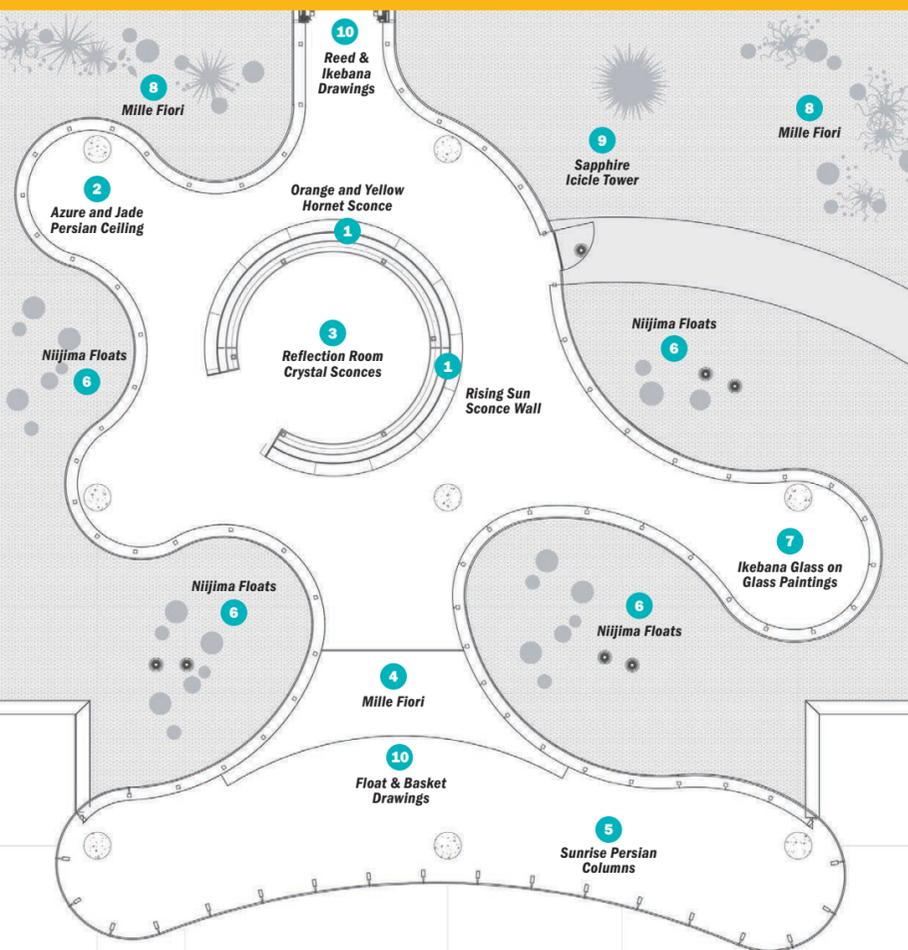


The Chihuly Sanctuary, the cornerstone of the Healing Arts Program at UNMC/Nebraska Medicine, is the culmination of Dale Chihuly's fifty years of experiments in light, space, and form. The building's design is inspired by the free-flowing, organic form of Chihuly's popular *Macchia* series, and it showcases ten site-specific art installations created to give patients, their families, and care providers a beautiful environment in which to find respite.



The Chihuly Sanctuary's glass facade pays homage to the artist's love of glasshouses. Situated adjacent to Leslie's Healing Garden, the transparent structure provides clear views into the verdant natural environment to create an experience reminiscent of Chihuly's *Garden Cycle*, a series of exhibitions in conservatories and gardens.

"Glass is extraordinary because of its transparency and how it transmits light. . . . I'm always considering light, space, and form."
—Dale Chihuly

