

Funds Distribution Report

Recipient Organization:
Museum of Glass

Address:
1801 Dock St
Tacoma, WA 98402

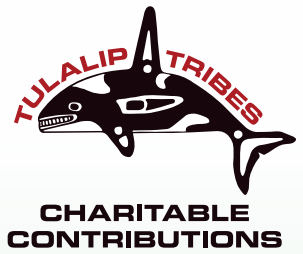
Contact:
(253) 284-4750
<https://museumofglass.org>

Organization's General Goals:

Located in Tacoma, Washington, Museum of Glass is a premier contemporary art museum dedicated to glass and glassmaking in the West Coast's largest and most active museum glass studio. Now in its 20th year, the Museum has established a reputation for hosting impactful and engaging artist residencies, organizing and exhibiting nationally traveling exhibitions, and creating unique programs for visitors, all while building a growing permanent collection chronicling the development of modern and contemporary glass.

Date of Award:	Level:
2020 Q4	\$10,001 plus

For more information, please read the attached report from Museum of Glass.



8802 27th Ave NE
Tulalip, WA 98271

TulalipCares.org

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Museum of Glass Report

Field Trip Friday: 2021

Through the generosity of Tulalip Tribes, Museum of Glass (MOG) has been able to host 625 K-12 students and their families through our new *Field Trip Friday* program, during the first five months of the Tulalip funding period, April-September 2021. Museum educators created *Field Trip Friday* during Covid when students were not studying in person at school. The program was designed to encourage families who were homeschooling their children to take a break and visit an art museum. Many parents tell us they do not know how to view art or how to share an art museum experience with their children. *Field Trip Friday* helps parents guide their children through select exhibitions with some authority. Self-guided tour pamphlets of two exhibitions have been provided to families: *Counterparts: Glass and Art Elements*, and *Transparency: An LGBTQ+ Glass Art Exhibition*. *René Lalique: Art Deco Gems* will be available again beginning in December for families who visit Museum of Glass during the winter breaks and holidays, and resume again during spring break 2022 and throughout the summer. New guides are planned for Autumn 2022.

Field Trip Friday has turned out to be a beautiful opportunity for Museum Educators to share our exhibitions with underserved families we have been longing to attract. Survey Monkey results show that for many families, this is their first visit to Museum of Glass. We ask participating families to share their experiences at Museum of Glass with us through our *Field Trip Friday* website, where they sign up for timed entry into the Museum. (Please see attached data.) What began as an effort to reach children who were being home-schooled has now blossomed into a thriving "Friday at the Museum" at select times throughout the year. We estimate from December 2021 through March 2022 at the completion of the Tulalip funding cycle, Museum of Glass will have hosted 1,000 students and family members who will now have a better understanding of why art museums are so important to them and to our community.



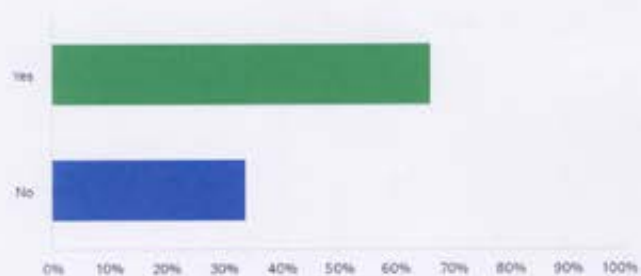
Family Feedback from Field Trip Friday

Survey Monkey

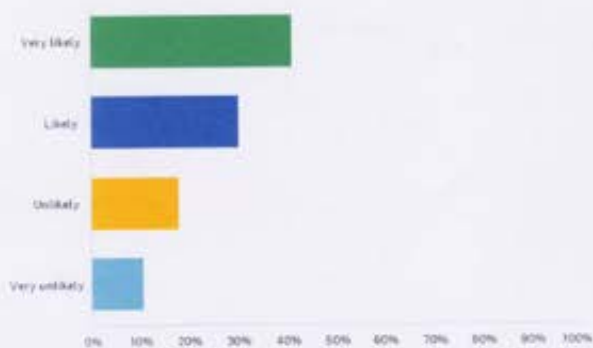
Question 10 : What was the most enjoyable part of your visit?

