

EXHIBITION GUIDE

**DALE CHIHULY:
GLASS
IN BLOOM**

Gardens by the Bay



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After five decades of exhibiting his artwork and architectural installations in celebrated spaces around the world, Singapore is proud to welcome the eminent American artist, with *Dale Chihuly: Glass in Bloom*- his first major garden exhibition in Asia.

Installed around Gardens by the Bay are some of his most iconic artworks including *Chandeliers*, *Towers*, *Persians*, *Boats*, and his most recent series of *Glass on Glass* paintings.

We are grateful to be working closely with Dale and Leslie Chihuly, Chihuly Studio, and our venue partner, Gardens by the Bay and would like to extend special thanks to sponsors, partners and advisors who have been key supporters throughout the journey.

Dale Chihuly: Glass in Bloom takes you on a uniquely immersive experience of Chihuly's remarkable career-an intimate visual journey as art blooms in the magical gardens.

Gardens by the Bay

Gardens by the Bay is a national garden and premier horticultural attraction that showcases the best of garden and floral artistry for all to enjoy. An integral part of Singapore's "City in Nature" vision, it is located in the heart of Singapore's downtown Marina Bay, and captures the essence of Singapore as the perfect environment in which to live, work and play.

As a national garden, we are pleased to be able to host Dale Chihuly's first major garden exhibition in Asia, *Dale Chihuly: Glass in Bloom*, for people in Singapore to experience the stunning works of Chihuly for themselves.

Across the globe, Chihuly's installations have been exhibited in public gardens such as London's Royal Botanic Gardens, Kew and New York Botanical Garden. Gardens by the Bay is carrying on this tradition, and is the first garden in Asia to do so.

Chihuly's sculptures are installed throughout Gardens by the Bay, from our lovely outdoor gardens to our world-renowned cooled conservatories Flower Dome and Cloud Forest.

Felix Loh
CEO, Gardens by the Bay

Dale Chihuly: Glass in Bloom marks Gardens by the Bay's first show of such a scale, where these fragile, large-scale glass installations were shipped in from Seattle and meticulously set up by Chihuly's team, which flew in to Singapore from Seattle, Washington. It was certainly no mean feat pulling off an exhibition of this scale, particularly during a pandemic.

But because it is happening during such a challenging period, the exhibition takes on an added dimension. Art has a way of soothing the mind and spirit, and we hope the stunning beauty of glass amidst greenery can go some way to provide respite for one and all during one of the most difficult periods in recent history.



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*As ranked by TripAdvisor, Feb 2021.

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Gardens
by the Bay

Hustle & Bustle

When travel is but a distant daydream, the exhibition feels apt in a period where we all need a getaway coupled with a healthy dose of optimism and cheer, to reinvigorate our spirits.

Dale Chihuly's art is a vision of hope, a testament to human resilience, and perseverance. Chihuly's world is vibrant, awe-inspiring and groundbreaking. His works bring a touch of magic and great blooms of colour that brighten the day for those fortunate to encounter them.

Unbeknownst to many, this exhibition brings full circle Singapore's special 25-year connection with the artist whose works feature in prominent landmarks around the city.

Bringing the world of Chihuly to Singapore has been complex and filled with uncertainties- a work in progress since 2019. However, after visiting Chihuly's studio in Seattle at the pandemic's height, it reinforced our mission to bring to the public an immersive journey filled with incredible art that embodies a positive and resolute spirit amidst nature.

Michael Lee
CEO, Hustle & Bustle

Experiencing Chihuly's art is to expect the unexpected, and we hope visitors will leave with a renewed sense of adventure and discovery.

So get ready to delve into a magical realm of vivid masterpieces as you explore *Dale Chihuly: Glass in Bloom!*



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PORSCHE

Dale Chihuly

Born in 1941 in Tacoma, Washington, Dale Chihuly was introduced to glass while studying interior design at the University of Washington. After graduating in 1965, Chihuly enrolled in the first glass programme in the country, at the University of Wisconsin. He continued his studies at the Rhode Island School of Design (RISD), where he later established the glass programme and taught for more than a decade.

