

Janine Thüngen-Reichenbach
Selected Works from 1999 to 2025



OCEAN BARK , 2025 - a cypress, an oak and a monumental pine



The **OCEAN BARK**, 2025 glass sculptures are first blown by a Murano maestro — giving it breath. I then add the 'bark', giving it structure. As the form takes shape, I rupture the surface, revealing at first emptiness, then a delicate, shimmering interior—smooth as water.

The process is both meditative and powerful, capturing the contrasts that fascinate me: inside and outside, soft and rough, death and life, ocean and land.

The sculptures have been selected for the Venice Glass Week main HUB – September 2025.



Baumwelten, 2024

Solid cast in Bohemian glass.
The branches are lamp-blown in
Murano glass by Maestro Vittorio
Costantini.

Varying dimensions and colours.
Flowers from the Island of
Sant'Erasmo - Venice
Selected by **The Venice Glass
Week** festival and exhibited in the
main venue at **The Venice Glass
Week HUB** 2024, Palazzo
Loredan - Campo Santo Stefano.

With **BAUMWELTEN**, I continue
exploring nature's impermanence
while expanding into new
materials and larger, immersive
environments. I'm drawn to
pushing the boundaries between
viewer, artwork and space.

<https://www.jt-r.it/portfolio-item/baumwelten/>





BAUMWELT

2025

Cypress (left)
30 x 25 x 20 cm

Pino (right)
30 x 30 cm

Blown in Murano crystal glass
– sandblasted

One of a kind pieces





FIBRA 3 -
Silicon, cloth,
plaster
BAUMWELT,
2024 -
OLMO,
Ulmus Minor,
Appia Antica
origine from
asiatica e
europea.
C = 210 cm
D = 51 cm
Age = 90
years



CEMENTO 1 - BAUMWELT, 2024
Cement, no patina - **QUERCUS SUBER** -
Appia Antica - Mediterranean - enduring,
timeless. The Latin term shares roots with
Celtic words kaer and quer, meaning "the
noble tree" or "tree par excellence."
C = 80 cm
D = 26
Age = 63 Jahre



BRONZO 3 -
 BAUMWELT, 2024
 Appia Antica 41°51'34"
 N 12°30'16"
 Bronze with green/black
 patina
Stone pine (Pinus pinea)
 – native to the
 Mediterranean,
 introduced by the
 Etruscans. From the
 Sanskrit pitù (resinous);
 praised by Pliny and
 Virgil.
 C = 60,47
 U = 190 cm
 Age = 79 years

BRONZO 2 -
 BAUMWELT, 2024
 Appia Antica 41°51'34"
 N 12°30'16"
 Bronze, no patina
OLEA EUROPEA –
 Mediterranean region,
 Asia, Central America,
 subtropics
 C = 79 cm
 D = 31 cm
 Age = 36 years



Current work - trees

While ETERNITY (2017) marked a pivotal shift toward exploring the void, it didn't break from my earlier work—it formed a bridge to BAUMWELTEN. My practice has always embraced change. In Baumwelten, I use negative impressions not only to explore cycles of growth, decay, and regeneration, but also to look inside nature itself—into the trees, the mycelium, and the vast, interconnected networks that sustain life.

Outside my studio stands a 150-year-old Eucalyptus. Its presence—arms stretched skyward—feels like a silent companion, echoing Saint-Exupéry's words: "I know a tree, unique in the world, that exists nowhere else but on my planet."

I'm inspired by trees. Each one is unique. They sustain us; we do not sustain them.

To begin the **BAUMWELTEN** series, I took silicone impressions of tree bark—starting with ancient trees along the Via Appia Antica, near my home. These negative imprints reveal an inner texture, almost as if peering into the tree's memory.

I shape them into spherical forms, reminiscent of planets—textured with cracks, craters, and folds. Some are cast in bronze, glass, or cement; others remain in silicone. Openings in the forms invite the eye and hand to discover smooth, delicate interiors—small, organic universes.

FIBRA 4, Silicon, white thread and clay

BAUMWELT, 2024 - 41°49'57"N 12°32'47"E

Near the Villa dei Quintili, Appia Antica **white mulberry** or silkworm mulberry;

gelso bianco - morus alba, originally from China

C = 260 (300) cm D = 84 cm Around 120 years old



Vuoto è pieno...

The Vuoto è **Pieno** series emerged—rising from darkness into view, as if the catacomb walls themselves were unfolding, revealing layers of time and space. By opening up both positive and negative impressions, the work probes the void between them. The negative impression, in particular, becomes a lens—an excavation that looks inside time and space itself, tracing what has vanished yet still resonates. From this charged space, new dimensions unfold—echoing the vast, hidden networks of nature, where everything is interconnected and continuously evolving.

