This exhibition brings together two kinds of transformation: the alchemical change of materials, and the human desire to break down the barrier between ourselves and nature.

— Casey Eichhorn

Curator and Deputy Director of Collections and Exhibitions
Bergstrom-Mahler Museum of Glass

Cover: *Before It Turns to Gold*, 2024, detail

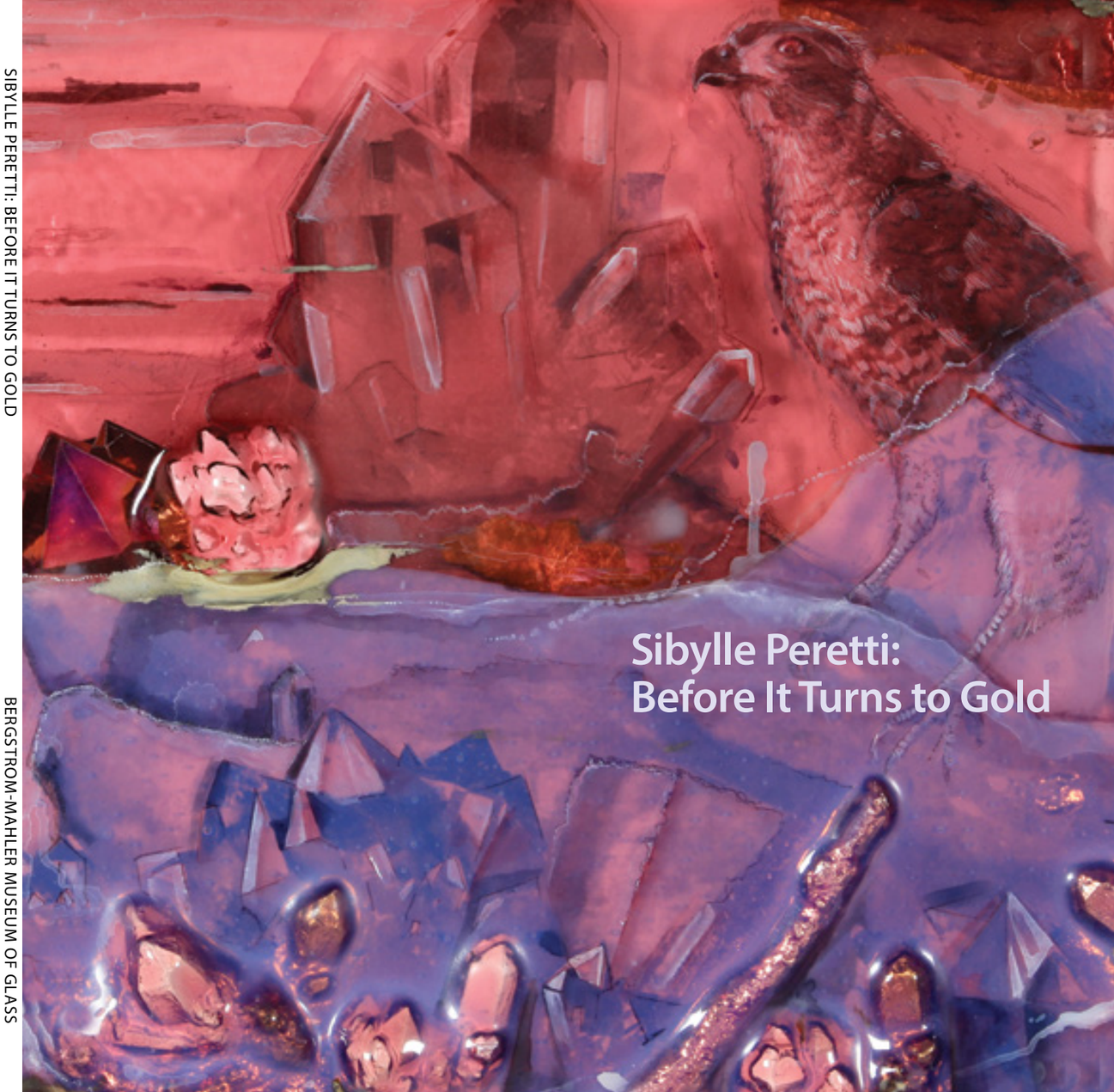
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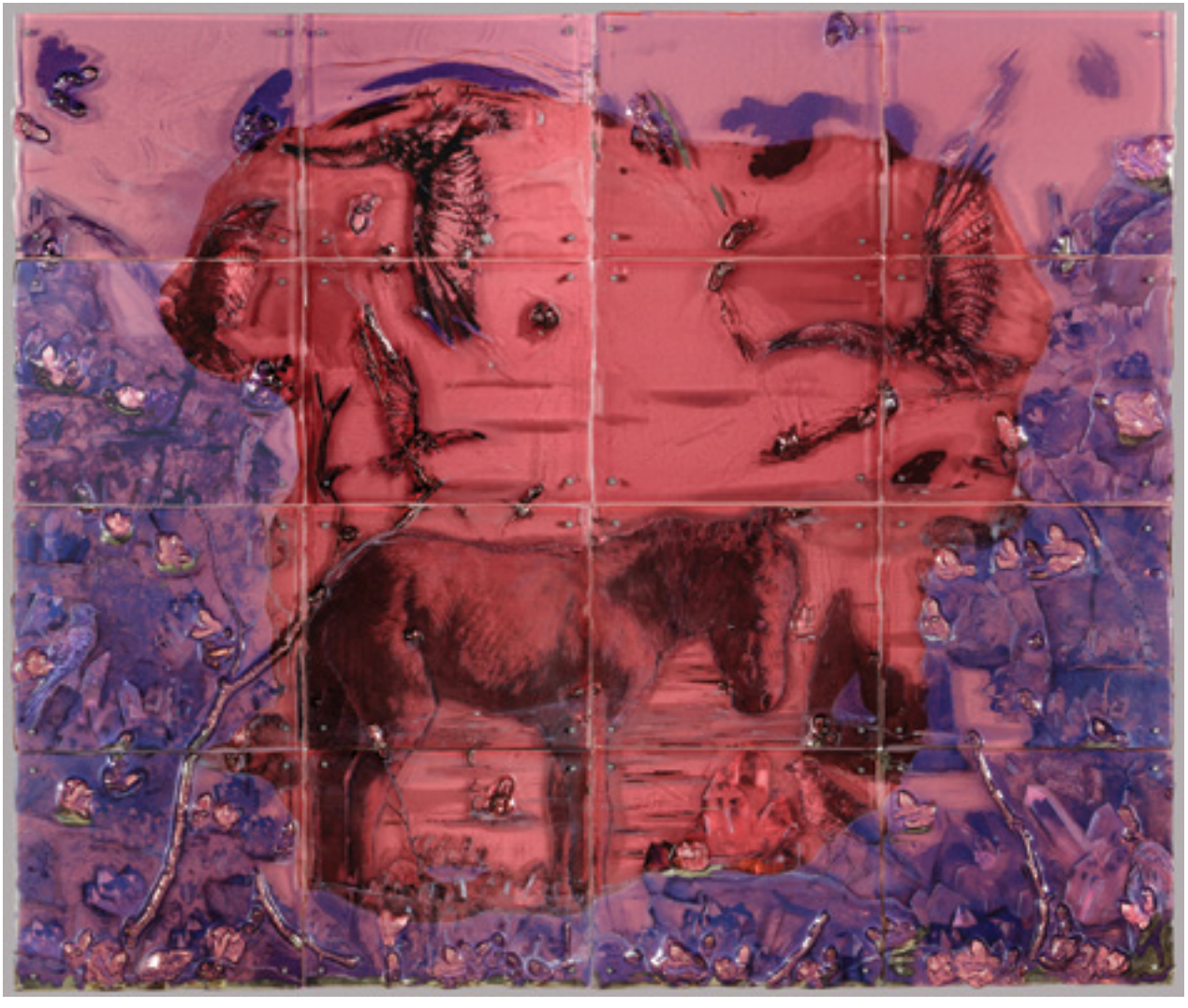
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SIBYLLE PERETTI: BEFORE IT TURNS TO GOLD