In 1968, after receiving a Fulbright Fellowship, he was invited to work at the famous Venini glass factory in Venice. There he observed the team approach to blowing glass, which is critical to the way he works today. In 1971, Chihuly co-founded Pilchuck Glass School in Washington State. With this international glass center, Chihuly has led the avant-garde in the development of glass as a fine art.

His work is included in more than 200 museum collections worldwide. He has been the recipient of many awards, including two fellowships from the National Endowment for the Arts and thirteen honorary doctorates.

Richard Royal, Rick McNett, Chihuly, and team
The Hotshop, The Boathouse, 1993
© Chihuly Studio

Exhibition Artwork

Setting Sun

A quintessential example of Chihuly's daring approach to large-scale installations, the *Sun*, reflects his lifelong interest in architecture and the natural world. A massing of colour and form on a grand scale, the *Sun* has appeared in varying palettes, from bold combinations of fiery orange, red, and yellow, to more subdued hues of rich golds and clear glass forms. Since its debut in 1998, variations of the *Sun* have been on view at prestigious institutions around the world.

Created to debut at Gardens by the Bay, *Setting Sun*, 2020 is a giant 14' by 14' fiery ball of red and yellow flame-like tentacles burning brightly in the expansive Meadow.



Dale Chihuly
Setting Sun, 2020
14 x 14 x 14'
© Chihuly Studio



Dale Chihuly
Moon, 1999
23 x 9'
Jerusalem
© Chihuly Studio

Moon

Nearby at the zen-like Serene Garden is the *Moon*, 1999, created for Chihuly's landmark exhibition *Chihuly in the Light of Jerusalem* 2000, at the Tower of David Museum.

The *Moon* is comprised of hundreds of irregularly-formed blown glass discs in hues of white, opal, and rich blue. The *Moon*- like its celestial namesake- was placed at one of the Citadel's highest vantage points, beckoning visitors to explore the exhibition within the walls of the ancient and historic site. Chihuly's powerful *Setting Sun & Moon* offer the viewer different experiences as light changes throughout the day and into the night. If *Setting Sun & Moon* are mesmerising during the day, they are spellbinding at sundown.



Boats

Chihuly first filled boats with glass in Nuutajarvi, Finland, during his ground-breaking 1995 *Chihuly over Venice Project*. After several days of glassblowing, Chihuly began tossing newly made glass forms into the nearby Nuutajoki river to see how they would look in the environment.

As the glistening forms floated downstream they were retrieved in wooden boats by local teenagers, inspiring Chihuly to begin massing varying shapes into similar wooden boats, for installations in museums and gardens.

Dale Chihuly
Blue and Purple Boat, 2006
© Chihuly Studio
Photo by Russel Wong

A veritable examination of form and function, Chihuly's *Boats* challenge the traditional function of boats as mode of transportation, blurring the lines between subject and background, intent and purpose.

Experience this duality first-hand with *Float Boat*, 2014 on the scenic Dragonfly Lake, which invites viewers to consider material and form while delighting in the bursts of vibrant colour.

Across the garden, *Blue and Purple Boat*, 2006 presents the quiet beauty of Ikebana-inspired forms resting on the still waters of Victoria Lily Pond.