ABOUT DALE CHIHULY

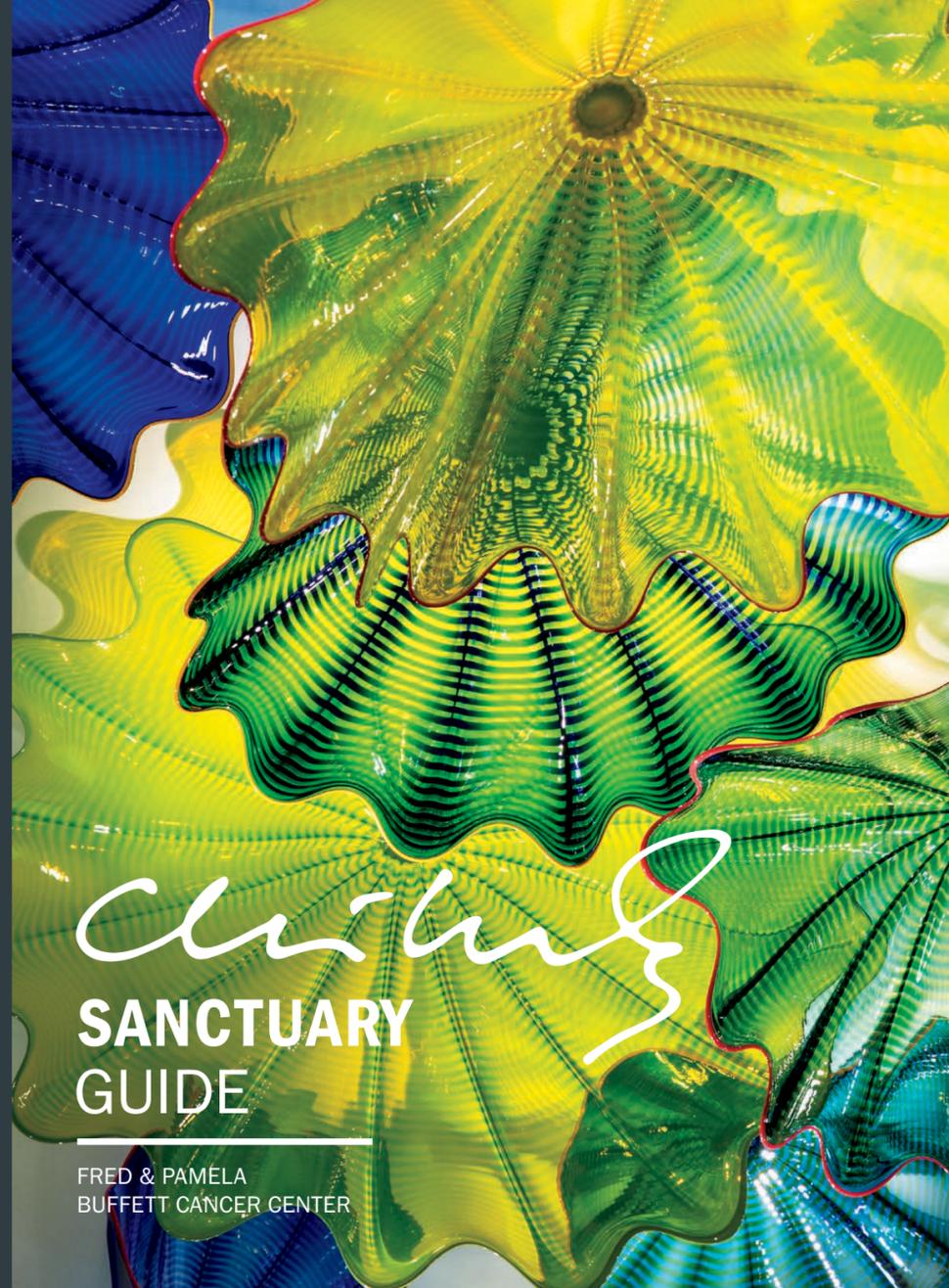
Dale Chihuly is known for revolutionizing the studio glass movement and elevating perceptions of the glass medium. He employs a diverse array of materials to realize his creative vision through drawing, painting, and sculpture. Chihuly is renowned for his iconic glass sculptures, ambitious site-specific public installations, and exhibitions in historic cities, museums, and gardens around the world.

Born in 1941 in Tacoma, Washington, Chihuly draws inspiration from the Pacific Northwest region. A leader of the studio art movement, Chihuly established the glass program at the Rhode Island School of Design and cofounded the Pilchuck Glass School in Stanwood, Washington. Chihuly, who continues to create art at his studio in Seattle, has received numerous awards and honorary degrees, and his work is included in more than 200 museum collections worldwide, including the Metropolitan Museum of Art, the Smithsonian American Art Museum, and the Corning Museum of Glass.

If you'd like more information on the Healing Arts Program at UNMC/Nebraska Medicine, please visit: www.nebraskamed.com/healingarts.



Cover: Dale Chihuly, *Azure and Jade Persian Ceiling* (detail), 2017, 2 x 8 1/2 x 16 1/2. All artwork © Chihuly Studio

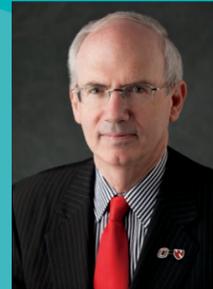


Chihuly
**SANCTUARY
GUIDE**

FRED & PAMELA
BUFFETT CANCER CENTER

Introduction

It was a few short years ago, around a dinner table in Omaha, when Walter Scott asked Dale Chihuly if there was any great artwork or project he'd always wanted to do—in effect, what was at the very top of his artistic “bucket list.”



