.

*"At the right and desired time, I express my chromatic intuition which is translated by the glass masters into colorful meteorites. The most overwhelming moment of my vocation becomes true through an inexplicable synergy, a dancing gesture, when an escaping emotion results into an eternal matter".*

– Emmanuel Babled

**Presskit available for download: [www.babled.net/pressreleases/Presskit\\_Venice\\_2017.zip](http://www.babled.net/pressreleases/Presskit_Venice_2017.zip)**

# Prove d'Orchestra

by Angela Vetese

Early in the morning in the historic Venini furnace, the colours are chosen and placed on a table in the form of thin cylinders. Then the work of the day begins: it is not known how many vases will come out of the process, because some will not be perfect as is inevitable in any work where manual skill combined with speed plays an important role; these vases will be deliberately destroyed.

Emmanuel Babled begins to conduct a small orchestra, in which every figure has his role to play. One makes the vase and pulls it out of the furnace, where it shows red because of its heat, and quickly knocks out its shape. It must always be roundish, biomorphic, similar to that of a marine organism, like an orchid, or a soap bubble that chance has made somewhat oblong. Babled has always worked as a designer in general and in particular as a glass artist, producing curves recalling living bodies and items of a large size. As soon as the craftsman pulls the object out of the furnace, with his ritual of spinning the rod, others immediately approach to add large bananas of thinner glass, at the exact point indicated by Babled. It takes only a moment for the heat to connect the two pieces of glass across a rounded surface.

At that point, all of the rest of the second volume is broken, removed almost with pleasure and the main vase remains with a pois of about ten centimeters in diameter. The operation is repeated several times, sometimes overlaying more circles, each of a different color so that the vessel is dotted with varied chromatic cells, sometimes with unpredictable and undefined colors, resulting from overlays of several pois at secant points.

In the heat of the furnace, in the midst of the rapid and concentrated actions, in the knowhow applied by each in regard to his specific role, there is little talk. Babled indicates more with the arm than with the voice as to how and where the craftsmen are to intervene.

The confidence accorded him by Venini's master craftsmen is the result of many years of working with glass and of familiarity with its dynamics: a designer cannot go to the glass factory and start to give orders: it is only after an exam as long as a degree course that he will really be able to be part of the team.

Moreover, this knowhow has come to him through making many mistakes, some of which irreversible, and others instead welcomed with curiosity or rather as additional possibilities offered by a material that, sometimes, is thought to have revealed everything it has to offer. But no: you can seek the maximum size that can be attained for blown glass, as he did with the Oversize series; one can probe the sometimes-paradoxical reaction of several glass pastes of different colors to find out what effects emerge from a non-canonical combination as in the Elfi or Koori vases. You can include the fragility of glass into the hardness of marble as he did with the Osmosi series, or paint huge murrine on the surface of the Omega series, 'all made in collaboration with the historic glassmaking company of Venini.

Without discarding the humility of those who understand when something does not work and you need to throw everything away, you can play with serendipity: I look for one thing but find something else, in line with a method that has given science but also manufacturing some of their greatest discoveries. Trying, daring, exaggerating, accepting the jokes and gifts of chance, thinking about matter as a living thing or at least as having its own will. Not forcing it into a finished project but helping it, instead, to give you the best of itself.

The day dedicated to making the Pyros, vases defined by fire, as suggested by the Greek word, unfolds by accepting the chance and fanciful suggestions of fire, silicon and fused pigments. This recalls the time when Max Ernst, André Masson, Jackson Pollock and John Cage began to use it as a method, but also suggests the methods used by conceptual and procedural artists such as Sol LeWitt and Robert Morris, among others: once a procedure is established, it is followed regardless of the results. The works have a genetic code forming the basis of their development. If they are made of felt and hung on a nail, they will undergo the consequences of their weight, and if the project is effected by others, their contribution will be an integral part of the work. That is how living things work, including people: they start from assumptions that are their rule, but then events determine the final configuration.

And in all this, nothing happens in an isolated manner, as though decided by a demiurge. Alongside the author, there is always a workgroup, even though it may sometimes be invisible. This is not how the existence advances, influenced as it is by the alchemies that arise between people, between intention and execution, between the concept of startup and the inevitable shakes it receives along the way. In this scenario, glass is a fierce teacher: these rules cannot be altered, and by means of metaphor, they are also the rules of all art and crafts and of the high level of craftsmanship typical of Italy. In this sense, the word 'biomorphic' cited above, with regard to Babled's work, has is not just a pointer indicating a playful taste for imitation of often childish morphologies.

Seen often as playful, his work is undoubtedly influenced by the contact with his childhood and his three children. But all this also gives a serious sense of life, pushing to the logical conclusion, as far as one can, to the limit. As children do, in fact, in games that begin with the hypothetical period of invention par excellence: "Let's pretend that I was...". Fused in the glass, all this becomes courage, with that typically Renaissance sprezzatura (studied carelessness) that allows one never to rely on an already tried-and-tested experience.