

DAN DAILEY

CHARACTER SKETCH



FREELOVER
SOFT
SPLENDID
ENTRANCED
PUFFED UP
GUSTO
ILLUSION
SKILLION
EXPERT
ZANY
SAGE
VANISHING
CHARMING
~~ATTRACTION~~
DESIRE



HESIANT
SURPRISES
QUICKSAND
STORM OF OBSCENITIES
HARBINGER
STEATOPYGOS
SCARY PHILADELPHIA
HAIL
MIRROR ON CHAOS
ARRIVAL
NUDE SWIMMING IN ICE
SUGGESTION OF BLUE
BROVILLARD
SCRUMPTIOUS
TUNG SWEET

SOPRATVTTISTS
~~STRUGGLERS~~
~~FANFARE~~
~~SHENANIGANS~~
RED LIPS
TANGLE
GUY SPECTACLE
HOPE + CONFIDENCE
~~A MOVIE~~
SUPERIOR DOLTS
~~WASTING~~ TERRIBLE
TOUCAN
ARCH AMIGOS
JEWELLED SPECTAC
PROUD JERKS
STRUGGLING JUNKER
DIVE



DAN DAILEY
CHARACTER
SKETCH

Carolyn Needell

with

Seth Feman

Robin Rogers

Erik Neil

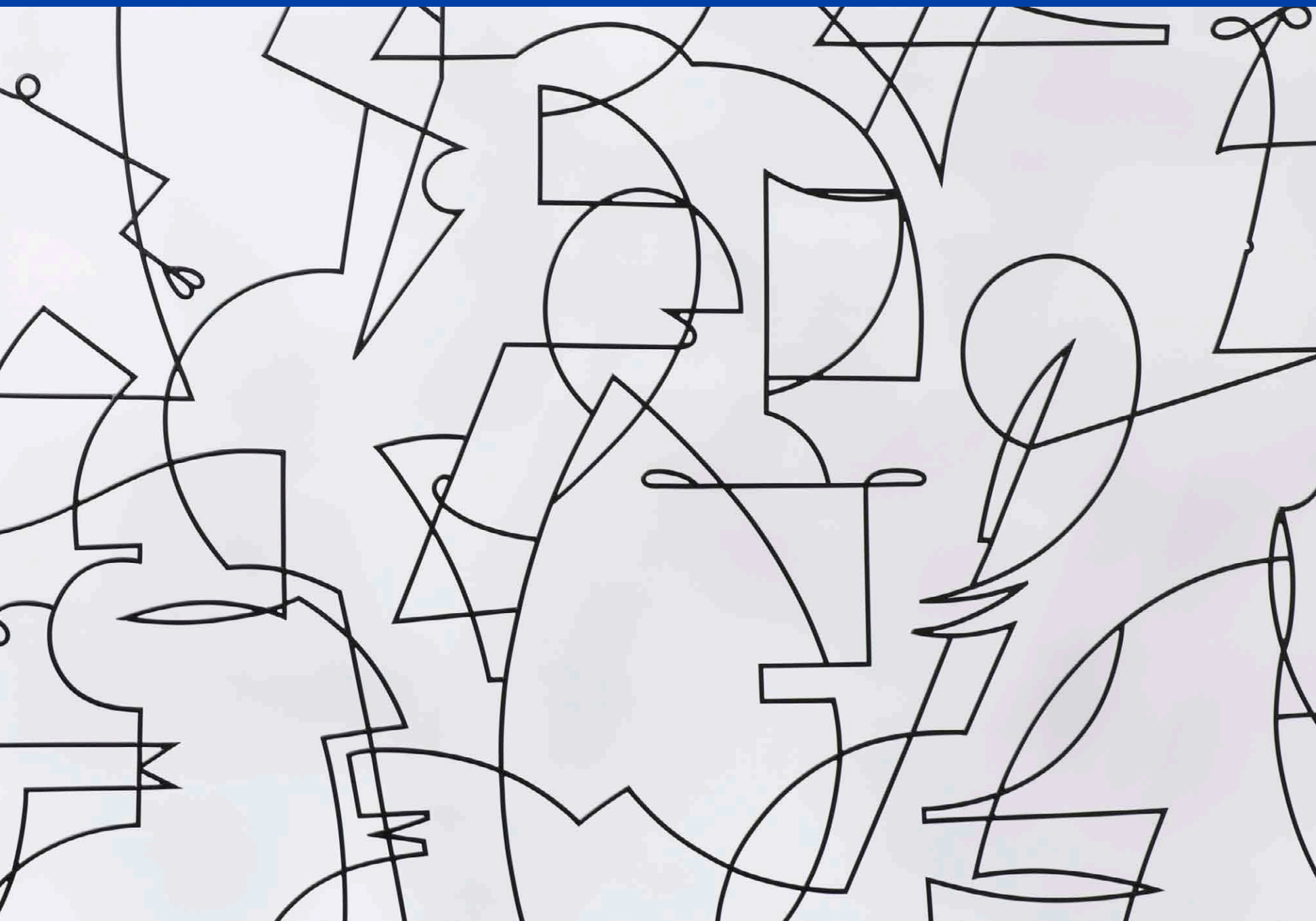
Chrysler Museum of Art

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CONTENTS

| | |
|--|----|
| Forword <i>Seth Feman</i> | 5 |
| Sketching Humanity <i>Carolyn Needell</i> | 7 |
| Drawings | 11 |
| Vases | 16 |
| Cane Murals | 29 |
| Scenes | 32 |
| Individuals | 37 |
| Vitrolite Wall Murals | 46 |
| Transcending Technique <i>Robin Rogers</i> | 51 |
| Afterword <i>Erik Neil</i> | 52 |
| Biography | 55 |
| Works On View | 56 |



FOREWORD

Seth Feman

Deputy Director for Art and Interpretation

Dan Dailey has been known for decades as one of the most unique artists in the field of contemporary glass, but as the works here make clear, his most enduring talent may be drawing. To a certain extent, his drawings are functional. As Dailey said in an interview for the Renwick Gallery in 2016, “I like to make a plan for myself, and I suppose the drawing is, at some level, a plan.” He goes on to explain, “Once you get into 3D and you get into complex structures, the ways to do it get complicated. How do you make something stand upright? How do you make it sturdy?” His drawings set the course, he suggests, making it possible for his forms and figures, even though painstakingly crafted from weighty materials like glass and metal, appear as fresh and lighthearted as a quick sketch.

“Appear,” however, is the operative word. While often amusing and carefree, his drawings should not and cannot be seen as unserious or insignificant preparations for the real thing. As the artist has indicated, his principal subject is human nature: “I like the way that human behavior can be so amusing and

so beautiful, and so stupid. All that stuff is such a lush territory to work within.” And, as any survey of Dailey’s work will confirm, his sculptural forms at once lay bare and find delight in the hilariously bizarre ways humans interact with each other and the world around them. But his ability to understand human nature relies entirely on his ability to create drawings, which might be better described as character sketches.

Character sketches always leave space for contingency, the possibility of adaptation, the thrill of chance. Nothing simplistic even in the simplest of lines, his sketches describe a person’s key attributes—appearance, idiosyncrasies, experiences, and mindsets—but leaves them, like all humans truly are, open to change, chance, and improvisation. Nothing is locked in, and this is why even his massive sculptural works possess such breezy finesse. Follow the lines of a sketch, and a world of possibility unfolds.



Seth Feman is Deputy Director for Art and Interpretation at the Chrysler Museum of Art. He manages the curatorial, conservation, registration, and educational departments as well as the Jean Outland Chrysler Library. Seth earned his PhD in American Studies from The College of William & Mary.



