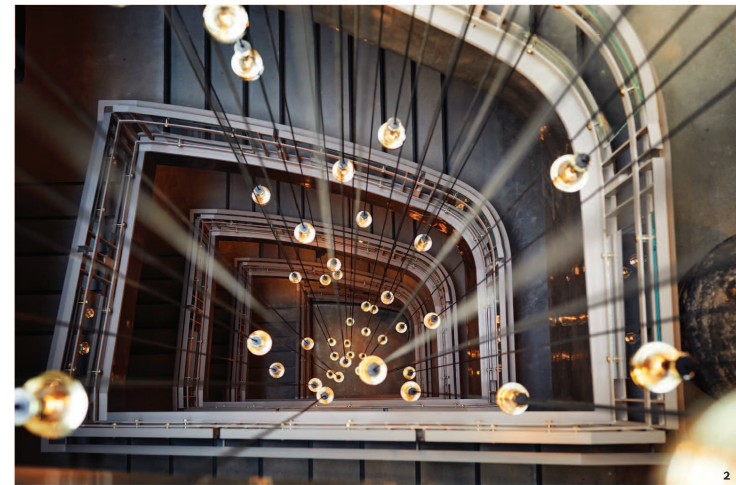






# DISCOVERIES



“I feel called to bring beauty.  
That is the baseline of my work.”  
—Alison Berger

DEBUT

## Feel the Glow

Glass maestro *Alison Berger* lights a bold new path with her first collections for RH

A lot of what I do is a leap of faith,” says Alison Berger, a celebrated Los Angeles-based artist known for manipulating glass into one-of-kind lighting, furnishings, and other spellbinding objects. “I feel called to bring beauty. That is the baseline of my work. But the narrative takes a piece where it wants to go.” Where she has gone, most recently, is uncharted creative territory. Berger is now debuting a series of collections for RH—arguably her most ambitious project to date and a radical departure from her atelier practice.

“I had never seriously thought about not making something in my own studio,” recalls Berger, who has created bespoke pieces for the home-furnishings company Holly Hunt for more than 20 years. In 2017, however, a chance encounter with RH chairman and CEO Gary Friedman at a West Hollywood café sent her gears turning. In the months that followed, the two visited each other’s workspaces, eventually leading RH to commission Berger for a site-specific installation at the brand’s Manhattan gallery. “After New York I knew this was a real collaboration,” recalls Berger, who—given the freedom to experiment—created a six-story sculpture of 120 glass pendants. “I realized our conversation could lead to something larger.”



1. FULCRUM TABLE LAMP, ONE OF ALISON BERGER’S NEW DESIGNS FOR RH.  
2. PEARL LINEAR CHANDELIER.  
3. THE ARTIST STANDS WITH A RAIN LINEAR CHANDELIER AND AN APERTURE MIRROR.

PHOTOGRAPH BY NICOLE MORRISON. ALL OTHERS: COURTESY OF RH.

1. PEARL DOUBLE SCENCE.  
2. NEW YORK NIGHT, BERGER’S SITE-SPECIFIC INSTALLATION AT RH’S MANHATTAN GALLERY.  
3. FULCRUM LINEAR CHANDELIER. 4. ICE TABLE.



Spanning furniture and lighting, her new collections for RH build upon her lifelong fascination with nature. Take Rain, an array of ethereal light fixtures that simulate a downpour with blown-glass pendants. “I really wanted each to look like it was holding water,” says Berger of their density and thickness. “They have the fullness and sensuality of a raindrop before it bursts.” That aqueous quality comes into focus seen from below, an experience not unlike looking up from the bottom of a pool or through a sun-shower. An underwater phenomenon of a more rarefied variety, meanwhile, inspired her Pearl lighting series, the orbs of which are carved with radial patterns reminiscent of lines formed by sand. (“How could I make something soft, something that doesn’t lose the quality of touch?” she muses of the moiré effect.) And the two-inch-thick tops of her Ice tables mimic the heft and clarity of frozen slabs. “Glass,” Berger emphasizes, “is so chameleonlike.”

Science and spirituality also reverberate through the collections. Riffing on scales and harmony, Fulcrum lighting features large cloches, inside of which nest cylinders, with spheres below to catch and bounce the glow. Whereas chandeliers group these multilayered apparatuses into counterbalanced constellations—their metal armatures call to mind schematic drawings—the table lamp presents them as pristine single specimens, like treasures beneath bell jars. Berger’s collection of mirrors elicits equal awe. She likens them to apertures, whose frame-works each bear a glass lens that pivots on its axis, as if some telescopic device. Look closely, she notes, and you can see space reflected. “It’s another opening, a room within a room.”

All the pieces, in fact, were conceived to support one another, working in concert as individually resolved works to achieve a larger equilibrium. And like sculptures, they are meant to be experienced from multiple perspectives, as well as throughout the day, their innate qualities seemingly shifting hour to hour. “At some moments the sun will hit them and they’ll glow, and at others they’ll recede,” says Berger. “That’s the beauty of glass and light.” *rh.com* —SAM COCHRAN

INTERIOR: TY COLE. ALL OTHERS: COURTESY OF RH.