BERGSTROM-MAHLER MUSEUM OF GLASS



Sibylle Peretti: Before It Turns to Gold



Before It Turns to Gold, 2024

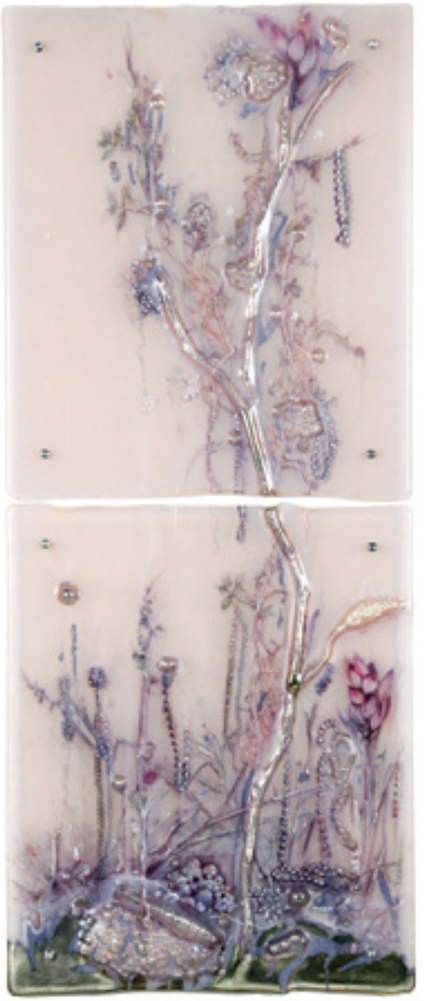
Sibylle Peretti:
Before It Turns to Gold

October 23, 2026 – March 14, 2027

Bergstrom-Mahler Museum of Glass

Curated by Casey Eichhorn
Curator and Deputy Director of Collections and Exhibitions





Right and opposite: *Terebellum Coral*, 2024

This catalogue was published for the occasion of the exhibition, *Sibylle Peretti: Before It Turns to Gold*, organized by Bergstrom-Mahler Museum of Glass

Curated by Casey Eichhorn, Curator and Deputy Director of Collections and Exhibitions.

Essays within this publication: Amy G. Moorefield, Executive Director, Bergstrom-Mahler Museum of Glass

Casey Eichhorn, Curator of Collections and Exhibitions, Bergstrom-Mahler Museum of Glass

Sibylle Peretti, Artist

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Images © 2026 Sibylle Peretti and Bergstrom-Mahler Museum of Glass

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Art Alliance for Contemporary Glass

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Bergstrom-Mahler Museum of Glass

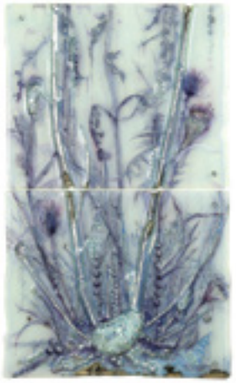
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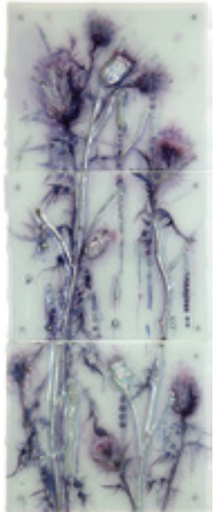
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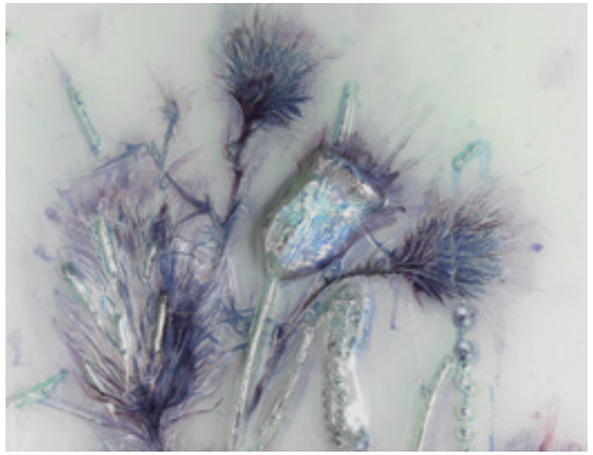


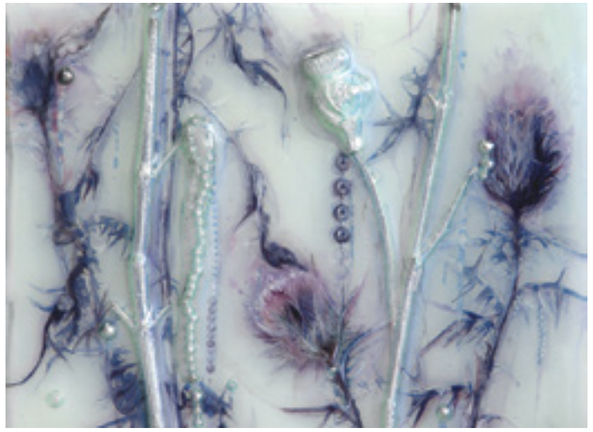


The thistle embodies beauty, resistance, strength and protection.

— Sibylle Peretti

Above and opposite: *Becoming a Thistle*, 2026







Wonderment and Decay: The Mysterious World of Sibylle Peretti

Amy G. Moorefield
Executive Director
Bergstrom-Mahler Museum of Glass

Splitting her time between Cologne, Germany and New Orleans, Louisiana, mixed media artist Sibylle Peretti creates work that prompts profound questions of humanity's intersection and interference in the natural world.

I was invited by Peretti to visit her studio in New Orleans in January of 2022 and was immediately humbled by her and her artist studio/laboratory where artworks in various stages of emerging were side by side with specimens of local marsh grasses and native flora, nature's ephemera and sketches. It is a rare treat to see the making stages of an artist's inner sanctum. From that conversation and visit, I began to understand the important, meditative and revolutionary work that Peretti was conducting to explore the liminal space of nature frozen at a pivotal moment in time and therefore protected from humanity's interference.

Ethereal imagery of foxes, deer, wolves, birds, panthers, horses and children are captured in porcelain and glass. They appear ghostlike by her sophisticated employment of multiple layers of photography, printing and drawing alongside glass slumping, engraving and casting among other multi-media technologies. Her bravura of those mediums and imagery conveys a fairytale world where folklore and mythical creatures co-exist together in wonderment and decay. Her imagery codex is enhanced by her structures of presentation/containment. Peretti often encloses figures beneath cloches (scientific glass domes) creating micro-worlds that convey a sense of protection, memory and mystery. Her wall installations often reflect the geometric shape and arrangement of windows and window panes. The viewer is placed in the



Backwater, 2019, detail

position of a voyeur peering through portals into a realm that appears both strange and familiar. Her free-standing sculptures of animals and birds appear at the height of their vulnerability through their dreamlike, recumbent poses. One touch and they would wake up, ready to take flight or pounce. Through her otherworldly subjects and her employment of the delicate medium of glass, Peretti capitalizes on the fragile nature of our own native environments and how we as humans have the power to protect or destroy them.

