

Since the 1980s, Peter Kogler (b. 1959, Innsbruck) has built one of the most distinctive practices spanning art, architecture and digital media, transforming rooms into immersive labyrinths of repeating tube patterns. His visual vocabulary – tubes, ants, brains, globes – distils the conditions of our networked present: circulation, connectivity, collective intelligence. Throughout his career, Kogler has consciously crossed the boundaries between art, design and functional objects.

Here, for the first time, Kogler translates that language into Murano glass, using historic techniques like 'filigrana' and 'murrine'. An aluminium brain threaded with LED tubes joins four historic Barovier&Toso chandeliers, playing on light as an Enlightenment idea of knowledge and clarity. Across every surface and threshold, the exhibition proposes that connection is not a state we enter, but one we cannot leave.



PETER KOGLER

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10 September 2026 – 21 February 2027

Curated by Galleria Barovier&Toso

With a contribution by Stephan Berg

Palazzo Barovier&Toso
Fondamenta Manin 1/D
30141 Murano, Venice

Image Codes of Connectivity and Immersive Labyrinths of the Present

Stephan Berg

Despite the blurred boundaries of an apparently never-ending postmodernism, the quality of an artistic work can still be measured most precisely by its significance. Significance here refers to a work's capacity to visually represent the defining characteristics of its time. In this context, the work of Peter Kogler belongs among the most incisive artistic engagements with the profound effects of our digitized present. As early as the 1980s, the Austrian artist and two-time Documenta participant recognized the computer's potential to infiltrate and radically transform all areas of society. Above all, because as early as 1984 he related this substantial paradigm shift to the fact that the computer's algorithmic processes were no longer controlled through text, but through pictorial signs such as erasers, brushes, trash cans and similar icons. This may sound trivial until one recalls that it introduced a fundamental Iconic Turn: a shift away from text as the central basis of our understanding of reality, toward the image.

Over the more than four decades that followed, the Austrian media artist has developed a visual vocabulary composed of remarkably few yet highly memorable signs. It is through this economy of means that a distinctive analytical precision emerges. Tubes, brains, ants and globes appear in his work not as illustrative motifs in the conventional sense, but as reduced, serially repeatable modules of a visual grammar. This grammar makes tangible what fundamentally characterizes the digital world: connectivity, circulation, acceleration, repetition, superimposition, ubiquity and loss of control. Kogler began working with computer-aided processes early on; his work is therefore not a commentary on digital culture but is situated within the very history of its emergence. Accordingly, his art does not aim at an illustrative depiction of data streams, but at the establishment of image codes that render digital information flows visible and physically perceptible in concentrated, sign-like form. The reduction to a small number of signs proves to be a particular strength: the simpler and more universal the form, the more comprehensively it can function as a metaphor for complex

systems. Kogler's motifs are not representations of individual technical structures but diagrams of an epoch.

What is decisive here is that Kogler does not confine his motifs to the picture or the object. His genuine artistic radicality lies in the transformation of the entire exhibition space. Walls, ceilings, floors, curtains and projection surfaces become carriers of an all-encompassing pattern that structurally recodes the architecture. The space is no longer understood as a neutral container for art, but itself becomes the medium of the traversable image. Kogler's strategy of immersive spatial experience aims to extract the viewer from a distanced, sovereign position and place them in a field of optical, bodily and psychological disorientation. The repetition of signs, their monumental scale and their extension beyond all spatial boundaries generate that sense of disorientation so characteristic of his installations. One stands not before the work, but within it. In this way, the experience of digital connectivity is not merely conceived but physically enacted, as a kind of 'anthropomorphization of the architectural' (1). Kogler's image-spaces allow visitors to experience the present as a milieu of permanent change and destabilization: as a terrain of unresolvable interconnections, in which one moves, so to speak, without a fixed position, never able to fully survey the whole. His art is therefore not merely visual but phenomenological. It gives sensory form to the psychologically unstable condition of the subject in the age of electronic information systems. What Franz Kafka rendered in literary form as a profound unease with modernity – a world experienced as increasingly impenetrable and beyond individual control – condenses in Kogler's work as a spatial and embodied visualization of a fully digitized world, whose logics and mechanisms are even more fundamentally uncontrollable and opaque from the perspective of the individual.

