

## 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 museum 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 are 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](http://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.

***Best in Show: Works by David Gilhooly, William Wegman and Karen Willenbrink-Johnsen***

March 26 - October 9, 2005

**EALRs and GLEs**

The GLEs cover from grade 3 – 10 unless otherwise noted.

**Arts:**

1. The student understands and applies arts knowledge and skills.
  - 1.1 Understand arts concepts and vocabulary.
  - 1.2 Develop arts skills and techniques.
  - 1.3 Understand and apply arts styles from various artists, cultures and times.
2. The student demonstrates thinking skills using artistic processes.
  - 2.1 Apply a creative process in the arts.
  - 2.2 Apply a performance process in the arts
  - 2.3 Apply a responding process to an arts presentation
3. The student communicates through the arts
  - 3.1 Use the arts to express and present ideas and feelings
  - 3.2 Use the arts to communicate for a specific purpose
4. The student makes connections within and across the arts to other disciplines, life, cultures, and work.
  - 4.2 Demonstrate and analyze the connections among the arts and other content areas.
  - 4.4 Understand that the arts shape and reflect culture and history.
  - 4.5. Demonstrate the knowledge of arts careers and the knowledge of arts skills in the world of work.

**Writing:**

1. The student writes clearly and effectively
  - 1.1 Develop concept and design. Develop a topic or theme; organize written thoughts with a clear beginning, middle, and end; use transitional sentences and phrases to connect related ideas; write coherently and effectively.
  - 1.2 Use style appropriate to the audience and purpose.
  - 1.3 Apply writing conventions.
2. The student writes in a variety of forms for different audiences and purposes
  - 2.3 Write in a variety of forms, including narratives, journals, poems, essays, stories, research reports, and technical writing.

## **Communication:**

1. The student uses listening and observation skills to gain understanding.
  - 1.1 Focus attention
  - 1.2 Listen and observe to gain and interpret information
2. The student communicates ideas clearly and effectively.
  - 2.2 Develop content and ideas. Develop a topic or theme; organize thoughts around a clear beginning, middle and end; use transitional sentences and phrases to connect related ideas; and speak coherently and compellingly.
  - 2.5 Effectively use action, sound, and/or images to support presentations.

## **Reading GLEs:**

1. The student understands and uses different skills and strategies to read.

Component 1.2	Use vocabulary (word meaning) strategies to comprehend text. 1.2.1, 1.2.2
Component 1.3	Build vocabulary through wide reading. 1.3.1, 1.3.2
2. The student understands the meaning of what is read.

Component 2.1	Demonstrate evidence of reading comprehension. 2.1.1, 2.1.6
Component 2.3	Expand comprehension by analyzing, interpreting, and synthesizing information and ideas in literary and informational text. 2.3.2, 2.3.4
3. The student reads different materials for a variety of purposes.

Component 3.1	Read to learn new information. 3.1.1
Component 3.2	Read to perform a task. 3.2.2

## Introduction

Man's relationship with dogs has a long history reaching back to the Egyptian era when dogs accompanied the Pharaohs' hunting party, up to present day where they provide loyal companionship within the family home. Dogs also have an important place in art history and in popular American culture that is equally enduring. Dogs have proven to have the uncanny ability to market consumer products and win political favor for presidents. Shown posed in aristocratic portraiture and illustrated in European paintings of bucolic landscapes, their visual presence reinforces the idea that a dog's place is no longer confined to the foot of the bed. In serving humans in many capacities, they have won our intense devotion that is equally reciprocated. It is no wonder that canines have been coined "man's best friend."

*Best in Show: Works by David Gilhooly, William Wegman and Karen Willenbrink-Johnsen* is a thematic group exhibition that celebrates the endearing and playful relationship between humans and dogs, and examines the artists' use of dogs as muse, metaphor and model. This light-hearted exhibition includes works by three renowned artists. Using a common subject matter—the dog—each artist arrives at a unique creative expression using diverse media like photography, assemblage, prints and sculpture in glass, ceramics and plastic. Their creativity is stimulated by iconographic reverence, a personal relationship or just plain fondness for our four-legged friends.

