

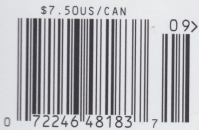
# Art ANTIQUES

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FOR COLLECTORS OF THE FINE AND DECORATIVE ARTS



CONTEMPORARY DRAWING | MARK ROTHKO | ITALIAN GLASS | ART IN ATLANTA



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## Soft Glow

"Thirteen years ago I started working with glass like this," says the Israeli artist Ayala Serfaty, pointing to thin, softly colored rods of Murano glass, the material that makes up the support structures of her wall-mounted light-filled sculptures. "But it took five years to develop this technique," she adds, referring to the thin skin of translucent polymer that she layers over her intricate glass webs. The glass rods—which Serfaty compares to dried pasta—are first joined and bent into shape by the flame of a blowtorch, and then the polymer is sprayed on the resulting structure, "like hairspray," the artist says.

The sculptures are lit from within, which gives them an ethereal glow. Serfaty uses fluorescent tubes or LEDs because they are cooler than incandescent bulbs, which could damage the fragile artwork. The glass-and-polymer elements are fixed to the wall by stainless steel attachments, so that each piece becomes site-specific. The one shown here, *Entudia* (2015), consists of nine lighted objects and measures 72 inches in height and 96 inches in width overall. It is part of Serfaty's "Soma" series, which consists of some 30 installations, several of which have been exhibited at museums around the U.S. as well as in England, Israel, and the Netherlands. Other works by the artist are available at Maison Gerard, a New York gallery specializing in modern and contemporary design.

Serfaty notes that these works, while abstract, have the ability to make viewers imagine various forms, earthly or otherwise. "They will remind anybody of anything—dance, poetry, angels." She also points out some dualities inherent in the materials—the glass, a hard and ancient medium, versus the polymer, which is soft and contemporary.





