

July/August 2010



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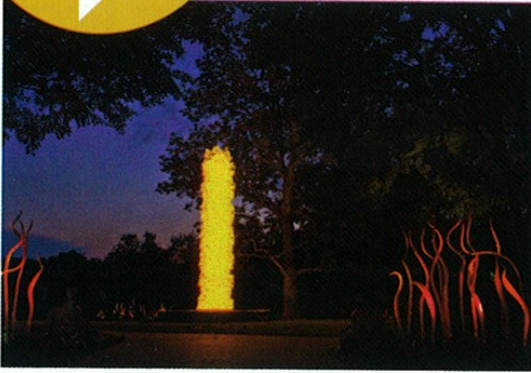
CHIHULY
at Cheekwood
and The Frist

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Chihuly at Cheekwood

Through October 31, 2010 • Chihuly at The Frist • Through January 2, 2011



Dale Chihuly, Saffron Tower 2010, Cheekwood Botanical Garden & Museum of Art, Nashville, Tennessee. Photo by Bob Schatz



Dale Chihuly, Amber Cattails, 2010, Cheekwood Botanical Garden & Museum of Art, Nashville, Tennessee. Photo by Parks Anderson



Dale Chihuly, Blue Fiddleheads and Neodymium Reeds 2010, Cheekwood Botanical Garden & Museum of Art, Nashville, Tennessee. Photo by Parks Anderson



Dale Chihuly, The Sun, 2010, Cheekwood Botanical Garden & Museum of Art, Nashville, Tennessee. Photo by Bob Schatz

"I am less concerned with being narrative or figurative. I am involved in the glass and the light that passes through it – the phenomenon of light being transmitted through colored glass." – Dale Chihuly

For anyone who follows Dale Chihuly's career, the only constant is the question, "What's next?" His audiences await the next transformation, invention or reinvention, and thus far he does not disappoint-- the perfect artist for an age that demands constant stimulation and change. Chihuly's practice of using teams has led to the creation of complex, multipart sculptures that has helped moved blown glass out of the confines of the small, precious object and into the realm of large-scale contemporary sculpture.

In honor of their 50th Anniversary, Cheekwood presents Chihuly at Cheekwood, a landmark exhibition that has dramatically transformed the property into an enchanting wonderland of color, light and form, both indoors and throughout the botanical garden. From the Mille Fiori, a gigantic garden of glass placed in Cheekwood's reflection pool, to the Saffron Tower, a 30-foot neon sculpture in the Robertson Ellis Color Garden, this exhibition has challenged convention with dramatic shapes and extraordinary composition, creating a spectacular integration between art and nature.

In an unprecedented collaboration in Nashville, the Frist Center for the Visual Arts presents Chihuly at the Frist, showcasing a museum

installation from some of Chihuly's well known series, including Macchia, Ikebana, Persians and the Stunning Mille Fiori. The acclaimed documentary Chihuly in the Hotshop will be on continuous view throughout the exhibition at both Cheekwood and the Frist Center. The Nashville Convention and Visitors Bureau (NCVB) is offering an exclusive combo ticket which will allow admission to both the Cheekwood and the Frist Center for only \$20, a \$5 savings from buying the tickets separately.

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 program 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 program and taught for over a decade.

In 1968, Chihuly was awarded a Fulbright Fellowship to work at the Venini factory in Venice, Italy. While in Venice, Chihuly 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. 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 over two hundred museum collections worldwide. He has been the recipient of many awards, including seven honorary doctorates and two fellowships from the National Endowment for the Arts.

Stylistically over the past forty years, Chihuly's sculptures in glass have explored color, line, and assemblage. Although his work ranges from the single vessel to indoor/outdoor site-specific installations, he is best known for his multipart blown compositions. These works fall into the categories of mini-environments designed for the tabletop as well as large, often serialized forms that are innovatively displayed in groupings on a wide variety of surfaces ranging from pedestals to bodies of natural water. Masses of these blown forms also have been affixed to specially engineered structures that dominate large exterior or interior spaces.

Do not miss the spectacular opportunity to interact with the color, light, and movement of Chihuly's world-famous work in Nashville this summer. 