

Dear Educator,

Thank you for booking a tour with the Museum of Glass. We look forward to your visit!

We're sending you this curriculum to help enhance the visit for you and your students. These activities have been carefully prepared to go with the exhibit you will visit. You can use them as pre-visit materials or post-visit, but we strongly encourage that you spend some time with the packet before your visit. We've found that students understand and learn so much more if they're prepared before they come.

Along with this packet, we have extensive curriculum and interactive activities on our website about glassblowing and working with hot glass as an art form. Please visit www.museumofglass.org and click "**Learn**" on our home page. From there, visit the **Virtual Hot Shop**, where your students will get a chance to experience glassblowing by creating a **macchia**. Participants walk through the process step-by-step until they get a finished work of art! Along the way they can also choose to learn more about glass. You and your students can even watch the Hot Shop Live, by clicking "**Watch**" on our home page and selecting the "**Live Web Streaming of the Hot Shop**" link.

We sincerely hope you enjoy these materials and your visit to the Museum of Glass.

Lino Tagliapietra in Retrospect:

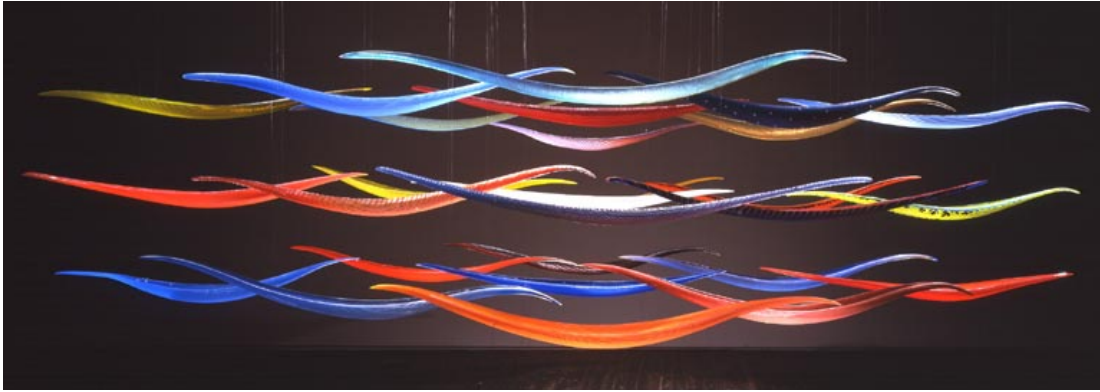
A Modern Renaissance in Italian Glass

February 23 - August 24, 2008



Curriculum Guide for Teachers

- Essential Academic Learning Requirements
- Student reading before museum visit
- Guided classroom reflection after museum visit
- Learning extensions and visual art glossary



Washington State EALRs

The Arts

- 1.3 Apply audience skills in a variety of arts settings and performances.
- 2.3 Apply a responding process to an arts presentation: engage actively and purposefully, describe what is seen and/or heard, analyze how the elements are arranged and organized, interpret based on descriptive properties, evaluate using supportive evidence and criteria.
- 4.2 Demonstrate and analyze the connection between art and other content areas.
- 4.4 Understand that the arts shape and reflect culture and history.

Science

- 1.2 Know and apply scientific concepts and principles to understand the properties, structures, and changes in physical systems.
- 1.3 Understand how interactions within and among systems cause changes in matter and energy.
- 3.1 Apply knowledge and skills of science and technology to design solutions to human problems or meet challenges.
- 3.2 Analyze how science and technology are human endeavors, interrelated to each other, society, the workplace, and the environment.

Geography

- 3.2.2 Understands characteristics of cultures and examples of cultural diffusion in the world from the past or in the present.

Students read before museum visit...

Lino Tagliapietra in Retrospect: A Modern Renaissance in Italian Glass

February 23 - August 24, 2008

Organized by the Museum of Glass

Artists are often described as “the greatest” but in the case of Lino Tagliapietra, it happens to be true. Tagliapietra left school at around age eleven to work full time in the glassmaking industry in the glass center of Murano, Italy--an island in the Venetian lagoon. This child, who developed into the world’s greatest living glassblower, also became an excellent artist and teacher. In the process, the course of glass art was changed forever.

