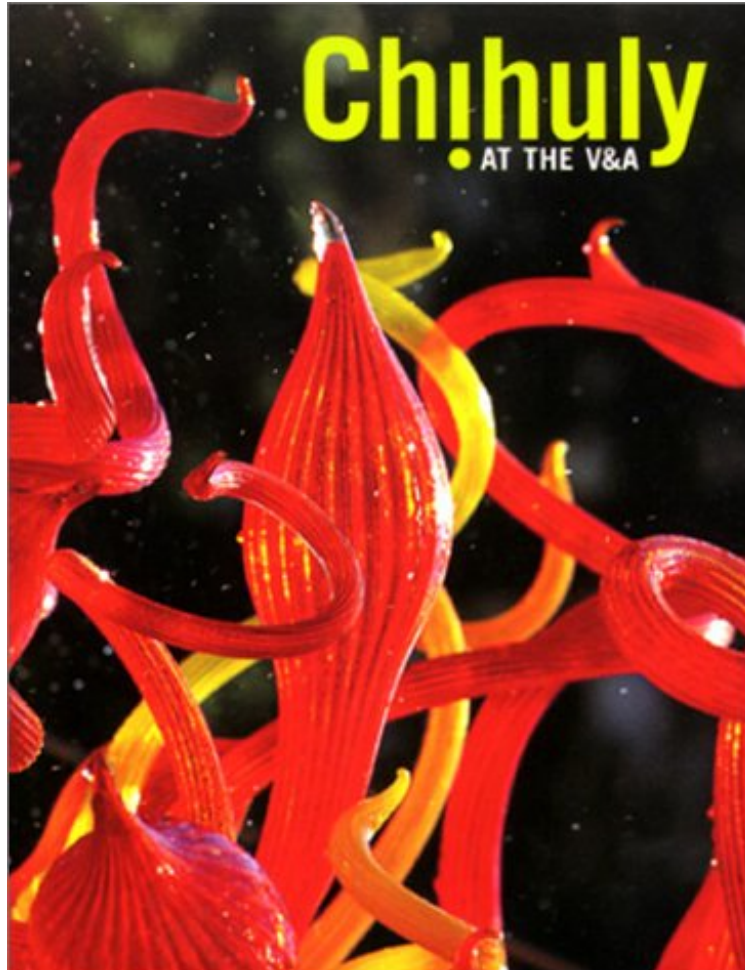


(Mobile book) Chihuly at the Va

Chihuly at the Va

Dale Chihuly, Jennifer Hawkins Opie, Dan Klein
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Dale Chihuly, Jennifer Hawkins Opie, Dan Klein : Chihuly at the Va before purchasing it in order to gage whether or not it would be worth my time, and all praised Chihuly at the Va:

0 of 0 people found the following review helpful. Beautiful postcards but oversizeBy JLWI love sending Chihuly postcards and notecards and people always love receiving them. These are beautiful but, because they're over the USPS size limit for postcards, will require first-class letter postage. Since I'll be paying for it anyway, I'll send them in envelopes. The cards will be better protected, and if I choose, I can send several at once before the one-ounce weight limit is reached.0 of 0 people found the following review helpful. Postcard setBy Catherine CarrollThis set has some beautiful examples of Chihuly's work. My goal in purchasing this was to frame a few and I have a nice selection to choose from0 of 1 people found the following review helpful. Really Worth Having.....By EconanaThis is a really nice book - it came quickly from a third party seller and was brand new. The text is very informative, and the pictures are wonderful. Altho it is about Chihuly's exhibition at the V A, it has much more. Did I mention, the price was a

fraction of the original price. If you are a Chihuly fan and don't have it, I highly recommend it.

In 1999, the Victoria and Albert Museum in London installed a Chihuly Chandelier in its main entrance hall. It is the first major artwork by Chihuly to be permanently installed in the UK. As a result, from 21 June to 21 October 2001, an extensive exhibition of Chihuly's art was shown at the VA. This is a powerful book that has been crafted to explain the works presented in the Victoria and Albert Museum exhibition. Outstanding essays written by leading experts in contemporary focus on both a historical and contemporary understanding of glass as it pertains to Chihuly's art. Drawing on the museum's historic Renaissance collections and expertise, the book also explores the development of the traditional Venetian glass workshop and Chihuly's enormous influence in introducing Venetian glassmakers and his own inimitable variations on Venetian style to contemporary glass. In addition, the book includes a chronology of Chihuly's life and listings of his museum exhibitions and museum collections. Over 100 stunning colour photographs do justice to Chihuly's masterworks, providing clarity and detail in examining his diverse oeuvre. 'Chihuly at the VA' invites readers to marvel in the uncommon and uncompromising world of Chihuly glass.

.com Chihuly at the VA catalogs Seattle-based avant-garde glass sculptor Dale Chihuly's exhibition at London's Victoria and Albert Museum in 2001, his first exhibition in Britain. Chihuly's glass is distinctive and grandly conceived, and his fame has been achieved through his growth as an artist as well as the overwhelming public response to his work. The centerpiece of the VA exhibition was a sculpture originally titled Ice Blue and Spring Green Chandelier, which was designed, blown, and first assembled in Seattle but has been hanging in the domed area of the museum since October 1999. This and many other Chihuly sculptures are described and photographed in the book, which is divided into three sections. The first, titled "Chihuly at the VA" was written by Jennifer Hawkins Opie, deputy curator of the Department of Ceramics and Glass at the VA. A chapter on Venetian tradition was written by Reino Liefkes, an expert on European glass, and the final chapter, "Chihuly and Venice" is by Dan Klein, an authority on 20th-century decorative arts and contemporary glass. We learn that Chihuly worked and studied with the glass masters of the Venetian island of Murano. He uses their collaborative glassmaking techniques in making his sculptures. Three or four people work together in a choreographed performance--each playing a precise part in the gathering of the glass and the making of the object under the direction of the master gaffer, the maestro. Chihuly's oeuvre owes much to the grand tradition of Venetian glass, which the VA represents with international standing. The museum therefore offered a splendid context for Chihuly's work and this book offers researched insight into the historical continuum against which his work should be judged. --Dale Kneen
About the Author Jennifer Hawkins Opie is a Deputy Curator in the Department of Ceramics and Glass at the Victoria and Albert Museum, specialising in the 19th and 20th centuries and in contemporary work, glass in particular. She has worked on many VA exhibitions, most recently Art Nouveau 1890-1914 and was a contributor to the accompanying book edited by Paul Greenhalgh (VA Publications, 2000). She is the author of Scandinavia, Ceramics and Glass (VA Publications, reissued 2001). She is curator of the VA's Chihuly exhibition.