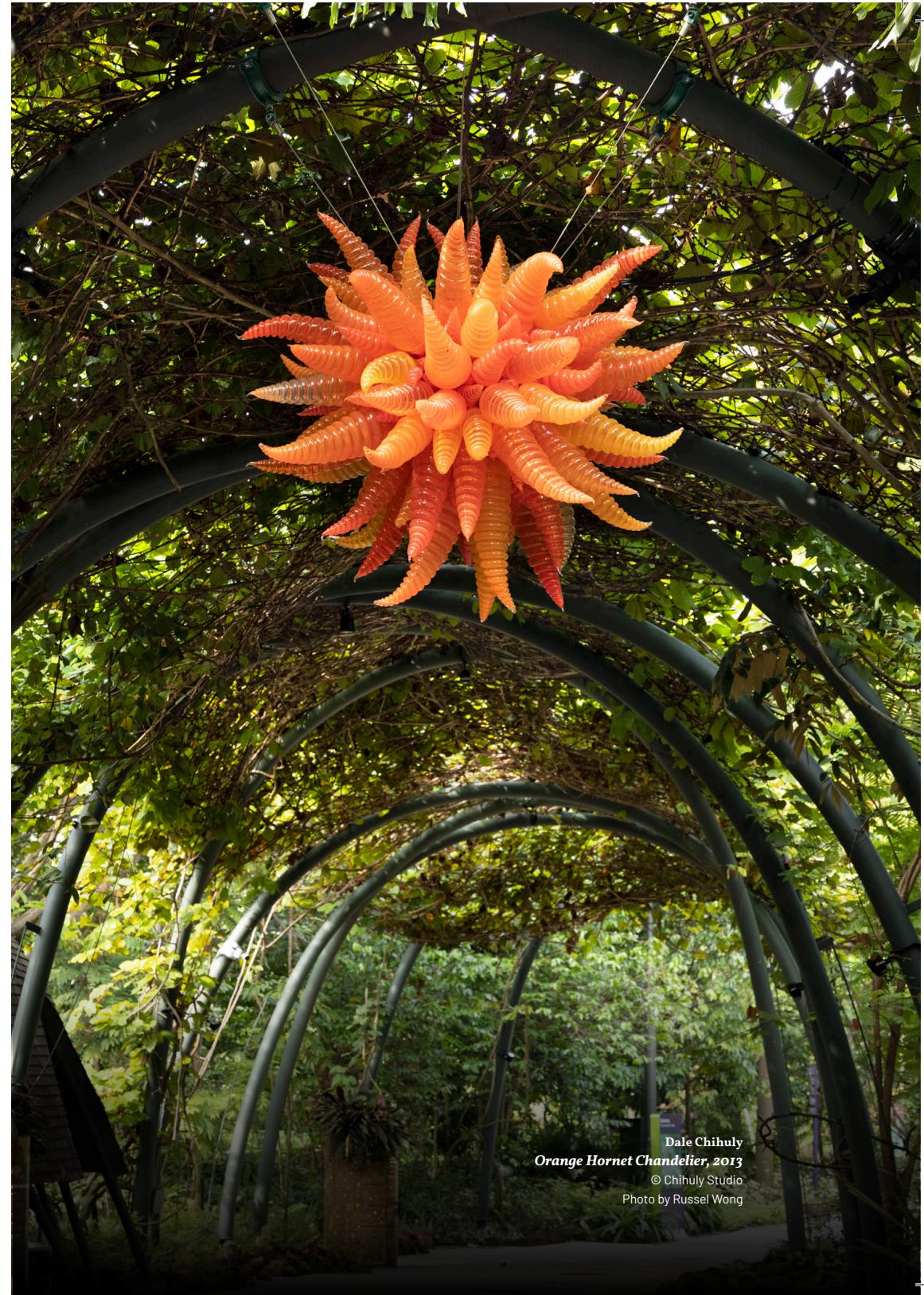
Chandeliers

"What makes the *Chandeliers* work for me is the massing of colour," says Chihuly. "If you take hundreds of pieces, put them together and shoot light through them, it is going to be something to look at. Then, you hang it in a space and it becomes mysterious, defying gravity or seemingly out of place, like something you have never seen before." - Chihuly

Chihuly began his *Chandelier* series in 1992 for an exhibition at the Seattle Art Museum. These sculptures are assembled with multiple hand-blown glass forms mounted to a steel armature. *Chandeliers* (and *Towers*) demonstrate Chihuly's desire to mass and control colour on a grand scale.

Over the years, he has explored both multicoloured compositions and variations on a single colour. Unlike traditional chandeliers, they reflect light instead of emitting it.

