

## CHIHULY AT CHEEKWOOD | FACT SHEET

### Exhibition Details

- **Exhibition Title:** *Chihuly at Cheekwood*
- **Exhibition Dates:** July 18, 2020 – January 10, 2021
- **Media Preview:** July 16, 2020
- **Tickets:**
  - Daytime admission included in the general admission ticket price.
  - Separate ticket required for *Chihuly Nights* admission (Thursdays-Sundays).
- **Overview:** Chihuly at Cheekwood marks the 10th anniversary since Chihuly's last exhibition at the historic estate and commemorates Cheekwood's 60th anniversary as a public institution. The exhibition features artwork from iconic series, including two new installations designed specifically for Cheekwood's environment, presented throughout the estate's gardens and galleries.

### About the Artwork

#### New works

- *Golden Amber Persian Chandelier*
- *Gilded Yellow and Plum Tower*

#### **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.

#### **Belugas**

The beluga form was created during a month-long phase of experimentation in Nuutajärvi, Finland in which the artist grouped them into installations in and along the nearby Nuutajoki river. White belugas were blown in 1997 in Vianne, France, where Chihuly and his team were making new work at a local glass facility.

#### **Boats** (sizes vary)

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, creating what would become the *Boat* series.

- ***Float Boat***
- ***Fiori Boat***

### **Chandeliers**

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

- **Torchlight Chandelier** (11 ¼ x 6 ½ x 6 ½')

### **Drawings**

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.

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

### **Fiori** (sizes vary)

Chihuly's *Fiori* demonstrate the artist's penchant for organic, free flowing forms. With this 2003 series, Chihuly revisits and refines many of the forms and techniques that he used earlier in his career. Compositions range from a few standalone forms to multiple elements brought together in installations he calls *Mille Fiori* (Italian for "a thousand flowers").

- **Neodymium Reeds and Turquoise Marlins**
- **Cattails and Copper Birch Reeds**
- **Emerald Fiddleheads and Citrine Icicles**
- **Cerulean Frog Feet and Fiori**

### **Glass on Glass**

Debuted 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 atop one another 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.

### **Macchia Forest**

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 layered on the surface of the *Macchia* during the glassblowing process to produce the mottled effect for which this series is named.

### **Neon**

Chihuly began using neon for art installations during his studies at the University of Wisconsin in the late 1960s. He and fellow artist James Carpenter continued to explore the medium into the early 1970s.

In 1993, Chihuly began massing neon tubes together to form *Tumbleweeds*. These sculptures are composed from bundles of linear, factory-made tubes, bent by heat into curvilinear forms. They are sometimes more than two meters wide. Chihuly incorporates them into numerous settings, infusing the space with a sense of vibrant light and energy.

### ***Niijima Floats*** (sizes vary)

Named for the island of Niijima in Tokyo Bay, and for the small Japanese fishing floats Chihuly would find on the shores of Puget Sound as a child, *Niijima Floats* are likely among the largest glass spheres ever blown (up to 40 inches in diameter and up to 60 pounds.) *Floats* are generally composed in groups, both indoors and outdoors.

### ***Persians***

First exhibited in 1986 as part of his exhibition at the Musée des Arts Decoratifs, Palais du Louvre in Paris, Chihuly's *Persian* 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.

- ***Persian Chandelier*** (8 ½ x 26 x 5 ¾')

### ***Polyvitro***

*Polyvitro* is Chihuly's term for a plastic material which he casts into individual forms resembling glass crystals. Chihuly first experimented with the material—which shares similar visual properties to glass—for his landmark exhibition, *Chihuly in the Light of Jerusalem 2000*. He has since revisited the material in other forms.

- ***Blue Polyvitro Crystals*** (9 ½ x 6 ¼ x 7')
- ***Polyvitro Chandelier*** (16 x 7 x 7')

### ***Reeds*** (Sizes vary from 6-10')

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.

### ***Rotolo***

An extension of the *Venetians*, *Rotolo* (Italian for "coil") are dense coils of glass fused to a solid base. Chihuly began developing the series in 2013 as an exploration of the quality of light emanating from the complex clear glass forms. Over time, Chihuly expanded the series to include rich hues of red, blue, green, and purple. Heavy, intricate, and delicate, *Rotolo* is the most technically challenging work Chihuly has created. Each *Rotolo's* weight is included in its title with some weighing as much as 140 pounds.

### ***Sapphire Star*** (9½ x 9½ x 9½')

The blown spire forms of *Sapphire Star* radiate outward evoking a celestial object. The vibrant blue color of *Sapphire Star* is highly concentrated at the center, where the individual glass elements meet and become increasingly opaque. The installation's translucent, achromatic tips reflect light and create the radiant quality for which the work is named. Created in 2010, this iconic work has been featured in exhibitions in London and the United States.

### ***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.

- ***Summer Sun*** (13 ½ x 13 ½ x 13')

### ***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.

- ***Scarlet and Yellow Icicle Tower*** (30 x 7 ½ x 7')
- ***Gilded Yellow and Plum Tower*** (14 ¾ x 6 ½ x 6 ½')