

ADOPT-AN-ARTWORK

2024-2025
SCHOOL YEAR



Teacher's Guide

Adopt-an-Artwork is an educational partnership with schools, teachers and their students to investigate works of art as objects at the center of learning experiences. In its seventh year, Adopt-an-Artwork has welcomed teachers and students from all over the state in Pre-K through high school. The Biggs Museum collaborates with educators to make the museum collection accessible and meaningful to a diverse audience.

Summary

The Biggs Museum of American Art is continuing its commitment to partnering with Delaware's educational institutions through its Adopt-An-Artwork program. Participating teachers will receive a large reproduction of their selected artwork as a tool for instruction; supported by digital content such as informational videos, audio clips, and high-resolution images.

Teachers and their classes will receive FREE Adopt-An-Artwork specific tours. Educators will participate in workshops hosted by the Biggs Museum to help develop standards-based curriculum in their classrooms. Curriculum will be attributed to the author(s) and uploaded to the museum's online library of resources. Teachers who participate in the Adopt-An-Artwork fall curriculum development sessions will receive 12 professional development clock hours through the Delaware Department of Education.

To support the implementation of curriculum, the Biggs Museum will supply approximately \$250 in art materials and supplies for each participating classroom. Following instruction, teachers will identify notable examples of their students' work to include in a display at the Biggs Museum of American Art celebrating students' and teachers' participation in the program.

How to Use this Guide

This guide presents all the objects that are proposed for adoption. Each entry includes information about the piece, areas to take notes, places to think about supportive vocabulary, and spaces to consider how that work applies to multiple disciplines. Inside, you will also find a curriculum template to use in planning as well as a tear-away supply request form. The supply form will be requested by the end of the third training session.

The following artworks from the Biggs' collection have been selected for their range in media, topics related to the work, themes in art, styles used, and date of creation. Each of these artworks are available for "adoption". Details about these works will be highlighted over the next few pages.

1. *Segyp Kas'Ket Suit Taup* · Rick Bartow
2. *The Clever Fox* · Alexi Natchev
3. *Ty's Place* · Emilio Sanchez
4. *Water Tower Pour Over* · Roberto Lugo
5. *The Breakfast Club* · Edward Loper, Jr.

Timeline

SUMMER

Teachers will utilize the Department of Education's Summer Professional Development Session in July and the Statewide Staff Development Day on September 10, 2024 to register for the 2024–25 cohort of Adopt-an-Artwork.

FALL

Teachers will participate in four virtual professional learning sessions:

- November 13, 2024
- November 20, 2024
- December 4, 2024
- February 12, 2025

One session will focus on the selection of works, brainstorming ideas for curriculum development, and submission of resources for implementation. During another session we will welcome Dr. Lauren Conrad, from the Delaware Department of Education, who will share resources for standards-based instruction. All sessions will be held from 6:30–8:30 pm.

WINTER/SPRING

Teachers will receive reproductions of the work of art they have selected for their classroom. Using this instructional artifact, teachers will implement their written units of study and will identify notable student works of art to share during the Adopt-an-Artwork celebration in March 2025.

Teacher Objectives

1. Utilize object-based learning as a pedagogical tool for engaging students.
2. Support student interaction in a safe and stimulating learning environment through on-site and virtual educational school trips.
3. Plan and implement high quality curriculum aligned to the state of Delaware's standards for teaching and learning.
4. Participate in professional learning opportunities (sanctioned by the Delaware DOE) with peer teachers for collaboration and curriculum development.

Biggs Museum of American Art Objectives

1. Serve as a unique educational resource for teachers.
2. Increase students' awareness and comfort within a museum setting.
3. Provide teachers with the instructional tools they need to engage their students with art in meaningful ways.
4. Strengthen ties with families, schools and communities.