The symbolic power of Kogler's work rests essentially on the openness and simultaneous precision of its key elements. The tube is perhaps the clearest sign. It stands for conduit, channel, passage and circulation. It concentrates

associations with technical infrastructures, urban supply systems, cable networks and the invisible pathways of data transfer. As a visual form, it connects organic and mechanical ideas: it can be a vein, a tunnel, an intestine, a cable or a pipeline. It is precisely this ambiguity that makes it an ideal emblem of networked systems. For Kogler, the tubular structure, already employed systematically by Fernand Léger, is a fundamental 'building block of modernity' (2). A glance at our language reveals just how deeply the image of the tube shapes our perception. When we say colloquially that we cannot 'get through' to someone or cannot 'reach' them, communication is transformed into a material process in which information is transported like objects. This becomes tangible in expressions such as 'reading things into' something, or the instruction to 'insert your thoughts further below' or not to 'pack too much into a single sentence'. The linguist Michael J. Reddy described this phenomenon in 1979 as the 'Conduit Metaphor' (Conduit: channel, tube, pipe), a pattern of linguistic behaviour in which communication is conceived as the transportation of packages in containers, into which the sender places content and from which the receiver can extract it.

The brain, in turn, shifts the reflection from technical infrastructure to the realm of cognition. It appears as an image of a neural network, as the seat of consciousness, memory and processing. In conjunction with digital patterns, the brain becomes an emblem of an epoch in which biological and technological information processing can no longer be strictly distinguished from each other.

The ant points toward swarm intelligence, division of labour, collective organization and micrological movement. It is not only an evolutionarily successful species that has remained almost unchanged for 70 million years, but also an ancient symbol of social order. Pliny the Elder, for example, devotes an entire chapter to the ant in his 'Naturalis Historia' (around 79 AD), focusing in particular on its high degree of organizational capacity, communication and division of labour. In Kogler's work, this motif

– also employed in horror films (Them!, 1954) – acquires a new relevance: as an endlessly multiplied figure, it evokes algorithmically controlled mass processes, the dynamics of decentralized networks and the relationship between the individual and the system.

The globe, finally, broadens the perspective from local pattern to planetary scale. It stands for global connectivity, for circulation across territorial boundaries but also for an abstraction process that transforms the world into a user interface of data, lines and coordinates. Taken together, these motifs form an iconic system that does not illustrate digital modernity but instead renders its fundamental structures legible.

Kogler's recourse to models from film architecture is of central importance for the effect of these image codes, particularly Expressionist silent film and above all *The Cabinet of Dr. Caligari* by Robert Wiene and *Nosferatu* by Friedrich Wilhelm Murnau. Their distorted perspectives, oblique spatial axes, psychically charged architecture and artificial sets leave a clear imprint on Kogler's wallpaper and curtain spaces. As in Expressionist cinema, space is not conceived as an objective, stable given but as a surface upon which inner states and social tensions are projected. Kogler's spaces seem to tilt, to pulse, to expand or to collapse in themselves. The wallpaper becomes a medium of transformation: what would traditionally be decor becomes in his hands an instrument of destabilization. The curtain, too, is more than a textile element; it marks thresholds, visibilities and passages, simultaneously recalling theatre, cinema and media interfaces. At the same time, Kogler's curtains appropriate a fundamental metaphorical logic based on the tension between concealment and revelation. They point toward what they hide. In this way they become a projection surface for our imagination, where the absence of what lies behind materializes as image.

In Kogler's spaces, an abyssal labyrinthine quality combines with powerful aesthetic allure. The black-and-white or graphically rigorous patterns

possess great formal elegance, often even a hypnotic beauty. It is precisely this attractiveness that renders their disorientation all the more effective. Kogler does not work with crude dystopias but with a precisely calibrated mixture of seduction and destabilization. His spaces draw the viewer in while simultaneously removing the firm ground of orientation. The labyrinth here is not merely a motif but a mode of perception: we are drawn into an order whose logic appears evident and yet remains impenetrable. This is one of the strongest qualities of his work, for it demonstrates that the present is determined not only by technological systems but also by their aesthetic attraction and our associated emotional responses.