By 1978, glass artists in America who were a part of the American Studio Glassmaking movement had reached a crossroads. The excitement and experimentation of the late 1960s and first half of the 1970s were no longer enough to drive growth and progress in this art form. Glassmakers were hungry for information and one-by-one they made their way to Europe seeking technical knowledge. Experience gained at the Glassmaking School in Orrefors, Sweden, and the Venini Glassworks in Venice was brought back to the U.S. by such artists as James Carpenter, Dale Chihuly, Dan Dailey, and Benjamin Moore. However, American Glass artists needed more information.

Benjamin Moore had the insight to lead a drive to bring the first real Muranese glassmaking maestro (master), Checco Ongaro, to the young Pilchuck Glass School north of Seattle. Invited to return the next year, Ongaro declined the invitation as he was uncomfortable in the new environment. Although invited to return to teach the next year, Ongaro refused. In his place came his brother-in-law, Lino Tagliapietra, an equally accomplished craftsman who knew that if glassmaking at its highest level was to survive, it must expand beyond the declining glass industry in Murano.

At age 45, Tagliapietra (who did not speak a word of English) stepped onto an airplane for the first time and made the trip to Seattle. That first stay at Pilchuck’s glass school, during the summer of 1979, would have impact for years to come that extended far beyond the Pacific Northwest. Tagliapietra generously shared what he knew with artists in the United States, then all over the world. Through his 28 years of teaching and his example—the passionate love of the craft, disciplined work ethic, and demand for perfection—the craft of glassmaking was dramatically elevated worldwide.

Defying criticism from the community back home, Tagliapietra never stopped sharing his knowledge. But the giving was not a one-way street: Tagliapietra benefited equally from the young Americans and other foreigners that he taught and with whom he collaborated. After years of factory production work, Tagliapietra came face-to-face with new ways of thinking about glass and with individuals who considered it a medium for art. They were blowing glass for the sheer joy and challenge of it.

This art exhibition represents not only Lino’s important artistic work covering a period of approximately thirty years, but also glass objects made for production in the Murano’s glass factories and private objects that have never been exhibited.





Students reflect and share ideas in response to questions after museum visit...
(completed gallery passports and maps can serve as a reference)

Artist

- ▲ Why do you think that Lino's art became especially creative, beautiful, and unique when he was close to 60 years old?
- ▲ Who inspired Lino to grow as an artist?
- ▲ Where did Lino look for ideas in the world around him?

Scientist

- ▲ What are the properties of glass--what causes it to change form?
- ▲ What does an artist need to know about glass in order to work with it?
- ▲ What are some of the reasons why Lino is an expert at working with glass?

Teacher and Student

- ▲ What did Lino teach and how is it unique to his culture?
- ▲ Why did American glass artists need Lino's knowledge?
- ▲ What did Lino learn from his American students?

Cultural Exchange

- ▲ How is Italy different than the United States?
- ▲ How did Lino's culture shape his identity?
- ▲ Why is the glassmaking industry in Murano different than in the United States?
- ▲ What did the world of American Studio Art Glass gain from Lino?
- ▲ What did the world of Murano Glassmaking gain from Lino?

Writing and drawing learning extensions...

Observe a **sculpture** in your community...

- Draw it from more than one point of view
- Describe what it is made of and how it interacts with the environment

Locate **glass** in your every day world...

- List all of the forms it takes and places you see it
- Categorize it (flat, 3-D, functional, decorative?)
- Imagine something that is usually made out of metal, wood, or plastic made out of glass instead. Describe it using words and/or pictures

Collaborate with someone to **design** a work of art made out of glass...

- Find inspiration from the world around you
- Incorporate both of your ideas
- Describe how the process of collaboration with another changed your original idea

Teach someone how to do something you do well...

- Describe one thing you **learned** through the process of teaching that person
- List ideas about what you think motivates people to teach
- List ideas about what you think motivates people to learn

Identify a real world example of the **cultural exchange** of ideas, art, music, goods, or services...

