

ADOPT-AN-ARTWORK

2021-2022

SCHOOL YEAR



Biggs Museum
of American **Art**

Adopt-an-Artwork Teacher's Guide

SUMMARY

In 2018, the Biggs Museum of American Art launched its Adopt-An-Artwork program to support arts integration in educational institutions and homeschools throughout the Delaware. Through this program, teachers attend three training workshops, learning about the museum, its collections and educational resources as well as how to effectively incorporate the Delaware Standards for the Visual and Performing Arts into curriculum. Each participating teacher selects an artwork from the Biggs collection and develops curriculum that incorporates their "adopted" piece and state standards for the visual arts. To facilitate the implementation of this curriculum, the Biggs provides each participating teacher with a framed poster-sized reproduction of their selected artwork to display in their classroom; digital content, including informational videos, audio clips, and high-resolution images; as well as supplies and materials for students to use to create art inspired by the curriculum developed through the program. Teachers and students also participate in one or more complimentary in-person or virtual tours or programs that are led by museum staff and customized to explore the adopted artwork and curriculum themes. In Spring, select student works are featured in an exhibition at the Biggs, celebrating the Adopt-An-Artwork program. Teachers can receive six professional development clock hours for attending all three Adopt-An-Artwork training sessions and up to six professional development clock hours for curriculum development.

TEACHER OBJECTIVES

1. Develop lesson plans based on the Biggs Museum's permanent collection that are aligned with Delaware Standards for Visual and Performing Arts.
2. Expose students to object-based learning while supporting an understanding of and comfortability with art and the museum environment.
3. Earn professional development clock hours.

BIGGS MUSEUM OF AMERICAN ART OBJECTIVES

1. Provide teachers with the tools they need to introduce their students to and engage with art in a meaningful way.
2. Increase students' awareness and comfort within a museum setting.
3. Serve as an effective educational resource for teachers.
4. Strengthen ties with local communities and educational institutions.

TIMELINE

SUMMER OF 2021

The Biggs, in collaboration with the Department of Education, will run three, two-hour training sessions for teachers on June 15, July 20, and August 17, 2021. During these sessions, teachers will receive an orientation to the Biggs' collection and instruction on planning and implementing the state standards into their curriculum. Teachers will receive two clock hours per session, with additional hours granted for work on their lessons. In total, this program has the potential to provide each teacher with 12 professional development clock hours.

FALL 2021

All reproductions and requested art supplies will be delivered to schools. Teachers will continue refining their lesson plans and implement them in their classrooms.

Schools begin participating in in-person or virtual field trips.

WINTER/SPRING 2021-2022

Schools continue to participate in field trips and teachers continue to implement their lessons.

Student artworks developed through the Adopt-An-Artwork program are exhibited at the Biggs Museum.

EARLY SUMMER 2022

Participating schools and teachers will be invited to a wrap-up session at the Biggs to provide their feedback on the successes and challenges of the program.

HOW TO USE THIS GUIDE

This guide presents all the objects that are available for adoption. Each entry includes information about the piece, QR code(s) with recordings about or related to the object, areas to take notes, places to think about supportive vocabulary, and spaces to consider how that work applies to non-art standards. Inside you will also find a curriculum template to use in planning as well as a supply request form. Please submit the supply form 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. Details about these works are highlighted over the next few pages.

1. *Vertigo* by Scott Hutchison
2. *Viking Goblet* by Jan Zandhuis
3. *Map of the World* by Mary Putman
4. *Arden Chair* by Frank Stephens
5. *Indian Dancer* by Frank E. Schoonover

CONTACT: Curator of Community and Academic Programs,
KRISTEN MATULEWICZ at kmatilewicz@biggsmuseum.org or **302.674.2111 ext. 104**



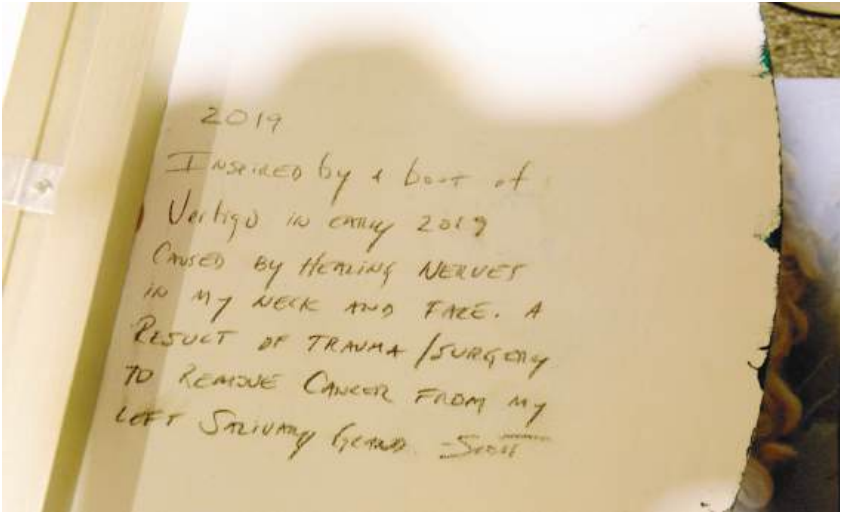
Vertigo

Scott Hutchison (1973 - present)

2019 · Oil on Aluminum

21" diameter





required radiation therapy, resulting in the artist experiencing the effects of vertigo around the time this painting was created. The artist notes that the translucent colors and blending effects on display in *Vertigo* are “meant to represent time passing, a fading moment, a memory or movement.”