Each of the artists demonstrates a relentless determination to pursue and push ideas to their extremities. While rich in interpretation and layered with readings, the key to the works' success is humor, which the artists use to transform the ordinary and banal to the animated and lively, ultimately broadening the dialogue about contemporary life and the natural world. Indeed, Gilhooly, Wegman and Willenbrink-Johnsen seem to intrinsically understand that laughter is good medicine. So, unleash yourself and let the playfulness of these light-hearted, canine-inspired works lead you to a deeper understanding of the profound connection between our relationships with dogs and our capacity for humanitarianism.

## **Lesson One: Working Dogs**

### **Objective:**

Students will learn that dogs can be more than just pets. They will also learn and understand the rich history of working dogs, by exploring the various jobs for which dogs are trained.

**Materials:** Library access, Internet access, other required research material, pencil, and paper, markers, paint.

### **Lesson:**

The class will break into groups, with each group researching a particular job that a dog performs. These jobs vary from search and rescue, police, herding and livestock, and assistance in human health.

Brainstorm, among the entire class, discussing the various tasks performed by dogs. Have the class discuss whether they have seen a dog perform a job or if they know someone that trains dogs. Try to think not only of the well-known jobs, but also think about the dogs that perform in the entertainment industry or sporting dogs.

Things that the student should keep in mind while researching:

- Why have people become attached to dogs? What is the history of dogs?
- What is the history of the dog's job? Who invented them and why?
- Who trains the dogs? Where are the dogs trained? How?
- What makes dogs useful in certain jobs?
- Are there certain breeds of dogs needed to perform a certain job?

Each student within the groups can explore and present on one aspect. For example, under the heading "assistance dogs" there are guide, service, hearing, and therapy dogs. The students can also present images of a dog performing its job.

As a fun addition to this presentation, have each student think of a job or task normally performed by a human. Have students, in any medium, create a work of art with a dog in the human's role. One playful and famous example of this is the image of dogs playing poker. Karen Willenbrink-Johnsen's art will help inspire the students with their art project, such as her dog as a fireman or a disco dancer.

### **Extended Learning:**

Students can contact the various institutions that train dogs and inquire about having the facility bring a dog to the classroom and present about what they do. Students interested in assisting in training dogs can research local programs to seek information on how they and their families may get involved.

## **Lesson Two: Pets as Art**

### **Objective:**

Students will learn that art is inspired by everyday life.

**Materials:** Paper, markers, paints, clay, found objects (students can bring materials to class to share and use objects found around the home), camera.

### **Lesson:**

Just as William Wegman's dog Man Ray inspired his photography, students using their pets or (a friend's pet) as inspiration can either create a portrait, a sculpture, take photographs, or use found objects to represent their pets--the possibilities are endless. This project provides the opportunity for the entire class to be creative. Along with the art project, students may create a poem or write a creative story about the pet. The teacher can determine if she/he wants the students to present the writing to the class or include a paper on how the students created their finished projects.

Things that students should keep in mind while designing their art and creative story and/or poem:

- What is the significance to the student in representing the pet in a creative manner?
- What is the concept of the piece going to be? Is it going to be a funny? Sad? Is it going to make a social commentary?
- How is the student going to communicate their concepts? How are people going to react to their art and writing?
- Students need to research which artist and writers inspire them. Asking how and why those works inspire them to be creative.
- Keeping a journal of ideas, including sketches of their art and inspirations, will allow the students to capture their thoughts.
- The students need to remember not to be afraid of mistakes and to challenge their anxieties.

### **Extended Learning:**

This lesson provides an opportunity for students to be creative beyond the classroom and to gain the experience to participate in the creative arts and writing on a daily basis. Once the lesson is finished prompt the students to keep their journals to continue writing and provide time for the library to allow students to research and read more poems and literature.