- What is being exchanged?
- Why is it being exchanged?

Visual Art Glossary:

2-D or two-dimensional: an object that is flat—having height and width.

3-D or three-dimensional: an object that has height, width and depth and can be viewed from multiple points of view.

abstract: a work of art exaggerating or simplifying real forms that may or may not be recognizable.

balance: equalization of elements in a work of art

color: what the eye sees when a wavelength of light is reflected from a surface

contrast: opposite visual arts qualities placed side by side (e.g., light against dark, heavy against light, textured against smooth, etc.) to create visual interest

creative process: The way in which an artist conceptualizes, gathers information, develops skills and techniques, organizes visual elements, reflects, refines and presents a work of art.

design: a plan for an object or work of art

emphasis: use of contrasts (color, size, shapes) to place greater attention on specific parts of art work

form: a three-dimensional object that has height, width and depth

installation: an art work especially arranged and constructed for an exhibit or space—sometimes forming an environment where variables of light, sound and perception of space are manipulated by the artist

line: a mark made with a tool or material across a surface

opaque: a material that absorbs or reflects light, not allowing light to pass through it

pattern: repeating sequence of lines, shapes or colors

relief: a type of sculpture or surface in which forms project from a flat background

rhythm: movement in art created through repetition of elements

sculpture: a three-dimensional work of art

series: is a group of artworks by an artist that share a theme or title

shape: a 2-dimensional enclosed space

space: the area above, below, around, and within a work of art

symmetrical/formal balance: a type of balance that results when both sides of an artwork are the same or mirror one another

technique: methods of working with art materials to create artwork

texture: real or implied tactile characteristics of a surface

translucent: a material that transmits light in diffused directions distorting its path

transparent: a material that transmits light in straight lines without distorting images

unity: wholeness, all elements belonging together in a work of art

value: lightness or darkness of an area of color or tone

variety: diverse elements used together to create visual interest in a work of art

vessel: a container

Image Credits

Dinosaur, 2007

Blown colorless glass, turned axis; *inciso* cutting
55 x 17 x 6 1/2 (139.7 x 43.1 x 16.5 cm)
Courtesy of Lino Tagliapietra, Inc.

Angel Tear, 2002

Blown glass with multicolored canes, turned axis
55 x 12 x 6 (139.7 x 30.5 x 15.2 cm)
Courtesy of Lino Tagliapietra, Inc.

Endeavor (installation of 35 boats), 1998-2003

Blown glass with multicolor canes, cut
Individual boats: 45 x 5 x 5 1/4
(144.3 x 12.7 x 13.3 cm) to 79 x 5 1/4 x 8 1/2
(200.7 x 14 x 21.6 cm)
Courtesy of Lino Tagliapietra, Inc.

Mandara, 2006

Blown glass with multiple *incalmi*, criss-crossed canes, Pilchuck '96 technique; cut
22 3/4 x 15 3/4 x 7 1/2 (57.8 x 40 x 19.1 cm)
Courtesy of Lino Tagliapietra, Inc.

Batman, 1998

Blown glass with red canes, turned axis; *inciso* cutting
10 1/2 x 13 x 4 (26.7 x 33 x 10.1 cm)
Courtesy of Lino Tagliapietra, Inc.

Visual Aids



Riverstone, 2002

Blown glass with irregular *zanfirico* canes, spiral wrap, turned axis; cut
18 x 17 1/2 x 6 (45.7 x 44.4 x 15.2 cm)
Courtesy of Lino Tagliapietra, Inc.



Saturno, 1993

Blown triple *incalmi* glass, flared ring with black rim wrap
5 1/4 x 14 3/4 x 14 3/4 (13.3 x 37.4 x 37.4 cm)
Private Collection



Batman, 1998

Blown glass with composite canes, turned axis; *inciso* cutting
13 1/4 x 12 1/4 x 3 3/4 (33.7 x 31.1 x 9.5 cm)
Courtesy of Lino Tagliapietra, Inc.

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