His *Chandeliers* are often hung in unusual spaces and places, within the exhibition they can be found at the World of Plants, Cloud Forest Dome, Bayfront Pavilion, and at the SG50 Lattice.



Dale Chihuly
Orange Hornet Chandelier, 2013
© Chihuly Studio
Photo by Russel Wong



Dale Chihuly
15 x 9 x 8½
Catalina Island Museum, Avalon,
California, installed 2017
© Chihuly Studio

Towers

Chihuly's initial phase of extensive experimentation with *Chandeliers* culminated in the *Chihuly Over Venice Project* (1995-96). Subsequent projects continued to challenge the artist to create large sculptures for spaces without ceilings or where the ceiling could not bear the weight of *Chandeliers*, giving life to the development of the *Tower* series.

The free standing towers exude unique personas, depending on their setting. Tucked away at the World of Plants *Sea Blue and Green Tower* blends in effortlessly with the lush foliage of the tropical gardenscape. Under the semi-arid Flower Dome, the *Electric Yellow & Deep Coral Tower* is an explosion of red and yellow.

The Serene Garden is home to the snowy-white *Palazzo Ducale Tower*, standing as a beacon of icy light, amidst the greenery of this rare garden.

Persians

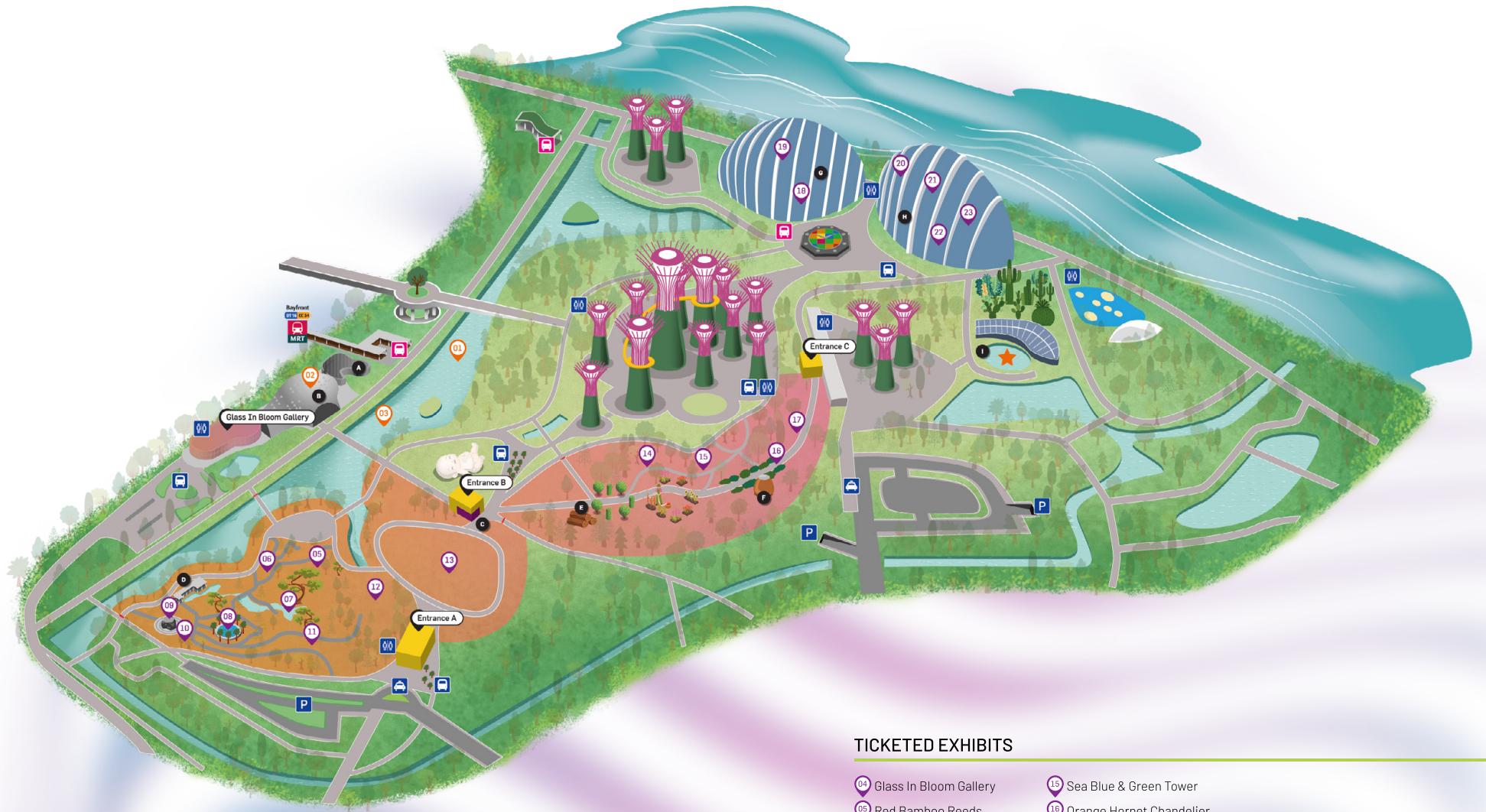
First exhibited in 1986, as part of his exhibition at the Musée des Arts Décoratifs, Palais du Louvre in Paris, Chihuly's *Persian* series is a celebration of form, scale, and colour. Originally presented on pedestals, the series' dramatic compositions have evolved to include installations mounted on walls, overhead on ceilings, and assembled in the form of chandeliers and towers. For Chihuly, *Persians* evoke an ancient sensibility and conjure notions of Venice, and the Near and Far East.