A project of this scale is never created in a vacuum and I am so grateful to Sibylle Peretti, for her belief in Bergstrom-Mahler Museum of Glass and her hours of time and dedication to make new work for this exhibition. My thanks to Peretti's husband Stephen Paul Day for his encouragement and support of her exhibition. Appreciation to Kathy Brost, our Board President and our Board of Directors who all inspire our work every day; their guidance is invaluable. Casey Eichhorn, exhibition curator and Curator

The viewer is placed in the position of a voyeur peering through portals into a realm that appears both strange and familiar. . . .animals and birds appear at the height of their vulnerability through their dreamlike, recumbent poses.

— Amy G. Moorefield

and Deputy Director of Collections and Exhibitions should be commended for the thoughtful curation and partnership with Peretti on this important exhibition. Kevin Rau, designer and our former Deputy Director of Communications has designed a beautiful and complimentary catalogue for this exhibition.

We are so grateful to John Brogan, Chairman, TJ Minnehan, President and the Bank of Kaukauna for their founding sponsorship of *Sibylle Peretti: Before it Turns to Gold.* Thanks also goes to the Art Alliance for Contemporary Glass (AACG) for support of the exhibition catalogue.

Bergstrom-Mahler Museum of Glass provides extraordinary glass experiences to spark fun, kindle creativity and illuminate learning for all. The Museum is committed to presenting work by artists such as Sibylle Peretti who is creating important works using innovative glass techniques with a practice exploring global issues that are relevant today. We are honored to present this very special exhibition — *Sibylle Peretti: Before it Turns to Gold* and its accompanied catalogue to our community.



Backwater, 2019

For me art comes alive when something strikes you as beautiful, but makes you uneasy at the same time.

— Sibylle Peretti

Opposite: *Snow Child III*, 2019



Fox River, 2026, detail





Fox River, 2026

Through my animal-dominated landscapes, I hope to evoke empathy towards animals as a way to heal our relationship with nature.

— Sibylle Peretti

Opposite: *Vogelfrei*, 2026, detail



Before It Turns to Gold

Casey Eichhorn
Curator and Deputy Director of Collections and Exhibitions
Bergstrom-Mahler Museum of Glass

Drawing on memory, childhood, dreams and the natural world, Sibylle Peretti creates scenes where people, animals and landscapes appear to exist beyond the usual limits of time and place. By reflecting on vulnerability and belonging, her work looks at the delicate relationship between humans and nature and our search for connection.

This exhibition brings together two kinds of transformation: the alchemical change of materials, and the human desire to break down the barrier between ourselves and nature. These ideas are closely connected, starting with the idea that nothing in the world is permanent. Matter changes. Landscapes change. Our understanding of ourselves can change. Most importantly, the line we draw between ourselves and nature can also shift. In fact, human actions exacerbate climate change and lead to environmental destruction.

Alchemy has always focused on the idea of transformation. Most people know it as the effort to change one material into another, to find hidden value in something that seems ordinary, and to reach something extraordinary through breaking down, mixing, purifying and changing materials. Gold is the highest goal in this process, turning a basic element into something precious. In ancient Greece, alchemists even called this sacred process "The Art" or "Knowledge."

For Peretti, glassmaking is a kind of alchemy. Sand and minerals are heated until they become something completely new. What starts as raw material turns into glass that is clear, shiny, glowing and able to hold images or scenes inside it. Glass is not just a medium for art; it shows transformation itself. In works like *Perch*, 2026, and *Where the Rubies Grow III*, 2018, Peretti looks at the real and mythical history of the lost recipe for



Before It Turns to Gold, 2024, detail

ruby-red glass, which chemist Johann Kunckel von Löwenstern rediscovered in 1679. This discovery is similar to alchemy, since adding gold chloride to the glass mixture creates the deep red color.

Peretti regularly references Werner Herzog's 1976 film, *Heart of Glass*, when discussing the social consequences of the loss of the ruby-red formula. In it, the master glassblower dies, taking knowledge of the ruby-gold formula with him. "The ruby-red glass was treated like gold itself, and its loss is a metaphor for the collapse of civilization," relates Peretti. "The area does not simply face economic ruin; it suffers an existential fracture."

But *Before It Turns to Gold* also focuses on the time before change is finished. The title suggests a moment when things are still shifting, not yet settled into something new. This in-between space, where transformation can happen, runs through all of Peretti's work. Her scenes—whether landscapes, people, animals, memories, or dreams—always seem to hover between familiar categories. Her worlds feel both real and imagined,

This exhibition brings together two kinds of transformation: the alchemical change of materials, and the human desire to break down the barrier between ourselves and nature.

— Casey Eichhorn

natural and made, close and mysterious. In this uncertain space, her deeper interest in nature comes forward. In her work, nature is not just something to look at from afar. It is a place where people might lose themselves. Forests, water, animals, plants and shifting landscapes become places where the lines between human life and the natural world start to blur. Her figures often seem like they are becoming part of these environments, not just passing through.

Peretti points out that Western society teaches us to "…imagine ourselves as separate from nature"—to see nature as something outside us, something we can visit, study, collect, control, or protect. Her art questions this idea. Her landscapes suggest that nature is not somewhere else, but something we already belong to, whether we realize it or not.

Breaking down the barrier between ourselves and nature does not mean we have to vanish into a forest or stop being human. Instead, it means seeing differently where we end and nature begins. It means realizing that our bodies, the air, our homes and the animals we live with are not truly separate from us.

Peretti turns this idea into something you can see, especially in her landscapes *Fox River*, 2026, and *Elysian Fields*, 2024. In *Fox River*, a doe lies on a log raft near the riverbank, surrounded by shorebirds and mammals, with a large paper mill in the distance. *Elysian*



Before It Turns to Gold process image by the artist.

Fields, named after a well-known street in New Orleans, shows three wolves (coyotes) by the Mississippi River, with a lighthouse and the city skyline behind them.

Glass is a fitting material for these landscapes because it is all about boundaries. A sheet of glass divides spaces but also lets us see through. Its surface can show us the world and reflect our own image at the same time. Glass makes boundaries visible by making them hard to notice. In Peretti's work, this puzzle draws the viewer in.

When we look at a landscape, the glass can reflect our own image back at us. We see another world, but we also find ourselves in it. Peretti's art is not just an object or a window—it sits somewhere in between, just like her landscapes. The line between viewer and what is viewed fades away.

This is where the exhibition's ideas about alchemy and ecology come together. Alchemy tries to change materials. Peretti invites us to imagine changing how we relate to the material world.

An alchemist sees what a material could turn into. Peretti looks at a landscape and sees a new way people might relate to nature. Both kinds of change ask us to look past





the surface and notice that what seems unchanging might actually be shifting. A raft can symbolize a journey or escape, and a lighthouse can mean safety.

This wish for change is also deeply emotional. Wanting to break down the barrier between ourselves and nature is not just an idea—it comes from feelings of belonging, homesickness, wonder, or loss. When we notice our separation from nature, we also feel it. Peretti's art gives shape to that longing.