Coyote Where Are You Going

Segyp
Kas'Ket Suit
Taup

Rick Bartow (1946–2016)

Offset lithograph on paper · Printed with Brandywine Workshop · 1997

22 × 30 inches (55.9 × 76.2 cm)





Rick Bartow was a Native American sculptor, painter, and printmaker born in Newport, Oregon in 1946. He was a member of the Mad River Band of the Wiyot, an indigenous tribe based in Humboldt County, California. Bartow's early interest in art was encouraged by his aunt, who studied art and art education. He earned a BA in art education from Western Oregon University, Monmouth in 1969. Bartow was then drafted into the army and served in Vietnam until 1971, earning a Bronze Star. On his return home, art making was a way for Bartow to deal with the emotional trauma he experienced.

Animals are recurring subjects in Bartow's work. The birds and salmon in his paintings, prints, and wood carvings pay tribute to the wildlife of Oregon's central coast, while coyotes, dogs, and bears sometimes overlap with a human form, seemingly caught in a moment of transformation. Bartow also drew inspiration from his personal history and Wiyot ancestry and was influenced by contemporary artists such as Jean-Michel Basquiat and Fritz Scholder.

Coyotes, such as the one featured in this print, play a prominent role in Native American mythology. Both revered and feared for their cunning, playfulness, and adaptability, coyotes are frequently portrayed playing pranks in instructive stories suggesting how one can learn from foolish mistakes.

Bartow used a variety of techniques in his printmaking—from dry point etching and aquatint to monotype and lithography— and he often worked with experienced printmakers and workshops across the country. This print, for example, was produced at the Brandywine

Workshop in Philadelphia. Founded in 1972 by artist and educator Allan L. Edmunds, the workshop promotes printmaking as a vital contemporary art form and supports collaboration and experimentation between visual artists and skilled professional printers.

Bartow's work is held in major public collections, including the Smithsonian's National Museum of the American Indian in Washington, DC; the Whitney Museum of American Art in New York; Philadelphia Museum of Art, and the Denver Art Museum. His work has been exhibited nationally and internationally at institutions including the Froelick Gallery in Portland, Oregon; Yale University Art Gallery in New Haven, Connecticut; Yanagisawa Gallery, Saitama City, Japan; and the Instituto de Artes Gráficas de Oaxaca, Mexico.

TOPIC TIE-INS

- Native artist
- Animals
- Community/Traditions
- Mythology
- Collaboration
- Morals in storytelling

ARTISTIC LANGUAGE

- Late modernism/neo-expressionism
- Symbolism
- Printmaking

QUESTIONS TO CONSIDER

- Why do you think the artist chose a coyote for this work?
- What does a coyote mean to you?
- How has the artist depicted the coyote?
- What colors did the artist use?
- How do these colors make you feel?

The Clever Fox

(ILLUSTRATION FOR "A WAGONLOAD OF FISH")

Alexi Natchev (b. 1951)

Watercolor, dried leaves on paper · 1996

12 ½ × 20 inches





Alexi Natchev is a Delaware-based artist and arts educator. He is interested in themes of fantasy and human imagination and often combines different technical processes, including illustration, printmaking, drawing, and collage. He was born in Sofia, Bulgaria in 1951 and studied at the National Academy of Fine Arts in Sofia, where he later taught drawing. Since moving to the U.S. in 1990, Natchev has illustrated over twenty children's books. Over the course of his career, he has also

taught at various colleges and art schools, including Savannah College of Art and Design, University of the Arts in Philadelphia, and Delaware College of Art and Design, where he led the Illustration Program from 2007–2018.

Natchev is perhaps best known for his work illustrating folk tales from Eastern Europe. This watercolor, for example, was made for a retelling of the Hungarian folktale *A Wagonload of Fish*. In the story, a wily fox outsmarts an old man by playing dead before stealing fish from his cart. The illustration shows the fox's triumphant moment as he escapes and begins to feast.

This illustration was published as a double-page spread. The landscape at the bottom includes both impressions of leaves pressed into the wet watercolor and actual fall leaves, varnished and incorporated as collaged elements. The leaves complement the overall warm color palette and create a richly textured surface.