Suspended within the Cloud Forest Dome is the grand scale *Cloud Forest Persians*, created for Chihuly's 2019 exhibition at London's Royal Botanic Gardens, Kew. Despite the grandeur of the *Cloud Forest Persians*, its graceful cascading form is composed of delicate blue and green ribbed roundels.

Brilliant works from Chihuly's *Persian* series can also be found in the Serene Garden where the *Ethereal White Persians* seem to hover gracefully over the water, the Bayfront Pavilion with the rich red and yellow hued *Persian Wall*, and the colourful *End of the Day Persian Chandelier* that dances whimsically within the SG50 Lattice.



Dale Chihuly
End of the Day Persian Chandelier, 2015
© Chihuly Studio
Photo by Russel Wong



LANDMARKS

- A Glass In Bloom Exhibition Shop
- B SG50 Lattice
- C Exhibition Gift Kiosk
- D Serene Pavilion
- E Creators' Cove @ Discovery
- F SUTD Installation @ Understorey
- G Flower Dome
- H Cloud Forest
- I Victoria Lily Pond

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- D Dale Chihuly: Glass In Bloom Shuttle Service
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- T Toilet
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- 01 Float Boat and Floats
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- 03 Walla Wallas
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- 06 Black & Green Striped Herons and Green Grass
- 07 Yellow Herons
- 08 Ethereal White Persians
- 09 Turquoise Reeds
- 10 Palazzo Ducale Tower
- 11 Red Reeds
- 12 Moon
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- 14 Pearl and Obsidian Fiori
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- 18 Electric Yellow & Deep Coral Tower
- 19 White Tower
- 19e Erbium Reeds and Trumpet Flowers
- 19e Neodymium Reeds
- 20 Cloud Forest Persians
- 21 Ruby Red Chandelier
- 22 Uranium Green Icicle Chandelier
- 23 Fiori Verde

Reeds

Originating during his experimentation in Nuutajarvi, Finland, and later to be revisited by Chihuly, *Reeds* are among the most dramatic blown glass forms. Creating each tubular shaped reed is just as dramatic, requiring one glassblower to stand elevated in a mechanical lift while blowing through the pipe to encourage the form to stretch, while another pulls the glass towards the ground.

Located throughout the exhibition at the Serene Garden and Flower Dome are installations comprising varied examples of this unique form, from rich reds, rare mineral neodymium, and turquoise, to black and white, all made during different glassblowing sessions in Finland.