1. Definitely watching the artists in real time. The kids and parents really loved that part! Some of the kids really liked the children's artwork in the Kids Design Glass display, as well as the large, colorful rainbow piece. Our family will definitely be back!
2. We enjoyed the Hot Shop and the Kids Design Glass pieces quite a bit.
3. It was wonderful seeing the interest and concentration of the children during the visit.
4. We enjoyed the quality of the art.
5. We enjoyed the exhibition of the kids work replicated in the workshop by professionals.
6. Beautiful objects in a beautiful setting.
7. Students liked the hot shop and seeing the kids' creations.
8. We all loved watching them create a piece in the hot shop. My sons loved learning about how glass is blown and shaped.
9. I enjoyed having conversations about art with my children. And the hot shop!
10. The live demonstrations made a huge impact on the kids! Also the kids art display on the way to the restrooms was great. My son decided he wants to be a glass artist. And the other child said this museum and demonstrations were the coolest things he's ever seen. Thank you so much for offering this!
11. The demonstrations for sure. The kids were enthralled. It was the highlight of the visit.
12. The kids really enjoyed the actual glass blowing a lot.
13. She loved learning about the kids program and seeing the kids art.
14. The children connected with the artwork on their own level. I brought 17 and 15 year-old, a 12 year old, and a 7 year old and each got something out of the exhibitions.
15. Seeing the children's drawings made into glass.

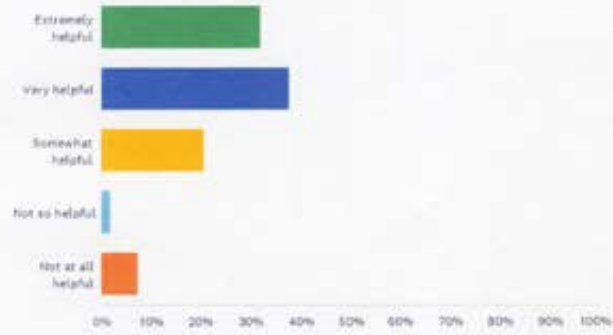
Q1 Was this your first visit to Museum of Glass?



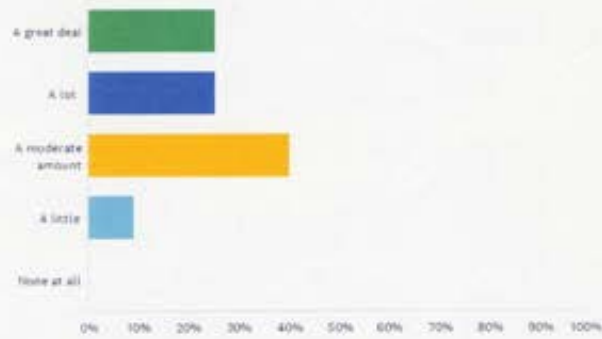
Q3 How likely would you be to visit Museum of Glass without the complimentary Field Trip Friday admission tickets?



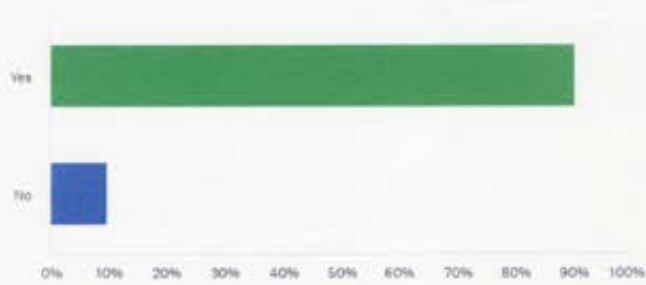
Q5 How much did the Field Trip Friday guide help you understand the exhibition as a whole?



Q6 How well did your children grasp the concepts of the artwork?



Q9 Did the Field Trip Friday guide do a good job starting conversations about the artwork?



Most importantly, have fun!

This exhibition seeks to show work from a community that is not always represented in glassmaking. Themes of life and death, formal design elements, and the ideal body are recurring. *Transparency* is a metaphor that relates to both the materials the artists are using and their personal identities. According to Kim Harty, who wrote the forward for the exhibition catalog, "the artwork featured in *Transparency* includes a range of subject matter, techniques and aesthetic approaches. Though all of the artists identify as queer and their chosen medium is glass, the artwork doesn't exclusively revolve around themes of queer identity." We will walk through this exhibition and learn about five of the 22 artists that are a part of this show. They each have their own styles and working methods. Try to spend five to 10 minutes on each piece to gain an understanding of the work and the artist. As you move through *Transparency* take time to not only look at the work, but think about what the artist is trying to say to the viewer and why. It is important to think critically about what you see to fully appreciate the different disciplines that overlap with the work found in the exhibition. Use this worksheet and the wall text as a guide in your exploration.

TRANSPARENCY: An LGBTQ+ Glass Art Exhibition

- To learn more about Museum of Glass exhibitions and programs, visit: museumofglass.org
- For further information about the exhibition, you can purchase a catalog through the Museum Store.
- Transparency: An LGBTQ+ Glass Art Exhibition* was organized by National Liberty Museum, Philadelphia, PA.

Field Trip Fridays is sponsored by:



For more information about Field Trip Fridays, please email Elisabeth Emerson at emerson@museumofglass.org



Field Trip Fridays

Welcome to Field Trip Friday at Museum of Glass! This guide is intended to encourage and support conversation within your learning group while assisting you in traveling through the Museum.

