

## CHIHULY Audio Guide

### NOTES on reading this transcript:

- Dale Chihuly voice clips in ***bold and italic.***
- Descriptive Audio is in **bold.**
- Directions are highlighted in grey
- Anything in [brackets] is not voiced.

***Hello, my name is Dale Chihuly and it's my pleasure to welcome you to my exhibition here at the Royal Ontario Museum. I have created eleven installations for this show, ten in the Garfield Weston exhibition hall and one in the Gloria Chen Court. I hope you enjoy the show. [0:18]***

To enter the Chihuly exhibition, take the Stair of Wonders from the main lobby down to level 2B. Upon entering the exhibition space, you are immediately confronted with the title wall. Chihuly is printed in white block letter over a kaleidoscope of glass roundels of various colour, texture and size. To the left is another wall painted vivid red that features a quote from the artist.

*"I want people to be overwhelmed with light and colour in a way they've never experienced before."* – Dale Chihuly –

Follow the red wall around the corner to the right and round to the back where there is another text wall.

American artist Dale Chihuly, born in Tacoma, Washington in 1941, has revolutionized the Studio Glass movement, elevating blown glass to large-scale sculpture.

His monumental installations defy the fragility of the material.

Chihuly's spectacular creations combine a centuries-old, team-approach to glass blowing with his unique artistic vision. He has mastered the alluring, translucent and transparent qualities of ice, water, glass and neon, to create works of art that transform the viewer experience.

Follow this wall to the right into the first exhibit area and text wall.

Title: Float Boat, 2014

Blue and Purple Boat, 2006

Looking like horns of plenty, Chihuly's old wooden rowboats are filled with various glass forms. The idea for *Boats* arose in 1995 in Finland, where he floated pieces of glass downstream in a river. Local teenagers retrieved them in rowboats. This inspired Chihuly to make boat installations, here combining his earlier *Nijjima Floats* and *Ikebana* series. The spheres recall small glass fishing net floats he found as

a child on the shores of Puget Sound in Washington, while his name for the series relates to his visit to Niijima Island, Japan in 1989. The *Ikebana* series' name refers to the art of Japanese flower arrangement.

**Two standard rowboats each have a single bench stretched across the midsection where one would sit to man the oars. The boats are grey and weathered - in sharp contrast to the vivid glass that fills them to capacity.**

**The left vessel brims with Japanese *Niijima* floats featured in every colour, each with a mottled finish in a contrasting hue. Yellow is splashed with crimson, green is flecked with blue and fuchsia is speckled with magenta.**

**The right boat overflows with more vegetal-like shapes from the *ikebana* series. It features spheres in magenta and indigo that are indicative of flower bulbs with rounded bases and sprout-shaped tips. Some are ribbed like a seashell; others have long necks that coil over the lip of the boat; some bloom at the tip like a flower.**

**The boats are stationed on a black mirror floor that resembles a glassy lake.**

*INSTALLATION 1 QUOTE*

*"Glass itself is so much like water, if you let it go on its own when you work with it, it ends up looking like something that came from the sea."*

- Dale Chihuly –

***This Ikebana boat I first did in Nuutajarvi, Finland. I've always loved the water. I was raised in Tacoma, Washington on the water in the Pacific Northwest. As a little kid we'd beach comb and find Japanese fishing floats. When we went to Finland I had an opportunity to throw the glass into the water, and then we'd retrieve the glass in these Finnish row boats like you see here.***

***It looked so stunning in the row boat, that was a whole new idea for me and it's one I still use today. Most of the big installations I do will have a boat, a Finnish boat you might say, with glass inside it.***

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Continuing left, you enter another room dedicated solely to the next instalment. A large platform occupies most of the central floor space allowing you to round in either direction however to the right is the text wall.