At the invitation of Galleria Barovier&Toso in Murano, Peter Kogler has, for the first time in his career, applied his distinctive visual vocabulary to the medium of glass. In doing so, he extends a programme developed by the gallery around the heritage of Barovier&Toso, the world's oldest glassmaking company, with roots dating back to around 1295, which provides internationally renowned artists with a platform to experiment with Murano glass. Kogler uses this occasion for a condensed tour d'horizon through his repertoire of works, while simultaneously developing a sophisticated dialogue with the creation of the Murano glassworks. This bridge-building succeeds with such assurance in part because the artist, throughout his entire oeuvre, has repeatedly and consciously crossed boundaries between art, design, functional objects and architecture, revealing himself as an heir to the Russian avant-garde and the Bauhaus, which famously sought a concept of art that would encompass all areas of life. Yet in Kogler's work, the didactic and missionary fervour of those early twentieth-century movements is absent. What distinguishes his work is the precise yet effortless mastery with which he shifts registers and transfers his world of signs from the museum space into everyday life and functional usability.

The exhibition space gives an impression of near-Baroque abundance. From the ceiling hang the world-famous Murano chandeliers from the Barovier&Toso workshop in glittering opulence, joined at the centre by a brain cut from aluminium and threaded through with winding tubes of light. This bridge between the magnificent Barovier&Toso chandeliers and Kogler's own visual language is itself a masterstroke: through light and the brain, Kogler manages to short-circuit, without any didacticism, two elements that – in the spirit of the Enlightenment – stand for comprehensive illumination and transparency. The walls are entirely covered with curtains upon which Kogler's tubes form a displaced, sinuous black-and-white grid, as though subjected to the deforming heat employed in glassblowing. The space itself is structured by glass tables on which the tube pattern appears in inverted form. On the tables, alongside glass brains, stand vase-like glass objects on which the artist presents further variations of his tube patterns, both as parallel vertical strands and as grid patterns. On smaller glass objects, Kogler's iconic ants appear, while beneath the tables he places globes and brains as aluminium objects, and within a video box he allows one of his animated globes to drift through the space.

In the adjacent room, which is also equipped with a bar, a selection of glass brains can be found, along with a single glass globe on a shelving system. Mounted on the ceiling is a double lamp consisting of a glass brain and a glass globe on a metal construction. The spherical form of both motifs alludes to Étienne-Louis Boullée's famous but never realized spherical cenotaph (1784) for Isaac Newton. With this mausoleum, whose interior would have simulated a star-covered night sky, Boullée intended to honour the 'father of the Enlightenment'. Kogler takes this up once more by placing light, a central element of the Enlightenment, at the core of both objects, which additionally link through signs the individual with a global perspective. Furthermore, Kogler has incorporated into his work the freight elevator that connects the Barovier&Toso glass design on the ground floor

with the exhibition on the second floor. A large glass brain illuminates a sofa covered in a red-toned fabric patterned with ants, transforming the slowly moving lift into a minimalist living room.

Glass proves a particularly fertile material for the Kogler cosmos, not least because its transparency causes its own materiality to be almost forgotten, aligning it with the immaterial information streams to which the artist devotes himself. At the same time, the complete transparency of glass also provides an illuminating contrast to the intangibility, the conceptual opacity of global data flows. Moreover, glass has been an important driver of technical, scientific and social innovation across the centuries. The production of glass lenses, for example, made observation at the microscopic level possible, but also plays a significant role in digital technologies on multiple levels: in the manufacture of screens on monitors and smartphones, where the glass surface functions as a dividing plane between the material and the digital world, as well as in the production of fibreoptic cables, the medium for information transmission at the speed of light.