SKETCHING HUMANITY

Carolyn Needell

Carolyn and Richard Barry Curator of Glass

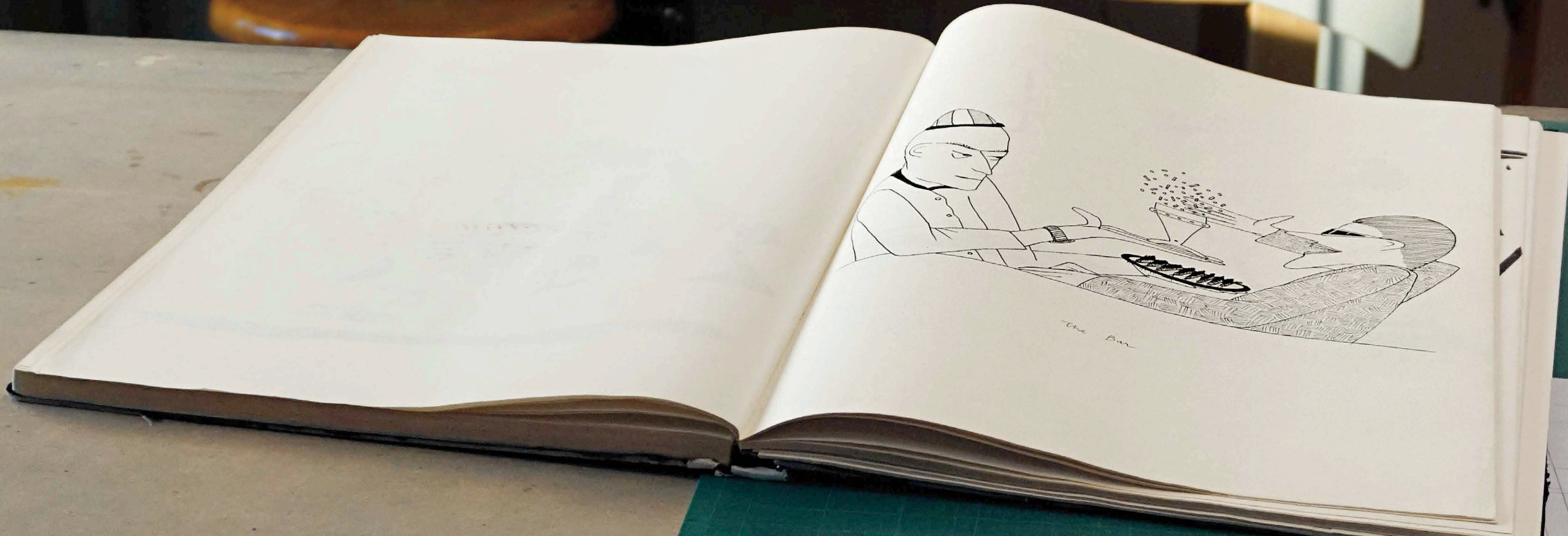
Use of the term “sketch” is by no means intended to suggest that Dan Dailey’s artworks are somehow incomplete ideas or rough, unfinished images that were quickly made and meant to be the basis for a later, final work. Quite the opposite, Dailey’s artworks are fully-realized visions executed using a specific suite of materials that further underscore a work’s completeness. Drawings are done with crisp, black-inked lines, with no pencil smudges or tell-tale signs of erasure; sculptures are made of precisely machined, polished metal and luminous glass.

This “industrial palette,” as Dailey refers to his choice of materials, conveys the precision and durability of a final piece of work. The use of “sketch” in the exhibition title is thus meant to draw attention to how Dailey’s artwork embodies both the purpose and process of sketching: capturing the essence or overall meaning and nature of something in a seemingly simple and spontaneous manner of rendering.

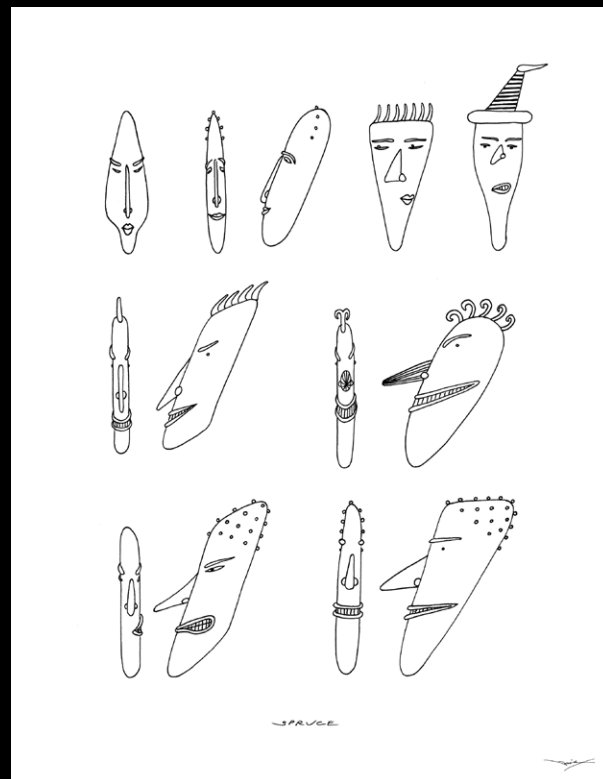
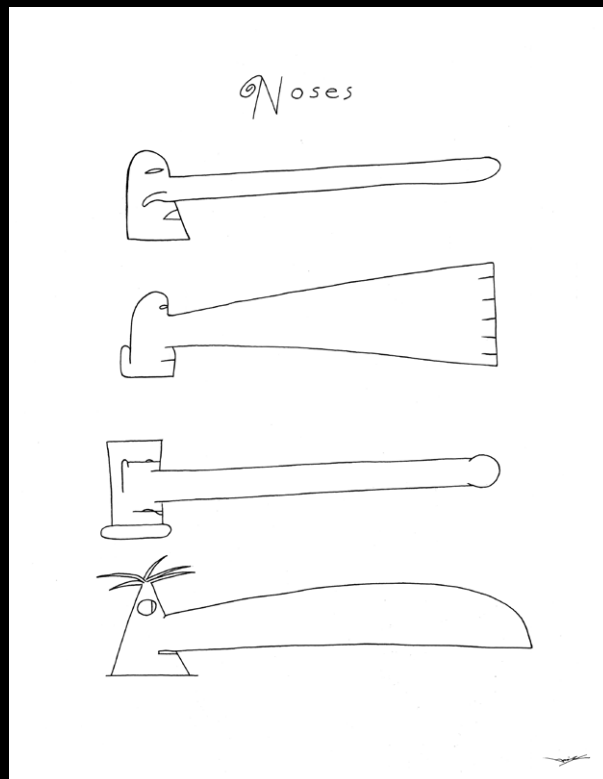
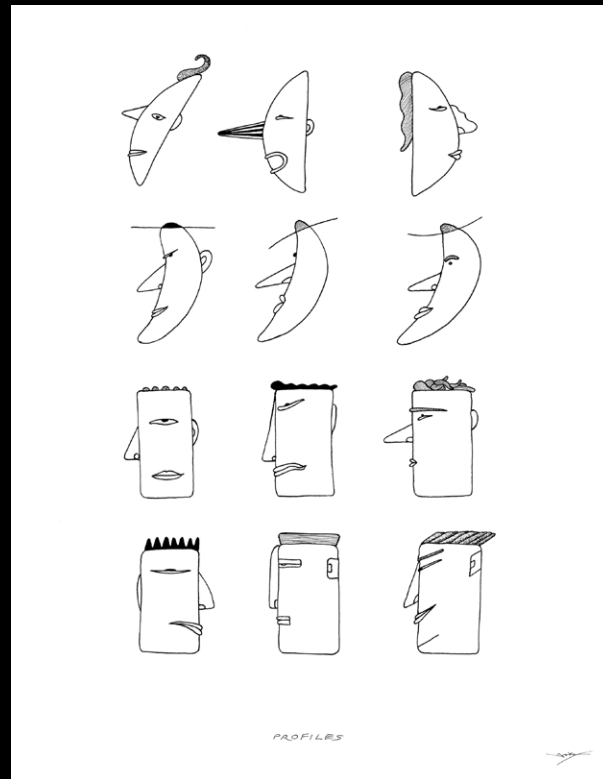
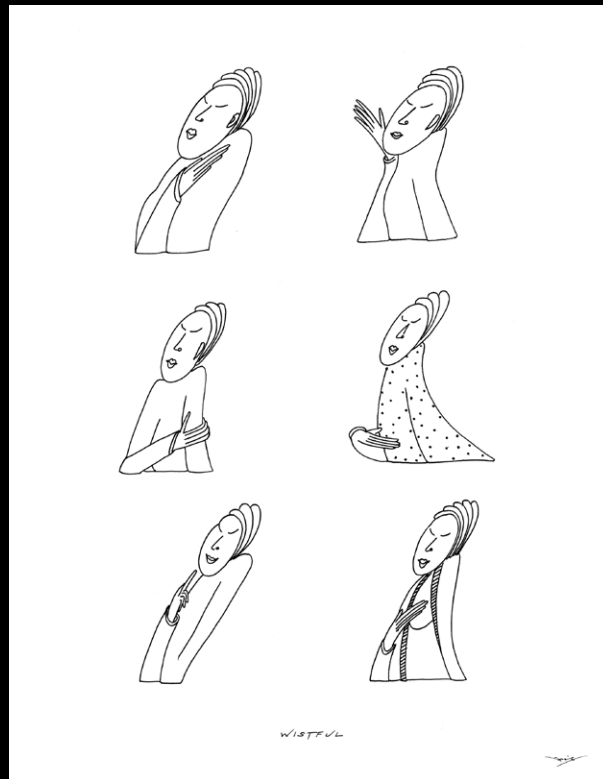
A sketch can feel more honest and real, somehow, than a final work of art. This notion marries well with the selection of works from Dailey’s archives that are on view in the exhibition *Dan Dailey: Character Sketch* at the Chrysler Museum of Art.

While Dailey’s artwork touches on numerous subjects and motifs, it is the artist’s direct observation of humanity and the human figures that he immortalizes that are of particular interest here.

