

DALE CHIHULY:
GLASS IN BLOOM
 Gardens by the Bay

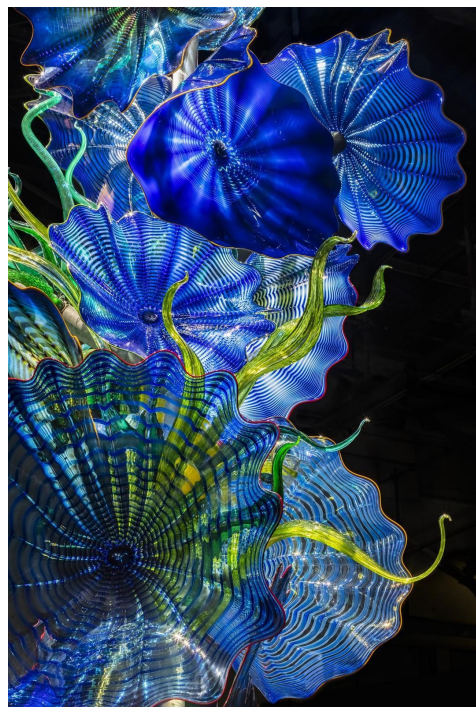
ANNEX B

List of highlight artworks

	<p>Float Boat and Floats</p> <p>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.</p>
	<p>Red reeds</p> <p>Originating during his experimentation in Nuutajärvi, Finland, and later revisited by Chihuly, <i>Reeds</i> 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.</p> <p><i>“In Finland we started making these long, cylindrical pieces that looked like Spears. This was an exciting new form. It was the first time we ever made anything like that. Sometimes I call them Spears and sometimes I call them Reeds. They can be taken anywhere—they can go outside. They are very strong pieces, and they are very dramatic.” —Chihuly</i></p>
	<p>Ethereal White Persians</p> <p>First exhibited in 1986 as part of his exhibition at the Musée des Arts Decoratifs, Palais du Louvre in Paris, Chihuly’s <i>Persian</i> series is a celebration of form, scale and color. 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.</p>

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Cloud Forest Persians

The use of ribbed optic molds is essential to the aesthetic of *Persians*. Molten glass, ringed by linear wraps, is plunged into these molds to create repetitive patterns. When blown out, the bubbles are transformed into swirling, irregularly shaped rondels with fascinating detail.

“The Persians started out as a search for new forms. We worked for a year on experimental Persians....we made at least a thousand or more.” – CHIHULY



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 color 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, the *Sun* has been a featured installation at the 2002 Winter Olympic Games in Salt Lake City, and it has been on view at prestigious institutions around the world, such as the de Young Museum, the Salk Institute for Biological Studies, and London’s Royal Botanic Gardens, Kew. Chihuly’s iconic *Sun* is in the permanent collections of museums including the Montreal Museum of Fine Arts and Crystal Bridges Museum of American Art.

Special Notes: The Sun that will be presented in Singapore is designed specifically for the exhibition.

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Palazzo Ducale Tower

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.