On this field trip you'll explore *Transparency: An LGBTQ+ Glass Art Exhibition*. Read through the exhibition and artist overview, included here, then review the five artwork selections. Locate each piece of art as you tour the exhibition (*tip: you can search by name or corresponding numbers, which you'll find on the wall labels*). As you encounter each piece of art pay attention to your reactions. What does it make you think about, how does it make you feel? Follow the discussion prompts and talk with your group.

And remember, there are no right or wrong answers. Once you have visited the listed pieces, use your new discussion skills to talk about the remaining artwork in the exhibition and throughout the Museum.

We Rose Up, 2017
Tim Tate

1

This piece uses a cast relief sculpture made to reference the Vitruvian Man, a drawing of a human with ideal proportions created by Leonardo Da Vinci. On his chest is a medical cross and he is surrounded by a sculpture of eight torches. These sculptural pieces are mounted on reflective glass that makes it look as if the piece is reproduced infinitely in mirrors behind the piece.

Discussion Prompts

- What do you think this artist is trying to say?
- Why would this sculpture reference a drawing of the ideal man and repeat him infinitely through the use of mirrors?
- Have you seen a mirror do something like this any place else?
- Do you think the location of this piece in the exhibition has a deeper meaning? If so, what is it?

To Signal To Summon, 2016
Kim Hartly

2

The artist says "My piece, *To Signal To Summon* is a sculpture that is ambiguous, it's an attractive sparkling object but also a reflective warning."

Discussion Prompts

- How do you feel when you look at this piece?
- What shapes can you find?
- What street signs look similar?

Untitled from the Homage Series, 2017
Sabrina Knowles and Jenny Pohlman

3

This piece is a continuation of Knowles and Pohlman's collaborative piece entitled *And Counting*. The artists made glass sculptural installations in honor of the people lost to the HIV/ AIDS virus from 1992-1995. These pieces are made in a similar manner to the original seven pieces in honor of all living things.

Discussion Prompts

- What feeling do these figures give you?
- How many figures are part of this installation?
- What other materials are used besides glass?
- Does the fact that the piece was originally made to honor personal loss make it more meaningful to you?
- Have you made memorials for close friends and family that you have lost? Describe your memorials.

Shatter, 2017
Amanda Nardone

4

Shatter is comprised of broken smartphone screens that are stitched together to form lingerie and applied to a female mannequin.

Discussion Prompts

- How does the glass used in this piece differ from many of the other pieces in this exhibition?
- What do you think the artist is trying to say?
- Did you think a man or a woman created this piece?
- What piece of your clothing could define you if you had to pick one?
- What do you think the smartphone glass in the piece represents?

Swings, 2017
Eric Hess

5

Swings was made in response to the artist's experience as the primary caregiver to a partner with terminal cancer. The piece consists of one swing and a broken swing. The seats are made out of cast glass.

Discussion Prompts

- Why would the artist choose to make a swing set as part of this exhibition?
- Do the swings have a functional purpose?
- Does the way that one of the pieces appears to be broken change what it could be used for?
- Does the fact that the chain is not connected on one side change what the object is?
- Can you see anything in the cast shadow of the piece?
- What do you think about the fact that these are a set of swings vs. one solitary swing?

**Learn more
about the artists**



Tim Tate
timtateglass.com

Sabrina Knowles and Jenny Pohlman
pohlimanknowles.com

Kim Hartly
kimhartly.com

Eric Hess
erichesssculpture.com

throughout the Museum! about the remaining artwork in the exhibition and pieces, you can use your new discussion skills to talk about the artwork. Once you have visited the listed attention to your reactions while looking and thinking free to share all of your thoughts and feelings, paying are no right or wrong answers in this discussion. Feel in traveling through the exhibition. Remember, there intended to encourage and support conversation within your family learning group while assisting you Counterparts: Glass + Art Elements. This guide is Today we are going to spend some time in

WELCOME TO FIELD TRIP FRIDAY AT MUSEUM OF GLASS!



FIELD TRIP FRIDAYS

MUSEUM OF GLASS
1801 DOCK STREET, CHARLOTTE, VA
703.544.2788 | museumofglass.org

MUSEUM OF GLASS IS SPONSORED IN PART BY:
National Endowment for the Arts, Art Alliance for Contemporary Glass, Tacoma Creative Market, Tacoma Downtown ArtFund.



FIELD TRIP FRIDAYS IS SPONSORED BY:

For more information about Field Trip Fridays, please email Elisabeth Emerson at: emerson@museumofglass.org

**COUNTERPARTS:
GLASS + ART ELEMENTS**

Counterparts: Glass + Art Elements is curated by Lisa Young and is a unique exhibition for Museum of Glass as it examines glass artwork paired with more traditional art mediums, such as painting and sculpture. Like ceramics and photography, glass has transformed from a functional craft to fine art. Young's intention is to show how glass has evolved within the art world and carved out its own place of acclaim.