Dale Chihuly
Red Bamboo Reeds, 2020
© Chihuly Studio
Photo by Russel Wong



Dale Chihuly
Black and Green Striped Herons with Icicle Clusters (detail), 2015
6 x 12½ x 17½'
Atlanta Botanical Garden, installed 2016
© Chihuly Studio

Fiori

"People have asked what inspired me to do the *Mille Fiori*. I wasn't so much trying to replicate plants as I was trying to work with all the techniques we've learned over the last thirty-five, forty years. So as you look at the *Mille Fiori* you'll see other series of my work in there somewhere." - Chihuly

Chihuly's *Fiori* demonstrates the artist's penchant for organic, free flowing forms that evoke the natural world. With the variety of forms in this series, the artist creates compositions that range from few standalone forms to multiple elements brought together in installations he calls *Mille Fiori* (Italian for "a thousand flowers").

These playful forms can be found within the Serene Garden, World of Plants and Flower Dome.



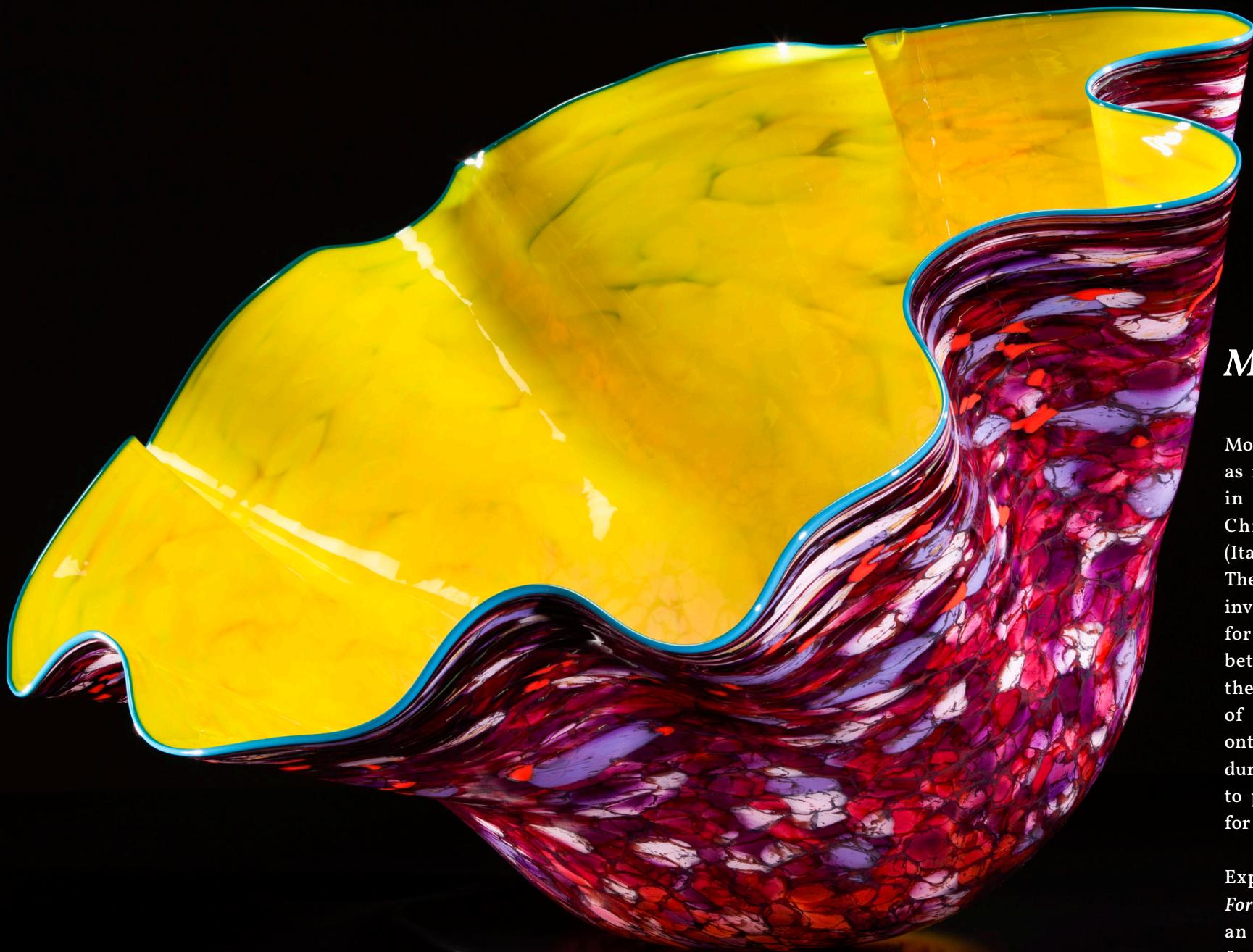
Dale Chihuly
Walla Wallas, 2010

Cheekwood Botanical Garden and Museum of Art, Nashville
© Chihuly Studio

Walla Wallas

Dale Chihuly has been known to revisit his earlier bodies of work, often expanding on scale, exploring colour, and experimenting with modified forms. Such is the case with *Walla Wallas*, an iteration of Chihuly's *Nuijima Floats*.

Developed for his 1996 exhibition, *Chihuly Over Venice*, *Walla Wallas* are large, spherical blown-glass floats with long glass tips, resembling and named after Eastern Washington's famous Walla Walla onions. These delightful forms can be found on Dragonfly Lake.



Dale Chihuly
Empire Yellow Macchia with Turquoise Lip Wrap, 2012
20 x 33 x 33"
© Chihuly Studio

Macchia

Motivated by a desire to use as many colour combinations in one series as possible, Chihuly created *Macchia* (Italian for “spotted”) in 1981. The development of the series involved creating a technique for applying a layer of white between colours to prevent them from blending. Pieces of coloured glass are fused onto the surface of the *Macchia* during the glassblowing process to produce the mottled effect for which this series is named.