Again and again, it is the human figures in Dailey’s work that attract the eye of the viewer—in recognition, astonishment, and amusement. Dailey’s narrative artwork is entirely subjective, but the figures he renders feel universally familiar. The depths of a personality and the unique traits of an individual are clearly revealed and recognizable. His images are not portraits, however; they are expressions of the artist’s observations of character types, moods, and actions with situational associations. If they are to be regarded as portraits, then they should be regarded portraits of humanity as a whole, serving as a character sketch of what makes people human.



The Bar



DRAWINGS

Sketching has played an important role in the creative process of artists throughout much of history. The act of sketching serves as a tool to remember, to experiment, and to think. The inclusion of original two-dimensional paper drawings in this exhibition demonstrates the deeply embedded nature of drawing within Dan Dailey's working process. For decades, he has used sketchbooks as visual diaries for his observations and ideas. Dozens of black hard-bound notebooks line his studio bookshelves.

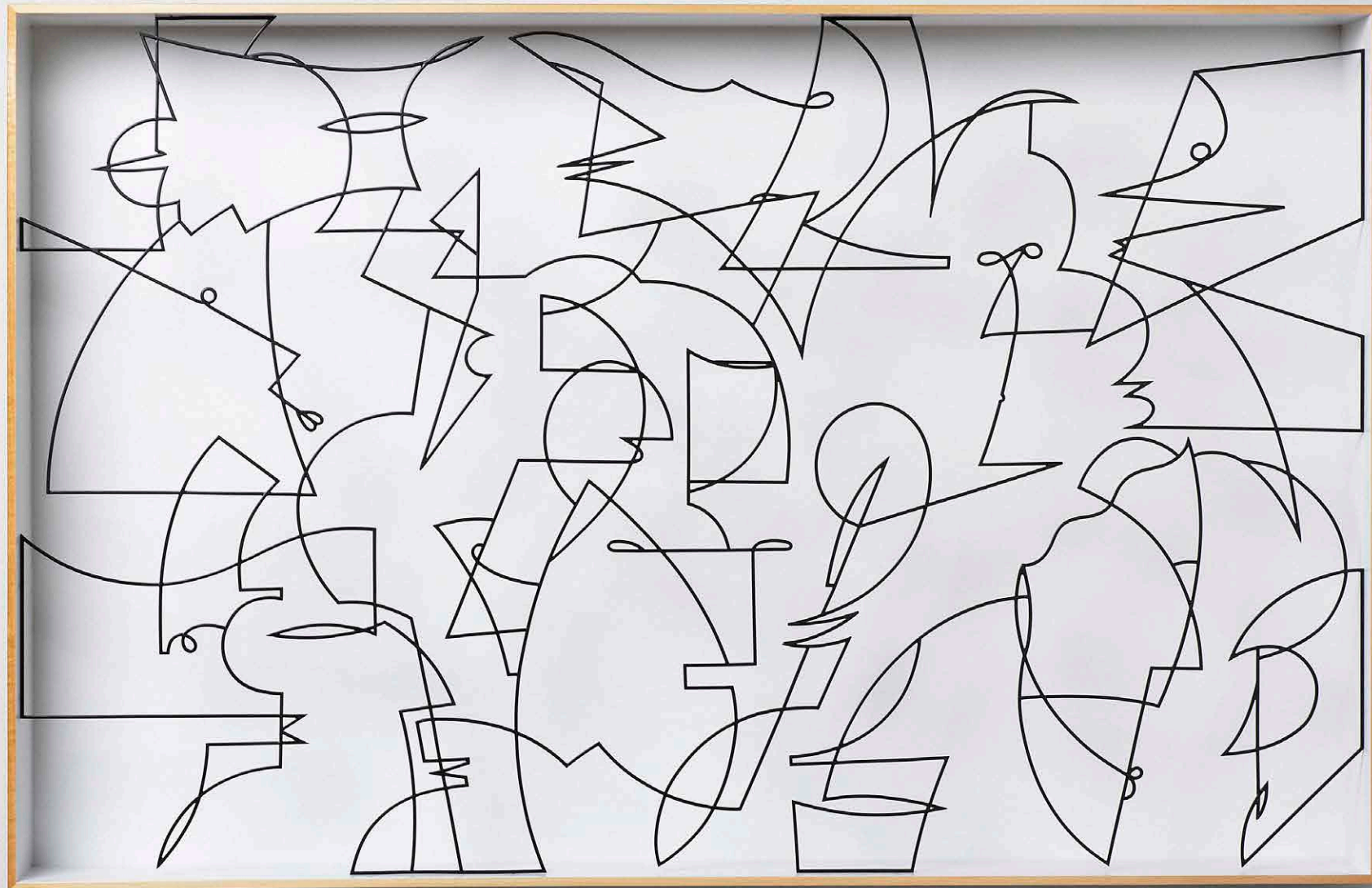
The six ink drawings included here demonstrate Dailey's fundamental understanding that the way in which physical features are rendered communicates volumes of information about a person's character, personality, history, emotions, thoughts, or motivations. *Noses* and *Head Studies* make it apparent just how many possibilities there are to portray a face using the same basic units of eyes, nose, mouth, ears, hats, or hair and how altering one element can

affect other facial features and modify the essence of the figure that is being rendered. *Wistful Studies* and *Spruce Studies* demonstrate this notion as well. While the head, hair, and general form of *Wistful* remain the same in each of the six versions on the page, the arm position and action of the hand generate much of the meaning; much of *Spruce's* character, on the other hand, derives from the various details of the head, while the body is not drawn at all. The drawings *Viva* and *The Bar* do something different. The elements and situation of the two compositions are essentially identical (a pair of figures, turned inwards and interacting over drinks), but the characters and narratives are quite distinctive due to the particularity of the figures themselves.