<https://www.jt-r.it/portfolio-item/vuoto-e-pieno/>



Void, spins and strings

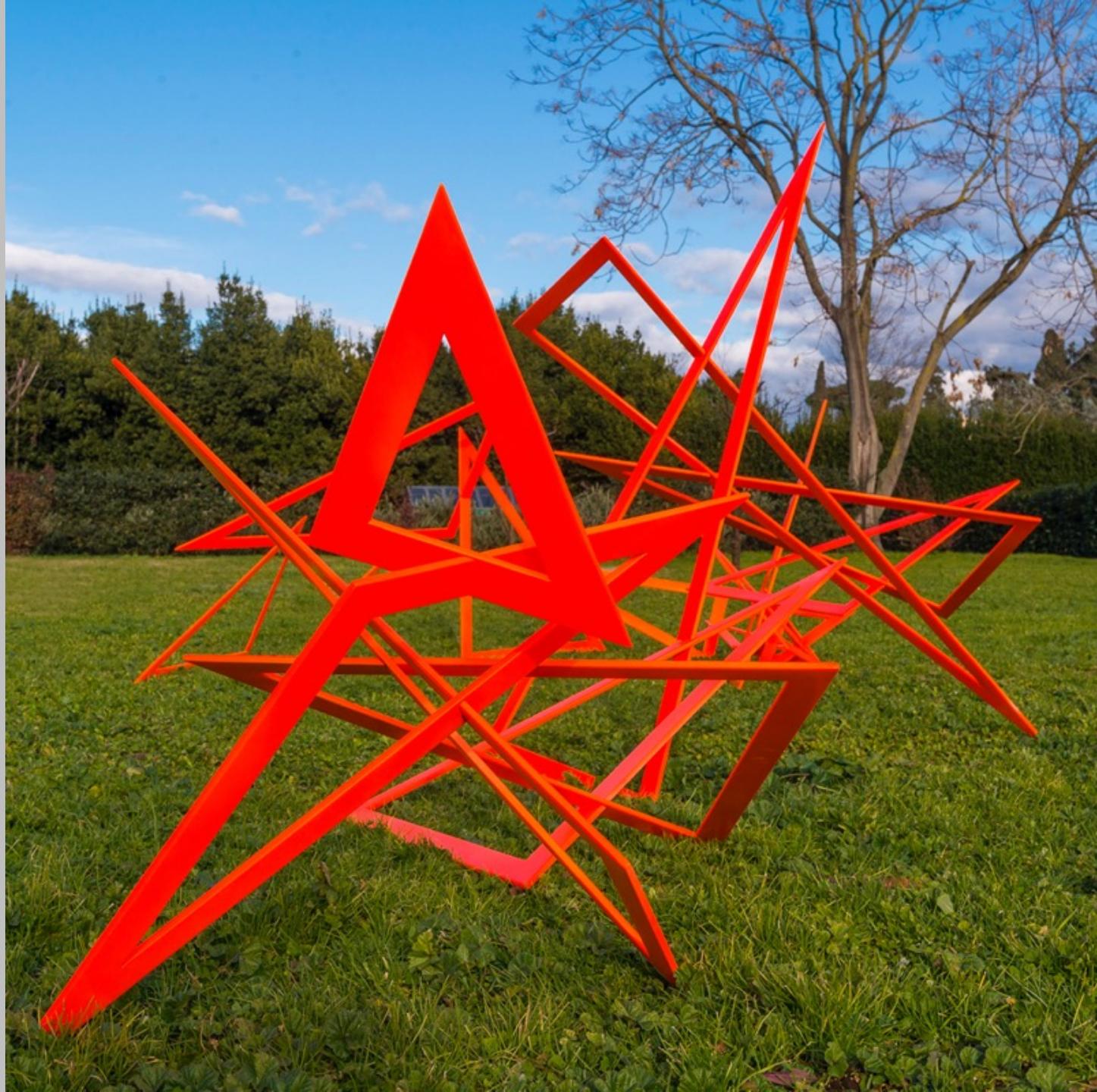
In researching the concept of the void, I encountered theories of the smallest particles and their elusive nature. This led to a playful dialogue with physics, where I give form to the invisible. Inspired by **string theory**—which proposes the **Spin theory**, even more complex, added another layer. A compelling conversation between two major physicists inspired me to seek unity through triangles—a shape rooted in both art and religion.