TOPIC TIE-INS

- ## ARTISTIC LANGUAGE

BIGGS MUSEUM OF AMERICAN ART

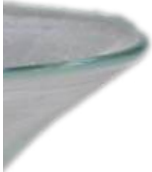


Viking Goblet

Jan Zandhuis (1937- 2020) · ca. 1970 · Blown Glass

Hand-blown, clear glass goblet (one of two)







Map of the World

Mary Putman (1943-present) · 2005 · Acrylic on Panel · 112 × 47 inches





Mary Tobias Putman is known for her large-scale and elongated paintings of rural scenes. Putman received her BFA at Carnegie Mellon University in 1968. She identifies her interest in wide, flat landscapes with her childhood and growing up in rural farmland in southeastern Michigan—a home that would later be “swallowed up, becoming a suburb of Detroit”—creating a longing for the beautiful, lonely, and open spaces of her childhood. Her work emphasizes a give-and-take between isolation and the growing development of modern society. While her work exudes a sadness, a loss of natural innocence, her work is ultimately a celebration of the American landscape. Putman notes that she draws as much inspiration from the neon lights and billboards that dot her landscapes as she does from the wide open fields of seemingly endless farmland.

Putman reveals that the scenes can be seen as a sort of self-portrait, highlighting her feelings and moods noting that “sometimes you’re happy, sometimes you feel really bad.” She has a history of depicting herself as architectural elements in her landscapes such as an old house or a barn. The colors and dilapidation of the structures and the depiction of people nearby all contribute to an overall essence of herself.

Map of the World depicts a scene in Leipsic, Delaware, located along the Delaware River. Identifiable in this painting is a recognizable local tavern, which can be seen nestled on the riverbank by Bombay Hook National Wildlife Rescue, the very place that inspired Putman to begin painting Kent County when she visited

with her husband for the first time in 1972. By 1975, she had a house with a studio and was painting almost exclusively representations of Kent County, Delaware. Also on display amongst the farmland is Route 9, which is considered the “scenic road” through Kent County.

To create her paintings, Putman (who owns a cherry picker) photographs the scene extensively and then selects elements of photographs to sketch together. Once she has a sketch completed, she then enlarges it to the large sizes of her final works. With her large-scale drawings in hand, she returns to the site to make notes about colors, lighting, and adjustments to objects and architectural elements. After completing her notes, she pieces all of her large drawings and notes together and builds a panel, transfers her drawing, and begins painting—always sky first.

TOPIC TIE-INS

- Science/Habitat
- History
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-
-

ARTISTIC LANGUAGE

- Shape
- Line
- Rhythm
- Scale
- Perspective
-



Arden Chair

Frank Stephens (1859-1935)

Part of Set: Arden-made dining table,
six chairs, and four leaves.



A dark-stained wooden stool with a minimalist design. The backrest is a large, circular wooden panel with a central circular cutout. Inside this cutout is a carved bird, possibly a phoenix or a similar mythical creature, with its wings spread. The stool has a flat, rectangular seat and four splayed legs. The wood has a rich, dark brown finish with visible grain. The stool is set against a plain, light-colored background.

TOPIC TIE-INS

- Economy
- History
- Math
-
-
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ARTISTIC LANGUAGE

- Form
- Line
- Space
- Shape
-
-



Indian Dancer

Frank E. Schoonover (1877–1972) · 1935 · Oil on canvas



Illustrated for the second installment of James W. Schultz, "Beaver Woman's Vision," American Boys – Youth's Companion (August 1935), republished in James W. Schultz, The White Buffalo Robe (Boston: Houghton Mifflin, 1936); captioned: "Before us danced a figure so horribly grotesque that we could hardly believe our eyes" Daybook number: 2085

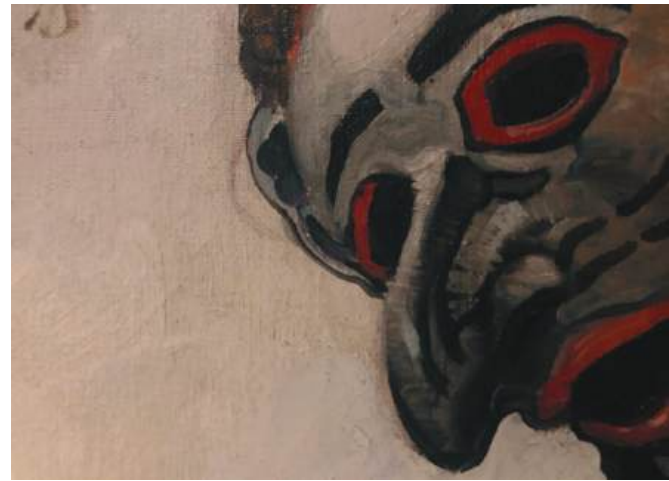
A contemporary of N.C. Wyeth (1882–1945) and a student of Howard Pyle (1853–1911), Frank Schoonover was among the nation's most prolific illustration artists. Like Pyle, Schoonover established a studio in Delaware and taught art. Schoonover also followed Pyle's advice and travelled extensively to record first-hand the subjects of his well-known illustrations of pirates, indigenous populations, and colonial personalities.