Title: Laguna Torcello, 2012

This installation creates an intricate garden of glass. It is part of Chihuly's series called *Mille Fiori* (a "thousand flowers" in Italian). Stroll around this indoor garden of glass to view a remarkable range of the artist's forms, including references to his earlier *Laguna Murano Chandelier* and the *Pink and White Tower*. There are also *Floats, Fiori, Reeds, Blue Polyvitro Crystals, Gold Crystals, and White Belugas* in profusion. The name *Laguna Torcello* refers to a lagoon island in Venice, Italy, Chihuly's favourite place in the world, and gives respect to the glass-makers of that city.

Turn 180 degrees to the installation behind you, keeping to the right side of it.

Laguna Torcello is comprised of several thousand parts and set atop an expansive 52-ft long oval base. It is "more subtle in colour" and "more naturalistic" compared other, more dramatic Chihuly works.

The garden starts with a series of silvery seaweed-like fronds that twist up from the floor. Amid them is a daisy-like sculpture with petals in crystal white.

At the centre of the platform is a tower, a tree-like sculpture with tendril branches that glisten in pink and white.

A number of poly vitro aquamarine boulders are plunked amid a scattering of bright green flora with twisting fronds. The far end of the platform has several more towers in glittering gold. Then scattered throughout are several smooth spheres in colours of charcoal and darker green that resemble sea worn rocks.

#### INSTALLATION 2 QUOTE

*"A lot of work I do looks like it might come from nature, but I don't look specifically at something to make it."*

- Dale Chihuly -

*I do this installation both indoors and out of doors. I've done a series of exhibitions in conservatories and gardens the last ten years so I thought I would make my own garden. The piece here is called "Laguna Torcello". Torcello is my favorite island in the Venetian lagoon. It's a big piece, it's 64 feet long and 20 feet wide. The platforms consist of sea life towers on one end and another tower towards the middle that's white and pink that was made in the Czech Republic. It's got some very large poly vitro blue stones and some white belugas on the other end. It's a complicated piece with several thousand parts. There's one part that has some blue green mirrored pieces that were originally were made in Mexico. Really the first series of work that I mirrored and we put them in here towards the middle of the composition.*

*I called the piece "Laguna Torcello" primarily because I love the Venetian lagoon and it's kind of an homage to Venice where I was lucky to go as a student to work with glass at the famous Venini factory in the 1960s. I'm not sure what inspired it, I think so many different things over the years. I've been involved with beautiful gardens and landscapes around the world.*

*It also has a lot to do with the process of glass blowing. Experimenting with forms in the way that I like to work, and develop new forms. Often they seem to look like they should be in nature, so it's a combination of the glassblowing process and inspired by places that I've visited over the years.*

*For the past decade I've done exhibitions in conservatories or greenhouses, mostly in the United States. This also has influenced my work a great deal. Finding forms and developing installations that work well in nature.*

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Continuing right brings us to the next exhibit area. To the left is the text wall.

Title: Jerusalem Cylinders, 1999-2012

Here, Chihuly takes solid glass crystals and fuses them onto cylindrical vessels. The effect is bold and dramatic. The artist began the *Jerusalem Cylinder* series in 1999 while planning an exhibition in Jerusalem. The crystals recall the massive stones making up the walls of that city's ancient Citadel.

Turn 180 degrees behind you to four pedestals stand side by side.

**Atop each is a glass cylinder, measuring from 12 to 30" high. Mostly opaque and crystalline in colour, some have veins, others have micro-bubbles running through. Each cylinder features a number of crystals that jut from the side or balance on top. One white cylinder features bright red chunks. Another shorter, more squat cylinder features a number of blue chunks.**

*INSTALLATION 3 QUOTE*

*"I've always wanted to do a series of blown objects with chunks of crystals on them — I love the look of glass crystals."*

***Originally I went to Jerusalem in 1962 and worked on a kibbutz. When I went back after 35 years it made me want to do a series sort of using stone as a symbol for the Jerusalem project.***

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Moving left, cross to the far back corner of this space. To the left is the text wall.