So, these landscapes can be seen as places of longing. They show our wish to connect, set against the vastness and independence of nature. This tension never fully goes away. And perhaps it cannot be.

Wanting to erase the line between people and nature is a paradox. We can never stop being observers of nature, because we are also part of it. Sometimes we look at ourselves from the outside; sometimes we are in nature but feel separate from it. Peretti's art lives in this contradiction instead of trying to solve it.

That is why the word ***before*** becomes so important.



Left and opposite: *Before It Turns to Gold* process images by the artist.

Before It Turns to Gold is not about a finished change. It is about waiting—the moment when change is possible but has not happened yet. The material is not yet gold. The person has not fully blended into the landscape. The boundary is still there. But the chance for change exists, and the art gives us a place to think about it.

In this sense, Peretti's use of nature is not just about nostalgia or the environment. Her landscapes do not just ask us to protect nature as something outside us. Instead, they invite us to think more closely about our connection to it. What if we saw ourselves as linked to nature, not separate from it? What if we saw the natural world as part of who we are, not just a backdrop?

Glass is created by changing materials, but it also changes how we see things. It can bend, reflect, magnify, hide, or show. Glass lets images exist between what is real and what seems like an illusion. It is both a thing and not a thing, solid and light, lasting and delicate.

Peretti's art asks us to look at glass, through glass and sometimes at our own reflection in it. The very act of seeing something can change us. The landscape shifts as we look at it, because we bring our own memories, hopes, fears and experiences. The art does not just show a world; it creates a meeting place between worlds.

The alchemist seeks to transform the substance of the world.

The artist transforms how we perceive it.

And the viewer, standing before the work, becomes part of that transformation.

Perhaps this is ultimately what *Before It Turns to Gold* proposes: that transformation isn't an event with a clearly defined beginning and end, but a perpetual condition of existence.

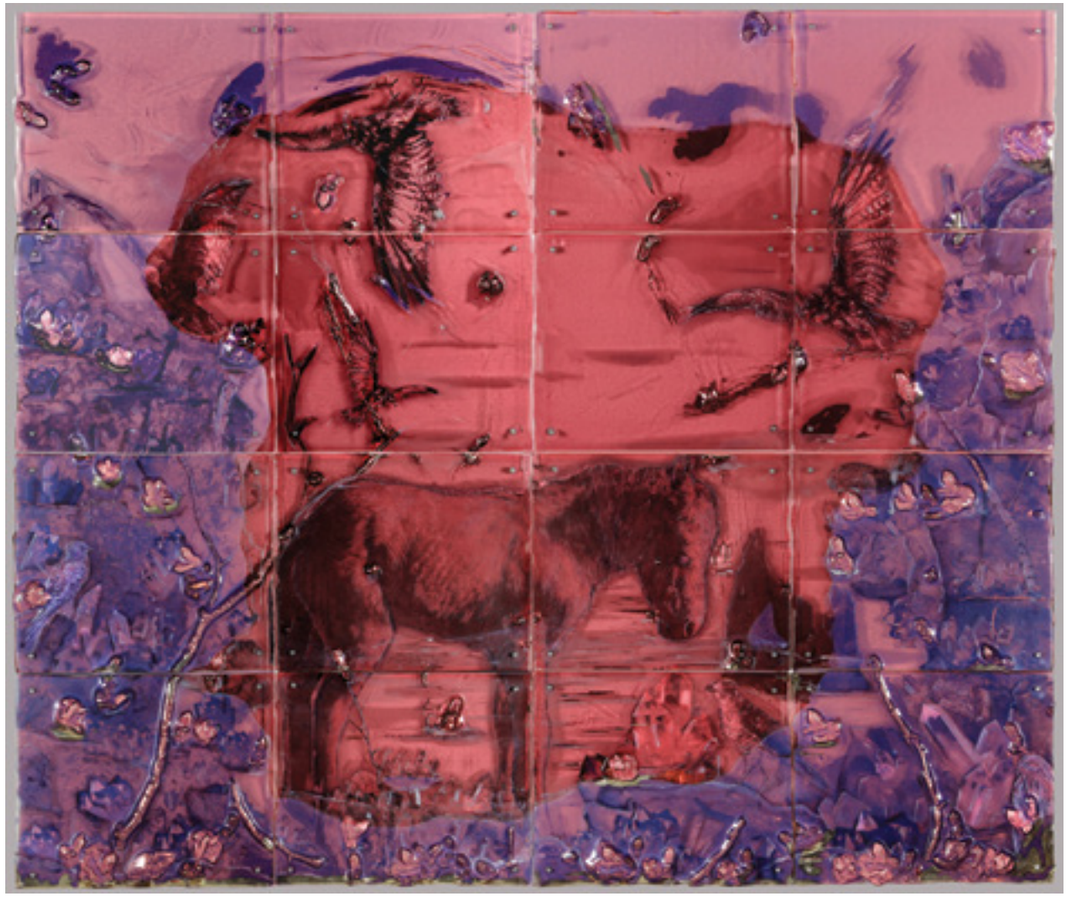
We exist always, in some sense, ***before*** something.

Before the transformation is complete. Before the boundary disappears. Before the ordinary reveals its hidden value. Before we recognize ourselves as part of the world we have been looking at.

Gold, then, is not just the end goal. It is the hidden possibility inside matter, nature and ourselves.

Maybe the most important moment is just before gold appears—the time when nothing is settled, when things are still separate and when the world still holds the chance to become something new.

That is the space Sibylle Peretti invites us to enter.



Before It Turns to Gold, 2024



The inner fire of gold-ruby glass embodies the mystery of transformation, where change can lead to something unexpected, beautiful or unsettling.

— Sibylle Peretti

Opposite: Ruby Red glass batch at the Poschinger Glashutte, Bavaria.









Elysian Field, 2024 process images by the artist.



Elysian Field, 2024



I have always been interested in art that reflects our emotional existence. When I'm moved, I understand from the inside. I see my work as a journey to confront myself with the unknown, trying to create intimate spaces.

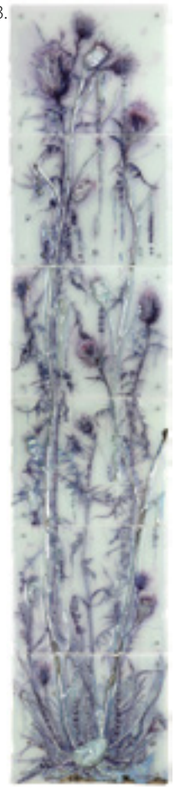
— Sibylle Peretti

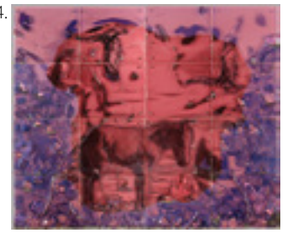
Opposite: Peretti's studio floor reveals a glimpse into her creative process.