Natchev's work has been exhibited widely—including at the Delaware Art Museum and the Rehoboth Art League—and he has received a number of national and international awards. In 2001, he was awarded the prestigious Artist Fellowship from the State of Delaware for his work as a children's book illustrator. Natchev's work is held in major public collections, including the National Art Gallery in Sofia, the Delaware Art Museum, and the Rare Book Collection at Princeton Library.

TOPIC TIE-INS

- Local Delaware artist
- Living artist
- Storytelling/ Moral tales
- Animals

ARTISTIC LANGUAGE

- Book illustration
- Folk art
- Multimedia

QUESTIONS TO CONSIDER

- What's going on here?
- How do you think the fox feels?
How does the artist communicate that?
- What about the old man?
- What colors did the artist use?



Ty's Place

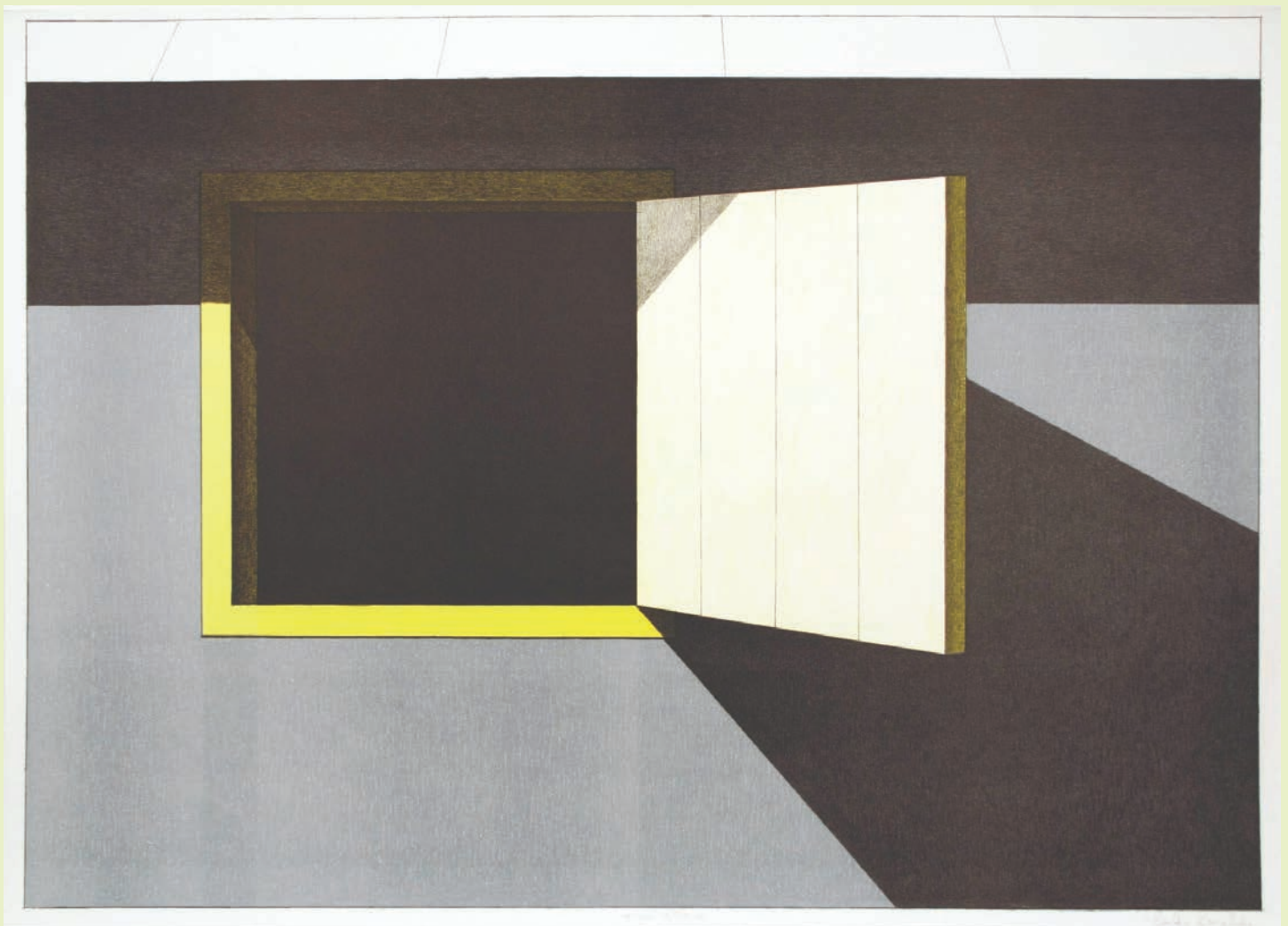
Emilio Sanchez (1921–1999)