## **Lesson Three: Juxtaposed Art**

**Objective:**

To learn and understand two distinct artistic styles, while creating unique art.

**Materials:**

Library access, Internet, other required research materials, paper, pen and pencils, paint, markers, string, and cardboard.

**Lesson:**

Each student will choose two artists whose styles are tremendously different, such as Vincent vanGogh and Leonardo daVinci and research the history and style of the artists. The students will then take a work of art from each artist and juxtapose the styles to create a unique piece of art.

Have a discussion in class to allow each student to express the artist or artistic style they are interested in studying. This provides an opportunity for students to learn what their fellow students will research and for overlaps to be addressed. Students should present their research findings and their chosen art works to the class. View the transparency of David Gilhooly's work for examples of one clever method in combining two distinct artistic styles (his own artistic style with another artist's).

Students will respond to the following questions in the research paper and discuss their answers with the class.

- Give a history of the artist's lives. Where were they born? Why or how did they become an artist? What is their most famous work and why?
- How did historical events affect the manner and style in which the artists painted?
- What similarities and differences do the two artists have?
- Why did you choose the works to juxtapose? What is the concept of the piece going to be? Which style is more influential?
- If the student is asked to name a new style for the piece, what would it be and why?

Students should prepare a ten-minute presentation to discuss the highlights of their research and to discuss their finished piece of art.

**Extended Learning:**

Throughout the research process students can explore predominant museum websites, which provide visuals and occasionally offer online tours of the museums collections. Prompt students to visit local museums with their families to view the various styles of art in person.

## Teacher Resource Material

### William Wegman

William Wegman was born in Holyoke, Massachusetts in 1943. Raised in a rural area, he was always surrounded by animals, both wild and domestic, including a family dog. The young Wegman showed an early interest in drawing and painting, later studying painting at the Massachusetts College of Art, Boston, where he earned a BFA in 1965, followed by studies in the MFA painting and printmaking program at the University of Illinois, Champaign-Urbana, which he completed in 1967. After teaching at various universities, Wegman's interests began to stretch beyond painting, ultimately leading him to photography and the infant medium of video then being pioneered by artists like Nam June Paik whose installation, *In Flux House* (1993), is currently on view in the Grand Hall.

Wegman acquired his first Weimaraner, Man Ray, in 1970. This marked the beginning of a 12-year collaboration, as Man Ray became a central figure in Wegman's photography and videos. In 1986, after Man Ray's death, Fay Ray joined the family, and soon thereafter began another pivotal era of work. This collaboration was marked by Wegman's use of a Polaroid 20 x 24 inch camera. Fay's litter, and that of her daughter Battina del Ray (Batty), born in 1995, provided the artist with numerous models and personalities to capture on film in the years that followed.

Capturing the undeniable chemistry between the canines, the artist and his camera, the dogs convey emotions, personalities and mannerisms generally attributed to humans, such as humor, sensuality and innocence. Dressed in costumes and posed within fairy-tale settings, the dogs take on fantastical qualities in Wegman's thoughtful and elegant photographs that are themselves masterful examples of composition, line, color and light.

Wegman's photographs, videos, paintings and drawings have been exhibited in many museums and galleries internationally. A retrospective of his work traveled to museums throughout Europe and the United States, including the Whitney Museum of American Art in New York in 1992. His work is represented in numerous museum collections, including the Museum of Fine Arts, Boston; Museum of Modern Art, New York; and the Smithsonian American Art Museum in Washington, D.C.

The artist lives and works in New York City and Rangeley, Maine.

### Karen Willenbrink-Johnsen

Karen Willenbrink-Johnsen was born in Cincinnati, Ohio, in 1960. She and her father, a naturalist, spent many days exploring the woods of Milford, Ohio, where she was

raised. The artist's unbridled love and respect for animals and the natural world was fostered by growing up in a family that shared a fondness for nature and excursions in the wild. This, together with her passion for sculpting glass, is the driving force behind her creativity.