Experience Chihuly’s *Macchia Forest* at Bayfront Pavilion, an immersive environment featuring the boldly colourful *Macchia*.



Dale Chihuly
Garnet Flame Basket Set, 2018
18 x 18 x 18"
© Chihuly Studio

Baskets

Chihuly began the *Basket* series in 1977. Experimenting with the use of fire, gravity, and centrifugal force, he found new ways to create asymmetrical vessels with thin, undulating walls. He often groups them in sets, with several small pieces nested within larger, wide-mouthed forms.

Originally *Baskets* were created in subdued earth-tones; the artist has revisited the series throughout his career experimenting with increased scale and exuberant colours, as evidenced in *Garnet Flame Baskets* created in 2019.

At the Bayfront Pavilion, his *Garnet Flame Baskets* demonstrate the unique forms, palette and nesting quality of this work.

Ikebana

Ikebana began in 1989 as an offshoot of the *Venetians* and was inspired by “ikebana,” the art of Japanese flower arrangement. The series, like others initiated by Chihuly during this period, demonstrates the artist’s aspiration to move glass from the pedestal into the realm of large-scale sculpture.

His approach to *Ikebana* focuses on assemblage, a concept used in earlier series. Wonderful examples of Chihuly’s *Ikebana* can be found at the Bayfront Pavilion.



Dale Chihuly
Dappled Aurora Pink Ikebana with Yellow and Pink Stems, 2002
63 x 28 x 24"
© Chihuly Studio



Works on Paper

What began for Chihuly as a means of expressing his ideas to the glassblowing team, evolved into a unique body of work that references the development of his glass series. *Drawings* vary from light and airy to bold and colourful. Chihuly works with acrylic, watercolour, charcoal, graphite – even fire – to create his expressive two-dimensional artworks.

Drawing Walls are installations consisting of several individual *Drawings*. Chihuly often presents the *Drawings* side-by-side in large grids so the colours, forms, and textures in the individual artworks are composed in concert with each other.

Discover his expansive *Drawing Wall* at the Bayfront Pavilion.