With **GLASSSPIN** (2020), exhibited at the **Den Frie Museum** in Copenhagen, and the related **ORANGE STRINGS** (2020) series, I explore what fills “empty space”: a hidden micro-world where everything is interconnected through energy and motion.

The universe is made of 11-dimensional vibrating strings—exploring energy, connection, and movement at a subatomic level.

<https://www.jt-r.it/portfolio-item/glassspin/>

<https://www.jt-r.it/portfolio-item/strings/>



...void

This experience became a turning point. In Eastern philosophy, the void is not emptiness, but a field charged with energy and potential. That insight shaped my next major work: **TRASPARENZA** (2019), a site-specific installation for the **Palermo State Archive**.

The archive itself embodies the concept of layered time and memory—built over a former synagogue, which in turn rests on the foundations of a Norman marketplace. It holds centuries of human trace: possessions recorded, migrations documented, identities preserved.

From this stratified history, I created **DNA**, a 24 meter long work in washi paper, as well as **MEMORIE CONNESSE** (connected memories) —a large-scale installation made of 1,152 kilometers of thread, mirroring the coastline of Sicily.

<https://www.jt-r.it/portfolio-item/trasparenza/>

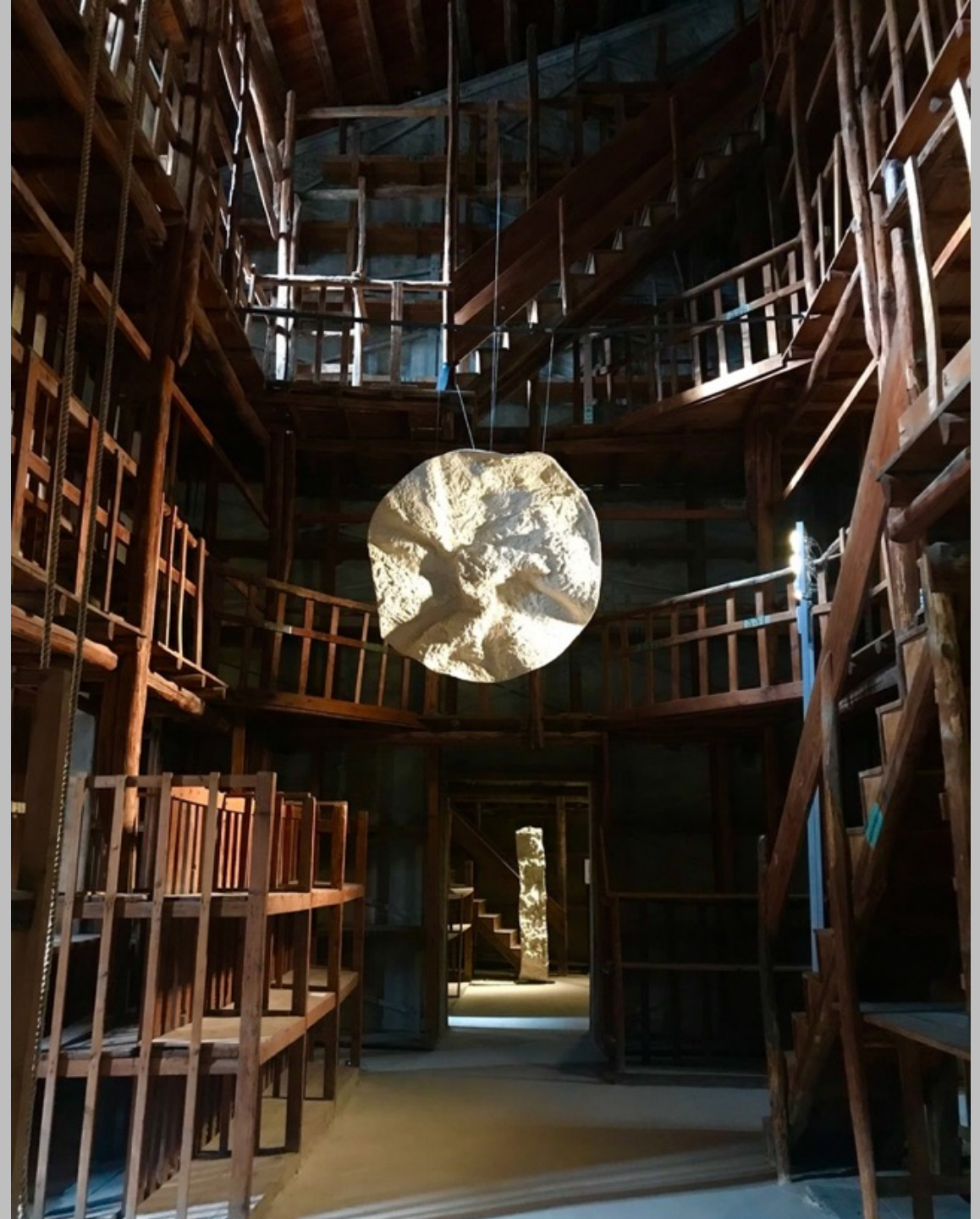


time – space ...

