
The Royal Ontario Museum acknowledges that this museum sits on what has been the ancestral lands of the Wendat, the Anishnawbe, the Haudenosaunee, and the Huron-Wendat. We pay our respects to the peoples and to the places and acknowledge the former presence on these lands of many First Peoples for thousands of years.

Sculptor Dale Chihuly pushes artistic boundaries, using heat, human breath, and gravity as his creative tools.

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Glass has a lot of durability, but it’s also fragile and can break at any moment. I’ve always tried to push the medium as far as I could in terms of shape and scale. There are very few materials that react as much as glass does.

What would you like people to take away after seeing your work?

It’s not for me to say what people will take away after seeing my work. It’s for them to decide what they take away. I work from my gut. I just work, and out it comes. I don’t know what it is until it’s finished, and I often title a piece after it’s done. Call it chance, call it fate. I want to make something with power that inspires everyone who sees it, creating an unforgettable experience.

What do you do with your materials?

I make different ideas that I canysave and keep or discard. Sometimes I just totally throw ideas away. I make different ideas that I can’t save and keep or discard. Sometimes I just totally throw ideas away.

What is your creative process like?

Tell us more about your process of creating. How do you begin? Do you have a favourite?

My process is much like making a weave, which I discovered when I was an art student. I wanted to see if I could make a weave with glass. I melted a pound of cored glass and created a bubble of glass. I had never seen glass-blowing before. My fascination with it came at once, and I was taken with it.

If you weren’t creating with glass, what alternative career might you pursue?

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Where do you draw your inspiration from?

I’m always pushing the boundaries of the medium in terms of colour, form, scale, and material. I don’t think you can have a favourite. It’s like asking a chef what his favourite recipe is, or a painter what his favourite brush stroke is. It’s all so connected. I often say that I don’t have a favourite. I don’t think you can have a favourite. It’s all so connected.

How has the technology of glass-blowing changed since you began your career? To an outsider it seems like a very old-fashioned field, but when I first started blowing glass doing a glass major and getting a glass major degree I had to work in the foundry, where I learned about all the physical aspects of glass-blowing. Then I went to the United States and immersed myself in the Italian tradition, that I really learned about glass-blowing and glass-blowing techniques at a professional level. I then returned to the United States and worked in Venice. There, I learned about the glass-blowing techniques that are used in Venice, which I then brought back to the United States. I’ve always been interested in using the techniques of the Venetians, but I’ve always used my own inspiration. I’ve always been interested in using the techniques of the Venetians, but I’ve always used my own inspiration.

Who knows what’s next. When people say what are you going to do next, I always say, “If I hadn’t become an artist I think I would have liked to have become an architect.”

What kind of artist are you? Do you work in many different media or are you a specialist?

I work primarily with glass, but I also work with other materials. I’m always pushing the boundaries of the medium in terms of shape and scale. I don’t think you can have a favourite. It’s all so connected. I often say that I don’t have a favourite. I don’t think you can have a favourite. It’s all so connected.

What kind of other creative art do you like to create?

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How have your works been received?

My hope with my artwork and exhibitions around the world is that people have a new experience. I want to make something with power that inspires everyone who sees it, creating an unforgettable experience.

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What is your opinion on the state of glassblowing? Where would you like to see it go?

I write books about glass and teach classes about glass. I’m always interested in sharing my experience with others. I’ve always been interested in sharing my experience with others. It’s like asking a chef what his favourite recipe is, or a painter what his favourite brush stroke is. It’s all so connected. I often say that I don’t have a favourite. I don’t think you can have a favourite. It’s all so connected.

What is your opinion on the use of glass in museums? What would you like to see in the future?

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What is your perspective on the use of glass in museums? Where would you like to see it go?

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