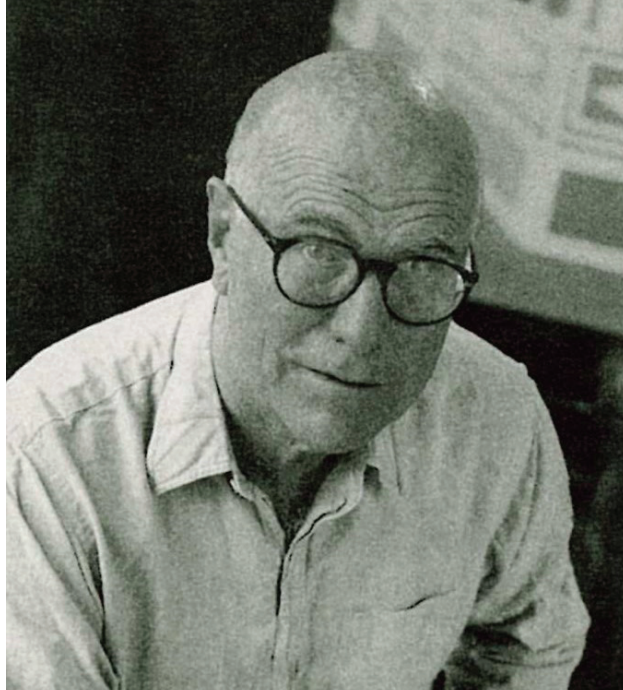
Color lithograph

1976

22 ¹/₈ × 30 inches (56.2 × 76.2 cm)

Museum Purchase, 2022.10.1





Emilio Sanchez was a Cuban-American painter and printmaker best known for his flat, geometric, and vividly colored works depicting house facades, windows, and other architectural features. Born in Camagüey, Cuba in 1921, Sanchez was the grandson of a successful sugar plantation owner. In his youth, he traveled throughout Europe and the Americas and attended boarding schools in the U.S. Encouraged to pursue art by his step-father, Sanchez moved to New York in 1944 to attend the Art Students League and later studied watercolor at Columbia University. Although he moved permanently to New York in 1952, he continued to visit the Caribbean and made trips around the Mediterranean looking for inspiration.

Beginning as a figurative artist and working in watercolor, Sanchez gradually shifted to abstraction. By the 1970s, architectural themes dominated his work, and he focused on pattern, color, and the vibrant play of light and shadow. When choosing his subjects, Sanchez once described his process as one of homing in: "If it's a very appealing subject, such as a house, I look at it as a whole with the landscape around it, then I look close up, and then even closer, looking into one of the windows..."

In this color lithograph, Sanchez focused on a lone yellow-framed window set into a solid gray wall. Bright light creates stark geometric shadows—from the long, horizontal roof line to the dark square void of the window and the shadow cast by the open shutter. With just a few

colors and bold lines, Sanchez has reduced this architectural feature to its most simplified forms.