Counterparts looks at the displayed pieces through the lens of the seven elements of art: color, texture, form, line, shape, value, and space. This guide will lead you through the exhibition exploring six selected works that will help you dive into understanding the individual art elements as well as how the artwork relates to you. Once you have explored the pieces highlighted in the guide, utilize your newfound understanding of the seven elements as you view other works of art within the galleries.



COLOR



TEXTURE



FORM



LINE



SHAPE



VALUE



SPACE

1 COLOR

IOTA 19

1973
Francis Celentano

Color: an element consisting of three properties—hue, chroma or intensity, and value. Color is present when light strikes an object and it is reflected back to the eye.

Combining polyvinyl chloride (PVC) strips and acrylic paint, Celentano uses hue, chroma, and differences in values to create a painting that glows on the panel. Celentano spent his career experimenting with optical illusion painting, relying on colors to trick the eye into perceiving movement and form.

DISCUSSION PROMPTS:

- Color has the ability to draw viewers in from across the room. What was your first thought when you saw this piece? Is there another piece in the gallery you want to see simply because of your initial reaction to the color?
- How do you think *Iota 19* would change if it was painted in black and white with shades of gray?

2 TEXTURE & FORM

FAMILY

2017
Marita Dingus

Texture: describes the surface quality of work, it can be either tactile or visually implied.

Form: a 3D object with volume of height, width and depth, usually referring to sculptures.

In this piece, Dingus has created multiple human figures out of metal hardware, wire, and other familiar materials. A mixed-media artist, Dingus commonly builds sculptures from recycled and found objects with social and environmental meaning.

DISCUSSION PROMPTS:

- How does the choice in materials make you feel about the figures? Do you see the different textures adding personality and feeling to the forms?
- Dingus chose the composition of the five figures, creating not only form of each family member, but also a form of all the pieces together as one. What does your family composition look like? How would you place everyone if you were to take a family photo? What textures and materials would you use to express everyone's individuality?

3 LINE

OPEN NO. 176

1970
Robert Motherwell

Line: marks moving in space between two points, can be directional, implied, and contoured.

Motherwell sees this piece as being the ultimate combination of many brush strokes building up on top of each other until the composition was complete. An abstract expressionist painter, he began his *Open* series in 1967 with a focus on the idea of a small canvas inside a larger one. Motherwell uses lines to help visualize these concepts.

DISCUSSION PROMPTS:

- What do the lines in the painting make you think of? Do the colors affect your ideas?
- Do you have a memory or time in your life that you can follow a series of lines that led you to a final outcome?

4 SHAPE

VIOLET FLAPPER

1975
Alden Mason

Shape: a 2D design enclosed by lines to signify a structure. Shapes may be organic or geometric, often inciting different feelings.

Violet Flapper is part of Mason's *Burpee Garden* series. They are large paintings inspired by his memories of perusing the *Burpee Seed Catalog* as a child. This series, started in 1970, launched Mason's artistic career and put him on the path to receiving national acclaim.

DISCUSSION PROMPTS:

- Mason's abstract painting takes on many shapes and figures. What do you see? How do the lines and colors help the shapes you see become visible?
- What memories of childhood activities might you draw from to create artwork?

5 VALUE

THE VALLEY

2013
April Surgent

Value: refers to a degree of perceivable lightness of tones within an image. The difference in values is often called contrast.

Surgent uses the traditional technique of engraving, which is a process that carves a design on the surface of the glass to create scenes from memory and photographs. Often using monochromatic colors, the contrast between the layers of glass allow Surgent's images to appear.

DISCUSSION PROMPTS:

- How does the white to black value of this piece effect how you think about its story? Would your ideas change if the image was in full color?
- Value can also have the connotations of worth and meaning. While looking at *The Valley*, why do you think Surgent decided to create this image?

6 SPACE

INDICES DEL PACIFICO

2000
Therman Statom

Space: refers to the perspective and proportion between shapes and objects and how their relationship is perceived. Often space is positive and negative (2D) and opened and closed (3D).

Statom made *Indices del Pacifico* for a private collector to fill a wall in a house that looks out over the Pacific Ocean. Each box holds a memory, symbol, or idea, with all images being either personal to the artist or the collector. *Indices* is the plural form of *index*. Is Statom creating an index of memories?

DISCUSSION PROMPTS:

- Statom's piece uses space in both its 2D and 3D forms, smaller spaces within a larger space. How many boxes can you find that use 3D space within the glass box?
- Pick out the box you think uses the concept of space the best and share why you like it with your group. What feeling does an installation made of different images evoke?