Schoonover's artistic career was initially nurtured during his summers at Bushkill, Pennsylvania, where his grandparents lived. Shortly after seeing an August 1896 advertisement for Pyle's illustration classes at Drexel Institute, 19-year-old Schoonover applied to the school and was accepted. Here he developed his skills with classes in applied draftsmanship, anatomical study, and cast drawing.

Inspired by Pyle's challenge to "live the painting" early in his career, Schoonover made two expeditions to the Hudson and James Bay regions of the U.S. and Canada. Noting that "the more I worked on the out-of-doors pictures, the more I came to realize that an artist couldn't make true illustrations of trappers and Indians without knowing something about them," he embraced Pyle's mandate to engage himself physically and emotionally in the subject matter of his painting. The images from these memorable voyages dominated his subsequent illustrations, and the artifacts he collected adorned his Rodney Street studio in Wilmington. Remarkably, he completed 26 drawings during his four-month trek to Canada in 1904. Many of these drawings were created in crayon as his oil paints froze in the subzero conditions.

Schoonover returned to the Hudson Bay in the summer of 1911. During this trip, he engaged in extended contact with the First Nations of the region, of which the Objibways adopted the artist and named him "Missanoganeeegan," or picture-making man.

While Schoonover illustrated many scenes capturing daily life and tropical scenes of pirates, arguably the most popular topic for writers and illustrators was the West. Stories of native americans and cowboys filled magazines, celebrating the uniquely American memories of



a mythic frontier. Here Schoonover garnished his illustrations with the visual memories accumulated during his 1905 visit to Montana. His most successful collaboration involved the American author and explorer, James Willard Schultz, whose stories, drawn from lore, chronicled the Blackfoot, Cree, and Piluni Nations of the Plains and Northwest. *Indian Dancer* appeared in "Beaver Woman's Vision" in 1935. For this work, Schoonover used a minimal palette, a concession to the poor quality of magazine printing at the time, and vignette that, by the absence of background, brings depth of field to the very front. The figure transforms into an artistic soliloquy.

By the early 1940s, the golden age of illustration was coming to a close. Approaching 55, Schoonover could proudly reflect on a long and distinguished career during which he had illustrated more than 100 books and 30 periodicals. He then turned to landscape painting and teaching, which occupied him until a stroke quieted his hand at the age of 90.

TOPIC TIE-INS

- Social Studies
- History
- English
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ARTISTIC LANGUAGE

- Narrative Art
- Color
- Movement
- Shape
-

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ADDITIONAL NOTES

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ART ADOPTION
2021-2022
SCHOOL YEAR

Biggs Museum
of American **Art**

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 | | |

Requested Supplies

Complete this page, then remove it and turn it in to the Biggs on day 3 of the workshops.

TEACHER

GRADE

REQUESTED SUPPLIES & QUANTITIES

Handwriting practice lines for the 'REQUESTED SUPPLIES & QUANTITIES' section.





JOIN US FOR

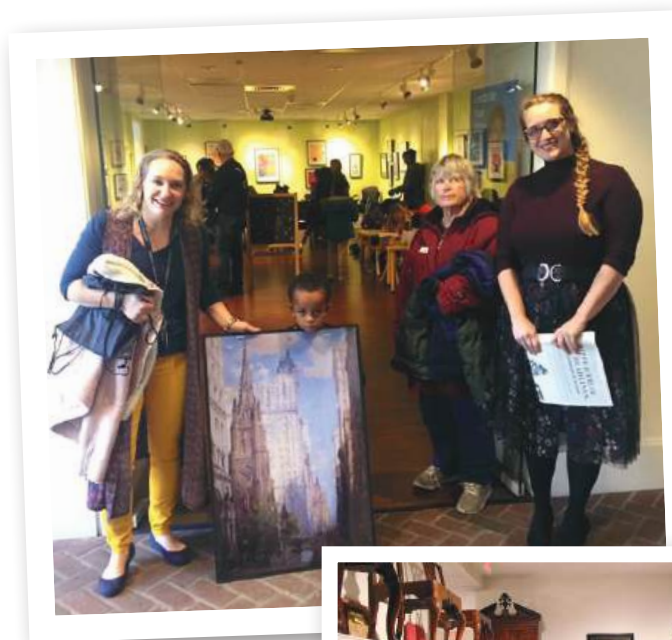
Teachers' Night 2021

FRIDAY, SEPTEMBER 24TH FROM 6-8 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.

Some of our offerings and resources include:

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



Biggs Museum
of American **Art**

THE ADOPT-AN-ARTWORK PROGRAM IS GENEROUSLY SUPPORTED BY:



Biggs Museum
of American **Art**

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