

Marlborough

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DALE CHIHULY *New Work* September 14-October 14, 2006

The Directors of Marlborough Gallery are pleased to announce that an important exhibition of new work by Dale Chihuly will open September 14 and continue through October 14, 2006. Coinciding with the artist's breathtaking installation currently on view at The New York Botanical Garden, this show will introduce an exciting new direction in the artist's *oeuvre* in which the color black plays a dominant part. Marking Chihuly's fourth exhibition with Marlborough, this show is a testament to the artist's extraordinary exploration of glass through color, line and space.

There will be thirty-two works in the Marlborough exhibition, ranging from intimately nestled sculptures such as *Black Basket Set with Sapphire Lip Wraps*, 2006 (13 x 28 x 29 in.) to grand multipart compositions such as *Onyx and Kelp Green Fiori*, 2006 (87 x 71 x 70 in.), in which reed-like, freestanding hand-blown glass forms seem to sway above striated glass orbs. The latter, installed on a specially created base, reflects Chihuly's interest in organic elements that began years ago, yet sharply departs from this work which, since the 1980s, has been characterized by the use of high-keyed color. Modulating from deep, speckled black into shades of olive green, the work's subtle tones facilitate a meditation on the undulating rhythms of the forms. Similar to *Amber Cattails*, 2006, currently on view at The New York Botanical Garden, *Black Water and Vivid Lime Fiori*, 2006 (87 x 71 x 59 in.) is an installation of brilliant green and black hand-blown glass elongated and spiraled into shapes that seem to defy the simple elements of their creation: sand, fire and the human breath that gives them life.

A series of *Black Cylinders*, from 14 inches high to 33 inches high, will also be included in the show. The surface of *Black Cylinder #6*, 2006, seems "painted" with an intricate abstract woven pattern of white, Venetian blue and pink, but in fact the colors are glass threads fused with the black surface of the glass cylinder and the two are inextricable. Michael W. Monroe describes works created in the *Cylinder* series, which were inspired by Native American textiles:

Although the woven image continues to act as a source of inspiration, we are not as conscious of the specific design origin. The warp and weft threads explode with an unprecedented emotional vitality. Glass threads are assertively thrust helter-skelter. Boldly colored lip wraps on the cylinder's top edge become necessary to cap this energy from expanding vertically, while the warp and weft threads grasp the entire cylinder, totally integrating the surface calligraphy with the ground. There is no surface decoration here. (*Chihuly: Color, Glass and Form*, Kodansha Intl. Ltd. 1986)

In this show, Chihuly expands upon the *Cylinders* series with the introduction of the color black as the vessel ground - a rich, glowing ebony that contrasts with the vibrant interiors of the cylinders, be they red, citrus green or blue.

Marlborough's show is concurrent with the exhibition *Chihuly at The New York Botanical Garden: Gardens and Glass*, in which a spectacular range of work is on view at the famous Bronx, New York institution through October 29, 2006. This show presents large installations, chandeliers and towers among the Botanical Garden's premier plant collections, including in the Enid A. Haupt Conservatory, the Conservatory's reflecting pool and the Nolen Greenhouses. This show follows other recent glasshouse exhibitions of Chihuly's work at Chicago's Garfield Park Conservatory; the Atlanta Botanical Garden; Fairchild Tropical Botanic Garden, Coral Gables, Florida and Kew Gardens, London.

In July 1999, Chihuly mounted an ambitious exhibition, *Chihuly in the Light of Jerusalem 2000*, creating installations within the ancient stone walls at the Tower of David Museum. In September of the same year he traveled to the Victoria & Albert Museum, London to unveil an eighteen-foot chandelier gracing the main entrance of the museum. In 2001, the V&A devoted an important exhibition to Chihuly's work. The next year, Chihuly unveiled the *Chihuly Bridge of Glass*, an extraordinary technical and artistic accomplishment, in Tacoma, Washington, and millions viewed his installations for the Salt Lake 2002 Olympic Winter Games.

Dale Chihuly's work is included in over one hundred and ninety museum collections on five continents. These include such diverse institutions as the Carnegie Museum of Art, Pittsburgh, PA; the Hokkaido Museum of Modern Art, Japan; the Israel Museum, Jerusalem, Israel; the Los Angeles County Museum of Art, Los Angeles, CA; The Metropolitan Museum of Art, New York, NY; National Gallery of Australia, Canberra, Australia; Nationalmuseum, Stockholm, Sweden and the Whitney Museum of American Art, New York, NY.

A fully illustrated color catalogue will be available at the time of the exhibition.

Marlborough Gallery is open Monday through Saturday, 10:00 am to 5:30 pm. Please visit Marlborough online at www.marlboroughgallery.com.

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