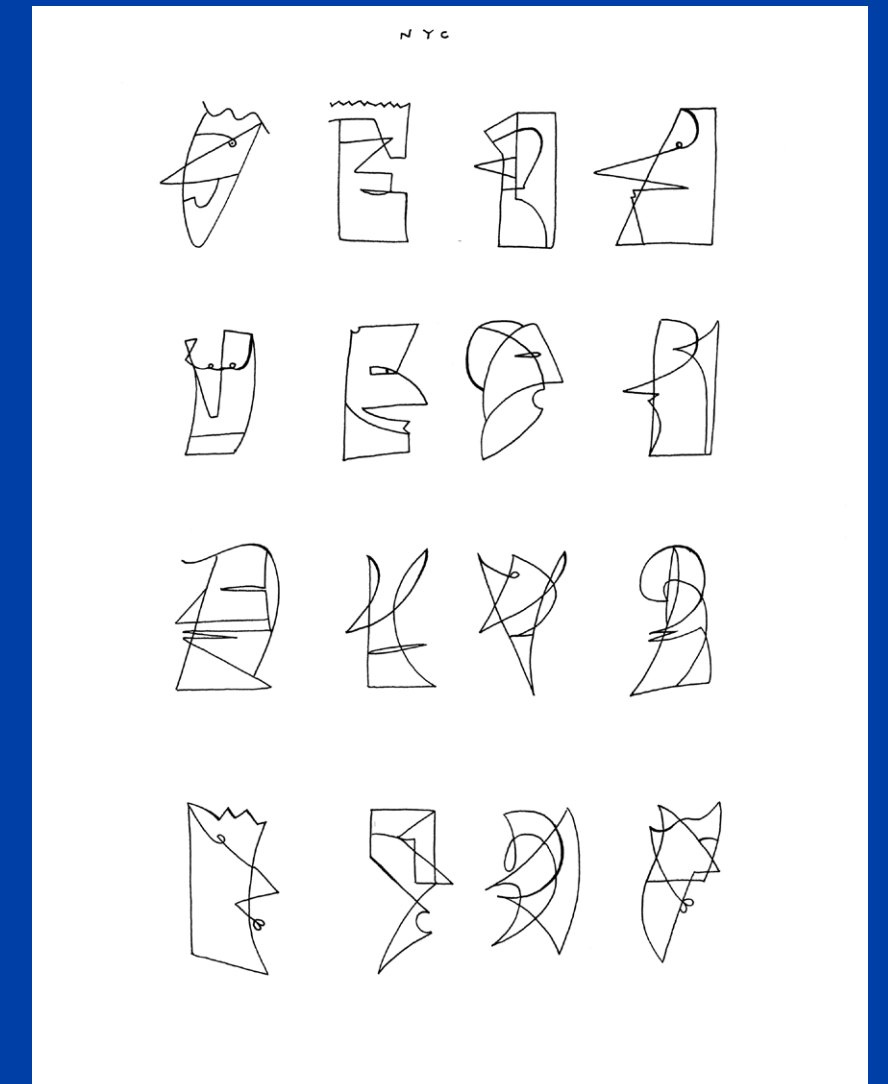


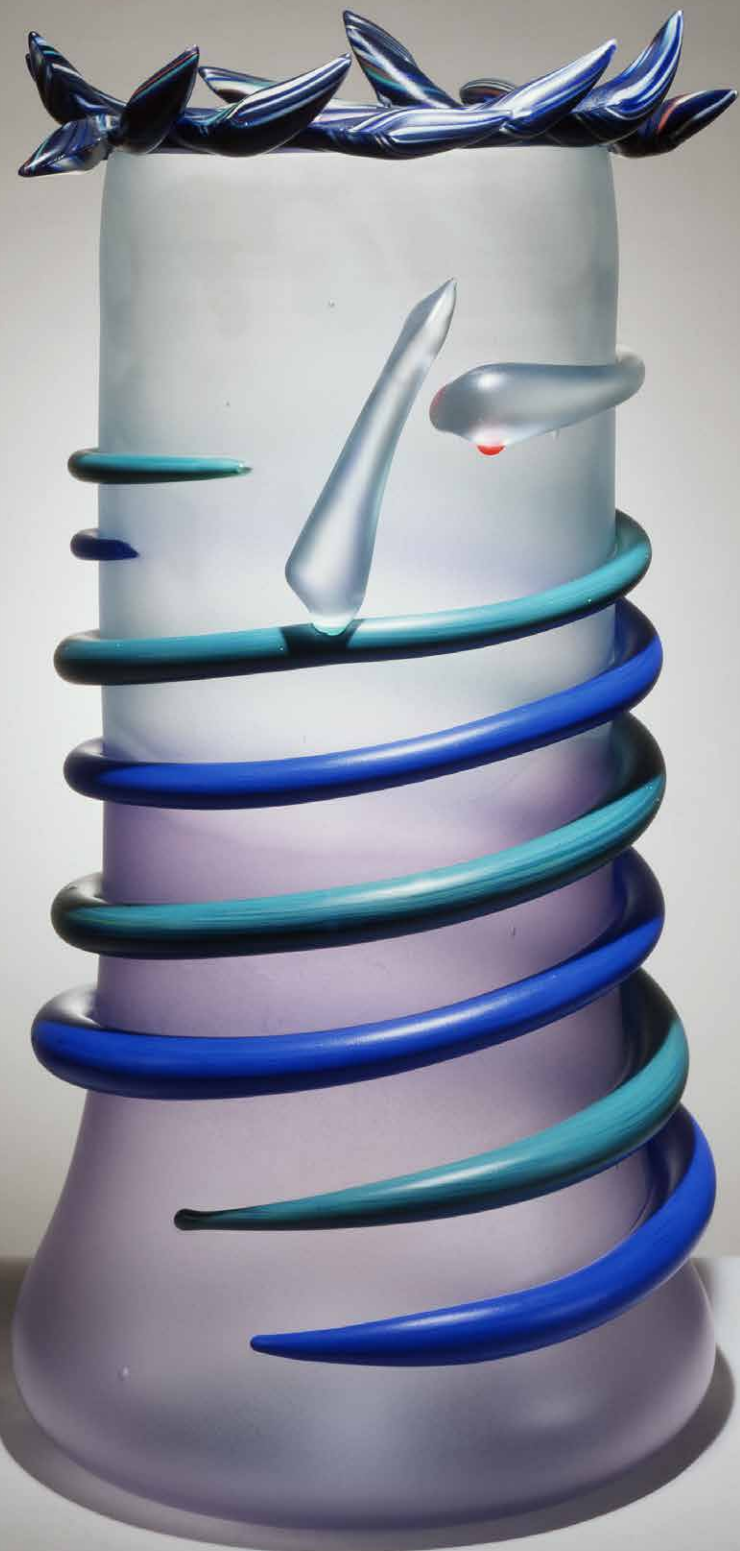
Numbered sketchbooks, indexed by year, keep a history of ideas at Dailey's studio.





Dailey's talent at capturing the essence of humanity by means of line is at its most literal in his endless line drawings, which he creates as both two-dimensional works on paper and three-dimensional works of wire mounted in a wooden frame. In a paper drawing entitled *NYC*, sixteen abstract and linear heads are arranged separately across the page. In a wire drawing entitled *Party*, the picture plane is entirely covered by lines that seem to create an abstract composition; upon closer inspection, the viewer begins to distinguish individual facial features: the nose of one face may form the eye or mouth of another face. The facial features overlap physically, cleverly suggesting a relationship or creating an atmosphere for the social situation that is in fact the subject of the artwork, which is usually revealed by the title of the work. A cacophony of voices in conversation and the mingling of bodies is effortlessly felt in *Party*, all by means of a continuous line.





VASES

In his blown glass vases, Dan Dailey explores historical vessel forms and uses the format as a canvas for drawing. Unlike his series in which a band of detailed imagery wraps around the body of the vase (for example the *Automobile Vase* series), what sets apart the objects from his *Abstract Heads* series, *Portrait Vase* series, and *Face Vase* series is the artist's transformation of the vase into the head of a human figure.

In these three series, each vase has a defined front side displaying a face that is highly expressive and individualized. These faces may be reminiscent of the process and products of cubist paintings (*Abstract Heads* series), ink drawings (*Portrait Vase* series), or woodcarving (*Face Vase* series). Whether the details are loosely applied with molten glass during the initial hot-working of the glass vessel (*Abstract Heads*), or sandblasted into the glass during the later cold-working stage of production (*Portrait Vase* and *Face Vase* series), each visage consists of clear facial features that are rendered in a way to personify a human reaction to a situation or to convey some trait or dimension of a personality.

Spin 1990

In the *Abstract Heads* series, single-word titles usually hint at the artworks' connotations or suggest human behaviors; although in many cases, the titles are oblique enough to remain open to interpretation. In *Sour*, the round mouth and the citrus hue of the glass make it immediately understandable that the piece represents a particular response to the sense of taste. Upon further consideration of the object, the colorless horizontal glass stripes might convey a tightening sensation, when the mouth tenses in physical reaction to a sour flavor; the red vertical glass stripes might suggest one's hair standing on end. Other vases in the series are not so easily interpreted, but the words connote behaviors like being cool and hanging out (*Chill*) or getting wound up and giving a particular interpretation of something (*Spin*).

Sour 1994

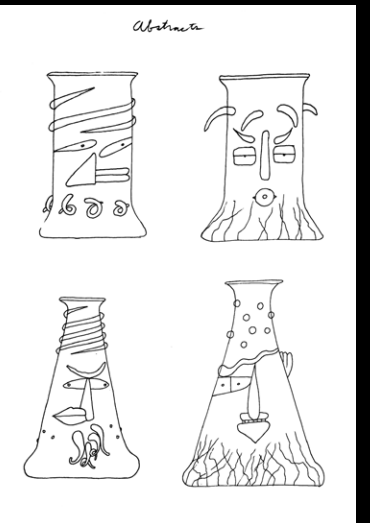




Chill 1990



The Artist 1994



Original sketches for the Abstract Heads series. A sketch that led to Chill appears at the upper left.