Title: Sapphire Neon Tumbleweeds, 2016

Chihuly has enjoyed a lifetime love affair with neon, exploring the medium since his student days in the late 1960s. Here, he helps advance contemporary discussion of neon art with a new work in his *Tumbleweed* series. Featuring large bundles of linear, factory-made tubes that were heated and bent to curvilinear shapes, these *Tumbleweeds* resemble plant forms or even diagrams of atoms. They have proven very versatile in installations and can readily energize any environment.

**This exhibit consists of 150 feet of silvery blue neon tubes, unravelling from a tangled ball.**

*INSTALLATION 4 QUOTE*

*"Talk about a form of light – neon is light itself. But, of course . . . neon couldn't exist without glass."*

***I've been inspired by so many things. One of which was growing up in a garden that my mother had. She had beautiful Rhododendrons and Azaleas, and I would get to play in the garden and be around all these beautiful natural forms. It also had a big influence on me in terms of color. I started working with neon when I was a student at the University of Wisconsin and from there I went to the Rhode Island school of design. I started working with Jamie Carpenter. We did quite a few pieces with neon.***

***I've probably worked with just about every color of neon there is, and I think that's more than 100 colors. I think I've tried just about all of them. This particular piece is blue neon tumble weed. Consisting of 150 feet of neon with argon, and 29 different tubes.***

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Continuing left brings us to our next instalment and wall of text.

Title: Red Reeds on Logs, 2016

Contrasting tall glass *Reeds* with white birch logs from Ontario, this spectacular installation offers striking contrasts between the various colours, densities, and textures of the materials used. Chihuly created his first *Reeds* in 1995 and they have been part of his installations ever since. Pulling the hot molten glass downwards from a mechanical lift, his glassblowers stretch the forms into pieces up to three metres long! Extremely strong, the reeds can be displayed in installations, indoors or outdoors, on land or in water.

***These spear-like reeds glow in cherry red and stand up to 9 feet high. They sprout from three, rough white logs, 11 – 13 feet in length.***

*INSTALLATION 5 QUOTE*

*"I made the first Reeds in 1995 at the Hackman factory, a small glassblowing factory in Nuutajärvi, Finland. Unlike other factories, the Hackman facility had very high ceilings, which inspired me to make these elongated forms."*

***I first started making the reeds when we were blowing glass in Finland and we worked in a factory that allowed me to work as big as I wanted to work. We started making these long reeds, some of them up to 16 feet in length. We go back to Finland usually every year to make more of the reeds, because I can't make them in my own studio.***

***I'm not really sure what the inspiration was. Just a question of looking at the logs, looking at the reeds, and putting those pieces together. A lot of time work comes from that, something that I saw, that I wanted to try.***

***The reeds coming up out of the logs as an idea that came from my working in Finland in 1995. I was doing a lot of experimental shapes and there was some logs there and I just decided to put some spikes in the logs and have the reeds come out of them.***

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Continue left to a separate room that has two entrances. Enter through the first side and exit through the far end. At the entrance is the text wall.

Title: Persian Ceiling, 2012

This stunning installation stands as one of Chihuly's most popular works. Brightly coloured *Persians* are arranged in layers over plate glass. A number of *Baskets*, *Putti*, and *Seaforms* also appear. With its subtle lighting, the ceiling creates a kaleidoscopic effect of infinite repetition.,

**This installation is carefully constructed of a variety of more than 1000 Seaform and Persian parts. It occupies the entire ceiling and the lighting from above creates the effect of the colours bleeding down the walls.**

**Viewers are often prompted to lie on floor to be enveloped by the experience.**

*INSTALLATION 6 QUOTE*

*"I just liked the name Persians. It conjured up sort of Near-Eastern, Byzantine, Far East, Venice, all the trades, smells, sense ... I don't know, it was an exotic name to me, so I just called them Persians."*

- Dale Chihuly –

**[CHIHULY VOICE-OVER]**

***[ARCHIVAL CLIP] [6:16] While I was in Japan I heard about a Shinto priest who bought a machia of mine, it's a large single piece. Very colorful. And I went to visit the piece and he had put it under plate glass in the floor of his tea room. It dawned on me if it was reversed so that you would look up to plate glass to a sea of Persian parts. This Persian ceiling was inspired by the Shinto priest. It's made up of over 1000 parts.***