In summary, the high significance of Peter Kogler's work lies in its translation of a fundamental structure of our digital present into compelling aesthetic form. His art shows how profoundly our lives are shaped by networks, circulations, interfaces and invisible information flows, without trivializing, demonizing or affirmatively glorifying these conditions. Rather, his work reveals that digital systems do not exist outside of us but profoundly model our perception, our thinking and our spatial sense of self. Kogler's installations make it experientially clear that connectivity is always ambivalent: it means connection and loss of overview, collective intelligence and isolation, fascination and disorientation. In a time when data streams organize political, economic and social realities, a work is particularly relevant when it not only thematizes these processes but condenses them into aesthetic experience. Kogler achieves precisely this. With a small number of visual

signs, he constructs a visual understanding of the present that mediates between architecture, media image and bodily experience. Therein lies the systematic art-historical and social significance of his work. It has found a form that shows us the attractiveness, the seductive power, the abyssal depth and the structural ambivalence and complexity of a comprehensively networked world for what it truly is at its core: a labyrinth with infinite entrances, but no possibility of ever leaving it again. As the Eagles put it in their superhit Hotel California: 'You can check out any time you like, but you can never leave'.

About the Author:

Prof Dr Stephan Berg (b. 1959, Freiburg im Breisgau), Director of the Kunstverein Freiburg and Kunstverein Hannover, and from 2008 to 2025 Intendant of the Kunstmuseum Bonn. Numerous exhibitions and publications on international contemporary art.

Notes:

1. Rainer Fuchs, 'Verkettungen', in: 'Peter Kogler', Museum moderner Kunst Stiftung Ludwig Wien (ed.), Cologne: König, 2008, p. 23.
2. 'Peter Kogler in conversation with Katrin Bucher-Trantow', in: 'Connected. Peter Kogler with...', Kunsthaus Graz (ed.), Vienna: Verlag für moderne Kunst, 2019, p. 12.

Untitled (Brain)

Peter Kogler

Untitled (Brain, large), 2025-2026
Murano glass by Galleria Barovier&Toso
23 × 30 × 23 cm
9 × 11 ¾ × 9 in
(inv. PK025)





Peter Kogler
Untitled (Brain, small), 2025-2026
 Murano glass by Galleria Barovier&Toso
 16 × 23 × 17 cm
 6 ¼ × 9 × 6 ¾ in
 (inv. PK022)

Peter Kogler

Untitled (Brain with opening, medium),
2025-2026

Murano glass by Galleria Barovier&Toso

21 × 28 × 25 cm

8 ¼ × 11 × 9 ⅞ in

(inv. PK034)



Peter Kogler

Untitled (Brain, small), 2025-2026
Murano glass by Galleria Barovier&Toso
15 × 22 × 16 cm
5 7/8 × 8 5/8 × 6 1/4 in
(inv. PK023)





Peter Kogler

Untitled (Brain, large), 2025-2026
Murano glass by Galleria Barovier&Toso
20 × 29 × 20 cm
7 7/8 × 11 3/8 × 7 7/8 in
(inv. PK002)

Untitled (Globe)

Peter Kogler
Untitled (Globe), 2025-2026
Murano glass by Galleria Barovier&Toso
30 cm
11 ¾ in
(inv. PK038)



Untitled ('Filigrana')

'Filigrana' is a centuries-old glassmaking technique in which threads of glass are twisted and fused to form linear patterns, a process that closely echoes Kogler's own visual language, developed independently across four decades of computer-based work.

Peter Kogler

Untitled ('Filigrana', medium), 2025-2026
Murano glass by Galleria Barovier&Toso
31 × 13.5 cm
12 ¼ × 5 ¼ in
(inv. PK007)



Peter Kogler

Untitled ('Filigrana', large), 2025-2026
Murano glass by Galleria Barovier&Toso
38 × 14 cm
15 × 5 ½ in
(inv. PK016)





Peter Kogler

Untitled ('Filigrana', small), 2025-2026
 Murano glass by Galleria Barovier&Toso
 15 × 13.5 cm
 5 7/8 × 5 1/4 in
 (inv. PK019)

Peter Kogler

Untitled ('Filigrana', medium), 2025-2026
Murano glass by Galleria Barovier&Toso
28 × 11.5 cm
11 × 4 ½ in
(inv. PK028)





Peter Kogler
Untitled ('Filigrana', small), 2025-2026
 Murano glass by Galleria Barovier&Toso
 23.5 × 13 cm
 9 ¼ × 5 ⅛ in
 (inv. PK036)



Untitled ('Ercole')

Kogler's checkered glass patterns dialogue with Ercole Barovier's 1950s and '60s designs, which anticipate his own, a surprise discovery linking artistic heritage to digital-age visual language.