The artist states, "I have a natural inclination for adventure and have traveled North America, Europe and Asia, drawing on the diverse environments of these regions as inspiration for my work. I find a creative spark in observing varieties of animals, their relationship with each other and their complex interaction with humans. Venues such as dog shows, a rodeo or an intense bird-watching expedition most always provide a burst of creative energy."

After earning a BFA in sculpture from Ohio University, Willenbrink-Johnsen turned her attention to glass, first sculpting flowers and then birds. Her quest for realism quickly evolved into more stylistic interpretations where pattern, color and composition all deviated from the norm. After a month-long excursion in Australia in 2002, she began sculpting dogs.

Willenbrink-Johnsen has participated at Pilchuck Glass School as an instructor, gaffer and teaching assistant since 1993, starting humbly as a batch girl in 1987 and later working with the master glassblower and artist William Morris for over 16 years. In 1999 she was the recipient of the prestigious Corning Award, which allowed her to concentrate on her studies at Pilchuck. Willenbrink-Johnsen has conducted lectures and workshops in over 40 educational facilities throughout Australia, England, Japan, Canada and the United States, including the Haystack Mountain School of Crafts, Maine; Tulane University, Louisiana; San Jose State University, California and the University of Hawaii.

The artist lives and works in Mount Vernon, Washington.

## **David Gilhooly**

David Gilhooly was born in Auburn, California, in 1943. At the age of five, he began collecting things like telephone wire, rocks and odd bits of animal and plant life. Stamps, coins and other collectables soon followed. His father, a veterinarian, moved the family in 1952 to St. Croix in the Virgin Islands, where Gilhooly, so close and so inspired by the sea, developed an interest in marine biology, geology and archeology. When the family returned to California, his artistic talents emerged when he began to create cartoons for his junior high school newspaper. At the age of 19, after several moves between Puerto Rico and southern California, Gilhooly enrolled in Robert Arneson's first ceramics class at the University of California, Davis (UCD), where he eventually earned his BA and MA degrees, studying under artists Wayne Thiebaud, William T. Wiley and Roy DeForest, who would later become his mentor.

Gilhooly has been an instructor of ceramic sculpture at UCD, the University of Saskatchewan and San Jose State College. He is respected as one of the leading Funk ceramists and is known widely for his whimsical work featuring subjects such as food and animals—most notably frogs and dogs. Elements scavenged from the detritus of consumer products are incorporated into his art, which is inspired by sources as varied as Greek and Roman mythology, Christian symbolism, Old Masters, pop culture and textile patterns and then cleverly remixed and revised with equal skill in ceramics, assemblage and printmaking. His most recent works are assemblages fashioned from action figure toys and vintage jigsaw puzzles that demonstrate his uncanny wit and wicked sensibility.

Gilhooly promotes his art through nontraditional means, hosting a website and using eBay as his gallery. He is represented in numerous collections, including the Whitney Museum of American Art in New York; the San Francisco Museum of Modern Art; the Los Angeles County Museum of Art; the San Jose Museum of Art; and the Stedelijk Museum, Amsterdam, Netherlands.

The artist lives and works in Newport, Oregon.

## Photo Credits



### Transparency One

Karen Willenbrink-Johnsen (American, born 1960)

*Disco Dog*, 2005

Hot-sculpted glass

17 x 13 x 13 inches

Courtesy of the artist

Photo credit: Rob Vinnedge



### Transparency Two

David Gilhooly (American, born 1943)

*Un Chien Viencent*, 1994

Plexiglas

24½ x 27½ x 3 inches

Photo courtesy of the artist



### Transparency Three

William Wegman (American, born 1943)

*Cinderella in Her Coach*, 1994

From the *Cinderella Series*

Photolithograph

27 x 23 inches

Tacoma Art Museum, gift of Greg Kucera and Larry Yocom

Photo by Richard Nichol

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