Exhibition Checklist

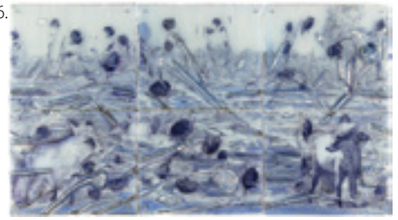
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1. *Backwater*, 2019, Kiln-formed glass, engraved, painted, silvered, paper, 38 x 40 x 1; On loan from the Collection of the Artist, Courtesy Callan Contemporary

2. *Elysian Field*, 2024* Carved, engraved, painted and silvered acrylic glass, silver-gold leaf, paper, 40 x 65 x .5

3. *Becoming a Thistle*, 2026* Kiln-formed glass, engraved, painted, silvered, paper, 105 x 20 x 1

4. *Before it Turns to Gold*, 2024* Kiln-formed glass, engraved, painted, silvered, paper, 68 x 84 x 1

5. *Fox River*, 2026* Kiln-formed glass, engraved, painted, silvered, paper, 54 x 80 x 1

6. *Home Range* 2022* Kiln-formed glass, engraved, painted, silvered, paper, 62 x 35 x 1

7. *Perch*, 2026, Kiln-cast and formed glass, powder coated metal, 70 x 40 x 25; On loan from the Collection of the Artist, with support from Alexander Tutsek-Stiftung, Munich

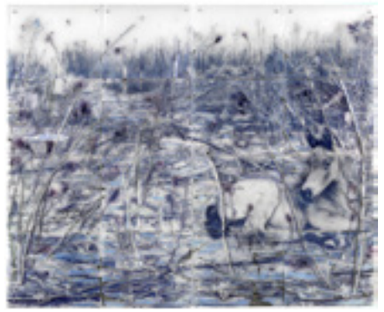
8. *Rising Fawn I*, 2021* Kiln-cast glass, 8 x 23 x 13

9. *Slow Blue*, 2026* Kiln-cast glass, 20 x 17 x 16

10. *Snow Child III*, 2019* Kiln-cast glass and metal pedestal, 45 x 43 x 22

11. *Unicorn*, 2012 Kiln-cast glass, 6 x 34 x 6; On loan from the Collection of Connie Taylor

12.



14.



15.



13.



16.



12. *Thistle Field*, 2026*
Kiln-formed glass, engraved, painted, silvered, paper, 70 x 82 x 1

13. *Terebellum Coral*, 2024
Kiln-formed glass, engraved, painted, silvered, paper, 42 x 17 x 1; On loan from the Collection of the Artist, Courtesy Habatat Galleries

14. *Urban Fox*, 2018
Kiln-cast glass, crystal inlay, 9 x 22 x 18; On loan from the Collection of Raine Bedsole

15. *Vogelfrei*, 2026*
Kiln-cast and purpose-built pedestal, 40 x 52 x 1

16. *Where the Rubies Grow III*, 2018*
Blown, hand-sculpted and kiln-cast glass, engraved, silvered, 22 x 16

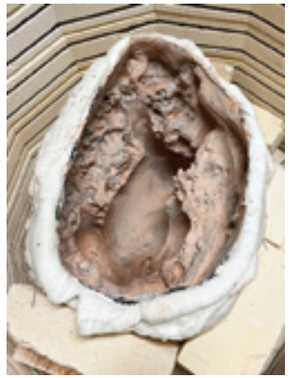
*On loan from the Collection of the Artist

All measurements are expressed in inches.



Where the Rubies Grow III, 2018









Slow Blue, 2026
mold-making (left), detail (below).



Slow Blue, 2026

Creating empathy towards the animals allows us to recognize our own vulnerability as a first step to a healing process.

— Sibylle Peretti

Urban Fox, 2018 detail



Artist Statement

Sibylle Peretti
MFA, Sculpture & Painting
Academy for Art and Design, Cologne, Germany

This exhibition, like much of my work, explores the complex, fragile and often compromised relationship between human beings, our changing environment and the natural world.

Glass is the material I choose to reflect the vulnerability and resilience of life.

Its translucency reveals dimensions through multiple layers, allowing images and ideas to exist between the visible and the imagined.

I live in New Orleans, just steps from the Mississippi River. Almost daily, I witness the ever-changing alluvial land shaped by flooding and human expansion—forces that can create both transformation and destruction. This is also where the river ends and the water becomes thick with silt and the unfortunate remnants of human and industrial activity. Yet, even in this altered landscape, I can see signs of survival. Wildlife creates new sanctuaries in places where one might expect to find only devastation. Backwaters become islands where plants and animals build new ecosystems that offer temporary refuge.

The shifting boundary between the natural and industrial worlds has been a focus of my work for many years, inspiring my visit to Neenah and Kaukauna, and the surrounding landscape, where I observed the strong connection between the Mississippi and Fox rivers. Both are waterways of immense beauty, deeply shaped by human history. In Neenah and Kaukauna, this history is closely connected to the paper mill industry. In the nineteenth century, the Fox river served as an industrial highway, carrying massive rafts of timber downstream.

The works *Fox River* and *Vogelfrei* were inspired by historical photographs and images I took during my visit. In these two wall panels, animals associated with Wisconsin come together to build a raft. On the water, the raft becomes a temporary island—a place of rest and protection in a constantly changing environment. It holds a sense of vulnerability, but also of possibility and hope. In the glass panel *Vogelfrei*, the German title carries a double meaning: it can be understood as 'free as a bird', but also refers to being exposed without protection. In this work, two falcons find safety on a raft, unable to fly—remaining grounded and vulnerable.

These works, and the exhibition's main title *Before It Turns to Gold*, share the concept of transition as a movement towards something longed for—a place of refuge, possibility and promise.

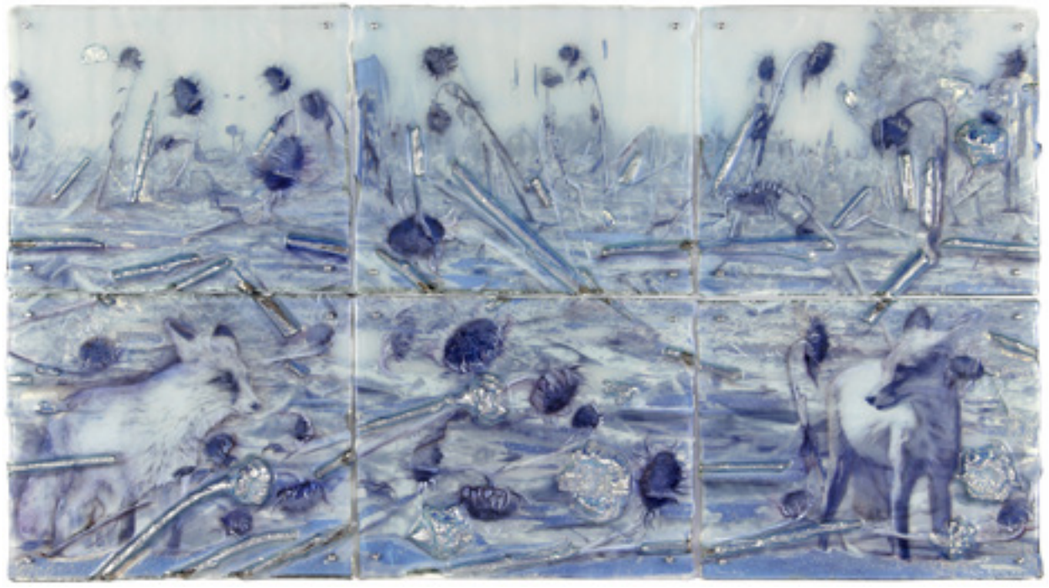
As the central piece of the exhibition, the life-size glass sculpture *Snow Child III* embodies this idea of transformation. Her existence follows the changing seasons, moving between presence and hibernation, vulnerability and resilience.