Sanchez's work has been exhibited in numerous solo and group shows in museums and galleries in the United States, Latin America and Europe. His work is found in major public collections, including the Museum of Modern Art, the Metropolitan Museum, the National Gallery of Art in D.C., the Museo Nacional de Bellas Artes de la Habana in Cuba, the Bogotá Museum of Modern Art, and the National Gallery of Australia. He received major awards, including first prize at the 1974 Biennial in San Juan, Puerto Rico, and was the first Cuban American artist to be featured on a U.S. postage stamp. In 2021, the U.S. Postal Service celebrated Sanchez's work on the centennial of his birth with a series of four stamps featuring his best-known paintings and lithographs, including "Ty's Place" (1976).

TOPIC TIE-INS

- Latino artist
- Architecture
- Geometry

ARTISTIC LANGUAGE

- Printmaking
- Abstraction
- Modernism
- Flatness
- Contrast of light and dark

QUESTIONS TO CONSIDER

- What's going on here?
- What shapes can you see?
- How would you paint your house?

Water Tower Pour Over



Roberto Lugo (b. 1981)

Glazed ceramic

2023

Approx. 10" (h) × 8" (w)

Roberto Lugo is a Philadelphia-based artist, activist, educator, and poet known for creating ceramics that engage historical forms in ways that bring attention to issues of poverty, inequality, and racial injustice. Born in the Kensington neighborhood of Philadelphia to working-class, first-generation Puerto Rican parents in 1981, Lugo began his career as a graffiti artist before discovering ceramics in a community college class. He went on to study ceramics at the Kansas City Art Institute and he later earned a master's degree from Pennsylvania State University. Lugo taught at the Tyler School of Art and Architecture in Philadelphia for several years before moving into his own studio practice full-time.

Lugo was drawn to historic ceramic forms and their ability to tell stories about past cultures. He also found an affinity between the lines used to decorate ancient Chinese or Greek pots and those he made as a graffiti artist. Aware that people of color were underrepresented in his field, Lugo realized, "I had the opportunity to speak on behalf of people where I come from." Much of his work reimagines historic ceramic forms—from ancient Greek amphora to the polychrome ceramic roundels of Renaissance sculptor Luca Della Robbia—with portraits of individuals that he admires or finds meaningful, including civil rights leaders, musicians, and victims of racial violence.

This functional, pour-over coffee pot takes its form from the water towers on the rooftops in Lugo's neighborhood. The spout has angled joints to look like an exterior drainpipe and the handle is embossed with ridges to resemble a ladder providing access to the top. The roof serves as the lid and, thanks to a small hole in the top, can be turned over to be used as a conical filter.

The graffiti tags have personal significance to the artist: "PHL" is a reference to the city of Philadelphia, as is "215," the city's area code. "VP" near the handle refers to Village Potter. Lugo often notes that, "It takes a village to make a potter." To create this piece, for example, Lugo collaborated with his studio manager and fellow Tyler faculty member, Charlie Cunningham.

Lugo is the recipient of several prestigious awards, including a 2023 Heinz Award and a 2019 Rome Prize. His work has been exhibited widely and can be found in the collections of the Philadelphia Museum of Art, the Brooklyn Museum, and the Metropolitan Museum of Art, among others.

TOPIC TIE-INS

- Black and Latino artist
- Living artist
- Philadelphia artist
- Collaboration
- Community

ARTISTIC LANGUAGE

- Sculpture
- Ceramics
- Functional art
- Graffiti

QUESTIONS TO CONSIDER

- What object would you choose to represent your neighborhood?
- What parts of this piece look like a coffee pot? What makes it look like a water tower?



The Breakfast Club

Edward Loper, Jr. (1934-2023)

Oil on canvas · 2022

18 × 24 inches (45.7 × 61 cm)

Museum Purchase, 2022.8.1



Edward Loper, Jr was a self-taught artist born in Wilmington, DE, in 1934. Like his father Edward Loper, Sr.—a prominent Delaware painter and teacher—Edward Loper, Jr., also worked as a painter and teacher. Loper graduated from Howard High School in 1954 and later taught art and woodworking at Wilmington High School in the 1960s. He also provided art instruction at the West End Neighborhood House and Kingwood Center. In the 1970s, he headed the Visual Arts Department at Christiana Cultural Arts Center and attended classes at the Barnes Foundation in Merion, PA.