***I call this a Persian ceiling. I don't know how many pieces are up there, probably 4-500. If I want to push it to be more of a sea form ceiling then I would put a lot more sea forms in. It just depends, sometimes it ends up being a sea form Persian ceiling.***

***And we use whatever glass we have, we don't usually make it for the installation. Then we project the light through the pieces and down onto the wall. A lot of time this piece is in a museum and people would lie down on the floor and look up. [approx. 7:35]***

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Exit this space through the door on the right into the next space. To the left is the next instalment and text wall.

Title: Fire Orange Baskets, 2016

With his *Basket* series, Chihuly broke with 2,000 years of glass blowing history, beginning his pursuit of organic and asymmetrical forms. He was inspired in 1997 at the Washington State History Museum by the collection of Native American baskets, all distorted and collapsing from storage. Time, gravity, and weight had taken over, re-shaping these forms that had once been strongly symmetrical. Making his own *Baskets*, he worked to capture the same effect in glass.

**True to name, these glass baskets are bright orange in colour and warped naturally through the effects of gravity. Included is a series of mini baskets within larger baskets that create a nesting effect.**

INSTALLATION 7 QUOTE

"I found that I could use the heat of the fire to form the basket shapes. I wanted them to look very natural – collapsing and bending under their own weight"- Dale Chihuly –

**[CHIHULY VOICE-OVER]**

**[ARCHIVAL CLIP] [19:15] Glass is one of the few transparent materials and for that reason light is extremely important in terms of how it's directed through the material. For example if you were in a cathedral and there was a rose window 2 or 300 feet away from you, there could be a small piece of ruby red glass that might only be an inch or two in diameter, but it would be very strong at that distance because of the light that penetrates the material. [19:54]**

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Continue through this space to the right to the next exhibit hall. On the right is the text wall.

Title: Icicle Chandeliers and Towers, 2015  
Scarlet Icicle Chandelier, Radiant Yellow Icicle Chandelier  
Serpentine Green Icicle Towers, Royal Blue Icicle Tower

Chihuly began his series of *Chandeliers* in 1992. Unlike traditional chandeliers, they reflect light rather than emitting it. Rich massing of colour is achieved by taking hundreds of pieces of blown glass, assembling them around sturdy steel frameworks, then lighting them from external sources. *Towers* soon followed as an upside-down version, side-stepping the need for overhead support. Like stalagmites and stalactites in caves, the two forms complement each other. For this ROM installation, the artist chose icicles as his unifying theme and created an entirely new triple tower.

**The theme specific to the ROM exhibition is icicles. . As such, two sculptures hang from the ceiling, one on the right in serpentine green another on the left in blue. They feature twisting tentacles of glass that spiral in every direction. On the floor are two platforms, one to the right holds a towering blue sculpture approx. 163 inches high. Moving through the space to the left, another one holds a looming, bright green triple tower 63 inches, 77 inches and 159 inches high - made especially for the ROM.**

INSTALLATION 8 QUOTE

"What makes the Chandeliers work for me is the massing of colour. If you ... then shoot light through them, now that's going to be something to look at."  
– Dale Chihuly –

**I started in 1992 with the chandelier series. With the Seattle art museum. There was a spot in the exhibition that wasn't working too well. In 10 days before the show opened I decided to make a chandelier. I'd seen a chandelier in Barcelona a few months before when I was travelling, in a restaurant, I went into this Italian restaurant and there was a chandelier hanging at eye level because it had a low ceiling. It was really beautiful, and when you sat down to eat it was right above eye level.**

***You looked underneath the chandelier when you were sitting down, and it acted as a centerpiece for the table.***

***Towers are one of my favorite sculptures to make. Either inside or outside. I know we were at one point talking about what if a chandelier was upside down coming out of the ground. I think perhaps that's where the concept came from. They're small at 6 or 8 feet, as high as 20 meters. 60 something feet.***

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Continuing to the left is the next text wall.

