



A space • gallery

CURATORIAL TEXT · VENICE 2026

MINORIA

Shape of Breath

Curatorial Text · Monika Turczyńska

MINORIA: Shape of Breath is a site-specific installation developed at A Space Gallery in Venice as another chapter of MINORIA, an ongoing project conceived by Monika Turczyńska and developed in Venice during the international Biennale season.

The project focuses on the tension between form and process — on the moment in which what is still undefined begins to take shape without entirely losing its relation to the conditions of its own becoming.

At the centre of the exhibition is a metal net suspended in space, holding selected glass objects. Removed from the order of everyday use, they do not function here as products or decorative objects, but as forms arrested in a state of particular intensity — traces of labour, temperature, breath, time and material continuity that is never given once and for all.

The point of departure for this chapter is glass understood not as a neutral material, but as an exceptional matter: fragile, luminous and profoundly processual. A glass form is born from fire, movement, temperature and breath; it can therefore be read as frozen breath — a material record of expansion, tension, transformation and arrest.

Glass retains the memory of the gesture that gave it form. What appears finished continues to carry within it the trace of its own becoming.

The exhibition is built upon a precise tension between glass and metal. The glass forms preserve the memory of lightness, fluidity and transparency; the metal net, by contrast, introduces the order of the frame, weight, construction and containment.

It is between these two orders that the central meaning of the installation emerges.

This is not a simple opposition between freedom and restriction, but a deeper paradox: for movement to become visible, it must be stopped; for breath to take form, it must surrender its own freedom.

Every act of fixing is therefore simultaneously an act of revelation and an act of depriving what is living of its full fluidity.

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The metal net is not merely a structural element. It performs a symbolic function: it signifies support, suspension, preservation and retrieval.

It evokes the image of a form being drawn out of instability, out of movement and out of a field of dispersion. The objects held within it appear as material traces of memory, retrieved from time, history and interrupted continuity.

At the same time, the net points towards the entire system of dependencies without which glass cannot exist: craft, production, labour, memory, energy, circulation and cultural infrastructure.

In this sense, the installation speaks not only about the fragility of glass as matter, but about the fragility of the entire world that makes this matter possible.

The social dimension of the project is particularly significant.

The exhibition refers both to what has already been lost and to what continues to exist but remains under threat. It recalls the memory of glassworks and production continuities that have disappeared, while also turning towards those glassworks that still exist and carry within them an immense accumulation of tradition, labour and knowledge.

And yet they must confront the challenge of preserving this tradition in the face of relentless market demands, rising production costs and the fragility of cultural continuity.

The project therefore concerns not only the memory of loss, but also responsibility for what still exists.

Beneath the suspended forms lies a low field of sand.

Sand functions simultaneously as the source material of glass and as a figure of time: erosion, disappearance, burial and return. It returns form to its origin, while reminding us that no form is ever entirely separated from the possibility of disintegration.

Glass therefore does not appear as a triumph of permanence, but as a temporary suspension of process.

The installation was conceived specifically for the intimate scale of A Space Gallery.

It is here that suspension, emptiness and proximity allow glass to be encountered not as a representative object, but as fragile matter and a cultural trace.

The surrounding space is deliberately left empty — bare walls, precisely directed light and an abundance of silence allow the installation to resonate with maximum intensity.

The viewer does not experience the work as an arrangement of objects, but as a field of tensions between preservation and disappearance, lightness and containment, memory and loss.

In the context of Venice, Murano and The Venice Glass Week, the project raises the question of the survival of glassmaking knowledge, local production and the delicate infrastructures that sustain this heritage.

What is suspended here is not only glass, but the memory of a world whose existence can no longer be taken for granted.