Born of snow, she cannot remain. Each summer she disappears only to return, when the seasons once again allow her to exist.

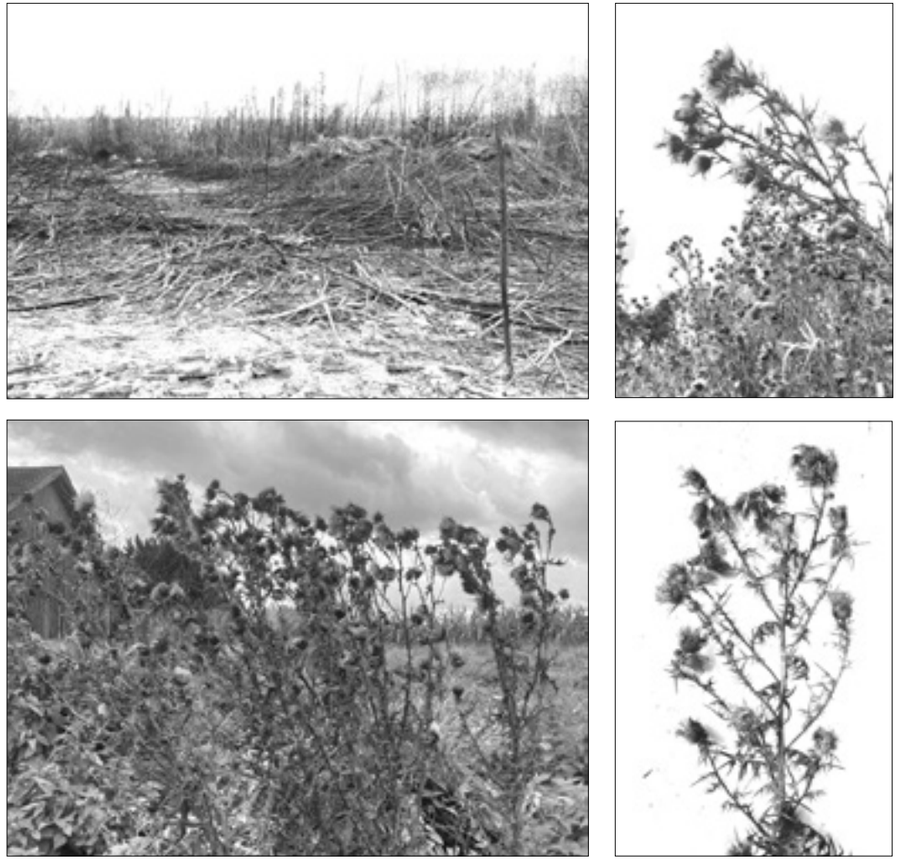
In this space between what is and what might become, *Before It Turns to Gold* holds a quiet sense of longing to emerge transformed.



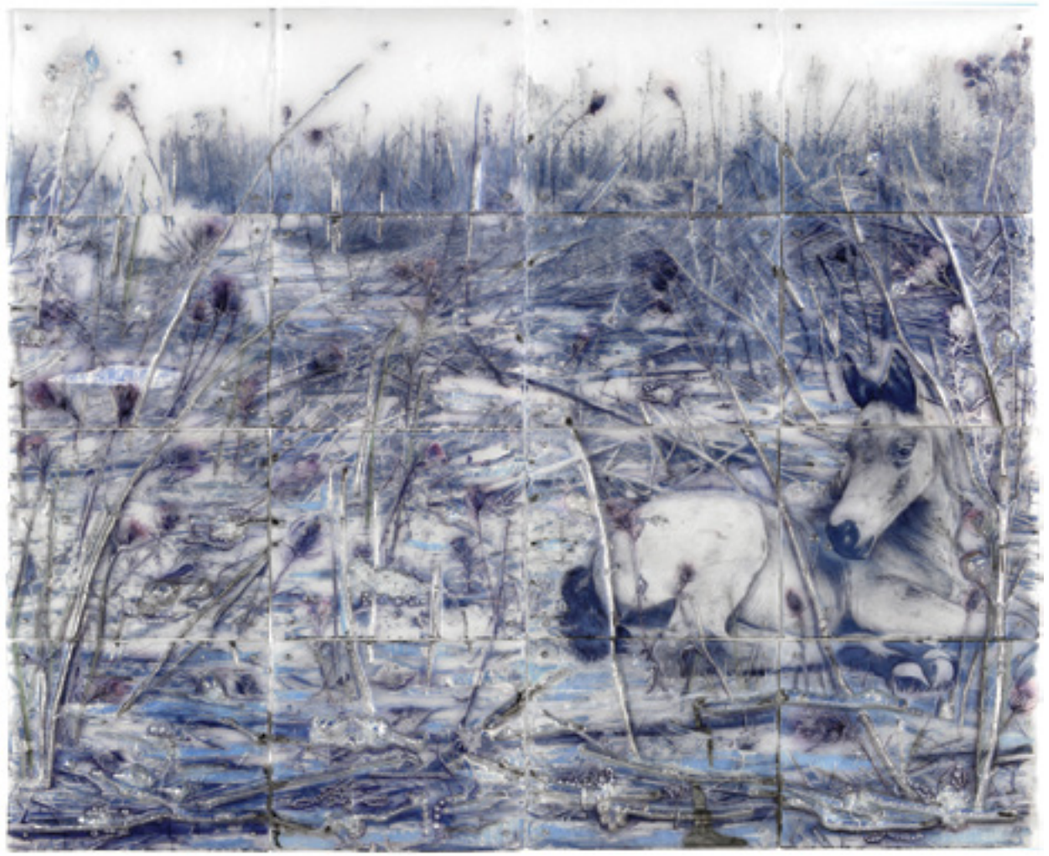
Home Range, 2022 detail



Home Range, 2022



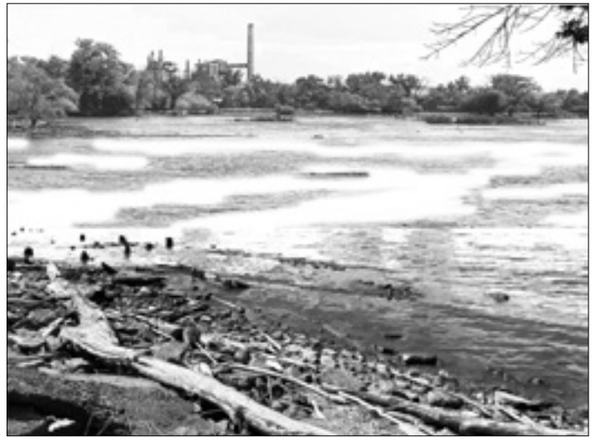
Thistle Field, 2026 process photos by the artist.