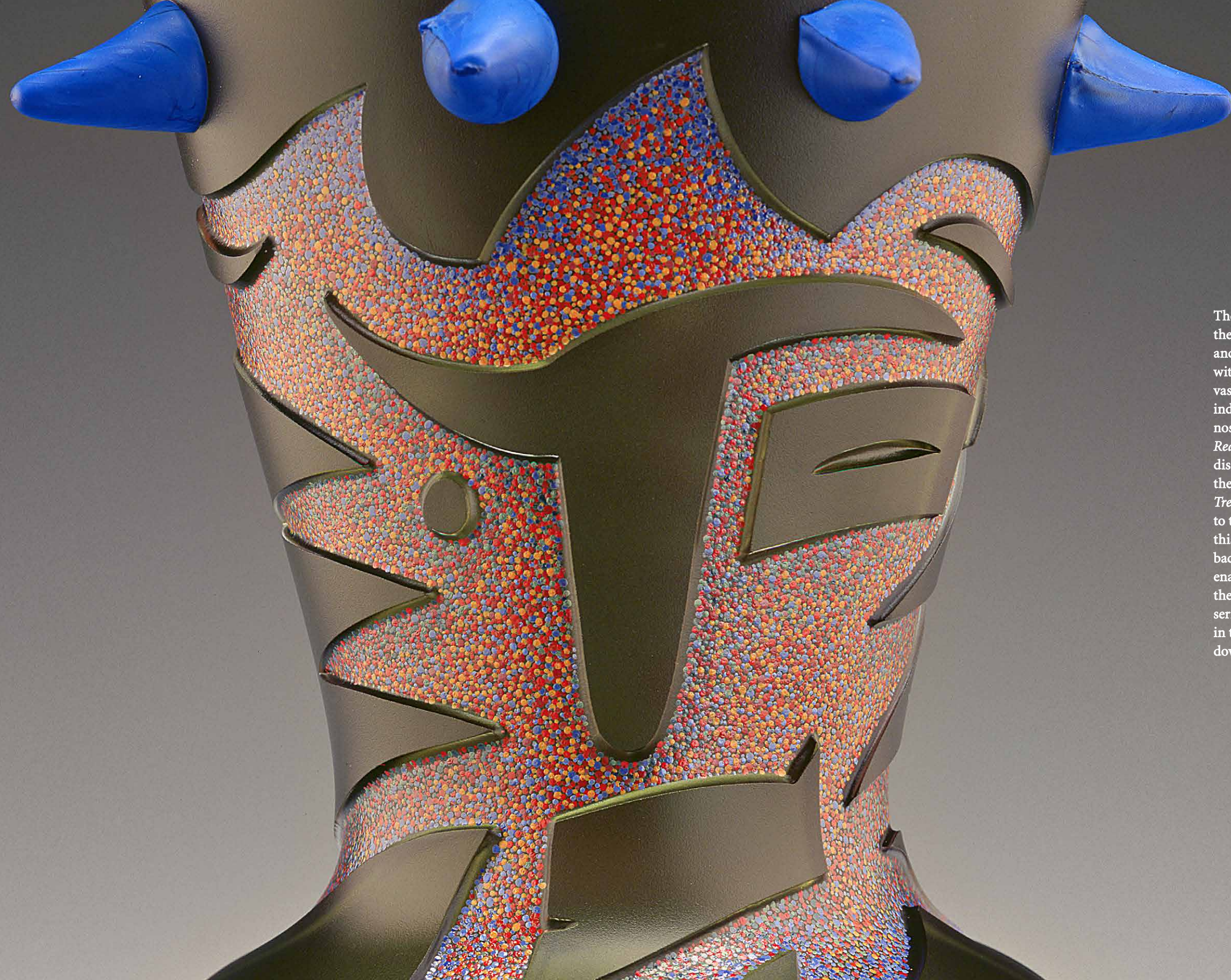


The titles of the two works from the *Portrait Vase* series are notably the name of a person rather than a descriptive word. The sound of the name as it rolls off the tongue seems wonderfully illustrative of the character Dailey is envisioning. *Phoncell* has irregularly placed eyes, a weak chin, and a grimacing mouth displaying what looks like orthodontic headgear. *Zeke* sports spiky hair with an uncontrolled growth of mustache and beard, and he seems like a slick personality with his squinting eyes and wide smirking mouth running parallel to his nose.

Phoncell 1987



Zeke 1986



The *Face Vase* series is geometrically rendered and therefore more abstracted and symbolic in appearance. Facial features may not at first be noticeable within the linear decoration, but the titles of the vases include the word “man” as a clue that there is indeed a figure to be found. With careful looking, nose, mouth, eyes, and eyebrows begin to appear. *Red Grass Man* has a jaunty dash for a mouth that disappears into a crowd of horizontal lines, while the nose and brows are a unified element in *Pine Tree Man*. Such facial features stand in relief, similar to the effects of cameo-carved glass, although in this instance the background has been sandblasted back and decorated with multicolored vitreous enamel dots. This is the opposite of the way in which the facial features are defined in the *Portrait Vase* series, where features are sandblasted into the glass in the same manner in which a drawn line is laid down on paper using ink.



Original sketches for the *Face Vase* series.



◀ Clockwise from top: *Three Man Woman* 1994, *Dynamite Man* 1997, *Pine Tree Man* 1994, *Red Grass Man* 1994

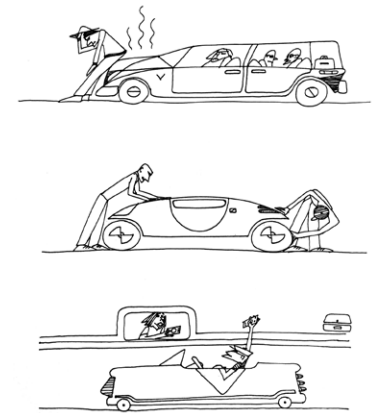


Two examples from Dailey's *Automobile Vase* series are deliberately set apart from the other vases in the exhibition, as the scenic imagery and meaning of these objects have more in common with the *Cane Murals* with which they are juxtaposed. While the *Automobile Vases* do indeed depict human figures, cars take center stage. This is made clear by the space taken up by the car in relation to the rest of the imagery, as well as by the titles of individual vases and the series itself. *Drive-In Restaurant* and *Drive-In Bank* depict scenes of everyday human activities, where cars function as an extension of the person. The behaviors of the people in these images convey a sense that one doesn't actually have to get out of a car to live a very human life.

Drive-In Bank 1983



Drive-In Restaurant 1983



Original sketches for the *Automobile Vase* series. A sketch that led to *Drive-In Bank* appears at the bottom.



CANE MURALS

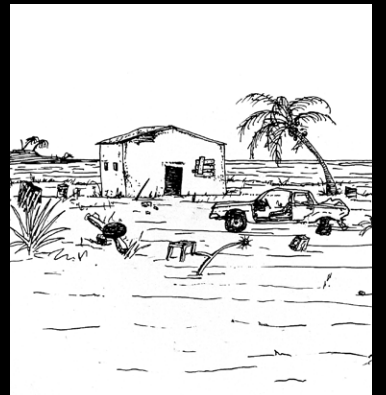
As in the *Automobile Vase* series, vehicles are at the visual center of attention for several works in Dan Dailey's *Cane Mural* series. Humans and human life, however, are still the ultimate subject matter. The four artworks on view in the exhibition that depict cars (*Drive-In Restaurant* and *Drive-In Bank* from the *Automobile Vase* series, together with *Elizabeth* and *Cupids* from the *Cane Mural* series) drive home the idea that automobiles are a uniquely human entity; they shape people as much as they are shaped by people.

In the murals, Dailey creates landscape "paintings" using glass canes laid horizontally across the picture plane. The canes are used expressively, by means of their solid colors and the linear shadows cast by their rounded sections. Cut to various lengths, the canes fit together like a puzzle and are physically reminiscent of the stone tesserae of ancient mosaics and painted dots of pointillist canvases. The colors and lines in the compositions resolve themselves at a distance to reveal landscapes with various elements: skies, seas, horizon lines, landforms, buildings, roads, and—of particular note here—automobiles.

Dailey considers the automobile to be the "ubiquitous symbol of humanity," so the car often serves as a potent stand-in for a human figure. Although there are no people visible in the landscapes

depicted in *Elizabeth* or *Cupids*, a human presence and absence is meant to be felt. In *Elizabeth*, cars push up against the immediate foreground of the picture plane, depicting a packed freeway roaring with life. In *Cupids*, a solitary car stands tiny and alone in the far distance, broken and abandoned. The opposition of the pictorial elements in these two murals is striking: many cars vs. one car; cars in the foreground vs. car in the background; cars moving rapidly vs. car not moving at all; people unseen but clearly inside the cars vs. people unseen but clearly no longer inside the car.

That we do not need to see a person in order to feel the human character is a particularly compelling aspect of these works. In *Elizabeth*, the press of manmade objects (cars, factory buildings, colorful-yet-polluted skies) underscores the presence of people. In *Cupids*, the pull of the stark and empty landscape underscores the absence of people. The vehicular images in these murals conjure a particular set of human emotions, touching on the relationship between cars and their drivers or between drivers and other people. The viewer's emotional response to the murals and the vehicles is also significant, whether the images promote feelings of energy or loneliness, optimism or dismay.



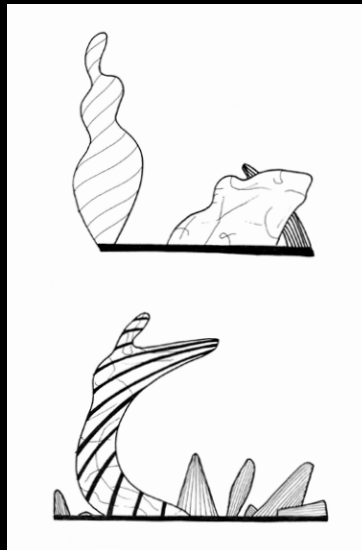
Original sketch for Cupids, from the Cane Mural series.



SCENES

The blown glass and metal artworks in Dan Dailey's *Scenes* series include the artist's most reduced renderings of the human figure and also some of his clearest and cleverest interpretations of specific human behaviors. In these small sculptures, one or more figures are presented in scenic portrayals of human activity. The specificity of the person has been stripped away, as there are no facial features or expressions. The glass forms do show a degree of bodily reference. The heads are small and rounded and the torsos are defined by narrowing at the waist and widening at the shoulders. The lower limbs are suggested by a mass that is proportionally longer and sometimes topographically suggestive of knees. Clothing is sometimes hinted at by the shape of the glass mass or the drape of decorative lines across its surface.