Peter Kogler
Untitled ('Ercole'), 2025-2026
Murano glass by Galleria Barovier&Toso
23 × 11.5 cm
9 × 4 ½ in
(inv. PK029)





Peter Kogler
Untitled ('Ercole'), 2025-2026
 Murano glass by Galleria Barovier&Toso
 23 × 12 cm
 9 × 4 ¾ in
 (inv. PK037)





Peter Kogler

Untitled ('Ercole'), 2025-2026

Murano glass by Galleria Barovier&Toso

21.5 × 13.5 cm

8 ½ × 5 ¼ in

(inv. PK006)



Untitled ('Ants')

The ants are rendered using 'murrine', one of Murano's most celebrated techniques, including small glass medallions embedded within the glass, multiplying Kogler's insects across the surface.

Peter Kogler

Untitled ('Ants', medium), 2025-2026
Murano glass by Galleria Barovier&Toso
27 × 13 cm
10 5/8 × 5 1/8 in
(inv. PK032)



Peter Kogler
Untitled ('Ants', large), 2025-2026
Murano glass by Galleria Barovier&Toso
31 × 12.5 cm
12 ¼ × 4 7⁄8 in
(inv. PK026)



Untitled (Curtains)

Peter Kogler

Untitled (Curtains), 2026

Digital print on fabric

Varying sizes (bespoke solutions upon request)

(inv. PK062)









Untitled (Brain)

Peter Kogler
Untitled (Brain), 2025
Aluminium with LED
130 × 150 × 125 cm
51 1/8 × 59 × 49 1/4 in
(inv. PK048)



Untitled (Tables)

Peter Kogler

Untitled (Table), 2026

Printed glass and metal frame

72 × 100 × 100 cm

28 ³/₈ × 39 ³/₈ × 39 ³/₈ in

Edition of 4

(inv. PK042)



Peter Kogler
Untitled (Table), 2026
Printed glass and metal frame
72 × 200 × 100 cm
28 3/8 × 78 3/4 × 39 3/8 in
Edition of 2
(inv. PK046)