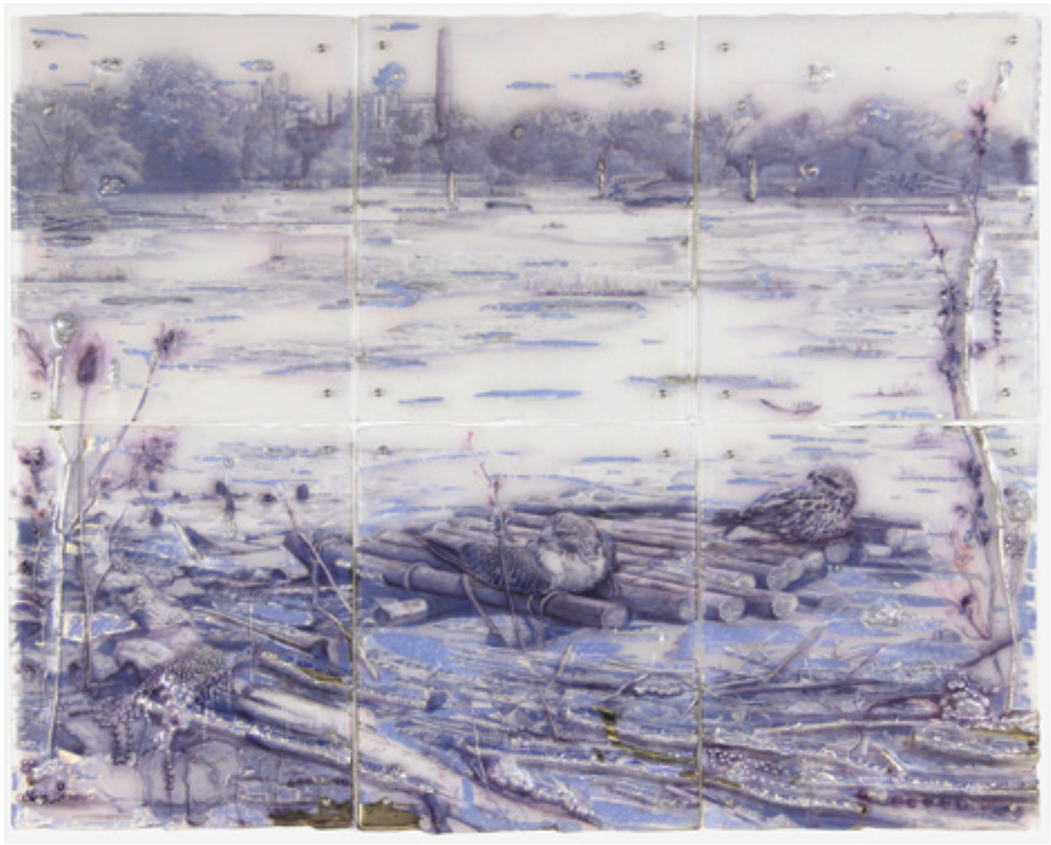
Thistle Field, 2026







Vogelfrei, 2026 detail (above), process photo (below) by the artist.



Vogelfrei, 2026

Curriculum Vitae

Sibylle Peretti
Born Muelheim an der Ruhr, Germany

EDUCATION

1993 MFA in Sculpture and Painting, Academy for Art and Design, Cologne, Germany
1987–1993 Studies under Prof. Karl Marx and Prof. Renate Lewandowski, Academy for Fine Arts, Cologne, Germany
1984–1987 Training as a Glass Designer, State School for Glassmaking, Zwiesel, Germany

GRANTS, PROFESSIONAL EXPERIENCE

2022 Artist Residency, Corning Museum of Glass, Corning, NY
2019 Instructor, Corning Museum of Glass, Corning, NY
2019 Artist Residency, Wheaton Arts, Millville, NJ
2018 Artist Residency, North Lands Creative, Lybster, Scotland
2016 Artist Residency, Bullseye Projects, Portland, OR
2016 Speaker, North Lands Glass Conference, Edinburgh, Scotland
2014 Artist Residency, Museum of Glass, Tacoma, WA
2014 Visiting Artist, University of Louisville, Louisville, KY
2013 Visiting Artist, Rochester Institute of Technology, Rochester, NY
2012 United States Artists, Friends Fellowship Grant
2010 Artist Residency, Museum of Glass, Tacoma, WA
2010 Visiting Artist, Tyler School of Art, Philadelphia, PA
2009 Guest Artist, Wheaton Arts, Millville, NJ
2009 Studio Residency, Louisiana Art Works, New Orleans
2008 Professional Career Grant, Joan Mitchell Foundation, New York, NY
2008 Juror, "European Glass Context", Bornholm, Denmark
2007 Art and Industry Residency, John Michael Kohler Arts Center, Sheboygan, WI
2007 Juror, "Raphael Founder's Prize," Society of Contemporary Craft, Pittsburgh, PA
2006 Joan Mitchell Foundation, Emergency Grant, New York, NY
2006 Pollock-Krasner Grant, Pollock-Krasner Foundation, New York, NY
2006 Houston Art Museum Grant, Houston, TX
2004 Artist in Residence, CGCA, Millville, NJ
2004 Visiting Artist, Rochester Institute of Technology, Rochester, NY
2002 Instructor, Mixed Media Sculpture, Pilchuck School of Glass, WA
2002 Instructor, Mixed Media Sculpture, Penland School of Crafts, NC
2002 Andy Warhol Grant, Artist in Residence, Penland School of Crafts, NC
2001 Formation of Club S&S Art Group, New Orleans, LA
1999 Instructor, Glass Casting, Musée-Atelier du Verre, Sars-Poteries, France
1999 Visiting Artist, Rhode Island School of Design, Providence, RI
1998 Teacher, Interdisciplinary Model Glass, Bild Werk, Frauenau, Germany
1997 Raphael Founder's Prize, Society of Contemporary Craft, Pittsburgh, PA
1997 Artist in Residence, CGCA, Millville, NJ
1992 Teacher, Mixed Media, Bild Werk, Frauenau, Germany

SOLO EXHIBITIONS

2026 *Before it Turns to Gold*, Bergstrom-Mahler Museum of Glass, Neenah, WI
2024 *Alluvial Land: Where Diamonds Grow*, Callan Contemporary, New Orleans, LA
2022 *Untamed*, Heller Gallery, New York, NY
2021 *Loveland*, Callan Contemporary, New Orleans, LA
2020 *Backwater*, Heller Gallery, New York, NY
2018 *Promise and Perception: The Enchanted Landscapes of Sibylle Peretti*, Chrysler Museum of Art, Norfolk, VA
2017 *It was such a beautiful Promise*, Callan Contemporary, New Orleans
2016 *The Land Behind*, Heller Gallery, New York, NY
2014 *I Search in Snow*, Callan Contemporary, New Orleans, LA
2012 *Thaw*, Heller Gallery, New York, NY
2010 *A Thin Silver Lining*, Heller Gallery, New York, NY
2009 *The Unusual Kind*, Gallery Bienvenu, New Orleans, LA
2008 *Silent Springs*, Heller Gallery, New York, NY

2005 *Silent Children*, Galerie B, Sinzheim, Germany
2004 *First Lessons In Beekeeping*, Sylvia Schmidt Gallery, New Orleans, LA
2001 *Silent Children*, Sylvia Schmidt Gallery, New Orleans, LA
1999 *Hirsute*, Sylvia Schmidt Gallery, New Orleans, LA
1997 *Kompanions*, Sylvia Schmidt Gallery, New Orleans, LA
1996 *Arbeiten auf Papier*, BBK, Cologne, Germany

