

DALE CHIHULY: GLASS IN BLOOM

Gardens by the Bay

Presented by



FACT SHEET

Exhibition Details

- **Exhibition Title:** *Dale Chihuly: Glass in Bloom*
- **Exhibition Dates:** May 1 – August 1, 2021
- **Location:** Gardens by the Bay, Singapore
- **Tickets:** Ticket prices vary based on day of the week and age category (e.g., Adult, Senior, Child) and are available for three experiences:
 - **Outdoor Gardens & Gallery**
 - **Conservatories**
 - **The Complete Experience (Outdoor Gardens & Gallery + Conservatories)**
- **For details and pricing visit www.ChihulyInBloom.com/tickets**
- **Overview:** *Dale Chihuly: Glass in Bloom* marks the artist's first major garden exhibition in Asia. Featuring iconic large-scale installations situated within Gardens by the Bay in Singapore, the exhibition is organized in collaboration in Hustle & Bustle, supported by the Singapore Tourism Board, venue partner Gardens by the Bay, and presented by title sponsors Bank of Singapore and OCBC Premier Private Client.

About the Artwork

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 colors.

- *Red Garnet Baskets* (2019) – includes six *Basket* sets presented on a table and nine individually framed *Basket Drawings* dated from 1983–2011.

Boats

Chihuly first filled boats with glass in Nuutajärvi, Finland, during the 1995 *Chihuly Over Venice* project. After several days of glassblowing, Chihuly started tossing glass forms into the Nuutajoki river to see how they would look in the environment. As the glass floated downstream it was retrieved in wooden boats by local teenagers, inspiring Chihuly to begin massing forms into wooden boats, for installations in museums and gardens.

- *Float Boat* (2014)
- *Blue and Purple Boat* (2006)

Drawings (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 colorful. Chihuly works with acrylic, watercolor, charcoal, graphite – even fire – to create his expressive two-dimensional artworks.

Fiori

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

- *Fiori Verdi* (2016)
- *Pearl and Obsidian Fiori* (2014)
- *Yellow Herons* (2007)
- *Tiger Lilies* (2010)

Glass on Glass

Debuted in 2017, *Glass on Glass* demonstrates Chihuly's ongoing exploration of the transmission of light through transparent media. Comprised of three 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.

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 such as *Seaforms*.

Macchia

Motivated by a desire to use as many color 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 colors to prevent them from blending. Pieces of colored glass are fused onto the surface of the *Macchia* during the glassblowing process to produce the mottled effect for which this series is named.

- *Macchia Forest* consists of 21 *Macchia* dating from 2002–2019.

Moon

Created for Chihuly's landmark exhibition at the Tower of David Museum, *Chihuly in the Light of Jerusalem 2000*, the *Moon* is comprised of hundreds of irregularly formed blown glass discs in hues of white, opal, and rich blue. *Moon*—like its celestial namesake—was placed at one of the Citadel's highest vantage points, beckoning visitors to explore Chihuly's exhibition within the walls of the ancient and historic site. *Dale Chihuly: Glass in Bloom* marks the first presentation of the *Moon* since its premier 20 years ago in Jerusalem.

Reeds (Sizes vary from 5–10 feet)

Originating during his experimentation in Nuutajärvi, Finland, and later revisited by Chihuly, *Reeds* are among the most dramatic blown glass forms. To create the long, tubular shape, one glassblower is elevated in a mechanical lift while blowing through the pipe to encourage the form to stretch, while another pulls the glass toward the ground.

- *Red Reeds*
- *Turquoise Reeds*
- *Red Bamboo*
- *Neodymium Reeds*

Sun

The *Sun* is a quintessential example of Chihuly's daring approach to large-scale installations and lifelong interest in architecture and the natural world. A massing of color and form on a grand scale, iterations of the *Sun* have appeared in palettes varying from bold combinations of fiery orange, red, and yellow, to more subdued compositions of rich golds and clear glass forms. Chihuly's iconic *Sun* installations have been shown at the 2002 Winter Olympic Games in Salt Lake City and at institutions such as the de Young Museum and London's Royal Botanic Gardens, Kew; variations of the form are in the permanent collections of museums including the Montreal Museum of Fine Arts and Crystal Bridges Museum of American Art.

- **NEW:** *Setting Sun* (2020) – created for the environment at Gardens by the Bay

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 ceilings could not bear the weight of *Chandeliers*, giving life to the development of the *Tower* series.

- *Palazzo Ducale Tower* (1996)
- *Sea Blue and Green Tower* (2004)
- *Electric Yellow and Deep Coral Tower* (2017)
- *White Tower* (1997)
- *Paintbrush Tower* (2014)

Walla Wallas

Chihuly has been known to revisit his earlier bodies of work, often expanding on scale, exploring color, and experimenting with modified forms. Such is the case of *Walla Wallas*, an iteration of Chihuly's *Nijjima Floats*. Developed for his 1996 exhibition, *Chihuly Over Venice*, *Walla Wallas* are large, spherical blown-glass floats with long glass tips, resembling and named for Eastern Washington's famous Walla Walla onions.