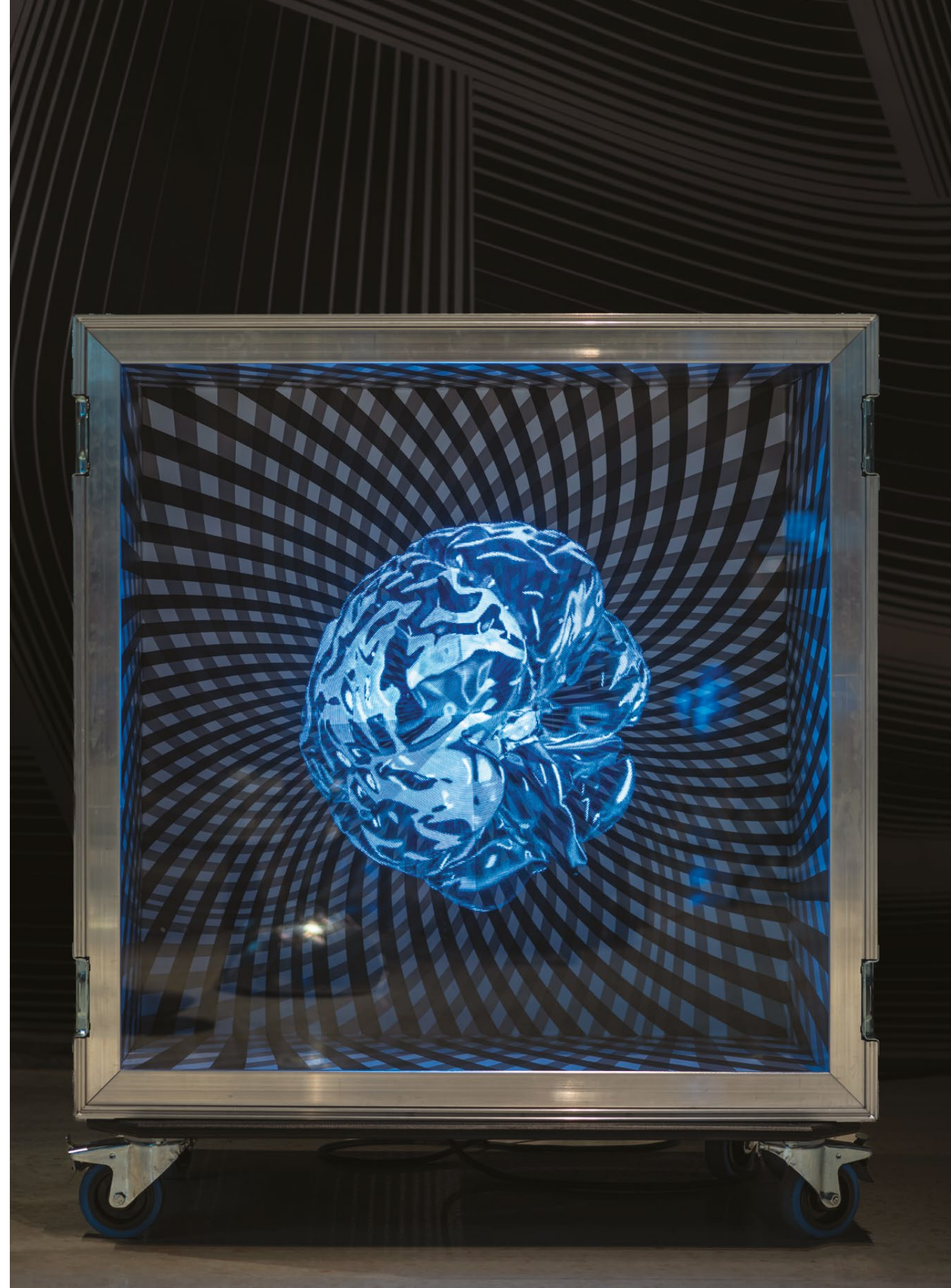




Untitled (Brain)

Peter Kogler

Untitled (Brain), 2023
Flight case with LED rotor
110 × 90 × 71.5 cm
43 ¼ × 35 ¾ × 28 ½ in
(inv. PK052)



Untitled (Brain-Globe)

Peter Kogler

Untitled (Brain-Globe), 2025-2026
Murano glass by Galleria Barovier&Toso
25 × 33 × 22 cm (Brain) and 32 cm (Globe)
9 ⁷/₈ × 13 × 8 ⁵/₈ in (Brain) and 12 ⁵/₈ in (Globe)
(inv. PK040)





Untitled (Ant)

Peter Kogler

Untitled (Ant), 2024
Digital print on alucore
110 × 235 × 2 cm
43 ¼ × 92 ½ × ¾ in
(inv. PK050)



Untitled (Brain)

Peter Kogler

Untitled (Brain), 2025-2026
Murano glass by Galleria Barovier&Toso
30 × 32 × 20 cm
11 ¾ × 12 ⅝ × 7 ⅞ in
(inv. PK039)





Peter Kogler (b. 1959, Innsbruck, Austria)

Peter Kogler stands among the foremost pioneers of computer-assisted art and digital installation. Since the mid-1980s, his art has centred on the transformation of architectural spaces through hypnotic, computer-generated patterns that merge the virtual with the physical. Through immersive installations that employ fabric, wallpaper, projection and sculpture, Kogler explores the relationship between technology and perception, creating labyrinthine environments where recurring motifs – ants, brains, tubes and interlocking lines – become metaphors for networks, systems and the complexities of contemporary society. Influenced by American Minimalism, he was honoured with the Prix Ars Electronica in 1988 for his ground-breaking, early computer-generated work 'Untitled I'. From 1993 to 2005, he headed the New Media class at the Academy of Fine Arts in Vienna; and from 2008 to 2025, he held a professorship in graphic arts at the Academy of Fine Arts in Munich. In his collaboration with Galleria Barovier&Toso, Kogler continues to expand his artistic language by working for the first time with Murano glass, bringing his signature digital aesthetics into dialogue with the ancient Venetian tradition of glassmaking as a homage to the heritage of Barovier&Toso, the world's oldest glassworks company, cultivating an unbroken tradition of glass artistry and innovation spanning seven centuries.