TWO PERSON EXHIBITIONS (Stephen Paul Day / Sibylle Peretti as Club S&S)
2019 *Connections*, Club S&S, Huntsville Museum of Art, Huntsville, AL
2014 *Schneeschmelze*, Galerie Hirschmann, Club S&S, Berlin, Germany
2010 *Mobile Memorabilia Museum*, Club S& S, during Prospect.1, New Orleans, LA
2009 *Suicide Notes*, Club S&S, Galerie Hirschmann, Berlin, Germany
2009 *Diluvial Hood*, Club S&S, Freies Museum Berlin, Germany
2008 *Spielplatz*, Sibylle Peretti, Stephen Paul Day, John Michael Kohler Art Center, Sheboygan, WI
2007 *Twins, Trees and Tails*, Sibylle Peretti, William Traver Gallery, Club S&S, Seattle, WA
2007 *How To Stay Alive In The Woods*, Club S & S, Shaw Center for the Arts, Baton Rouge, LA
2007 *New Work*, Sibylle Peretti, Stephen Paul Day, William Traver Gallery, Tacoma, WA
2005 *New Work*, Sibylle Peretti, Lieve van Stappen, Glasmuseum Lette, Coesfeld, Germany
2005 *Lucy's Room to Breathe*, Sibylle Peretti, Stephen Paul Day, DU-AG, Munich, Germany
2002 *1822*, Sibylle Peretti, Stephen Paul Day, Contemporary Art Center, New Orleans, LA
2002 *History of Desire*, Sibylle Peretti, Stephen Paul Day, Traver Gallery, Seattle, WA
1998 *Zirkus*, Sibylle Peretti, Stephen Paul Day, Traver Gallery, Seattle, WA
1996 *Y Mythos*, Sibylle Peretti, Stephen Paul Day, Traver Gallery, Seattle, WA
1995 *Fairy Tales*, Sibylle Peretti, Stephen Paul Day, Bubba Mavis Gallery, Seattle, WA

SELECTED GROUP EXHIBITIONS
2026 *Developments*, Glasmuseum Lette, Ernsting-Foundation, Coesfeld, Germany
2026 *International*, Habatat Gallery, Detroit, MI
2025 *Future Horizons*, Glass in Contemporary Art, Alexander Tutsek Foundation, Munich, Germany
2025 *Glass Weekend*, Habatat Gallery, Sarasota, FL
2024 *Light in a Distant Future*, VISU Gallery, Miami Beach, FL
2022 *State Of Mind*, Glasstress, Fondazione Berengo, Murano, IT
2020 *Unbreakable: Women in Glass*, Glasstress Fondazione Berengo, Murano, Italy
2019 *Global Conversations: Art in Dialogue*, Toledo Museum of Art, Toledo, OH
2016 *Fired up: women in contemporary glass*, The Mint Museum, Charlotte, NC
2015 *Reverb* (curated by Isolde Brielmaier), Contemporary Art Center New Orleans, LA
2015 *Guns in the Hands of Artists*, Des Lee Gallery, St. Louis, MO
2014 *Remix*, Satellite Speed, Louisville, KY
2014 *Guns in the Hands of Artists*, Jonathan Ferrara Gallery, New Orleans, LA
2014 *Face to Face*, Yellowstone Art Museum, Billings, MT
2014 *Glass Today: 21century Innovations*, New Britain Museum of American Art, New Britain, CT
2013 *In the Name of Love*, Alexander Tutsek Foundation, Munich, Germany
2012 *Glass Uprising*, Zephyr Gallery, Louisville, KY
2011 *The Glass Canvas*, Het Glazen Huis, Lommel, Belgium
2008 *Human Nature-Social Construct*, Louisiana Art Works, New Orleans, LA
2007 *The Heart Forever Yearns Away*, Alexander Tutsek Foundation, Munich, Germany
2006 *Coburger Glaspreis*, Veste Coburg, Coburg, Germany
2006 *XX*, Glasmuseet, Ebeltoft, Denmark
2005 *Hybrid*, Palma Gallery, New Orleans, LA
2004 *Glass In The Bigger Picture*, Jonathan Ferrara Gallery, New Orleans, LA
2004 *Vitreous Matters*, Sylvia Schmidt Gallery, New Orleans, LA
2003 *Through the looking Glass*, Turtle Bay Museum, Redding, CA

2003 *Corporal Identity*, MAK Frankfurt, Germany and Museum of Arts and Design, New York, NY
2002 *Schmerzschatten*, Kulturbunker Ehrenfeld, Cologne, Germany
2000 *8. Triennale fuer Form und Inhalte*, MAK Frankfurt, Germany and Art Gallery of South Australia, Adelaide, Australia
1998 *Manifestatie State of Art*, Art Company, Eindhoven, Netherlands
1995 *Breakpoint*, Alden Biesen, Belgium
1988 *Köln Kunst*, Josef-Haubrich Kunsthalle, Cologne, Germany

SELECTED BIBLIOPGRAPHY

Baldaia, Peter. "Connections." Exhibition catalogue essay. Huntsville Museum of Art, December 2019.

De Tillio, Samantha. Review of *Backwater*. *Glass: UrbanGlass Art Quarterly*, Summer 2020.

De Tillio, Samantha. *On the Precipice*. *Glass Quarterly*, Issue 175

Elisabeth R. Raphael's Founder's Prize. *Transformation*. Exhibition catalogue, 1997.

Frantz, Susanne K. "Through the Looking Glass." Exhibition catalogue. Turtle Bay Museum, Redding, California.

Gasparavicius, Gediminas. "Angels and Insects: Sibylle Peretti Seeks to Heal Humanity's Severed Connection to the Natural World." *Glass Quarterly*, Summer 2001.

Hunter, Simeon. "Sibylle Peretti at Sylvia Schmidt Gallery." *Art in America*, April 2002, p. 41.

Price, Marc S. "Sibylle Peretti, Stephen Paul Day, Club S&S '1822.'" CAC New Orleans.

Rose Smith, Farah. "A Conversation with Sibylle Peretti, Whose Upcoming Heller Gallery Exhibition Has Been Moved Online." *Glass Quarterly*, March 2020.

Runde, Sabine. "Magically Mysterious." *Neues Glas/New Glass*, Winter, 2005, pp. 18-23.

Sellner, Christiane. "Test Tube Babies: Sibylle Peretti." *Neues Glas/New Glass*, Winter 1997, pp. 40-45.

Tuley, Laura. "The Hybrid." *Art Papers*, September/October 2005, p. 43.

Wichert, Geoffrey. "Together: Sibylle Peretti and Stephen Paul Day." *UrbanGlass Quarterly*, Spring 1997.

PUBLIC COLLECTIONS

Montreal Art Museum, Montreal, Canada
Carnegie Museum of Art, Pittsburgh, PA
Museum für Angewandte Kunst, MAK Frankfurt, Germany
New Orleans Museum of Art, New Orleans
Corning Museum of Glass, Corning, NY
The Ernsting Collection, Glasmuseum Lette, Coesfeld, Germany
Museum der Stadt Mülheim an der Ruhr, Germany
Baden Würthenbergische Landesmuseum, Stuttgart, Germany
Badische Landesmuseum Karlsruhe, Germany
Sammlung Wuerth, Schwäbisch Hall, Germany
Museum of American Glass, Milleville, NJ
Alexander Tutsek-Stiftung, Munich, Germany
Glasmuseum Frauenau, Frauenau Germany
Hunter Museum of American Art, Chattanooga, TN
Het Glazen Huis, Lommel, Belgium
John Michael Kohler Arts Center, Sheboygan, WI
21c Museum, Louisville, KY
Toledo Museum of Art, Toledo, OH
Barry Art Museum, Norfolk VA
Tacoma Museum of Glass, Tacoma, WA
Tacoma Museum of Art, Tacoma, WA
Shanghai Museum of Glass, Shanghai, China
Musée du Verre, Sars-Poterie, France
The Baker Museum, Naples, FL

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