Reduced, yet recognizable, human forms allow a viewer to get right to the essence or meaning of an artwork without being distracted by the details. It is entirely accurate to describe the glass forms in the *Scenes* series as anthropomorphic ("shaped like a person"), with the forms themselves displaying personality and action by means of their shape and color. The *Scenes* series includes some of Dailey's most humorous and critical works, as the figures' amorphousness pokes fun at their very human urges and reactions.



Original sketches for the *Scenes* series.
A sketch that led to *Conformity* appears at the bottom.





In *Conformity*, a tall figure of white glass is decorated with a series of thin black horizontal stripes. The lines are thinner and more numerous at the head and torso, becoming heavier where the legs of the figure are understood to be; the black lines make the undulations of the glass surface more visible, thereby helping to define the human form. This dominant figure seems to lean forward and look toward three smaller orange forms, while gesturing with an arm in the opposite direction. In stark contrast, the small glass forms are nearly-amorphous lumps of glass with thick black stripes. They clearly represent three other human figures while the variations in their exact shape and the curve of their black stripes make each figure unique. Shape, decoration, and placement of the forms set up a relationship that illustrates the notion of conformity, i.e. compliance with a set of standards: there is a clear sensation that three figures are listening, curious, and readily convinced. In another work from the Scenes series called *Mirror*, the depiction is that of a solitary figure's relationship with himself. The shape, the blue and yellow glass colors, and the drape of the vertical stripes across the glass all help to define the person who seems distracted and captivated by the reflection of himself. The black shape stretching out along the ground plane is simultaneously suggestive of a shadow, the reflection in a puddle, and of course, a mirror image.



Hiram Powers, American (1805-73)
Faith, modeled ca. 1866-67
Marble, 28.5 x 19.7 x 12.2 in.
(72.4 x 49.8 x 30.8 cm)
Chrysler Museum of Art, Norfolk, VA
Gift of James H. Ricau and Museum
purchase 86,500



Soft 2007

INDIVIDUALS

The *Individuals* series is inspired by heroic portrait busts, a traditional sculptural type that includes the head, neck, shoulders, and a portion of the chest (or bust) of a person. Dan Dailey's creations do not depict real people, however, but are instead symbolic characters meant to convey an emotion, action, or quality of character primarily through manipulations of form and color. His bust-length blown glass sculptures might be considered true "personifications" or representations of abstract qualities in human form.

As in much of Dailey's work, there is no attempt at realism. The essential qualities of the figure are conveyed through facial expressions, and each *Individual* is ripe with suggestive body language despite the absence of a full body. *Quizzical* leans ever-so-slightly forward in space, the intent eyes and open lips of his mouth forming a question and conveying the impression of being curious or puzzled. *Dubious* has his head resting on the palm of his hand and appears to be listening; he may be reacting to another individual and displaying feelings of doubt or uncertainty. *Silken*, *Shook*, and *Soft* are somewhat more subtle in their personification of emotions, but are still quite physical with an arm to the breast, wild hair and angled brows, or a gentle tilt of the head.



Dubious 2011



Working in a series allows Dailey to expand on a concept, and the potential of character development through a series is far richer in expressive potential than a single work of art. By making numerous iterations of the *Individuals*, the artist has been able to portray all kinds of character types, moods, attitudes, and stylistic tastes. Each example of an *Individual* is compelling in its own right, but the effects are heightened when the works are presented as a group.

The connection of this series to historical heroic busts bears further reflection. Dailey's *Individuals* have much in common with marble and bronze sculptures of this type, especially those depicting mythological and allegorical subjects, but the implications of his format choice go beyond sculptural utility. In the history of Western art, there is an aura of greatness or solemnity that is encoded within the format of a bust. The impact of such a cultural association on Dailey's work is to validate the message and humor found in the artist's observations. *Perspective* may be the most interesting and obvious example of this; the bust no longer stands regally upright but bends over until the figure's head touches the ground and he is staring at his own navel. What could be more quintessentially-human than the disproportionate contemplation of one's own self at the expense of a wider viewpoint?