Loper spoke often about his father's influence. Loper Sr.'s works of the 1950s were characterized by kaleidoscopic cubism, or the refracting of subjects into planes as if seen through shards of glass. This technique can be seen in Loper Jr.'s work as well. His paintings frequently feature architecture and focus on repeating forms—from streetlights and sidewalks to the windows, stoops, and fire escapes of residential buildings.

Using a vibrant color palette, Loper also depicted figural group scenes, such as in *The Breakfast Club*. The title refers to the artist's friends, a group of World War II veterans with whom he would regularly meet for breakfast. Though the painting was completed in 2022, it is based on a memory from the 1990s and was intended as a kind of tribute, since the other club members had already passed away. With thick black outlines and geometric planes of color, Loper captures a particular likeness for each of his friends. Loper further creates a sense of immediacy and closeness by placing his figures in the foreground.

Loper's work has been exhibited nationally in numerous exhibitions, including at the Barnes Foundation and this work was shown in the artist's 2022 exhibition at Delaware State University. His work is also held by corporate art collections including the Wilmington Trust, BlueCross, Christiana Care, and the Delaware Trust and by public institutions such as the Delaware Art Museum and Brandywine River Museum of Art.

TOPIC TIE-INS

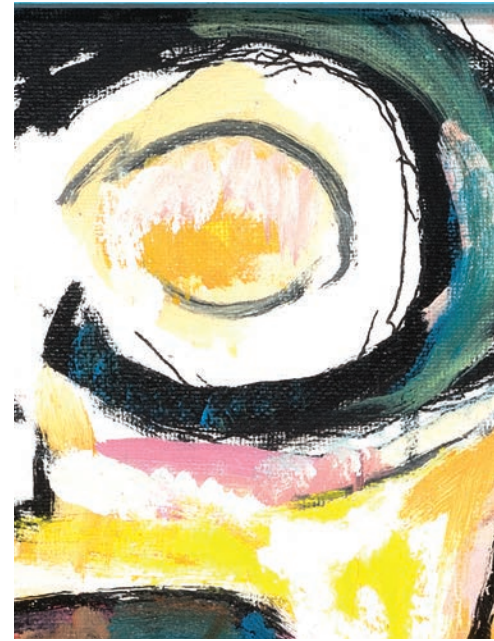
- Black artist
- Local Delaware artist
- Relationships

ARTISTIC LANGUAGE

- Color
- Cubism
- Portraiture

QUESTIONS TO CONSIDER

- How did the artist paint his friends?
- What colors and shapes can you see?
- Do you have a group of friends you like to spend time with?



Lesson Plan

.....
TITLE

.....
SUBJECT(S)

.....
TEACHER

.....
GRADE

.....
DATE

OVERVIEW

.....
.....
.....
.....
.....
.....
.....
.....

TIME REQUIRED

.....

NOTES

.....
.....
.....
.....
.....