The ancient Roman catacomb walls I used for **ETERNITY** made me feel time—a sensation I translated into labor-intensive washi paper works, **TEMPO TRASPOSTO** was exhibited in 2019 at **Monte di Pietà – Museo Branciforte, Palermo**.

The monumental pieces of **ETERNITY**, arranged in a **Fibonacci spiral**, carved out an empty space that led me to reflect on the idea of void —not as absence, but as presence.

<https://www.jt-r.it/portfolio-item/tempo-trasposto/>



turning point - **ETERNITY**

ETERNITY (2017), exhibited at the Palladian Villa La Malcontenta during the **Venice Biennale**, marked a pivotal shift in both scale and direction within my practice. Inspired by the proto-Christian catacombs of Domitilla and San Callisto—just meters below my Roman home—I developed a signature technique of taking silicone impressions of ancient walls, uniting positive and negative forms. These impressions, later cast in bronze, transported the textures of subterranean history into the present.

This work deepened my exploration of time, space, and nature. Using the concept of eternity, I sought to express the tension between fragility and persistence. Through pressure, molding, and light, I echo the spirit of Medardo Rosso, shaping forms that shift and respond to their environment.

Curated by **Bruno Corà**, the installation is now part of a private collection in Rome.

<https://www.jt-r.it/portfolio-item/eternity-i/>

View of the ancient Roman catacombs,
where the wall impressions for
ETERNITY were taken.





ETERNITY I, 2017 - private collection

Bronze with patina , Element 1 cm 150 x 600 x 0,8, Element 2 cm 280 x 175 x 0,8, Element 3 cm 490 x 240 x 0,8, Element 4 cm 340 x 290 x 0,8, Element 5 cm 280 x 180 x 0,8, Element 6 cm 360 x 200 x 0,8

from sound to sculpture

Opera, voices, and sound have always been at the heart of my work. I began by translating soundwaves into unique sculptures. The first of these, **HARP** (2015), was crafted from Murano glass to support an ancient tree in a collector's garden, shaped by the voices of his three children.

<https://www.jt-r.it/portfolio-item/harpe/>

SESAMO (2013) features the voice of a Swiss collector reciting her favorite poem. The soundwave was transformed into a sculptural form that now spans and marks all entrances to her magnificent park and collection.

<https://www.jt-r.it/portfolio-item/sesamo/>



growth

While still working in opera, I had my first daughter, Clara. Watching her sleep inspired **WasserKinder**—a series of nine sculpted heads, ranging from the size of a tennis ball to one large enough for me to climb inside for a performance.

The immersive sound installation evoked the feeling of being back in the womb and was first shown at at Gallery 2RC, Rome and later at the **IKOB Museum, Belgium**. The first series was cast in skin-like rubber; later versions were realized in bronze. The first serie was cast in skin rubber, later I realized them also in bronze-see below

<https://www.jt-r.it/portfolio-item/wasserkinder/>



the beginning...

At 15, I secretly began learning sculpture from my cousin in Munich. Since I wasn't allowed to study art, I moved to Milan to study fashion design. After several years in fashion—working with designers like Karl Lagerfeld—I shifted to opera, designing costumes and sets for over 25 productions across Europe.

Eventually, I landed in **New York** without a work permit. A course in bronze casting brought me back to sculpture. My first show at **Bascinsky Gallery** was a turning point.

This led to **The New York Project**: I walked the streets of New York with clay in hand, quickly sculpting impressions of 100 passersby. Back in my tower studio on the 54th floor, I refined each figure and shipped them to Italy for casting. Later, after moving to Belgium, I was able to exhibit the entire series together. The last public showing of the 100 New Yorkers was in the exhibition **BABEL** at the **Palais des Beaux-Arts, Lille**.

<https://www.jt-r.it/portfolio-item/the-new-york-project-2/>



I would be honored to show you more of my work.

Please feel free to contact me to arrange a private viewing.

Thank you for your time.
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