Major Exhibitions

Venice Biennale (1986, 1993, 1995, 2006); Documenta IX, Kassel (1992); Wiener Secession, Vienna (1995); Documenta X, Kassel (1997); Kunsthaus Bregenz (2000); Museum of Modern Art (MoMA), New York (2006); MAMCO – Museum of Contemporary Art, Geneva (2007); Museum moderner Kunst Stiftung Ludwig Wien (MUMOK), Vienna (2008); Mudam, Luxembourg (2010); Schirn Kunsthalle Frankfurt (2010); Centre Georges Pompidou, Paris (2012); Museum of Contemporary Art (MSU), Zagreb (2014); ING Art Center, Brussels (2016); Grand Palais, Paris (2018); Kunsthaus Graz (2019); Kunsthalle Bielefeld & Marta Herford (2024); Sevil Dolmacı, Istanbul (2025); Diriyah Art Futures, Riyadh (2024-2025); Galerie Mitterrand, Paris (2024); Lehmbruck Museum, Duisburg (2025); Palazzo Barovier&Toso, Murano-Venice (2026).

Public & Architectural Projects

Albertina Museum, Vienna, Glass Facade (2003); Graz Central Station, Entrance Hall (2003); Vienna International Airport, Parking Garage 3, Facade (2005); CeMM Research Center for Molecular Medicine, Vienna, Facade (2010); U-Bahn Station Karlsplatz, Vienna, Installation (2011); Sigmund Freud Museum, Vienna, Schauraum (2015); Tramway T3 Skate Park, Paris (2017); Austrian Parliament Building, Vienna, Permanent Installation (2023); San Pasquale Metro Station, Naples, Installation (2024); and many other architectural interventions and site-specific installations in public spaces across Europe.

Selected Publications

‘Peter Kogler’, Venice Biennale, Aperto 86 Catalogue, 1986; ‘Peter Kogler’, Documenta IX Catalogue, Kassel, 1992; Venice Biennale Catalogue, Austrian Pavilion, 1995; ‘Peter Kogler’, Wiener Secession, Vienna, 1995; Documenta X Catalogue, Kassel, 1997; ‘Peter Kogler’, Kunsthaus Bregenz, Cologne: Verlag der Buchhandlung Walther König, 2000; ‘Peter Kogler’, Kunstverein Hannover, Ostfildern: Hatje Cantz, 2004; ‘Eye on Europe: Prints, Books & Multiples / 1960 to Now’, MoMA, New York, 2006; ‘Peter Kogler’, MUMOK Vienna, Cologne: Verlag der Buchhandlung Walther König, 2008; ‘Peter Kogler. Projection’, Schirn Kunsthalle Frankfurt, 2010; ‘Peter Kogler’, MSU Museum of Contemporary Art, Zagreb, 2014; ‘Peter Kogler’, ING Art Center, Brussels, 2016; ‘Artists & Robots’, Grand Palais, Paris, 2018; ‘Willkommen im Labyrinth’, Marta Herford, 2018; ‘Connected. Peter Kogler with...’, Kunsthaus Graz, 2019; ‘Peter Kogler: 40 Years: A Retrospective’, Sevil Dolmacı, Istanbul, 2023; ‘Peter Kogler. Alphabet City’, exh. cat. Francisco Carolinum Linz, 28 Aug. 2025 – 28 Feb. 2026; ‘Peter Kogler’, exh. cat. Palazzo Barovier&Toso, Murano-Venice, 10 Sept. 2026 – 21 Feb. 2027, Venice: Galleria Barovier&Toso, 2026.

Collections

Kogler’s works are held in major international museum collections including the Centre Georges Pompidou (Paris), MAMCO – Museum of Contemporary Art (Geneva), Museum moderner Kunst Stiftung Ludwig Wien (MUMOK, Vienna), Museum of Contemporary Art (MSU, Zagreb), Museu Coleção Berardo (Lisbon), ING Art Center (Brussels) and numerous other prestigious institutions worldwide. His work represents a defining contribution to the development of computer art and continues to influence contemporary explorations of digital media and spatial perception.





PETER KOGLER

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Curated by
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