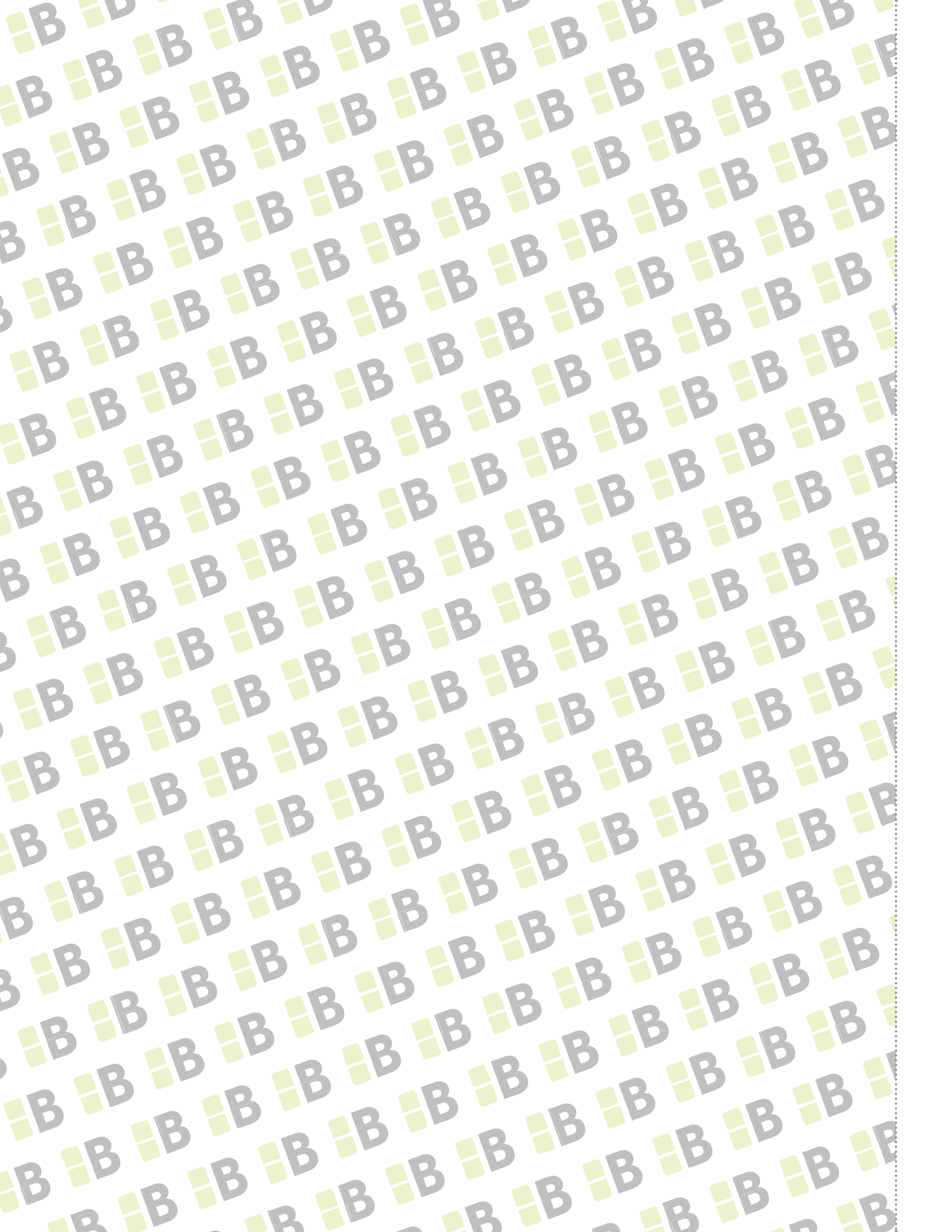
	TEACHER GUIDE	STUDENT GUIDE
LEARNING OBJECTIVES (standards)		"I Can" Statements
FEATURED WORK OF ART		
MATERIALS		
LESSON ACTIVITY		
ASSESSMENT OF UNDERSTANDING		
VOCABULARY		
REFERENCES		
EXTENSIONS		

2024-2025 SCHOOL YEAR



GRADE





Join us for

Teacher Appreciation Night 2024

Friday, November 8th
from 5:00–7:00 pm

At this **FREE** event, teachers can explore the museum, participate in workshops, learn about our other school offerings and resources, and connect with the Biggs Education Staff to see how we can be of better assistance to you and your classroom.

Our offerings and resources include:

- Virtual tours and talks
- Field trips in a range of topics
- Workshops at the Biggs and in your classroom
- *and much more!*

For more information, email:
adoptanartwork@theBiggsMuseum.org





CONTACT

Jennifer Boland

Project Coordinator

adoptanartwork@theBiggsMuseum.org



ADOPT-AN-ARTWORK IS SPONSORED IN PART BY

WSFS | CARES
Foundation

KENT COUNTY FUND FOR THE

ARTS