Title: Persian Trellis, 2016

The elements of the series called *Persians* come in a variety of forms. Some evoke sea life such as sea urchin shells and jellyfish, but more typical are large roundels, with wavy, irregular edges. Started in 1986, the making of these roundels involves blowing glass into a ribbed mould and using wraps to produce a herringbone pattern. Striking installations of them can be mounted almost anywhere – on ceilings, in wall displays, on chandeliers. In this instance, Chihuly has arranged a multitude of roundels in rhythmic patterns on a large wooden trellis framework.

**The large, hand-shaped blooms are featured in soft yellow and coral and propped on the trellis structure that allows you to not only walk around it but also through the structure to be enveloped by the experience.**

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*INSTALLATION 9 QUOTE*

*"The techniques I've been using ... are similar to the techniques I've always used, which is fire, gravity, centrifugal force. We're not using many tools." – Dale Chihuly –*

***We created Persian Trellis specifically for the Royal Ontario show. The installation is really an immersive experience as the artwork surrounds you from the sides and from up above. I really wanted visitors to experience the magnificent forms and colours of these Persians, which is why we are presenting them for the first time on this trellis.***

***Persians, it's one of the most difficult series to describe. I mean, it started off that they were geometric shapes. It was a search for new forms.***

***It changed in many ways over the years. Sometimes Persians became very sea form like. Sometimes they became a very geometric like. It's a hard series to describe and they do get intertwined with the sea forms. The name came from simply, I just liked the name Persian. It conjured up near eastern***



***byzantine, far east, Venice, trades, smells, scents. It was an exotic name to me, so I just call them Persians.***

Exit the Trellis through the far side and walk straight to the next exhibit. On the right is the text wall  
Title: Northwest Room, 2012

Chihuly's Seattle Boathouse studio includes his personal collection of Northwest Native American baskets and trade blankets made by the Pendleton Woolen Mills (plus other long-established American companies). The final installation in this exhibition brings together these sources of inspiration for Chihuly and his resulting creations. It features the artist's own *Tabac Baskets* in tobacco colour, enhanced with abstract patterns.

**This exhibit features a large Douglas fir platform that runs down the right wall. It's lined with a number of Chihuly's *Tabac Baskets*, which references their tobacco colour.**

**Above the platform is a wall of photographs from Chihuly's personal collection.**

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**Along the left wall is a myriad of Navajo inspired blankets with abstract patterns all related to Native American culture. The back wall of the room features shelves with more baskets and a variety of other glass forms.**

#### **INSTALLATION 10 QUOTE**

*"I knew that if I made the Baskets thin I could manipulate them more. First I would bang them with a paddle to beat them up a bit. But I soon learned that if I just used the heat of the furnace and the fire, I could get the same kind of movement from the fire itself, and it was more beautiful." – Dale Chihuly –*

***The northwest room is really inspired by a room I have in my studio in Seattle which has a large Douglas fir table with a to back baskets on it and a wall of Pendleton blankets that I've collected ever since I saw the show at the museum of fine arts in Boston. [13:50]***

***I'm inspired by many things, sometimes it's an object I'll see other times it's a landscape. Back in the early 70s when I was a young teacher back at the Rhode Island school of design I went up to the NFA and experienced a wonderful exhibition of Navajo blankets. This had a huge influence on me and I started a series of blanket cylinders that use these Navajo blankets as inspiration for a drawing that wrapped around the cylinders. This is a series that started in the mid 70s and I've worked on many times in the years past. This is a series of baskets on these beautiful Douglas fir tables. I like the connection, I don't know if it's from the Pacific Northwest. The baskets are from northwest coast Indian baskets. And the table is North West coast. I started the series in 1977 working with just this one beautiful color known as to back 22. The baskets were the first time I really decided to make the form using the heat or the centrifugal force to form the baskets. This really has informed my work ever since that time. I continue to work by using heat and fire to make the forms. [approx. 15:50]***

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### [Theatre]

Continuing straight ahead and around a wall to the right is a small theatre with a seating capacity of approximately 40. Here you can enjoy 2 4-min-long films about Chihuly that will repeat every 9 mins. Accompanying the English audio are French subtitles.