Quizzical 2004

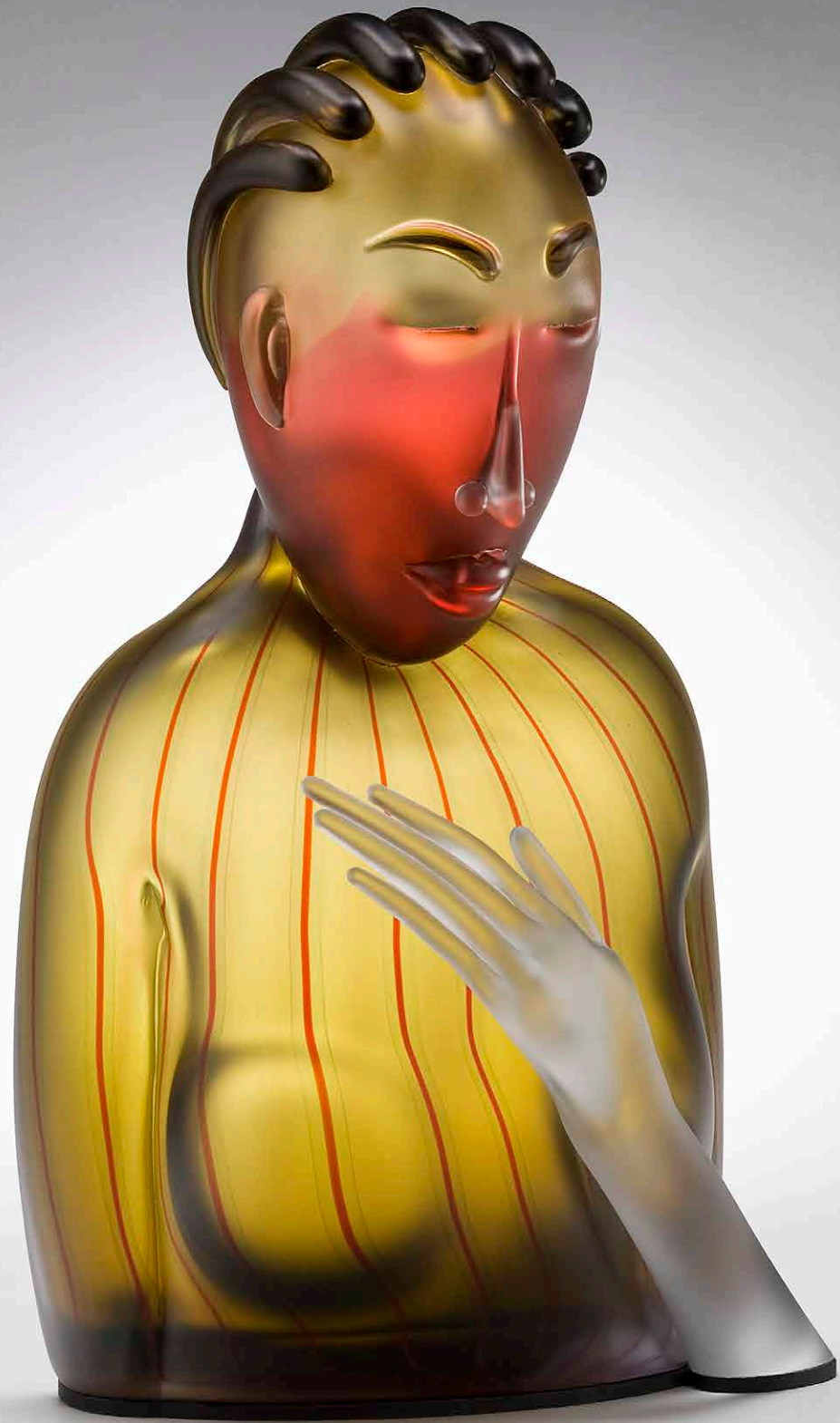


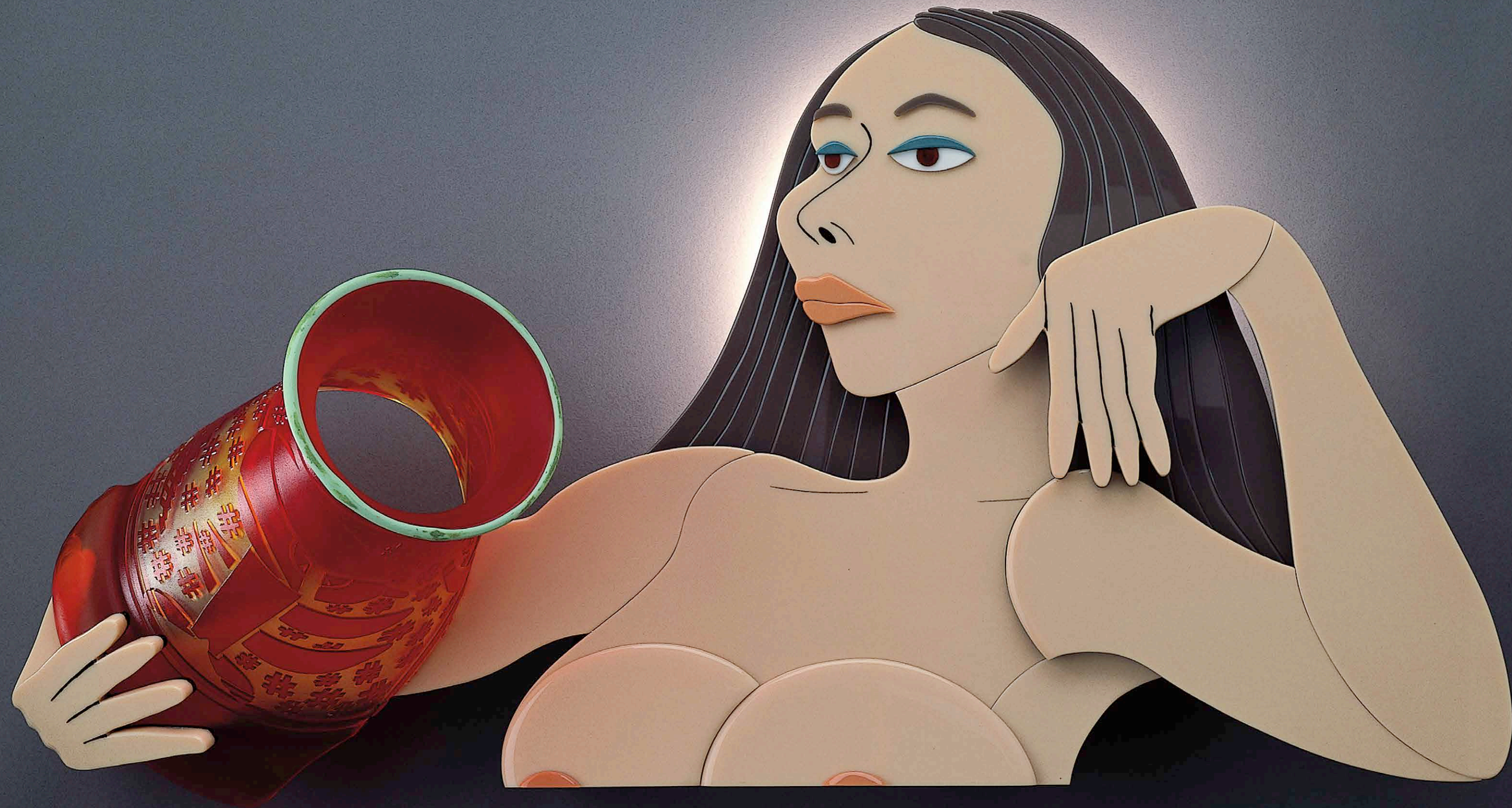
Shook 2008





The Wistful Studies (p.10) led to Silken from the Individuals series.







Vitrolite glass adorns the facade of Club Moderne in Anaconda, Montana.

VITROLITE WALL MURALS

While Dan Dailey's use of Vitrolite is not limited to his *Vitrolite Wall Mural* series, this unique material is most prominent in its relevance to that particular body of work. Vitrolite is an industrial colored glass that was only made between 1900 and 1947, and it was used widely all around the world for architecture and other structural applications. The historical and aesthetic link of the material specifically to the Art Deco style, as well as to the realm of functional art, is no doubt one reason Dailey is drawn to the material.

The choice of Vitrolite over other glasses or other types of materials is intentional in this series, and the material is intended to add a more obvious quality of campiness to the finished artwork. After all, character sketches can also include caricatures that are meant to exaggerate and draw unbalanced attention to particular traits. Caricatures can be made of an individual, or they can be made of a group of people in order to examine human behavior and relationships.



Freaked Out and Pissed Off 2012 ▶

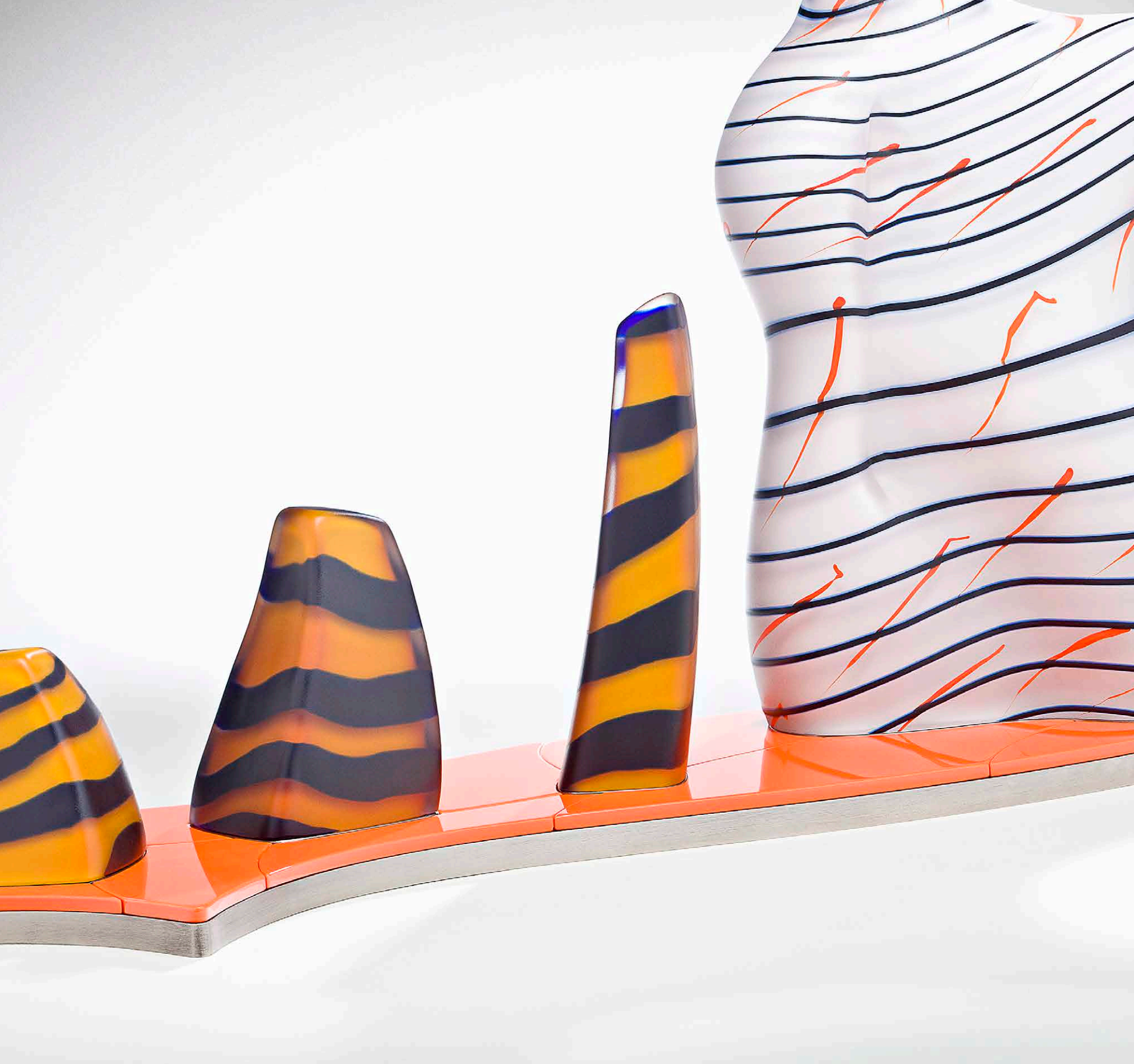




Freaked Out and Pissed Off suggests a very frustrated outburst. With hair standing up straight on end and the angular body positioning, the woman's physicality demands that the viewer takes note and stands well away. As with the sculptural works in the *Individuals* series, in this series of low-relief wall sculptures the entire body of the figure is not necessary in order to convey a mood. Another such partial figure is depicted in *Kismet*. A solitary female figure's eyes seem to gaze off over our heads and into the distance. A sort of resignation or "que sera sera" ("whatever will be, will be") feeling is imparted by her facial features and her hands, the broken glass vase the woman holds, and the movie-star nostalgia that can be found in her obvious nudity and beauty. *Likewise* depicts what is clearly meant to be a romantic couple. In this work, the materiality of the Vitrolite, specifically its color and shine, helps to further the sappy and sentimental feeling of the scene we are witnessing.



Carolyn Needell is the Carolyn and Richard Barry Curator of Glass at the Chrysler Museum of Art. She specializes in the history of glass from antiquity to the present, and earned her PhD from Brown University.