Chihuly thought for just a second, and then he said, “A chapel.” A sanctuary filled with wondrous Chihuly glass and light. A sanctuary that could provide both beauty and healing.

We, here at the Med Center, had already begun thinking about how we would implement an innovative Healing Arts Program, as we built the Fred & Pamela Buffett Cancer Center. But at that very moment, we knew we had just found its centerpiece: its sanctuary.

Our Healing Arts Program is based on the finding that scientists have now confirmed what humans have intuitively known for thousands of years: art is part of what makes us fully human. Art, in all of its forms, is a celebration of our best selves. Art can soothe, or inspire. It can strengthen, and can surely heal.

May your visit here bring you respite and peace, restoration and strength. We hope you find the Chihuly Sanctuary fulfilling.

JEFFREY P. GOLD, M.D.
CHANCELLOR, UNMC AND UNO
BOARD CHAIRMAN, NEBRASKA MEDICINE



Arts in health care constitute a diverse, multidisciplinary field dedicated to transforming the health care experience by connecting people with the power of the arts. We believe the arts can create a compassionate, supportive, and inspirational environment for our patients, their families, and staff. Through artistic and aesthetic experiences, the Healing Arts Program recognizes that the arts are intrinsic to wellness and healing. The Chihuly Sanctuary serves as a beacon for the Healing Arts Program.

AMY E. JENSON
EXECUTIVE DIRECTOR, HEALING ARTS PROGRAM
UNMC/NEBRASKA MEDICINE

1

Orange and Yellow Hornet Sconce and Rising Sun Sconce Wall

2017–18



Chihuly's *Sconces* are wall installations composed of blown-glass elements that are created in response to a specific environment. The exterior-lit sculptures are influenced by the chandeliers of the grand homes and palaces throughout Europe from which Chihuly derived inspiration. Chihuly's blown-glass forms vary in color and form and frequently reference the natural world. In Chihuly's *Orange and Yellow Hornet Sconce*, the elements are referred to as "hornets" due to their elongated shape, reminiscent of the insect's spiral rear section.

Around the exterior of the Reflection Room, carefully arranged to complement the *Orange and Yellow Hornet Sconce*, is the *Rising Sun Sconce Wall*, composed of eight *Sconces*. Named for things found in nature, its elements include hornets, feathers, balls, and split leaves.

2

Azure and Jade Persian Ceiling

2017
2 x 8½ x 16½'

Chihuly began the *Persian* series in 1986. Originally, he displayed *Persians* in pedestal compositions, often with smaller shapes nested in larger pieces. In later works, he mounted larger *Persian* forms to walls and suspended them as overhead compositions. Chihuly's first *Persian Ceiling* was presented in his 1992 exhibition opening the Seattle Art Museum. *Fiori di Como*, created in 1998 for the Bellagio resort in Las Vegas, remains an iconic example of this aesthetic. The *Persian* series visually evokes historical decorative arts, suggesting ancient eastern Mediterranean and Islamic influences.

3

Reflection Room Crystal Sconces

2017



The *Reflection Room Crystal Sconces* are composed of approximately 2,000 crystalline glass forms, which, when amassed within the Reflection Room's cone-like architectural form, induce an immersive experience. The clear and faceted leaf-like forms reach skyward and toward one another, creating a halo encircling the Reflection Room's oculus. Soft reflections and dramatic shadows play across the Venetian plaster walls throughout the day and night to imbue a calm and inspiring atmosphere.

4

Mille Fiori (Interior Platform)

2017
5½ x 30½ x 13½'
(detail below)

Chihuly began the *Mille Fiori* series (Italian for a "thousand flowers") in 2003. Combining brilliantly colored, flora-like elements, he creates spectacular gardens of glass, a manifestation of Chihuly's lifelong fascination with nature and flowers, which was inspired by his mother's passion for gardening.

"A lot of work I do is nature inspired or looks like it might come from nature, but I don't look specifically at something to make it. I just sort of have a natural feeling for using glass—trying to take advantage of the color and transparency that glass offers and the ability to take this ancient material which is blown with human air, this magical material."

