



Dale Chihuly
(American, born 1941)

Confetti Chandelier

Colored lead glass; blown, tooled, cut polished with steel armature, 2000. 53 × 52 × 52 in. (134.6 × 132.1 × 132.1 cm)

2018.23

Uniting color, light, form, and space to deliver uniquely immersive experiences, Dale Chihuly's chandeliers impress and mesmerize the viewer. Chihuly began designing his non-light-giving chandelier forms in 1992 after noticing a beautiful light fixture in a Barcelona restaurant: "When you sat down to eat you looked underneath it, and it acted as a centerpiece for the table. I loved this idea of hanging a chandelier at eye level. And it triggered something that said, I now can make a chandelier, because it doesn't have to be functional." Today, his chandelier forms are one of his most popular productions, hanging in museums, public buildings, and private residences all over the world. Chihuly explained their appeal this way: "If you take hundreds or thousands of blown pieces..., put them together, and then shoot light through them, now that's going to be something to look at! When you hang it in space, it becomes mysterious, defying gravity, becoming something you have never seen before."



Henri Matisse
(French, 1869-1954)

Apollo

Ceramic tile in plaster
with ground marble, 1953.
131½ x 167½ in.
(334 x 425.4 cm)

1983.40

Apollo refers to the Greek god who is often associated with the sun, the arts, healing, and prophecy. He is depicted here by a blissful face in the center, crowned by the radiant sun. The god presides over a joyful world of intense color and lively plant forms. The embracing blue columns, as well as the overall symmetry, contribute to the mural's sense of harmony and order. Matisse closely supervised the transposing of his cut-paper design to ceramic tiles for this mural. He divided the composition into sections to help unify it and to form manageable units of heavy ceramic and masonry materials. The ceramicist J. L. Artigas (Spanish, 1892–1980) made the colored tiles using glaze equivalents for Matisse's opaque watercolor pigments. Matisse himself painted the face and his signature on glazed white tiles before they were fired in a kiln. Each panel is made of steel-framed concrete covered with plaster into which the tiles were set.



Raphaëlle Peale
(American, 1774-1825)

Still Life with Oranges

Oil on wood panel, about 1818.
26½ × 30¾ × 2¾ in.
(67.3 × 77.2 × 6 cm)

1951.498

Raphaëlle Peale was the first American artist to specialize in still life paintings. The simple arrangement and realistic description of textures and light make this humble collection of food and drink a feast for the eyes. A soft but direct light accents the different surface textures and reflective qualities of the glass, ceramic glaze, waxy leaves, and orange rinds (the spiraling peel is perhaps a visual pun on his name). By setting the objects against a partially lit background, Peale enhanced their three-dimensionality and volume. The diagonal thrust of the twig and the various directions of the curling leaves also suggest depth. The realism recalls similar details in 17th-century Dutch still life paintings, examples of which Peale certainly saw exhibited in his native Philadelphia. Peale came from a distinguished family of artists. His father, painter Charles Willson Peale (1741-1827), established the first art gallery in the United States in 1782 and named several of his many sons and daughters for famous painters in the hopes that they would pursue art. Some did, including Raphaëlle, Rembrandt, Titian, and Angelica Kauffmann Peale.



Possibly designed
by Gilles Le Castre
(Flemish, 1525 - 1549)

***Tapestry with Wild Woman
Riding a Unicorn***

Tapestry (wool and silk), early 16th
century. 9 ft., 3 in. x 12 ft., 6 in.

1947.7

A young woman covered in hair wears a headdress of animal jawbones. She rides a unicorn with a long neck and head resembling a camel's and seems to confront a fierce lion. They face off against a dense millefleurs ("thousand flowers") background in which birds and animals hide.

European legend told of wild men and women living in remote forests, ruled only by instincts. Myths about unicorns began in ancient Persia and India before becoming popular in medieval European art and literature.



Judy Kensley McKie
(American, born 1944)

Polar Bear Bench

Carved marble, 2000. H: 18 ¼ in.;
W: 71 ¾ in.; D: 19 ¾ in.

2001.25

Judy McKie wants there to be no mistake: What she makes is not only art, but furniture to be lived with and used. So please feel free to take a seat! McKie has said, "I want to make art that people love." She helps to achieve this goal through her use of distinctive animal motifs and her sense of whimsy. She possesses a remarkable ability to capture the essence of the animal she is representing through her sensitive selection of materials. For example, she carved Polar Bear Bench from a block of white marble with crystal flecks that suggest the cold, snowy Arctic where the bear lives.