TRANSCENDING TECHNIQUE

Robin Rogers

Perry Glass Studio Manager and Program Director

I first encountered the work of Dan Dailey in the mid-1990s and was immediately taken by its playfulness and craftsmanship, integration of materials, and large scale. I am drawn to Dailey's ability to capture mood and character through figurative work, and I appreciate his exploration of form, color, and gesture. His subject matter and underlying narrative offer a refreshing break from the formal austerity often found in blown glass. There is a levity to his characters that makes them approachable and reminiscent of people and personalities found on the streets and in the cafes of the world. Dailey's artistic voice is instantly recognizable and relatable. His choice of bright colors, careful application of sculptural glass elements, and gestural metal accents are hallmarks of his style. His sense of humor shows clearly in his narrative work, and his subjects are full of expression.

The materials of glass and metal are used harmoniously to realize Dailey's designs. Glass, with its translucency, vibrant colors, and fluid applications, captures the expression and dynamism in his drawings. He adapts traditional, often Venetian inspired, glassmaking techniques to match his vision and style. Despite the fact that the techniques he uses are extremely advanced and virtuosic, the difficulty of their nature is secondary to the subject of the work. The character of the work transcends

the technique that created it. Vitrolite, a glass material only produced in the first half of the twentieth century, works well with his subject matter. These images, with their Art Deco feel, echo the era in which the very material they are made of once thrived. Sharp-edged figures with theatrical gestures translate directly from the artist's sketchbook into metal. The precision achievable in the metal-forming process captures the essence of the design perfectly.

Dan Dailey's attention to detail puts his work into a class of its own. His approach is defined by the use of finely-crafted metals to a jeweler's standards and tolerances; carefully considered glass surfaces, from glossy to acid-etched to embossed; and beautifully engineered joinery between materials and components. His ingenuity in assembling parts has enabled the construction of very large works, especially by blown-glass standards. This high level of finish and achievement of scale is revered by art appreciators the world over. With the respect and admiration of a maker, I consider him to be a pivotal player in contemporary glass.



Robin Rogers is the Manager and Program Director of the Perry Glass Studio at the Chrysler Museum of Art. Robin, who has been working with glass since 1995, is an award-winning artist and specializes in glass sculpting and installation.



Erik Neil has been Director of the Chrysler Museum of Art since 2014. He earned his PhD from Harvard University and writes frequently on various topics in the History of Art and Architecture.

AFTERWORD

Erik Neil, PhD

Director of the Chrysler Museum of Art

It is always an honor for the Chrysler Museum of Art to present work by a leading glass artist such as Dan Dailey. Dailey's art converses so well with the historic and contemporary collections of the Museum. Within this context, it is possible to discern both what he has absorbed from the traditions of art history and what are his distinct contributions.

Like so many great artists, Dan Dailey's work begins with drawing. His masterful control of lines that quickly flow across the paper translates with immediacy and energy to the forms in glass. The observer can readily detect the graphic sensibility in his figures and vessels. Similarly, the power of color charges through his works as they might in a Fauvist painting. They demand our attention. His incisive wit recalls the damning portraits of Daumier. But Dailey's work is immediately recognizable as his own because of his unique combination of technique, form, and ideas. His observations are fresh and thoroughly contemporary. He reveals again and again a particular sensitivity to the absurdity of modern life. His art encourages us to smile, laugh at ourselves, and perhaps reflect on the human condition.





BIOGRAPHY

American visual artist Dan Dailey has simultaneously produced sculpture and functional art with an emphasis on lighting since 1970. Made primarily from glass and metal, every piece of work begins with a drawing. Dailey's drawings and the objects they inspire depict human character and the world we inhabit, with many familiar forms rendered iconic. Dailey's myriad series explore extraordinary concepts with a broad range of themes and styles. These attributes and his forty years of achievement and recognition have made Dan Dailey a prominent artist in the history of glass, and unique among American artists.

Dailey was born in 1947 in Philadelphia, Pennsylvania, and received his Bachelor of Fine Arts degree from the Philadelphia College of Art. Dailey received his Master of Fine Arts degree from the Rhode Island School of Design. He is Professor Emeritus at Massachusetts College of Art in Boston, where he founded the Glass Department in 1973. He has taught at numerous schools including Massachusetts Institute of Technology, the Rhode Island School of Design, the Pilchuck Glass School and the Haystack Mountain School of Crafts, and he has given lectures

and workshops throughout the United States, Europe and Japan. Dailey's emphasis on the individual development of his students' sculptural concepts has defined his approach to teaching. He now works in his New Hampshire studio with the help of a staff of assistants.

Since 1971, Dailey has participated in over 270 group, juried, and invitational exhibitions, and has had numerous one-person museum and gallery exhibits including a major retrospective at the Renwick Gallery of the Smithsonian Institution. He has completed more than 70 architectural commissions for corporate headquarters, hospitals, municipalities, a county courthouse, a performing arts center, and private residences. His work is represented in more than 50 museum and public collections around the world.

WORKS ON VIEW

Sketchbook Drawings

Wistful Studies, 2006
Ink on paper, 21 x 17 inches

Noses, 1988
Ink on paper, 21 x 17 inches

Head Studies, 2005
Ink on paper, 21 x 17 inches

Spruce Studies, 2006
Ink on paper, 21 x 17 inches

Viva, 2005
Ink on paper, 17 x 21 inches

The Bar, 1987
Ink on paper, 17 x 21 inches

NYC, 2004
Ink on paper, 21 x 17 inches

3D Drawing Series

Party, 2007
Powder-coated brass, painted wood
27 x 41.5 x 6 inches

Abstract Heads Series

Chill, 1990
Blown, sandblasted, acid polished glass; applied glass
16.5 x 11 x 11 inches

Spin, 1990
Blown, sandblasted, acid polished glass; applied glass
21.75 x 11 x 11 inches

The Artist, 1994
Blown, sandblasted, acid polished glass; applied glass
18 x 12 x 5 inches

Sour, 1994
Blown, sandblasted, acid polished glass; applied glass
21 x 11 x 11 inches

Portrait Vase Series

Phoncell, 1987
Blown, sandblasted, and acid-polished glass
28.5 x 9.5 x 9.5 inches
Lent by the artist

Zeke, 1986
Blown, sandblasted, and acid-polished glass
11.25 x 9 x 4.5 inches
Lent by the artist

Face Vase Series

Three Man Woman, 1994
Blown, sandblasted, and acid-polished glass; applied glass; vitreous enamel
9.5 x 10 x 10 inches

Dynamite Man, 1997
Blown, sandblasted, and acid-polished glass; applied glass; vitreous enamel
5.5 x 7.25 x 7.25 inches

Pine Tree Man, 1994
Blown, sandblasted, and acid-polished glass; applied glass; vitreous enamel
11.25 x 7.5 x 7.5 inches

Red Grass Man, 1994
Blown, sandblasted, and acid-polished glass; applied glass; vitreous enamel
11 x 8 x 8 inches

Individuals Series

Quizzical, 2004
Blown, sandblasted, and acid-polished glass; metal
25 x 14 x 10 inches

Dubious, 2011
Blown, sandblasted, and acid-polished glass; metal
23.5 x 14.25 x 7.25 inches

Shook, 2008
Blown, sandblasted, and acid-polished glass; metal
26 x 12 x 8 inches

Soft, 2007
Blown, sandblasted, and acid-polished glass; metal
23 x 11 x 7 inches

Silken, 2008
Blown, sandblasted, and acid-polished glass; metal
22 x 13 x 9.5 inches

Perspective, 2011
Blown, sandblasted, and acid-polished glass; metal
13.75 x 22 x 14 inches

Scenes Series

Conformity, 2011
Blown and hotworked glass, mirror
28.5 x 29.5 x 9.5 inches

Mirror, 2011
Blown and hotworked glass, mirror
19 x 25 x 19 inches

Cane Mural Series

Elizabeth, 2019
Glass canes, metal
21 x 28.5 x 2 inches

Cupids, 2017
Glass canes, metal
37 x 48 x 2 inches

Automobile Vase Series

Drive-In Restaurant, 1983
Blown, sandblasted, and acid-polished glass
9.75 x 8.5 x 8.5 inches

Drive-In Bank, 1983
Blown, sandblasted, and acid-polished glass
8.5 x 8.5 x 8.5 inches

Vitrolite Wall Mural Series

Likewise, 2013
Vitrolite (industrial colored glass), plate glass, enamel, metal
31 x 44 x 6 inches

Freaked Out and Pissed Off, 2012
Vitrolite (industrial colored glass), plate glass, enamel, metal
28 x 23 x 5 inches

Kismet, 1985
Vitrolite (industrial colored glass), plate glass, enamel, metal
24.5 x 36 x 8 inches



I wish to express my respect and gratitude to all of the people who have worked with me over the past forty-seven years. In my studio numerous people work with glass and metal, building parts for complex objects. Graphic design is done for certain projects. I work with artist friends in glassblowing studios to make parts for some works, and have working relationships with machine shops, glass factories and an electroplating company. All of the people work with careful intent to provide a particular element to my art. This industrial palette allows me to think beyond my individual capacity to make something, and has enabled the completion of many works over many years.

—Dan Dailey

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