—Dale Chihuly

5

Sunrise Persian Columns

2017



Chihuly's *Persians* were first exhibited as part of his solo show at the Musée des Arts Décoratifs of the Palais du Louvre in Paris in 1986. The series alludes to the romance of a bygone age and to a fragile beauty preserved in the present. When wall mounted or hung from the ceiling, the blossoming shapes of the *Persians* focus and reflect light in such a way that their open forms illuminate architectural spaces and environments.

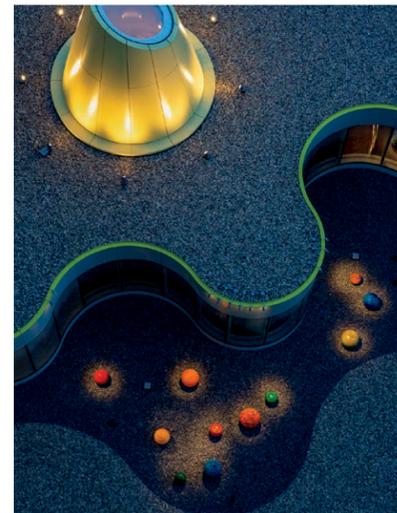
"Hang it in space and it becomes mysterious, defying gravity or seemingly out of place—like something you have never seen before."

—Dale Chihuly

6

Nijijima Floats

2017



These large spheres—up to forty inches in diameter and weighing sixty pounds—have surfaces richly colored with gold and silver leaf and foil. They are named for small green and blue Japanese fishing floats Chihuly found as a child on the shores of Puget Sound and the island of Nijijima, Japan, which he visited in 1989. In Chihuly's oeuvre, the *Nijijima Floats* are the most direct expression of the glassblowing process, since the sphere is the form most naturally created on the blowpipe.

7

Ikebana Glass on Glass Paintings

2017
each 40 x 30"

Glass on Glass, the latest body of work by Chihuly, fluently articulates the artist's mastery of the transmission of light through transparent media. Composed of glass panels that are painted with vitreous-glass enamel, then layered atop one another to create a single unified vision, *Glass on Glass* invites interaction, revealing the surface of each distinct layer and the composition's depth as the viewer changes position.

8

Mille Fiori (Exterior)

West side
Amethyst and Cassel Yellow Fiori, 2017
8 x 30 x 10'East side
Vermillion and Citrine Fiori, 2017
8 x 30 x 20'

Chihuly's *Fiori* demonstrate the artist's penchant for organic, free-flowing forms. This site-specific installation features an array of Chihuly's whimsical, nature-inspired, blown-glass elements, including reeds, herons, and grass clusters. Vibrant hues of scarlet, violet, green, and yellow combine to create a colorful glass garden, which thrives regardless of the season.

9

Sapphire Icicle Tower

2017
11 x 9 x 9'
(detail below)

The initial phase of extensive experimentation with the *Chandeliers* culminated in the *Chihuly Over Venice* project (1995–96), during which Chihuly varied both the shapes of the glass forms and the armatures themselves. 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.

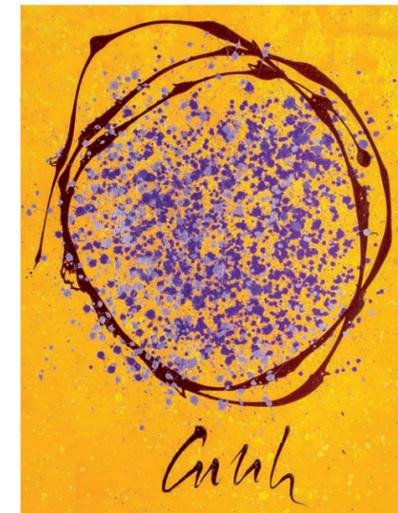
The *Sapphire Icicle Tower*, which stands at eleven feet, exemplifies Chihuly's desire to mass color on a steel armature for dramatic effect. It's approximately 325 pieces create what he calls "a core of color."

"I tend to do things on a large scale because it's exciting. I like to push things in new and different ways."

—Dale Chihuly

10

Drawings

Floor 2
Float Drawings and Basket Drawing, 2015
each 60 x 40"Floor 4
Reed Drawing, 2014, and Ikebana Drawing, 2015
each 60 x 40"

Painting and drawing have always been important vehicles for Chihuly's creative expression, sometimes relating directly to his works in glass, but more often standing apart as independent practice. His paintings are known for their rhythm, gestural energy, color sensibility, and the evident spontaneity of their creation.

"You can more directly sense my energy in my drawings than any other way perhaps. And from the very beginning, the drawings were done, as my glass is done, very quickly, very fast."

—Dale Chihuly