### [ROM Boutique]

Continuing through the opposite side of this space brings you to the ROM Boutique featuring merchandise from Chihuly Workshop including limited edition prints, studio-blown glass, books, etc. You will also find two all gender washrooms.

### [End Panels]

Continuing through this room and rounding to the left leads to the end of this exhibition, featuring a wall of photos with a timeline of Dale Chihuly's life and career.

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Title: End panels

Title: 1960s

Seeking new experiences and challenges, Chihuly interrupts his studies and travels to Italy and the Middle East. After working on a kibbutz (communal settlement) in Israel's Negev desert, he returns to the University of Washington newly invigorated. Following graduation, he is captivated by glass blowing while experimenting in his basement studio. Chihuly earns graduate degrees at the University of Wisconsin, at Madison and the Rhode Island School of Design in Providence. Some of his early artworks include neon and argon, as well as blown glass. Traveling on a Fulbright Fellowship in 1968, he is the first American glassblower to work at the Venini factory in Venice. Upon returning to the United States, Chihuly establishes the glass program at Rhode Island School of Design, where he teaches full time for the next decade.

Photo credit: Dave Potts, Seattle Post-Intelligencer Collection, Museum of History & Industry, Seattle; All Rights Reserved

- Dale Chihuly at Bellevue Arts Festival  
Bellevue, Washington, 1968

**The image shows young Dale Chihuly surrounded by a crowd of onlookers as he blows a ball of hot molten glass through a four foot rod.**

Title: 1970s

Inspired by the example of Haystack Mountain School of Crafts in Maine, Chihuly co-founds Pilchuck Glass School near Stanwood, Washington. Pilchuck grows to have a profound impact on artists worldwide, encouraging experimentation in glass. Working on both coasts, he makes large-scale, complex installations, some with ice and neon, some in collaboration with other artists. In the middle of the decade, he and a team of glassblowers create his *Cylinder* series, to which Chihuly will return several times over the ensuing decades. Many of the *Cylinders* have designs derived from Navajo blankets fused onto the surfaces. After seeing a collection of Native American baskets in Tacoma, he further explores the unique qualities of glass as a material beyond the thick-walled *Cylinders*. With the *Basket* series, Chihuly works in a style unprecedented in the history of glass blowing: he makes them asymmetrical and blows them thin, almost to the point of collapse.

- Artpark Installation, in collaboration with Seaver Leslie  
Lewiston, New York, 1975

**The image shows Chihuly atop a rocky escarpment surrounded by large sheets of multi-coloured glass.**

Title: 1980s

At Pilchuck Glass School, Chihuly begins the *Seaforms*: shell-like forms evolving from the *Baskets*. During this decade, he moves his base from Rhode Island back to the Pacific Northwest; establishes his first hotshop, near Lake Union in Seattle; and creates several vessel-based series. The *Macchia* are studies in brilliant colour combinations. The *Persians*, with highly patterned surfaces, are made as pieces for multipart installations. Classical vessel forms become exuberant in the *Venetians*. Playful figures are introduced to vase forms in the *Putti* series. Chihuly travels to Japan, and his admiration for the Japanese art of flower arranging inspires the *Ikebana* series. He communicates ideas to his working team through gestural drawings. International recognition increases with exhibitions at the Musée des Arts Décoratifs, in Paris, and other institutions.

- Dale Chihuly and William Morris at Pilchuck Glass School  
Stanwood, Washington, 1983

**The image shows Chihuly working a huge rondel of ribbed glass as it's spun on a pontil rod.**

Title: 1990s

Chihuly begins *Niijima Floats*, some of the largest pieces of glass ever blown by hand. While creating an exhibition at the Seattle Art Museum, he resets his focus on large-scale installations and introduces the *Chandelier* series. For one of the most ambitious projects of his career, *Chihuly Over Venice*, he creates *Chandeliers* at glass factories in Finland, Ireland, and Mexico, then installs them over the canals and piazzas of Venice. He creates his first permanent outdoor artwork, the *Icicle Creek Chandelier*, in Leavenworth, Washington, and a massive ceiling, *Fiori di Como*, at the Bellagio hotel in Las Vegas. At the end of the decade, he creates fifteen installations for the exhibition *Chihuly in the Light of Jerusalem*, which receives more than one million visitors.