Glass on Glass

Debuting in 2017, *Glass on Glass* demonstrates Chihuly's ongoing exploration of the transmission of light through transparent media. Comprised of glass panels that are painted with vitreous-glass enamel, then layered within a special frame to create a single unified vision, the depth of each *Glass on Glass* composition is revealed as the viewer changes position.

Painting with vitreous enamels is an age-old art form going back a thousand years. Some of the first examples of painting on glass can be seen in objects from the Roman Empire. Chihuly explores modern themes using this traditional technique.

Chihuly's *Glass on Glass* paintings can be found at the Bayfront Pavilion; viewers are encouraged to stand at different positions to explore the depths of each painting.



Dale Chihuly
Ikebana Glass on Glass Painting, 2017
42 x 32 x 7"
© Chihuly Studio

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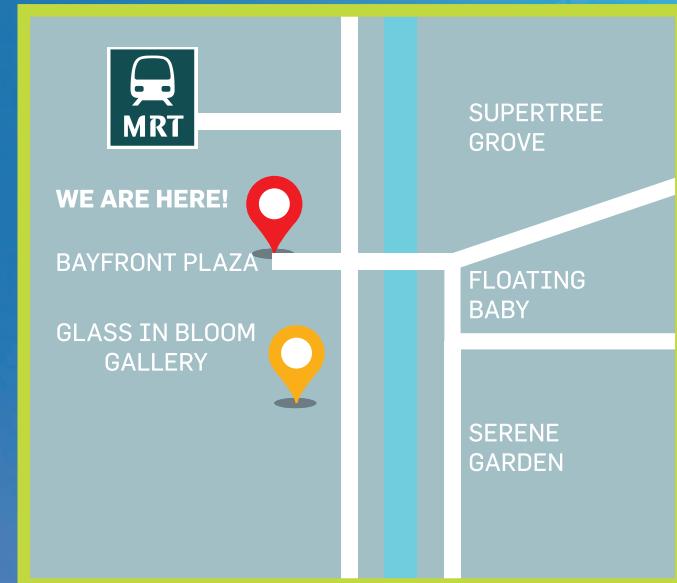
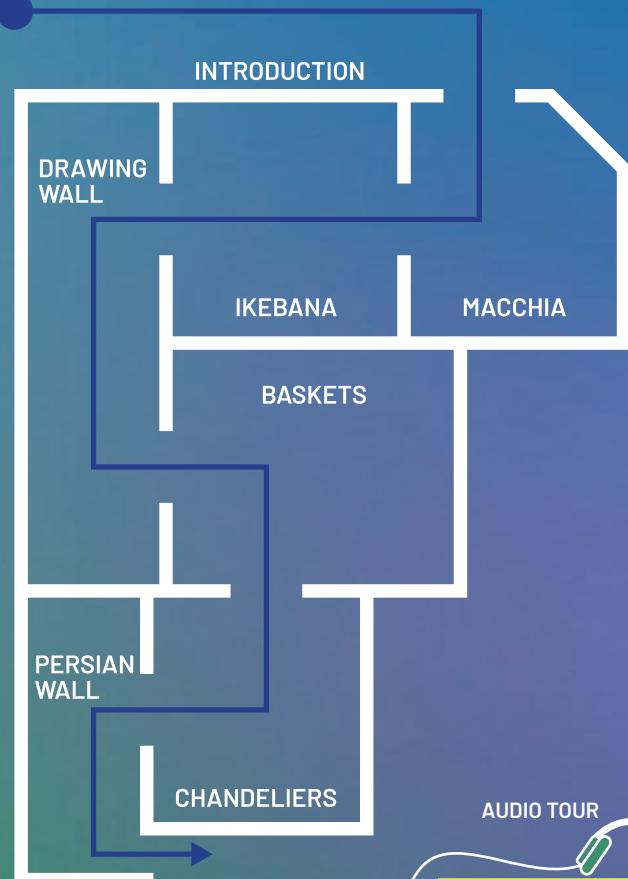
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Glass In Bloom Gallery

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