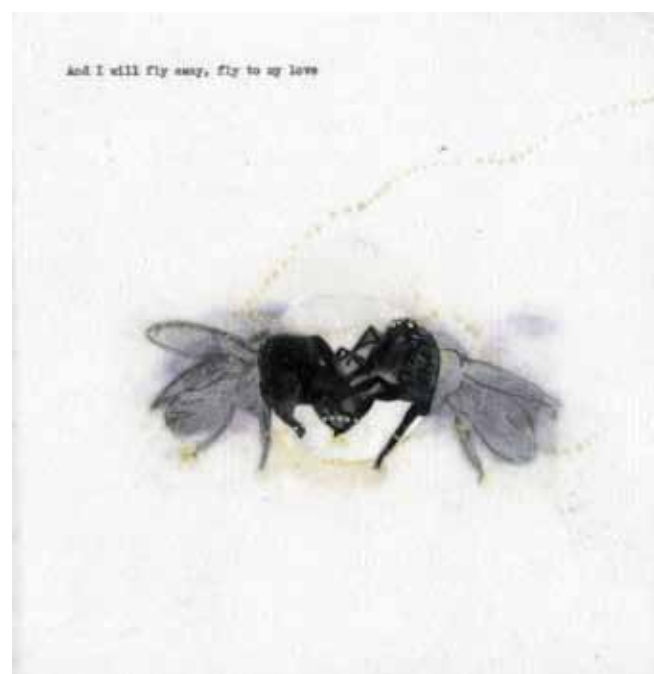


SIBYLLE PERETTI AND STEPHEN PAUL DAY'S INSTALLATIONS



Sibylle Peretti, *I Search in Snow 8*, kiln formed glass, silvered, engraved painted, 20" x 10", 2014. Photo by Mike Smith.



Sibylle Peretti and Stephen Paul Day, *Club S & S, Suicide Notes*, mixed media on napkin, 10" x 10", 2005 (ongoing). Photo by Mike Smith.

by Shawn Waggoner

Based in New Orleans, Louisiana, and Cologne, Germany, American artist Stephen Paul Day and German artist Sibylle Peretti have collaborated under the name Club S & S since 2000. Both individually and as collaborators, they have shown extensively in international and national institutions, foundations, museums, and biennials. They have been awarded multiple residencies throughout Europe and the United States where their work is also part of permanent public collections in Germany and New York.

They met at WheatonArts' Creative Glass Center of America in 1991 and married in 2003. For a number of years, both artists taught at Bild-Werk Frauenau, Frauenau, Germany. Though Peretti no longer teaches there, Day continues his glass instruction there, which he began in 1990.

Inventing projects between populist formats and satire, Day and Peretti's work encompasses an extensive range of mediums and methodologies. Often centered on historical figures, moments, documents, and artifacts, their collaborative narratives involve universal, archetypal messages that emphasize both human strength and fragility.



Sibylle Peretti and Stephen Paul Day, *Club S & S, Suicide Notes*, Grouping of 9, mixed media on napkin, 30" x 30", 2005 (ongoing). Photo by Mike Smith.

A Marriage of Medium and Methodologies

Suicide Notes was an ephemeral mixed-media installation by Club S & S, exhibited at AC-Chappel Gallery, New York, New York, in 2009 and again at Galerie Hirschmann, Berlin, Germany, in 2011. Found drawings of a young artist who committed suicide provided the impetus for this collaborative work. Composed of 54 text and image/drawing-based collages on everyday white napkins, each individual napkin recorded the anonymous artist's search for a conclusive narrative within his/her existence. Simple and accessible, the notes are seemingly a quest toward leaving a poetic and profound eulogy from a life never fully realized.

The Diluvial Hood was a Club S & S installation created for the Freies Museum Berlin, Germany, and Art Miami, Heller Gallery, Miami, Florida, in 2010. Born of an abstract narrative set in post-deluge New Orleans, the exhibition used canvases of feral children to create a nonlinear landscape. Club S&S worked jointly with the team MIJU, a collaboration between San Francisco Bay Area artists Michele Muenning and Juan Carlos Quintana, working together since 2006. They investigated unusual solutions for reconstructing a visual social structure while repositioning popular mores. As is common to both teams' formats, low-tech, found and manipulated materials, music, and video formed the basis of the reinvented landscape.



Sibylle Peretti, Wunderkind, kiln cast and hot sculpted glass, engraved, pigments, 19"x 15" x 11", 2012. Photo by Will Crocker.



Sibylle Peretti, Thaw, kiln cast and hot sculpted glass, engraved, pigments, 18" x 26" x 11", 2012. Photo by Will Crocker.



Sibylle Peretti, Holding Birds, carved, engraved, painted and silvered Plexiglas, 30" x 78" x 1", 2014. Photo by Mike Smith.

Club S & S in 2014

With a \$50 million expansion planned through 2015, The Speed Art Museum in Louisville, Kentucky, is currently closed for construction. The new 60,000-square-foot space will house one of the finest experiential art museums in the country. The expansion will double the overall square footage and nearly triple the gallery space of the existing wing. In the meantime, Club S & S will select glass objects from the Leight Collection and pair them with their work in a show on view at the Speed Museum's temporary satellite gallery from November 7, 2014, through February 25, 2015.

Galerie Hirschmann, Berlin, German, will also feature the work of Club S & S through May 30, 2014. The body of work planned for the exhibition will address the subject of fairy tales. With both individuals in the marriage making successful work independently and collaboratively, some might argue this is a subject Day and Peretti live each day.

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See the May/June 2014 issue of Glass Art for more information about Sibylle Peretti and the evolution of her individual work.

Sibylle Peretti
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