- *Palazzo di Loredana Balboni Chandelier*  
Venice, Italy, 1996

**The image shows an enormous chandelier in bright green. It's comprised of dozens of tendrils of Ikebana icicles and it's being held up against a body of water.**

Title: 2000s

The *Chihuly Bridge of Glass*, an art installation on a pedestrian overpass, is dedicated in Tacoma. With the *Fiori* series, Chihuly revisits and refines many of the forms and techniques he has mastered throughout his career. He also combines his lifelong fascination for conservatories with his interest in placing artwork in natural and unique environments. This leads to a series of indoor/outdoor exhibitions that present his works in gardens and glasshouses, including the Royal Botanic Gardens, Kew, London, as well as the New York Botanical Garden, Missouri Botanical Garden, and other prestigious gardens in the United States. Other major exhibition venues during the decade include the Victoria and Albert Museum in London and the de Young Museum in San Francisco. He creates a stage set for the Seattle Symphony's

production of Béla Bartók's opera *Bluebeard's Castle*; the set will continue to be used in numerous productions around the country and in Tel Aviv.

- *Sunset Boat*

Chatsworth, Derbyshire, England, 2006

Image reproduced by permission of Chatsworth House Trust

**The image shows a rowboat overflowing with Niijimi floats and Ikabana fronds that spill over the sides. It floats on a serene sunlit lake with a castle and a huge spouting water fountain in the background.**

Title: 2010s

Chihuly creates temporary exterior installations at the Kennedy Center for Performing Arts in Washington, D.C., and at the Salk Institute for Biological Studies in La Jolla, California. Major exhibition venues include the Museum of Fine Arts, Boston; the Virginia Museum of Fine Arts in Richmond; the Montreal Museum of Fine Arts, Quebec; and now the Royal Ontario Museum, here in Toronto. He begins *Rotolo* series. Toyama Glass Museum, in Toyama, Japan, commissions permanent installations of his work.

- *The Sun and Black Niijima Floats*

Salk Institute for Biological Studies

La Jolla, California, 2010

**The image shows a huge ball of glass tendrils in vibrant reds and yellows. It has an ocean backdrop and the setting sun tinges the sky pink. In the foreground is a courtyard scattered with dozens of shiny black Niijima floats.**

*The magic of light going through something that's one of the things that attracts people with glass. I think ideas come a great deal from being alone. Even though I work with a big team of people all day long I happen to be an early riser, I'm often up at 4 or 5 in the morning and have several hours to be on my own and think about things. The water is really important to me, I love to be on the ocean. I love baths, I love showers, I love swimming and I think a lot when I'm in the water. Water is real important to me in terms of a source of ideas. Who knows where they come from. I'm just lucky that I don't run out of ideas. You know you have an idea. It comes from somewhere and it works. It comes from deep down somewhere. You don't know why you do it, you don't know what makes it work, you don't even know until afterwards. It just sort of happen. When people ask me what I've done that I'm most proud of or most interested in it's usually whatever I'm doing at that time. Its hard for an artist to not be extremely enthusiastic about what you're doing at the moment. Otherwise you probably wouldn't be doing it.*

*I'd like to thank Mark Engstrom, Josh Basseches, the Museum's leadership and the incredible staff here at the Royal Ontario Museum for inviting me to present my work here at the Museum. I hope you've enjoyed the show.*

You have reached the start point to this exhibition. To exit this space, you can access the Stair of Wonders through the left door or the elevators through the right door.

Thank you for visiting the Royal Ontario Museum's showcase of the work of Chihuly.